

Ministry of Higher Education and Scientific Research

M'hamed Bougara University of Boumerdes

Faculty of Letters and Languages

Department of English

Option: Language Sciences



**A Semiotic Analysis of Female Empowerment in Don Hall and Carlos Lopez
Estrada Disney Animation Movie Raya and the Last Dragon (2021)**

Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree of Master in
Language Sciences

Submitted by:

Hammani, Amina

Taki, Rania

Members of the Jury:

President: Dr. Zerrouki Nadia

Examiner: Dr. Meftah Yazid

Supervisor: Dr. Derradji Mohamed El Amine

2023

Declaration

We hereby declare that this dissertation is a reflection of our work and efforts, and everything we have acquired from other data has been acknowledged and referenced.

We have previously informed that any type of plagiarism would result in an instant disciplinary board under the requirements of the university's laws.

Date:

Signed:

Acknowledgments

First and foremost, we would like to give profound gratitude to our supervisor Dr. Derradji Mohamed El Amine for his guidance, support, and encouragement throughout the fulfillment of this dissertation. Furthermore, we wish to express our deepest appreciation to the panel of examiners who will read and give an evaluation to this work. Finally, a special thanks go to our dear families, Hammani and Taki. Also, sincere thankfulness goes to our friends for their endless support, help, and love.

Dedication

Hammani Amina:

I dedicate these pages with love and thanks to my beloved parents, HAMMANI Mohamed and SALEM Zehira, who helped me feel secure and tender, with their motivating words.

To my beloved sisters HAMMANI Imane, Sara, Meriem, Asma, Khadidja, and

My little brother Zakaria, may God protect them.

To my dear aunt HAMMANI Zahia, with her encouragement.

To my cousin Safia, who constantly supported and guided me.

To my beloved partner Rania, and all my friends.

To everyone who stood by me and supported me.

To myself.

Taki Rania:

I am infinitely honorable to dedicate this thesis to my beloved parents, TAKI Ahmed and

HAMDANI Ratiba, who never left my side with their words of encouragement,

To my brothers TAKI Adel and TAKI Rayan for their guidance, confidence, and love,

To my dear uncle HAMDANI Mohamed, may god have mercy on him,

A special thanks go to my beloved partner Amina, I am very grateful to have worked

With this Wonderful person,

To my greatest friend Tinhinane for her huge support,

To myself.

Abstract

This paper seeks to investigate how the portrayal of female empowerment is represented in the latest animated movie *Raya and the Last Dragon*. It was directed by Don Hall and Carlos Lopez Estrada in 2021. This treatise involved the qualitative approach, using a screen capture technique that required eight scenes picked attentively to fit the issue of our research. Intending to fulfill the objective of examining the representation of women that entails identifying stereotype's deconstruction, construction, or both, we decided to employ Roland Barthes's model of denotation and connotation, *Mise-en-scène*, cinematography, and the color scheme theory. After a thorough and careful analysis, we come to the results that this Disney film depicts a positive transformation of females. They are shown as strong, powerful, leaders, independent, warriors, making decisions, solving problems, and having a voice to be listened to. Thus, the filmmakers provided this film with a positive stereotype of women that were no longer shown as weak, domestic, and inferiors, deconstructing the traditional one.

Keywords: Female empowerment, Stereotype, construction, deconstruction, Semiotics, denotation, connotation, *Mise-en-scène*, cinematography, color theory, *Raya and the Last Dragon*.

List of Figures

Figure 1: The Dyadic Model of the Sign Notion of Ferdinand De Saussure	7
Figure 2: Peirce’s Semiotic Triangle.....	9
Figure 3: Orders of Signification	10
Figure 4: The second order of signification	11
Figure 5: Marilyn Monroe’s Photograph	12
Figure 6: Primary, Secondary, and Tertiary Colors	17
Figure 7: Hue, Saturation, and Luminance	18
Figure 8: Shades, tints, and tones	18
Figure 9: Complementary scheme.....	19
Figure 10: Monochromatic scheme:.....	19
Figure 11: Analogous scheme	20
Figure 12: Triadic scheme.....	20
Figure 13: A picture of Donald Lee Hall	34
Figure 14: Picture of Carlos Lopez Estrada.....	35

Table of Contents

Declaration	i
Acknowledgments	ii
Dedication	iii
Abstract	iv
List of Figures	v
Table of Contents	vi
General Introduction	1
1. Chapter One: Theoretical Framework.....	5
1.0. Introduction	5
1.1. Section one: Theories of Semiotics	5
1.1.1. Definition of Semiotics.....	5
1.1.2. Ferdinand De Saussure’s Theory of Semiotics	6
1.1.3. Charles Sanders Peirce Theory of Semiotics	7
1.1.4. Roland Barthes ‘Theory of Semiotics	9
3.1. Denotative Level.....	10
3.2. Connotative Level.....	11
3.3. Myth.....	12
1.2. Section two: Semiotics and animation movies.....	13
1.2.1. Definition of Movies	13
1.2.2. Definition of Animated movies	13
1.2.3. Definition of a movie scene.....	13
1.2.4. Semiotics and <i>Mise En-Scène</i> Theory and Cinematography:.....	14
1.2.5. Semiotics and Color Scheme Theory	16
1.3. Section three: Female empowerment and semiotics	20
1.3.1. Definition of Gender.....	20
1.3.2. Definition of Stereotypes	21
1.3.3. Definition of Gender Stereotypes	21
1.3.4. Feminism	22
1.3.5. Female Empowerment:.....	23
1.3.6. Women in Southeast Asia.....	23
1.4. Section Four: Related Studies on Female Empowerment.....	25

1.5. Conclusion	28
2. Chapter Two: The Research Design and Methodology	30
2.0. Introduction	30
2.1. Research Objectives	30
2.2. Research Method	30
2.3. Data Collection Procedures	31
2.4. Data Analysis Procedures	32
2.5. Presentation of the Corpus.....	32
2.5.1. Main Characters of the Story	32
2.5.2. A Technical Film Summary	33
2.5.3. Directors ‘Biography	34
2.5.4. The Movie’s storyline	35
2.6. Conclusion	36
3. Chapter Three: Analysis and Discussion	37
3.0. Introduction	37
3.1. The Analysis	37
3.1.1. Scene one: The Motivation of Females in Leadership	37
1.2. Introducing Scene One	38
1.3. Analysis through Roland Barthes ‘Theory	38
1.3.1. The Denotative Level.....	38
1.3.2. The Connotative Level.....	39
1.4. Analysis through <i>Mise en- scène</i> and Cinematography:.....	39
1.5. Analysis through Color Scheme Theory	40
3.2.1. Scene two: Friendship, not Romance	41
2.2. Introducing Scene Two.....	41
2.3. Analysis through Roland Barthes ‘Theory	41
2.3.1. The Denotative Level.....	41
2.3.2. The Connotative Level.....	42
2.4. Analysis through <i>Mise en- scène</i> and Cinematography.....	42
2.5. Analysis through Color Scheme Theory	43
3.3.1. Scene three: Getting Women’s Leadership	43
3.2. Introducing Scene Three.....	44
3.3. Analysis through Roland Barthes ‘Theory:	45
3.3.1. The Denotative Level.....	45
3.3.2. The Connotative Level.....	46

3.4. Analysis through <i>Mise en- scène</i> and Cinematography.....	46
3.5. Analysis through Color Scheme Theory	47
3.4.1. Scene four: Fang’s Castle Scene	48
4.2. Introducing Scene Four	49
4.3. Analysis through Roland Barthes ‘Theory	49
4.3.1. The Denotative Level.....	49
4.3.2. The Connotative Level.....	50
4.4. Analysis through <i>Mise en- scène</i> and Cinematography.....	51
4.5. Analysis through Color Scheme Theory	52
3.5.1. Scene Five: Strong Women’s Appearance	53
5.1. Introducing Scene Five.....	53
5.3. Analysis through Roland Barthes ‘Theory	54
5.3.1. The Denotative Level.....	54
5.3.2. The Connotative Level.....	54
5.4. Analysis through <i>Mise en- scène</i> and Cinematography.....	55
5.5. Analysis through Color Scheme Theory	55
3.1.6. Scene Six: The planning scene.....	56
6.2. Introducing Scene Six.....	56
6.3. Analysis through Roland Barthes ‘Theory	57
6.3.1. The Denotative Level.....	57
6.3.2. The Connotative Level.....	57
6.4. Analysis through <i>Mise en- scène</i> and Cinematography.....	58
6.5. Analysis through Color Scheme Theory	59
3.1.7. Scene Seven: The Revenge Scene.....	59
7.2. Introducing Scene Seven	60
7.3. Analysis through Roland Barthes ‘Theory	61
7.3.1. The Denotative Level.....	61
7.3.2. The Connotative Level.....	61
7.4. Analysis through <i>Mise en- scène</i> and Cinematography.....	62
7.5. Analysis through Color Scheme Theory	62
3.8.1. Scene eight: The Elimination of The Evil Force	63
8.2. Introducing Scene Eight	64
8.3. Analysis through Roland Barthes ‘Theory	64
8.3.1. The Denotative Level.....	64
8.3.2. The Connotative Level.....	65

8.4. Analysis through <i>Mise en- scène</i> and Cinematography.....	66
8.5. Analysis through Color Scheme Theory	67
3.9. Conclusion	67
General Conclusion	68
References	72
Appendices	76

General Introduction

Movies, a series of visual arts with various moving pictures, are one of the most prevalent forms of entertainment in today's media. Where filmmakers use a variety of audio-visual techniques, including *Mise en- scène*, colors, and cinematography, to directly and indirectly, communicate with the viewer. As a result, they carry feelings, ideas, and beliefs to the audience that frequently aim to reflect a particular culture, address societal issues, and dispel myths. Additionally, certain stereotypes are depicted in films. One of these, the Disney animated movie *Raya and the Last Dragon*, serves as the foundation for our investigation into female empowerment and demonstrates a significant development in the portrayal of women that applies to our issue.

According to Chandler (1994), Semiotics plays a crucial role in studying any sign which conveys the intended messages and interprets them. Besides that, Semiotics studies different genres of signs; they can be movies, music, colors, paintings, gestures, facial expressions, sculptures, and even silence. The field of Semiotics is established by famous theorists namely De Saussure, Pierce, and Barthes who worked on signs and interpreted their meanings. Further on, this leads to the emergence of what is known as applied semiotics which is applied to the different nature of signs like films.

A multimodal theoretical framework is applied through semiotics to the famous Disney animated movie . *Raya and the last dragon* is an adventure animated film directed by Don Hall and Carlos Lopez Estrada and written by Qui Nguyen and Adele Lim, released on March 5, 2021. This movie is best known for its women's depiction. Regarding that, our research is based on the stereotypical representation of female empowerment. Here, the issue is how women are portrayed through this movie that is to say whether the filmmakers and the directors are working on the deconstruction of traditional stereotypes or the construction of new ones, or both of them.

This study sets out to investigate how female empowerment is depicted in the most important selected scenes from *Raya and the Last Dragon* movie 2021.

The viewer is given distinct messages through the movie *Raya and the Last Dragon*. For the purpose of doing a thorough analysis of how women were portrayed, eight scenes were picked. Likewise, to fulfill the following objectives of our study. The first aim is to find out signs and interpret their direct and indirect meanings. The second goal entails providing an accurate analysis employing Roland Barthes' theory, cinematography, *Mise- en scène*, and color scheme theory. The third objective is to examine how female empowerment is represented in the film, which involves identifying the construction or deconstruction of stereotypes, or both.

For a thorough and correct analysis, multiple theoretical frameworks must be applied. Thus, Roland Barthes' models of connotation and denotation, the *Mise-en scène* theory, the color scheme theory, and cinematography are used by the researchers in this work. However, Barthes' model concept of myth is not included in the analysis. Eight specific scenes were picked from the film to address the research questions and fit the examination's goals and objectives.

Research Questions:

This research seeks to examine how stereotypically women are portrayed in the Disney animated film *Raya and the Last Dragon*. Our goal is to respond to one key research question and three related questions:

*How is Female Empowerment portrayed through Roland Barthes's applied model of semiotics in the selected scenes of *Raya and The Last Dragon*?

1. What are the denotative and connotative meanings that are constructed among different scenes ?

2. What do the colors used in the movie symbolize?

3. How do the *Mise- en scène* and cinematographic instruments provide to constructing or deconstructing female stereotypes in the selected scenes?

Hypotheses:

H1: The directors try to construct a new traditional stereotype that women are no longer weak, inferior, and domestic. Although, they are presented with sufficient authority and leadership for displaying a powerful, heroic, and strong masculine character.

H2: Women in Disney princess films are known as beautiful, kind, and always solved by a prince. However, in this movie feminism is taken into consideration presented in the protagonist character who is completely different from the usual Disney princesses. To make modern changes in our traditional stereotypes and beliefs.

Like further studies, this one has several limitations. This paper is a little challenging because it focused on an animated movie, a broad area of semiotics that covers movie interpretation. The number of sources and documents that can be accessed is limited to (books, journal articles, etc.). As a result, the works we found either lacked proper compliance or the analysis was unclear. The study is limited to Roland Barthes' model of "denotation" and "connotation". However, the "myth" is not included because it is not necessary for our goal. We have only selected eight chosen scenes from the movie, due to time and space constraints. Additionally, the research covers only a set number of pages, which limits the amount of data and the extent of the analysis.

Semiotics is considered the best instrument to deliver the intended messages and symbols through media. For this reason, the actual study is important in terms of how female empowerment is represented in the Disney animated movie to convey the Southeast Asian

culture and to interpret their factual messages to the audience. Besides, the researchers of this study hope that this thesis would be a helpful additional reference to other students who want to work on the same principles through different movies. Since the previous studies focus on analyzing and interpreting TV movies. Therefore, we prefer to shed light on Disney animated film which reflects the Southeast Asian cinematography.

This examination is exclusively analytical, collecting with a qualitative method. It allows us to understand how female characters are represented through the selected snapshots. Hence, the current study comprises three chapters. The first one presents a full explanation of the theories of semiotics. The second chapter covers the methodological approach. Whereas the last chapter relies on data analysis and interpretation.

The first chapter is called "Theoretical Framework" which is divided into four sections. The first section provides our research with a complete explanation of the semiotic theories, mentioning the key figures mainly Ferdinand De Saussure's, Charles Sanders Peirce's, and Roland Barthes's theories. The second section deals with other theories such as the Color Scheme theory, *Mise-en-scène* theory, and cinematography. Furthermore, the third section spots light on defining some key terms such as gender, stereotypes, and feminism. The last section is dedicated to a review of the previous studies in which some issues are found to carry out our investigation. The second chapter is subjected to "Research Design and Methodology" It gives a detailed description of the research objectives, methodology, data collection, and procedures, as well as the presentation of the corpus. The last chapter is named "Analysis and Discussion". It analyzes the shots through the four models mentioned above. Finally, this dissertation ends up with a general conclusion which summarizes the findings of this research.

1. Chapter One: Theoretical Framework

1.0. Introduction:

This Chapter outlines the most important theories in the field of semiotics. It gives an appropriate clarification of these main theories, namely Ferdinand De Saussure, Roland Barthes, and Charles Sanders Peirce. It's important to inform you that this chapter is divided into four sections. First, we will present the theories that are related to semiotics. Second, we will explain semiotic instruments such as *Mise en-scène*, cinematography, and color theory. Third, we will tackle the representation of female empowerment and gender stereotype with semiotics. Finally, we will have a review of the literature regarding previous works related to our examination.

1.1. Section one: Theories of Semiotics

1.1.1. Definition of Semiotics:

Semiotics is a linguistic field of study that looks at how signs are made and how they convey meaning. The Greek Philosophers were the first to tackle the issue of signs, before the development of semiotic history and the appearance of modern semioticians. Semiotic phenomena "derives from the Greek *semesion*, meaning sign" (Yakin & Totu, 2014, P.4). Furthermore, Sebeok (1966) demonstrates that Hippocrates (460-377 B.C.), who founded Western medicine and is credited with developing the field of semiotics as a medical specialty. Long ago, Semiotics has been applied to literary texts, but it has been extended to cover different media such as posters, movies, and art. Also, all the different kinds of sign processes in everyday conversation. Umberto Eco states that "semiotics is concerned with everything that can be taken as a sign" (Eco, 1976, as cited in Chandler, 1994, P.8).

Martin & Ringham (2000) indicate that "semiotics studies sign systems and their organization e.g. Traffic codes, Sign language" (P.117). While for the linguist Ferdinand de Saussure semiotics is "a science which studies the role of signs as part of social life" (Chandler,

2007, P.3). To the philosopher Charles Peirce semiotics is "the formal doctrine of signs, which was closely related to logic" (Chandler, 2007, P.259). Additionally, Chandler (2007) states that according to Roman Jakobson, the study of semiotics focuses on the universal laws that define how all signs are constructed.

Numerous semioticians and researchers have defined the concept of sign. Sebeok (2001) pointed out that any tangible form imagined or created externally (via some physical medium) to stand for an object, event, feeling, etc., is referred to as a sign. For the linguist Ferdinand de Saussure, a sign is a linguistic meaning he referred only to words and how they are presented graphically. Moreover, according to Chandler (2007), "signs have no intrinsic meaning and become signs only when sign users invest them with meaning with reference to a recognized code" (P.260). This shows that not everything is symbolic. In conclusion, the shortest definition of semiotics is "that it is the study of signs" (Chandler, 2007, P.1).

The famous key figures in the field of semiotics namely: Ferdinand de Saussure, Roland Barthes, Roman Jakobson, Charles Sanders Peirce, Charles Morris, and Umberto Eco. They all agreed on the shortest definition of semiotics which is the study of signs. After that, during the development of modern semiotic history, the appearance of what is called the semiotic approaches that were introduced by Saussure and Peirce.

1.1.2. Ferdinand De Saussure's Theory of Semiotics:

Ferdinand De Saussure (1857-1913) is a Swiss linguist and semiotician who is acknowledged as the founder of linguistics and semiology. As mentioned in his book "Cours De Linguistique Générale" which is written by his students after his death, For De Saussure "Everything in society is a sign" (Allen, 2003, p.41). Also, he described the sign as "a form made up of something physical-sounds, letters, gestures, etc. which he termed the signifier; and

the image or concept to which the signifier refers which he called the signified" (Sebeok, 2001, p.6).

From the quote above, we can figure out that Ferdinand De Saussure provides a two-part model of the sign. It was composed into the signifier and the signified. "A signifier (significant)-the form which the sign takes; and the signified (signifié)-the concept it represents" (Chandler, 1994, p.16). According to De Saussure, this relation is called signification or the Dyadic model:



Figure01: The Dyadic Model of the Sign Notion of Ferdinand De Saussure

(Chandler, 1994)

In addition, Ferdinand De Saussure states that the combination of the signifier and the signified results in a conventional and arbitrary relationship, meaning that there is no natural relationship between the words and their meanings. For instance, there is no link between the vegetable and the word potato in terms of arbitrariness. Saussure (1983) argued that "there is no inherent, essential, transparent, self-evident or natural connection between the signifier and the signified-between the sound of a word and the concept to which it refers" (Saussure, 1983, as cited in, Chandler, 2007, p.22).

1.1.3. Charles Sanders Peirce Theory of Semiotics:

Charles Sanders Peirce (1839-1914) was a mathematician and philosopher from the United States. He is known as the father of pragmatics and one of the co-founders of semiotics.

Unlike the Saussurean model of sign which introduces the term semiology, the Peircean model provides a triadic theory made of three parts consisting of "the representamen: the form which the sign takes (not necessarily material), An interpretant: not an interpreter but rather the sense made of the sign, An object: something beyond the sign to which it refers (a referent) " (Chandler, 2007, P.29).

For Peirce, a sign is something that stands on somebody, not on a concept. This shows that signs are everywhere and they obtain sign status whenever their users give them context by using a recognized code. For instance, in a given society Black color is not beautiful, whiter you are beautiful you are because the society's symbol of beauty is connoted to the white color. Peirce asserts this when defining a sign and proposing that:

A sign... [In the form of a representamen] is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the interpretant of the first sign. The sign stands for something, its object. It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the ground of the representamen. (Peirce, 1931, as cited in Chandler, 2007, P.29).

A Traffic light example presented in Chandler (1994) in Peirce idea of the sign, a red light facing oncoming traffic at a crossing would be the representamen, stopped oncoming Traffic would be the object and the sign would be interpreted to suggest that oncoming traffic must stop (the interpretant). The figure below may show Peirce's three taxonomies:

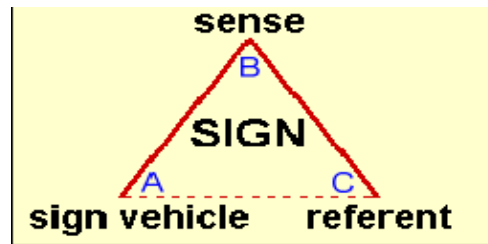


Figure 02: Peirce's Semiotic Triangle (Chandler, 1994)

Furthermore, within Peirce's triadic theory, three parts of the sign were arises classified as follows: Icon, Index, and symbol.

1. An icon: It is "a mode in which the signifier is perceived as resembling or imitating the signified" (Chandler, 2007, P.36). This means when the signifier is identical to the signified. More identical it is more icons it is for instance: The icon of a Tree is an icon because it resembles an object which exists in nature.

2. An index: It is" a mode in which the signifier is not arbitrary but is directly connected in some way (physically or causally) to the signified (regardless or intention) this link can be observed or inferred" (Chandler, 2007, P.37). This shows another type of sign that does not resemble but they show some characteristics which recall the signified for example: when we see water in the street, this is an identification of rain.

3. A symbol: It is "a mode in which the signifier does not resemble the signified but which is fundamentally arbitrary or purely conventional" (Chandler, 2007, P.36). This shows that the interpreter understands the symbol through previous knowledge and experience for instance: The USA flag it is a sign symbolizes a country.

1.1.4. Roland Barthes 'Theory of Semiotics:

Roland Barthes (1915-1980) was a French literary critic, theorist, and philosopher who was also interested in semiotics. He began as a structuralist then he developed the post-structuralism theory and semiology. Roland Barthes's theory had a major effect on the study of

culture as well as signs. Barthes states that "semiology, therefore, aims to take any system of signs, whatever their substance and limits; images, gestures, musical sounds, objects..." (Barthes, 1964, p.9).

This quote means that Barthes 'theory of Semiotics is concerned with how signs are used to convey meaning, whether they are images, gestures, musical sounds, etc...

In the article "The Rhetoric of the Image" (1964) and "The Photographic Message" (1961), Roland Barthes made a valuable contribution to semiotics. As He was influenced by Saussure's model of signifier and signified. Furthermore; Barthes established two levels of signs namely denotation and connotation.

The first order of signification is that of denotation: at this level, there is a sign consisting of a signifier and a signified. Connotation is a second order of signification that uses the denotative sign (signifier and signified) as its signifier and attaches to it an additional signified. (Chandler, 2007, p.140)



Figure03: Orders of Signification (Chandler, 2007)

3.1. Denotative Level:

Denotation can be defined as "the process of referring to the dictionary meanings of a word" (Martin & Ringham, 2000, p.49). An example presented by Martin & Ringham (2000) explains the previous quote which is the word rose denotes a flower. Roland Barthes states that "Denotation tends to be described as the definitional, literal, obvious or common-sense meaning

of a sign" (Chandler, 2007, p.137). He also argued that "denotation is what is photographed, the connotation is how it is photographed" (Fiske, 1982, as cited in, Chandler, 1994, p.89). That is to say, the denotative level is the literal or the direct meaning of a sign.

3.2. Connotative Level:

In contrast, according to Roland Barthes, "the term connotation is used to refer to the socio-cultural and personal associations (ideological, emotional, etc.) of the sign" (Chandler, 2007, p.138). From the quotation above, we can say that for Barthes, connotative meaning is beyond the literal one which differs depending on the context and culture. In addition, connotation refers to "a procedure whereby a term, in addition to meaning allotted to in a dictionary (denotative meanings), acquires additional significance resulting from the context in which it is applied" (Martin & Ringham, 2000, p.42). In this sense, Martin & Ringham (2000) provide the quotation above with an example. For instance, the signifier white denotes a color, which might connote desire, absence, death, etc. That is to claim, one denotative meaning can generate numerous connotations. From the denotative and connotative levels, Roland Barthes puts a second level of signification which is called 'myth' and this is shown in the following figure:

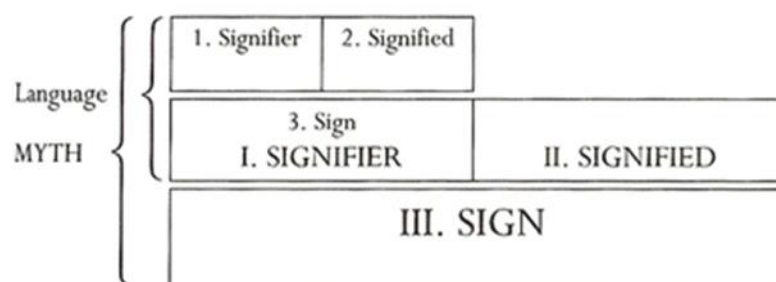


Figure04: The second order of signification (Allen, 2003)

3.3. Myth:

Roland Barthes distinguished the concept of myth as the second level of signification and this is mentioned in his book '*Mythologies*' (1972) and developed in his essay '*MythToday*'. He defined myth as "the ideological function of naturalization. In other words, to make dominant cultural and historical values, attitudes and beliefs seem entirely 'natural', 'normal', self-evident, timeless, obvious 'common-sense' - and thus objective and 'true' reflections of the way things are" (Barthes,1977, as cited in, Chandler,1994, p.94).

According to Roland Barthes, at this level, the sign reflects fundamental concepts and underpinning them such as masculinity, femininity, freedom, individualism, and objectivism. For instance, "objectivism, is a pervasive myth in Western culture. It allies itself with scientific truth, rationality, accuracy, fairness and is reflected in the discourse of science, law, government, journalism, morality, business, economics, and scholarship" (Lakoff & Johnson, 1980, as cited in, Chandler, 2007, p.144).

Above all, for a better understanding of the second level of signification, we examine Susan Hayward's Marilyn Monroe photograph.



Figure05: Marilyn Monroe's Photograph (Chandler, 1994)

At the denotative level, this is a photograph of the movie Star Marilyn Monroe. At a connotative level, we associate this photograph with Marilyn Monroe's star qualities of glamour, sexuality, and beauty-if is an early photograph-but also with her depression, drug taking, and death if it is one of her photographs. At a mythic level, we understand this sign as activating the myth of Hollywood: the dream factory that produces glamour in the form of the stars it constructs but

also the dream machine that can crush them all to profit and expediency.
(Hayward, 1966, as cited in Chandler, 1994, p.95).

1.2. Section two: Semiotics and animation movies.

1.2.1. Definition of Movies:

Movies are visual art that uses a series of moving pictures viewed on cinema or television. There are various types of movies like; comedies, action, and drama. They picked to express ideas, beliefs, perceptions, and feelings. Films became the most influential mass media to convey hidden messages using numerous elements such as setting, lighting, staging, and costumes. As well as Movies reflect society and culture and change them positively. Filmmakers see their movies as the best entertainment to tackle many social issues, such as gender inequality, social discrimination, racism, etc.

1.2.2. Definition of Animated movies:

Animation movies are a technique made from drawings and paintings to create a series of moving pictures. They are photographed frame by frame means each second of the film shows 24 frames. It exists different types of animation. For instance, in traditional animation, a series of images are drawn, painted, and photographed transparently. However, today animation movies are photographed with computer-generated imagery GGT. Also, to make the characters move, the animators use the 3D tool. 3D animation become the most dominant type in animated films. (What is Animation? Definition and Types of Animation, 2020)

1.2.3. Definition of a movie scene:

Scene performing arts (2023) demonstrates that a scene in film and video production is typically thought of as a segment of a moving picture that takes place in a single location and lasts for a continuous amount of time. Each shot is made up of several shots, each of which is a collection of contiguous frames from various cameras at different angles. The term "scene"

refers to the continuity of the witnessed action: an association of time, place, or characters. While the terms relate to a set sequence and continuity of observation, arising from the management of the camera or by the editor.

1.2.4. Semiotics and *Mise En-Scène* Theory and Cinematography:

Mise en-scène is a term originated by the French critic André Bazin in a magazine called "cahiers du cinema". *Mise en-scène* is translated to English to mean "placing on stage". It refers to the arrangements of scenery, props, actors, etc., on the set of the film. When analyzing a movie scene, the visual representation and the storytelling should be judged. In addition, *Mise en-scène* generates a sense of place, character, and the appearance of the audience. Many elements are to be applied to analyze a film such as setting, lighting, costume, and blocking.

(What is *Mise en-scène* in films?, 2021)

Setting: the first element in *Mise en-scène* is the setting. It refers to the location and time of a specific scene.

Props: They are important elements in *Mise en-scène*. They refer to the instruments that the characters use in film such as accessories, weapons, guns, items...etc.

Staging: This element is divided into stages namely performance and blocking:

The first is **performance**. At the end of the day, the actors are the star of the show. As a result, the specifics of their performance help to make up the *Mise en-scène*. How are they delivering lines? What is their body language? This goes as far as incorporating the style of actors' performances, such as whether it's naturalistic or theatrical acting.

The Second is **blocking**, a term that refers to where the actors are physically placed and how they move relative to the camera. For that reason, camera placement is often considered part of the blocking as well. One intriguing example is that a character

moving from left to right past the camera is seen as a symbol of change in a positive direction. (What is *Mise En- Scène*? How to use it in films, 2022)

Lighting: It is an important aspect in understanding what *Mise en -scène* is. Lighting is used in films to convey a certain message. It includes two major types:

Low-key lighting: the parts of the shot are very dark and very bright which is highly contrasted, which means that this lighting belongs to horror movies.

High-key lighting: It means the contrast is low, and there is a bit of difference between the darker and lighter parts of the shot. This type of lighting is often seen in musical films.

(What Is *Mise En -Scène*? How to use it in films, 2022)

Costumes: This is the last element of the *Mise en- scène*. They are related to the character's outfits including hair and makeup. Costumes are very important because they express meaning through films. "What you wear says a lot about who you are. For example, a disciplined character may have ironed clothes and tied-up shoelaces, while an absent-minded one will wear a half-tucked shirt" (What is *Mise En- Scène*? How to use it in films, 2022)

A film is not just about telling a story but also about giving cohesive images. To achieve this goal, cinematographers or directors of photography are responsible for establishing the great look of the image in films by using a technique with some elements and this is known as cinematography. This latter is defined as "The art of photography and visual storytelling in a motion picture or television show. Cinematography comprises all on-screen visual elements, including lighting, framing, composition, camera motion, camera angles, film selection, lens choices, zoom, color, etc. " (What is Cinematography and What Does a Cinematographer Do?, 2020).

1.2.5. Semiotics and Color Scheme Theory:

The colors we have seen at primary schools are quite different from the semiological function of colors. Color scheme theory is defined as "a theory that states that certain colors in film elicit certain emotions from the audience. Manipulation of these colors can be used to guide the audience toward the intent of the author, juxtaposed against one another to send a message, or subverted to create dramatic irony" (How a Film Color Palette Can Make You a Better Filmmaker [W/ Infographics],2019). This shows that colors are one of the techniques employed in movies to grab the attention of spectators. Thus color psychology is highly used in marketing as a set of indicators, to evoke a specific emotional or psychological response from the general audience. Many colors come to represent various feelings, concepts, and beliefs. Here are some color symbolism meanings:

Red: anger, passion, rage, desire, excitement, energy, speed, strength, power, heat, love, aggression, danger, fire, blood, war, violence.

Pink: love, innocence, healthy, happy, content, romantic, charming, playfulness, soft, delicate, feminine.

Yellow: wisdom, knowledge, relaxation, joy, happiness, optimism, idealism, imagination, hope, sunshine, summer, dishonesty, cowardice, betrayal, jealousy, covetousness, deceit, illness, hazard.

Orange: humor, energy, balance, warmth, enthusiasm, vibrant, expansive, flamboyant.

Green: healing, soothing, perseverance, tenacity, self-awareness, pride, unchanging nature, environment, healthy, good luck, renewal, youth, vigor, spring, generosity, fertility, jealousy, inexperience, envy.

Blue: faith, spirituality, contentment, loyalty, fulfillment peace, tranquility, calm, stability, harmony, unity, trust, truth, confidence, conservatism, security, cleanliness, order, sky, water, cold, technology, depression.

Purple/Violet: erotic, royalty, nobility, spirituality, ceremony, mystery, transformation, wisdom, enlightenment, cruelty, arrogance, mourning, power, sensitivity, intimacy.

Brown: materialistic, sensation, earth, home, outdoors, reliability, comfort, endurance, stability, simplicity.

Black: No, power, sexuality, sophistication, formality, elegance, wealth, mystery, fear, anonymity, unhappiness, depth, style, evil, sadness, remorse, anger.

White: Yes, protection, love, reverence, purity, simplicity, cleanliness, peace, humility, precision, innocence, youth, birth, winter, snow, good, sterility, marriage (Western cultures), death (Eastern cultures), cold, clinical, sterile.

Silver: riches, glamorous, distinguished, earthy, natural, sleek, elegant, high-tech

Gold: precious, riches, extravagance. Warm, wealth, prosperity, and grandeur.

(The Psychological of Color in Film (with examples), 2019).

The color wheel is the foundation of color theory, which was developed by Isaac Newton in the 1600s. It shows the combination of primary colors Blue, Red, and Yellow. Therefore, secondary colors are created from the combination of two primary colors, and combining a primary with secondary color creates a tertiary color.

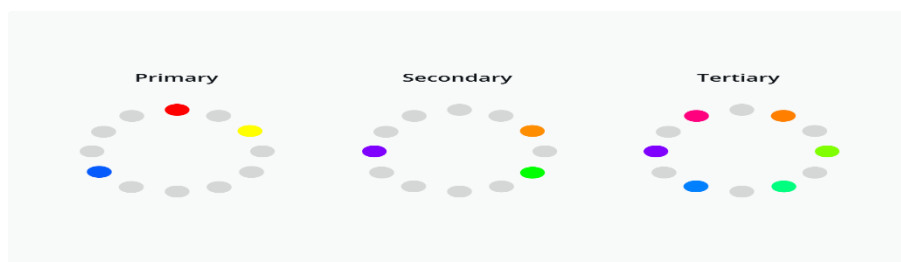


Figure 06: Primary, Secondary, and Tertiary colors. (Color Theory and color wheel, 2022).

The color wheel is a combination of all primary secondary and tertiary colors. The latter can be divided into three main elements hue, saturation, and luminance are outlined below. **Hue, Saturation, and Luminance:** A hue is "any color on the color wheel. When you are using a color wheel or a color picker, you can adjust the saturation and luminance of a hue; saturation is the intensity or purity of the color; luminance is the amount of brightness or light in a color". (Color Theory and color wheel, 2022).



Figure 07: Hue, Saturation, and Luminance. (Color Theory and color wheel, 2022).

Shades, tints, and tones: Desaturation colors are created by adding grey to make tones, white to make tints, and black to make shades.



Figure 08: Shades, tints, and tones. (Color Theory and color wheel, 2022).

Complementary scheme: Two colors occupy the opposite sides of the color wheel, for instance, Red and Blue. These colors will look brighter and more prominent creating a high-impact and contrasting color combination.

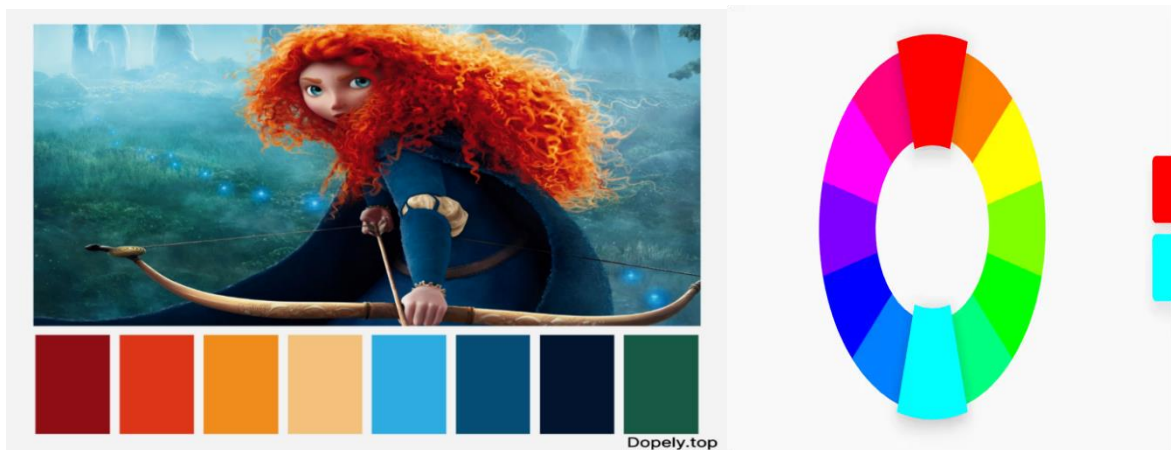


Figure 09: Complementary scheme. (Colors in the World of Animations, 2021).

Monochromatic scheme: Monochromatic colors only use variations of Shades, tints, and tones of a single color's characteristics and are created by changing the hue's saturation and brightness. The latter provides a muted, traditional color scheme. Because they are the lightest and darkest colors, respectively, black and white are always present.

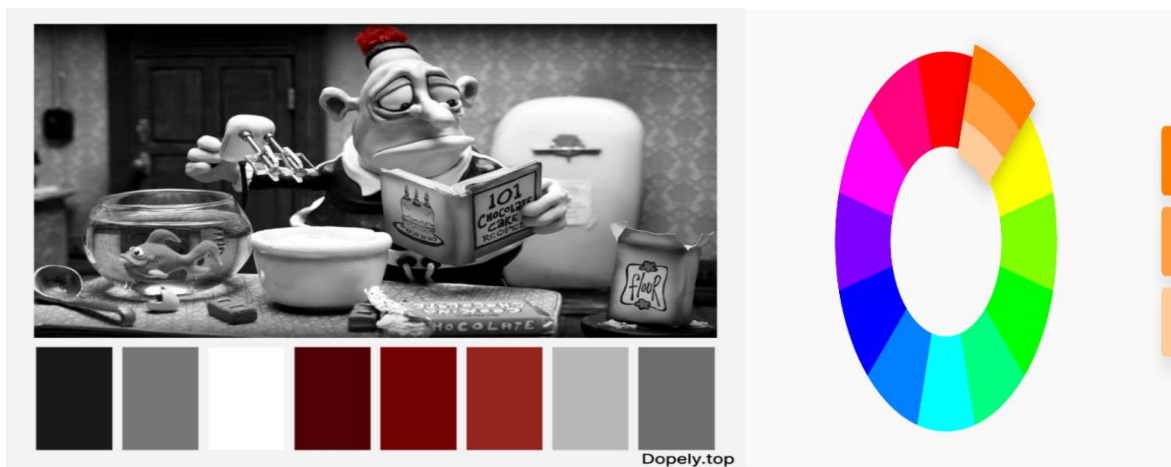


Figure 10: Monochromatic scheme. (Colors in the World of Animation, 2021).

Analogous Scheme: The analogous colors are three colors that come next to one another on the color wheel and are created by adding warm and cool tones to get that kind of balance. The goal of using analogous colors is to end up with a scene that pleased the viewer's eye and provides warmth, calmness, and happiness. For instance, using greens and blues in nature to create a calm effect.



Figure 11: Analogous scheme. (Colors in the World of Animations, 2021).

Triadic Scheme: Triadic colors, which are three colors organized in the shape of a triangle on the color wheel, are created when primary, secondary, or tertiary colors are mixed. A color scheme with great contrast and a brilliant, vibrant color palette may be offered by this. Triadic hues are therefore commonly used in films.

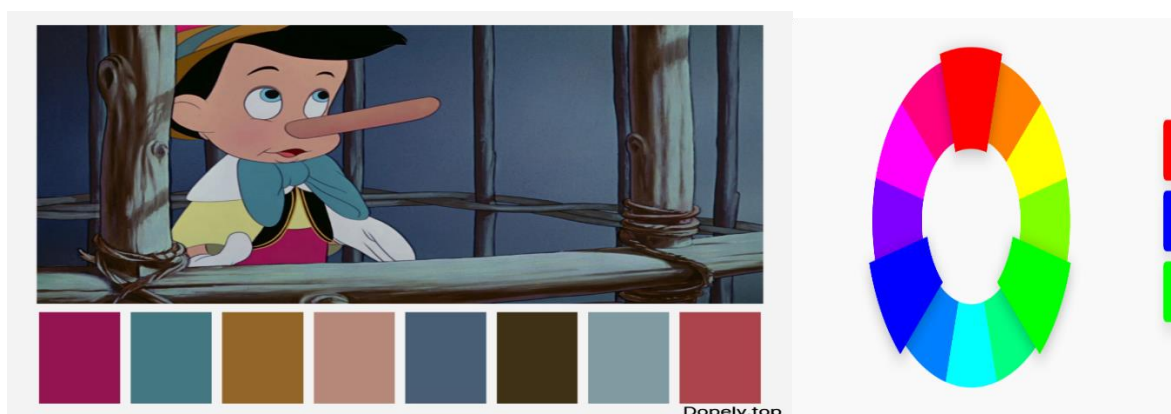


Figure 12: Triadic scheme. (Colors in the World of Animations, 2021).

1.3. Section three: Female empowerment and semiotics.

1.3.1. Definition of Gender:

Gender has two categorizations which are the female and the male sexes. The concept of gender can be defined as "A social and cultural construct, which distinguishes differences in the attributes of men and women, girls and boys, and accordingly refers to the roles and responsibilities of men and women; therefore, they change over time and vary with different

cultural contexts"(Unicef,2017,p.2).In other words, this term refers to the physical representation of men and women, and the divergences between them are distinguished by society; hence, they can alter and differ depending on society and culture.

1.3.2. Definition of Stereotypes:

According to Merriam-Webster Dictionary (2023) "Stereotype is a standardized mental picture that is held in common by members of a group and that represents an oversimplified opinion, prejudiced attitude, or uncritical judgment". Moreover, the term stereotype is explained by The Oxford English Dictionary as "A fixed idea or image that many people have of a particular type of person or thing" (Oxford English Dictionary, 2023). For Marx and KO, the concept of stereotypes "refer to both positive and negative beliefs about the attributes and behaviors of individuals or groups" (Marx & KO, 2019, p.2).

Based on the definitions above, we can say that stereotypes refer to the perceptions and characteristics a particular group of society has about someone or something. Also, Stereotypes can be positive or negative. For instance, men are considered leaders; this is a positive stereotype. However, women are seen as weak and inferior; this is a negative stereotype. Stereotypes can be constructed or deconstructed; On the one hand, constructed stereotypes are to build a positive evaluation of someone or something. On the other hand, deconstructed stereotypes mean pointing out disagreements about an idea or a person such as gender inequality. There are various types of stereotypes such as race, ethnicity, and gender.

1.3.3. Definition of Gender Stereotypes:

Gender stereotypes have existed since birth and have had an impact on both men and women. Unicef (2017) describes gender stereotyping as "Ascribing certain attributes, characteristics, and roles to people based on their gender. Gender stereotypes can be negative (i.e., women are bad drivers, men can't change diapers) and benign (i.e., women are better

caregivers, men are stronger). Gender stereotyping becomes harmful when it limits a person's life choices, such as training, professional path, and life plans" (P.5). In other words, this illustrates how behaviors, emotions, and thoughts may be generalized regardless of gender. For instance, when parents discover their child is a girl, they immediately decorate the nursery with pink flowers and clothes in an effort to convey the most prevalent stereotype of women.

Since people are not treated equally based on gender stereotypes, gender discrimination will inevitably occur. Some individual rights, including the right to transportation, the right to health, the right to an education, and the right to free speech, are influenced by this element. Some organizations strive to end violence against women and improve the dynamic between men and women. In addition, women are the sole factor that is most affected. This is what prompted the feminist movement, which protects women's rights, to emerge.

1.3.4. Feminism:

Feminism means that all sexes must have equal rights and opportunities in work, education, and politics. This perspective first emerged in North America, Europe then all countries of the world, it has been established into four waves to show the feminist movement. The first wave emerged from the 19th until the 20th centuries. In this wave, many rights were realized, one of them being that women got the right to vote. In the 1960s and 1970s, a second wave was established. It focused on addressing women's issues, such as gender discrimination in society between men and women, domestic violence from men toward women, and rape. Through this wave, the National Organization for Women (NOW) was published to show the legal equity between males and females. In 1990, another wave was developed which is called the third wave. This wave used the media to convey ideas and positions about gender, sexuality, femininity, and masculinity also dealing with some issues such as racism, sexism, classism, and violence. The last or the fourth wave used social media to represent the feminist movement. Also, it focused on tackling some issues such as sexual harassment, body shaming, and rape

culture. For illustration, news media was initiated in order to educate society against sexual violence, racism, and sexism. In 2017, The Me Too movement was produced by the producer film Harvey Weinstein in response to the issue of female harassment. Therefore, "Victims of sexual harassment or assault around the world—and all ethnicities—began sharing their experiences on social media, using the hashtag Me Too movement" (Brunell & Burkett, 2023). In short, feminism is an important concept that allows society to give equal rights, and opportunities, to all genders. This means that women have a role in society, work, and education, and females can be leaders and powerful.

1.3.5. Female Empowerment:

Women are the foundation of society, this brings what we call female empowerment which can be defined as "increasing the personal, political, social, or economic strength of individuals and communities. Empowerment of women and girls concerns women and girls gaining power and control over their own lives. It involves awareness-raising, building self-confidence, expansion of choices, increased access to and control over resources, and actions to transform the structures and institutions which reinforce and perpetuate gender discrimination and inequality". (Unicef, 2017, P.1).

To put it another way, female empowerment encourages women to be in control of their own decisions. To take charge of their own lives both inside and outside the home, to influence social change, and to increase the value of women in society. Nonetheless, "Women are typically underrepresented in power and decision-making roles. They receive unequal pay for equal work, and they often face legal and other barriers that affect their opportunities at work" (Understanding Women's Empowerment, n.d.), despite this significant advancement, violence, and prejudice against women continue to exist globally.

1.3.6. Women in Southeast Asia:

Southeast Asia is home to several nations with a wide range of cultures, languages, and religions. This region is distinguished from other lands by the different statuses of women in society. The role of women changed before and after colonization as a result of various Southeast Asian nations being ruled by European nations in the nineteenth century. Whereas, "in some areas, women were recruited as cheap wage labor on plantations (tea, sugar, tobacco, rubber) and in processing factories" (Women in Southeast Asia, n.d.). This demonstrates how women are oppressed and denied the rights they need to live decent lives during periods of conflict. Furthermore, Women started to participate in politics and other sectors after the war ended and the majority of Southeast Asian nations gained independence "When women do manage to enter the political arena, they often find themselves marginalized in a male-dominated culture, with real power remaining in men's hands" (Women in Southeast Asia, n.d.), this indicates that men are still dominant and have power in several areas compared to the status of women.

Women cannot still manage their income in terms of the nation's economy "The continuing acceptance of the idea that a woman can generate and control her income is still evident, although women receive less pay than men for the same work and the options for unskilled workers are limited" (Women in Southeast Asia, n.d.). Yet, as time went on, an economic development emerged that enabled women to win most of the rights that had previously been denied to them "women have been more active in labor movements. As overseas domestic workers, they have also been increasingly important to national economies, emitting large amounts of money to their families "(Women in Southeast Asia, n.d.). Despite the numerous cultural, linguistic, and religious shifts. Southeast Asian women have hope for a better future and a life that values their contribution to creating positive change.

1.4. Section Four: Related Studies on Female Empowerment

Due to the developments and technologies, filmmakers achieve to convey messages behind stories through media. Disney movies are known as a tool to enhance and rich children about beliefs and values. All demographic groups are impacted by these films. The latter is regarded as the ideal kind of entertainment for subtly addressing social issues like racism and gender stereotypes.

Previous research can only be considered a first step toward a more profound understanding of the development of the representation of women in Disney films. Nevertheless, the works that we have discovered seem to be incomplete, containing a lot of grammar and vocabulary mistakes, they misapplied the methodology and a particular theory was used by the majority which is Roland Bathes. The earliest works are represented in that way "A Semiotic Analysis of Women's Representation in the Animated Disney Film *Raya and the Last Dragon*" (2022), "Propaganda in Disney's *Raya and the Last Dragon*: exploring the Stereotypes around the Ideas of a woman and femininity" (2022), "The Representation of Women's Empowerment Depicted in the movie *Raya and the Last Dragon*" (2022), and "The analysis of Semiotics in the main character *Raya and the Last Dragon*" (2021). Since the movie *Raya and the Last Dragon*, the focus of this thesis is brand-new for 2021 and has never been examined in Algeria, particularly in the UMBB English Department. This is essential to keep in account. The examinations mentioned above, seem to be reliable with an accurate analysis but after a thorough reading, a bunch of issues have been found.

A recent study conducted by Wardah and Kusuma (2022) examined the issue of the representation of women in the animated film *Raya and the Last Dragon*. The researchers of this examination used a qualitative descriptive method with a screen capture technique. Selected scenes were analyzed by using the semiotic theory of Roland Barthes. This study aimed to describe the real depiction of women by deconstructing the traditional gender stereotype.

According to Wardah and Kusuma (2022) "Women are no longer shown as inferiors, this traditional gender perception is slowly being forgotten" (p.184). Also, they concluded that "The film *Raya and the Last Dragon* provides a good depiction of women" (Wardah & Kusuma, 2022, p.184).

Ambarwati (2022) undertook a study about Women's Empowerment in *Raya and the Last Dragon* movie. This research adopted the descriptive qualitative method. Additionally, the researcher used the semiotic analysis based on Roland Barthes's theory and the feminist approach. The purpose of this study is to analyze the depiction and the impact of female empowerment in *Raya and the Last Dragon*, by choosing some scenes that are related to the previous issue. In all, the researchers of this study ended that "Women are able to be equal to men" (Ambarwati, 2022, p.91). He added that "women can control their emotions and put their ego aside to fulfill their mission, the self-sacrificing character also successfully appears in several scenes of this movie" (Ambarwati, 2022, p.91).

Moreover, another investigation was examined by Dos Santos Ferreira Leandro (2022), to tackle the issue of gender stereotypes. The researcher of this study relies on a qualitative analysis model. This examination is not about semiotic analysis but it explained the issue of femininity and how they are propagated through the film *Raya and the Last Dragon*. The researcher's findings showed that "As Kumandra is a world that recognizes women and men as equal, the characters happen to be female which is part of their identity but not their defining trait, encouraging young girls to identify with this, not setting limits to their performance based on their gender" (Dos Santos Ferreira Leandro, 2022, p.70).

Furthermore, another work was handled by Atmaja (2021) talking about the main character of *Raya and the Last Dragon*. The method used in this research is descriptive qualitative, the examiner of this study applied the semiotic approach by using Charles Sanders Peirce's theory. This research aims to figure out the signs, interpret and classify them according

to icon, index, and symbol. In the end, the researcher resulted that "Raya and the Last Dragon is the icon of Southeast Asian culture" (P.63). He added that "Raya and the Last Dragon movie displays several icons and symbols from diverse cultures from Southeast Asia which are intended to Indonesian culture, for example, some of the signs found are Keris, Batik, Tompah, Rumah Gonjoing and Caping" (Atmaja, 2021, P.63).

From the existing research above, we can notice that they deal with a lot of linguistic issues. The study of Wardah and Kusuma (2022) is well documented, as well as, Ambarwati (2022) which acknowledge how the stereotype that women are weak is usually disapproved. However, different mistakes were found in this work mainly in grammar and vocabulary. First, talking about vocabulary Ambarwati (2022) used in his work too much repetition concerning ideas, for instance, "the purpose of this research is to analyze the representation of women empowerment and find the impact of women empowerment in the movie Raya and the Last Dragon" this idea was repeated many times in the abstract so that the abstract is unclear and not well organized. Second, concerning grammar, Wardah and Kusuma (2022) concluded their work with uncompleted sentences "The study attempted to comprehend how the depiction of representation of women in the animated film Disney Raya and the Last Dragon".

Furthermore, Ambarwati (2022) and Dos Santos Ferreira Leandro (2022) end up to the same conclusion considering men and women as equal. Whereas, Dos Santos Ferreira Leandro (2022) tackled the issue of gender stereotypes by asking two questions mainly "How are femininity and what it means to be constructed through gendered stereotypes in Raya and the Last Dragon movie?" and "In what way can these portrayals be seen as a part of flawed ideological beliefs, and therefore a form of sociological and integration propaganda?" (P.2). By observing the questions listed above, it was found that the researcher of this work focused on the constructed stereotype neglecting the deconstructed one which leads to a lack of comprehension and a slight contradiction while answering the research questions. Additionally, this inquiry

belongs to the literature field, it is not about semiotic analysis. All these issues are considered gaps that will be taken into consideration in our study.

By reviewing the works and reading them again and again, we have detected that Atmaja (2021) didn't provide enough evidence on analyzing the main character of the movie. The author employed a semiotic analysis using icons, indexes, and symbols. However, he failed to give a full explanation of the analysis is poorly organized, and stated it straightforwardly. Additionally, the research questions were answered in a non-accurate way with a weak description of the methodology. The selected signs that were provided as a corpus are shown by a time spot which makes it difficult for the reader to guess the meaning. It would be better if the author imposed a screen capture technique to give a more reliable and trustable idea. Over and above, the conclusions that the researcher ended were steered to an indecorous comprehension.

From the issues mentioned above, the examiners of this study concluded that although several authors conducted some studies on the semiotic analysis of movies, this issue is still insufficiently investigated. In all, the majority of earlier studies favored using a single theory to analyze, we decided to apply multiple theories to provide an easy and accessible analysis. It is right-minded that earlier studies suffered from certain gaps mainly in the analysis procedures, methodology, research questions, data collection, grammar, vocabulary, and ideas. To sum up, more research is needed for better understanding. However, several limitations need to be considered.

1.5. Conclusion:

Examining movies is one of the fundamental concepts in the analysis of covert messages. Hence, this chapter gives an overview of the principal semiotic theories starting from the earliest model of Ferdinand De Saussure in the late 19th Century moving to the recent ones.

In addition to that some other semiotic theories are presented mainly cinematography, *Mise en-scène*, and color scheme theory. Furthermore, a full explanation of the key concepts related to our topic is contributed to offering the reader additional knowledge about the subject. Including Gender stereotypes, feminism, women in Southeast Asia, and Female Empowerment. This chapter ends up with a large number of existing studies in the broader literature related to our work.

2. Chapter Two: The Research Design and Methodology

2.0. Introduction:

This chapter deals with the research methods and design in order to explain each step taken in this investigation. It represents the research objectives, a general overview of the methods, and a description of the qualitative approach which is used as a research design in this study. Also, this part is devoted to the data collection, analysis procedure, and representation of the corpus. This latter first starts with the main characters of the movie, then give a technical film summary, followed by a brief biography about the movie's directors. Lastly, it tells the story of *Raya and the Last Dragon* movie, which is considered the corpus of this study.

2.1. Research Objectives:

Raya and the Last Dragon is a movie that delivers a particular message to the audience. The present examination chooses some scenes to work on them in order to show the representation of Women in Disney Movies. To attain this goal, this study is based on the subsequent objectives. The first is to find out the signs and then interpret their meanings. The second is to detect the construction or the deconstruction of stereotypes and how female empowerment is portrayed in the film using Roland Barthes's theory, Cinematography and *Mise en-scène*, and Color Scheme theory.

2.2. Research Method:

Research Methods are the particular instruments that are used to collect and analyze data. There are two main types of research methods namely qualitative and quantitative methods. It's necessary to select an appropriate methodology and this depends on the nature of the topic being conducted in this investigation. The data collection and analysis are employed in order to achieve the aims of the current dissertation, to answer the research questions, and to get relevant results.

Quantitative research is expressed with numbers and statistical analysis, while qualitative research deals with "Both nominal and descriptive non-numerical data which are shown in words or sentences format" (Taherdoost, 2021, p.11). Also, this type of data is expressed through "the answers to "how and why "questions in a research study and mostly covers data regarding feelings, perceptions, and emotions" (Taherdoost, 2021, p.11). After looking at the previously mentioned methods, it was found that the qualitative approach is the best tool to be applied in this study to understand the representation of females in the selected scenes. Furthermore, a qualitative method has been followed by the use of observation, selection, analysis, and interpretation to respond to the research questions and the advanced hypotheses.

2.3. Data Collection Procedures:

Our investigation centered on the Disney animated movie *Raya and the Last Dragon*, which runs 1 hour and 54 minutes. A token from Google was used to collect the data. To download the movie without subtitles, we utilized the website Netnaija.com. Moreover, after clearly comprehending the movie's overall purpose, we began rewatching it to pick out only the most pertinent portions that provide credence to our analysis. Several scenes in the movie match our needs. After a close examination of the film and discussion of it. We have chosen eight scenes that reflect the topic of our investigation with hidden meanings, signs, and symbols.

We selected *Raya and the Last Dragon* for three key reasons. First, the remarkable development of the representation of women in recent Disney films attracted us since it serves our issue. Second, we are dealing with visual analysis, and this movie comprises a whole culture full of numerous signs and symbols that aid in the analysis. Third, this movie addresses a crucial social issue of trust and friendship that could facilitate the development of relationships. It is necessary to analyze this film since, without it, viewers risk missing certain important ideas that the filmmakers wanted to convey.

2.4. Data Analysis Procedures:

The analysis procedure is what comes next after gathering all the required data. It is thought to be the most challenging and significant portion of the thesis, to execute it well requires observation, analysis, and finally interpretation by applying multiple theoretical frameworks. This study is conducted through Roland Barthes's model of connotation and denotation. We will start with the first level of denotation by describing and observing everything in the scene and trying to give all the direct meanings of signs. Second, by explaining the setting, staging, hair, outfits, accessories, props, lighting, camera movements, and costumes, we will deal with the connotation meaning that differs depending on the context and culture. Furthermore, it contains the *Mise en-scène* theory and cinematographic techniques attempting to decode all the hidden messages through the scene. As Colors are one of the techniques used to grab the viewer's attention, the Semiology of Color is one feature that will be examined to depict the hidden messages, the directors wanted to convey through the colors used.

2.5. Presentation of the Corpus:

The corpus of this study is an American Animated Movie titled "Raya and the Last Dragon". It is an adventure film produced by Walt Disney Animation Studios and directed by Don Hall and Carlos Lopez Estrada. This movie was screened on November 25, 2020, unfortunately, because of the Covid-19 pandemic, the screening was postponed until obtaining permission on March 5, 2021. Raya and the Last Dragon is considered the first Animated Disney movie that reflects traditional Southeast Asian culture.

2.5.1. Main Characters of the Story:

1. Kelly Marie Tran: Raya the princess of Heart, the adventurer of this film.
2. Awkwafina: Sissu, the Last Dragon.

3. Izaac Wang: Boun, a boy from Tail who lost his family to the Druun.
4. Gemma Chan: Namaari, the princess of Fang and Raya's enemy.
5. Daniel Dae Kim: Chief Benja, Raya's father, the chief of Heart.
6. Benedict Wong: Tong, A warrior from Spine.
7. Sandra Oh: Virana, Namaari's mother, chieftess of Fang.
8. Thalia Tran: Little Noi from Talon lost her mother to the Druun.
9. Lucille Sang: Dang Hu, the chieftess of Talon.
10. Alan Tudyk: Tuk- Tuk, Raya's friend.
11. Dichen Lachman: General Atitaya of Fang and a Spine warrior.
12. Patti Harrison: The Chief of Tail.
13. Sung Kang: Dang Hai, The chief of Talon.

(Raya and the Last Dragon, 2021)

2.5.2. A Technical Film Summary:

Title: Raya and the Last Dragon.

Genre: Animation, Action, Adventure, Fantasy.

Writers: Qui Nguyen and Adele Lim.

Directors: Don Hall and Carlos Lopez Estrada.

Language: English.

Length: 1h54min.

Date of release: March 5, 2021.

2.5.3. Directors ‘Biography:

Don Hall and Carlos Lopez Estrada stand hand to hand to make the greatest animated film. Donald Lee “Don” Hall is an American Director. He was born on March 8, 1969, in Glenwood, Iowa, USA. Hall studied at the University of Iowa where he earned a Bachelor of Fine Arts degree in drawing and painting. As well as He works at Walt Disney Animation Studios as a writer and a voice actor for Goach and Gaston Framagucci in Meet the Robinsons and Darnell in The Princess and the Frog. Additionally, Don Hall is best known for co-directing Winnie the Pooh, Big Hero 6, and Raya and the Last Dragon. He gained the winning Oscar for a best-animated Feature in 2015 for his work "Big Hero 6". (Don Hall, n.d.)



Figure 13: A picture of Donald Lee Hall (Don Hall, n.d.)

Carlos Lopez Estrada is a Mexican-American filmmaker. He was born on September 12, 1988, in Mexico. When He was 12 years old, He immigrated to the United States country. Carlos graduated from Chapman University in film production. He was also a musician, commercial, and director, His first achievement was a short film titled “Identity Theft “which first appeared at the 2015 Plaw Springs International Festival of short films. After that, He started directing feature films like Blind Spotting (2018), Staring Hamilton’s Daveed Diggs, and Rafael Casal. In 2019, Carlos Lopez Estrada began working at Walt Disney Animation Studios by co-directing Raya and the Last Dragon film (2021). (Carlos Lopez Estrada, n.d.)



Figure 14: A Picture of Carlos Lopez Estrada (Carlos Lopez Estrada, n.d.)

2.5.4. The Movie's storyline:

In 2021, Carlos Lopez Estrada and Don Hall Disney's filmmaker produced a marvelous movie adventure that was considered the first to depict Southeast Asian culture, namely *Raya and the Last Dragon*. It is an inspiring family film that contains one of the most captivating visuals Disney produced, is suitable for all ages, and demonstrates a notable development in the representation of the newest Disney princess character Raya, the story's protagonist.

The movie's story starts with a fantasy land called Kumandra, where humans live under the protection of Dragons, magical creature that brings prosperity. Nevertheless, an evil force known as a Druun spreads rapidly and turns humans and Dragons into stones. However, the Dragons sacrificed themselves by putting their magic into a Gem only to save humanity, the monsters were destroyed, and life restores to people. While the Dragons remain stones, greedy for power and aiming at possessing the dragon's gem, the people of Kumandra start fighting, and they are divided into five lands Fang, Heart, Spine, Talon, and Tail.

Five hundred years ago, Chief Benja of the Heart tribe still believes Kumandra can unite. He summoned all the people from all regions, but they returned and fought for the Dragon Gem, which fell and shattered into five pieces. After breaking the orb, the Druun reappears, and everyone takes refuge in the stones again, so Raya escapes and sets off on a journey to save her

land and bring Kumandra back. Raya starts seeking to find both the Last Dragon Sissu and the fragments of the Dragon Gem. Along the way, they are chased by another clan princess named Namaari seeks total power. Furthermore, she encounters many characters who support her on the trip, such as Captain Boun, the little girl Noi and other friends affected by the Druun.

Later, Raya enters Fang's area to save it from the impending threat and confronts her enemy Namaari that expresses remorse and grief, This shifts Raya's perspective, leading her to recommend everyone to band together and ask their friends to give Namaari all the dragon gem pieces to restore peace, but everyone rejects her request, Raya gives Gem to Namaari to take over the task and trust her again, her friends follow her, Namaari supplies the fragments of the broken orb. At last, an enormous change happened the Druun was destroyed, the dragons came back to life as well as Sissu, and everyone who was petrified came back as it was. Raya saved her land, all the tribes returned finally, and Kumandra was united.

2.6. Conclusion:

In sum, this chapter offered the research design and methodology for the current investigation. The analysis procedures and the data collection were chosen by considering the research method applied for this examination, the qualitative approach. Additionally, the semiotic theories include Roland Barthes's denotation, connotation model, the *Mise-en-scène* theory, cinematographic techniques, and the color scheme theory. Furthermore, this chapter reveals outstanding information about the movie and why we have chosen it. Also, it presents all the essential steps that should be followed throughout this study, trying to provide a thorough and straightforward explanation.

3. Chapter Three: Analysis and Discussion

3.0. Introduction:

The following chapter is the end step of our dissertation, which deals with the analysis of the corpus. As already stated, our study is centered on the Disney Animated movie titled *Raya and the Last Dragon*. Hence, we have selected eight scenes with multiple shots to show the stereotypical representation of females. This investigation is based on Roland Barthes' Semiotic Theory, adding two techniques that are highly related to cinema in order to decode hidden messages, signs, and symbols. To attain the previously mentioned goal, our study will start with the introduction scene, then analyze the two notions denotative and connotative levels of Roland Barthes' theory. At last, we examine *Mise en- scène* and cinematography, and the color palette used.

3.1. The Analysis:

3.1.1. Scene one: The Motivation of Females in Leadership:



(*Raya and the Last Dragon*, 2021, 00:10:45)



(Raya and the Last Dragon, 2021, 00:10:47)

1.2. Introducing Scene One:

The scene opens with a man named 'Chief Benja' and his little daughter 'Raya' having an inspiring conversation in the kitchen of Heart Castle about the land of Kumandra, which has been divided into five parts: Fang, Heart, Spine, Talon, and Tail. Chief Benja started blending spices from each region to make a meal, notifying his daughter that he had invited them to hope to bring back Kumandra even though they are enemies. Raya was surprised and rejected the idea. Thus, Chief Benja explains to his daughter how the Kumandra region was once united, but she disagrees, saying it is old history. He persuades her of the need of putting an end to their conflicts and rediscovering their mutual trust. The two dominant characters in the scene look out the balcony window to a spectacular view over the land of Heart as the scene comes to a close.

1.3. Analysis through Roland Barthes 'Theory:

1.3.1. The Denotative Level:

Two main characters holding a sit in the kitchen, a father who is looking directly at his daughter having a discussion. He said, "I believe that we can be Kumandra again", with a strong

facial expression that shows his confidence. Then, he continued to say "But someone has to take the first step", denoting that the first action should be taken by an unknown hero to unify this Land. Besides, the young girl looks surprised and hesitating. The scene was set in broad daylight which reflects wide tiles with vivid colors in the background. Additionally, the character's costumes are taken from Southeast Asian culture.

1.3.2. The Connotative Level:

In this scene, Chief Benja has his thoughts that Kumandra will be reunited one day. However, for Raya it was impossible, she has some doubts. On the one side, He was looking directly into Raya's eye indicating that he puts hope in her and that she can take responsibility on her own, this connotes that women can be relied upon to be warriors and brave fighters who can do so. On the other side, the words of Chief Benja to his little daughter, inspiring and trusting in her that she is sufficiently strong to be a leader and restore Kumandra, are used in the images to convey a good stereotype of women. In other words, this contributes to the development of a new traditional notion that women are powerful, capable of leading, and able to make leadership. Thus, we assert through this scene leadership is not only attached to men, but women have the capacity, wisdom, and strength sufficient to serve as warriors and prevent regional conflict.

1.4. Analysis through *Mise en- scène* and Cinematography:

The scene takes place in Heart Country which is the center of prosperity. Here, we can notice from the performance of Chief Benja that women can be strong, and leaders, by taking into consideration his facial expressions. As well as the low-key lighting is used here to give importance to the conversation that occurs between the characters. Furthermore, their costumes are inspired by Southeast Asian culture. On the one hand, Benja's outfit signifies loyalty, protection, dominance, and power. On the other hand, Raya's uniform, simple haircut which is braided, and ponytail with simple makeup refer to a female fighter.

Medium and close-up shots are employed here to capture the characters 'dialogue and show their facial gestures, and feelings. In addition, the pan camera movement is used from left to right or vice versa to indicate the relationship between the characters and their position, the directors try to convey new information to the audience. In addition to that, eye level is used to demonstrate the character's point of view on the subject discussed.

1.5. Analysis through Color Scheme Theory:

Hue: The Colors palette used in this scene is Brown, Gold, Green, and Blue with different categories. The color Brown is associated with reliability and strength because the color is considered all-natural and earthy, it refers to earth, home, simplicity, and stability. Concerning the color Gold signifies warmth, wealth, and prosperity. The Green color symbolizes calmness, generosity, and pride. The character's outfits feature aquatic Greens and Blues to symbolize water's importance as a symbol of life and purity. Also, the primary color Blue is shown in two degrees. The Blue sky connotes faith, spirituality, harmony, unity, trust, confidence, and order. The Blue navy symbolizes power, authority, and bravery. This combination is called a Monochromatic scheme which means the variation of shades and tints of Blue color.

Saturation: Colors are highly saturated in this scene making them more vivid, to attract the audience's attention.

Luminance: Comparing the level of brightness between the two shots, we can notice the first one is shown with some shades while the second one is brighter to create a sense of emotions.

3.2.1. Scene two: Friendship, not Romance:



(Raya and the Last Dragon, 2021, 00:12:37)

2.2. Introducing Scene Two:

The scene begins with the Chief of Heart and his daughter facing the five different tribes. Benja delivers a speech about his land to resolve the conflict between them, believing that Kumandra can be reunited once more. Additionally, Raya looks around and sees a young girl from Fang named Namaari, sharing an innocent smile. After getting permission from her mother, Namaari approaches Raya, making an acquaintance to know each other. The two girls notice that they wear the same clothes containing the Sissu dragon. Hence, they follow each other into the palace.

2.3. Analysis through Roland Barthes 'Theory:

2.3.1. The Denotative Level:

The shot takes place in the yard of the palace. Two young girls facing each other opened a conversation, declaring "I am Namaari from Fang", and "Hi, I am Raya from Heart". This denotes that they are presenting themselves with joy and pleasure, building a relationship. The background is the yard's facade which seems to be natural with a beautiful look of the river,

the giant mountains, and the lush trees, using vivid colors. Moreover, the characters' outfits are inspired by South East Asian culture.

2.3.2. The Connotative Level:

This scene portrays a complete change in the traditional women's stereotypical representation. Traditionally, women were depicted with men who guided and saved them forming romantic relationships. However, in this film, Raya and Namaari are represented as the main characters, having friendly correlations with the absence of a love interest. The statements above connote that females do not need men as a lover on their side to solve their problems, they can support each other to make an adventure, and hence, the existence of two females as a team signifies that the victory of good over evil will be won. In addition to that, the yard that occurs behind the young girls highlights the fact that a modern and positive stereotypical depiction of women is established through this shot. Thus, from this scene, we can infer that a new picture of females is shown. That is to say, they are no longer protected, dominated, and helped by a prince to fix their troubles.

2.4. Analysis through *Mise en- scène* and Cinematography:

This scene appears in Heart Country, at the yard palace. The characters' staging serves to be the key element to get the intended meaning, here, we can assume that women can make friendship relations. What's more, high-key lighting is used in this scene because it appears in wide daylight. Concerning the character's outfits, Raya wears green garments drawn with a dragon, her haircut is braided and ponytail. While Namaari wears white clothes, containing a dragon necklace, her haircut is short and shorn on one side. Since they share the same interest in dragons, Raya and Namaari become close friends.

In this scene, the directors used a medium shot to focus on the two characters namely Raya and Namaari. The pan camera technique is employed moving from right to left or vice-

versa to capture the relationship between the women that appear here. Additionally, we can notice that the eye –level is utilized to portray the character’s feelings and emotions, revealing the fact that they are friendly and lovely.

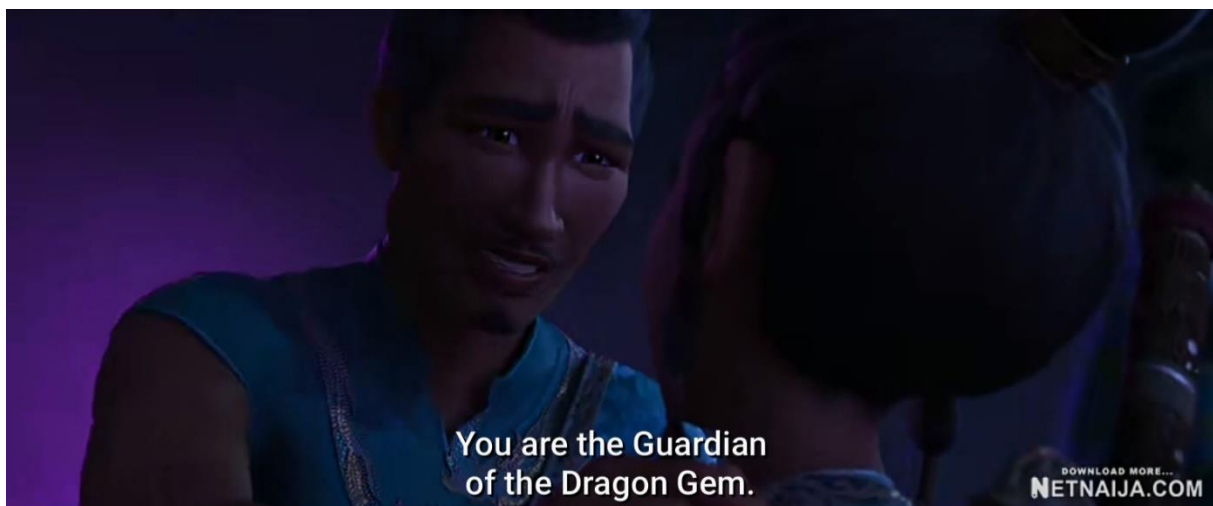
2.5. Analysis through Color Scheme Theory:

Hue: The Colors used in this scene are more natural such as blue and green. The blue color symbolizes water, the sky, trust, confidence, and unity. The most dominant color is green which is seen in Raya’s clothes, symbolizing youth, calmness, and generosity, the same color is shown in the trees, referring to nature, environment, and prosperity. As well as, the directors choose the white color for Namaari’s uniform which signifies love, simplicity, peace, humility, innocence, and youth. The combination of these colors is called a complementary scheme, this technique is employed to attract the attention of the audience.

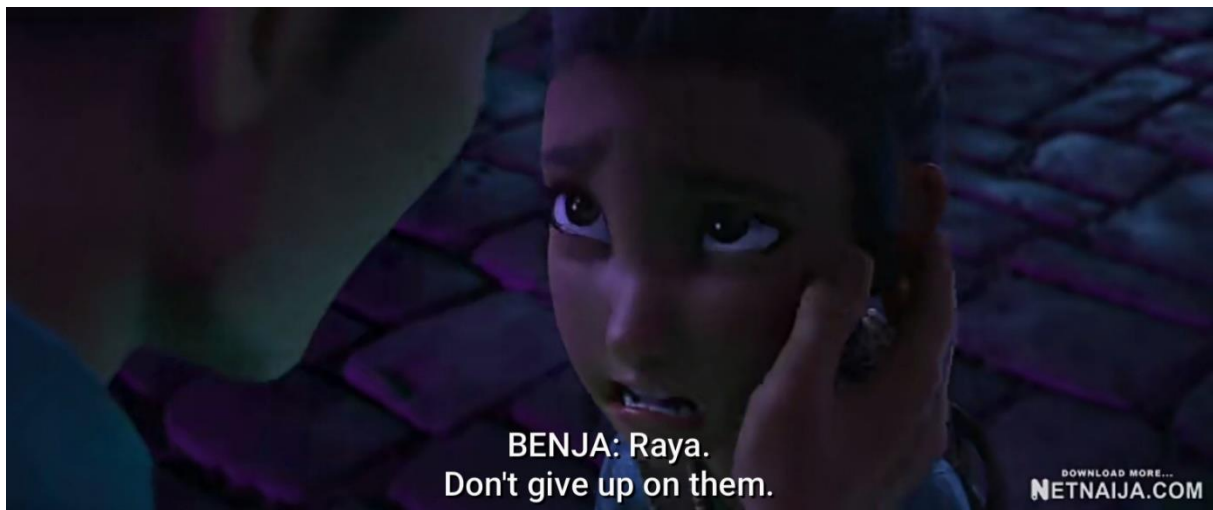
Saturation: The colors are highly saturated in this scene to make it more vivid.

Luminance: The colors are brightened since the scene takes place in the daylight.

3.3.1. Scene three: Getting Women’s Leadership:



(Raya and the Last Dragon, 2021, 00:19:08)



(Raya and the Last Dragon, 2021, 00:19:24)



(Raya and the Last Dragon, 2021, 00:19:34)

3.2. Introducing Scene Three:

The scene opens with two of the main characters battling one another in the Heartland over the dragon gem that Chief Benja keeps, which everyone believes will bring prosperity. Afterward, everyone arrives, and the leader attempts to diffuse the situation in the hopes that Kumandra will return, but he is assassinated shortly after and suffered a leg injury, prompting all the other leaders to hurry to the Dragon Gem. Thus, everyone starts pulling on the jewel, and eventually, it falls and is fractured into five pieces.

Furthermore, the evil Druun forces that turn people into stones then emerge as the earth begins to tremble and split. Everyone started to run toward the bridge out of fear of the Druun after each of the leaders took a piece of the gem. The leader Benja paused and started attempting to persuade his daughter that she is the guardian of the Dragon Gem and that she can restore Kumandra as she carried her injured father to the bridge, but the little Raya failed to understand the situation. At the end of the scene, the leader Benja handed his daughter the gem and his sword and threw it into the river while she was in a state of amazement. The Druun then devoured her father and turned him into stones. However, her father was confident in himself and his daughter's ability to solve the situation.

3.3. Analysis through Roland Barthes 'Theory:

3.3.1. The Denotative Level:

Raya: Stand up! I'll help...

Chief Benja: Raya, you have to listen. You are the guardian of the dragon gem.

Raya: Ba, why are you saying this?

Chief Benja: There's still light in this. There's still hope.

Raya: No! We can make it together.

Chief Benja: Don't give up on them. I love you, my dewdrop.

At the denotative level, two of the main characters are conversing on a bridge. In the first image, Chief Benja's words denote that her daughter may take the responsibility of protecting the Dragon Gem. In the second image, he is seen cuddling his daughter close and calming her. Her facial expressions suggest that she is terrified, painful, and in need of crying. The father in the accompanying photo appears to be confident in what he is doing as he throws his daughter from the bridge into the river, while the daughter appears stunned and frightened

by what occurred. The girl is carrying the Dragon Gem as well as her father's sword. Because the scene was set at night, the background is dark and the wicked Druun force appears in purple and black. Additionally, Southeast Asian culture is reflected in the two characters' attire.

3.3.2. The Connotative Level:

This scene demonstrates both positive and negative stereotypes of women, including a new one that asserts that women can take the place of males as sovereigns and act as a deterrent to evil. Raya, the little child, expressed her need for her father she said, "No, we can make it together," when speaking to him on a bridge in a challenging situation. This shows a very slight deconstruction of the stereotype, given that the young girl is young, weak, and in need of help.

Furthermore, Raya's father's words, "Listen, you are the guardian of the dragon gem," were intended to emphasize that women can exercise sovereignty and rule as well as men. Also, this is demonstrated by what the leader Benja said to his daughter, As he gave her the dragon gem, he said, "There is still hope in this" indicating his faith in his daughter's abilities and strength. By way of explanation, this shows a positive stereotype of women. He placed all his faith in a woman since he recognized her potential and the power she possessed, "Don't give up on them ", Chief Benja said before he threw his daughter into the river, which connotes the development of the idea that women are strong enough to be formidable warriors and soldiers, and they are stubborn; if they want something, they won't stop fighting until they have it.

3.4. Analysis through *Mise en- scène* and Cinematography:

The scene takes place in the land of heart, one of Kumandra's most significant locations. It happened at night and there was a lot of fog, which would have given the viewer the impression that things were out of control. Additionally, the low lighting produces stark contrasts that seem considerably more menacing, giving the scene the most serious tone throughout the entire movie. Thus, Chief Benja's performance exudes a lot of confidence and

optimism in women's potential as leaders, fighters, adventurers, and destroyers of evil. Raya, on the other hand, portrays the hesitancy of a little child who is still immature in her performance. Raya's sword and the dragon gem she is holding both allude to the dominance and strength of women.

Two different shot sizes are used in the above scene, with the close-up shot being the most dramatic. It draws attention to a shift in Raya's feelings and empathy, as well as her father's facial expressions. The subject's physicality is then discussed using a full shot size. Additionally, the conversation uses the pan camera movement, panning right and left to provide details and pulling the camera out to highlight negative emotions like isolation and abandonment. A shoulder level is frequently employed in the conversation to indicate a height difference, which can visually correlate to a power disparity.

3.5. Analysis through Color Scheme Theory:

Hue: The colors used in the scene are black, purple, and blue. The usage of dark in this image, as well as the appearance of the terrible Druun force in the background, symbolizes strength, mystery, fear, misery, evil, sadness, and anger. The purple color, on the other hand, is linked to spirituality, mystery, haughtiness, power, and transformation since it turns people into stones. The clothing worn by the characters features two distinct hues of the color blue, which is used to symbolize harmony, self-assurance, tranquility, dejection, and reality. Meanwhile, blue is used to depict the dragon gem, which stands for harmony, faith, fulfillment, and serenity.

Saturation: Desaturating the colors in the above scene makes them less brilliant and lively, which evokes a dramatic mood that complements the story's content and shows women.

Luminance: The scene was shot at night, and the low lighting emphasizes the action's gloomier tone, which is appropriate for a movie that is promoting women's leadership.

3.4.1. Scene four: Fang's Castle Scene:



(Raya and the Last Dragon, 2021, 00:52:34)



(Raya and the Last Dragon, 2021, 00:52:44)



(Raya and the Last Dragon, 2021, 00:53:11)

4.2. Introducing Scene Four:

At the beginning of the scene, 'General Atitaya alerts Chief Virana' about their vulnerability and the need for the Fang Kingdom to spread to the mainland, Chief Virana worries about Fang's fate. After that, her daughter 'Namaari' enters and comes up with a solution to use the royal army to battle 'Raya' at Spine's land. Further, Chief Virana walks the palace square with her daughter and discusses how the canal and building designs protect them from monsters and how they are made by making the proper choices. She attempts to convince her not to put herself in danger. But Namaari opposes and assures her mother that Raya is far more capable than someone might think and that taking the army to confront her at Spine's land is the best plan for safeguarding their kingdom. Chief Virana changes her mind and commands General Atitaya to organize the royal army for her daughter. Namaari concludes by thanking her mother and promising her that she will never let her down.

4.3. Analysis through Roland Barthes 'Theory:

4.3.1. The Denotative Level:

Chief Virana: Look around, we made all this by making smart decisions, not emotional ones. We are safe. Our canal protects us from those monsters. I don't think it's wise to risk yourself when you don't have to.

Namaari: But you heard the general. We are running out of space. We need to expand. If we had all the gem pieces, we could do that safely. You're right. This isn't an emotional decision it's the only decision we can make to secure Fang's future.

Chief Virana: You're truly growing into the leader I raise you to be. General Atitaya, ready the royal army for my daughter's command.

Namaari: Thank you, Mother. I won't let you down.

A mother and her daughter are walking in the Palace square, talking, while two guards are trailing them on the left. Chief Virana's utterance points to her fear and wariness for her daughter. On one side, her facial expressions show that she approves of what her daughter is saying, and on the other side, Namaari exudes confidence. Fang's castle in the background reflects the traditional houses of the Minangkabau people in Indonesia with white and gold colors. Furthermore, the girl's hair is short black, and straight, and one side is shaved to the skin, which covered her right eye a bit. As an adult, she is very muscular and athletic-looking. Her mother has white hair, the same haircut as her daughter. They both wear Southeast Asian-inspired clothing.

4.3.2. The Connotative Level:

The picture above gives ladies an excellent depiction. Chief Virana attempts to persuade her daughter not to take unnecessary risks. "We are safe", Namaari declared. Her mother responds "I don't think it's wise to risk yourself when you don't have to", expressing her reluctance that her daughter decides to confront her enemy. Namaari was confident in the approach she suggested to her mother to keep the land secure under her guardianship, though.

In other words, this implies that women are likewise courageous enough to accept risks in addition to men.

Additionally, Namaari used the phrase "This isn't an emotional decision, It's only the decision we can make to secure Fang's future" to dispel the stereotype that women can only follow men in making decisions about their lives and how they live. To put it another way, this implies that women are strong, independent people who put reason before emotion when making choices. The statement made by Chief Virana to her daughter, "You're truly growing into the leader I raise you to be," means that women are strong and capable of holding positions of leadership. As a result, Namaari assured her mother at the end of the scene, "I won't let you down". Her facial expressions show her confidence and wisdom in making decisions.

4.4. Analysis through *Mise en- scène* and Cinematography:

The scene takes place in the land of Fang, the most dangerous enemy in all the regions. It occurred in broad daylight under gloomy weather, which might have inspired the audience to predict or even imagine unfavorable future events. Additionally, side lighting gives the audience a sense of mystery regarding what is occurring. Chief Virana and her daughter's performance show that women are capable of being leaders, taking charge, issuing commands, and making the appropriate decisions at the right time. The character's basic makeup and golden ornaments on one side emphasize women's leadership, and the dragon gem on the stick Chief Virana is holding refers to sovereignty and making decisions.

This scene makes use of three different shot sizes to generate significance. First, the characters are displayed in all their splendor in full size. A medium shot is then used to record the conversations and the actors' expressions. Third, a close-up image shows Namaari's face during a decision-making moment that displays her emotions. Additionally, the conversation makes use of the pan camera movement. For information to be revealed, the camera pans right

and left. To capture the design of Fang's castle, the camera is tilted and moved higher. Also, the eye-level shot is used in this scene's camera height to immediately establish a connection with the speech.

4.5. Analysis through Color Scheme Theory:

Hue: The scene's color scheme consists of green, white, blue, and gold. The color green is represented by various shades of mint green, which has a strong connection to the natural world, including trees, grass, and woods. It may create feelings of tranquility, peace, and even jealousy. It also evokes youth and innocence. The characters and the architecture both have varying shades of white and gold on them. The symbolic significance of the color white, which stands for comfort, tranquility, and peace. Although gold is associated with success, richness, and grandeur. These two hues create the stereotypical image of the powerful woman. The vivid hue of blue is also used to represent peace, tranquility, unity, and faith in the dragon gem.

Saturation: Green is the only saturated, vivid color, which suggests renewal while making clear what the character intends to do.

Luminance: Due to the fact the action occurred in the morning, the colors have been brightened to highlight the two female primary characters.

3.5.1. Scene Five: Strong Women's Appearance:



(Raya and the Last Dragon, 2021, 00:59:24)



(Raya and the Last Dragon, 2021, 00:59:36)

5.1. Introducing Scene Five:

The scene starts with Raya and her friends traveling into Spine Land. Thus, they have found the last surviving member of this tribe, named the warrior Tong, demanding his help and asking him for the gem piece to save the world from the Druun. Suddenly, Namaari, the princess of Fang, enters the Spine's village with her soldiers for the sake of fighting with Raya, the princess of Heart. At that moment, Raya decided to escape her friends abroad, then going to

encounter her antagonist. When she arrived at the snow-covered forest, Raya and Namaari face each other and start fighting for the gem. The scene ended up with the appearance of the Sissu dragon, who resolved the conflict between the females.

5.3. Analysis through Roland Barthes 'Theory:

5.3.1. The Denotative Level:

This scene takes place in the Spine village. In the first shot, we can see that the giant gates open, with the strong arrival of the protagonist Raya, wearing a hat that covered her face, with a red robe, holding her father's sword. This shows an entire distinction from the clothes that most Disney princesses wear. Then, the second shot portrays the appearance of the antagonist Namaari grasping a weapon with an undercut hairstyle, sharing angry and strong emotions. The soldiers are depicted from behind, raising their flaming arrows. Furthermore, the background of this scene is the facade of a snowy forest.

5.3.2. The Connotative Level:

This scene highlights a new positive stereotype of women. Contrary to what is known about females as being weak, passive, and dependent. The characters Raya and Namaari are established to deconstruct this negative stereotypical representation, showing them as brave, independent, protective, strong, and fighters. Furthermore, a reversal change has emerged concerning the existing stereotype of princess traits, they are depicted as pretty, and elegant with long hair and feminist beautiful dresses. However, here in this film, females are portrayed with a masculine simple garment that connotes heroism, strength, and courage, associated with a short haircut which makes them move freely as fighters. What's more, the background of this shot which is a snowy forest may signify a transformation of warrior women. All in all, Raya and Namaari are new models of females who have a mixture of both feminist and masculine appearances.

5.4. Analysis through *Mise en- scène* and Cinematography:

In this scene, concerning the character's staging, it can be assumed that Raya and Namaari appear with masculine traits, holding with their weapons that symbolize courage, strength, and power. The shot takes place in the Spine Land, in the forest which is covered with snow and bamboo, preparing it for a conflict. Moreover, the lighting is low because it appears at night. Raya wears a conical hat, which covers her face, with flexible garments, and a loose hairstyle. While, Namaari dresses in a white tank top, a pant with a gold belt over a red sash, wearing a long gold tassel, and gold arm bands, her haircut is short and shorn on one side. Hence, the character's masculine outfits, props, hairstyles, and simple makeup shed light on their strong personality.

Wide and full shot sizes are applied to capture both the surrounding setting and the character's appearance, showing numerous characters in one shot. Besides that, the whip pan camera movement is treated to add energy to this scene and to prove the relationship between the females. In addition to that, the directors use a hip camera level because of the weapons that are drawn with the existence of an enemy.

5.5. Analysis through Color Scheme Theory:

Hue: Here, in this scene the color red is used, symbolizing anger, rage, energy, strength, power, aggression, and war. While the white color is shown on Namaari's outfits and her soldiers to present their tribe, Fang, also this color signifies protection, youth, and snow. The gold color is associated with generosity, energy, and tradition. The brown color stands for strength, balance, earth, and outdoors. The directors combine all these colors in one scene to reveal and demonstrate the strong appearance of females.

Saturation: Here the colors are moderate because the scene happens at night time which gives a shady effect.

Luminance: The character's clothes are brightened to attract the audience's attention.

3.1.6. Scene Six: The planning scene:



(Raya and the Last Dragon, 2021, 01:04:36)



(Raya and the Last Dragon, 2021, 01:04:48)

6.2. Introducing Scene Six:

The scene opens with a canoe drifting through the Kumanderean River, taking its way into Fang's tribe. It portrays the existence of a team group that comprises the main character Raya with Sissu, Captain Boun, Tong, and young Noi. Raya tells her friends that the last gem piece is in Fang's clan, showing it across a screen map, describing it as the most heavily

defended of the five lands with soldiers and weapons. As well as, the team members agree to work together, after communicating with each other, focusing on the goals and the results to bring back the gem piece of the dragon from Fang to recover the world. After that, Raya explains and suggests to her pals a scheme that involves getting in to retrieve the final piece, but Sissu proposes giving Namaari a gift instead and then, asking for it back. However, Raya rejects her suggestion and decides to stick to her plan of returning the rest of the orb pieces, but Sissu feels scowls. As they get close to the Fang's tribe, Sissu pulls Raya and jumps from the boat into the water and runs into the sky while it is raining, her friends watch them fly away. Finally, this is how the scene is winded up.

6.3. Analysis through Roland Barthes 'Theory:

6.3.1. The Denotative Level:

A briefing conversation has been held between the leading character Raya and her team group across a ship approaching Fang's Land. The first picture depicts Raya sitting in the center of a table, looking at the map of Kumandra, regarding that, the last dragon is lying down behind her, also the other members of the group are demonstrated to be standing in front. She announced "All right everyone here is my plan", this reveals that all of them give Raya's words consideration and pay close concentration to what she has to utter. Since her team's plan didn't persuade her, she declared "We are sticking with my plan", this reflects her attempting to impose her opinion. The second picture portrays a screen map, in which Raya's finger is putting, to show the settlement of Fang's Land, preparing a plan to attack them. Additionally, the background seems to be a boat floating and moving across the river.

6.3.2. The Connotative Level:

The shots above generate a pleasant contemporary view of females. It deals with a woman who is standing in the middle of her friends, exposing and outlining her scheme to take

the gem piece, by saying "All right, everyone here is the plan". It seems that Raya's suggestions and facial expressions appear to be observed by every member of the gathered team, including Sissu, Captain Boun, little Noi, and the warrior Tong. Thus, this leads to the notion that women are capable to formulate plans and have voices that can be heard by a variety of audiences. After that, Raya allows her friends to present their propositions, but she wasn't convinced, declaring that "We are sticking with my plan". This demonstrates that Raya has great confidence in herself by making appropriate suggestions to complete her mission. Additionally, the context of this scene connotes a recent feminist movement in which women have the right to speak about their thoughts and opinions. Also, the map that guides them may hint at a new path for women. Above all, the positive stereotype is strongly presented in this scene and reverses around the negative stereotypical representation of females, which is portrayed through the character Raya, she is depicted with freedom of speech and self-reliance.

6.4. Analysis through *Mise en-scène* and Cinematography:

Perceiving the character's performance and facial expressions may uncover the hidden messages that the directors want to convey to the audience. Raya's staging, with her friends, emphasizes the fact that women are dominant, powerful, self-confident, independent, and decision-makers. The scene takes place in the river inside a boat the choice of the moving ship across the river proves that women's voices should be heard by everyone. It occurred at the daylight which gives a neutral vision to the audience. Other than that, the lighting is natural since the scene appears in broad daylight where the sun is glowing to prove the intention of the team members over women.

In this scene, we can notice that the directors employ a full shot size to depict numerous characters in one single shot. Concerning the camera movement, in the first shot, the static camera is meant, which means no movement, to capture all the characters setting there. Because of this, it is easier for us to experience the moment while the performers are acting. In the second

shot, a zooming camera is applied to get a view of the subject that fills the frame. What's more, concerning the camera angle, the low camera level is picked to show the power dynamics of women, focusing on the character Raya.

6.5. Analysis through Color Scheme Theory:

Hue: There is a combination of multiple colors in this scene mainly brown, blue, and green which are contradicted each other. This technique is called a complementary color scheme. The brown color is considerably used to signify wood, stability, calm, strength, safety, and reliability. On the one hand, blue is treated in the character Sissu, which symbolizes confidence, hope, and trust in Raya. On the other hand, green is seen within the map and the river, addressing nature, freedom, vigor, new beginnings, and moving to a new area.

Saturation: The hue colors are most vital which gives a sunny effect to show the relationship between the performers.

Luminance: The blue, green, and brown hues are highly brightened because the scene happened in the morning.

3.1.7. Scene Seven: The Revenge Scene:



(Raya and the Last Dragon, 2021, 01:19:11)



(Raya and the Last Dragon, 2021, 01:19:15)



(Raya and the Last Dragon, 2021, 01:20:50)

7.2. Introducing Scene Seven:

In the previous scene, the antagonist Namaari tricked everyone before shooting an arrow at the dragon Sissu, which caused it to tumble into the river. She then ran away. Raya gets so furious that she abandons the dragon gem fragments she had gathered, takes her father's sword, and flees alongside Namaari to the land of Fang. The water starts to disappear where this scene begins, with the death of the dragon Sissu, and the evil Drunn forces expand over the kingdom of Fang, turning everything into stone. Afterward, upon facing her adversary in person at the

Fang palace, she engages in an extended battle with her. While her friends use the dragon gem to try to save the people of Fang. Along with that, while the two fighters are conversing, Namaari informs Raya that she shares equal blame for Sissu's demise. At the end of the scene, Raya regretted this, gives up fighting, and goes to help her friends fend off the Druun and protect the innocent people.

7.3. Analysis through Roland Barthes 'Theory:

7.3.1. The Denotative Level:

Fang's Land is a specific setting of this scene. It represents two strong women, holding an epic sword -battle. The pictures above portray both Princesses, with rage facial gestures raising their swords, Raya screamed "Namaari!", then she replied "Let's finish this binturi", this indicates Raya's desire for revenge and their entry into a war. While, the last shot denotes the female opponents, wearing soldier uniforms, facing and clashing with each other in a combative manner. Besides, the background of this scene seems to be a Throne Room sophisticated with flying curtains.

7.3.2. The Connotative Level:

This snapshot features two prominent female characters. Their representation emphasizes the idea that the lone woman's opponent is another woman. The traditional stereotype is diminished in this scene by a more favorable one. This vision can be supported by Raya's expressions, in which she exclaimed the name of her enemy "Namaari" and to which Namaari responded, "Let's finish this binturi", demonstrating that both females are prepared for an endless battle. In addition to that, Raya and Namaari's troubled facial expressions, their face-to-face confrontation, and the act of raising their swords can have a significant role. They both possess the characteristics of power and confidence, and each is likely to be stronger and superior to the other. In other words, the female characters here are established to deconstruct

the negative stereotype that ladies tend to be fragile, engage only in domestic activities, and are powerless. Hence, Raya and Namaari portray a current wave of females that are powerful enough and are able to defend themselves.

7.4. Analysis through *Mise en- scène* and Cinematography:

Northeast of Kumandra, in the land of Fang, is where the action is set. It happened in broad daylight; the sky is gloomy, there is smoke, and there are rifts. The viewer is also given a sense of mystery surrounding what is happening thanks to the side lighting. It might be claimed that both women exhibit male behaviors based on how the characters act and how they express themselves in the image. In particular, when utilizing the swords, which stand for power, protection, authority, strength, and courage, their face-to-face combat is a significant indicator of the two women's strength and their conviction that one is stronger than the other. Further, their flexible, airy clothing and basic makeup revealed their resilience, not beauty.

There are three different shot sizes in the scene above. First, the broad shot depicts the characters' interaction and the combative setting. Second, the most dramatic way to depict their facial expressions is via a close-up image. Third, the medium shot is employed to convey the character's dangerous confidence. All of these serve to demonstrate that women are capable of bearing arms, engaging in combat, and persevering in battle until their demands are achieved. In a scene of combat, a Roll camera movement is also used to mirror the character's moves.

7.5. Analysis through Color Scheme Theory:

Hue: The basic hues utilized in this scene are brown, gold, and white. The brown color is associated with the beige degree, referring to the fighting atmosphere that occurs throughout this scene. The color gold of the curtains has a significant interpretation, showing the fact that females are no longer presented as being weak and powerless. Furthermore, from this scene, we can see that the filmmakers mostly use white color, signifying the emergence of the femininity

movement, the power relationship between both women, and the vibrancy as well. Thus, the color palette chosen is a monochromatic scheme to give a new stream of females, attracting the audience's attention.

Saturation: The colors are saturated to portray the strong presence of femininity.

Luminance: Concerning the colors' brightness, it can be observed that the two first shots are moderate to show the facial expressions of both women. Meanwhile, the last shot is associated with some shades.

3.8.1. Scene eight: The Elimination of The Evil Force:



(Raya and the Last Dragon, 2021, 1:24:22)



(Raya and the Last Dragon, 2021, 1:24:25)

8.2. Introducing Scene Eight:

As the evil forces of Druun spread throughout the land of Fang, the main character Raya and her friends try bravely to save her people using the five pieces of the Dragon Gem. Later, the foe Namaari intervenes to save Raya's friend Tuk Tuk from disappearing. Therefore, the earth suddenly splits as Raya stands next to Namaari, sending everyone tumbling to the ground. Everybody is encircled by Druun, and holding a piece of the jewel to defend themselves. Raya takes Sissu's necklace when everyone has given up hope and starts to recall all she told her about having trust.

Moreover, Raya gets inspired by this, and she starts to convince her friends and Namaari to band together and give her the fragments of the gem that would make up the jewel. Bring Sissu and everyone back once more. Raya takes the lead and gives the jewel to Namaari after the Druun turns her into stone, but Raya's friends reject it out of fear that Namaari will betray them once more. Thus, Raya's friends give the gem pieces to their enemy one at a time so that she is left alone with the entire gem pieces before the Druun turns them into stones. Afterward, the jewel shines and eternally crushes the evil forces. Everyone who was a stone returns at the end of the scene, along with all the dragons.

8.3. Analysis through Roland Barthes 'Theory:

8.3.1. The Denotative Level:

Raya: Everyone, give me your gems. We can still put it together. It can still work.

Captain Boun: Sissu is gone, Raya! We don't have her magic!

Raya: It's not about her magic. It's about trust.

Namaari: What?

Raya: That's why it worked. That's why we can do it, too. But doing the one thing Sissu wanted us to do. What my ba wanted us to do. To finally trust each other and fix this. But we have to come together. Please.

The warrior Tong: After what she's done?

Captain Boun: We'll never trust her!

Raya: Then let me take the first step.

The pictures depict a group of friends and their adversary. The first picture shows three small monkeys while hugging a baby girl, a big guy, a girl, and a boy battling the evil forces of Druun. They are also holding pieces of the dragon gem. From the conversation above, the team's words show shock, amazement, and rejection at what they heard from Raya. In addition, the main character Raya emerges in the next image with tears in her eyes and conveys confidence in her statements, giving strong hope and support to her friends to trust each other. Regarding that this scene took place underground it looks so dark, like the Druun are depicted in black and purple. Southeast Asian culture is reflected in the character's clothing.

8.3.2. The Connotative Level:

The image above is a terrific illustration of a positive stereotype of women. Raya tries to convince her friends to get together and begin to trust their adversary once more. As Captain Boun stated, "Sissu is gone Raya, we don't have her magic," though she expressed her wisdom in making the right decisions in challenging times. She said, "By doing the one thing Sissu wanted us to do, what my pa wanted us to do is finally trust each other and fix this." In other words, this proves that women are intelligent and capable of coming up with solutions to issues that may seem unsolvable on their own.

Along with that, Raya teared up as she spoke the phrase "But we have to come together, please," which connotes empathy and feelings that build the connection between them. 'We'll never trust her,' Captain Boun replies. Additionally, the man from the country of the Spine said, "After what she's done." This suggests that men have a minor part in this movie. They are only portrayed as supporting players who don't have a significant influence on decisions, in contrast to women. As a result, Raya stated, "Then let me take the first step," carrying out her father's wishes, which we discussed in a previous scene. Her look is that of a stereotypically brave and risk-taking girl. By way of explanation, this indicates that women are capable of problem-solving and making the best decision at the appropriate time.

8.4. Analysis through *Mise en- scène* and Cinematography:

The action takes place in Fang's homeland, which is located at the dragon's head. Darker colors are coming from the evil energy Druun, and there is a lot of dust and debris where everything transpired underground. The sequence also has the most serious tone throughout the entire film due to the low lighting, which creates strong contrasts that look significantly more terrible. As a result, Raya's friend's performance emanates astonishment whereas Raya's performance supports the women's determination to salvage the situation and demonstrates how women can assume responsibility and think wisely.

In the scene above, there are two different shot sizes used, with the close-up shot being the most dramatic. It highlights a change in Raya's empathy and sentiments. The medium shot then discusses the character's body language. Whip-pan and pan-camera movements are also used during the conversation to establish connections between the individuals and provide information. Raya's face is captured in a close-up as she makes a decision and expresses her emotions. Additionally, a hip-level shot is used to create an attractive scene that is as tense as it is existing.

8.5. Analysis through Color Scheme Theory:

Hue: Black, purple, grey, white, and blue are the hues that are present in the scene. The image's use of darkness and the presence of the terrifying Druun force in the background serve as symbols of power, spirituality, fear, suffering, evil, sadness, and rage. On the other side, because it turns people into stones, the color purple is associated with faith, mystery, arrogance, power, and transformation. Hence, the Monochromatic scheme is used to create a muted, traditional color by using various shades and tones of the color purple. The characters dress in various shades of grey and white. The calm, tranquility, and peace are represented by the color white in symbolism. Gray, however, is a symbol of balance and neutrality. The dragon gem, which represents harmony, faith, fulfillment, and peace, is represented by the color blue.

Saturation: The lack of saturation in the colors above causes them to appear less vivid and alive, which creates a dramatic atmosphere.

Luminance: Since the scene was shot underground, the colors have not been brightened, highlighting the darker tone that frames the action.

3.9. Conclusion:

Over and above, the examiners of this investigation analyzed the selected scenes through four theoretical frameworks. First, Roland Barthes's modal of denotation and connotation has been examined along each scene then, *Mise en-scène* and cinematography. Last but not least, through this research, the color scheme theory has been examined. To sum up, we conclude that semiotics is considered the best tool for analyzing movies and interpreting their meanings, which helps on revealing a considerable improvement in the portrayal of female empowerment.

General Conclusion

The current study was done to examine semiotically many hidden messages that are very crucial to female empowerment found in the Disney animated film *Raya and the Last Dragon*. Presently, movies and TV shows are thought to be the most popular forms of entertainment that can convey any kind of message to the audience. Throughout our examination, we have come to the conclusion that snapshots and photos can transmit numerous crucial ways in an indirect method. In addition, the film's directors, Don Hall, and Carlos Lopez Estrada, give us lots of covert messages about the portrayal of women. This analysis was conducted using a series of scenes that were specifically chosen to address the problem by applying several semiotic theories.

The current analysis was divided into three significant chapters. The first chapter summarizes all of the major semiotic theories, including Roland Barthes' concept of 'denotation' and 'connotation,' the *Mise- en scène*, cinematography, and color scheme theory. The second chapter explains the methodology of the study and includes the goals of the study, how the corpus is presented, the research methodologies, how the data is collected, and how the data is analyzed. The analysis, which was covered in the last chapter, provides a precise interpretation of the chosen scenes by relying on the chosen theoretical frameworks that were discussed in the earlier chapters. As a result, by decoding all of the hidden meanings throughout the film.

The qualitative method has been employed in this study as the process of data analysis. It allowed us to interpret the results of the stereotypical representation of female empowerment through *Raya and the last dragon* film, as well as to answer our required research questions. In order to attain our major concern, we have selected one to three snapshots for a single scene to work on them. In addition to that, our data analysis proceeded through four modalities which

are; analyzing denotative and connotative meanings of each shot, *Mise-en-scène* and cinematography, and analyzing the colors.

This study shed light on two key objectives. The initial goal is to locate and interpret signs and messages that have both direct and indirect significance. The second goal is to look at how the movie portrays female empowerment, which entails figuring out how stereotypes are constructed or deconstructed, or both. As a result, we have chosen a qualitative strategy to aid in the interpretation. Otherwise, we investigated our data to produce an accurate analysis using Roland Barthes' model of 'denotation' and connotation,' cinematography, *Mise- en scène*, and color scheme theory.

The examination was based on three sub-questions in addition to the main question. Our main question is: How is Female Empowerment portrayed through Roland Barthes's applied model of semiotics in the selected scenes of *Raya and The Last Dragon*? The portrayal of women in the chosen scenes makes use of Roland Barthes's crucial "denotation" and "connotation" approach to help us find and decode the signs and messages the directors intended for us to comprehend, which have both direct and indirect implications. The first sub-question is: **What are the denotative and connotative meanings that are constructed among different scenes?** From the previously analyzed scenes, we assert that leadership is not only connected to men but women have the capability, knowledge, and power sufficient to perform as a combatant. The second sub-question is: **What do the colors used in the movie symbolize?** The most dominant colors used in this movie are blue which signifies faith, unity, order, harmony, and green which implies calmness, generosity, and pride. We argued that colors play a substantial role in attracting the viewer's attention and also in presenting female empowerment throughout the film. The third sub-question is: **How do the *Mise- en scène* and cinematographic instruments provide to constructing or deconstructing female stereotypes in the selected scenes?** We concluded that the cinematographic instruments and

camera movement used in the movie play a notable role in showing the performance of the female characters by deconstruction the traditional stereotype that women are weak, domestic, inferior, and constructing a new one that women are strong enough to act as warriors, leaders, make decisions for their own life, take risks, and save their homeland without any need of men.

It would be necessary to mention the value and importance of this inquiry. Firstly, Semiotics is a substantial field utilized in this study to interpret, understand, and analyze the hidden messages that the directors want to convey to the targeted audience. Hence, we have tackled semiotics and movies, specifically to enrich the readers and attract the attention of students and researchers in this field. Secondly, we have picked particularly this film to show the stereotypical representation of females as well as to unravel Southeast Asian cinematography because we confronted a limitation in finding previous studies that are identical to our issue. Lastly, this paper was conducted to be a new sample for other researchers that guide them through their treatise.

The limitations of this study would have to be briefly reiterated. First of all, access to multiple sources and documents was limited to journal articles, books, etc. Second, since we don't have enough time and space, our data collection was limited to some selected shots taken from the movie. Third, our study contributed to the field of semiotics and we are limited to certain tools we have dealt only with visual analysis, excluding some elements like language and sounds.

As for the analysis based on the stereotypical representation of females, this paper has come up with several results that highlight the validity and dependability of this investigation. They have shown that the filmmakers gave new stereotypes concerning women which are completely reversal from the traditional ones, they emphasized the fact that women can be leaders, dominant, and powerful in the case of the fighting scene. Furthermore, they

deconstructed the negative stereotype by highlighting the idea that women were portrayed as the main characters with the absence of romantic relationships. That is to say, this was meant to indicate that men are not always stand to be heroes but their minimal representation successfully appeared in several scenes. Also, women were entirely portrayed as being strong, a case in point is the fifth shot, where the characters Raya and Namaari give us a modern depiction of women's appearance. Besides, we have found that women can sacrifice themselves to complete their mission without any emotional ego. The most relevant example is the elimination of the evil force scene, which opposed the stereotypical patriarchy in order to transmit this message. Over and above, the Disney Raya and the Last Dragon provided a positive depiction of the female characters. The outcomes supported the reliability and precision of the hypotheses that had been put out in the general introduction.

Based on the findings above, we would like to suggest some recommendations to future researchers who are interested in analyzing a movie semiotically. It is highly required to analyze the scenes themselves not only the shots. Besides that, it is possible to tackle the same issue by choosing other data like magazines, advertisements, and songs. Since we were limited by time and space, we have excluded the level of myth from our study, in order to go deeper into Roland Barthes' theory, the next researchers are recommended to include the notions of denotation, connotation, and myth to get a pure interpretation of the signs used in a movie. Additionally, the other researchers can also apply recent theories like the representation model of Stuart Hall to tackle the same issue, using other aspects to end up with new results.

References

- Allen, G. (2003). *Roland Barthes*. Psychology Press. Retrieved From <https://www.academia.edu/download/57255541/Allen-Barthes-excerpt.pdf>
- Ambarwati, F. (2022). The Representation of Women's Empowerment Depicted in the Movie *Raya and the Last Dragon* (2021). *Metaphor*, 5(1), 74-93. Retrieved from <https://ojs.unsiq.ac.id/index.php/metaphor/article/download/4276/2169>
- Asia Society. (n.d.). *Women in Southeast Asia*. Retrieved from <https://asiasociety.org/education/women-southeast-asia>
- Atmaja, K. (2021). The analysis of semiotics in "the main character of *Raya and the Last Dragon* film". *Lingua: Journal Ilmiah*, 17(2), 45-64. Retrieved from <https://e-journal.stbalia.ac.id/lingua/article/download/87/60>
- Barthes, R. (1964). *Elements of Semiology*. New York: HILL and WANG. Retrieved From https://monoskop.org/images/2/2c/Barthes_Roland_Elements_of_Semiology_1977.pdf
- Burkett, E. & Brunell, L. (2023, March 9). *Feminism*. Encyclopedia Britannica. Retrieved from <https://www.britannica.com/topic/feminism>
- Canva. (2022, June 25). *Color theory and the color wheel*. Retrieved from <https://www.canva.com/colors/color-wheel/>
- Chandler, D. (1994). *Semiotics for Beginners*. Retrieved from https://www.academia.edu/8055851/Semiotics_for_Beginners_by_Daniel_Chandler_Semiotics_for_Beginners
- Chandler, D. (2007). *Semiotics: The Basics* (2nd ed.). Routledge. New York. Retrieved from <http://www.wayanswardhani.lecture.ub.ac.id/files/2013/09/Semiotics-the-Basics.pdf>

Disney Wiki Fandom. (n.d.). *Don Hall*. Retrieved from

https://disney.fandom.com/wiki/Don_Hall

Dopley Top. (2021, April 13). *Colors in the World of Animations*. Retrieved from

<https://colors.dopley.top/inside-colors/color-in-the-world-of-animations/>

Dos Santos Ferreira Leandro, A. R. (2022). Propaganda in Disney's *Raya and the Last Dragon*: exploring the stereotypes around the ideas of a woman and femininity.

Retrieved from

https://helda.helsinki.fi/bitstream/handle/10138/345548/Leandro_Ana_thesis_2022.pdf?sequence=3

Estrada, C.L., & Hall, D. (Directors). (2021). *Raya and the last dragon*. [Film]. Netneija.

Retrieved from <https://www.thenetnaija.net/videos/movies/13582-aya-and-the-last-dragon-2021>

First Draft Filmworks. (2021, April 11). *What is Mise en- scène in films?*. Retrieved From

<https://firstdraftfilmworks.com/mise-en-scene/>

IMDb. (2021, March 5). *Raya and the last Dragon*. Retrieved from

<https://www.imdb.com/title/tt5109280/>

InFocus Film School. (2022, September 21). *What Is Mise En- Scène? How to use it in films*.

Retrieved From <https://infocusfilmschool.com/what-is-mise-en-scene/>

Martin, B., & Ringham, F. (2000). *Dictionary of semiotics*. Retrieved From

https://www.academia.edu/18915849/Bronwen_Martin_Dictionary_of_Semiotics

Marx, D., & KO, S. J. (2019). Stereotypes and prejudice. In Oxford Research Encyclopedia of Psychology. Retrieved From

<https://oxfordre.com/psychology/psychology/view/10.1093/acrefore/9780190236557.01.0001/acrefore-9780190236557-e-307>

MasterClass. (2021, October 1). *What is Cinematography and What Does a Cinematographer Do?*. Retrieved from <https://www.masterclass.com/articles/film-101-what-is-cinematography-and-what-does-a-cinematographer-do>

Merriam-Webster. (2023). In Merriam-Webster dictionary. [Stereotype definition]. Retrieved from <https://www.merriam-webster.com/dictionary/stereotype>

No film school. (2019, March 27). *The Psychology of Color in Film with examples*. Retrieved from <https://nofilmschool.com/2016/06/watch-psychology-color-film>

No film school. (2022, June 24). *How a film color palette can make you a better filmmaker [W/Infographics]*. Retrieved from <https://nofilmschool.com/Film-color-theory-and-color-schemes>

Oxford Learners' Dictionaries. (2023). In Oxford Learners' Dictionaries [Stereotype definition]. Retrieved from https://www.oxfordlearnersdictionaries.com/definition/english/stereotype_1?q=stereotype

Sebeok, T. A. (2001). *Signs: An introduction to semiotics* (2nd ed.). University of Toronto Press. Retrieved from https://www.academia.edu/34920958/An_Introduction_to_Semiotics

Studiobinder. (2020, November 18). *What is Animation? Definition and Types of Animation*. Retrieved From <https://www.studiobinder.com/blog/what-is-animation-definition/>

- Taherdoost, H. (2021). Data Collection Methods and Tools for Research; A Step-by-Step Guide to Choose Data Collection Technique for Academic and Business Research Projects. *International Journal of Academic Research in Management (IJARM)*, 10(1), 10-38. Retrieved from <https://hal.science/hal-03741847/document>
- Unicef. (2017). Gender equality: Glossary of terms and concepts. *UNICEF: Kathmandu, Nepal*. Retrieved from <https://www.unicef.org/rosa/media/1761/file/Genderglossarytermsandconcepts.pdf>
- Walt Disney Animation Studios. (n.d.). *Carlos Lopez Estrada*. Retrieved from https://walt-disney-animation-studios.fandom.com/wiki/Carlos_L%C3%B3pez_Estrada
- Wardah, S. K., & Kusuma, R. S. (2022, May). Semiotic Analysis of Women's Representation in the Animated Disney Film *Raya and The Last Dragon*. In *International Conference on Community Empowerment and Engagement (ICCEE 2021)* (pp. 176-186). Atlantis Press. Retrieved from <https://www.atlantis-press.com/article/125974092.pdf>
- Wikipedia. (2023, March 26). *Scene (performing arts)*. Retrieved from [https://en.wikipedia.org/wiki/Scene_\(performing_arts\)](https://en.wikipedia.org/wiki/Scene_(performing_arts))
- World Vision Australia. (n.d.). *Understanding Women's Empowerment*. Retrieved from <https://www.worldvision.com.au/womens-empowerment/>
- Yakin, H. S. M., & Totu, A. (2014). The Semiotic Perspectives of Peirce and Saussure: A Brief Comparative Study. *Procedia - Social and Behavioral Sciences*, 155), 4–8. Retrieved from <https://www.sciencedirect.com/science/article/pii/S1877042814057139>

Appendices

