Linguistic Transculturation in *Raya and The Last Dragon* Movie

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ABSTRACT

Southeast Asia provides a big market for "global" culture. Disney released Raya and the Last Dragon to seize the opportunity. The movie claimed itself as a Southeast Asian-inspired fantasy movie with diverse cultural images. This descriptive research involves collecting and analyzing non-numerical data from articles about Southeast Asian culture, Raya and the Last Dragon, and the movie script. This research focuses on finding the semantic-linguistic traits of transculturation within the movie. The semantic-linguistic transculturation within the movie was shown in 1) the names of the characters, 2) the use of mantra or magical chant, and 3) the use of American English informal contraction, slang, portmanteau, and compound words. Raya and the Last Dragon is a movie that shows linguistic transculturation through the use of the character's name, words and phrases that relate to South Asian culture, mantras and magical chants, and the use of informal English contractions, slangs, portmanteaux, and compound words. The study of other linguistic transculturation levels will provide challenging goals for the other researchers.

Keywords: linguistic; Transculturation; Raya and the Last Dragon Movie; Southeast Asia Culture

INTRODUCTION

As a kind of mass media, movies reflect or even shape reality. Stories that are shown through a movie can take the form of fiction or non-fiction. Almost all aspects of human culture are within the range of this medium. It has been suggested that "the medium of film, more than any other art form, can portray the subtleties of the human mind — thoughts, emotions, instincts, and motives— and their impact on behavior (Niemiec and Wedding, 2008 Smithikrai, 2016: 523)." Movies show many cultural perspectives artistically. People who see them will be amazed by audio-visual portrayals of cultural "things" that they never knew or already knew through the mesmerizing screen. Through movies, as audio-visual media, information can be consumed more intimately. When people see a movie, they indirectly capture perception and eventually build their own. Sometimes, people even automatically, in some extreme cases, accept the on-screen acts as reality due to their authenticity in a real-life situation. Movies have become a prominent medium for transferring culture in the globalization era. Moviemakers in the media industry capture the moment and respond to it by trying to embrace the cultural variations in the world.

Despite the broader possibility that the movies respond to cultural changes, in the film itself, society (viewers) is given a cultural gaze about images related to cultural identity. The identity, which comes in many forms (Puspitasari, Sabana, Ahmad, 2016: 58), ranging from positive to negative, is all displayed through the millions of movies produced. According to Littlejohn (in Komalawati, 2014), transculturation can be broadly defined as the use of symbols, artifacts, genres, or rituals of one culture by members of another culture. This happens for various reasons, which can be categorized as cultural exchange, cultural exploitation, and cultural dominance. Cultural exchange refers to the mutual exchange of symbols, artifacts, rituals, or genres between cultures at the same level. Examples of reciprocal words and phrases in language include mutual influence on religious practice and two-way streams of music and visual art. In its pure form, cultural exchange shows a reciprocal flow balance and that voluntarism exists.

Language has a close relationship with the process of cultural transculturation. For Gunderson (in Knecht, 2019), the closely related language and culture are "inseparably linked" to the point where they are inseparable from one another and have "little or no meaning" when separated. Language is an honest reflection of culture. Culture shapes interaction and gives people the meaningful framework they convey. Any form of language used in a situational context must be relevant to the cultural norms of that context; otherwise, these forms risk being misunderstood, which can lead to unpleasant results (Al-Argat, 2022). There are traces of transculturation at various linguistic levels, including semantics, syntax, and pragmatics. For instance, idiomatic expressions or slang may be culturally specific and not understood by speakers from other cultures. Therefore, it is crucial to consider the cultural context when using language in any given situation to avoid miscommunication and promote effective communication.

Disney embraced the Asian market through Aladdin and Mulan animation in the 1990s. One of the strategies used by Disney to reach global markets is the use of transcultural linguistic techniques. Linguistic transculturation refers to the process of adapting language and culture to reach a wider audience. A successful linguistic transculturation strategy in movies requires a focus on creating content that is accessible, inclusive, and appealing to global audiences while respecting and incorporating local cultures and languages. The translingual strategy in the film involves creating content that audiences from different languages and cultural backgrounds can understand and enjoy. Linguistic transculturation employs different linguistic levels. Considering that the globalization market for the film industry provides enormous challenges, the linguistic transculturation strategy can be used as a reference for the cultural shift in mass media. Therefore, this study tries to find linguistic transculturation strategies in Raya and The Last Dragon at the semantic level, as well as the representation of different cultures in the media (especially Disney animation and the possible consequences of linguistic transculturation at the semantic level.

Movies and Transculturation

Movies offer opportunities for viewers to encounter other forms of life and might thus be seen as creating a reservoir of common experience. In theory, film is an inclusive medium that can address and attract all people, regardless of their ability to read, native language, ethical

persuasion, age and gender, and cognitive, bodily, and emotional constitution (Anders, 2016; Riegert and Anders, 2018 in Anders, 2019:145). The ability to reach out to numerous social segments has given the movie industry the potential to influence or shape viewers' messages since many believe that movies portray social reality. Movies are assumed to record a reality that grows and evolves in society and then projects onto a screen. According to Kepser and Abraham (2016 in Anders, 2019:146), movies also encourage participation in cultural life and personality development through knowledge of previous contents and experiences of one's culture and that of others.

Movies explore how language and culture interact and change due to contact between different cultures. One of the ways to adapt to a culture is through a phenomenon called transculturation. Transculturation is a term to describe the phenomenon of the spread of a language, culture, or idea across different regions, communities, or cultures. Eid (2021: 15) stated that unlike notions of interculturality and multiculturality—where cultural determinants such as homogeneity, uniformity, and fixed cultural boundaries are at work—transculturality better answers to the new sense of cultural fluidity and dynamism that relishes permeation, hybridity, and transmutability. Liu (in Bu, 2012: 879) explains that cultural globalization implies the process in which the globe accepts a regional culture after being processed and transformed, whereas cultural localization indicates the process in which the content or form of a foreign culture is learned, renewed, and transformed by the regional culture, as shown in the following Figure 1.
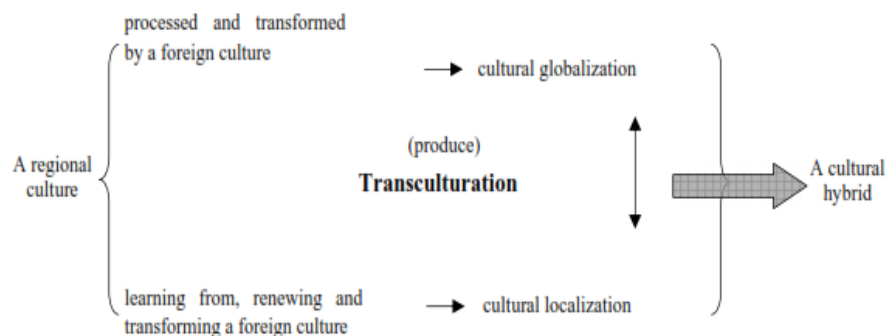

Figure 1. The Flow of Transculturation (Liu in Bu, 2012: 879)

The previous figure showed that as a regional culture processed and transformed by a foreign culture into cultural globalization, it also learned from, renewed, and transformed a foreign culture into cultural localization. Eventually, both cultural globalization and localization produce what is called transculturation as a form of cultural hybrid.

Previous Studies on Disney's Movies and Culture

Being an international brand of movie studios, Disney responds to the rise of Asian culture in the global market. Disney movies have extensive cultural impact through transculturation and have become debatable in social studies, communication, and literary studies. The story of Aladdin in 1992 The Disney movie originated from the folktales in the book "Alf Laylah wa-laylah," which became the beginning. This movie is based on a Middle Eastern folk tale of the Abbasid Caliph around the 10th century. It incorporates elements of Middle Eastern culture, such as Arabic, and the depiction of Middle Eastern architecture and clothing. A

study by Rahayu (2016) related to ecranisation in Disney's Aladdin animation (1992) through Fairclough's Critical Discourse Analysis found that Disney's Aladdin constructed a completely different social-political identity from the original folktale of Aladdin. Disney's Aladdin animated film used an Arabic setting yet portrayed the American mind and values of freedom and heroism. It also adds elements of Western culture, such as the use of English and the inclusion of a romantic subplot.

Mulan's animation (in 1998 and its live-action version in 2020) shows that the portrayal of Mulan's cultural identity within the film has greatly deviated from its original text. Zhao, Ang, and Toh (2020), entitled Hybridization of the Cultural Identity in Disney's Mulan, examined Mulan's cultural identity through Jameson's proposed model of cultural identity. The research unearthed Disney's attempts to amplify Western cultures and values to cater to a global audience's expectations hitherto satiated by Hollywood extravagance's fanfare. Jameson's model is useful for studying the hybridization of cultural identities, as hybridizing the international audience to accept a cultural product of mixed identities could also lead to the discontinuity or extinction of the culture of origin. Yin's (2011) case study analyzes the process by which Disney appropriated the Chinese legend of Mulan into a "universal" classic and offers an interpretation of The Ballad of Mulan. This case study demonstrates that Disney's appropriation simultaneously reinforced existing racial and gender ideologies by deprecating Chinese culture as an Oriental despotism and dissolving feminism into the cultural and racial hierarchy. Another finding is that the overriding theme of individualism in the Disney version, contrary to the original ballad, reflects the Chinese ethos of relationalism, filial piety, and loyalty and embraces an alternative form of feminism predicated on the Chinese preference for the collective.

Fatha, Adam, Manaku, and Tangkilisan (2021) study aimed to identify and describe cultural appropriations as culturally negative actions in Disney's Moana. Moana is based on Polynesian cultures, such as depicting Pacific Islander gods and goddesses, traditional rituals, and using Pacific Islander-inspired music. The study was based on Rogers' cultural appropriation view. This study categorized cultural appropriation into four types: cultural exchange, cultural dominance, cultural exploitation, and transculturation. Using the qualitative descriptive method, the study found four points of cultural appropriation, especially cultural exploitation in "Moana," which led to deviations in views towards the population's representatives and Polynesian beliefs. The elements of Western culture are shown through the use of English and the inclusion of a coming-of-age story.

Sutanto's study (2022), entitled Southeast Asian Visual Culture in the Animated Film "Raya and The Last Dragon," aimed to analyze the visual culture of Southeast Asia portrayed in the animated film Raya and The Last Dragon. Through documentation and observation, this qualitative study found that Raya and The Last Dragon display visual signs in the form of settings, costumes, and tools that are a fusion of Southeast Asian cultures. They were shown in characterizations, character visualization, and the visualization of promotional media for the movie. Even so, the study concluded that the movie does not offer a genuine representation of or properly reflects the visual culture of Southeast Asia.

Ad'hani's research (2022), which aimed to analyze the types and meanings of idiomatic expressions found in Raya and The Last Dragon, found 58 data points of idiomatic expressions. This descriptive qualitative research with content analysis found only two out of four types of idiomatic expressions in Raya and The Last Dragon. The most frequently found were lexemic idioms up to 48 data points, consisting of verbal (24), nominal (12), adverbial (6), adjectival in nature (5), and phraseological idioms with 11 data points of idiomatic expressions. The writer did not find the types of proverbs and frozen idioms.

This study investigated Disney's new animated movie Raya and the Last Dragon, which is claimed to be a Southeast Asian-inspired movie set in a fictional location inspired by all Southeast Asian areas. Directed by Don Hall and Carlos Lopez Estrada, it is made to show the realities of Southeast Asian life. According to Disney's website, https://news.disney.com/southeast-Asia-culture-in-Raya-and-the-last-dragon, the movie makers formed a story trust of Southeast Asia cultural experts, including choreographers, musicians, linguists, architects, cultural experts, martial artists, and anthropologists, to ensure cultural authenticity. They also traveled to Laos, Indonesia, Thailand, Vietnam, Cambodia, Malaysia, and Singapore to gain inspiration. The movie's critical, creative team itself consisted of people with Southeast Asian cultural backgrounds who shared and added important additional details to their life backgrounds. They tried to show detailed aspects of Southeast Asian cultures through commonalities. They attempted to get the small details right — like how the characters will take off their shoes before entering someone's home or any sacred place — while speaking to more considerable cultural attributes. It portrays the values of family and community and the concept of the toughness of Southeast Asian women. Their claims of various familiar elements used by Southeast Asia in the film can provide a high possibility of linguistic transculturation. This study aims to identify linguistic transculturation strategies at semantic levels within Raya and The Last Dragon.

MATERIALS AND METHOD

This descriptive research involves collecting and analyzing non-numerical data (e.g., text, video, or audio) to understand concepts, opinions, or experiences to describe a phenomenon and its characteristics (Gall, Gall, & Borg, in Nassaji, 2015). This research is more concerned with what happened than how or why something happened. The sources of data in this research are taken from the movie, the movie script, and the articles in Raya and the Last Dragonncepts, opinions, or experiences to describe a phenomenon and its characteristics (Gall, Gall, & Borg, in Nassaji, 2015). This research is more concerned with what happened than how or why something happened. The data sources in this research are taken from the movie, the movie script, and the articles in Raya and the Last Dragon. The data source is the linguistic transculturation of spoken and written dialogue (scripts) at semantic levels. The researcher collected the data through the identification of semantic-pragmatic phenomena that indicate linguistic transculturation. Theoretical sampling, or confirmatory and disconfirming sampling, was used to perform data sampling; data collection ended when new linguistic transculturation features could no longer be identified. The data analysis used Miles and Huberman's (1994) techniques: the reduction of data, the display of data, and the conclusion/verification drawing. This study uses the content analysis technique because it describes and analyzes the contents of spoken and written dialogue

in Raya and The Last Dragon through enumeration processes such as calculating word frequency and qualitative assessment of semantic features showing linguistic transculturation.

RESULTS & DISCUSSION
Semantic Transculturation within the names of the characters

The findings are based on using language in Disney's movie "Raya and the Last Dragon," which provides evidence of transculturation. The semantic transculturation within the movie was shown in 1) the characters' names, 2) the use of words and phrases highly related to Southeast Asian cultures, and 3) the use of informal English contractions, slang, and suffixes.

The characters' names are said to be derived from different Southeast Asian regions. *Sisu/Sisudatu, Tuk Tuk, Benja, Namaari, Noi, Tong, Boun, Raya, Kumandra, Atittaya, Virana*, and *Dang Hai* are the names of the characters in the movie. *Raya* is the name of the main character. She is the daughter of Benja, the chief of Heart. Her mare is *Tuk Tuk*. She befriends Sisudatu, the last dragon alive. Together with Boun from Tail, Noi from Talon, and Tong from Spine, they try to defeat the antagonist from the Fang, Namaari. Namaari's mother is Virana, the Chief of Fang. General Atittaya is the general in Fang. Dang Hui is the chief of Talon. Other characters' names are only stated in the movie, such as the names of Sisu's family: Pengu, Jagan, Amba, and Pranee, as well as Serlot, Namaari's cat. The ongis, Dyan, Pan, and Uka are Noi's pets. The characters' names had numerous possible origins, as in Table 1: Table 1. Raya and the Last Dragon characters' names' possible meanings and origins

Table 1. Raya and the Last Dragon characters' names' possible meanings and origins

No	Name	Possible Meaning	Possible Origin
1	Sisu/Sisudatu	Derived from the word sisu, meaning willpower, determination, strength	Finland
		Derived from the word datu, meaning chief	Philippines
2	Tuk Tuk	Derived from the word the name of public transportation with three wheels	Cambodia, Indonesia, Thailand
3	Benja	Son of My Right Hand.	Spanish
4	Namaari	A truly pure heart.	Arabic
5	Noi	"small, little"	Thailand
6	Tong	彤 *(tóng)* meaning "red, vermillion," 统 *(tǒng)* meaning "command, control, unite, unify," 同 or 全 *(tóng)* meaning "same, identical, together" or 通 *(tōng)* meaning "pass, travel, go through."	China
7	Boun	Happiness, prosperity, goodness	Lao
8	Raya	celebrate, great	Indonesia
		hibiscus	Malaysia
9	Kumandra	Derived from the word *chamendra,* meaning king of the moon	Sri Lanka
10	Atittaya	Sun	Thailand
11	Virana	Derived from *virani* means alone	India

12	Dang Hai	Derived from the word *dang*, meaning rise, ascend, lamp, light, lantern, and the word *hai* meaning sea or ocean	Vietnam
13	Pengu	Derived from *pan*, meaning tray, pan, and from *gu*, meaning old, ancient	China
14	Jagan	Derived from *jahgahnmay*, meaning spread over the universe	India
15	Amba	mother	India
16	Pranee	Living being, one that breathes	Thailand
17	Serlot	Derived from *sarolt*, meaning white weasel, ermine	Hungary
18	Dyan	lantern	Indonesia
19		there	Philippines
	Pan	Shepherd, protector	Greek
20	Uka	Derived from *u* meaning feathers, and *ka*, meaning song	Japan

In sum, the borrowed words are from Finland (1), the Philippines (1), Cambodia (1), Indonesia (3), Thailand (4), Spain, Arabic (1), China (3), India (2), Hungary (1), Greek (1), Japan (1), Lao (1), Malaysia (1), Sri Lanka (1), and Vietnam (5). There are 20 character names, of which 20% are supposedly derived from Western origin. Within the movie, the characters' names become the direct vehicle for transculturating Western (English) culture to Southeast Asian culture. The use of fewer highly related Southeast Asian words shows the transfer of Western (English) culture to Southeast Asian culture.

Using words/phrases which are highly related to Southeast Asia cultures

The Kumandran language was claimed to be a mixture of Southeast Asian languages, such as Thai, Vietnamese, and Javanese/Indonesian. Examples of the use of Southeast Asian language mixtures are:

Datum 1 (00: 06: 43- 00: 07: 09)

Raya   : Hey, don't beat yourself up too much, Chief Benja.
                  You gave it your best.

Chief Benja   : (CHUCKLES) I won't. And it's either "Father" or "Ba" to you. You did good, dewdrop. You passed the test.

The previous datum shows the use of the word "Ba" which means father in Vietnamese and Bahasa (Indonesia).

Datum 2 (00: 33: 18- 00: 33: 28)

Raya   :Yeah, well, this one was easy, but the rest of them are being held by a bunch of no-good binturis.

Namaari   : Binturi? That's not a very nice way to describe an old friend.

Raya and Namaari use the words "binturi" which means enemy in Vietnamese. "Binturi" is said 7 times.

The words Ba, Binturi, Dep La, and Toi are examples of words from Southeast Asian languages. "Dep la" is the Vietnamese word for "strangely beautiful," which later means "friend" in the movie. The other Vietnamese words used in the movie are Binturi, meaning enemy, and Toi, meaning oh, my" or "we're screwed. The number of Southeast Asia-related

words in the movie is far less than the use of English. The word "Ba" is said 22 times, "Dep la" is said 4 times, and "toi" is said 3 times.

The use of mantra/magical chant

Another finding of transculturation is the use of mantra/magical chant to revive Sisu:
Datum 1 (00: 24: 40- 00: 24: 52)

Suvaa de draa sim
Mandra de draa lim
Bavaa de draa Tomben.

Magical chants often involve the use of specific words, phrases, or incantations that are believed to have a particular effect or power. These chants may be recited during rituals, spellcasting, or other magical practices. As it is believed that the words used can invoke specific energies, communicate intentions to the spiritual realm, or establish a connection with supernatural forces, Raya was in the proper mental state as she recited the mantra (calm, pure, and steady, as well as intensely concentrated on the mantra and the divine power). Her mantra is not spoken aloud but rather whispered with lyrical pace, rhythm, and intonation. She seemed to put all her hope into it when she recited the mantra, as it was her last hope to save Kumandra and her father.

Some chants may contain ancient words or phrases from sacred texts or mythologies, while others may include personal affirmations, invocations of deities, or symbolic language. The choice of words and their meaning is considered important because it is believed to shape the energy and intention behind the magical work. The mantra or magical chant in Datum 1 is chanted and performed through the use of deeply meaning dictions from Kumandran. Kumandran is said to be a mix of Thai, Vietnamese, and Javanese/Indonesian. Unfortunately, Disney gives no official meaning to the mantra or magical chant. The movie maker may use it only to emphasize the magical effect of Sisudatu's revival scene. The movie did not show how Raya could have the mantra to revive Sisudatu. Whether she learned it by herself, by text, or from a guru, it was not clearly stated in the movie. Mantra or magical chant is subjective and can vary depending on an individual's beliefs and practices. Overall, the content of a magical chant contributes to the overall intention and purpose of the practitioner, helping to create a focused and meaningful magical work.

The use of English informal contraction

The transculturation of language is also done through the use of informal English contractions. Informal or colloquial contraction refers to the shortened form of a word or phrase that is commonly used in informal speech or writing. It involves combining two or more words by omitting certain letters or sounds and replacing them with an apostrophe ('), resulting in a more casual or conversational style of expression. It is often used to simplify or speed up speech, making it more efficient and informal. They are prevalent in everyday conversation and can vary across different regions and communities. These contractions are widely used to convey familiar

or relaxed communication and are generally not appropriate for formal writing or professional settings. It is important to note that their usage depends on the context and audience.

Datum 1: (00: 33: 31- 00: 33: 41)

Namaari : What's drippin', dep la? Oh, I see you've finally made a new friend.

And here I was worried you were <u>gonna</u> end up becoming a cat lady like me.

Namaari in the previous datum shows the use of the "gonna" is the informal contraction of the word "going to". The word "gonna" appears 28 times within the movie.

Datum 2: (00: 31: 17- 00: 31: 27)

Raya : Please get out of there.

Sisudatu : I'm a water dragon.

This is water. It's sort of my thing. You <u>wanna</u> come in?

Raya : Someone could see you

Sisudatu, in the previous datum shows that the use of the word "wanna" is an informal contraction of the word "want to". Wanna appears 13 times in the movie. American English tends to use a more informal contraction in casual and informal settings. Another colloquial or informal contraction in the movie is "gotta," which appears twice. "Gotta" is the informal contraction of the words "got to".

The use of English slang

Slang is a semantic term that refers to the use of language that involves the alteration or reinterpretation of words and phrases to convey specific cultural or subcultural nuances. It often relies on wordplay, metaphor, and contextual understanding. Slang terms can vary in popularity and usage across different regions and communities. They can also change rapidly over time as new words and phrases emerge and old ones fall out of favor. Some slang terms may be considered taboo or offensive in certain contexts, highlighting the importance of understanding language use's cultural and social implications.

Datum 1: (00: 31: 17- 00: 31: 27)

Sisudatu : Aw. Hey there, little fella.

(LAUGHS) This beetle's got a <u>booty.</u>

Sisudatu said the word "booty" which is the US slang for the word buttock. It appears once throughout the movie dialogue.

Datum 2: (00: 56: 30- 00:56:36)

Sisudatu : I'm not sure what's funny.

Tong : Your fear is like delectable nectar feeding the <u>tum-tum</u> of my soul. It's good.

Tastes like… (SNIFFS) mango.

The slang word in the previous datum is tum-tum. It is the slang for the word stomach. Tong said this only once.

The other slang words found are nerd, jumpy, skippy, yeah, ya, buddy, guys, bud, bestie, and fella. Nerd is a noun in slang that refers to a boring or unpopular person, especially one obsessed with something specific, such as a computer nerd. It appears three times. Jumpy is slang from the word jump with the suffix -y to form the new meaning of crossing something by jumping. The suffix -y turns the verb jump into an adjective. Skippy is the slang from the word skip with the suffix -y, forming a new meaning for a person who likes to skip. The suffix -y turns the verb skip into a noun. Both jumpy and skippy appear only once throughout the dialog. Yeah, that is the slang for the word yes. It appears 30

times in the movie. Ya is the slang for the word you. This word appears twice. Buddy, guys, bud, bestie, and fella are the slangs of the word fellow" or "friend and are rooted in AAVE (African American Vernacular English). The word "buddy" appears 2 times, "guys" appears 5 times, "bud" appears 2 times, "bestie," and "fella" appears only once.

There are five slang phrases used in the movie. These phrases have become popular slang, especially among younger people. Examples in the movie:

Daatum 1: (00: 56: 03 – 00: 56: 17)

Tong   : You two must be <u>dung of brain</u> to think you could steal Spine's Dragon Gem. (CLANGS)

Raya   : Gem? (SCOFFS)

Who said anything about gems? We have no interest in gems.

The phrase dung of brain is the slang for the word stupid. Tong said it to mock Raya and Sisudatu.

Datum 2   : (00:56:36-00:56:44)

Sisudatu   : Oh. I love mango.

Tong   : Of course you love mango!

Only a <u>tongue-less cretin</u> wouldn't.

The word "buddy" appears 2 times, "guys" appears 5 times, "bud" appears 2 times, "bestie," and "fella" appears only once. Tong said *tongue-less cretin* refers to tasteless people who do not like the taste of mango.

When Namaari met Raya in the Tail Cave, three other slang phrases are said. She greeted Raya by saying*, "What's drippin', dep la?"*. *What's drippin'* is a slang term that originated in African American Vernacular English (AAVE) and is often used to greet someone casually. When Raya and Sisu first meet, Sisu says, "hey there, kiddo" to Raya, which is a casual way of addressing someone. When Raya, Sisu, and Boun were making a plan, Boun said, "cool, cool, cool" to indicate that he understood and agreed with what was being discussed.

The use of English portmanteau

In the movie Raya and the Last Dragon, there are three portmanteau words, which are words that are created by blending two or more words. Portmanteau for example, is often used in popular culture to create new terms that reflect the themes or concepts of a particular work. In Raya and the Last Dragon, these words help to build a unique and immersive world that is full of adventure and excitement. Here are a few examples:

Datum 1: (00: 36: 00- 00: 36: 15)

Boun   : (WHIZZING)

Welcome to the world-famous <u>Shrimp-orium.</u>

My name is Boun. I'll be your server today

Would you like to hear our daily specials?

Sisudatu   : Yes, please!

We got shrimp, we got congee.

We got a shrimp congee that won't quit.

The word shrimp-orium combines the noun shrimp with the suffix "-orium," which means place or room. Together, they refer to a place that sells many kinds of shrimp-based cuisine. The word shrimp-orium appears three times.

Datum 2: (01: 14: 54- 01: 15: 11)

Boun : I know what you mean. I have this really obnoxious sister who always tousles my hair.

(CHUCKLES SOFTLY) I can't wait to see her the most.

Tong : After we win the day, I look forward to filling my eyeball with the <u>joytastic</u> image of my village full again.

Joytastic combines the noun joy with the suffix -tastic taken from the adjective "fantastic," to show the elevated level of happiness within. The word "joytastic" only appears once.

The last portmanteau is the word Druun-proof. Druun- proof combines the noun "Druun" with the noun "proof" to show that Boun's ship can prevent the evil Druun from reaching them. The word "Druun- proof" only appears once too. The portmanteau helps to create a more vivid and immersive world for readers to enjoy.

The use of English compound words

There are four examples of compound words in "Raya and the Last Dragon," which are words that are made up of two or more separate words. Compound words are often used in the English language to create new words with specific meanings. They help to create a unique and imaginative world. Some examples are:

Datum 1: (01: 02: 53- 01: 02: 56)

(CON-BABY MUMBLING)

(GEM RINGING)

Tong : I, too, wish to join this fellowship of Druun <u>butt-kickery</u>!

Butt-kickery uses the suffix –ery in addition to the verb butt-kick to denote the actions. This words appears only once in the movie.

Datum 2: (01: 05: 13 -01: 05: 15)

Boun : Tong will follow up with his giant axe of <u>bad-axery</u>.

(TONG EXCLAIMING)

And then come to the ongis and that crazy con-baby…

Bad- axery uses the suffix –ery in addition to the noun axe to denote the actions. This word also appears once in the movie.

Another example is the Dragon Gem. This is the gem that Raya and Sisu are trying to find in order to save their world. This compound word is said 16 times. The last compound word is *Druun*. This is the name of the dark, destructive force that threatens Kumandra. It's a compound word made up of "dark" and "ruin." This word appears the most in the movie (19 times).

CONCLUSION

Raya and the Last Dragon is a movie that shows linguistic transculturation through the use of the character's name, words, and phrases that relate to South Asian culture, mantra/magical chants, and the use of informal contractions, slangs, portmanteau, and compound words. This movie uses mostly Vietnamese for naming the characters (5). *Wanna* is this movie's most frequently used informal contraction (15 times). *Yeah*, the slang for the word *yes* appears 30 times. The movie has 5 phase-slangs, three portmanteau, and 4 compound words. Since this animated movie targets a younger audience, Raya and the Last Dragon does not have a significant amount of English slang. The portmanteau words used in Raya and the Last Dragon help to bring its unique world to life. The compound words in the movie helped establish the unique vocabulary and world-building in Raya and the Last Dragon. The effectiveness of a mantra or magical chant within this movie is placed more on the rhythm since no official meaning is given.

This study only focuses on the linguistic transculturation of one Disney movie as the research subject. This movie uses Southeast Asian semantic features in the characters' names and mantra/magical chant within the movie dialogue. The use of informal English contractions, slang, portmanteau, and compound within this movie becomes the evidence for the transculturation of Western to Southeast Asian culture. The linguistic transculturation in the movie is fairly straightforward and accessible to all audiences. The study of another linguistic transculturation level will provide challenging goals for the other researchers.

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