Textual Discourse Analysis in the Raya and the Last Dragon Movie

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Abstract- This study examines textual discourse in the animated movie "Raya and the Last Dragon," with a focus on grammatical and lexical cohesion to understand how language supports narrative coherence and emotional impact. Although there is substantial research on textual cohesion and discourse patterns in various contexts, there is a notable gap in investigating how animated films, which merge visual and verbal elements, use these linguistic techniques to construct complex narratives. This research addresses this gap by applying Halliday and Hasan's (1976) theoretical framework to analyze how cohesive devices function within the film's dialogues. Through the descriptive-qualitative method, the research explores cohesive devices to enhance our comprehension of this linguistic phenomenon. Data collection involved meticulously observing the movie and analyzing the data through both formal and informal methods. The analysis revealed 416 instances of grammatical elements, with references being the most frequently used. These references ensure clarity and continuity in dialogues by linking back to previously mentioned characters or objects, thereby keeping the conversation smooth and coherent. In the lexical analysis, 78 instances were identified, with repetition being the most common. Repetition emphasized key themes, strengthened emotional connections, and effectively conveyed the movie's main messages. This study provides new insights into how animated films uniquely employ cohesive devices to enhance storytelling and character development, and contributing to the broader field of textual discourse analysis.

Keywords: Textual Analysis, Movie, Discourse Analysis, Cohesion, Grammatical Cohesion, Lexical Cohesion

I. INTRODUCTION

In the field of linguistics, discourse analysis, according to Paltridge (2007), explores the understanding of language that goes beyond individual words, clauses, phrases, and sentences. There are two types of relationships among the various components of discourse: structural connections (cohesion) and semantic meaning (coherence) (Putri et al., 2024). In discourse studies, whether examining language in use or extending beyond individual clauses, the focus is on structuring language coherently to ensure effective communication with its audience (Kamalu & Osisanwo, 2015). This approach extends beyond conventional linguistic units, delving into the broader meanings language conveys within its context, thereby highlighting the essential role of context in interpreting communication. To fully understand how language creates meaning and maintains coherence, discourse analysis employs two essential forms: textual and contextual analysis.

Textual refers to the element of the linguistic system responsible for forming text. It

encompasses the resources that language uses to create text that is functionally relevant and coherent both within itself and in relation to the specific context in which it is used (Halliday and Hasan, 1976). According to Yule (1996), the textual function involves crafting well-structured and contextually appropriate texts. Textual components facilitate the creation of coherent text by structuring language in relation to its context of use, known as the 'context of situation,' ensuring that the language effectively conveys meaning and remains relevant. This organization is crucial for maintaining cohesion within the text, which contributes to its overall coherence.

In contrast, based on Halliday and Hasan (1989), contextual analysis involves examining the broader social and cultural factors that influence and shape language use. It explores how power relations, ideologies, and social norms impact language, emphasizing the importance of understanding language within its wider situational context.

Meanwhile, this study specifically focuses on textual discourse analysis, with an emphasis on how cohesive devices are employed to construct a coherent and emotionally engaging narrative. Cohesion is central to textual discourse analysis as it helps to understand how different elements of a text are interconnected, whether through visible or audible words (Que & Patty, 2023). Halliday and Hasan (1976) describe cohesiveness as a semantic concept that explains how meanings are linked within a text. They differentiate between two elements of cohesion: grammatical and lexical. Grammatical cohesion includes conjunctions, ellipses, substitutions, and references, while lexical cohesion is divided into reiteration and collocation. Lexical cohesion is vital in narratives as it ensures continuity, acting as the glue that binds words and clauses together (Astiari et al., 2019). Both grammatical and lexical cohesion are relevant across various text forms, including movies.

According to Hornby (2006:950), a movie is described as a series of moving images with sound that tell a story, usually shown in cinemas or movies. There are already a lot of fantasy movies; one of them is Raya and the Last Dragon. Here, the dialogue and interactions between characters provide a rich data set for analyzing language use, conversational strategies, and the application of discourse analysis, in various contexts. This is the reason that this movie was the topic of this study, and it is an ideal medium for studying how language and communication

operate in the movie.

A large number of studies concerning textual analysis in various fields have been conducted. The first study by Que & Patty (2023) analyzed the song lyrics "How Do I Live" by Diane Warren, focusing on both textual (grammatical and lexical) and contextual perspectives. By using the qualitative method, the previous study revealed that the lyrics convey profound emotional depth and a strong bond involving the writer and the writer's beloved through various cohesion devices. This highlights how effectively the song combines language and context to deliver a compelling narrative, demonstrating the significant role of cohesion in textual discourse analysis. In a second study by Tiantian (2023), the textual cohesion of 60 abstracts written by Chinese and native English speakers was analyzed and compared. The findings revealed that Chinese abstracts primarily utilized three types of grammatical cohesion and four elements of lexical cohesion, whereas native English abstracts featured all four types of grammatical cohesion and six categories of lexical cohesion. As a result, Chinese abstracts tended to repeat the same words, while English abstracts often employed different forms to convey the same meaning, thereby enhancing sentence coherence.

Despite the extensive research that has been conducted on textual cohesion and discourse patterns in contexts like song lyrics and academic abstracts, animated films have been less examined. In song lyrics, cohesion often hinges on melodic repetition, while academic abstracts use structured summaries and precise language to ensure clarity and coherence. In contrast, animated films blend visual storytelling with dialogue to enhance narrative depth and emotional engagement. This study addresses that gap by analyzing the animated film Raya and the Last Dragon, providing a new perspective on textual discourse analysis. Utilizing the theory outlined by Halliday and Hasan in 1976, this study categorizes various forms of cohesion, namely grammatical and lexical, and explores how they affect continuity and connectedness in the film's character dialogues. By focusing on these textual elements, the study illustrates how animated narratives enhance storytelling and character development and how the relationships between words and sentences can create a coherent story, conveying themes of struggle, cooperation, unity, and trust. This study not only addresses a gap in the literature but also enriches our understanding of how animation

communicates through text.

The focus on textual discourse analysis is crucial, as it offers a comprehensive framework for understanding how texts create meaning and coherence. This approach is particularly relevant because the film has not been extensively analyzed from a discourse perspective. Movies are used in this study as a data source because they are a form of popular entertainment and their culture has a broad influence. Additionally, the animated fantasy movie Raya and the Last Dragon draws inspiration from Southeast Asian culture, allowing readers to learn about the cultures present in Southeast Asia. This study aims to examine the grammatical and lexical components in the textual analysis of the movie Raya and the Last Dragon.

II. METHODS

This study used the film Raya and the Last Dragon as its source for examination, utilizing discourse analysis as its overarching design by employing the theoretical framework from Halliday and Hasan's (1976) theory. The study aims to identify types of grammatical and lexical cohesion within the film's dialogue. The data in this study comes from the American animated fantasy movie Raya and the Last Dragon, which was published in 2021.

Data Collection

A descriptive-qualitative approach was employed for data collection. In collecting the data, this study utilized the observation method, which provides a comprehensive way to examine the movie's textual elements. As stated by Kothari (2004:96), the observation method involves collecting data through the investigator's direct observation rather than depending on responses from the participants. The procedural steps included watching the movie once without analyzing the elements of grammatical and lexical cohesion to understand the storyline, re-watching the movie to observe the grammatical and lexical cohesion, transcribing the relevant dialogue that demonstrates the grammatical and lexical cohesion, and then classifying and investigating the data depending on the theoretical framework.

Data Analysis

In analyzing the data, this study utilized coding schemes to categorize the elements of grammatical and lexical cohesion observed in the dialogue. These categories were determined based on Halliday and Hasan's (1976) classification of cohesion, which includes grammatical cohesion such as references, substitutions, ellipses, and conjunctions, and lexical cohesion such as repetition, synonym, superordinate, general word, and collocation. The analysis involved identifying these elements within the film's dialogues and examining how they contribute to the narrative's overall coherence and thematic development.

Presentation of Findings

To present the findings, both formal and informal approaches were employed. The formal approach uses tables to illustrate the different forms of cohesive devices identified in the film and their respective frequencies. In contrast, the informal approach conveys the data through a descriptive narrative, offering a clear and detailed summary of the results.

Reliability and Validity

The involvement of other researchers in the observation and coding stages is designed to minimize individual bias in analyzing grammatical and lexical cohesion elements in the film's dialogue. By utilizing Halliday and Hasan's (1976) theory of cohesion, the analysis ensures that theoretical concepts are applied consistently across all dialogues. To achieve this, regular discussions are held to align interpretations of the data. Any differences in understanding cohesion elements are resolved through mutual agreement, thereby increasing the consistency and reliability of the analysis results.

Ethical considerations

Ethical considerations were also addressed, despite the research not involving human subjects. The study used excerpts from Raya and the Last Dragon based on fair use guidelines, as the analysis was for educational and non-commercial reasons. Although formal permission to use the film was not obtained, the research respected intellectual property rights by using only the parts of the film that were essential for the study.

III. RESULT AND DISCUSSION

After watching the movie, the textual analysis of "Raya and the Last Dragon" revealed a total of 416 instances of grammatical cohesion and 78 instances of lexical cohesion. This study examined the dialogues of all characters for grammatical and lexical cohesion according to

Halliday and Hasan's theory from 1976. The analysis of grammatical cohesion identified a total of 416 instances, covering various types of grammatical cohesion except causal ellipsis. Specifically, it found 294 instances of reference, 20 instances of substitution, 18 instances of ellipsis, and 84 instances of conjunction.

In terms of lexical cohesion, the analysis identified all types, including 36 instances of repetition, 2 instances of synonyms, 7 instances of superordinates, 12 instances of general words, and 21 instances of collocation. Table 1 bellow presents the forms of grammatical cohesion. Meanwhile, Table 2 presents the two forms of lexical cohesion.

Table 2. The Percentage of Most Frequently Used of grammatical Cohesion

Types	Frequency	Percentage
Reference	294	71%
Substitution	20	5%
Ellipsis	18	4%
Conjuction	84	20%
Total	416	100%

Table 1. The Percentage of Most Frequently Used of Lexical Cohesion

Types	Frequency	Percentage
Repetition	36	46%
Synonym	2	3%
Superordinate	7	9%
General Word	12	15%
Collocation	21	27%
Total	78	100%

Based on the findings in table 1, the grammatical device that was most frequently used was reference, comprising 71% of the data. It followed with conjunction, substitution, and ellipsis. Table 2 demonstrates that repetition was the most frequently used lexical cohesion device in this movie, accounting for 46% of the data, followed by collocation, general word, superordinate, and synonym. The textual analysis of grammatical cohesion identified that reference was the most dominant type, because it helps sustain clarity and continuity in dialogues and narratives by linking back to characters or objects previously mentioned. Moreover, references enable more efficient communication. Instead of having to repeatedly introduce or explain concepts, characters can refer back to them, thereby conserving time and keeping the dialogue smooth and coherent. On the other hand, in terms of lexical cohesion, repetition became the most dominant because characters frequently reiterated words or phrases during their interactions, reflecting real-life conversations and enhancing the authenticity and relatability of their speech.

Grammatical Aspects in Textual Analysis

Grammatical cohesion, according to Halliday and Hasan (1976), employs various grammatical devices within a text to establish logical connections between different ideas. It involves reference, substitution, ellipsis, and conjunction.

1) Reference

Reference pertains to how elements in a discourse relate to one another, with each element pointing to something outside the text for its interpretation (Halliday & Hasan, 1976:31). This process involves three main categories: personal reference, demonstrative reference, and comparative reference.

a) Personal Reference

Personal reference involves addressing individuals according to their role or function in the context of the conversation, using terms related to the person. This encompasses personal pronouns, possessive pronouns, and possessive determiners. References within a text can be categorized based on their location as follows: endophora, where the reference is within the text, and exophora, where the reference is outside the text (Sumarlam, 2013). Endophora is further divided into two types: anaphora and cataphora, as described by Halliday and Hasan (1976).

Data 1
Raya   : Chief Benja. I know it's your job to try and stop me, but **you** won't.
                                        (5:44)
Data 238
Sisu   : Yeah, every dragon has a unique magic.
Raya   : Okay, what's **yours**?
                                        (28:00)
Data 241

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

(6:54)

b) Demonstrative Reference

Halliday and Hasan (1976) explain that demonstrative reference functions like verbal pointing. It allows the speaker to specify a referent by indicating its location on a scale of proximity. By using demonstratives, the speaker can show how close or distant something is from themselves or the listener, thus directing the audience's focus to specific parts of the conversation or text.

Data 275
Chief Benja : I'm glad you feel prepared, Dewdrop, because I have something important to tell you. The other lands, they're on their way **here**, as we speak.

(8:39)

The word **here** in the utterance acts as a demonstrative reference, showing proximity to the current location of the speaker and listener. Referring to Halliday and Hasan (1976), demonstratives function as references that indicate proximity to the environment, whether situational or textual, and this helps to establish cohesion within both text and conversation. In this case, **here** creates a sense of urgency and immediacy, implying that the other lands are approaching rapidly and will soon arrive. This reference amplifies the narrative by highlighting both the spatial and temporal closeness of the event, which increases the dramatic tension and captures the audience's attention. By tying the dialogue to the present situation and the imminent arrival of the other lands, **here** effectively aids in maintaining a cohesive flow in the discourse.

c) Comparative Reference

Halliday and Hasan (1976:37) state that a comparative reference involves making an indirect reference by highlighting similarities or differences between entities. Rather than directly naming the referent, this approach relies on drawing comparisons based on its attributes or identity, thereby creating a link through these comparisons.

Data 293
Namaari : I don't know. But if we could find it, could you imagine? A dragon back in the world. Things could be **so much better**.

(14:24)

The phrase **so much better** serves as a comparative reference by contrasting the current situation with a potentially brighter future. Namaari uses this comparison to show how much improvement could come if a dragon returned to the world. By highlighting the difference between the present and the hopeful future, Namaari underscores the benefits and generates a sense of optimism. This phrase links her vision of a better future with the current reality, helping to create cohesion in the dialogue. This comparison aligns with Halliday and Hasan's view on how comparative references contribute to maintaining a coherent and engaging discourse, effectively connecting Namaari's vision of the future with the present circumstances.

2) Substitution

Substitution pertains to the connection formed within the language itself rather than focusing on the meanings of the words. It deals with how linguistic elements, such as words or phrases, can replace one another in a text (Halliday & Hasan, 1976:88). The three categories of substitution are nominal, verbal, and clausal.

a) Nominal Substitution

A nominal substitution is a type of substitution where words such as "one" or "ones" are used to replace a noun or noun phrase within a nominal group. This technique eliminates the need for repeating the same noun or noun phrase, thereby making the text more concise and efficient while maintaining its original meaning.

Data 298
Raya : I've searched every river to find you, and now I'm here at the very last **one**.

(23:34)

In this movie, nominal substitution is demonstrated through the use of the word **one**, which replaces "river" in the sentence. This replacement avoids using the word "river" too much while still simplifying the sentence and maintaining its sense. This approach enhances the clarity and flow of the dialogue, maintaining focus on the crucial element of Raya's journey, which is the final river. Using

the word **one**, the conversation becomes briefer and highlights how crucial it is for Raya to cross this final river, marking an important point in her journey. This technique not only reduces redundancy but also maintains coherence, helping the audience stay engaged. Referring to Halliday and Hasan's theory, nominal substitution helps create cohesive discourse by linking different elements of the narrative efficiently, and here, **one** connects the discussion of the final river with earlier mentions, ensuring a smooth and coherent dialogue.

b)   Verbal Substitution

In English, the main verb can be replaced by "do," which acts as the core of a verbal group. This replacement effectively takes over the role usually occupied by the lexical verb. It is positioned at the end of the verbal group, ensuring that the grammatical structure of the sentence is preserved while avoiding repetition of the original verb. This use of "do" simplifies the sentence and maintains clarity by substituting for the main verb.

Data 307
Chief Benja : I invited them.
Raya   : But they're our enemies.
Chief Benja : They're only our enemies because they think the Dragon Gem magically brings us prosperity.
Raya :That's ridiculous. It **doesn't do that**.

(10:01-10:10)

In the sentence, the phrase "doesn't do that" replaces the need to repeat the full explanation that the Dragon Gem does not magically bring prosperity. By using "it" as a pronoun, the dialogue avoids restating the specific effects of the Dragon Gem, keeping the conversation clear and focused. Here, "doesn't do that" serves as a substitute for the previously discussed effect of the Dragon Gem. This approach aligns with Halliday and Hasan's view that verbal substitution is crucial for maintaining a coherent and smooth dialogue by eliminating unnecessary repetition and ensuring the conversation flows effectively.

c)   Causal Substitution

Clausal substitution involves replacing an entire clause rather than a single component within it. This type of substitution typically uses words like "so" or "not" to refer back to a previously mentioned clause. By using these substitutes, the speaker avoids repeating the entire clause, thereby streamlining the conversation and maintaining coherence.

Data 314
Tong   : I don't know. It appears that with the last dragon gone, **so too goes the water.** Now there is nothing to stop the Druun.

(1:18:10)

In this case, **so too goes the water** demonstrates causal substitution by replacing a more detailed account of how the dragon's absence led to the disappearance of the water. Instead of reiterating the full cause-and-effect sequence, Tong employs "so too goes the water" to efficiently highlight the link between the dragon's disappearance and the lack of water. By simplifying the conversation, this approach makes it more focused and concise. Such substitutes, in relation to Halliday and Hasan (1976), are essential for preserving discourse coherence because they avoid the need for repeated explanations. This approach helps to keep the narrative cohesive by clearly presenting the causal relationship, thus ensuring the conversation remains both clear and engaging.

3)   Ellipsis

According to Halliday and Hasan (1976), ellipsis involves omitting an element that is understood from the context, effectively substituting it with a zero element. This means that while the element is not explicitly stated, its presence is implied and clear to the audience. They categorize ellipsis into three types: nominal, verbal, and causal.

a)   Nominal Ellipsis

Nominal ellipsis occurs when an element is omitted within a nominal group, such as a noun or noun phrase. This type of ellipsis typically involves leaving out the head noun or other components of the nominal group that are understood from the context.

Data 315
Raya   : There is no way you're taking Sisu's gem.
Namaari   : Sorry. It's Fang's now.

(16:29-16:35)

The phrase **it's Fang's now** exemplifies nominal ellipsis. In this instance, Namaari omits the word "gem" after "Fang's" because it

is clearly understood from Raya's earlier mention of Sisu's gem. This omission keeps Namaari's response brief and to the point, avoiding unnecessary repetition while conveying the essential information effectively. By using nominal ellipsis, the dialogue remains focused and coherent, emphasizing that the gem now belongs to Fang. Relevant to Halliday and Hasan, nominal ellipsis helps prevent redundancy and links back to previously mentioned ideas. In this case, omitting the word "gem" reinforces the connection to the earlier reference, ensuring that the conversation flows smoothly and stays relevant.

b) Verbal Ellipsis

Verbal ellipsis involves leaving out a verb or part of a verb phrase that can be inferred from the surrounding context. Instead of repeating the entire verbal phrase, the speaker or writer leaves out the redundant portion, relying on the listener or reader to infer the missing information.

Data 321
Raya   : Things look a little tense, Ba.
Chief Benja: Don't worry, I'm gonna open with a joke.
Raya   : Please **don't**.
                                (11:14-11:19)

The conversation between Raya and Chief Benja demonstrates verbal ellipsis. In Raya's response, **Please don't**, the ellipsis occurs because the full verbal structure is omitted. The complete form of the sentence could be, "Please don't open with a joke." The phrase "open with a joke" is implied rather than explicitly repeated. Verbal ellipsis involves the omission of a part of the sentence that is understood from the context. Here, Raya's request is short and implies the omitted information, relying on the context of the conversation to convey the full meaning. This use of verbal ellipsis improves the dialogue's flow and coherence, allowing it to proceed naturally without unnecessary repetition. This technique aligns with Halliday and Hasan's view that verbal ellipsis contributes to clear and efficient communication. It simplifies the conversation by emphasizing the main message without redundant language, making the dialogue more engaging and effective.

4) Conjunction

Renkema (2018:127) stated that conjunctions indicate how a clause or sentence connects to the preceding or subsequent parts of the text. Conjunctions are classified into four categories: additive, adversative, causal, and temporal.

a) Additive Conjunction

Additive conjunction is used to link sentences to provide additional information or expand on previous ideas. They add details or examples to build on what has been stated. Common additive conjunctions include "and," "or," "nor," "moreover," "besides," "further," "in addition," and "for instance."

Data 338
Chief Benja   : Listen, if we don't stop **and** learn to trust one another again, it's only a matter of time before we tear each other apart.
                                (10:30)

In the given utterance, the conjunction **and** serves as an additive conjunction. Chief Benja uses it to connect the need to stop with the need to rebuild trust, emphasizing that both actions are necessary to avoid further conflict. The use of **and** highlights that these actions must occur together to prevent the negative outcome of "tear each other apart." Additive conjunctions like "and" align with Halliday and Hasan's theory that help to logically organize and connect different parts of a text or conversation. In this example, the conjunction **and** not only connects the two necessary actions but also stresses their interdependence, underscoring the importance of stopping the current course and rebuilding trust to achieve the desired outcome. This connection enhances the clarity and coherence of Chief Benja's statement, ensuring that the message is effectively conveyed and the narrative remains cohesive.

b) Adversative Conjunction

Adversative relationship involves presenting information that contrasts with or contradicts what was previously expected (Halliday & Hasan, 1976:250). These expectations can stem from the content of the message itself or from the context of the communication.

Data 376

Chief Benja : People of Tail, Talon, Spine, and Fang, welcome to Heart. For far too long, we have been enemies, **but** today is a new day. Today, we can be Kumandra once more.

(11:23)

In addition to using additive conjunctions, the movie also employs adversative conjunctions. In the utterance, the word **but** functions as an adversative conjunction. It contrasts the historical enmity with the current opportunity for reconciliation. The use of **but** signals a shift from past conflicts to a hopeful future. In relation to Halliday and Hasan's view, **but** effectively highlights this transition from previous animosities to the possibility of unity, emphasizing that despite past disagreements, a positive change is now achievable.

c) Causal Conjunction

Halliday and Hasan (1976) state that causal conjunctions are used to link ideas by illustrating the cause-and-effect relationships between them. Causal conjunction includes various types, such as expressing results, reasons, and purposes.

Data 402

Raya : Okay, Tong, look, you don't know me, and I don't know you, but I'm sure that you know a back door or a way outta here, and it's really important that my friends stay safe, okay? **So**, I am sincerely asking you, will you help us? Please.

(58:49)

In the utterance, the word **so** functions as a causal conjunction, establishing a cause-and-effect relationship. It links the request for Tong's help directly to the critical importance of keeping Raya's friends safe. By using **so**, the speaker explains that the urgency of ensuring her friends' safety is the primary reason behind the plea for assistance. This conjunction clarifies that the necessity for Tong's help is directly related to the high priority of protecting her friends, thereby making the connection between the situation's urgency and the request more explicit.

d) Temporal Conjunction

Temporal conjunctions relate to the sequence of events, indicating how one action follows another over time. These conjunctions can provide more detailed context by specifying the order of events, thereby clarifying the temporal relationship between them.

Data 408

Namaari : According to this, **after** the Mighty Sisu blasted away all the Druun, she fell into the water and floated downstream. Legends say she's now sleeping at the river's end.

(14:09)

In this statement, the term **after** serves as a temporal conjunction. It connects the sequence of events by specifying the order in which they occurred. The use of **after** shows that Sisu's falling into the water and drifting downstream happened following her earlier action of blasting away the Druun. Referring to Halliday and Hasan (1976), temporal conjunctions like "after" help structure the narrative by defining the timing and sequence of events. By using the word **after**, the narrative about Sisu's actions and current situation is presented in a well-structured and understandable way, helping the audience follow the progression and see how the events are connected.

Lexical Aspects in Textual Analysis

According to Paltridge (2007:133), lexical cohesion concerns the way words in a text, particularly content words, are related to one another and the relationships that are formed between them. It is categorized into two forms: reiteration and collocation.

5) Reiteration

Reiteration is a key aspect of lexical cohesion that reinforces connections within a text by repeating specific words or phrases. Halliday and Hasan (1976:278) define four kinds of reiteration: repetition, synonym, superordinate, and general word.

a) Repetition

Repetition as a cohesive device involves using the same words, phrases, or grammatical structures multiple times within a text (Halliday & Hasan, 1976). This repeated use helps to create links between various sections of the discourse.

Data 417

Raya : Looks like someone's trying to be **clever**. All right, Tuk Tuk, let's show

'em what **clever** really looks like.

(4.15).

Based on the data above, the main character, named Raya, showed the use of repetition in her utterance. By repeating the word "clever," she not only emphasizes her intention to demonstrate true cleverness but also signals her confidence in her and Tuk Tuk's abilities. This rhetorical technique not only highlights her dedication to demonstrating their real abilities but also contrasts their authentic cleverness with the superficial cleverness of others. Align with Halliday and Hasan's (1976) theory, this repetition emphasizes the theme of cleverness and helps the audience grasp the importance of Raya's challenge. This use of repetition effectively contributes to the overall coherence of the discourse by reinforcing key concepts and maintaining narrative engagement.

b) Synonym

Synonyms are words with similar meanings that can often be used interchangeably in sentences. (Yule, G., 2017). This technique maintains consistency and adds variety to the language.

Data 423
Chief Benja: Really? Tell me what you know about the other lands.
Raya   : (Describing the lands) Third, Spine. A frigid bamboo forest guarded by exceptionally **large** warriors, and their **giant** axes.

(8:55 – 9:21)

The terms **large** and **giant** in the passage can be viewed as synonyms. In this context, both large and giant highlight the notable size and scale of the warriors and their axes from the island of Spine. By using these synonyms, Raya enriches the description of the Spine warriors and their equipment. **Giant** and **large** convey similar meanings but with slightly different connotations, enhancing the audience's understanding of the scale and intimidation factor of these warriors. **Large** indicates a notable or relatively substantial size, extent, or capacity, indicating that the warriors and their weapons are much bigger than average. On the other hand, **giant** conveys an extremely great size or force, implying an even more formidable and imposing presence. This choice of words not only clarifies the warriors' formidable nature but also keeps the description dynamic by avoiding the repetition of a single term. As per the Halliday and Hasan's theory on lexical cohesion, this strategy enhances the narrative's vividness and engagement, providing a clearer and more engaging portrayal of the different lands.

c) Superordinate

Halliday and Hasan (1976) explain that the superordinate relationship links a more general term with a more specific one, helping to clarify and elaborate on concepts by providing both a broad context and specific details.

Data 418
Chief Benja   : I promise you will not set **foot** on the Dragon Gem's inner circle. Not even a **toe**.

(5:55)

According to the data above, **foot** is used as a superordinate to denote any part of the body that might come into contact with the inner circle of the Dragon Gem. By specifying **toe** as a subordinate, Chief Benja emphasizes that even the smallest part of the foot, which is a more specific and detailed component, is not allowed to touch the inner circle. This method emphasizes the strictness of the restriction, making it clear that no part of the body, including the smallest detail, is permitted near the gem. By including both **foot** and **toe**, Chief Benja's statement is more emphatic and reinforces the seriousness of the restriction. This approach is consistent with Halliday and Hasan's theory of lexical cohesion, which supports the clear and effective communication of the restriction, thereby enhancing the coherence and impact of the dialogue.

d) General Word

Halliday and Hasan (1976) define general words as broad terms, including common verbs like "do" and "happen," and general nouns such as "things" and "people," which refer to unspecified elements within a text.

Data 460
Sisu   :I just shapechanged! Into **people**!
Raya   : A dragon can do that?

(32:57– 33:03)

General words have wide-ranging applicability and are used to denote unspecified objects or concepts within a text. Based on the

data above, the word **people** can be categorized as a general word. This is because the term **people** refers to a wide range of individuals without detailing any specific attributes or identities. It does not give information about particular humans or their traits but simply denotes the general category of human beings. This broad and non-specific nature of **people** allows it to function as a general word, encompassing all humans without further specification. Therefore, it maintains its role as a general term in various contexts. The term **people** in this instance follows Halliday and Hasan's theory by offering a wide and inclusive description. This generalization helps the conversation progress smoothly without delving into specific details. It maintains the coherence of the dialogue by presenting a clear, generalized idea that complements the context of Sisu's shape-shifting abilities.

6) Collocation

As stated by Halliday and Hasan (1976), collocation involves the consistent pairing of words or lexical items that are frequently found together within a sentence.

Data 411
Namaari   : I'm Namaari, of Fang.
Raya : Hi, Namaari. I'm Raya. Is that Sisu? Sorry, um, yeah, I might be a little bit of a **dragon nerd**.
Namaari   : Hey, I'm the one wearing the Sisu fan necklace.

(12:36 – 12:53)

The term **dragon nerd**, based on the data above, can be classified as a collocation. **Dragon nerd** is categorized as collocation because it blends two words to form a meaningful, context-specific term that sounds natural in English. A dragon nerd is someone who is very interested in and knowledgeable about dragons. Collocations, like "dragon nerd," are essential in discourse because they convey specific, nuanced meanings and allow for more precise expression. As per the Halliday and Hasan (1976), such collocation aids in maintaining the coherence and smooth progression of the narrative by employing familiar and resonant word pairings. In this case, **dragon nerd** effectively communicates Raya's enthusiasm for dragons, adding depth to her character and keeping the conversation engaging and fluid.

IV. CONCLUSION

In this study, the primary objectives were to examine the different forms of grammatical and lexical cohesion present in the animated film Raya and the Last Dragon and to explore how these elements enhance the film's narrative coherence and engagement. Based on the textual analysis, the film demonstrates highly effective use of cohesion elements to create a coherent and engaging narrative. In grammatical analysis, references were the most frequently used device, with 294 data identified. References were dominant in grammatical aspects because they maintained clarity and continuity in dialogues and narratives. By referring back to previously mentioned characters or objects, references facilitated efficient communication and ensured a smooth, coherent dialogue throughout the film.

Conjunctions also played a crucial role in constructing the film's grammatical structure, followed by substitutions and ellipses. Although causal ellipsis was not found, the presence of conjunctions, substitutions, and other ellipses assisted in transitioning between parts of the story and enhancing the narrative flow.

Regarding lexical cohesion, repetition was the most frequently used form, with 36 instances. The frequent use of repetition by the characters served several purposes: it emphasized and reinforced important themes, strengthened emotional connections between characters, and effectively communicated the main messages of the film. Collocation, along with general words and other lexical elements, supported the richness of the dialogue and clarified meanings.

The implications of these findings indicate that language in animated films like Raya and the Last Dragon plays a crucial role in shaping the viewer's experience. Lexical and grammatical cohesion go beyond merely supporting narrative flow; they are essential for conveying cultural and emotional messages effectively to the audience. Through the use of references and repetition, the film successfully creates a narrative that is both easy to follow and has a profound emotional impact.

Although this study provides insights into how language elements can be strategically employed to enhance storytelling in animated films, its focus on just one film, Raya and the Last Dragon, may limit the ability to generalize the findings to other animated films or genres. Nevertheless, it highlights areas for future research. Future studies could look into other linguistic devices beyond grammatical and

lexical cohesion, such as discourse markers and speech acts. Additionally, exploring a range of film genres, including live-action and documentaries, could offer a more comprehensive view of how cohesion functions across different types of media, improving our understanding of narrative construction and coherence in various cinematic contexts.

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