



The Investigation of Complex Sentence Structure Translation In The Film *Raya and The Last Dragon*

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Abstract: Cinema serves as both entertainment and a medium for learning, often reflecting societal truths and evolution. However, language barriers can impede understanding, particularly in films from diverse linguistic backgrounds. This study explores the role of syntax in effective communication, especially in translating complex sentences in cinema. Using a comparative translation approach and Newmark's theory, the research examines translations of complex phrases in "*Raya and the Last Dragon*." The qualitative descriptive method is employed, analyzing translation techniques and complex sentence structures. Findings reveal prevalent use of free translation (30%), followed by literal (23%) and semantic (20%) approaches. Adverbial clauses dominate complex sentences (70%), followed by noun (17%) and adjective clauses (13%). Recommendations include deepening theoretical understanding, exploring diverse translation methods, and utilizing films for linguistic studies. This research enhances comprehension of translation science and syntax's role in effective communication, particularly in cinematic translations.

Key Words: syntax; translation techniques; comparative translation approach.

Abstrak: Sinema berfungsi sebagai hiburan dan media pembelajaran, sering mencerminkan kebenaran dan evolusi sosial. Namun, hambatan bahasa dapat menghambat pemahaman, terutama dalam film dari berbagai latar belakang linguistik. Studi ini mengeksplorasi peran sintaksis dalam komunikasi yang efektif, terutama dalam menerjemahkan kalimat kompleks dalam sinema. Dengan menggunakan pendekatan terjemahan komparatif dan teori Newmark, penelitian ini menguji terjemahan frasa kompleks dalam "*Raya and the Last Dragon*." Metode deskriptif kualitatif digunakan, menganalisis teknik terjemahan dan struktur kalimat kompleks. Temuan menunjukkan penggunaan terjemahan bebas yang meluas (30%), diikuti oleh pendekatan literal (23%) dan semantik (20%). Klausa adverbial mendominasi kalimat kompleks (70%), diikuti oleh klausa nomina (17%) dan klausa adjektiva (13%). Rekomendasi meliputi mendalaminya pemahaman teoretis, mengeksplorasi metode terjemahan yang beragam, dan menggunakan film untuk studi linguistik. Penelitian ini meningkatkan pemahaman tentang ilmu terjemahan dan peran sintaksis dalam komunikasi yang efektif, terutama dalam terjemahan sinematik.

Kata Kunci: sintaksis; teknik terjemahan; pendekatan terjemahan komparatif.

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INTRODUCTION

Film is a versatile audiovisual communication tool used for entertainment and education, often based on personal experiences or real-life situations. It documents societal evolution and development, often conveying a wealth of information in a short time. However, films from different countries may be difficult to understand due to language barriers, as communication is crucial in everyday life.

Film, a visual medium with a unique soundtrack, is a successful instructional and advocacy medium. It can be shown in various settings and to diverse audiences. Cinema, an art form, is created by ingenuity in filmmaking (Sumarno in Nur Inayah, 2016:6). Films can create a fictitious world, providing beauty, reflection, or enjoyment. Sumarno (in Nur Inayah, 2016:7) categorizes films into four types; fiction (narrative), non-fiction (non-narrative), experimental, and animated.

The film industry categorizes fiction films into drama, suspense, action, science fiction, horror, and musical films. While fiction allows for creative imagination, documentary films must adhere to current facts and realities, as per Ardianto and Erdinaya's study (2016:17).

Translation is crucial in today's global environment, as it helps those with limited foreign language abilities understand written content. Unit shifting is a process where translators convert one unit of the source language to another in the destination language, adjusting the precision of the original meaning. This can result in different types of sentence units being transmitted to the target language. English sentences can be classified based on their kind, such as declarative, interrogative, imperative, or exclamatory phrases, or based on the number of formal predicates. This study focuses on the complicated language in the film *Raya and the Last Dragon*, focusing on the complexity of the sentence.

Translators must be proficient in translating complex phrases, addressing linguistic and cultural differences, and clarifying difficult sentences, while recognizing the importance of grammatical forms in all languages. Translators must differentiate between independent and linked clauses in complicated phrases, based on target language system, correctness, and reader acceptability, enhancing their understanding of translation science. This is revealed using Newmark's idea (Afriani, 2019:499). There are eight methods: four first translation methods oriented to the source language (word for word, literal translation, faithful translation, semantic translation), and four second methods oriented to the target language (adaptation, free translation, idiomatic translation, and communicative translation).

The translation industry is rapidly evolving, with annual improvements in human resource development, leading to the emergence of numerous language specialists for various societal reference materials. With so many cultures and languages in the globe, the presence of translators is critical, as stated by Sari Siswati (2016:71), "Translation and culture approaches suggest that the translation of culture may form the identity of the receiving culture." Translators play an important part in such exchanges because they help people understand what is written and spoken in other languages.

Excellent translation relies on factors beyond the text, such as the originator's education and readings. Translators play a crucial role in converting the original text into the target text, transmitting the author's message to the readers. Translation

involves transferring meaning using techniques and requires knowledge and abilities to include non-linguistic elements.

According to Peter Newmark, translation is the process of replacing a message or written statement in one language with the identical message or statement in another. Meanwhile, Larson (in Novianti, 2017:26) writes that "translation consists of transferring the meaning of the source language into the receptor language." Translation is defined as the process of translating meaning from one language to another. Larson describes translation simply as the process of transferring meaning from one language to another. According to Tanjung (2015:12), citing The Merriam Webster Dictionary, translating is the process of transforming one statement or form into another, whether in one's own language or another. Translation is defined as the process of translating the meaning of one language into another. According to Al-Nakhalah (in Nurani, 2019:9), translation is an activity that involves interpreting the meaning of a text from one language to another, or from one source language to another target language.

Translation is the process of transforming, modifying, copying, or replacing a source language into the target language, considering its closest semantic equivalents and conveying it naturally in terms of language style. Newmark (in Afriani, 2019:499) suggests eight categories of translation methods: word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation, and communicative translation. These methods are divided into two categories: four focusing on the source language (word-for-word translation, literal translation, faithful translation, and semantic translation) and four on the target language (adaptation, free translation, idiomatic translation, and communicative translation).

1) Word-for-word Translation

Word-for-word translation, also known as interlinear translation, involves inserting words directly from the source language into the target language without word order changes, interpreting difficult texts in the early stages. Example: I will go to Singapore tomorrow morning (*Saya akan pergi ke Singapura besok pagi*).

2) Literal Translation

Newmark defines literal translation as a process between word-for-word and free translation, where translators compare source language grammatical structures to target language grammar, rearranging words accordingly. Example: Nice, son. You have sung an amazing song (*Bagus, anak. Kamu telah menyanyikan lagu yang luar biasa*).

3) Faithful Translation

Newmark's translation method aims to reinterpret the source language's contextual meaning within the target text's grammatical structure, despite any deviations, resulting in a more natural translation. Example using faithful translation: The local government closed a bonded zone (*Pemerintah daerah menutup zona berikat*).

4) Semantic Translation

Newmark suggests semantic translation is more flexible and adaptable than faithful translation, as it analyzes the original language's aesthetic qualities while sacrificing meaning within permissible limitations. Example: She is a book-worm (*Dia adalah seorang pecinta buku*).

5) Adaptation

The adaptation translation approach maintains cultural features in the source language while preserving the topic, plot, and moral values of the original film or

play.

6) Free Translation

Newmark defines free translation as a process where the source language text is prioritized and freely translated into the target language, enhancing clarity for the target language users. Example: How he gets that? (*Bagaimana dia bisa mendapat itu?*)

7) Idiomatic Translation

Newmark's idiomatic translation involves using natural and familiar terms to accurately reproduce the content in the target language. Example: Alright, I got it, mom (*Baiklah, saya mengerti, ma*).

8) Communicative Translation

Newmark's communicative translation aims to accurately convey the contextual meaning of a source language text to the target language, ensuring easy comprehension and acceptance by the target audience. Example: STAFF ONLY (*SELAIN KARYAWAN DILARANG MASUK*)

The comparative translation approach, a popular method for researching literary works, classifies sentence types based on the number of clauses, limiting them to simple and complex sentences, with identical hypotheses for other types. Sugiyono (2018:54) defines the comparative approach as a research strategy that examines the circumstances of one or more variables in two or more different samples or at different periods. Meanwhile, according to Nazir (in Azshary & Diba, 2019:72), "comparative research is a type of descriptive research that seeks fundamental answers about cause and effect, by analyzing the causal factors of the occurrence or emergence of a particular phenomenon."

Language abilities are crucial for productive and efficient communication, especially in composing sentences and ensuring content and meaning are effectively transmitted to readers. Syntax, a field of linguistics, examines grammar complexity using linguistic concepts, focusing on sentence structure, including phrases, clauses, and sentences as conceptual expressions. Syntax studies are crucial for Indonesian speakers to effectively communicate, as sentences consist of multiple clauses and can stand alone with full intonation. Syntax refers to the arrangement and relationship of words, phrases, and clauses in sentences, forming them according to grammatical rules. Studying syntax is crucial for understanding non-standard language, as it helps in producing and structuring sentences using grammatical rules. Good sentence construction enhances communication, communication, and clarity, and applies to translations, including cinema.

Nurhadi (in Putri, 2017:169) defines sentences as the smallest language unit containing a complete unit of thought, composed of words using sentence structure rules. Sentences consist of a subject, predicate, and object. Alwi and Chaer's (in Zahrulia Rinanda, 2012:45) theories of phrases are similar, with Chaer's systematic approach resulting in a wider variety of phrases in Indonesian. Suparman (in Khodijah, 2015:18) states that a complex sentence is formed when a simple sentence is combined with its source sentence, with clauses separated by a comma when a dependent clause comes first.

Chaer (in Siti, 2015:18), however, defines "a complex sentence as a broad compound sentence formed from two clauses combined into one, using conjunctions (who, which, that, whom, because, and so on)." The following are types of complex sentences:

1) Complex sentence with adjective (relative) clause

According to Alice (Siti, 2015:16), adjective clauses are dependent clauses that change nouns and pronouns, starting with terms like *who*, *which*, and *that*. They can provide useful information, but commas should be used to separate them from the body of the sentence. For example, "*which is on October 31*" is an adjective clause modifying the noun *Halloween*, while "*which, who, and whom*" introduce additional information.

2) Complex sentence with Adverb clause

Adverb clauses are sentences explanations, with nine types: time, place, reason, condition, concession, contrast, result, comparison, and manner. They explain time, place, reason, condition, concession, contrast, result, and comparison.

3) Complex sentence with noun clause

Noun clauses are phrases that function like nouns, with four categories: subject, object, complement, and preposition's object.

This study analyzes complex sentence translation structures in "*Raya and The Last Dragon*" using Newmark's translation methods (in Afriani, 2019:499), examining word-for-word, literal, faithful, semantic, adaptation, free, idiomatic, and communicative translations.

METHOD

In the research process, research techniques are required to make the study more directed and simpler to do, resulting in the correct solutions to the research questions. Soetrisno Hadi (in Sandu & Ali Sodik, 2015:5) defines research as an attempt to uncover, develop, and test the veracity of information using scientific procedures.

According to Creswell (2018:41), "Qualitative research is an approach to discovering and understanding the meaning attributed by individuals or groups to a social or human problem." Creswell defines qualitative research as a technique or method for discovering and understanding the meaning of individuals or groups in relation to a social or human problem.

Meanwhile, the research technique is vital in focusing the research topic. As a result, scholars employ a comparative method in translation to examine films based on language. According to Sugiyono (2021:64), a comparative technique is a research method that compares the presence of one or more variables in two or more different samples or timeframes.

This research employs library research methodologies. According to Sugiyono (2021:291), library research is a theoretical study, references, and other scientific material on culture, values, and norms that emerge in the social setting under study. The data for this study were derived from two transcripts of the film "*Raya and The Last Dragon*" in two language versions, English as the source language (L1) and Indonesian as the target language (L2), both translated by Christopher Cavco. Before collecting data, the researcher reads and comprehends it first, and then uses the internet as an extra tool to gather relevant and interconnected reference data.

In this study, the researchers identified the research's emphasis and sub-focus in order to give a more targeted approach and attain the intended results. The goal of this study is to analyze the translation structures of complex sentence in the film "*Raya and the Last Dragon*" using a comparative translation technique. Meanwhile, the sub-focus of this research is the film "*Raya and the Last Dragon*," which lasts 1 hour and 47 minutes.

The researcher uses Newmark's theory (quoted in Afriani, 2019:499) to identify the translation procedures utilized by translators in the film "Raya and the Last Dragon." There are eight techniques, namely four translation approaches geared toward the source language (L1): 1. Word-for-word translation, 2. Literal translation, 3. Faithful translation, 4. Semantic translation, and four second approaches focused on the target language (L2): 1. Adaptation. 2. Free translation. 3. Idiomatic translation. 4. Communicative translation. The researcher applies two sorts of data authenticity verification procedures, namely exploratory analytical description. Exploratory descriptive is employed during the thorough reading and comprehension of the script text to analyze, explore, gather, and collect the necessary data. Meanwhile, analytical descriptive is used to examine, explain, and organize obtained data. Sugiyono (2018:3) also states that these strategies are utilized to collect detailed data.

RESULT

In this study, the researcher will present information on film analysis research. The film "Raya and the Last Dragon" will be utilized as the study object. This film narrates the story of a computer-animated fantasy adventure from the United States that will be released in Indonesia on March 3, 2021. Don Hall and Carlos López Estrada directed it, while Walt Disney Animation Studios produced it. The script was written by Qui Nguyen and Adele Lim. The film is influenced by traditional Southeast Asian culture. Kelly Marie Tran, Awkwafina, Izaac Wang, Gemma Chan, Daniel Dae Kim, Benedict Wong, and Sandra Oh provide the voices.

Based on the study information description, the analysis of translation techniques and the analysis of complex phrase structures in the film "Raya and The Last Dragon" using a comparative translation methodology are as follows:

Table 1. Results of Clause Types and Translation Strategies of Complex Sentence in the Film "Raya and the Last Dragon"

No.	Dialogues		Types of Translation Method								Types of Clause in Complex Sentence		
	Source Language	Target Language	Word for Word	Literal	Faithful	Semantic	Adaptation	Free	Idiomatic	Communicative	Adverbial Clause	Adjective Clause	Noun Clause
1.	That didn't truly happen until 500 years later when I came into the story.	<i>Itu tidak benar-benar terjadi sampai 500 tahun kemudian ketika aku datang ke dalam cerita.</i>	√	-	-	-	-	-	-	-	√	-	-

2.	I really want to believe that we could be Kumandra again	<i>Aku sungguh ingin untuk percaya bahwa kita bisa menjadi Kumandra lagi.</i>	√	-	-	-	-	-	-	-	-	-	√
3.	Maybe, the world's broken because you don't trust anyone.	<i>Mungkin, dunia rusak karena kau tidak percaya siapapun.</i>	√	-	-	-	-	-	-	-	√	-	-
4.	She's the backstabbing binturi that broke the world.	<i>Dia adalah pengkhianat binturi yang menghancurkan dunia.</i>	√	-	-	-	-	-	-	-	-	-	√
5.	We both have single parents who are terrible at telling jokes.	<i>Kita berdua punya satu orang tua yang buruk dalam berkelakar.</i>	-	√	-	-	-	-	-	-	-	√	-
6.	Until we have all the gems, you have to stay human.	<i>Sampai semua potongan permata terkumpul, tetaplah jadi manusia.</i>	-	√	-	-	-	-	-	-	√	-	-
7.	Now, you're going to tell me where I can find those other dragon gem pieces.	<i>Kau akan katakan dimana aku bisa temukan potongan lain permata naganya.</i>	-	√	-	-	-	-	-	-	√	-	-
8.	Well, we're stuck with them for a while, cause ongis have nine stomach	<i>Ya, kita terjebak dengan mereka untuk sementara waktu, sebab ongi punya Sembilan perut</i>	-	√	-	-	-	-	-	-	√	-	-
9.	If we had all the gem pieces, we could do that safely.	<i>Jika kita punya semua potongan permata, kita bisa lakukan itu dengan aman.</i>	-	√	-	-	-	-	-	-	√	-	-
10.	We're a world of orphans because people couldn't stop fighting over a gem.	<i>Kita adalah dunia yatim piatu karena orang-orang tidak bisa berhenti memperebutkan permata.</i>	-	√	-	-	-	-	-	-	√	-	-
11.	Yes, if we had the dragon and the gem pieces, we could be forgiven.	<i>Ya, tapi jika kita punya naga itu dan potongan permatanya, kita akan dimaafkan.</i>	-	√	-	-	-	-	-	-	√	-	-

12.	Magical creatures who bought us water, rain, and peace.	<i>Makhluk ajaib yang membawakan kita air, hujan, dan kedamaian.</i>	-	-	√	-	-	-	-	-	-	√	-
13.	First Tail, a sweltering desert with sneaky mercenaries who fight dirty. They're only our enemies because they think the dragon gem magically brings us prosperity.	<i>Pertama Ekor, gurun terik dengan tentara bayaran licik yang bertarung kotor.</i>	-	-	√	-	-	-	-	-	-	√	-
14.	It's easy to pontificate on Kumandra when you hold the mightiest weapon in all the lands.	<i>Mereka musuh kita karena mereka pikir permata naga secara ajaib memberi kita kemakmuran.</i>	-	-	-	√	-	-	-	-	√	-	-
15.	We're both warrior- women who despise uncomfortable wear.	<i>Mudah sekali mengungkit- ungkit Kumandra saat kau yang menyimpan senjata terkuat.</i>	-	-	-	√	-	-	-	-	√	-	-
16.	According to this, after the mighty Sisu blasted away all the Druun, she fell into the water and floated downstream.	<i>Kita berdua wanita pejuang yang benci pakaian formal tak nyaman.</i>	-	-	-	√	-	-	-	-	-	√	-
17.	After the gem broke, each piece was taken by one of the chiefs of the five lands.	<i>Berdasarkan peta ini, setelah Sisu perkasa membinasakan semua Druun, dia jatuh ke dalam air dan mengambang ke hilir.</i>	-	-	-	√	-	-	-	-	√	-	-
18.	So if I can distract them, you guys can get out of here.	<i>Setelah permata pecah, masing- masing bagian diambil oleh salah satu kepala dari lima negeri.</i>	-	-	-	√	-	-	-	-	√	-	-
19.	This is what we used to be, when our land was whole and we lived harmoniously alongside dragons.	<i>Jika aku bisa mengalihkan mereka, kalian bisa keluar dari sini.</i>	-	-	-	√	-	-	-	-	√	-	-
20.		<i>Kami dulu seperti ini, saat negeri kami masih utuh dan kami hidup harmonis bersama naga.</i>	-	-	-	-	-	√	-	-	√	-	-

21.	I'm glad you feel prepared, dewdrop, because I have something important to tell you.	<i>Aku senang kau merasa siap, Embun, karena ada hal penting yang ingin ku katakan.</i>	-	-	-	-	-	√	-	-	√	-	-
22.	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.	<i>Dengar, jika kita tidak berhenti dan belajar untuk mempercayai sesama lagi, tak butuh waktu lama bagi kita untuk saling membinasakan.</i>	-	-	-	-	-	√	-	-	√	-	-
23.	If I can be honest, I really need your help.	<i>Kalau boleh jujur, aku sangat membutuhkan bantuanmu.</i>	-	-	-	-	-	√	-	-	√	-	-
24.	It's been such a long time since I've last peered into the eyes of a trembling enemy.	<i>Sudah lama sekali sejak aku terakhir melihat ke mata musuh yang gemetaran.</i>	-	-	-	-	-	√	-	-	√	-	-
25.	If it weren't for them, none of this would have happened.	<i>Jika bukan karena mereka, semua ini takkan terjadi.</i>	-	-	-	-	-	√	-	-	-	-	√
26.	If we're just honest with her, deep down, I got a feeling she wants to fix the world as much as we do.	<i>Jika kita jujur padanya, dilubuk hatiku, aku punya firasat dia ingin memperbaiki dunia seperti kita.</i>	-	-	-	-	-	√	-	-	-	-	√
27.	General Atitaya informed me that you'd be returning home without the gem pieces.	<i>Jenderal Atitaya memberitahuku bahwa kau pulang tanpa potongan permatanya.</i>	-	-	-	-	-	√	-	-	-	-	√
28.	After we win the day, I look forward to filling my eyeball with the joy-tastic image of my village full again.	<i>Setelah kita menjayakan keadaan, aku tak sabar untuk mengisi bola mataku dengan gambaran kegembiraan desaku yang penuh lagi.</i>	-	-	-	-	-	√	-	-	√	-	-

29.	If we get all the other gem pieces, you can reassemble it and boom the Druun away!	<i>Jika kita bisa mendapatkan potongan lainnya, kau bisa pasang lagi dan menyingkirkan Druun!</i>	-	-	-	-	-	-	-	√	√	-	-
	Well, if she's going to Spine, I doubt there will be much left of her to intercept.	<i>Jika dia berniat ke Tulang, aku ragu dia bisa bertahan.</i>	-	-	-	-	-	-	-	√	√	-	-

Table 2. Distribution of Translation Method Types in the Film "Raya and The Last Dragon"

No.	Type of Translation Methods	Quantity	Percentage (%)
1.	<i>Word for Word Translation</i>	4	13%
2.	<i>Literal Translation</i>	7	23%
3.	<i>Faithful Translation</i>	2	7%
4.	<i>Semantic Translation</i>	6	20%
5.	<i>Adaptation Translation</i>	0	0%
6.	<i>Free Translation</i>	9	30%
7.	<i>Idiomatic Translation</i>	0	0%
8.	<i>Communicative Translation</i>	2	7%
TOTAL		30	100%

Table 3. Distribution of Translation Method Types in the Film "Raya and The Last Dragon"

No	Type of Complex Sentence	Quantity	Percentage (%)
1.	<i>Adverbial Clause</i>	21	70%
2.	<i>Adjective Clause</i>	4	13%
3.	<i>Noun Clause</i>	5	17%
TOTAL		30	100%

DISCUSSION

According to the analysis presented above, researchers can compare the types of translation methods used in the films *Raya and The Last Dragon* by using a table of comparative translation approaches and expanding on Newmark's theory (in Afriani, 2019:499). Based on the research findings, researchers may categorize translation processes into eight types: word for word, literal, faithful, semantic, adaptation, free, idiomatic, and communicative. Meanwhile, according to Chaer (in Siti, 2015:18), scholars can detect several sorts of clauses in complicated phrases from the films *Raya and The Last Dragon*. Thus, scholars can realize that complex sentences are made up of three sorts of clauses: adverbial clauses, adjective clauses, and noun clauses.

Based on the findings of the research, researchers may infer, using Newmark's hypothesis, that the free translation technique is more prevalent in the proportion of

translation methods employed by translators to translate the text of the movies *Raya and The Last Dragon*. The word-for-word translation approach accounts for (13%) of the thirty pieces of data gathered. For example, in the statement "She's the backstabbing binturi that broke the world" translated as "dia adalah pengkhianat binturi yang menghancurkan dunia". The literal translation approach accounts for (23%); for example, in the statement "until we have all the gems, you have to stay human" rendered as "sampai potongan permata terkumpul, tetaplah jadi manusia". The faithful translation approach allows for (7%), such as in the statement "magical creatures who bought us water, rain, and peace" rendered as "makhluk ajaib yang membawakan kita air, hujan, dan kedamaian". The semantic translation approach accounts for 20% of the line "so if I can distract them" translated as "jika aku bisa mengalihkan mereka". For example, the sentence "If I can be honest, I really need your help" translated as "kalo boleh jujur, aku sangat membutuhkan bantuanmu" and the sentence "if it weren't for them, none of this would have happened" translated as "jika bukan karena mereka, semua ini takkan terjadi". The communicative translation approach accounts for (7%), with the text "boom the Druun away!" rendered as "menyingkirkan Druun!" Researchers discovered three types of clauses in complicated phrases in the text of the film *Raya and The Last Dragon* using these 30 study data points. Among these, the kind of phrase in complicated sentences, adverbial clause, accounts for (70%), as in the statement "until we have all the gems, you have to stay human". In complex sentences, the adjective clause accounts for (13%), as in the sentence "I really want to believe that we could be Kumandra again," and the noun clause accounts for (17%), as in the sentence "we're both warrior-women who despise uncomfortable wear."

As a result, researchers conclude that the translation method in *Raya and The Last Dragon* is highly dominant in the free translation method, literal translation method, semantic translation method, word-for-word translation method, faithful translation method, communicative translation method, and less dominant in the idiomatic translation method and adaptation translation method.

CONCLUSION AND RECOMMENDATIONS

Based on the findings of the prior study and debate on the examination of complicated sentence translation in Walt Disney's movies *Raya and The Last Dragon*, numerous conclusions may be drawn:

1. *Raya and The Last Dragon*'s translation processes are analyzed using a comparative approach. The researcher also used Newmark's notion of translation procedures (quoted in Afriani, 2019:499). The results of this research indicated that free translation is the most common translation method in the film, accounting for 30% of all cases. For example, "If I can be honest, I really need your help" is translated as "Kalau boleh jujur, aku sangat membutuhkan bantuanmu." Furthermore, the study discovered two non-dominant translation approaches, faithful translation and communicative translation, each accounting for just 7% of the cases (two in total). A literal translation is "a sweltering desert with sneaky mercenaries who fight dirty" translated as "gurun terik dengan tentara bayaran licik yang bertarung kotor," yet a communicative translation is "boom the Druun away!" translated as "menyingkirkan Druun!"
2. Thirty translations from *Raya and The Last Dragon* were evaluated. These examples were divided into six categories of translation and three types of clauses

in complicated sentences. First, the free translation approach was used nine times, accounting for 30% of the total. Second, seven occurrences employed literal translation, accounting for 23%. Third, six occurrences employed the semantic translation approach, accounting for 20%. Fourth, four cases employed word-for-word translation, accounting for 13%. Fifth, two occurrences employed the faithful translation approach, accounting for 7%. Finally, two occurrences utilized the communicative translation approach, accounting for 7%. Furthermore, three types of clauses were discovered in complicated phrases. The complicated sentence with adverbial clause was the most commonly utilized, accounting for twenty-one instances (70%). Second, there were five complicated sentences with noun clauses, which accounted for 17%. Finally, there were four complicated sentences with adjective clauses, which accounted for 13%.

Based on the above conclusion, the researcher will provide many suggestions regarding the research findings. First, while investigating a literary work, one should be familiar with the work, including its background and other relevant characteristics. Second, it is recommended to lay a theoretical basis or use other reading sources to deepen the investigation, allowing for a full and correct analysis. Third, additional scholars interested in using this video as the subject of their research might look at other factors such as translation procedures and quality, as well as good sentence structure. It is also hoped that future researchers will employ other ways than those used here, and the researcher advocates utilizing films as study subjects since they do not become bored while observing and can indirectly improve previously undiscovered language.

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