

A Qualitative Content Analysis: The Type of Animation and Elements of Nationalism Used in Animation Series of Upin & Ipin in Episodes: *Magic Pimpimpong, Masih Ada Sayang & Kompang Dipalu*

Noor Ashikin Seman¹
Noor Nirwandy Mat Noordin²
Fariza Hanis Abdul Razak³

*Centre for Media and Information Warfare Studies
Universiti Teknologi Mara (UiTM)
Shah Alam, Selangor, Malaysia*

*eqynseman@yahoo.com¹
nirwandy3493@salam.uitm.edu.my²
fariza@tmsk.uitm.edu.my³*

Received Date: 15/8/18; Accepted Date: 2/11/18; Published Date: 20/12/18

ABSTRACT

The results of this study provide the insights of nationalism elements and the type of animation that brings the nationalism's spirit among viewers. The study investigates the elements of nationalism that were used in the animation series of Upin & Ipin through episodes: Magic Pimpimpong, Masih Ada Sayang, and Kompang Dipalu. Viewers learn the subliminal messages conveyed through elements of nationalism with the aimed at boosting their nationalism spirit. The study uses qualitative content analysis method by encoding all three episodes of

ISSN 1985-563X

© 2018 Centre for Media and Information Warfare Studies, Faculty of Communication and Media Studies, UiTM

Upin & Ipin animated series into a table. In order to capture every scene, Video Content Analysis (VCA) was used as a research instrument to record all important images. The coding table is classified into several elements of nationalism and is coded accordingly. The results of the analysis show that the type of animation and the elements of nationalism play an important role in capturing images and symbols to improve nationalism spirits in younger generations. The results also suggest that viewers need to pay more attention in order to receive the subliminal messages of nationalism in the animation series of Upin & Ipin.

Keywords: *Nationalism, animation, Upin & Ipin, subliminal messages, elements, spirit*

1.0 INTRODUCTION

The mass media often plays a key role in today's conflict using different approaches; they either increase the conflict or stay out of the conflict. Media roles in conflict would depend on the phases of the factors of the relationship between media and conflict has to empower and shape the society. It is a complex situation, for example, the lack of nationalism spirit could be because of media roles through animation series Upin & Ipin as the part of the method for increasing the awareness of nationalism and unity.

The media should play their role in producing citizens who love their country. Electronic media should broadcast stories with nationalism themes frequently and not just only during the country's independence month. Examples of nationalism movies are *Hati Malaya*, *Bukit Kepong*, animation series of *Upin & Ipin*, and many more. When movies and series like these are broadcasted regularly, they will open the eyes of the citizens of all ages, about the struggles their forefathers had to go through, to achieve the country's independence. History plays an important role to nurture nationalism spirit among the people, teaching them to love the country by learning from the country's past events. Other than that, by understanding and appreciating history, Malaysians of all ages would be able to instil the feeling of gratitude towards the country.

As Malaysia is a multiracial community that lives peacefully and in harmony, it is necessary to have nationalism spirit in shaping the society in this country. An advanced society is the one who practices nationalism. Malaysia's history before and on Independence Day itself proved that the struggle to set the county free was real due to the strong nationalism practices and this was also experienced and witnessed by the country's legend, Tok Janggut [1]. The history to build a free and independent country shows the rise of nationalism from colonialism. Colonization policy implemented by the British in Malaysia led to the existence of multiracial and multiethnic communities. Therefore, the spirit of nationalism must be implemented by all communities in order to preserve peace of the country.

In order to develop a strong Malaysia economically, politically and socially, the nationalism spirit needs to be cultivated in the younger generation so they could be proud of being Malaysians and feel the sense of belonging to the country. Thus, the researcher wants to further examine the nationalism spirit particularly among Malaysians through the animation series, Upin & Ipin. The show, with over 48 million viewers of various race, religion and country on YouTube, touches on the five clarity view of nationalism elements that may help to increase the societies' nationalism spirit and for them to look into the animation series more meticulously.

The reason why the researcher chose the animation series of Upin & Ipin in episodes: *Magic Pimpimpong*, *Masih Ada Sayang* & *Kompong Dipalu* are because they have garnered the most rating and hits on their Youtube Channel. Specifically, episode *Magic Pimpimpong* has 48 Million viewers ,the highest among their other episodes in 2017, while episode *Masih Ada Sayang* receives 7 million viewers and last but not least the episode *Kompong Dipalu* has 5 million viewers through the Upin & Ipin Season 11. Based on ASEAN Intellectual Property Portal, it reported Upin & Ipin animated series brought in millions of new viewers on their Youtube Channel and Disney Channel Asia who are subscribers from Southeast Asian region and this has paved the way for Les Copaque's international presence.

2.0 PROBLEM STATEMENT

In Malaysia, the lack of nationalism practices and spirits become an issue especially among the younger generations. It is normal for the younger generations born after independence to have very low nationalism spirit. This is a major challenge surrounding the communities in Malaysia as efforts to increase nationalism spirit are somewhat complicated due to its multiracial communities [2].

If we look into the perspectives of other generation, some of them are not interested in coping with the spirit of unity among other races. With the help of the elements of nationalism in Upin & Ipin animation series, the show, through their images of having various races and religions in one nation, can increase the nationalism spirit among them [3]. Hence, for interesting scenes like the environment of rural areas, the animators successfully portrayed Upin & Ipin in a more traditional way, incorporating multiracial elements of nationalism in most of their episodes especially in Magic Pimpimpong, Masih Ada Sayang and Kompang Dipalu. With these reasons, the researcher wants to study the animation series of Upin & Ipin by incorporating elements of nationalism towards our generations. In order to implement the process, the qualitative approach of Video Content Analysis (VCA) was used by the researcher to emphasize the view of speech/text and the specific context for investigating meanings, themes, and patterns. The aim of this study is to identify the scenes and to analyze the elements of nationalism in Upin & Ipin animated series.

3.0 LITERATURE REVIEW

3.1 Animation

The origin of animation in Malaysia comes from the puppetry style of wayang kulit, wherein the characters are controlled by the puppeteer referred to as Tok Dalang. The Malayan Film Unit, now known as Filem Negara Malaysia, was created by the British colonialist in 1946 with the intention to produce documentaries and public service announcements of the government. A set designer working for the Unit named Anandam Xavier was asked to set an animation project “Hikayat Sang Kancil” [4].

Animation as a film language and film art is a more sophisticated and flexible medium than live-action film (suggesting that animation was more of a hand rather than a photographic job) but maintained the same frame-by-frame approach. While in the educational field, the learning process has optimized the use of animation as part of teaching materials where it has proven as a unique creation and received attention by multi-level of people [5].

The use of newspaper's animation and magazines were able to exploit in a form of reflection of the event, to give explanation and description, criticize and developing dialogue through self-imagination [6]. Furthermore, animation materials are able to manipulate in many ways to enlighten the minds of student enthusiasts' in order to interact and respond with learning subjects. Thus, animation is becoming an effective tool to improve creative thinking, imagination and influence emotion of the student. Other than that, in the working field, animation took a position to be a part of information delivery method among employees. Animation is used as a form of information delivery method among employees in an organization. The research aims to measure the efficiency of messages spread via animations rather than conventional writing process within an organization [7].

3.2 Nationalism

The study of nationalism is essential to the understanding of world politics. Its significance is partly due to two political realities of time. Firstly, it is the rigid political geography of the Earth. For example, the territoriality of the countries that constitutes the world. Secondly, it is the constant civil unrest caused by social groups in the name of a spate nation from that of the dominant national group or state. And the right to self-determination even if by means of violence, segregation, protest or other methods necessary to secure the interests of their community. In this context, nationalism is a political phenomenon not only objects to current issues between states but to quarrels from many years ago [8].

Clarifying nationalism is not a basic task, since its application contrasts from state to state and most critically, it depends on the terms by which

a community characterizes itself, and by what they see as ‘national’. Nationalism at that point requires specifying concepts such as state; country, ethnicity, and national personality sometimes get to comprehend it. Nationalism may be a concept that is as tricky as that of a culture or vote based system, and in spite of numerous elucidations there has not a regulating utilize of it.

Nationalism is an identification of a group with a political entity defined in national terms, i.e. the nation. In wake of this, it is often argued that ethnic groups have a right to statehood and citizenship in some states is limited to the one ethnic group that is regarded as the rightful inhabitant of that particular state. In other states, —multi-nationalism is the norm, where the minorities have the rights to express and exercise their identity [9]. Nationalism offers several definitions of what constitutes a nation, which leads to several different variants of nationalism-based ideologies. It can be believed, that citizenship in a state should be limited to one ethnic, cultural or identity group, or that —multi-nationality or —multiculturalism in a single state should necessarily embrace the right to express and exercise national identity by minorities alongside with the ethnic majority group. Nationalism also implies the primary importance of the state, which is deemed to be naturally superior to all other states, thus attributing paramount importance to the protection of the homeland too. In some cases, negative views of other races and/or cultures are implied too, in order to underline the superiority of one’s own race and/or culture [10].

Symbols are often used as an expression of and catalysts for a national identity, such as a national flag or national anthem, which often have religious roots rather than political roots. These symbols are used to create powerful emotions among individuals and unite them under one common cause. The identification of nationalism is disputed among historians and theorists, where both groups have built their arguments on either modernism or ethnicism. According to the researcher who supports the position of modernism, it is the modernity that fostered the idea of a nation and nationality. The alternative stance claims that the natural sympathy of individuals and their collective origin unite them long before modernity

with their own legends and political struggles. Although there is an obvious difference between the two sides on how the nationalism is originated, both sides build their theories on the same fundamental core that an individual does not exactly have a free choice of citizenship. Both parties agree that individual must have something in common to be connected mutually to form a nation. A common cause is therefore, usually the most important for nationalism to prosper.

3.3 Animation Nationalism

In spite of the fact that the history of Malaysian animation is rich, not many scholars have taken the effort to empirically explore its historical developments. It is even more difficult to trace semiotic-related studies on animation. Studies with regards to animation development have previously revolved around different perspectives [11].

The animation industry of the world is highly dominated by two countries which are the United States and Japan. By establishing animation studios and developing the animation techniques and color cartoons, the American animation can be considered as the most vital industry during the years before World War 1 [12]. Development in animation technology has grown vastly since. However, what defines American animation goes beyond technical development alone. The animation is an effective medium for transmission complex ideas, dreams and emotions. Either in nationalism context or what not, television animated series, particularly, plays an important role to children development since animation often appeals to children as its target audience. The use of cognitive skills and how they relate to many aspects of the animation such as narrative, character, and much more influence what knowledge and skills that they acquire from watching the animation. When it comes to animation and culture, it is quite difficult to define as it is more elusive or insubstantial, but culture has been maintained throughout specific means i.e. food, traditional clothing, religion Upin and Ipin portrayed more of culture and nationalism environment, it provides a different domain to various characteristics that define the country that we live in [13].

3.4 Qualitative Content Analysis

Qualitative method is divided into two approaches which are Conversation Analysis and Interpretative Phenomenological Analysis and on another different framed under epistemological approaches [10]. Epistemological refers to the theory of knowledge, especially with regard to its methods, validity and scope between justified belief and opinion. On that fact, conducting Qualitative Content Analysis (QCA) does not necessarily expressed using epistemological approach but the method allows the use of positivistic approach without any further specifications [14].

Qualitative Content Analysis can be defined as a tight method to codify and summarize data which is organized based to a coding frame that contains all measures of interest. Each measurement is proposed to capture a different aspect or concept of the text, which derives in the specification. That means, it refers to the same unit of analysis coded with one category using the same measure and still be coded using categories even though it is from different dimensions. By doing that, the method allows finding meaningful unforeseen things between the measurements that have been used. The length of every part depends on the size that is being measured where it is possible to use every single sentence or paragraph as the criteria to decide the whole idea for completing the sense within the measure in questions.

As for Qualitative Content Analysis (QCA) in practice, it explores the methods and ways in which undergraduate students, graduate students, and researchers can make sense of written content. With this concept method, every individual in their academic or professional careers can utilize specific information regarding the process of Qualitative Content Analysis (QCA). To that extent, this QCA is depended on the research questions. There are 2 different methods in the Content Analysis; (1) Textual Analysis, (2) Thematic Analysis. The researcher wants to compare between all the method approached by proving that Textual Analysis refers to the analysis of a particular type of material [7], while thematic analysis is referred to particular type that focused on themes mentioned in the material, and QCA is focused on the compared to coding, discourse analysis, and to social

semiotics.

This study uses the Qualitative Content Analysis approach as the researcher uses research instrument like coding table where the contents are comparing each elements of nationalism in every scenes and timeframe. This research uses semiotic theory as the researcher wants to seek the deeper meaning of certain symbols and text in the animation series of Upin & Ipin. For that reason, this study is preferably using Qualitative Content Analysis method.

3.5 Semiotic Theory

Beyond the most basic definition as ‘the study of signs’, there is considerable variation among leading semiotic as to what semiotics involves. One of the broadest definitions is that of Umberto Eco, who states that ‘semiotics is concerned with everything that can be taken as a sign’ [15]. Semiotics involves the study not only of what we refer to as ‘signs’ in everyday speech, but of anything which ‘stands for’ something else. In a semiotic sense, signs take the form of words, images, sounds, gestures and objects. Contemporary semiotic study suggests that signs not in isolation but as part of semiotic ‘sign-systems’ (such as a medium or genre). They study how meanings are made and how reality is represented.

Semiotic theory’s definition is based on the word ‘semiotic’ which means the relationship between a sign, an object, and a meaning. The sign represents the object or referent, in the mind of an interpreter whereby an interpreter refers to a sign that serves as the representation of an object. Semiotics is the theory of the production and interpretation of meaning. Its basic principle is that meaning is made by the deployment of acts and objects which function as “signs” in relation to other signs [16]. Systems of signs are constituted by the complex meaning-relations that can exist between one sign and another, primarily relations of contrast and superordination/subordination. Signs are deployed in space and time to produce “texts”, whose meanings are construed by the mutually contextualizing relations among their signs. It is the ways in which people devise means for transmitting that understanding and sharing it with others. Natural and artificial languages are central to semiotics, though its field covers

all nonverbal signaling. Knowledge, meaning, intention and action are therefore fundamental concepts in the theory of semiotics.

4.0 METHODOLOGY

4.1 Data Collection

4.1.1 Video Selection & Sampling

To conduct research sampling and gain sampling results, the researcher studied every scene of Upin & Ipin animated series related to elements of nationalism. The video samples were selected from Les Copaque Production animation in the year of 2017. The study was focused on 30 minutes long derives and has more than 15 scenes from each episode of Upin & Ipin animated series where it was uploaded and published in 2017, so the total of each episode is 90 minutes and 45 scenes. In this case, the video samples were selected from animation series of Upin & Ipin in episodes: Magic Pimpimpong, Masih Ada Sayang, and Kompang Dipalu and the researcher used her own interpretation and categorized according to the elements of nationalism on the coding sheet. Then, the sampling technique that the researcher chose was Purposive Sampling technique which is under non-probability sampling. The reason why the Purposive Sampling technique was chosen as the researcher has used her own judgment in the selection of video samples that actually based on specific characteristics or qualities in the selected episodes.

4.1.2 Video Abstraction

The researcher wanted to make the visual contents such as text, images, characters and etc. in order to abstract the video samples. These visual contents were major sources of information in the video samples. The effectiveness of the strategy in Video Content Analysis (VCA) was used to attributes extraction from multimedia sources besides the researcher was listed all the elements of nationalism were categorized into every minute's duration of the video by keywords. In this process, the researcher wanted to identify the meaning of every scene of the videos. Thus, the

type of animation and elements of nationalism from Upin & Ipin animated series in terms of images, characters, words, and messages were identified accordingly by the researcher.

4.2 Data Analysis

4.2.1 Instrument: Coding Sheet

In order to analyze the video contents, the researcher adopted the coding sheet where the requirement for this study is slightly similar to the previous study about investigating the elements of propaganda in cartoons. Therefore, the researcher adopted the model of a coding sheet and modified it into suitable contents.

This study was based on semiotic theory where the theory discussed in the study of meaning involving symbols and words. The broad aspect of nationalism has utilized the symbol in developing the arguments thus to influence and enforce change in behaviour of the target audience. The semiotic theory has been adopted as a fundamental guideline to understand and observe the situations that have been selected. Therefore, the use of symbols, signs and words were the tools used to convey the ideas and delivering messages. Below is the coding sheet of research instrument that the researcher used along the process.

4.2.2 Qualitative Content Analysis

The researcher analyzes the episodes: Magic Pimpimpong, Masih Ada Sayang, and Kompang Dipalu by using Qualitative Content Analysis (QCA) approach. Qualitative Content Analysis (QCA) refers to a method to codify and summarize data which is organized based on a coding frame that contains all measures of interest. Each episode, parts, and scenes were captured in different elements of text, symbols, and images, where it derived in the specific output. This method allowed the researcher to find meaningful unforeseen things between the video samples that have been used. The length of every part depends on the size that is being measured where that it is possible to use every single sentence or paragraph as the criteria to decide the whole idea for completing the research objectives. The researcher classified the point into the categorized elements such as

in the column of Ethnic/Race in Scene 1 (00:00:23 – 00:17:48), Fizi and Ehsan were falling under Malay race group. The researcher was not only stated the point of those characters were from Malay race, but the researcher also explained why and how those characters were from Malay race by interpreted it by the physical looks, skin colors, and also the outfits that may belong to the certain race in Malaysia.

4.3 Documentation

Lastly, the researcher interpreted all the symbols, images, and textual dialogues, discussed the findings and make report writing. At this stage, all the important information was documented in this study.

5.0 RESULTS AND DISCUSSION

5.1 Animation & Nationalism

The selected samples of Upin & Ipin Episodes has been inspected and looked thoroughly into the nationalism as depicted in the animation. All of the six elements of nationalism were obtained from http://shodhganga.inflibnet.ac.in/bitstream/10603/176008/8/08_chapter%201.pdf has been included in the analysis of nationalism by taking into account of its suitability with the Upin & Ipin Episodes samples. The elements of nationalism that are looked over were 1) Ethnic; 2) Cultural; 3) Religious; 4) Civic; 5) State Building; 6) Language. The scopes and meanings of each selected nationalism needs to be well understood in order to do the analysis. For that reason, the meaning of each element of nationalism has been listed.

1. Ethnic

Ethnic nationalism, also known as ethno-nationalism, is a form of nationalism wherein the nation is defined in terms of ethnicity. The central theme of ethnic nationalists is that “nations are defined by a shared heritage, which usually includes a common language, a common faith, and a common ethnic ancestry”. It also includes ideas of a culture shared between members of the group, and with their ancestors. However, it is

different from a purely cultural definition of “the nation”, which allows people to become members of a nation by cultural assimilation; and from a purely linguistic definition, according to which “the nation” consists of all speakers of a specific language.

2. Cultural

Cultural nationalism is a form of nationalism in which the nation is defined by a shared culture. It is an intermediate position between ethnic nationalism and civic nationalism. Therefore, it will focus on a national identity shaped by cultural traditions, but not on the concepts of common ancestry or race. Cultural nationalism encompasses the feelings of cultural pride that people have in a society. This society is typically an ethnically diverse makeup of people who have common cultural beliefs and a common language but not a common race or ancestry. An “ethnically diverse” society usually defined as one with multiple ethnic groups that each comprises a substantial percentage of the population. These societies thus have a shared culture even when they do not share the historically common characteristics of a national group.

3. Religious

Religious nationalism is the relationship of nationalism to a particular religious belief, dogma, or affiliation. This relationship can be broken down into two aspects: the politicization of religion and the influence of religion on politics. In the former aspect, a shared religion can be seen to contribute to a sense of national unity, a common bond among the citizens of the nation. Another political aspect of religion is the support of a national identity, similar to a shared ethnicity, language, or culture. The influence of religion on politics is more ideological, where current interpretations of religious ideas inspire political activism and action; for example, laws are passed to foster stricter religious adherence.

4. Civic

Civic nationalism, also known as liberal nationalism, is a form of nationalism identified by political philosophers who believe in an inclusive form of nationalism compatible with traditional liberal values of freedom,

tolerance, equality, and individual rights. Ernest Renan and John Stuart Mill are often thought to be early civic nationalists. Civic nationalists often defend the value of national identity by saying that individuals need a national identity in order to lead meaningful, autonomous lives and that democratic policies need national identity in order to function properly.

5. State Building

State building nationalisms embodied in the attempt to assimilate or incorporate culturally distinctive territories in a given state. It is the result of the conscious efforts of central rulers to make a multicultural population culturally homogenous. Thus, beginning the sixteenth century and continuing into the twentieth, the rulers of England and France attempted fitfully perhaps and with more or less success to foster homogeneity in their realms by inducing culturally distinctive population in each country's borders from real or potential rivals. These kinds of nationalism tend to be culturally inclusive. For example the indigenous population of North America, Central rulers of a given culture also can unify their country by expelling culturally alien population.

6. Language

Language or linguistic nationalism may refer to a dominant culture's use of language to exercise its dominance like linguistic imperialism like the use of linguistics to support nationalistic ideologies. Linguistic imperialism, or language imperialism, is defined as "the transfer of a dominant language to other people". The transfer is considered to be a demonstration of power—traditionally, military power but also, in the modern world, economic power—and aspects of the dominant culture are usually transferred along with the language. In the modern world, linguistic imperialism may also be considered in the context of international development, affecting the standard by which organizations like the International Monetary Fund (IMF) and the World Bank evaluate the trustworthiness and value of providing structural adjustment loans. The utilization of elements of nationalism in the depiction of the animation of Upin & Ipin Episodes: *Magic Pimpimpong*, *Masih Ada Sayang & Kompang*

Dipalu has been recorded into a coding sheet to show its frequencies of animation samples.

5.2 Elements of Nationalism in Animation Series of Upin & Ipin Episodes: Magic Pimpimpong, Masih Ada Sayang and Kompany Dipalu

5.2.1 Upin & Ipin Episode: Magic Pimpimpong

5.2.1.1 Ethnic / Race

From the first scene until the end of the scene of the episode, it showed several characters with different ethnic / race. All the characters had the basic types inside them which are the shadow that embodies chaos and wildness character, the animus which represents their true self where all aspects are brought together as one. In Upin & Ipin animated series the characters represent fundamental human motifs of the experience, as they evolved, consequentially, have implications in personality, bringing contributions or orientation depending on the correlation to certain type of personality of certain dimensions of it. Those characters attribute in Upin and Ipin animated series demonstrate the importance of moral values as a reflection or symbol of Malaysian values. These values are coherent with the types of characters. All the characters has different style, skin color, preferences and the way they spoke (slang) to each other.

5.2.1.2 Cultural

There are few different symbols of cultural that showed in this episode like Wau Bulan, Malaysian Cultural Costumes and background music that are used. Firstly, Wau Bulan (Kite) has shown at the first start of animation with the word ‘Pimpimpon’. Wau is an intricately designed Malaysian moon-kite normally with floral motifs that is traditionally flown by men in the Malaysian state of Kelantan. It is one of Malaysia’s national symbols, some others being the keris and hibiscus.

Next is the Malay house with different unique craft and arts showed in this episode. Malay village houses are traditional dwellings, originated before the arrival of foreign or modern influences and constructed by the indigenous ethnic Malay of Malay Peninsula, Sumatra and Borneo.

Traditional architectural forms, such as tropically suited roofs and harmonious proportions with decorative elements are considered by traditionalists to still have relevance. The art of visual background environment is vital in establishing the mood or scenario of a scene that will integrate with the characters involved. Despite of Malay Village design house is showed in the episode, there also showed the types of clothes that they are wearing during the episode. All the characters wear their traditional race costumes. As for Upin, Ipin, Fizi, Ehsan, Tok Dalang, they are wearing the Malay traditional costumes with Tanjak and Keris as their accessories, Meimei wearing Cheongsam, Susanti wearing Kurung Blouse, Jarjit wearing sikh traditional costumes of Kurta and Dastar, Kak Ros wearing one of the Female Malay traditional costumes of Songket, and Nenek Sihir wearing Malay traditional costume of Batik motif. All the costumes are proofs of Malaysian cultural outfits that comprise three major cultures of Malay, Chinese and Indian. Each culture has its own traditional and religious articles of clothing all of which is gender specific and may be adapted to local influences and conditions.

5.2.1.3 Religious

During scene 5 (00:02:19 – 00:02:21), the episode use Indian music element that played using Sitar as an instrument and background music of Jarjit's scene. This scene showed Jarjit is Hindu religion. While Upin & Ipin, Fizi, Ehsan and Mail are Muslims because both of them are wearing Malay costumes and greets people with Salam (greeting in Islam) to Tok Dalang. The importance of religion to nationality often divides along generational lines. People on the right of ideological spectrum are more likely to view religion as very important to nationality.

5.2.1.4 Civic

In the third scene of the episode showed Meimei and Susanti help each other while they were playing Wau Bulan (Kite). Fizi felt sympathetic towards Susanti when her kite was flying so fast due to Ehsan's doing. Ehsan also apologized to Susanti as he admitted his mistakes. All these actions are the good values and proved that all the characters serve the

civic element during all the episodes. These are the important part of nationality of some other countries need to be practiced for their better future generations.

5.2.1.5 State Building

All characters showed speaking the Malaysian language and played Wau Bulan (Kite) together. As we know that the Wau Bulan (kite) and Malay language was originated came from Malay race. This scene showed that all the characters of different races are assimilated with the traditional toys of Malaysia.

5.2.1.6 Language

The Malaysian language or Bahasa Malaysia is the name regularly applied to the Malay language used in Malaysia. Constitutionally, however the official language of Malaysia is Malay, but the government from time to time refers to it as Malaysia. Malaysian is a standardized register of the dialect of Malay. It is spoken by much of the Malaysian population as a first language. It is a compulsory subject in primary and secondary schools. But what is unique about the Malaysian language is that they are several types of dialect and also slang that they are using while speak. As refer to the episode, all characters speak Malaysian language and little bit of English and Indonesian language. Below are some of the dialogues spoken by Susanti when she was afraid that her kite was flying so fast while Fizi shows sympathy towards Susanti.

5.2.2 Episode: Masih Ada Sayang

5.2.2.1 Ethnic / Race

From the first scene until the end of the scene of the episode, it showed several characters with different ethnic / race. All the characters had the basic types inside them which are the shadow that embodies chaos and wildness character, the animus which represents their true self where all aspects are brought together as one. In Upin & Ipin animated series the characters represent fundamental human motifs of the experience, as they evolved, consequentially, have implications in personality, bringing

contributions or orientation depending on the correlation to certain type of personality of certain dimensions of it. Those characters attribute in Upin and Ipin animated series demonstrate the importance of moral values as a reflection or symbol of Malaysian values. These values are coherent with the types of characters. All the characters has different style, skin color, preferences and the way they spoke (slang) to each other.

5.2.2.2 Cultural

During the first scene, the frame shows Malay Village house as the beginning of the episode where the shot shows the villagers frying chicken. Malay Village house works as a benchmark of the Malay culture and fried chicken is one of the favorite dishes of Malaysian. Malay traditional house is design beautifully by the Malay race with the curtain with floral motif, kitchen and dining, bedroom are all designated like Malaysian taste of style. Normally the house is designed with a typical window of Malay house with slanted wooden panels that can be adjusted for ventilation. Some of the design derived from Lipat Kajang style which style of structure is often used in palace architecture of Malay kings and in government buildings. The traditional Malay house requires stairs to reach the elevated interior. Usually the stairs connected the land front of the house to the serambi (porch). The interior is partitioned to create rooms such as living room and bedrooms.

Despite showing a number of Malay traditional houses, the shows also showcased Malay modern houses during scene 4 (00:03:48 – 00:06:05). Malay modern houses usually use some parts of traditional motif with a mixture of some modern elements. As for their outfits, all the characters are wearing their daily outfits like shirts and trousers, while for adults like Opah wearing Malay Kurung and Batik. Malaysian favorite game is football and badminton. These two games usually unite all Malaysians. The tools of this game were shown in the Upin and Ipin's bedroom and their toys. In addition, the Malaysian kids' game tends to use the name of their traditional superhero elements to their nicknames. This is to show that their patriotism spirit is also shown in the form of their toys. Last but not least, the character of Opah was shown in the episode, sitting down on the

floor in a 'bersimpuh' style. 'Bersimpuh' is when someone sits with both of their legs crossed. This type of sitting posture is defined as politeness in Malaysian culture.

5.2.2.3 Religious

During scene 3, Tok Dalang was shown wearing Kopiah / Kufi / Ketayap (Taqiah - Skullcap), this is shown that Tok Dalang is a Muslim man. Wearing Taqiah often used for religious purposes. Other than that, Kak Ros also teach Upin and Ipin to remember where Islam religion does not encourage wastage.

5.2.2.4 Civic

At the beginning of the episode, Kak Ros is concern about her twin younger brothers when she calls out their name severally but they do not show up. Kak Ros wants her twin younger brother to eat together. Next is, Kak Ros was seen punishing her twin younger brothers for cluttering their toys, as she was afraid that their grandmother will fall down because of the toys. Kak Ros wants to teach her twin younger brothers to always tidy up their room and also the house. After the punishment, they immediately start tidying all their toys, and Kak Ros also checks up their room as she suspects something was up with the two boys. Later she finds out that her twin younger brothers had cheated their way into keeping the room tidy, she once again punish the boys and give them more chance and time start cleaning the mess again.

In addition, Upin and Ipin organized all their toys into the boxes by labeling it because they want to donate their toys to others. This scene shows that Upin and Ipin know how to differentiate which toys they love and which toys they want to donate to others. Kak Ros advise her twin younger brothers to give nice toys if they want to donate. She also teach them to differentiate all the toys thoroughly. Opah advises her grandchildren to appreciate their toys that have sentimental values on it. Because of that advice, Upin and Ipin finally remember the moment when their sister stich their socks, their late parents buy them toys, and Opah also give them lesson too when she said she will keep that toys by herself if Upin and

Ipin do not want them anymore. This can be a lesson towards audience where all things may have their own sentimental values and we just need to appreciate those things by keeping it.

Moreover, there was a little scene like Tok Dalang throwing garbage in the dustbin carefully, Opah praised her grandchildren, Upin and Ipin for tidying up their toys and room, Upin and Ipin ask permission from their Opah for meet Ehsan after lunch so they could play together, Opah replied the permission and ask them to walk carefully, as a gesture of gratitude, Upin and Ipin thank Opah for giving them permission to go out and play. Ehsan is a kind hearted person as he willing to give his toys to Meimei, Upin and Ipin. All of these scenes were beautifully done by the animator as this scene can give a good lesson towards the audience since the civic values also part of the elements of nationality.

5.2.2.5 State Building

Scene 4 (00:03:48 – 00:06:05) showed Meimei using Malaysian language as her primary language. Jarjit also likes to give Pantun (Malay poetic form) in his daily conversation. Jarjit: “Dua tiga jambatan gantung, Ehsan main anak patung”.

5.2.2.6 Language

The Malaysian language or Bahasa Malaysia is the name regularly applied to the Malay language used in Malaysia. Constitutionally, however the official language of Malaysia is Malay, but the government from time to time refers to it as Malaysia. Malaysian is a standardized register of the dialect of Malay. It is spoken by much of the Malaysian population as a first language. It is a compulsory subject in primary and secondary schools. But the unique of Malaysian language are, they are several types of dialect and also slang that they can use to speak in. Referring to the episode, all characters speak the Malaysian language and little bit of English.

5.2.3 Episode: Kompang Dipalu

5.2.3.1 Ethnic / Race

From the first scene until the end of the scene of the episode, it showed several characters with different ethnic / race. All the characters had basic types inside them which are the shadow that embodies chaos and wildness character, the animus which represents their true self where all aspects are brought together as one. In Upin & Ipin animated series the characters represent fundamental human motifs of the experience, as they evolved, consequentially, have implications in personality, bringing contributions or orientation depending on the correlation to certain type of personality of certain dimensions of it. Those characters attribute in Upin and Ipin animated series demonstrate the importance of moral values as a reflection of symbol of Malaysian values. These values are coherent with the types of characters. All the characters has different style, skin color, preferences and the way they spoke (slang) to each other.

5.2.3.2 Cultural

In animation, the art of visual background or environment is vital in establishing the mood and scenario of the scene that will integrated with the characters involved. In Upin and Ipin animation series, there are several cultural visuals that symbolize the multi-cultural Malaysian identity. As a multi-cultural country, Malaysia is a fertile ground for studies on culture. First, in term of location, Upin and Ipin animation series mainly centralizes on life in the rural area. It portrays the close stratum relations of different native groups for example Malay, Chinese, Indians, and Malaysian daily life. The characters depict the identity of Malaysians whose sensitivity and acceptance of others are practiced by respecting and acknowledging other cultures despite their differences. Thus, the objects in the background will benefit or enhance contextual information for the audience.

Most of the Upin and Ipin episodes focus on the Malay rural area, mainly the setting of a wooden house in Kampung Durian Runtuh. In

Upin and Ipin episode *Kompang Dipalu* see the environment of Malay culture background such as wooden house, tress, flowers, animals (rooster), well, dry clothes area, tricycle motor, *kompang*, and much more. For the costumes, this episode showed Upin and Ipin wearing Malay traditional costume of *Baju Melayu*, Kak Ros and Opah wearing Malay Kurung and Batik. As this episode is about wedding ceremony, there also show *Bunga Telur* (goodies of flowers with eggs). *Bunga Telur* is a gift usually handed out to guests attending a wedding ceremony given by the brides' family.

5.2.3.3 Religious

During scene 1, Tok Dalang showed to wear *Kopiah / Kufi / Ketayap* (*Taqiah - Skullcap*), Upin and Ipin wearing *songkok*, while Opah wearing *Hijab*. These costumes show that Tok Dalang and Opah are Muslim man and woman. Wearing *Taqiah* and *Hijab* are often used for religious purposes.

5.2.3.4 Civic

Civic adheres to traditional liberal values of freedom, tolerance, equality and individual rights as opposed to ethnic nationalism. As we can see in the episode, during in the first scene, Upin and Ipin ask permission from Opah for them to learn and play *Kompang*. *Kompang* is a music instrument played during at wedding ceremonies. After receiving approval Tok Dalang, Tok Dalam willingly teach them on how to play the *Kompang*. As they need to have a number of people in the group, Upin and Ipin finally get their friends to join in and play together. Since everyone is very ethic, they learn and listen well to Tok Dalang without doubt. Tok Dalang teaches those children about the culture of playing *Kompang* which need to be continued by the young generations, as well as Kak Ros, Opah and Abang Salleh, whom Tok Dalam also encourage to play. These were shown that every character gave good values to one another, and this is so important in building the nationalism towards each self.

5.2.3.5 State Building

Susanti and Meimei were seen as already having the skills on how to play *Kompang* and these are shown there was already assimilated with the Malay culture of playing *Kompang*.

5.2.3.6 Language

The Malaysian language or Bahasa Malaysia is the name regularly applied to the Malay language used in Malaysia. Constitutionally, however the official language of Malaysia is Malay, but the government from time to time refers to it as Malaysia. Malaysian is a standardized register of the dialect of Malay. It is spoken by much of the Malaysian population as a first language. It is a compulsory subject in primary and secondary schools. But the unique of Malaysian language are, they are several types of dialect and also slang that they use to speak the language. Referring to the episode, all characters speak the Malaysian language and little bit of English.

The elements of nationalism of Upin and Ipin animated series are analyzed based on six main contexts which are Ethnic/Race, Cultural, Religious, Civic, State Building and Language. The ethnic or race traits analysis is conducted through observation of content analysis of video by each episodes and timeframe which included the way they speak, face recognition, and skin color of the person. The cultural elements consisted of the environment of background such as traditional Malay house, flowers, animals like roosters and duck. Besides that, the cultural elements also consisted of the clothes that the characters' have been wearing, props, foods, games, etc. All the cultural elements are divided into three main race categories of Malay, Chinese and India.

Furthermore, the religious elements can be seen through the type of outfits that they have been wearing such as *songkok*, *kopiah*, *baju melayu*, *baju kurung*, *tudung* – all these things are often use as Muslim attire and religion purposes. While civic elements have been seen in all characters' trait beautifully showed good values such as tolerance, kind-hearted, recalls the favor, appreciate, counsel and many more. For state building elements are more seen in their daily activities such as the language of their speech, playing games, even the culture of each self were assimilated by the main culture of Malaysia. The final elements of nationalism is language, all the characters were seen to speak using the Malaysian language as their primary language to each other, and it also had some different slang and dialect from them. All elements have contributed into the analysis that being

the focus of this study. The overall elements utilized the animation series of Upin and Ipin episode samples were transferred into a table in order to grab a clearer view of elements of nationalism in animation series. The table will show the related elements that contained in each episode of Upin and Ipin animated series which were determined through the exploratory analysis of nationalisms' elements.

By looking into the theory of semiotics, most of the animation characters of Upin and Ipin have described the situations and elements through showing of the elements of nationalism like ethnic/race, cultural, religious, civic, state building and language references. These particular approaches are paralleled with semiotic theory whereby it carried out the narration of the animation emphasizing on the actions. Roughly, under the elements of Religious, the animators tend to not give much of that elements rather than another elements of nationalism. It comprises all three episodes of Upin and Ipin animated series are analyzed to have all 5 out of 6 elements of nationalism whereas there are some scene that give little traits of nationalism's elements of religious exemplify the characters of traits. For example, the ethnic or race traits are common in the depictions of all kind of episodes to describe the character and to put some elements of nationalism into the cartoon.

This is because during the process of analyzing the episodes, the videos such the physical of the person are something easier to determine rather than their civic and state building states. The cultural part comprise of the patriotism spirit which involve a very straight to the point interpretation decode by the audience. Therefore, it depends on the ability of the audience to digest the animation based on the physical traits such as body language. The body language that has been delivered by all the characters has represented their patriotism spirit of the character in various unique way. In other example, body language that shows interest towards culture, topic, living harmonious with mix race identity, signified that the person is in loving nation's spirits.

However, the manipulation cultural element part also influenced the audience in terms of direct thinking. It could become persuasive tools which drive the patriotic spirit and direct perception towards the audience. In this animation analysis, the civic element traits play an important part by taking into account that the audience is learning the animation series of Upin and Ipin seriously. Consequently, the depiction of the cartoon has been emphasized on physical appearance traits which later develop emotional and spiritual feelings of patriotism towards the audience. This is due to the audience emotions are played through the eyes which then transfer the message into their mind in order to create feelings and emotions. However, the one feeling and emotions still depends on the familiarity of the characters toward the topic which has been highlighted in the episodes.

The characteristics in terms of element of civic are usually easy to recognize through the way it was presented and talked. All episodes have the lines of good values that suitable for every level of age. Kids tend to follow what they see, and it can see that all episodes have delivered their civic values beautifully. The analysis findings also has shown that the elements of nationalism like Ethnic/Race, Cultural, Civic, Language are most utilized by the animator in the episodes of *Magic PimPimPong*, *Masih Ada Sayang* and *Kompang Dipalu*. These elements have comprised every scene as their appearances. The portrayal of Upin and Ipin in those episodes has surely give nationalism spirits to audiences. Therefore, the use of symbol is best known to make in the form of an animation. Through animation, the symbol of nationalism spirits might represent the country, worldwide.

Other combination of nationalism spirit is the use of background environment like in rural area, traditional house, traditional attire, games, and many more that can be an icon for these episodes in delivering patriotism messages. Therefore, they use different race of characters in these episodes in order to capture the audience's first impressions. In episode *Magic PimPimPong*, their traditional games of *Wau Bulan* and traditional attire appearance grab audience's attention from the beginning

of the episode, showing cultural elements successfully. Followed by their unique way of dialect, race, ethnicity, and culture even made this episode not like an ordinary animation. However, through this entire episode, animator failed to focus on their nationalism spirit because of the topic of the episode, as the title seems to give the idea on magic. Even though this episode is about magic, animator still considers several nationalism elements towards audience.

Later in episode *Masih Ada Sayang*, the animator gave more civic elements as the topic of the episode is about appreciating what others have given us. Again, the animator, in a way, gives little bit injection of culture elements although very vaguely, nationalism image portrayed is not enough. Thus, *Upin and Ipin* have successfully portrayed a friendliness and established mood and identity of background and character placement of Malay aesthetics culture village that exists in harmony with other various ethnic groups in Malaysia. Lastly, through episode *Kompang Dipalu*, the narrative used in *Upin and Ipin* animation signifies the overall cultural visual language referring to the biological and cognitive capacity that humans have for conveying concepts in the visual graphic modality from different character personas, traits, archetypes, and background within the Malaysian contextual multiracial and multi culture. Therefore, *Upin and Ipin* signify the art of animation that influences the audiences' cognitive and thinking faculty which responds to the cultural scenario in the country.

6.0 CONCLUSION

The elements of nationalism analyzed in *Upin & Ipin* animated series have significantly utilized the use of nationalism. The nationalism analysis study conducted was adapted from the theory of general semiotic which focused on the video content analysis of meanings involve words and symbols through the depiction of the animation's episodes. Each words and symbols signifies the meanings and interpretation which leads into the overall narration of the animation. Plus, the type of animation that *Upin & Ipin* animated series also plays an important role throughout the process.

As we know, Malaysian colonial bequest was well developed within the postcolonial Malaysia and made a sensational effect on the legislative issues and the regular lives of its individuals. Malays, Chinese, Indians, and other ethnic groups continue to live within the same society but each of these group tend to socialize and work inside their claim isolated ‘compartment’; they may hold capacities together or indeed celebrate celebrations, but these celebrations by no implies propose grasping each other’s values or the values of add up to solidarity. Since its autonomy in 1957, Malaysia, overwhelmed politically by ethnic Malays, has continuously been battling to present concepts that promote ‘unity in diversity’ in its multicultural society to create a ‘national identity’. These concepts were purportedly presented and implemented to protect the rights of the distinctive ethnic bunches in Malaysia and to thrust Malaysia forward into getting to be a genuine softening pot [15].

In addition, Upin and Ipin animated series has given a distinctive worldview of edutainment with perfect interaction utilizing different ethnics bunches or societies to engender racial concordance and soundness to the country. Upin and Ipin’s story, visual semiotics, and characters characteristics symbolize solidarity or normal Malaysian character among gather ethnics centering on life within the country zone. It depicts the near tie relations of distinctive ethnic bunches, for illustration, Malays, Chinese and Indians and Malaysians lifestyle fashion that makes a bridge of resistance, affectability, agreement and uniqueness that can be shared together[18]. The artist has combined all characters with distinctive race foundation to create the components of patriotism.

Upin and Ipin animated series has effectively depicted the symbol of character traits and way of life of Malaysia as ‘Truly Asia’, too advancing Malaysian societies, and has picked up notoriety for the tremendousness of ethical substance and Islamic values [17]. Upin and Ipin is not just about depicting activity as a medium of excitement with adaptable, energetic or flexible approach, but it is more on showing the significance of culture domain of Malaysia to be acknowledged particularly by the more youthful era. Concurring to Paul Wells in his book, *Understanding Activity* (1998),

movement as a film dialect and film art could be a more advanced and adaptable medium than live-action film recommending that activity was more of a hand instead of a photographic work) but kept up the frame-by-frame approach.

Based on the video content analysis done through coding sheet, it can be concluded that the animation series of Upin & Ipin employed the elements of nationalism. Moreover, it can clearly be found that the elements of nationalism have powerful messages towards audience in order to create the nationalism spirit. Apart from that, there is a relation between type of animation and elements of nationalism in this study. Through this study it could be obtained that the Upin & Ipin animated series tend to catch a good and positive attention to their viewers as they have all the good elements of nationalism throughout the entire episodes.

7.0 REFERENCES

- [1] Bandu, S. H., & Ahmad, A. R. (2018). Discover the world ' s research International Conference on Current Issues in Education 2015 PATRIOTISM : ISSUES AND CHALLENGES IN MALAYSIA, 1–12.
- [2] Nazri, M. & Jamsari, A. (2002). Patriotisme: Konsep dan Pelaksanaannya di Malaysia [Patriotism: Concept and Implementation in Malaysia] 1–9.
- [3] Saputro, M. E. (2011). Upin & Ipin: Melayu Islam, Politik, Kultur , dan Dekomodifikasi New Media. *Jurnal Penelitian Sosial Keagamaan*, 26(1), 39–69. Retrieved from <http://e-journal.iainjambi.ac.id/index.php/kontekstualita/article/view/26>
- [4] Hassan Muthalib (2010). *Kronologi Sejarah Animasi Malaysia*.
- [5] Linsenmaier, Timor (2008). *Why Animation Historiography?* Animation Studies, Vol. 3.
- [6] Abdul Ghani, D. Bin. (2015). Upin & Ipin: Promoting Malaysian culture values through animation. *Historia Y Comunicacion Social*, 20(1), 241–258. <https://doi.org/10.5209/rev-HICS.2015.v20.n1.49558>
- [7] Conners, J.L. (2007). Popular Culture In Political Cartoons: Analyzing Cartoonist Approaches. *PS: Political Science & Politics*, 40(2), 261-265. doi:10.1017/S1049096507070400.

- [8] Hobsbawm, E. J. (2000 (first published 1983)). *Mass-producing traditions: Europe, 1870*
- [9] Blank, T., & Schmidt, P. (2003). National identity in a United Germany: Nationalism or patriotism? An empirical test with representative data. *Political Psychology, 24*(2), 289-Cambridge University Press.
- [10] Ivansson, K. B. (2011). Intersections of Modernity: Nationalism, The History of Animation Movies, and World War II Propaganda in the United States of America. *University of Akureyri*, 1–51.
- [11] Salfarina Abdul Gapor, Mohd. Zaini Abu Bakar, Azeem Fazwan Ahmad Farouk. 2009. Explaining Ethnic
- [12] Cavalier, Stephen (2001). *The World History of Animation*. Berkeley: University of California Press.
- [13] Md, N., & Yusof, E. Z. J. (2017). Reconstructing Multiculturalism in Malaysia through Visual Culture. *Mediterranean Journal of Social Sciences, 8*(4), 99–106.
- [14] Schreier, M. (2012). *Qualitative content analysis in practice*. Thousand Oaks, CA: Sage
- [15] Petrilli, Susan and Augusto Ponzio (2004) *Views In Literary Semiotics*. Ottawa: Legas.
- [16] Chandler, D. (2007). *Semiotics the Basics, Second Edition* - 69249454-chandler-semiotics.pdf, 29–30. [https://doi.org/10.1016/S0378-2166\(02\)00176-5](https://doi.org/10.1016/S0378-2166(02)00176-5)
- [16] Fadil Abidin. (2010). Upin dan Ipin vs Acara Anak di Televisi Kita. Retrieved from [OnlineResource]http://www.analisadaily.com/index.php?option=com_content&view=article&id=46365:upin-dan-ipin-vs-acara
- [16] Efendi, Onong Uchjana. (2002). *Knowledge Communication Theory & Practice*. Bandung: Teens Rosda Art, Indonesia