

**STUDY OF VISUAL LANGUAGE IN UJANG'S CARTOON:
A CASE STUDY OF AKU BUDAK MINANG**

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**CULTURAL CENTRE
UNIVERSITY OF MALAYA
KUALA LUMPUR**

2016

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**DISSERTATION SUBMITTED IN PARTIAL FULFILMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS VISUAL ART**

**CULTURAL CENTRE
UNIVERSITY OF MALAYA
KUALA LUMPUR**

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UNIVERSITY MALAYA

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ABSTRACT

This research focused on the “Aku Budak Minang”, the famous comics series published in the “Gila-Gila” magazine and was known as one of the best masterpieces of Ujang. Ibrahim Anon, with the pen name of Ujang, is considered to be one of the most popular cartoonists in Malaysia; His artworks produced significant impacts on both readers and contemporary cartoons in Malaysia. Raised as a Minang boy, the hometown where Ujang was born is a well-known state for its historical background as it was once ruled by the Minangkabau people from Sumatera, Indonesia since 14th century. Therefore, the inherited cultural belief is always presented in the artworks and makes Ujang special and different from other cartoonists in Malaysia. The purpose of this research will be to explore the visual language involved in Aku Budak Minang. Furthermore, the research will look closely at the Aku Budak Minang comic and to seek understanding of the minang traditions through its theme, culture, drawing style. Which relate to visual language that makes Aku Budak Minang become distinctive? In the analysis, this research is expected to determine whether Ujang’s artworks successfully communicate the Malaysian culture to the readers through visual language, The findings of this research will indicate the social value and cultural impact during the era of 80’s and 90’s in Malaysia based on the point view of Ujang.

ABSTRAK

Kajian ini mengkaji karya “Aku Budak Minang”, siri komik yang terkenal dan disiarkan dalam majalah “Gila-Gila”. Majalah ini adalah antara karya terbaik yang diterbitkan oleh Ujang. Ibrahim Anon atau dikenali dengan nama pena Ujang adalah seorang pelukis kartun yang popular di Malaysia. Karya seni yang dihasilkan oleh beliau memberi kesan cemerlang kepada pembaca dan kartun kontemporari di Malaysia. Dibesarkan dalam keluarga berketurunan Minang, kampung halaman Ujang juga terkenal dengan latar belakang sejarah kerana pernah diperintah oleh orang-orang Minangkabau dari Sumatera, Indonesia pada abad ke-14. Kebudayaan yang diwarisi oleh Ujang sentiasa dipersembahkan dalam karyanya dan inilah yang menyebabkan Ujang istimewa dan berbeza daripada kartunis lain di Malaysia. Kajian ini bertujuan mengkaji bahasa visual dalam komik “Aku Budak Minang” yang memberi fokus kepada tema, budaya, dan gaya lukisan bagi memperlihatkan Aku Budak Minang berbeza daripada komik lain. Dalam bahagian analisis, kajian ini dapat membuktikan sama ada karya seni yang dihasilkan oleh Ujang berjaya menterjemahkan budaya rakyat Malaysia melalui bahasa visual kepada para pembaca. Hasil kajian ini akan menunjukkan nilai sosial dan kesan budaya semasa era 80-an dan 90-an di Malaysia berdasarkan perspektif yang dipersembahkan oleh Ujang dalam Aku Budak Minang.

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CHAPTER ONE

STUDY OF VISUAL LANGUAGE IN UJANG'S CARTOON

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CHAPTER ONE

STUDY OF VISUAL LANGUAGE IN UJANG'S CARTOON

1.0 Introduction

Lent (1999) in his book entitled "Themes and Issues in Asian Cartooning" states that the art of drawing comics cannot be analyzed based on the Essentialist thinkers theories like platonic idealism, because there is no unified essence in the art of comics.

"When we read a comic book we face more than one form of art, we see the lines, forms and colors, we read the words and enjoy a cinematic storytelling. According to Jean Baudrillard postmodernist arts rebel against essentialism and unifying therefore we can acclaim that a comics as a pluralistic art product needs a postmodern approach to observing." Lent (1999:3)

On the other hand, Bhabha (2003) in his book "Making Difference: The Legacy of the Culture Wars" determines:

"In observing artists works of formerly colonized countries we cannot connive the dealing of colonizer and colonized culture in forming the artist identity. Colonialism still lends an incredible amount of influence on the culture of the colonized long after achieving independence. While post-colonial theory deals mainly with literature and film, it has also been reflected in art."Bhabha (2003:27)

Southeast Asia has been the most affected with colonialism in the twentieth century. Vietnam, Cambodia, and Laos were colonized by the French; Malaysia and Myanmar were colonized by the British; Indonesia was colonized by the Dutch, and the Philippines were colonized by the Spanish and the Americans. By the 1960s, all of Southeast Asia has

regained their independence. The daunting problem of self-rule and finding their own identity now face the young countries, and this can be seen in the art and culture of the countries (Hall, 1982:1170).

Like all colonized countries, culture during colonialism is a slavish reproduction of the colonizers own culture. A prime example would be British India where the upper classes strove to be more British than the British. Southeast Asian art in the early decades of the twentieth century was highly influenced by European art. With the advent of independence and the birth of nationalism, artists eschewed those Western influences and turned to traditional and folk arts (Hall, 1982:1170).

The traditional styles adopted by artists during the middle of the century spawned a debate over the relationship between the East and West. Anything modern was equated with Westernization and colonialism while traditional styles symbolized the search for a national identity. But by the mid-80s and 90s Southeast Asian artists overcame their reluctance to using modern art. The postmodern era has succeeded in the creation of many artworks that are a blend of many sources but is still deeply personal and rooted in local concerns (Hall, 1982:1170).

1.1 Research Background

Ujang is a Malaysian cartoonist, notable for his autobiographical works. His artworks are famous in both national and international magazines and newspapers, which can be found on the websites and weblogs. All of his artworks are presented in Bahasa Melayu, and one of his most famous books, *Aku Budak Minang*, is even adapted for a popular animation series that is produced by a famous international children's channel, Nickel Odeon. He played an important role in the emergence of a new group of talented cartoonists to Malaysia animated cartoonists to MOY Publication. In addition, he made great contributions to Malaysian animated cartoon though Usop Sontorian series. Furthermore he created a lot of cartoon characters. He success as a novelist namely Due to the dual identity, Ujang created the cartoon style and theme that different from other cartoonists. At the same time, he made effects to the development of local comic.

This study is trying to have an analytic observation to the Ujang's cartoon, *Aku Budak Minang*. By investigating the theme, culture, and drawing styles, the study will explore the visual language that involved in his artwork. Through this research, it can help to get familiar with the roots and inspirations that from the artist's perspective. By analyzing the characteristic of the main characters in *Aku Budak Minang*, this research is going to help the audiences, especially for non-Malaysians, to get a better approach to understanding about Ujang's artworks. It could be a good reference for other researchers and journalists who would like to write critics, reviews, and papers about the artist.

Obviously, it can never formulize creativity and art, nevertheless, it can present the remarkable artist as a role model for new generations who would like to make a difference as a Malaysian artist.

1.2 Objectives of Research

The purposes of this study are:

1.2.1 To investigate the theme in Ujang's cartoon in the perspective of Malay culture

1.2.2 To investigate the styles in Ujang's drawing in the perspective of visual Art

1.2.3 To analyze the characteristic of the main characters in *Aku Budak Minang*

1.2.4 To conform whether the cartoon *Aku Budak Minang* successfully

communicates the Malaysian culture through the visual language to the readers, locally as well as the foreigners

1.3 Statement of the Problem

This research chose Ibrahim Anon, better known as Ujang as the target artist in the thesis. He has a lot of outstanding achievements in the field of art. Ujang is considered to be one of the most well-known cartoonists in Malaysia; however, no in-depth research has been done about him. Different from other local cartoonists such as Lat, E.Yu and Zunar, Ujang's comics are different from other local cartoonists, mainly displays in a large number of text narrator narrative method and combining image in *Aku Budak Minang*. Compared with other cartoonists, Ujang created a new comic

expression. Distinct from the traditional expression and description of comic are more detailed and accurate, his artworks produced tremendous impacts on both readers and contemporary cartoons in Malaysia up to now. His contribution to the development of local Malaysian cartoons is primarily reflected in Usop Sontorian series. The Usop Sontorian is first locally-made cartoon series in Malaysia. The stories in the Usop Sontorian series impact the local artists in terms of their style and themes in cartoon creation. In addition, Ujang is also famous as a novelist. One best known novel of Ujang, which named "Jibam", has already been adapted into the filmography "Jibam the Movie". As the hometown of Ujang was once ruled by the Minangkabau people from Sumatera (now Indonesia) ever since 14th century, therefore, the inherited cultural belief, which implicated in visual language and expressed by theme, cultural, and drawing styles, that makes his artworks distinct from others. That also explained the reason why Ujang can become successful and his achievement contribute to the local cartoons in Malay.

1.4 Research Questions

This study focused on the "Aku Budak Minang", the famous comic published in the "Gila-Gila" magazine and is known as one of the best masterpieces of Ujang. In order to better understand the visual elements within the "Aku Budak Minang". Therefore, the primary objective of this study is to explore the visual language and drawing style of Malaysian comic artists through the Ujang's artworks.

Overall, these are the guiding questions to be applied to the study:

RQ1: How does Malaysia culture impact on the theme in Ujang's cartoon?

RQ2: How does Ujang use the visual elements in his drawing?

RQ3: How does Ujang depict the important features about the characteristics of the main characters in Aku Budak Minang?

RQ4: What are the impacts of Ujang's cartoon to his readers?

1.5 Significance of the Study

This study will benefit artists and academics from better understanding about the Malaysian local comics. The structure of this study will provide researchers with an appropriate approach in the analysis of Ujang's artworks. Based on the findings of this study, the artists who are interested in Malaysian comic can find ways to form their own drawing styles. This study can also benefit comic designer and writer on the achievement of high-level writing or drawing comics. For those academics who wants know about the art in Malaysia and the issues which indigenous artists are dealing with, the analysis and discussions in this study are also contributory.

1.6 Scope of Study

Throughout the whole life, Ujang has lots of artworks that made during his involvement in the cartoons industry in Malaysia. This research would like to focus on

the period of the involvement in the magazine which named “Gila-Gila” and published by Creative Enterprise Sdn. Bhd in 1984. Specifically, the research would like to primarily investigate one of Ujang’s most famous cartoons which named “Aku Budak Minang”. With reference to the Minang culture, the place of research is based on Ujang’s hometown, kampong Juaseh.

1.7 Theoretical Framework

To analyze Aku Budak Minang, it is necessary to comprehensively understand the visual language of this book. In this research, the researcher is trying to utilize the concept of Peircean sign for better acquaintance of drawing style of Ujang, which is a foundation of understanding about the Aku Budak Minang. In addition, this research also uses the formalist theory to analyze the visual elements and language in Ujang’s work.

Bell (1972) firstly outlined the formalist theory in his book which is entitled “Art”. He defined art as “significant form” and believed that true art should be represented by combinations of colors and lines. Therefore, art can bring with aesthetic experience and intellectual recognition in persons of taste (Bell, 1972).

Magnussen (2000) has highlighted that although the comic book is the largest sign, the panels within are not to express the sign individually but rather to be

associated with each other. The interactions between panels create the overall sign and the continuation of the sign creates a hierarchy as well.

In this study, the comic book “Aku Budak Minang” is in the highest place of the hierarchy. The messages which Ujang intends to express are all included within the two-dimensional surface via combining the narratives and illustrations. Following that is the scenario which is the dependent chapter of the comic book. One scenario is usually structured with several pages and each single page should be consisted of panels. The last two levels of the hierarchy are a visual language and theory of art. Basically, the visual language is displayed on line, shape, bright and dark, and space. And the theory of art should cover the relative elements and principles of art. In this study, it seeks to investigate the visual language of the “Aku Budak Minang”. Based on the elements and principles of the formalist theory, it will look more details into every panel and each page in one scenario, and then make comparison of all scenarios so as to get comprehensive comprehension of the whole comic book.

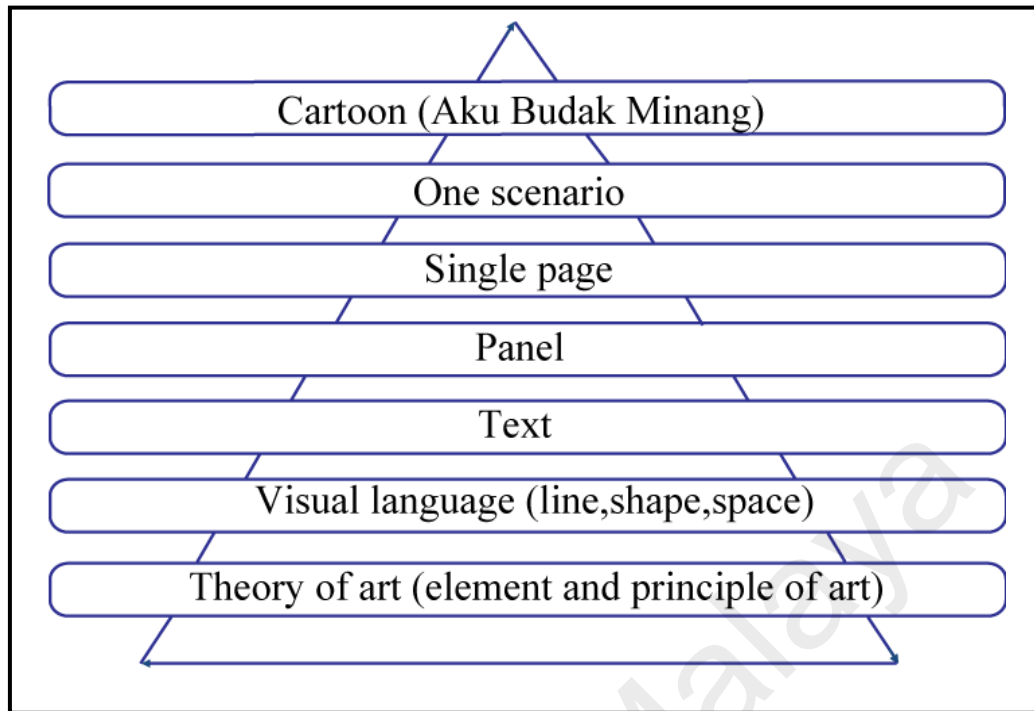


Figure1.1: Comic Hierarchy Pyramid

1.8 Limitations

The main challenging of this study is to get the effective primary data. As the research period is about ten years ago which is Ujang's creative time, therefore, the artistic works of Ujang are really hard to find and collect. It requires the researcher to go to Ujang's hometown to search for the relative drawings. A face-to-face interview with the cartoonist, Ujang is also necessary for the study. The limitation of this study is that all of the comic books of Ujang are produced in Malay language, which adds more difficulty for the readers whose linguistic stock is not Bahasa Melayu. And that is also the challenging for the researcher during the analysis section because the language barrier will impact on the accurate comprehension of the artistic work.

1.9 Definitions of Terms Used in the Study

Comic– Cartoon is an art form which is to use simple and exaggeration to pictures of life or current events. It usually aims to express ideas via images, often combined with text or visual information. (Nei XinRu, 2010: pp77-78)

Line– Line is one the main elements of drawing and painting. It is usually used for accurate creating of artworks in wide categories. Line can create value by being associated with color, texture and shape. (Ocvirk et al. (2002): pp70&pp79)

Shape– Refers to the area which is framed by lines with different brightness and color. It is able to be identified through visual sense. Artists can use a variety of shapes to create illusion in their artworks. (Ocvirk et al. (2002): P.91)

Space– Space is usually represented by length, width, height and size. Generally, it includes cosmic space, network space, thinking space, digital space, and physical space and so on. All these space are consisted of different lines. Line can create different shapes and the space exists within these shapes. For art of painting, all categories of space are the illusions that showing by artists. However, different artists have their own spatial perception and processing. Therefore, they have to seek out a consistent method to deal with space. (Ocvirk et al. (2002): P.179)

Page– A unit is usually only a long story or part of the story. More than two pages and pages, links, and form a continuous page.

Formalist Theory–Is the concept that a work's artistic value is entirely determined by its form—the way it is made, it's purely visual aspects, and its medium. Formalism emphasizes compositional elements and principles such as color, line, shape and texture rather than realism, context, and content.

Visual Language–Visual language is a form of communication that uses visual elements as opposed to formal written language to convey meaning or an idea. Art is an example of visual language. A painting or sculpture can convey ideas or evoke specific kinds of emotional responses.

1.10 Summary

This chapter describes the research objective, the research background, and the research question. It seeks to investigate the theme, culture, and drawing style in Ujang's work. Based on the theoretical framework, the study is aimed to analyze the characteristic of the main characters in “Aku Budak Minang” and. In the end, it summarized the potential problem and difficulty that might be faced and the limitation that needs to be noticed during the study period.

CHAPTER TWO

LITERATURE REVIEW

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CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

The literature will compose the base for the study of the definition of cartoon, the pragmatics in cartoon, and the semiotic domain in cartoon. The literature review structure is explained as follow: in figure 2.1

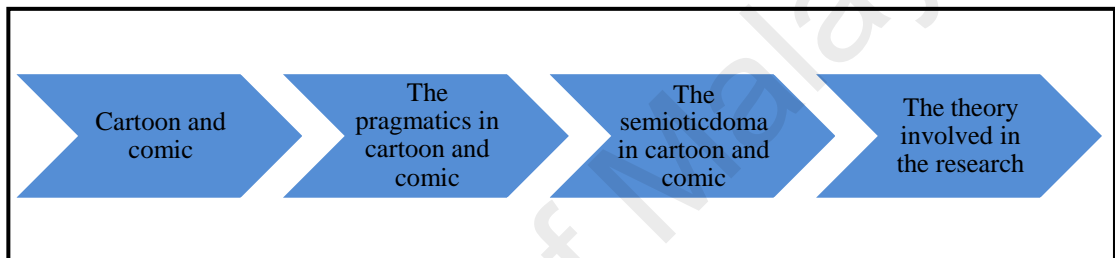


Figure2.1: Literature Review Structure

2.1 Cartoon and Comic

Not all comics are art. (Meskin, Aaron.2009:pp.219-139) Like film and photography, the medium can and often is used to make art, but it can also be used in non-artistic ways. Various examples of instructional comics plausibly fall outside the sphere of art.

Given the high status of literature in the culture and the aspirational nature of much of the contemporary discourse about comics, it is not surprising that a range of theorists have claimed that comics count as literature. The great comics artist Eisner (2008)

claims that “in every sense, this misnamed form of reading is entitled to be regarded as literature because the images are employed as language”. In *How to Read Superhero Comics and Why*, Klock (2002) writes that in works such as *Batman: The Dark Knight Returns* and *Watchmen* “the building density of tradition becomes anxiety, the superhero narrative becomes literature”. And Hatfield (2005) has recently suggested that “the graphic novel, in particular, has become comics” passport to recognition as a form of literature.

But there are dissenting views both within the comic’s community and outside of it. Some comics theorists and practitioners argue that it is a mistake to treat comics as literature. Wolk (2007) criticizes the idea that comics are literature in his recent popular book on the form, *Reading Comics: How Graphic Novels Work and What They Mean*: “They bear a strong resemblance to literature — they use words, they’re printed in books, they have narrative content — but they’re no more a literary form than movies or opera are literary forms.” And Moore and Burrows (2008), one of the most respected contemporary authors of mainstream comics, puts it this way in an essay on writing comics:

“With the best will in the world, if you try to describe the Dazzler graphic novel in the same terms as you describe Moby Dick then you’re simply asking for trouble. As opposed to films without movement or sound we get novels without scope, depth or purpose. That isn’t good enough either. . . . Rather than seizing upon the superficial similarities between comics and films or comics and books in the hope that some of the respectability of those media

will rub off upon us, wouldn't it be more constructive to focus our attention on us those ideas where comics are special and unique?"

Moreover, comics, certain comics at least, are commonly invoked by literary theorists and philosophers of literature precisely as examples of things which are similar to but not quite literature. So, for example, Eagleton (1996) states that "Superman comics and Mills and Boon novels are fictional but not generally regarded as literature, and certainly not as Literature." Similarly, John and Lopes (2004) suggest that "a comic book that is a work of fiction and has esthetic merit may be a work of art but not a work of literature". And in the introduction to their recent coedited anthology of works on the philosophy of literature, Davies and Matheson (2008: p.xii) write the following:

"To ask as to the nature of literature in the artistic sense is to ask what makes a piece of writing a literary artwork. What we are seeking is a principled distinction between novels, poems, and plays, for example, and science articles, biographies, essays, comics, and advertising material."

2.2 The Pragmatics in Cartoon

Cartoon is a narrative form that combines written text and pictorial elements. A cartoon consists of a series of interrelated picture and text combinations. Each single picture stands in direct relation to the preceding units; this sequential order constitutes a chain of reference. Comparable to other serial productions of mass media such as soap operas or book and film series, cartoons have a continuous cast of main characters. Among the great variety of narrative means of the cartoon, the most important feature is the interdependence of the illustrations and written text (Mey, 2006).



Figure 2.2: Aku Budak Minang, Ujang 1965, and Publication Date: 1994, in Malay Language

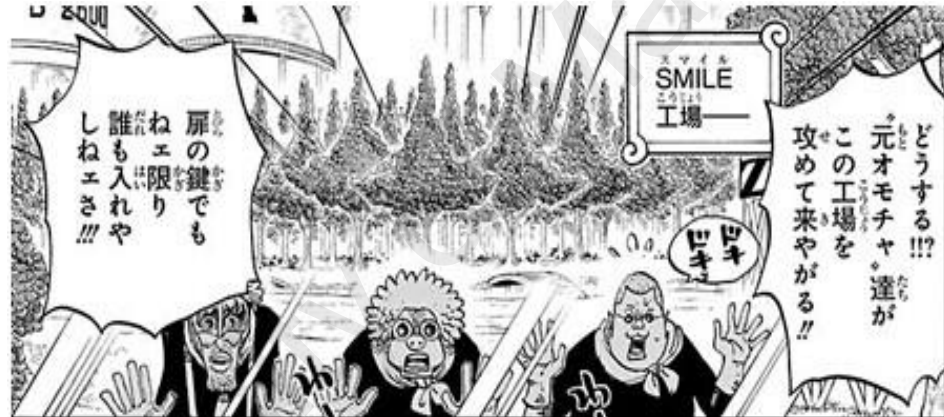


Figure 2.3: Eiichiro Oda 1997, Weekly<<Juvenile Jump>>, 34 Periodical

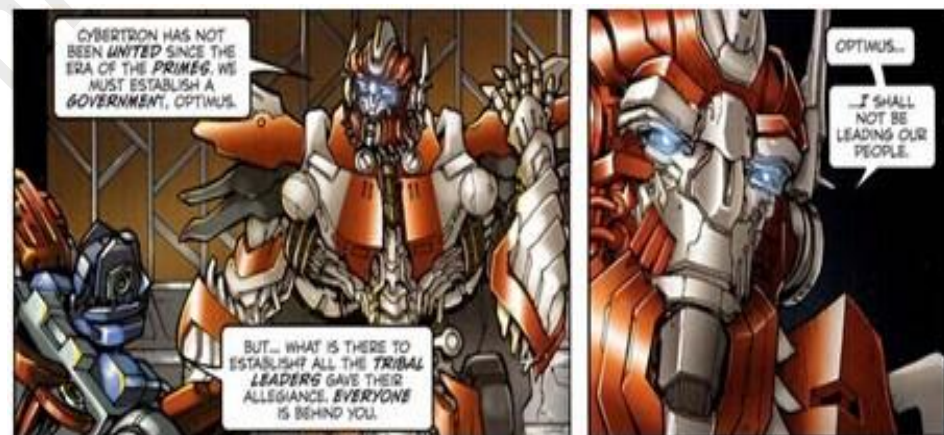


Figure 2.4: Transformers Simon Furman 1984



Figure 2.5: Batman, Bob Kane & Bill Finger<<Detective Comics>>1939, May, 27 Periodical

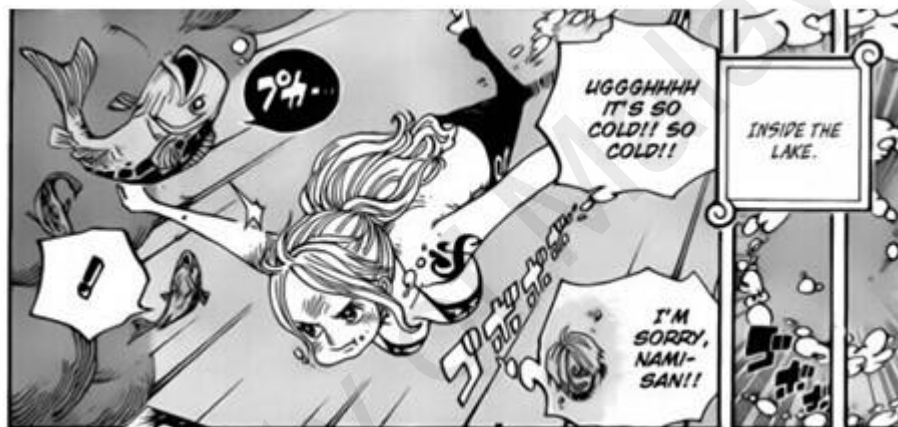


Figure 2.6: Eiichiro Oda 1997, Weekly<<Juvenile Jump>>, 34 Periodical

Normally, there are three main groups of written text in comics, which are text within a balloon, text within the panel, and text at the edge of, or between panels (caption texts). Written texts in cartoon not only transmit their message by the words themselves, but also through the typographical appearance of the lettering. One important feature of the balloon text is its size. Small letters in a relatively oversized balloon indicate a low voice or a whisper; big letters, almost bursting out of their balloon, indicate a loud voice or scream. The size of the lettering thus compensates for the absence of sound in the cartoon medium. Since cartoons cannot represent sound,

then they make it visible. This is achieved with the aid of sound-imitating or -describing words, also called onomatopoeia (Mey, 2006). Whenever the text is not confined to the balloon, there are even fewer limits on the imagination of the author as to their typography. Caption texts are explanatory texts located at the edge of the panel (or between panels), often in a small, square frame of their own. They comment on the progress of the story in the panel and give information that has not been conveyed by the panels. The function of the caption text is to link the panels, sum up or comment on the action, or provide any information the author wants to communicate to the reader.

Apart from the narrative means of structuring a story, cartoons dispose of a large variety of pictorial signs. These signs appear as illustrations of the action taking place in the panel, usually, they are used to show a protagonist's emotional state or his or her general condition. Such illustrations are often graphical translations of a figure of speech (Mey, 2006). Different from mostly figurative illustrations, cartoons have developed a specific graphic feature to show movement, which called speed lines. They refer to the slurring of vision to the eye when an object or person moves in fast motion.

2.3 The Semiotic Domain in Cartoon

In cartoons, meaning is produced either via two semiotic modes, the verbal and the visual, or solely via the visual mode. Hence, cartoons could be considered a specific kind of the semiotic domain (Tsakona, 2009). As defined by Gee (2003), a semiotic

domain is “any set of practices that recruits one or more modalities (e.g. oral or written language, images, equations, symbols, sounds, gestures, graphs, artifacts, etc.) to communicate distinctive types of meaning”.



Figure 2.7: Naruto, Masashi Kishimoto Does 1999 << Juvenile Jump>>, 43 No.



Figure 2.8: Eiichiro Oda 1997, Weekly<<Juvenile Jump>>, 34 Periodical



Figure2.9: Eiichiro Oda 1997, Weekly<<Juvenile Jump>>, 34 Periodical



Figure 2.10: Aku Budak Minang, Ujang 1965, and Publication Date: 1994, in Malay Language



Figure 2.11: Eiichiro Oda 1997, Weekly<<Juvenile Jump>>, 34 Periodical

According to the literature, the visual code and its interaction with the verbal one result in the non-linearity of cartoon messages, affecting thus the cognitive processing of cartoons (Samson & Hempelmann, 2006 as cited in Tsakona, 2009, p.1171) .Due to

their condensed form and to the interaction between language and image, cartoons are often considered to be direct and easy to process means of communicating a message and informing the public opinion. More specifically, it is often suggested in the relevant literature that, on the one hand, “readers might prefer image presentations of social issues as a fast and easy way to stay informed” (Giarelli, Ellen and Lorraine Tulman,2003:pp945-956) and, on the other hand, that a cartoon is “sometimes able to convey a complex message in a much more immediate and condensed fashion than language”(El Refaie, 2003:87; see also Templin, 1999:21; Edwards, 2001:2141; Plumb, 2004:432).

2.4 Supportive Theoretical Literature

In order to analyze the comic book “*Aku Budak Minang*”, according to the suggestion of Magnussen (2000), this study employed the semiotic structure of comic because the Peircean sign is one of the theories that can explain the act of communication in comic. Magnussen (2000) has highlighted that although the comic book is the largest sign, the panels within are not to express the sign individually but rather to be associated with each other. The interactions between panels create the overall sign and the continuation of the sign creates as hierarchy as well.

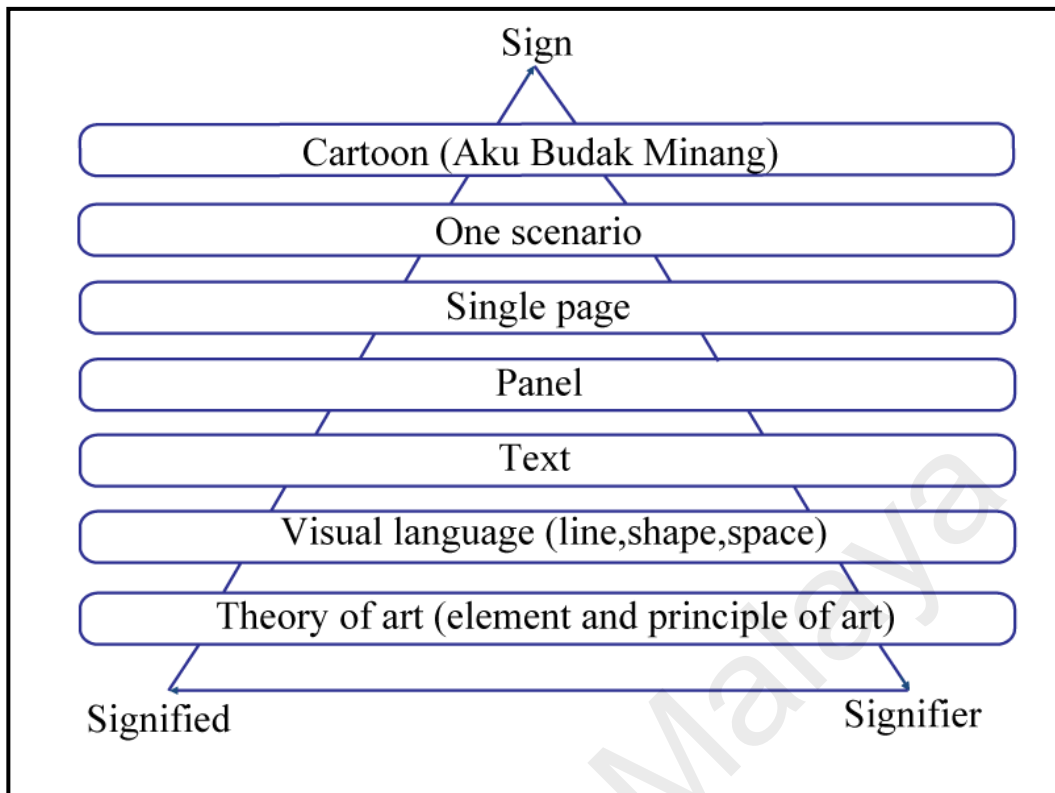


Figure 2.12: Comic Hierarchy Pyramid

For example, the sign of wind is made by the word “wind” (the signifier). And the concept or thing to which refer: the actual wind (the signified). The image (signifier) of parallel lines indicates direction and depending on which way it is pointing, wind (signified) where should to flutter. Sign can also be denotative or connotative (Magnussen, 2000). A denotative sign indicates that an image of a cat is referred to a cat. While for connotative sign, the cat might be symbol, loyal, or brave.

2.4.1 The Definition of Cartoon

The term “cartoon” is originally used to describe a full-size preliminary drawing of a painting or tapestry. It has been used to denote a humorous or satirical illustration

published in newspapers and magazines since the mid-19th century. In general, cartoons focus on personalities, topical social problems, events and social trends. It is aimed to make the comment on such matters. A well-crafted cartoon can extract complex problems into a form that a wider spectator can access(Kleeman, 2006).

The communicative power of cartoons makes it possible to express events, social trends, and complex problems in an accessible way which is simplified. It usually achieves this by using the devices of caricature, analogy and ludicrous juxtaposition which can improve the public opinion of contemporary issues. However, a lot of the artistic works created by cartoonists are humorous, which add quite a limited edge. They may, for example, deride public characters by exposing the eccentricities, idiosyncrasies and vanities(Kleeman, 2006).

Significantly, the cartoon is trying to cause a response from the observer and susceptible to his or her specific course of action or way of thinking (Colonial Williamsburg Foundation, 2001:3).Like caricatures, which are the only meaningful to those familiar with the person portrayed, cartoon only has means for people who are familiar with the cartoonist's theme. It also seems to be reasonably concluded that, the perception of people from any cartoon would be based on his or her own social and political experience and cultural background staining.

Although it is sometimes difficult to differentiate cartoons by genre, there are four major categories can be identified. These are the editorial (or political) cartoon; the caricature; the gag (or pocket) cartoon; and the comic strip (Kleeman, 2006). Editorial cartoons serve as a running commentary on social change. It is aimed to provoke a reassessment of existing social attitudes and values. In general, editorial cartoons highlight and comment on what cartoonists believe to be the significant news of the day. It seeks to impact the reader to adopt a particular point of view and predispose him or her to a particular course of action. Caricatures are artworks that exaggerate or distort the features and characteristics of a person or a group of persons to create a readily identifiable visual likeness. Pocket cartoons generally take the form of a relatively small drawing accompanying a specific article or report. Cartoons that incorporate a series of separate pictures to illustrate a story are known as comic strips. Based on the special features of Ujang's artworks, the *Aku Budak Minang* Series which is investigated by this research should belong to social issue cartoon and Minang traditional culture.

2.4.2 Cartoon Genres and Themes

Comic books have many genres and themes: Humor, for example, Slice of Life, American, the Action, War, and Historical Fiction, the Action and Adventure, Science Fiction, Fantasy, and Legends and so on. The themes and genres of cartoon are very different. The titles of cartoon cover a wide variety; it can be academic achievements, athletic ambition, epic love, romance, and bullying, epic love and so on. These kinds of

them are familiar with the readers across the world. For instance, the romance always describes a romantic relationship between characters; the conspiracy prefers to involve the evil deed; the science fiction is designed to show the science and technology in the future, the detective is the professional people who can crack the criminal case. According to Craig (2000) documents, there is also a range of genres in the title for cartoon genres.

Although it is very difficult to distinguish cartoons by genre, there are four categories of cartoon can be identified from the literature. These are the editorial (or political) cartoon; the caricature; the gag (or pocket) cartoon; and the comic strip. Editorial cartoons are normally found on a newspaper's editorial page and generally focus on the day's big story— a specific public issue, personality, event or trend. Gag cartoons and caricatures, on the other hand, are found throughout a newspaper or magazine and are used to illustrate prominent stories. Comic strips are generally located together in a dedicated section of a newspaper and appear on a regular basis.

Political cartoons highlight and comment on what cartoonists believe to be the significant news of the day, with the aim of influencing the reader to adopt a particular point of view and predispose him or her to a particular course of action. It can be quite diverse but most employ symbolism or visual metaphors and caricatures to explain complex political and social issues in a humorous or satirical manner(Kleeman, 2006).

Different from political cartoons, caricature, is a portrayal of personality without fixed rules. Caricatures are exaggerative and must be personal and particular. Therefore, it represents a form of portraiture whereas cartoons focus on communicating social or political opinion.

Gag (or pocket) cartoons generally take the form of a relatively small drawing accompanying a specific article or report. Peter Arno of the *New Yorker* is generally considered the originator of this particular form of cartooning. Comics always explain a story by combining several individual images these may be for mere enjoyment or they may have a role similar to political and editorial cartoons. (Kleeman, 2006)

2.4.3 Visual Language in Cartoon

Comics, under the umbrella of sequential art, constitute their own special medium with their own vocabulary, conventions, and use of symbols. A visual language is a system of communication using visual elements. Visual language can be used in both comics and cartoon. By utilizing the unique form of visual language, artists are easy to express the significance of stories in cartoons. The application of the visual language symbols in cartoons profoundly affects the expression of the thought in Comics. On the basis of tradition, digital and multimedia contribute to diversification of visual language symbols in cartoons. By the help of visual language symbols, the readers can get more complete information via the visual-sound perception. (Gu Chen, 2010:158)

Cartoon is the interaction and combination of art and science. It is a kind of visual arts that can represent motion illusion. By establishing a fictional world, cartoon reflects the life in reality. It is a perfect medium that created to indicate a person's inward world. Serving as symbols of visual language, cartoon should be an information media and a carrier of social culture. In the process of the creation of the animation, artists play an important role in translation. They can translate the diversified information and sense judgment into various visual elements quickly and accurately. (Gu Chen, 2010:159)

Visual language usually expresses information through symbols. In order to accurately and effectively convey the information to the readers, artists need to create visual language and translate them into symbolic elements which can be finally applied into the artwork. According to this method, artists can represent their design concept and artistic ideas. On the other hand, the autobiographical influence of the readers can help them to better understand the symbolic elements in the artworks. Eventually, the comprehension about thoughts and feelings of the artworks makes the readers resonate with the artists. (Gu Chen, 2010:159)

As Eisner (2008) states that Panel is the basic unit of the comic book used to describe the story through the experience of the reader's world. But just as the word can be broken down into letters, so too can the panel be broken down into individual elements. McCloud (1993) called these elements "icons". The "icon," in his sense,

refers to any image which can be used to represent a person, place, thing, or idea. He divides the icons into three categories: Practical, Symbolic, and Pictorial. Icons can be decomposed into smaller elements, such as: point, line, surface, and shape. The elements in cartoons are composed by these small icons. Although these components can only convey meaning, however, they have their own expressive force. (LaPlante, 2008: 10)

Line, shape, form, space and other visual elements can be applied into word balloons, panels, as well as the font in cartoons. The different size and shape of the panel will bring the readers with quite different imagination. In addition, the different shape of word balloons can make readers have various feelings, which makes the readers understand about the sentiment of the characters in cartoons. (LaPlante, 2008:11)

Comic defines the composition of each panel through interactive elements. Shapes, lines, space and other relative elements can be used to express the emotion of characters, however, this kind of expression will lack of visual grammar. If a signal panel can be comprehended as a word, or a series of panels can act together as a variety of icons, then the partition of time and space will be easily got by the readers. According to this technique, the comic can simulate the movement and time across panels, so as to establish a complete story for better description and expression. (LaPlante, 2008:pp12-13)

2.4.4 Theory of Art

The primary theory used in the framework of this study is the formalism theory. In visual art, formalism is a concept that posits that everything necessary to comprehending a work of art is contained within the work of art. The context for the work, including the reason for its creation, the historical background, and the life of the artist, is considered to be of secondary importance. Formalism is considered to be an approach to understanding art.

The concept of formalism can be traced as far back as Plato, who argued that 'eidos' (or shape) of a thing included our perceptions of the thing, as well as those sensory aspects of a thing which the human mind can take in. Plato argued that eidos included elements of representation and imitation, since the thing itself could not be replicated. Subsequently, Plato believed that eidos inherently was deceptive. Some art critics argue for a return to the Platonic definition for Form as a collection of elements which falsely represent the thing itself and which are mediated by art and mental processes. A second view argues that representational elements must be somewhat intelligible, but must still aim to capture the object's 'Form'. A third view argues for a dialed-discursive ontological knowledge. Instead, structuralisms focused on how the creation of art communicates the idea behind the art. (Bell, 1972)

Whereas formalists manipulated elements within a medium, structuralisms purposely mixed media and included context as an element of the artistic work. And the formalism's focus was the esthetic experience, structuralisms played down response in favor of communication. Structuralism's focus on the 'grammar' of art reaches as far back as the work of Marcel Duchamp. In many ways, structuralism draws on the tools of formalism without adopting the theory behind them. By the 1930s and 1940s, structuralisms' reasoned that the mental processes and social preconceptions an individual brings to art are more important than the essential, or 'ideal', nature of the thing. Knowledge is created only through socialization and thought, they said, and a thing can only be known as it is filtered through these mental processes. Soon, the word 'form' was used interchangeably with the word 'structure'. Formalism was originally the name of a Russian art and literary movement before the First World War. And then it became used by the Bolsheviks (Soviets) for any kind of art that was for its own sake. It became a dirty word like "art for art's sake," which is a valid notion.

In the formalism theory that a work's artistic value is entirely determined by its form, the way it is made, it's purely visual aspects and its medium.(Bell,1972)

Formalism emphasizes compositional elements and principles such as (color, line, shape, and texture) rather than realism, context, and content. And the elements of art that this study chose to analyze the "*Aku Budak Minang*" are line, shape, form, texture, and space. (Ocvirk et al.2002)

University of Malaya

CHAPTER THREE

RESEARCH METHODOLOGY

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3.0 Introduction

This chapter introduces the methodology that used in this study. In reviewing of the relative literature, the research methodology that used in the prior studies on comic topics is usually combining the quantitative analysis with qualitative analysis. This research will use the case study as the strategic qualitative research methodology to investigate the individual subject in-depth. And it will concentrate on the investigation of the particularity and complexity of Malaysian cartoonist, Ujang. Meanwhile, the quantitative analysis is used to help sole the research questions. It focuses on the data getting from six Malaysia comic books so as to make the comparison among them and to find out the difference between Ujang's works from those of other Malaysia cartoonists. In the end, the report for a face-to-face interview of Ujang will be utilized to support researcher results from both quantitative and qualitative analysis.

3.1 Definition of the Case Study

Robert Stake (1995:473) classified cases into three categories: (1) intrinsic, (2) instrumental, and (3) collective. An intrinsic case study is the study of a case where the case itself is of primary interest in the exploration. The exploration is driven by a desire to know more about the uniqueness of the case rather than to build theory or how the case represents other cases. However, an

instrumental case study is the study of a case to provide insight into a particular issue, redraw generalizations, or build theory. Collective case study involves more than one case, which may or may not be physically collocated with other cases. The term collective case study is sometimes referred to as Multisite case study or Multisite study. According to the objective of this research, intrinsic case study is considered to be the most appropriate research method for our target.

Rather than using samples and following a rigid protocol (strict set of rules) to examine limited number of variables, case study methods involve an in-depth, longitudinal (over a long period of time) examination of a single instance or event: a case. They provide a systematic way of looking at events, collecting data, analyzing information, and reporting the results. As a result, the researcher may gain a sharpened understanding of why the instance happened as it did, and what might become important to look at more extensively in future research. Case studies lend themselves to both generating and testing hypotheses.

Another suggestion is that case study should be defined as a research strategy, an empirical inquiry that investigates a phenomenon within its real-life context. Case study research means single and multiple case studies, can

include quantitative evidence, relies on multiple sources of evidence and benefits from the prior development of theoretical propositions. Case studies should not be confused with qualitative research and they can be based on any mix of quantitative and qualitative evidence. Single-subject research provides the statistical framework for making inferences from quantitative case-study data. This is also supported and well-formulated in (Lamnek, 2005: 236): "The case study is a research approach, situated between concrete data taking techniques and methodological paradigms."

3.2 The Sampling

For this research, researcher use both qualitative and quantitative methods. For qualitative method, this research will study about Malaysia cartoons, especially for Aku Budak Minang, ACA, Mahathir Mohamad, Tunku Abdul Rahman Putra Al-Haj, Kampung Boy, and Town Boy. Our main research is focusing on Aku Budak Minang and ACA. In this research, this research will study the style, theme and visual language in the selected cartoons. These data will be analyzed to support and strength the findings of the quantitative research. For quantitative research, this research will use the probabilistic sampling that involves randomly choosing individuals based on systematic procedures. As there are totally 24,647 students in University Malaya for the current situation, which consists of 11,944 undergraduate students, 6,161 master students, and 6,542 PhD students. Therefore, our sample size is determined to be 379 to fulfill the

statistical requirements. Figure 3.1 below is the table of sample size determination of Krejcie and Morgan (1970).

Populasi	Sampel	Populasi	Sampel	Populasi	Sampel	Populasi	Sampel
10	10	150	108	460	210	2,200	327
15	14	160	113	480	214	2,400	331
20	19	170	118	500	217	2,600	335
25	24	180	123	550	226	2,800	338
30	28	190	127	600	234	3,000	341
35	32	200	132	650	242	3,500	346
40	36	210	136	700	248	4,000	351
45	40	220	140	750	254	4,500	354
50	44	230	144	800	260	5,000	357
55	48	240	148	850	265	6,000	361
60	52	250	152	900	269	7,000	364
65	56	260	155	950	274	8,000	367
70	59	270	159	1,000	278	9,000	368
75	63	280	162	1,100	285	10,000	370
80	66	290	165	1,200	291	15,000	375
85	70	300	169	1,300	297	20,000	377
90	73	320	175	1,400	302	30,000	379
95	76	340	181	1,500	306	40,000	380
100	80	360	186	1,600	310	50,000	381
110	86	380	191	1,700	313	75,000	384
120	92	400	196	1,800	317	100,00	384
130	97	420	201	1,900	320		
140	103	440	205	2,000	322		

Figure3.1: Sample Size of Specification Table by Krejcie Dan Morgan (1970)

3.3 Research Site

In this research, the site is the places which Ujang wrote his autobiographical novels, GILA-GILA. A little village in Kampung Juaseh, Kuala Pilah, Negeri Sembilan is the cities of Malaysia where the artist grew up and faced the multiracial and multicultural issues for the first time.

3.4 The Instruments

In order to collect the reliable and valid data for this research, the study chose to do questionnaire survey as well as to do the interview of Ujang. It can compensate for the insufficient effectiveness of the secondary data that collects from the comic books. More details about the documents, the questionnaires, and the interviews are explicated as following.

3.4.1 Documents

Ibrahim Anon, with the pen name of Ujang, is considered to be one of the most popular cartoonists in Malaysia. His artworks produced significant impacts on both readers and contemporary cartoons in Malaysia. Raised as a Minang boy, the hometown where Ujang was born is a well-known state for its historical background as it was once ruled by the Minangkabau people from Sumatera Indonesia since 14th century. Therefore, the inherited cultural belief is always presented in the artworks and makes Ujang special and different from other cartoonists in Malaysia.

Based on Ujang's comment, most comic artists in Malaysia prefer to imitate the drawing styles that are prevalent in Japan, Hong Kong, Korea, and America. And that makes him feel very helpless and perplexed. Ujang first made his name in "Gila-Gila magazine"(1991). At that time, his cartoons seemed to be not mature enough. However, Ujang managed to convince the publisher that his work would be accepted once by the reader. He proved that the characters he created are determined through observation of

the world around him. With the help of the coordination between language elements and visual elements that used in the comics, Ujang can communicate with the reader to the soul through his artistic works. While this study chose “Aku Budak Minang” and “ACA” from Ujang, “Mahathir Mohamad” and “Tunku Abdul Rahman Putra Al-Haj” from E.Y, “The Kampung Boy” and “Town Boy” to make comparison between Ujang and other two local famous cartoon artists so as to better understand the extraordinary connotation with the Ujang’s work.



Figure 3.2: Selected Cartoon Cover

3.4.1.1 Aku Budak Minang

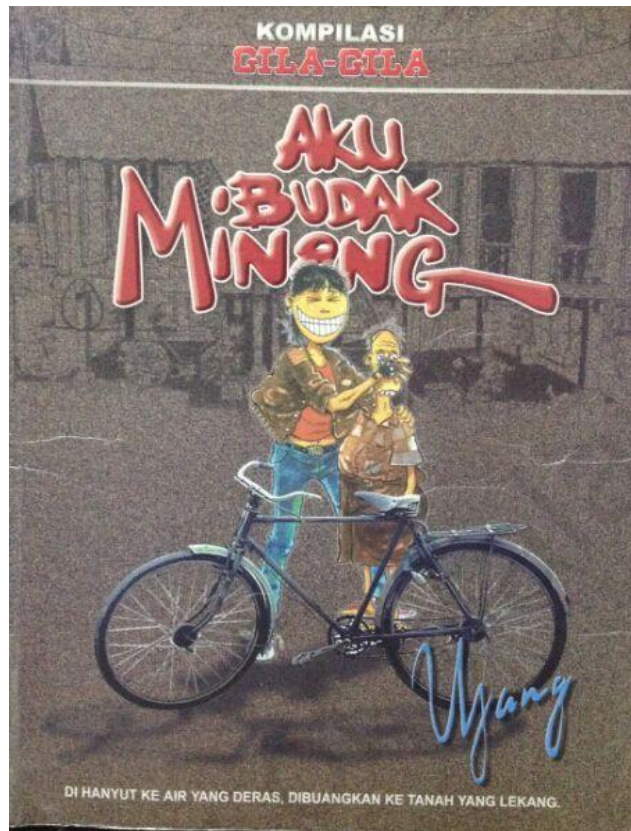


Figure3.3: Aku Budak Minang

Publication date: 1994, in Malay language.

Synopsis: “Aku Budak Minang” is the compilation of the series from a local magazine, ‘Gila-Gila’, written by a local cartoonist, Ujang. Ujang, or his real name Ibrahim Anon is one of the most popular cartoonist in Malaysia in the era of 80’s and 90’s and has tremendous influence in Malaysian contemporary cartoons until now. ‘Aku Budak Minang’ is a life story of a boy raised in the family of Minang. This story is more about his personal life of how he was raised in a very emotional life and experience that indirectly open his eyes to appreciate more about his life as a Minang boy. The story was actually about the cartoonist himself as Ujang in the story, and most of the

characters exist in his real life. He shows his passion into the world of cartoons since he was in the primary school and this derived him to be one of the well-known cartoonists in Malaysia as he fully gives his soul into this kind of art. (Ujang, 1994:2)

3.4.1.2 ACA

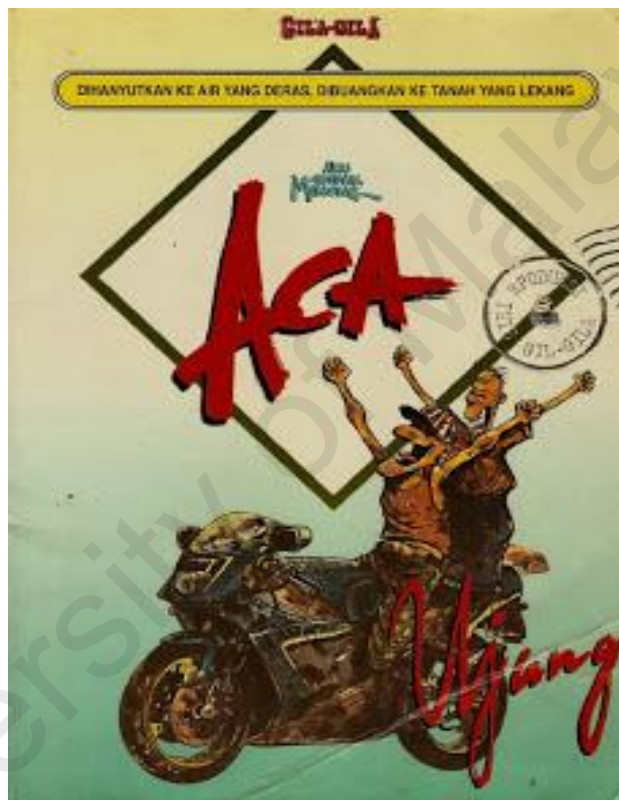


Figure3.4: ACA

Publication date: January 1991, in Malay language.

Synopsis: “ACA” is the compilation of the series from a local magazine, ‘Gila-Gila’, written by a local cartoonist, Ujang. Ujang, or his real name Ibrahim Anon is one of the most popular cartoonist in Malaysia in the era of 80’s and 90’s and has tremendous influence in Malaysian contemporary cartoons until now. The story is

talking about Ujang's experience during the work as a security for the park. As he made the car dirty by accident, Ujang was maltreated by the owner. Though the owner treaded him very bad, Ujang never blame and hate for that. He makes his experience into comic and tries to encourage the people who might have the same experience with him. This book reflects the confliction between individual and the society. (Ujang, 1991:3)

3.4.1.3 Mahathir Mohamad: An Illustrated Biography

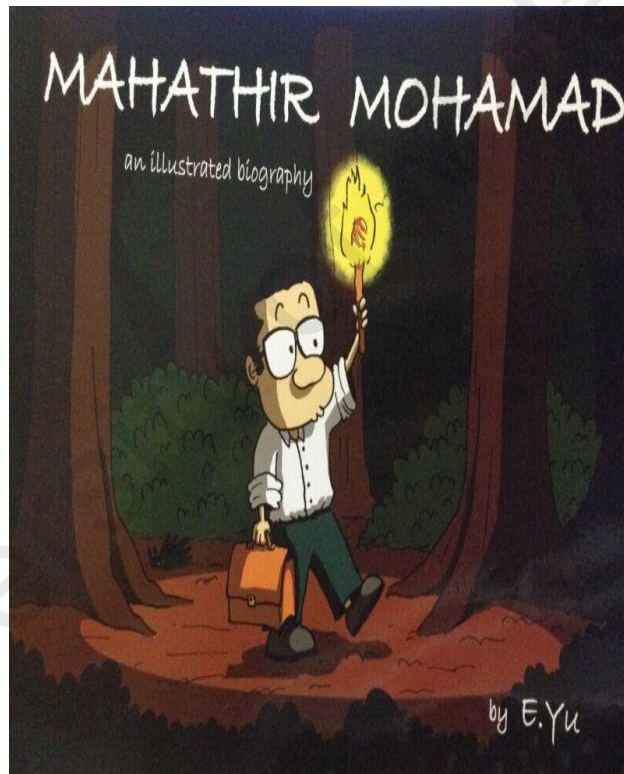


Figure3.5: Mahathir Mohamad

Publication date: August 2008, in both English and Malay language.

Synopsis: Eugene Yu has created a comic strip chronicling the life of Dr. Mahathir Mohamad at the time he was born till his retirement as the fourth Prime Minister. Everyone in Malaysia knows that Dr. Mahathir was the Prime Minister of

Malaysia, but that's about it. So, to know more about Dr. Mahathir, E. Yu started reading all the books on Dr. Mahathir that he could find in the market, and then summarized them into story and shown the story in form of comic. The book will attract readers, especially younger readers, to know more about Prime Minister Dr. Mahathir Mohamad and perhaps they would admire, respect and love him.(E.Yu,2008:3)

3.4.1.4 Tunku Abdul Rahman Putra Al-Haj: His Life Journey Leading to the Declaration of Independence (1903 - 1957)



Figure3.6: Tunku Abdul Rahman Putra Al-Haj

Publication date: June2009, in both English and Malay language.

Synopsis: It is an illustrated biography of the life of the Malaysia's first Prime Minister, Tunku Abdul Rahman Putra Al-Haj, from his childhood until the day he obtained independence for Malaysia. Filled with humorous anecdotes and hilarious

dialogue, E. Yu has brought to life the events that charted the course of Malaysian history as well as the warmer, hidden side of Tunku Abdul Rahman's family life, showing the reluctant politician's personal as well as political struggles. This book will not only entertain but also educate and enlighten Malaysians about some lesser-known incidents in the journey towards the forming of Malaysia that would not have been possible without the tireless efforts of Tunku Abdul Rahman and his friends and compatriots.(E.Yu,2008:2)

3.4.1.5 Kampung Boy

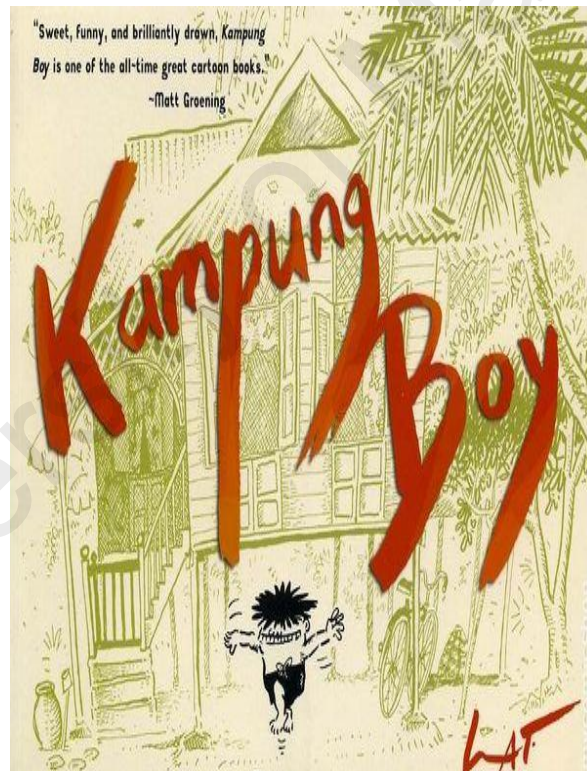


Figure3.7: Kampung Boy

Publication date: 1979, in both English and Malay language.

Synopsis: The Kampung Boy is a graphic novel by Lat about a young boy's experience growing up in rural Perak in the 1950s. The book is an autobiographical

account of the artist's life, telling of his adventures in the jungles and tin mines, his circumcision, family, and school life. It is also the basis for the eponymous animated series broadcast in 1999. *Kampung Boy* begins like a traditional autobiography: Lat is born on the first page. The rest of the book chronicles his life in a very rural village or Kampung, up to about the age of ten, when he is sent off to a boarding school in the town of Ipoh. The details of his life are exotic, but the rhythms of rural life, and of boyhood, are very familiar and well captured. Lat may be a Muslim boy on the other side of the world, in a region that farms rubber and mines tin, but the life of a boy in a village, falling asleep during lessons in a small school and swimming with his friends in the river, is not all that different from Mark Twain's childhood. (Lat, 1979)

3.4.1.6 Town Boy

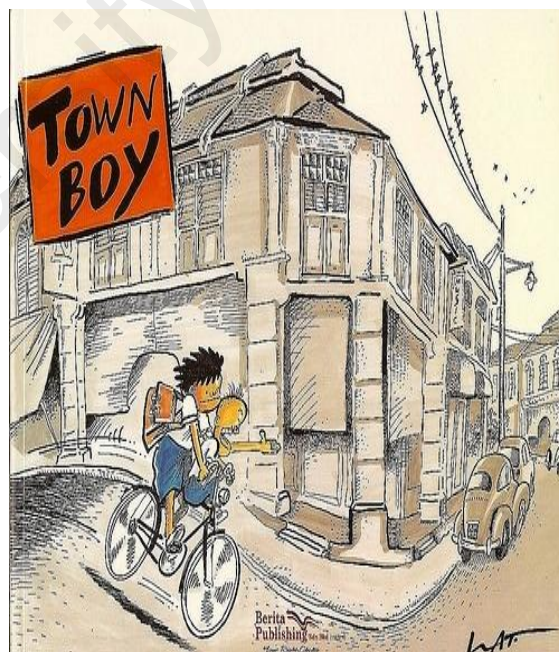


Figure3.8: Town Boy

Publication date: 1980, in both English and Malay language.

Synopsis: Malaysian teenager Mat (Lat's name in the book) makes a life-changing move from the quiet Kampung where he was born in Ipoh, the rapidly industrializing nearby town. Living far from his rural roots at a boarding school, he discovers bustling streets, modern music, heady literature, budding romance, and through it all his growing passion for art. The companion novel to the critically acclaimed "Kampung Boy", "Town Boy" offers more of Lat's delicious storytelling and enchanting pen-and-ink artwork. At once exotic and familiar, his cartoon world builds a bridge for readers into another world, another culture, and another time. (Lat, 1980)

3.4.2 Questionnaires

In this research, questionnaires are used to explore the reader's perception of Ujang's comics. At the same time, it can benefit the research accurately and directly understand the reader's feelings for further analysis. The data provided by the questionnaire survey described and measured the comic readers on how cartoon and comic influences them in the real life, and on what are the feelings of the reader that getting from Ujang's comic. By studying the questionnaires, it can explore whether Malaysia cartoonist Ujang's comics, with the carton book of Aku Budak Minang, can successfully communicate the Malaysia Minang culture with the readers through the visual language.

3.4.2.1 Respondent

For the respondents in the questionnaire survey, 41.2% of them are male and the other 58.8% are female. All of the respondents are students in the University of Malaya, and most of them (69.1%) are at the age during 21 to 30. Among the 379 respondents, 45.1% of them are postgraduate students, 44.3% of them have got the degree, and only 10.6% of them are on the status of higher secondary school. In this questionnaire survey, people comes from Malaysia (local Malaysian) covers 54.1%, the other 45.9% respondents are coming from 16 different countries.

3.4.2.2 Procedure

This research randomly delivers the hard copy questionnaires to the students in the library of the University of Malaya. The respondents are chosen through randomization and with no bias. After collecting the feedback from the selected students, the researcher translates the results into statistical data and process the data with statistical software like SPSS. The researcher also did the interview to the cartoonist Ujang to get some primary data about the Aku Budak Minang. In this study, the researcher tries to deal with the research questions through cooperation with both data from questionnaires and interview.

3.4.2.3 Questionnaire

The questionnaire in this study is consisted of 20 questions. It is divided into two parts which explore the interaction experience of the participants with cartoon and comic and their overall perception of cartoon and comic during readings. The language used in the questionnaire is English. The interaction experience in cartoon and comic is to explore the relevance of participants and cartoon and comic.

For the perception in cartoon and comic, each question is accompanied by relevant scenes of “Aku Budak Minang”. As this research seeks to measure the level of reader’s reception during the reading process of cartoon and comic, therefore, here using a five points Likert scales for evaluating the questions in the questionnaire. All Likert scales used in the questionnaire utilized 1 from Not at All to 5 with Very Much. By enlarging the scope of the participants, the questionnaire is produced in English language.

Table 3.1: Questionnaire Protocol

Main Points	Questionnaire
Demographic	Your Gender: Female / Male Your age: ≤ 20 , 21-30, 31-40, 41-50, ≥ 51 Nationality Level of academic achievement: Higher Secondary School / Degree/ Post graduate
Interaction with cartoon and comic. <i>Assessed through a close - end questionnaire (Yes / No)</i>	In your opinion, does reading cartoon can change one’s perception towards life? Have you ever been moved to tears by reading cartoons or comics? Have your personal life been influenced by

	<p>cartoons or comics (your style, dressing, room, accessories)?</p> <p>Have you ever read cartoons or comics of Malaysia?</p> <p>(* If yes, do the Malaysia cartoons or comics benefit you with better understanding of the culture of Malaysia?</p>
<p>Perception in Aku Budak Minang Assessed through Likert Scale Comic scene from Aku Budak Minang</p>	<p>By looking for a scene of the above, Do these scenes reflex the same experiences and emotions of your own?</p> <p>With reference to the scenes showed at the above, would you associate yourself being in the same situation?</p> <p>By looking at a scene such as described above, can you feel like you are being in the same location as the characters?</p> <p>By looking at a scene such as described above, would you feel like being part of the scene?</p> <p>By looking at the face expression drawn by the artist, would you understand the feelings from the scenes?</p> <p>Do you find a particular scene depict in the Aku Budak Minang somehow connected to your everyday life?</p>
<p>Assessed through Likert Scale (1-5).</p>	<p>From the picture above, did you like the comic you read?</p> <p>Did you feel that you are being part of the story?</p> <p>Did you feel the same emotional showed feeling felt by the characters in the story?</p> <p>Do you feel the story from the cartoon that you have just read provide inspiration / passion in your daily life?</p> <p>Do you feel motivated by what happened to the main characters in the story in this comic?</p>

	<p>Do you find the story in any of the above is that you just read related to your personal experience?</p> <p>Are other details displayed in the comic (such as clothing, accessories, or background)?</p> <p>Helps you to identify the locations of the happenings?</p>
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Table 3.2: Interview Protocol

Main Points	Questionnaire
<p>Interaction with cartoon and comic. <i>Assessed through a close - end questionnaire (Yes / No)</i></p>	<p>The questions of the interview (for Artist)</p> <p>1: Do you plan to influence the readers' view of life when you design your comics?</p> <p>2: Do you want to touch the reader's heart when reading the theme and story of your comics?</p> <p>3: Do you think the readers will change their daily habits because of your comics? In other words, do you think it is possible that the comic can influence people's lifestyle, such as dressing style, room layout?</p> <p>4: Do you think Malaysian comic can help people, especially foreigners, to better understand about the culture in Malaysia?</p> <p>5: Do you want to make the readers get the same feeling and experience with the characters according to the plots in your comics?</p> <p>6: When you create Aku Budak Minang comics, do you expect the reader have the same experience and feelings?</p> <p>7: Do you wish your readers can become part of the roles in your comics?</p> <p>8: When you design the cartoon scene , do you expect the reader have Immersive feeling?</p>

Short answer questions (9-14).

9: Do you think the application of visual elements in the cartoon plays an important role? What areas do visual elements mainly manifested in Aku Budak Minang?

10: In the creation of Aku Budak Minang, how do you use the visual elements (point, line, space, and the visual symbol)?

11: Whether the Malaysian culture affected your cartoon style, the image of the characters, and features? Do you think the Malaysian culture can affect your cartoon theme?

12: How do you use the visual elements in your drawing style? How do you use of point, line, and face to paint creation?

13: How do you create the character in Aku Budak Minang? What are the main features (external appearance and internal disposition)?

14: What are the impacts do you want the readers to get when they complete reading your comics? (Such as: what kind of change or influence on internal spirit, External: lifestyle, etc.)

3.4.2.4 Additional Survey

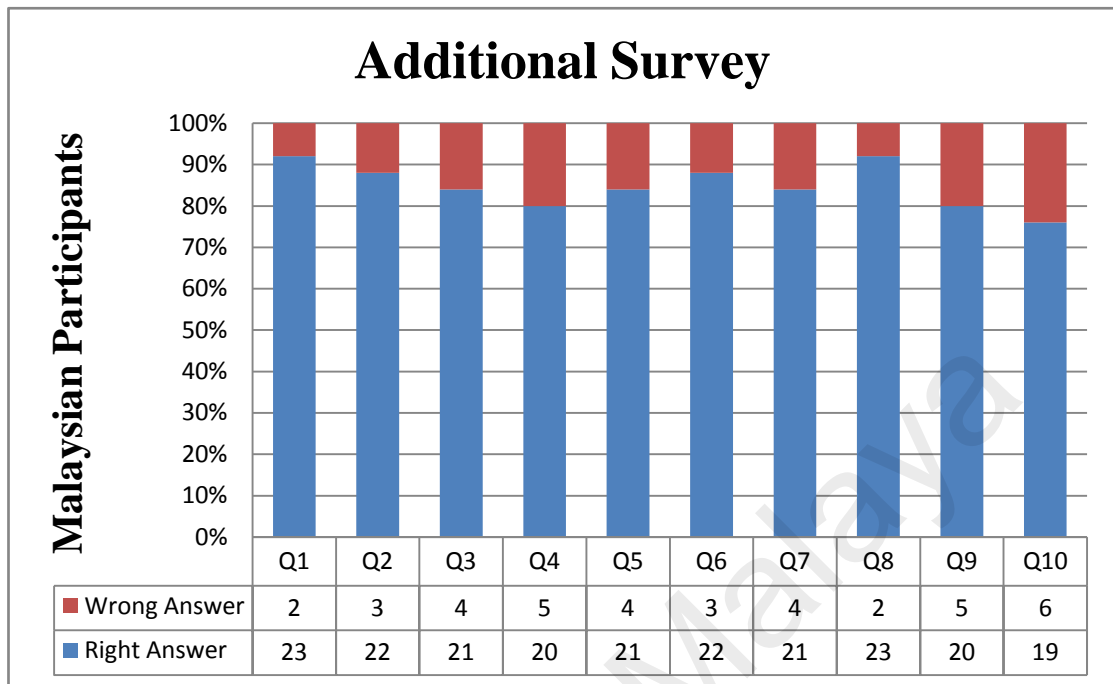


Figure3.9: Additional Survey: Malaysian Participants

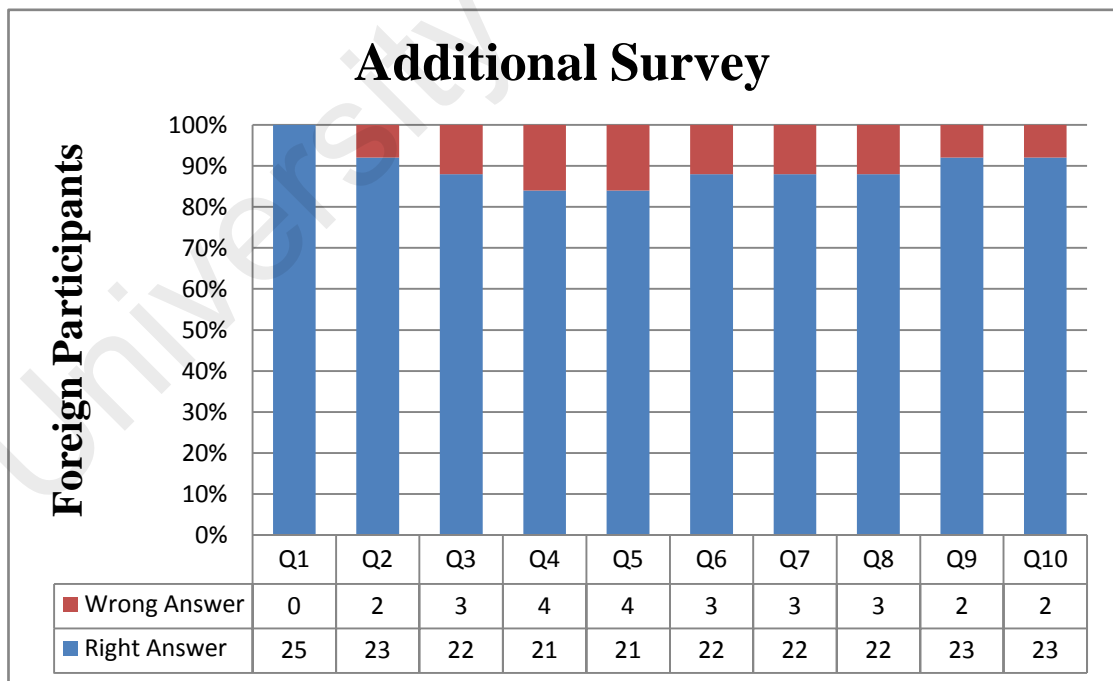


Figure4.0: Additional Survey: Foreign Participants

In order to prove that the questionnaire survey in the research is feasible, which means the respondents can understand the cartoon stories in the absence of text dialogue, therefore the researcher made a pilot study of 10 relevant questions for another 50 independent participants. For those participants, half of them (25 participants) are Malaysians and half of them (25 participants) are foreigners. The results of the pilot study indicated that both Malaysian and foreign readers can understand about the comics even if there is no text dialogue or they do not understand about the text dialogue.

Through the results of the 10 questions in the pilot study, it can roughly calculate about the accuracy of the participant's performance from the following formula:

$$\left[\sum_{i=1}^n (X_i \div 25) \right] \div n$$

Where n equals to 10 because there is totally 10 questions in the pilot study, and X_i is the number of the participants who get the right answer for the selected question i. In average 84.8% of Malaysians can get the right information from the pictures they observed (as shown in figure 3.9), for foreigners 89.6% of them can truly comprehensive about stories without the help of the text dialogue (as shown in figure 4.0). As most of the participants can choose the right answer from the description of the selected pictures, therefore it can prove that the respondents of the questionnaire survey in this research can understand about the content of the survey and make the real corresponding choice even if they cannot comprehensive about the text dialogue in the comics and cartoons.

3.4.2.5 Summary

The tables behind describe the replying condition of the respondents in our questionnaire survey. The relative respondents are 379 students of the University of Malaya that coming from 17 different countries. There are 22 questions in the questionnaire survey and it can be divided into three parts. The first part covers the question from 1 to 9, which is aimed to get more information about the respondents and their opinions about comics and cartoons. The second part involves the question from 10 to 15 that specifically focuses on Ujang's comic book *Aku Budak Minang*. It is used to test the reader's feeling about the story and the impacts of the book to their real life. The last part includes the question from 16 to 22, which compare the reader's experience in reading *Aku Budak Minang* and 5 other comic books that written by Ujang, E. Yu, and Lat. The results of these three parts can help us better ascertain the interactions between comics and readers, and between cartoonists and readers. More details about the results and analysis will be provided in chapter 4.

Table 3.3: Report For The First Part Of The Questionnaire

	No1	No2	No3	No4	No5	No6	No7	No8	No9
N Valid	379	379	379	379	379	379	379	379	379
Missing	0	0	0	0	0	0	0	0	0
Mean	1.41	2.02	8.93	2.35	1.17	1.43	1.47	1.53	.56
Median	1.00	2.00	11.00	2.00	1.00	1.00	1.00	2.00	0.00
Std. Deviation	.493	.652	3.542	.662	.375	.495	.500	.500	.649
Variance	.243	.426	12.543	.438	.141	.245	.250	.250	.421
Minimum	1	1	1	1	1	1	1	1	0
Maximum	2	5	17	3	2	2	2	2	2

Table 3.4: Report For The Second Part Of The Questionnaire

	No10	No11	No12	No13	No14	No15
N Valid	379	379	379	379	379	379
Missing	0	0	0	0	0	0
Mean	2.78	2.65	2.86	2.85	3.69	2.80
Median	3.00	3.00	3.00	3.00	4.00	3.00
Std. Deviation	1.244	1.219	1.308	1.334	1.266	1.325
Variance	1.547	1.487	1.710	1.780	1.602	1.755
Minimum	1	1	1	1	1	1
Maximum	5	5	5	5	5	5

Table 3.5: Report For The Third Part Of The Questionnaire

	No16	No17	No18	No19	No20	No21	No22
N Valid	379	379	379	379	379	379	379
Missing	0	0	0	0	0	0	0
Mean	3.21	2.97	3.13	3.17	3.19	3.01	3.80
Median	3.00	3.00	3.00	3.00	3.00	3.00	4.00
Std. Deviation	1.188	1.222	1.141	1.205	1.161	1.246	1.076
Variance	1.410	1.494	1.302	1.453	1.348	1.553	1.157
Minimum	1	1	1	1	1	1	1
Maximum	5	5	5	5	5	5	5

3.4.3 Tools for Data Collection

The primary data are collected from both digital photography and magazine and books.

Digital Photography – Photo was taken at National Art Gallery, Kuala Lumpur, during the Lawak Kampus 10th anniversary.

Magazine and book –Researcher buys the collection of Lawak Kampus, Misi 8A, and GempakTM in order to understand the concept and idea of manga in Malaysia.

3.5 Method of Data Collection

The most practical resources for this research are Ujang's comic books which have been published during the decade. Major focusing is in one book, *Aku Budak Minang*, whereas for surveying the progression of style and perception of the artist, other books are assessed as well. The articles of authoritative newspapers and the available dissertations in libraries and also relevant articles from reliable websites can be used as reference.

“*Illustrating Asia, Comics, Humor Magazines and picture Books*” written by Dr. John Lent, “*Art of Cartooning*” written by Paul Nelson, and “*Great Cartoonists and Their Art*” are the sources which are used for analyzing the aesthetic values and comparative analysis in this paper.

For assessing the cultural and social issues of Ujang's comics, some reliable books about Malaysian culture and society will be applied. For instance “*Media, Culture and Society in Malaysia*” authored by Yeoh Seng Guan which has particular captures about the rustic culture and art of Malaysia, could be helpful.

And finally the artist himself is an important source for getting some important clues and ideas about his life and art processing through a directive interview.

Document are collected from libraries of various place and university, books, journals, newsletter, articles, conference reports, individual interview, observation and any other printed that are available.

3.6 Method of Data Analysis

In this research, researcher analyze the evidence with general analytic strategy through theoretical orientation guiding; The method data analysis used in this research is based on mixed method design, which combines quantitative analysis with analysis with qualitative analysis following the book of Ocvirk, Stinson, Wigg, Bone, and Cayton (2002) which is entitled “Art Fundamentals: Theory and Practice”, this research focus on visual elements and visual language to analyze certain data and help to ignore other data that collect from the Ujang’s comics. Researcher chose descriptive framework with arranging all the information that gather by researcher to answer the question that related to the phenomenon. Therefore, researcher needs to use a simple pattern to compare the data of details that found and goes through the content of the artwork.

University of Malaya

CHAPTER FOUR
DATA ANALYSIS AND DISCUSSION

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4.0 Introduction

For this purpose of the research, six cartoon books from Malaysia local artists were chosen for analysis: *Aku Budak Minang*, *ACA*, *Mahathir Mohamad*, *Tunku Abdul Rahman Putra*, *Kampung Boy*, and *Town Boy*. Our analysis is primarily focused on *Aku Budak Minang* and *ACA*, which are used to distinguish the differences between Ujang's works and four comic books from other cartoonists. According to the comparison between Ujang's comics and *Mahathir Mohamad*, *Tunku Abdul Rahman Putra*, *Kampung Boy*, *Town Boy*, it can help to explore the features of Ujang's works and make a better understanding of the potential intentions that the artist wants to express.

Based on the Anne Magnusson's (2010) suggestion that the person sign is one of the theory that can explain the act of communication in cartoon.(Magnusson's A,2010:pp.193-207) She highlighted that although cartoon book is the largest sign, the panels within are not to express the sign individually but rather to be associated with each other. Therefore, according to the theory of the semiotic structure of the cartoon, this research is designed to answer the applied research questions by comprehending about semiotic domino, plot, backgrounds, and visual language in the selected cartoons. This research explains the theory behind the practice and how the selected cartoon is produced. Meanwhile, the formalist theory supports the comic formation and explains how the visual language is represented in animation. Based on definition of Ocvirk et al. (2002), line, shape, form, space are fundamentals that constitute of artworks, therefore

this research analyze visual language in *Aku Budak Minang* in terms of line, shape, form, space. Data analysis is used to explore the relationship between the cartoons and readers. At the same time, the researcher also analyzes the relationship between the artists and readers because cartoon is not only the drawing but also the expression of emotion.

4.1 Genres and Theme

For cartoon title, it covers a whole range of them. From the birth to growing up, it keeps track of growing experience and daily affairs. For example, the *Aku Budak Minang* and *ACA*, two comic books of Ujang, they describe the life experiences of the author. The life fragments include frustrations and troubles that happened during Ujang's childhood. Being as a Malaysia local cartoonist, Lat also has two comic books which name are *Kampung Boy* and *Town Boy*. By using a humorous writing style, they record the growing experience of Lat which is "sweet, funny, and brilliantly drawn". Another two Malaysia local cartoons like *Mahathir Mohamad* and *Tunku Abdul Rahman Putra* wrote by E. Yu, they describe the characters and life experiences as well. The only difference is that they represent the life of two prime ministers of Malaya but not the author himself. Even if all of the authors are Malaysia cartoonists, and all of the comics focus on life, record life experiences, but the genres and themes are quite different. The drawing style and technique of expression are different as well.

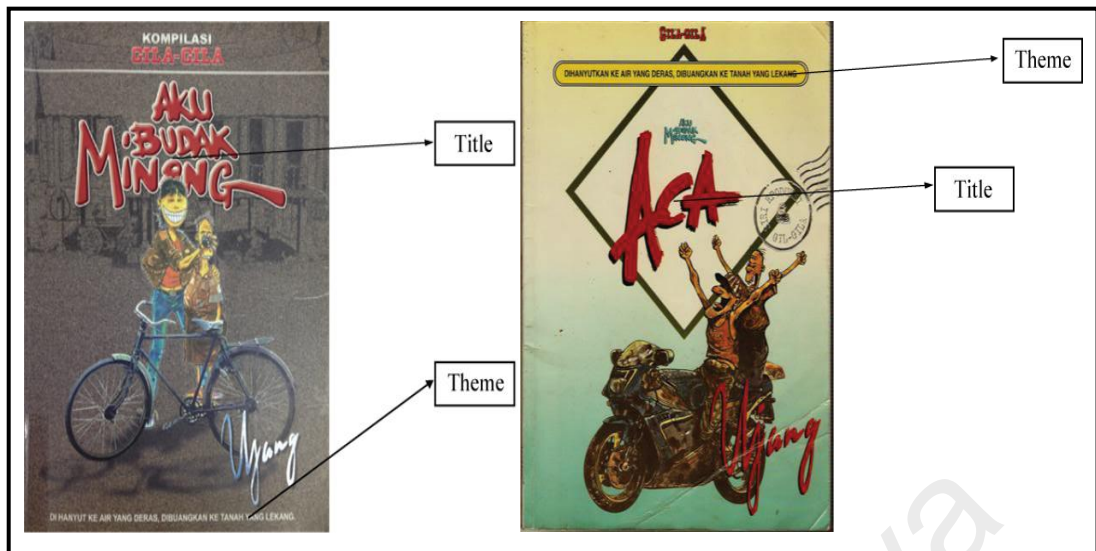


Figure 4.1

Figure 4.2

Figure 4.1: *Aku Budak Minang*, Publication Date: 1994, in Malay Language

Figure 4.2: *ACA*, Publication Date: 1994, in Malay Language

Aku Budak Minang and *ACA* are two books of a series of comics. The story of *ACA* is the continuation of *Aku Budak Minang*. *Aku Budak Minang* is well known for the slice of life and it should belong to biography comic. The theme of this comic is about Ujang's daily life. In *Aku Budak Minang*, the theme can directly get from the title itself, "Minang". It is written in Malay language. *Aku Budak Minang* means "I am a Minang boy". The artist preferred to use Bahasa Melayu for Malay edition. Along with "Bahasa Pasar", some other language or simple Malay language are used in this comic as well. In *Aku Budak Minang*, the theme focuses on the main character's life and the value of life events, no matter success or failure. This major theme can also be found in the story of *ACA*.

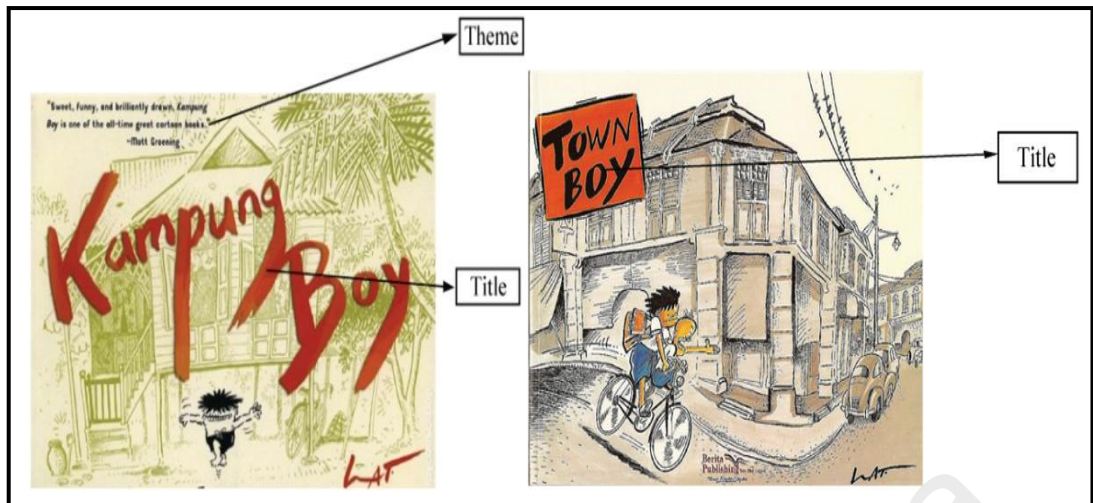


Figure 4.3

Figure 4.4

Figure 4.3: Kampong Boy, Publication Date: 1979, in Both English and Malay Language.

Figure 4.4: Town Boy, Publication Date: 1980, in Both English and Malay Language.

Kampung boy and *Town boy* belong to another a series of comics. The titles are based on "Budak lelaki kampung dan Budak lelaki bandar". In 1981, *Town Boy* was published. It continued *The Kampung Boy's* story, telling of the protagonist's teenage life in an urban setting. Two more compilations of Lat's editorial cartoons were published and the number of people who recognized him continued to grow. (Chin,1998,pp58-59).With the Malay title, these two books are describing the life of country boy and city boy. You can get the information or the main purpose from the covers of the cartoon books directly which are shown as "Sweet, Funny, and brilliantly drawn". According to Matt Greening's viewpoint, "Kampung Boy is one of the unprecedented great cartoon books".

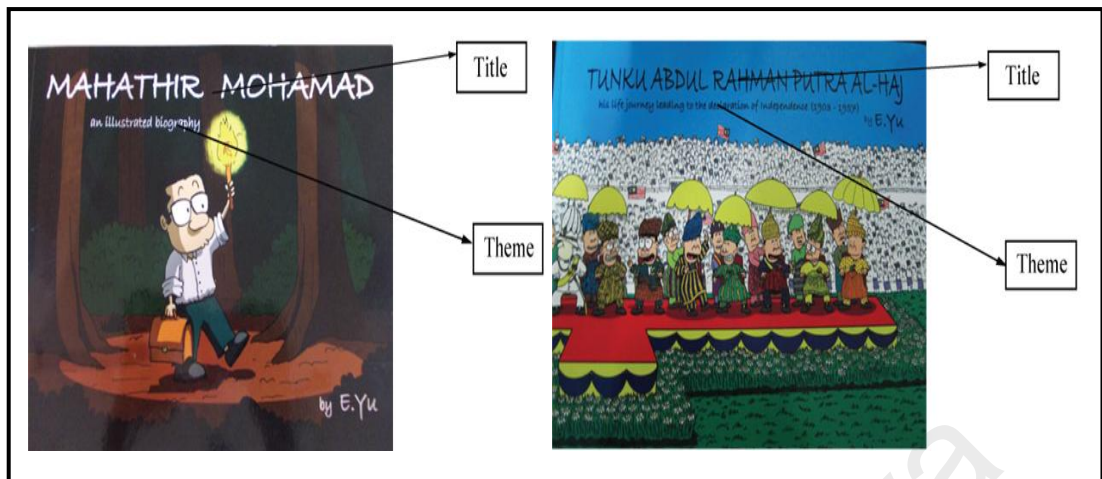


Figure 4.5

Figure 4.6

Figure 4.5: Mahathir Mohamad, Publication Date: August 2008, in Both English and Malay Language.

Figure 4.6: Tunku Abdul Rahman Putra Al-Haj, Publication Date: June 2009, in Both English and Malay Language.

Mahathir Mohamad and *Tunku Abdul Rahman Putra Al - Haj* are two biographies that are written by E.Yu. The covers of these cartoon books have already stated the primary information, the prime minister and the dato in Malaysia. The theme words, such as “his life journey to the declaration of independence (1903-1957) and an illustrated biography”, were used to express what the cartoon book wants to talk about. Both books use the character’s name as the title of the whole book. The difference between E. Yu’s works and the comics from other Malaysia local cartoonists is that E. Yu’s works prefer to make a biography of some great men rather than writing stories for him.

4.2 One Scenario

For the selected cartoon, the researcher found that *Aku Budak Minang* has one scenario or they call it as two facing pages or Multi-page. These Multi-page spreads are the side stories or part of the comic. The side stories are often included in the cartoon and can run anywhere from a page to more than three pages or even more, depending on the intention of the artist and the editors of the cartoon. *Aku Budak Minang* can be categorized into in 14 scenarios and the number of page for the whole book is totally 80 pages.



Figure 4.7: Double Spread Cartoon Series in *Aku Budak Minang*

Table 4.1: List of Cartoon in Aku Budak Minang

Scenario	Title of the book	Writer	This cartoon is selected in page	Page
1.	Aku Budak Minang	Ujang	Page24-Page25	2
2.	Aku Budak Minang	Ujang	Page28-Page29	2
3.	Aku Budak Minang	Ujang	Page30-Page32	3
4.	Aku Budak Minang	Ujang	Page33-Page35	3
5.	Aku Budak Minang	Ujang	Page36-Page37	2
6.	Aku Budak Minang	Ujang	Page38-Page43	6
7.	Aku Budak Minang	Ujang	Page44-Page49	6
8.	Aku Budak Minang	Ujang	Page50-Page53	4
9.	Aku Budak Minang	Ujang	Page54-Page57	4
10.	Aku Budak Minang	Ujang	Page58-Page62	5
11.	Aku Budak Minang	Ujang	Page63-Page65	3
12.	Aku Budak Minang	Ujang	Page66-Page79	14
13.	Aku Budak Minang	Ujang	Page80-Page96	17
14.	Aku Budak Minang	Ujang	Page97-Page105	9
			Total Page	80

For *Town Boy*, overall pages are 190 pages. The story consists of 9 scenarios, which are respectively located at page1 to page3, page 4 to page7, page 8 to page14, page15 to17, page18 to23, page24 to page26, page27 to page 99, page100 to160, and page161to190. Based on these scenarios, the line of the whole comic story is showed formally and clearly. As shown in Figure 4.8 that one scenario is at least structured with two pages or more.

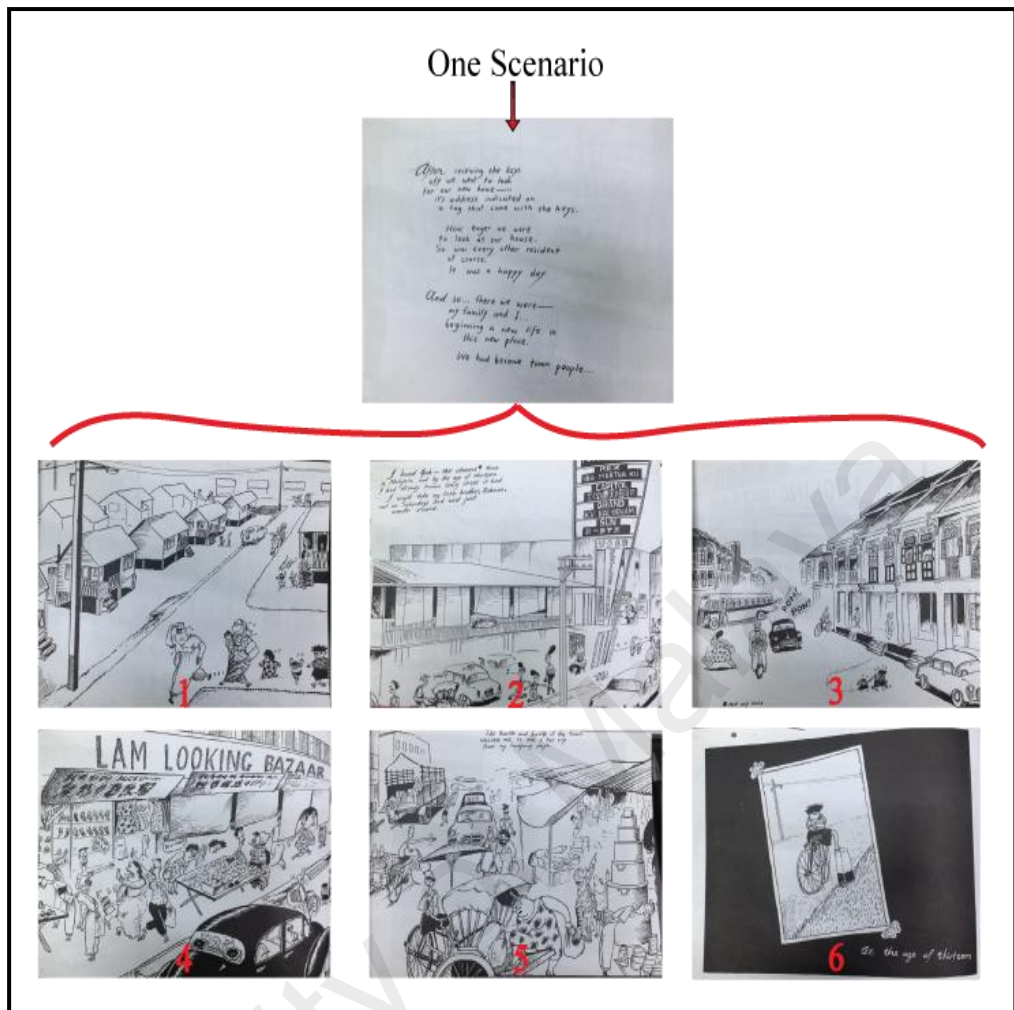


Figure 4.8: One Scenario, Page18 toPage23 in Town Boy

4.3 Single Page

Single page cartoon is a form of cartoon creation. It can be a single page with one picture; it can also be a single page with several pictures to express a story. Single-page cartoons require the theme to be creative, bright, interesting, and humorous. The cartoonists need to have a strong ability of characterization, which can reflect as using a simple graphics or some pictures to express a little story plot on the one page. It also required the cartoonists to have the capacity of integration for the story. For the selected cartoons, the researcher found that all Aku Budak Minang, ACA, Kampung Boy, and

Town Boy involve single page, Overall, there are 22 series of cartoon in form of single page for the whole Aku Budak Minang book, and the details are shown in Table 4.2:

Table 4.2: List of Comics in a Single Page in Aku Budak Minang

No.	Title of the book	Writer	This cartoon is selected in page	Page
1.	Aku Budak Minang	Ujang	Page 2	1
2.	Aku Budak Minang	Ujang	Page 3	1
3.	Aku Budak Minang	Ujang	Page 4	1
4.	Aku Budak Minang	Ujang	Page 5	1
5.	Aku Budak Minang	Ujang	Page 6	1
6.	Aku Budak Minang	Ujang	Page 7	1
7.	Aku Budak Minang	Ujang	Page 8	1
8.	Aku Budak Minang	Ujang	Page 9	1
9.	Aku Budak Minang	Ujang	Page 10	1
10.	Aku Budak Minang	Ujang	Page 11	1
11.	Aku Budak Minang	Ujang	Page 12	1
12.	Aku Budak Minang	Ujang	Page 13	1
13.	Aku Budak Minang	Ujang	Page 14	1
14.	Aku Budak Minang	Ujang	Page 15	1
15.	Aku Budak Minang	Ujang	Page 16	1
16.	Aku Budak Minang	Ujang	Page 17	1
17.	Aku Budak Minang	Ujang	Page 18	1
18.	Aku Budak Minang	Ujang	Page 19	1
19.	Aku Budak Minang	Ujang	Page 20	1
20.	Aku Budak Minang	Ujang	Page 21	1
21.	Aku Budak Minang	Ujang	Page 22	1
22.	Aku Budak Minang	Ujang	Page 23	1
			Total Page	22

While there are 29 Series of Cartoon in the form of a Single Page for the Whole Kampung Boy book, and the Details are shown in Table 4.3:

Table 4.3: List of comics in a single page in The Kampug Boy

No.	Title of the book	Writer	This cartoon is selected in page	Page
1.	The Kampug Boy	Lat	Page 1	1
2.	The Kampug Boy	Lat	Page 2	1
3.	The Kampug Boy	Lat	Page 3	1
4.	The Kampug Boy	Lat	Page 4	1
5.	The Kampug Boy	Lat	Page 5	1
6.	The Kampug Boy	Lat	Page 6	1
7.	The Kampug Boy	Lat	Page 7	1
8.	The Kampug Boy	Lat	Page 8	1
9.	The Kampug Boy	Lat	Page 9	1
10.	The Kampug Boy	Lat	Page 10	1
11.	The Kampug Boy	Lat	Page 11	1
12.	The Kampug Boy	Lat	Page 12	1
13.	The Kampug Boy	Lat	Page 15	1
14.	The Kampug Boy	Lat	Page 16	1
15.	The Kampug Boy	Lat	Page 24	1
16.	The Kampug Boy	Lat	Page 29	1
17.	The Kampug Boy	Lat	Page 38	1
18.	The Kampug Boy	Lat	Page 66	1
19.	The Kampug Boy	Lat	Page 70	1
20.	The Kampug Boy	Lat	Page 74	1
21.	The Kampug Boy	Lat	Page 75	1
22.	The Kampug Boy	Lat	Page 76	1
23.	The Kampug Boy	Lat	Page 85	1
24.	The Kampug Boy	Lat	Page 94	1
25.	The Kampug Boy	Lat	Page 101	1
26.	The Kampug Boy	Lat	Page 104	1
27.	The Kampug Boy	Lat	Page 120	1
28.	The Kampug Boy	Lat	Page 126	1
29.	The Kampug Boy	Lat	Page 139	1
			Total Page	29

There are 23 series of cartoon in the form of a single page for the whole Tunku

Abdul Rahman Putra Al-Haj book, and the details are shown in Table 4.4:

Table 4.4: List of Comics in a Single Page in Tunku Abdul Rahman Putra Al-Haj

No.	Title of the book	Writer	This cartoon is selected in page	Page
1.	Tunku Abdul Rahman Putra Al-Haj	E.Yu	Page 1	1
2.	Tunku Abdul Rahman Putra Al-Haj	E.Yu	Page 8	1
3.	Tunku Abdul Rahman Putra Al-Haj	E.Yu	Page 13	1
4.	Tunku Abdul Rahman Putra Al-Haj	E.Yu	Page 29	1
5.	Tunku Abdul Rahman Putra Al-Haj	E.Yu	Page 36	1
6.	Tunku Abdul Rahman Putra Al-Haj	E.Yu	Page 43	1
7.	Tunku Abdul Rahman Putra Al-Haj	E.Yu	Page 62	1
8.	Tunku Abdul Rahman Putra Al-Haj	E.Yu	Page 71	1
9.	Tunku Abdul Rahman Putra Al-Haj	E.Yu	Page 80	1
10.	Tunku Abdul Rahman Putra Al-Haj	E.Yu	Page 89	1
11.	Tunku Abdul Rahman Putra Al-Haj	E.Yu	Page 97	1
12.	Tunku Abdul Rahman Putra Al-Haj	E.Yu	Page 104	1
13.	Tunku Abdul Rahman Putra Al-Haj	E.Yu	Page 106	1
14.	Tunku Abdul Rahman Putra Al-Haj	E.Yu	Page 164	1
15.	Tunku Abdul Rahman Putra Al-Haj	E.Yu	Page 213	1
16.	Tunku Abdul Rahman Putra Al-Haj	E.Yu	Page 215	1
17.	Tunku Abdul Rahman Putra Al-Haj	E.Yu	Page 220	1
18.	Tunku Abdul Rahman Putra Al-Haj	E.Yu	Page 228	1
19.	Tunku Abdul Rahman Putra Al-Haj	E.Yu	Page 235	1
20.	Tunku Abdul Rahman Putra Al-Haj	E.Yu	Page 236	1
21.	Tunku Abdul Rahman Putra Al-Haj	E.Yu	Page 237	1
22.	Tunku Abdul Rahman Putra Al-Haj	E.Yu	Page 238	1
23.	Tunku Abdul Rahman Putra Al-Haj	E.Yu	Page 239	1
			Total Page	23

It can be a single page with one picture; it can also be a single page with several pictures to express a story. The researcher can find one example in table 4.9.



Figure 4.9: Single Page for Information of the Aku Budak Minang

4.4 Panel in Cartoon

A panel in one part of a comic book page, it is an individual frame or single drawing. It can have multiple panels in a page. There is no clear definition of panel boundaries. The content of a panel is always shown in one dialog box and the symbols in panel are quite similar to each other. The gutter is also a part of a panel, which is the open and active space between panels. Usually, some significant symbols can appear in the gutters as well.



Figure 4.10: Panel in Page

Normally panels can have different size. It can use both one panel and multi-purpose panels to design for the structure of the plots. However, some artists can even use seven or eight panels to create more complicated story. Generally speaking, there are four panels with a cartoon page. While in *Aku Budak Minang*, Ujang only use three panels in one page to express the story.

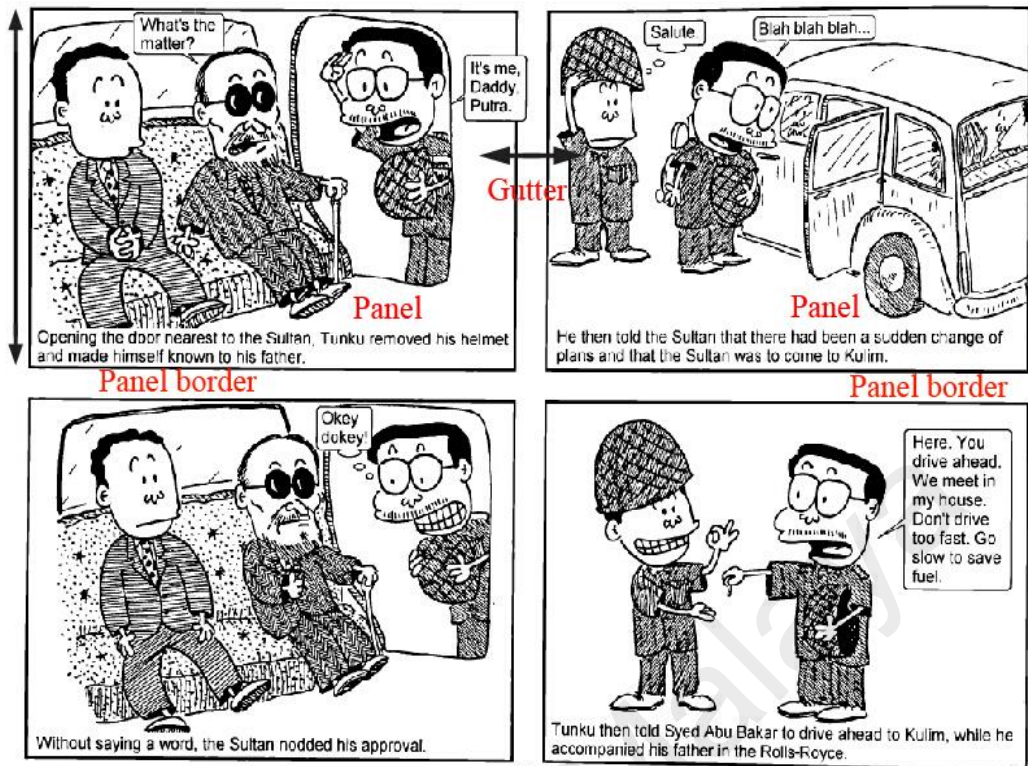


Figure 4.11: Panel in Shapes and Size



Figure 4.12: The Layout of the Panel and Aside in Aku Budak Minang

As shown above, it can be found that there is no fixed position for the panel. Normally the arrangement of a panel cannot be too full or too empty. As shown in figure 4.12. The researcher can get that the cartoonist use four-panel comic form. The order of the panels can help the reader to follow up the line of the story and better understand the plot. As there are big gutters existing in the middle of each two panels, it makes the readers get the information clearly and fluently. The two panels beside the same one gutter are continuous, thus, according to read the panels step by step, readers are easily moved by the characters in the story. Along with the development of the story, readers' comprehension of the whole story and plot can also be expanded and improved. Most of the selected cartoons are designed to four-panel comic form. It seems that Malaysia artists would like to use four-panel or six-panel comic forms to structure their cartoons. One reason maybe that these forms can make the reading be smooth and continuous. However, different from others, Ujang's comics are always three-panel form. Like E. Yu's two comics such as Mahathir Mohamad and Tunku Abdul Rahman Putra Al – Haj, the arrangement of the panel is incompact, and there is much more empty space for the structure. While Ujang's design makes the arrangement to be full.

COMIC STRIP SIZE

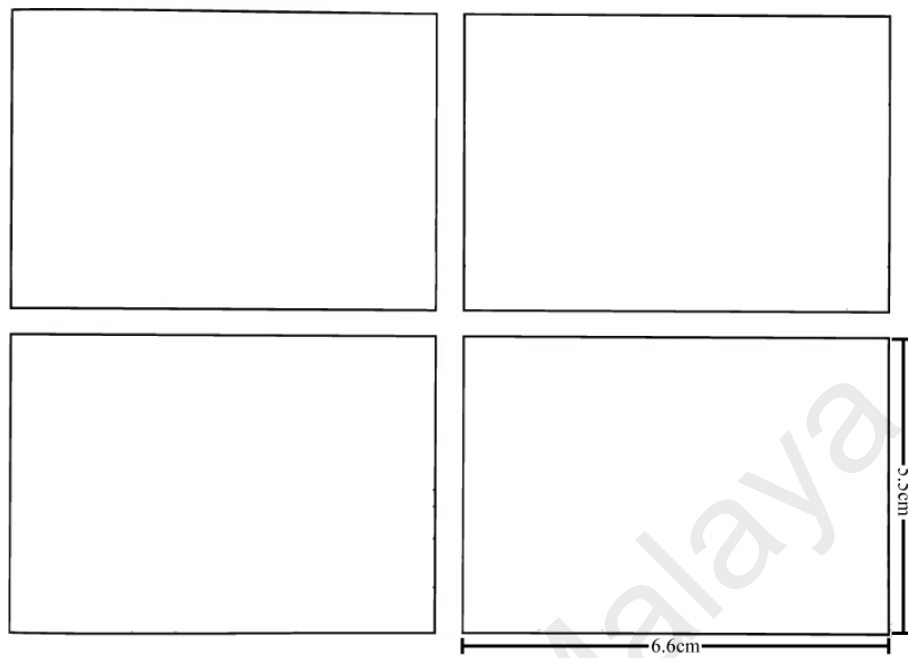


Figure 4.13: Panel Box for Tunku Abdul Rahman Putra Al-Haj

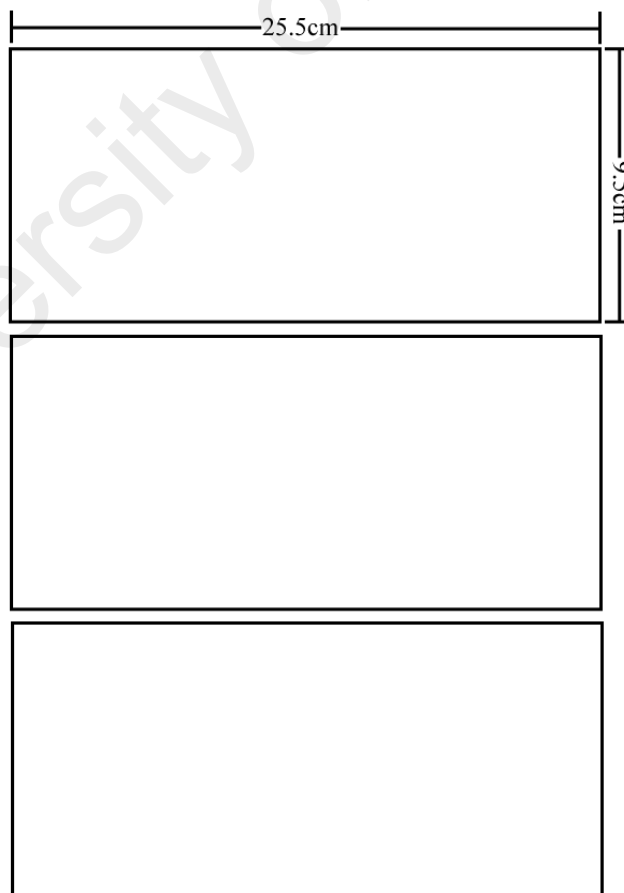


Figure 4.14: Panel Box for Aku Budak Minang

For the panel in *Aku Budak Minang*, it is only 3 panels on one page. Ujang use 3 boxes with size 9.5cmx25.5cm. Panel for Tunku Abdul Rahman Putra Al-Haj has 4 boxes with size 5.5cmx6.6cm. By using the four box or three boxes, the cartoonists wish to show the rhythm sensation among the panels and consistency among plots.

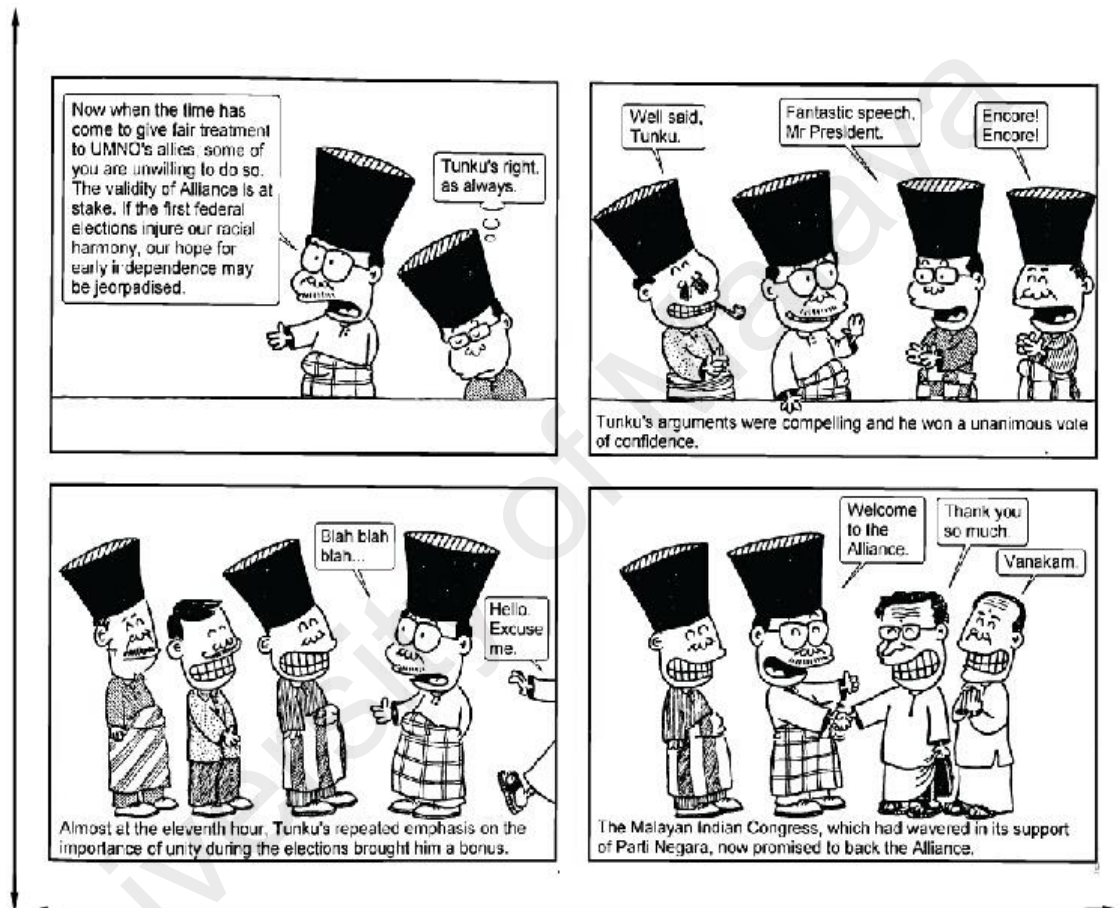


Figure 4.15: Panel for Tunku Abdul Rahman Putra Al-Haj



Figure 4.16: Panel for Aku Budak Minang

For the selected comics, each page describes a complete. In *Aku Budak Minang*, there are groups of different sizes of panels on a page, and every panel is connected with each other. For example, in the figure 4.17, panel 8 is connected to panel 9, and the space between panel 8 and panel 9 is the gutter.



Figure 4.17: Panel in Aku Budak Minang in Page 8 and 9

4.5 Text in Cartoon

The main mediums in cartoon are images and words. These words and images can be proposed as dialogue, sound effects, images and etc. The text in the comics also has its own basic principles. First of all, it should make the reader feel free to read clearly. As everyone has a different habit of reading, so during the period of creation, the author would invite some readers to share their user experience in the specified cartoons. Both of the authors and the publishers are required to arrange and design the comic books based on the result which they get from the user experience. The readers' habit will finally decide the logical sequence of reading, which should be from left to right or from the top to bottom.



Figure 4.18: Reading Order - Left to Right

The texts beside the characters are always used for interpretation. With the help of these interpretations, the readers can better understand about the plots. The artist is trying to use the comic dialog to make the story become humor, insinuating, agonizing, bright, and peace. The speech balloons in the comic, the production of computer technology, and the creation of font styles, that all of them make people better comprehend the meaning of dialogue and make the story become much more easily to be accepted by people.

Speech bubble also plays an important part in comics and cartoons. At the same time, it can help to control the rhythm and development of the whole story. Different

speech bubbles are always designed with different frame shape, reflecting on different meanings. As shown in Figure 4.19, so we can understand that the utilization of the frame shape of the speech bubble should be based on the context, it depends on the application of the author.

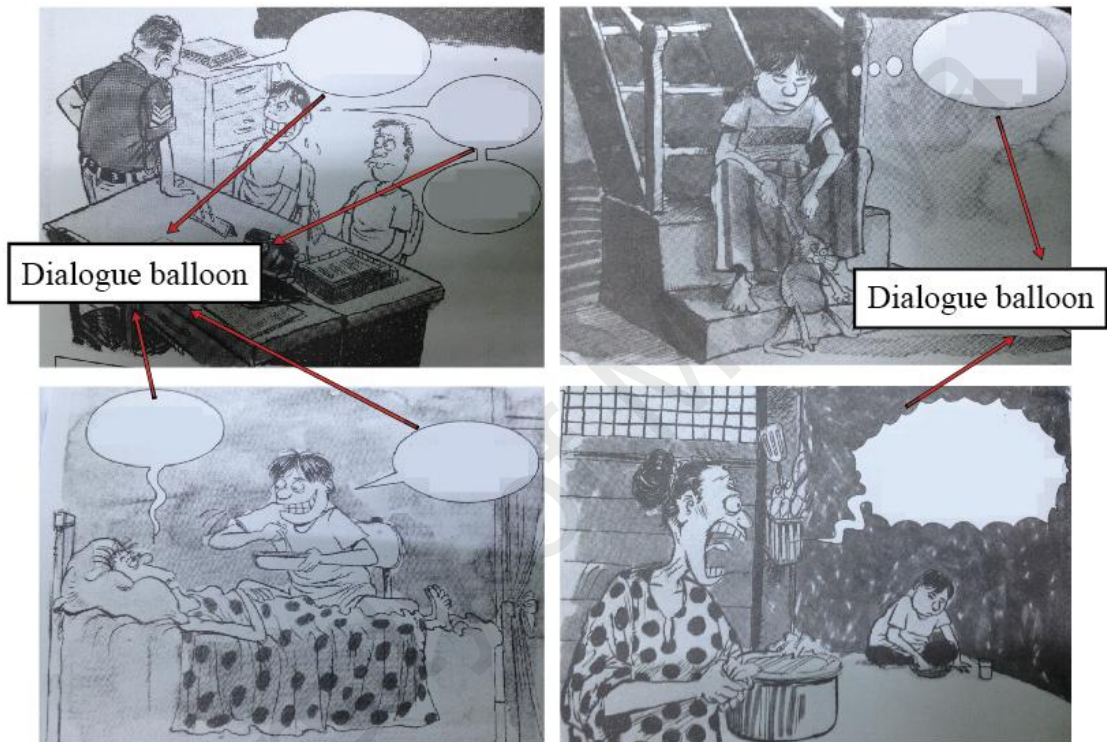


Figure 4.19: Aku Budak Minang Dialogue Balloon

As shown above, there are several basic types of speech bubbles in the selected cartoon. The first bubble shape is curved. It uses the sharp thorn to represent the feeling of anger or the behavior of exciting. The second bubble shape is cloud. Sometimes it is consisted with several minute bubbles. It represents for the condition that the character is a thing or dreaming. The third bubble shape is most common one. It is designed into the smooth surface and curved bubble. It always shows people's normal communications.



Figure 4.20: Dynamic Sound Effect Text

In the selected cartoon we can see there are some texts without speech bubbles. These words indicate about what voice is happening in the cartoon. The author uses this ways to increase the vitality of the animation and highlight with more vivid image of the cartoon expression. It can add the reader to more immersive feeling about the comic story. One of the examples is shown in figure 4.20.

The dialogue or textual that mostly used in the selected cartoon is written by nonstandard language, for example: ni, takkan, la, dah, tau, ke, apsal, tak, tu, humm, korang, and etc. These nonstandard languages are preferred by the author, the readers should comprehend the comic dialog according to their own understanding and daily

reading preferences. Normally, the nonstandard language can improve the degree of humorous in sentences. By adding the nonstandard language to the creation of cartoon, in addition to the habits of the author, the most important thing is that it can make the story become more lively and interesting. We can find some examples in figure 4.21.



Figure 4.21: Use is Non-Standard Language in Aku Budak Minang

Generally, we can only find the dialogue in boxes or bubbles in comics and cartoons, but in Ujang's works, not only does he express the meaning of the comics dialogue through bubbles in cartoon panel, as a writer, he also represent his inner monologue through the narratives. That makes him be very different from other cartoonists.



Figure 4.22: The Text Narration in Aku Budak Minang

For the other four comics such as *Mahathir Mohamad*, *Tunku Abdul Rahman Putra*, *Kampung Boy*, and *Town Boy*, the dialog and emotion icons only appear in boxes and bubbles. There are no narrates in the story. Some examples are shown in figure 4.23.

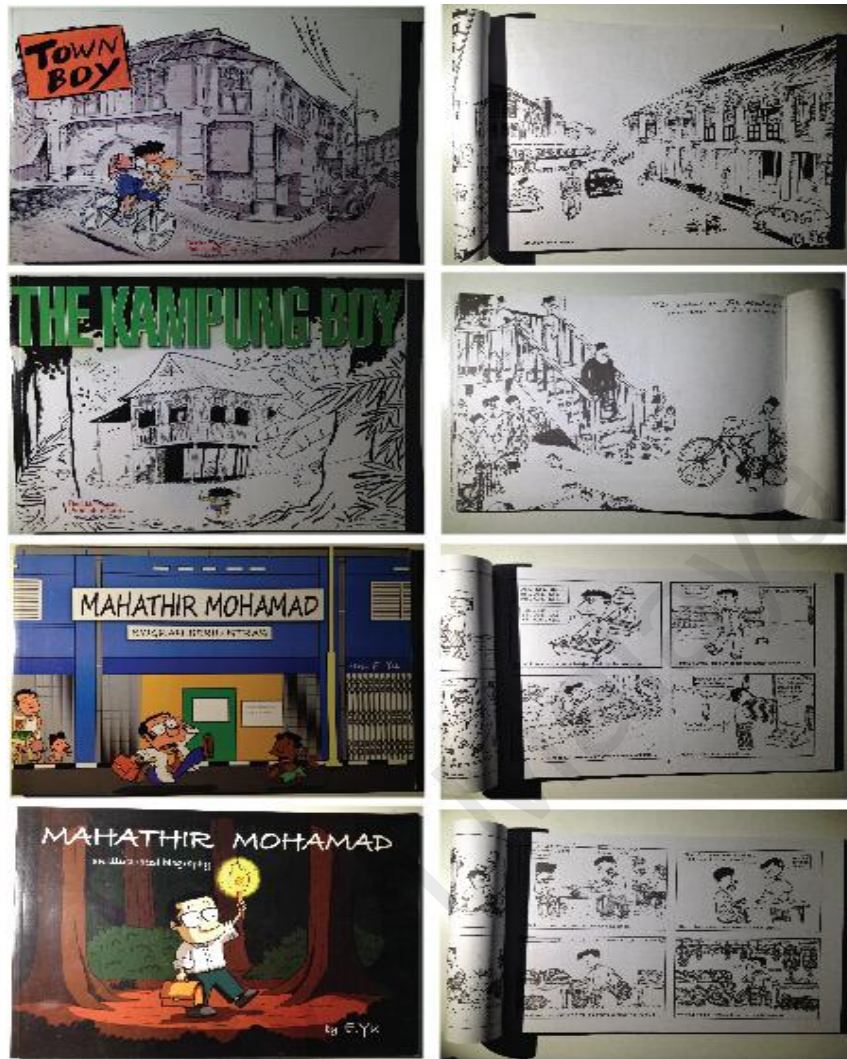


Figure 4.23: Information about Four Books

4.6 Visual language (line, Shape, Space)

To explore all visual language that used in the selected cartoons, we started from analyzing the line, shape, form, texture and lastly the space existing in the selected cartoons. According to analyze the visual language in *Aku Budak Minang*, we can better understand about how Ujang utilizes the visual elements in his work. Based on the comparison between *Aku Budak Minang* with another five books such as *ACA*, Mahathir Mohamad, Tunku Abdul Rahman Putra, Kampung Boy, and Town Boy, we can find out what is the distinction of *Aku Budak Minang* with other comics in Malaysia.

4.6.1 Line in Selected Cartoons

Each successful works involve simple lines. The change of thickness, length and different combination of straight lines, curves, arcs and circles, that constitute the different scenery and characters in the picture, and thus rendering a different atmosphere. Therefore, it can be said that line is the most basic but significant element which can compose and play important parts in the picture.

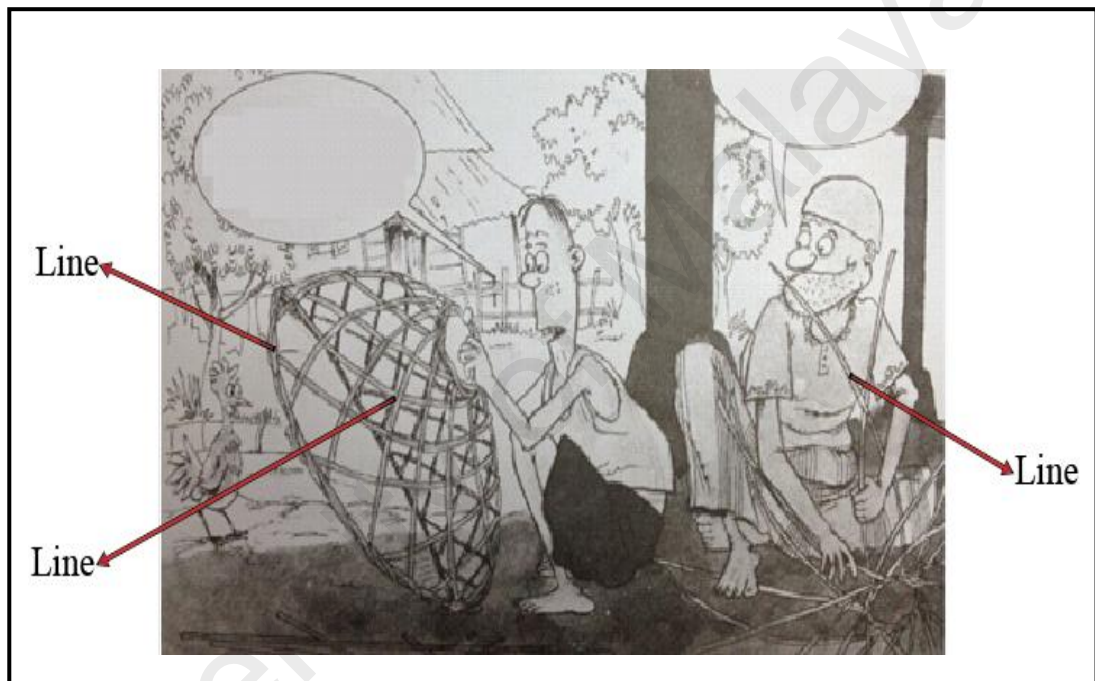


Figure 4.24: Line in the Application of Cartoon

During the drawing period, it should use the pencil first to prepare for the draft and then using the black pen to complete the final version. The rules for how to use both pencil and pen to paint line are almost similar. Pencil is preferred to be used for draft just because it is easy to make a change, and it always makes the artist feel relax during the creative period. For the draft, in order to save time the artists would like to use some special symbol and text to structure the story. However, when the draft is certain and the final version is required to complete, the line must be accurate, strong, uniform, and

flexible. The “accurate” means that contour line and shade line should be added to the relative position of the things and persons in different shapes and perspective views. The “strong” means that lines in the comics should be fluent and smooth. The “uniform” means that the strength of drawing must be equal, it makes the line of painting change to be natural. The “flexible” means that drawing is cooperation between brain and hands, and the formation of lines should be full of energy.

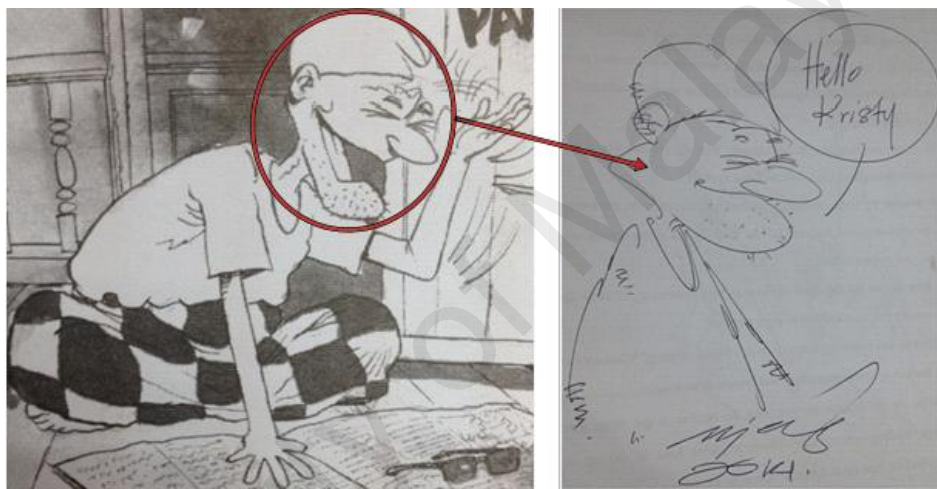


Figure 4.25: Aku Budak Minang in Character

The use of lines: In the process of drawing it often needs to use the line with different length and width for representation of objects, characters, and even atmosphere.

The following is the general rule of how to use these lines.

Outer contour line: When using outer contour line to draw the characters, it can be appropriately thick. The lines should be neat and smooth. More details are showing in figure: 4.26.

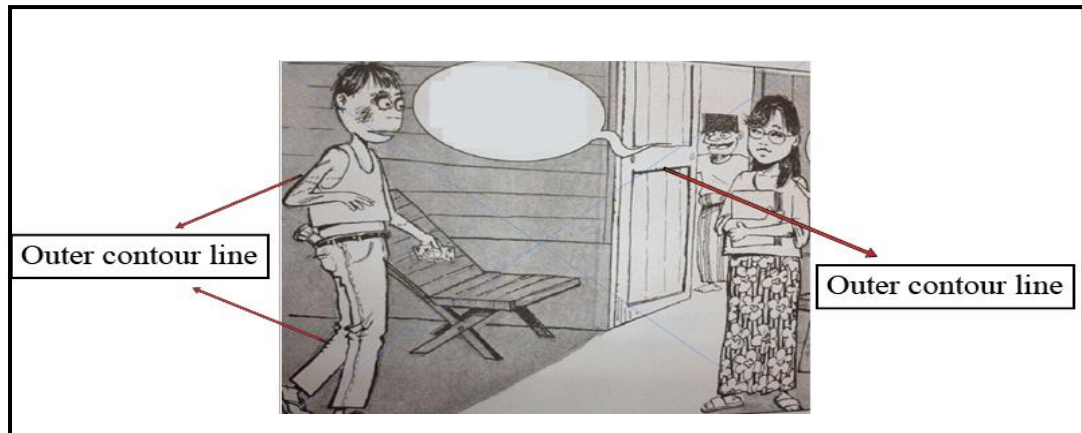


Figure 4.26: Outer Contour Line in the Cartoon

Within the contour line: Some inner contour line should be finer than outer contour line. In some local twists and shadows between light and dark, it can add some more on the contour line. It can strengthen character of stereo feeling. More details are showing in figure: 4.27. The artists create cartoon and comic mainly through composing of lines to express the object's contour, illumination, and texture. However, depending only on the brightness and the mapping relation of color can't get good shading effect. The artistic effects in cartoon and comics are represented by lines as well. Artists can better describe the characters in cartoon and comics by over striking and deepening both the inner box and outer box lines. (JIN Zhou, SUN Ji-zhou, ZHANG Yi, Dec. 2011;12)

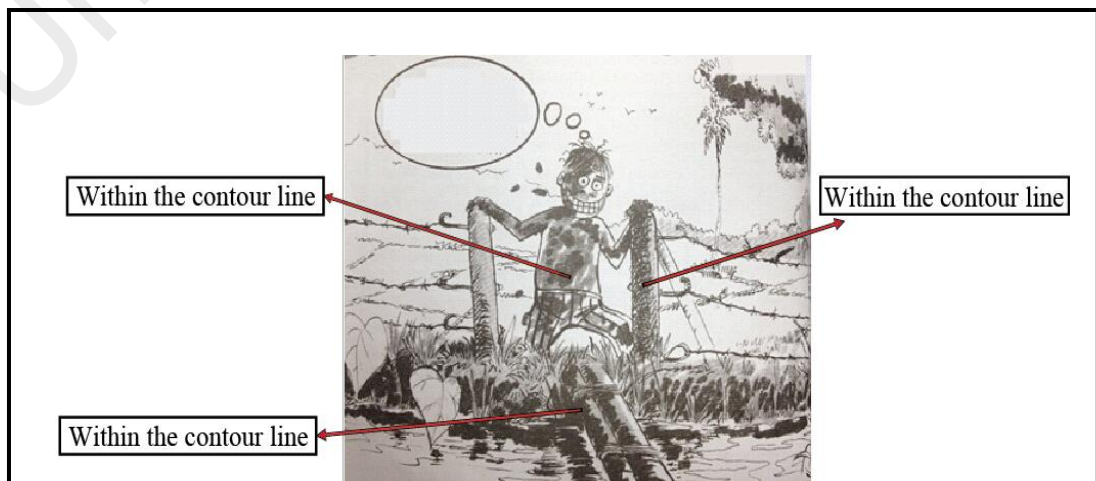


Figure 4.27: Within the Contour Line in the Cartoon

4.6.2 Shape in Selected Cartoon

Shape plays a very important part in animation. Whether for the characteristics of characters or the overall modeling of a picture, all figures in cartoons and comics are expressed by shapes. The basic structure can be concluded from some simple geometric figures, which include round, square, rectangle, oval, triangle, pear shape, etc.

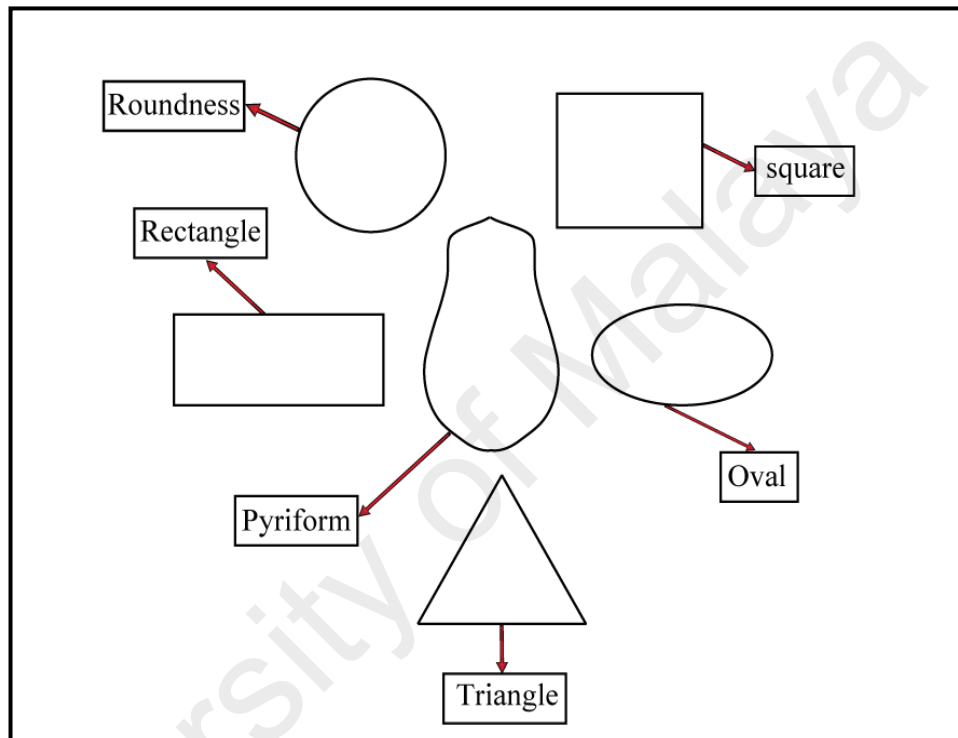


Figure 4.28: Cartoon Graphics

Normally, the artists typically model the role images according to certain proportions. Some basic shapes are used to structure the standard appearance of the characters at first, and then the improvement processes are completed by other painters. The roundness always gives a person a kind of sensation such as dynamic, lively, and animate features. While the tetragon makes people feel sedate, silent, and secure. The exaggeration of characters is primarily reflected in the shape exaggeration, the personality exaggeration, the action exaggeration, and etc. In *Aku Budak Minang*, the

characters are also consisted with roundness, square, rectangle, oval, triangle, pyriform shapes. We can find some examples from the following figure 4.29 and figure 4.30.

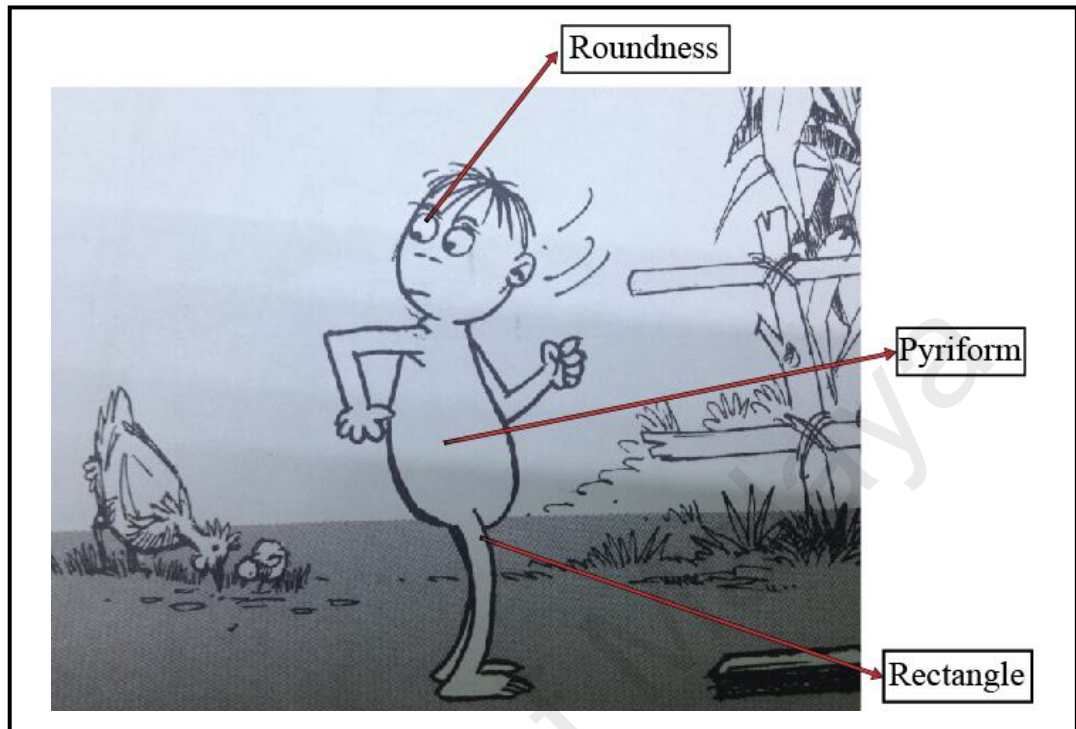


Figure 4.29: Shape in Aku Budak Minang

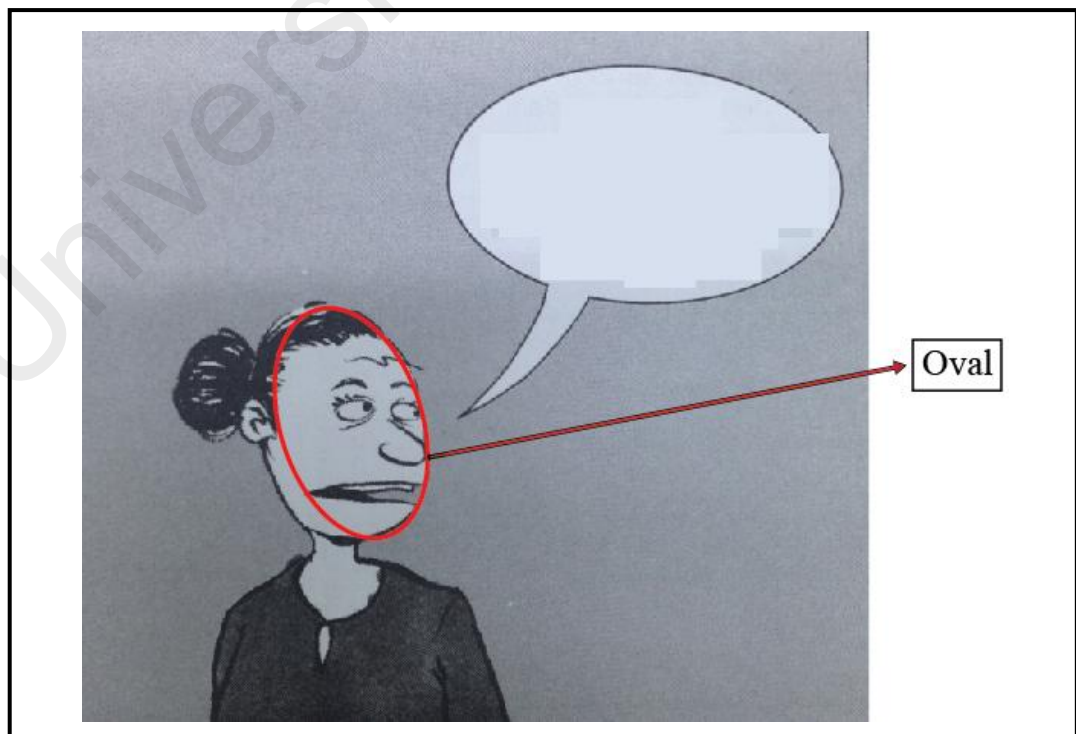


Figure 4.30: Oval Used in Aku Budak Minang

The fundamental structure in comics and cartoons is usually applied by 1:3 or 1:4 based on the length of the head, such as the character in figure 4.31. However, the proportion of different types of characters should be flexibly formed according to the specific circumstances. The cartoon model in comics can be briefly categorized into 5 molds, which is semicircle, regular triangle, inverted triangle, sausage form, and rectangle.

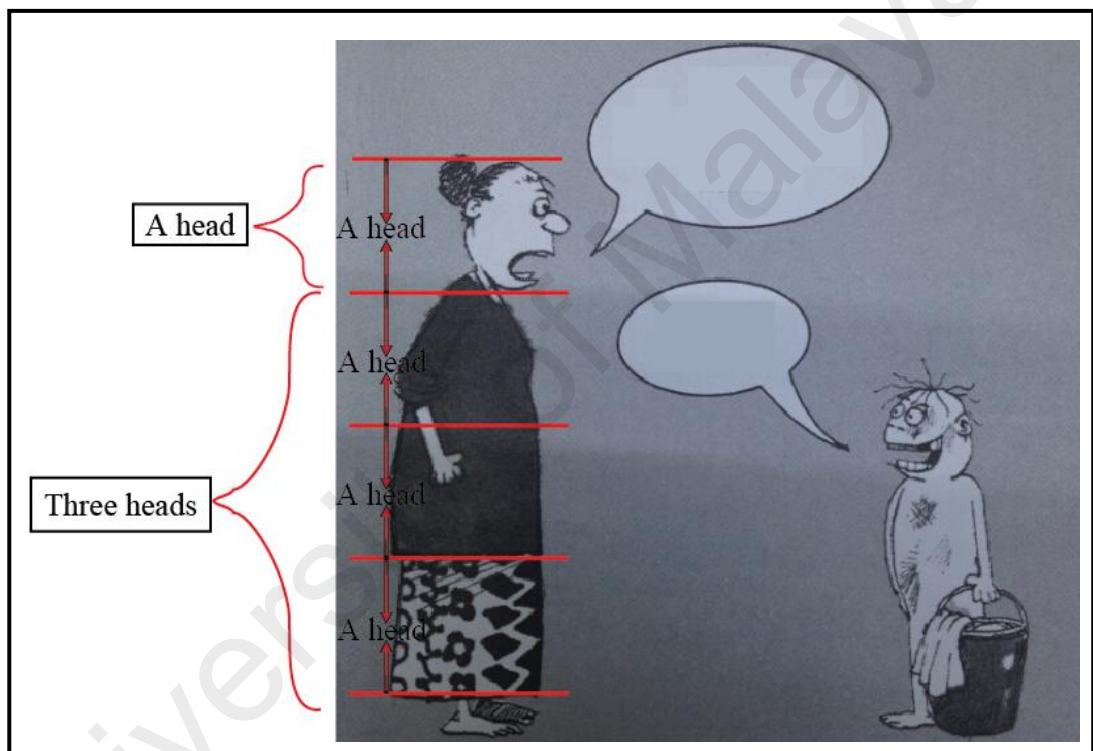


Figure 4.31: The Proportion of Cartoon Characters

The characteristic of the realistic cartoon is that the frame shape proportion is very close to the nature, which muscle is not outstanding. This kind of cartoon makes the body proportion of characters to be exaggerated in order to express some special features. For example, the lively roles always have a big head or big forehead. Their eyes are big and part, with bulging cheek and round belly.

Nevertheless, according to national elements, the role images will be designed in different shapes with background of local cultures by the artists. As Ujang is Malaysian, thus the characters in his comics should reflect the appearance characteristics of the local people. With the humor and exaggerated expression, Ujang created the characters in *Aku Budak Minang* with the distinct personality.

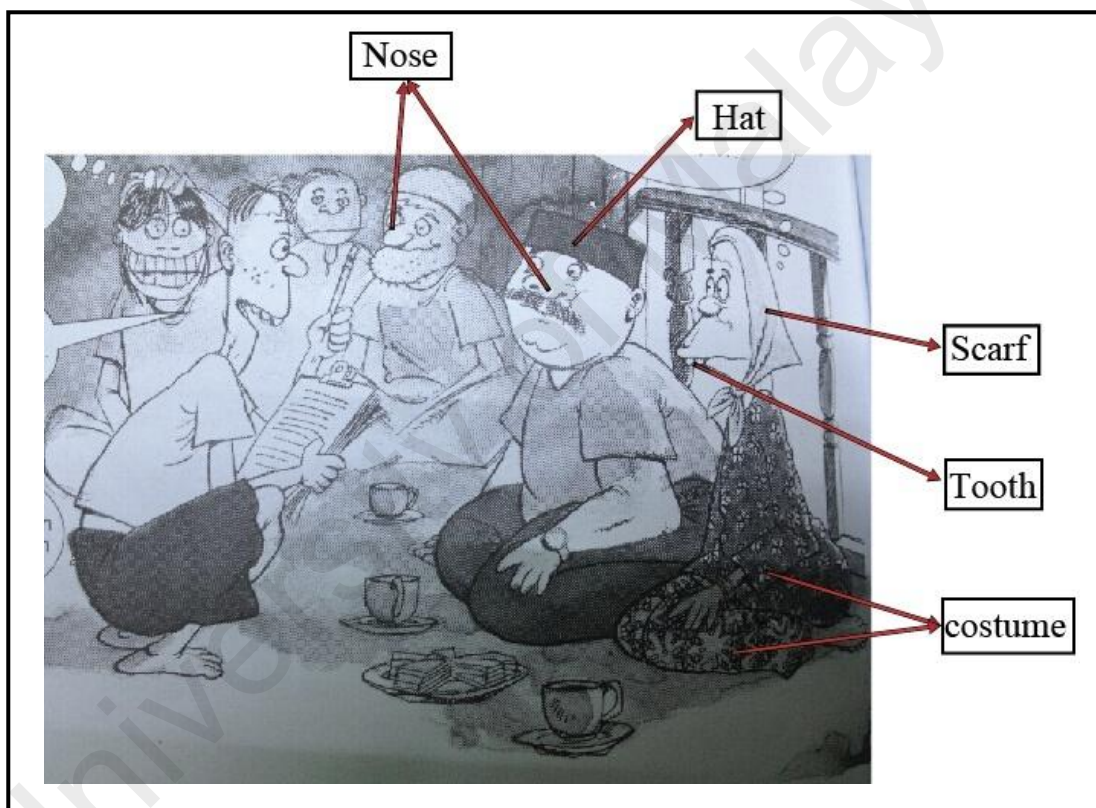


Figure 4.32: The Characteristics of the Animation Characters

Shape can be used to model the role images. It can be used to structure the comic scenes as well. The artist can also use simple shapes to better describe the person's character in their stories. All of these show that the good application of shape plays an important part in comic and cartoon creations.

4.6.3 Space in Selected Cartoon

The structure of space in brushwork is the representation of subjective imagination of objective things by the artists. The framework of real space is consisted with multi-angles and multi-visuals of the physical distance. The visual art space is designed by the artist, which is based on artistic features. The formation of scene design is done by art design in cooperation with storyboard. The author is required to reform and reframe all elements such as story, artistic style, and visual effect, and express them within a same visual space. It is necessary for the artist to effectively and efficiently utilize the point, line, and plane in order to complete the whole framework of the comic and cartoon well.

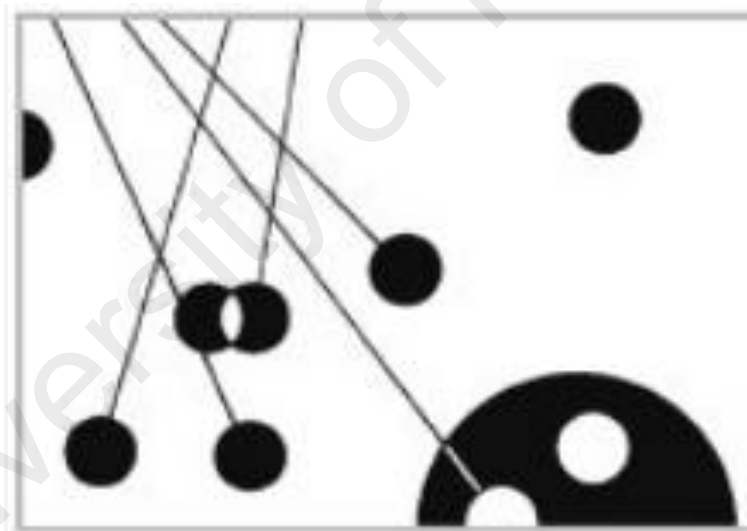


Figure 4.33: Space in Selected Picture

The space is everywhere in real life. For example, people can live in the space of a house; picnic can be hold on the space of lawn, the space under an umbrella can help to get out of the rain. Space is a three-dimensional virtual area which is constituted of point, line, and the plane. It includes the elements such as shape, size, material, location, direction, center, and etc.

The visual effect of space is relevant to vinyl factors. The effect of space is directly affected, by the way, which is used to the limit the space. As in architecture, the space is mainly limited by the wall, roof, and ground. It is also limited by visual effect of the space and the ray of light.

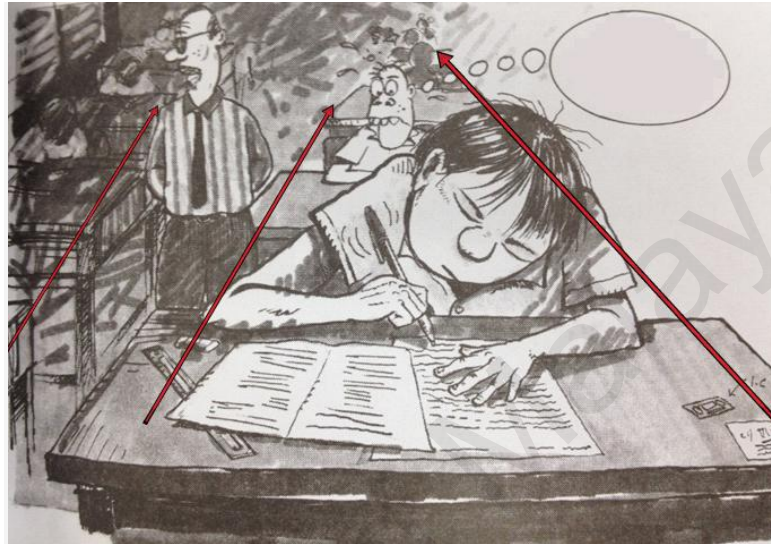


Figure 4.34: Space in Aku Budak Minang

(1) Parallel perspective: “linear perspective is a system for accurately representing sizes and distances of known objects in a unified visual space”. (Ocvirk et al.2002; 186). Within the drawing, the space is divided into a single space and the horizontal extension space. The structure of a single space is pretty limited. The range of angle that can be used is very small. It can be two-side wall, three walls or closed scenarios, and etc. Horizontal extension space is the arrangement of continuous spaces. It can be formed by straight lines or composite shots. It is also known as the background. It always used focus stenography to structure the space. Focus stenography is a method that mainly focuses on linear perspective. The operating principle is to express the third dimension and sense of space with the help of the foreshortening effects. (Tao Yu-Juan, 2012; 110)



Figure 4.35: Parallel Perspective in Aku Budak Minang

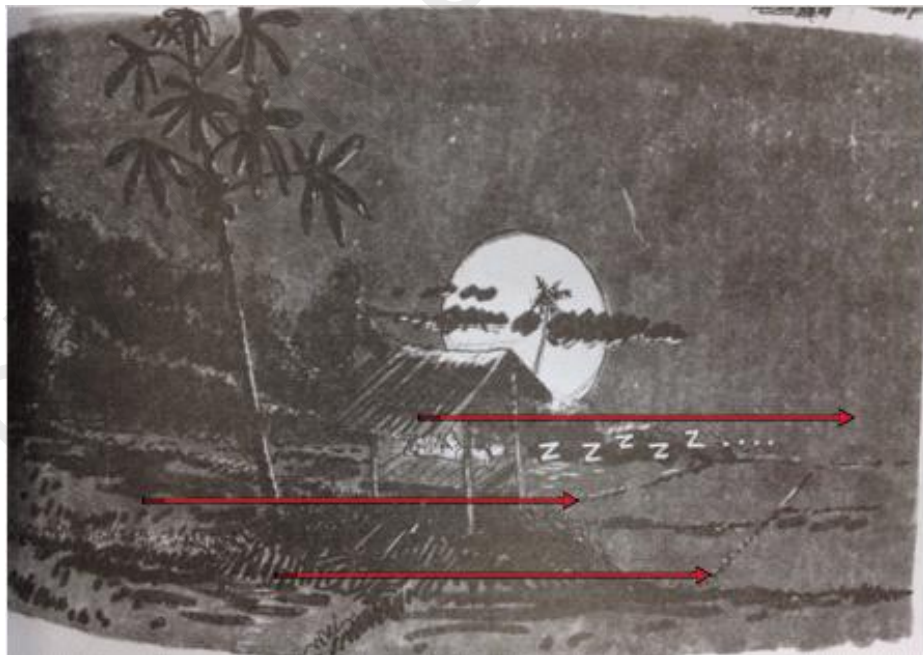


Figure 4.36: Parallel Perspective in Cartoon

(2) Angular perspective: angular perspective is happened when the object has two unparallelled planes, and the two planes would create the angle of perspective.

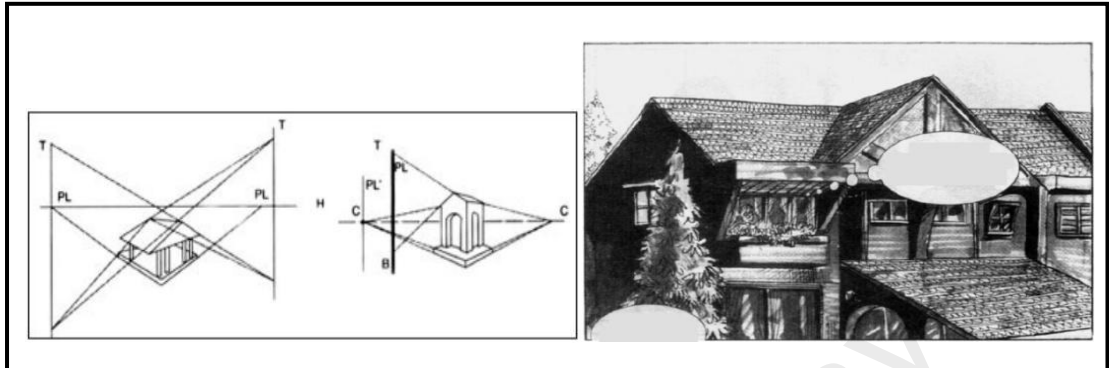


Figure 4.37: Angular Perspective in Aku Budak Minang

(3) Longitudinal perspective: The longitudinal perspective has long been used in the performance of space. Before the establishment of linear perspective in the fourteenth century, there has already been a variety of ways to represent the space.

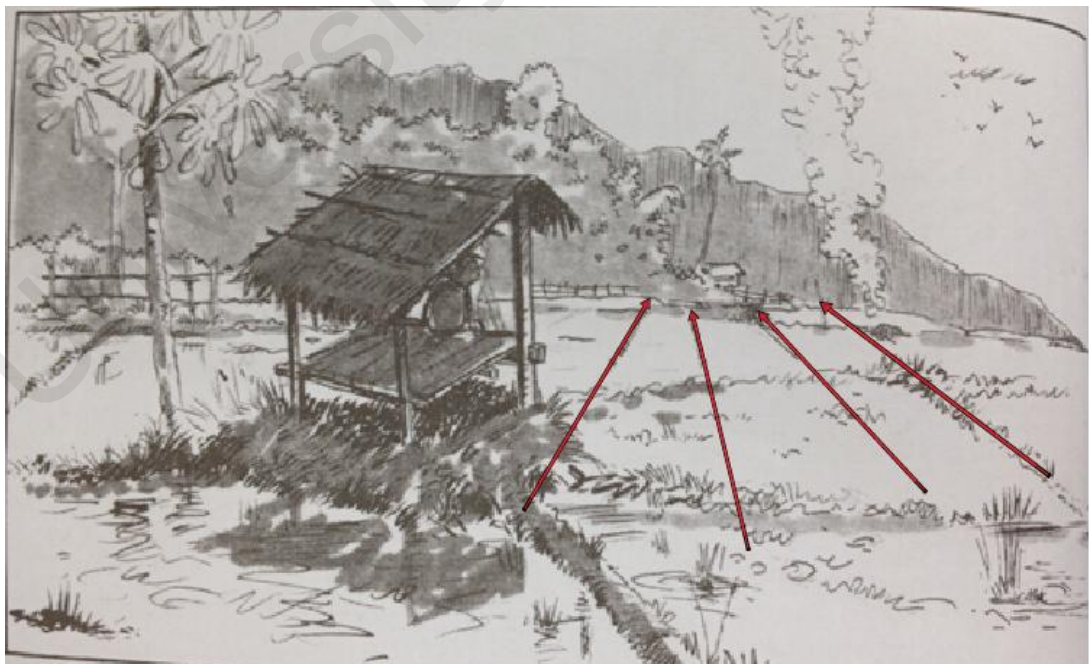


Figure 4.38: Longitudinal Perspective in Aku Budak Minang

4.7 Interaction with Cartoon

This part mainly focuses on the interactions among the cartoonist, the cartoon, and the reader. This research purpose is to explore how cartoonist can display his intention in the cartoon, and what kind of effect the cartoon can bring to the reader. With the answers to the previous two questions, finally, we can better understand how cartoonist can influence the reader through his cartoon. The relationships between cartoonist and cartoon, cartoon and reader, and cartoonist and reader are our primary research objectives here.

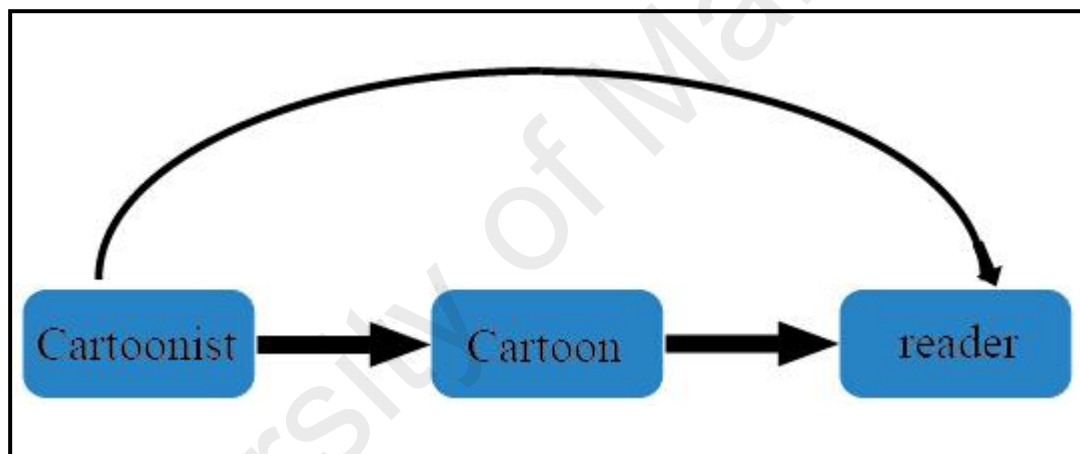


Figure 4.39: The Relationship between the Cartoonist, Cartoon and Reader

4.7.1 Interaction between Cartoon and Reader

The characters, theme, and visual languages are always interactions in selected cartoons. Therefore, these researches have analyzed all of the theme, characters, and the visual languages. In this study, this research conducted a quantitative research and chose 379 students on the campus of the University of Malaya to be involved in the questionnaire survey. There are numerous questions in the survey that explored the interactions, for example, whether the respondent's way of life have been changed

through reading comics; whether the respondents have been moved to tears because of reading comics; whether personal style (dress, room decoration, or accessories) of the respondents have been influenced by reading comics. On the other hand, they all indicate that whether cartoon can impact on people's morality and life.

In this study, for the target sample size ($n = 379$), the researcher used different questions and methods to summarize about what is the interaction between cartoon and reader. According to analyzing the result, it is found that most respondents guide their own lives by reading comic books, and they are highly affected by the cartoons.

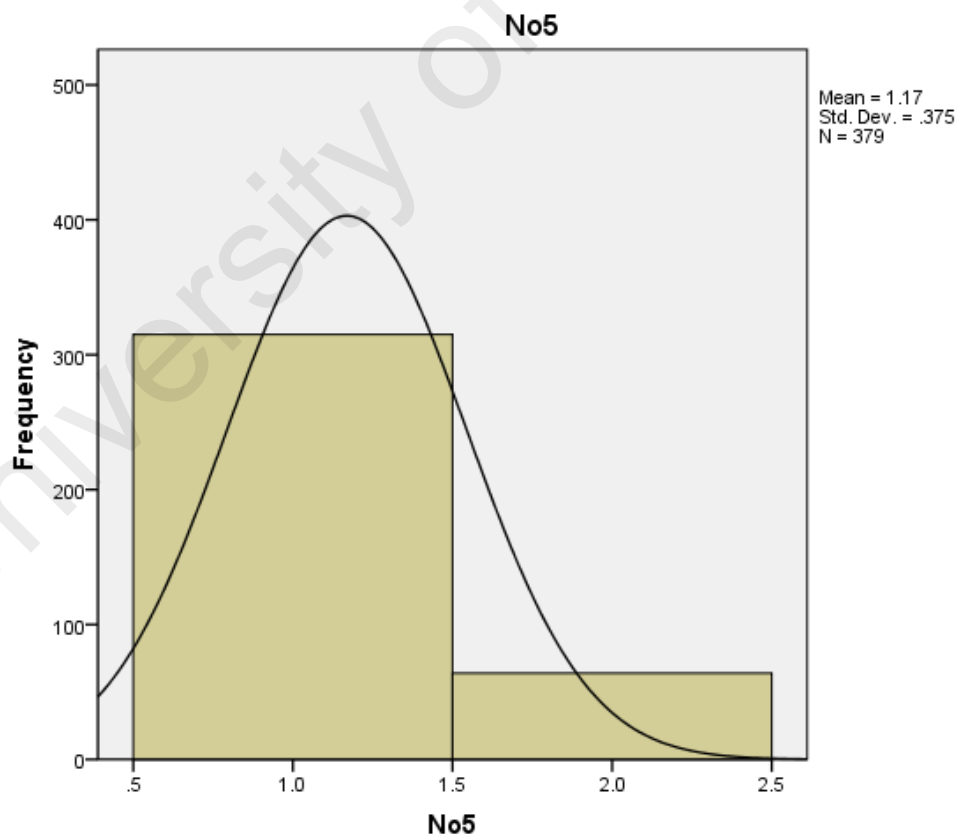


Figure 4.40: Question No. 5 in the Questionnaire Survey

About the question that regarding whether the cartoon can change one 's perception towards life, the result showed that 83.1% of the respondents think cartoon has changed their life, however, the other 16.9% of the respondents think there is relationship between cartoon and their life. From the results, we can clearly know that cartoons have a profound impact on people's lives. For the selected cartoon Aku Budak Minang, it is more than a comic book; it is also the portrayal of the author Ujang's real life. The readers can find their live locus through reading the cartoon. And it also allows the readers to be dedicated and innovative doing their thing. More details are shown in figure 4.40.

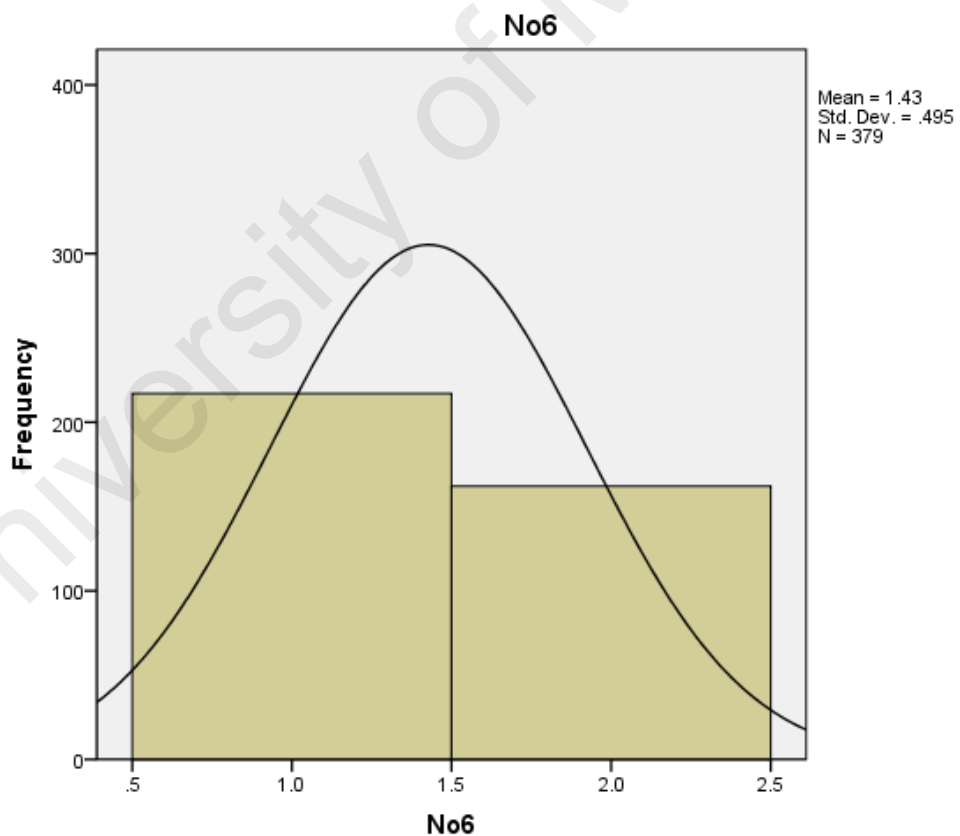


Figure 4.41: Question No. 6 in the Questionnaire Survey

Another question which is about whether the respondents have been moved to tears by reading cartoons or comics, 57.3% of the total respondents chose the answer “yes”, while the other 42.7% of people chose the answer “no”. There is no surprise about the result. As there are many kinds of cartoons, as the selection for readers is multiple and various, thus leading to different the effects. However, more people are moved by the cartoon, on the whole, which can be explained in figure 4.41.

In selected cartoon, the data also shows that humor element is an integral part of the entertainment; meanwhile, comic requires the presence of humor at the same time. Application of humor element is one of important expression of the cartoon. Especially in Malaysia cartoons, the simple language is the important foundation way of disseminating information. This unique form of expression makes Malaysia comics become different from others. In addition, the dialogs between the characters in Malaysia comics are often written in non-standard language and vocabulary. Although it may look a little bit strange, compared to some languages with negative effects, these non-standard languages will make less impact on the reader.

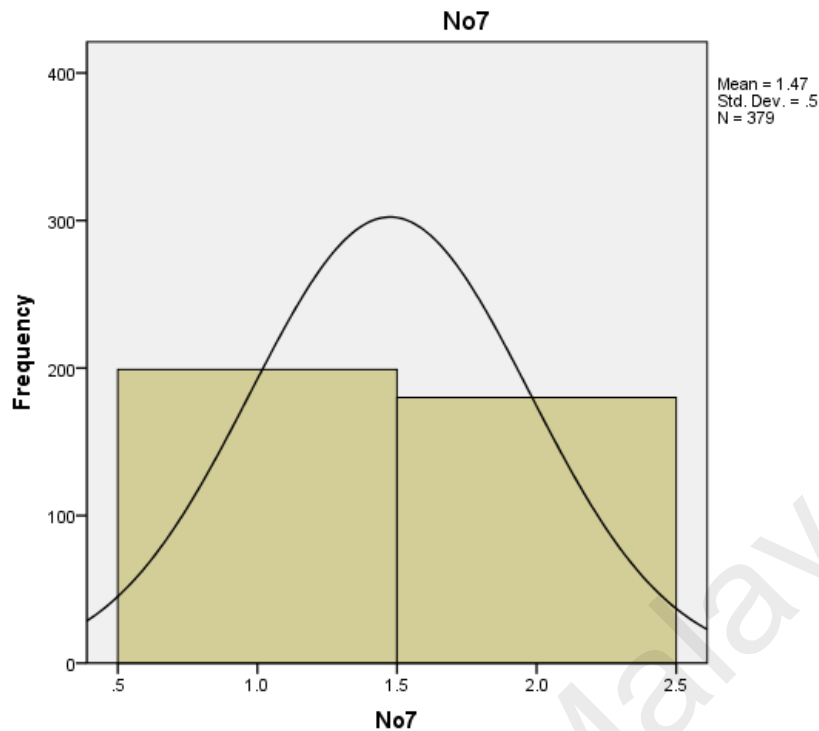


Figure 4.42: Question No. 7 in the Questionnaire Survey

In response to the question that “Have your personal life had been influenced by cartoons or comics (eg: your style of dressing, room, accessories)”, among the total number of 379 people, 199 respondents (52.5%) said it would change some details in their daily lives, and 180 respondents (47.5%) got different answers. According to the results, respondents can contact to the real life through the circumstances of the comic or the dress details of cartoon characters. The data showed that the people who are affected by the cartoons take a little majority. It can be seen in figure 4.42.

According to data analysis, we can know that comics have already become a part of life for some readers. This study emphasized the importance of cartoon, the visual effects or visual culture can make people feel and experience personal life. The comic

elements expanded the reader's field of vision, at the same time, enhanced the reader's interest in reading. It develops the skills of language and the diversity of vocabulary.

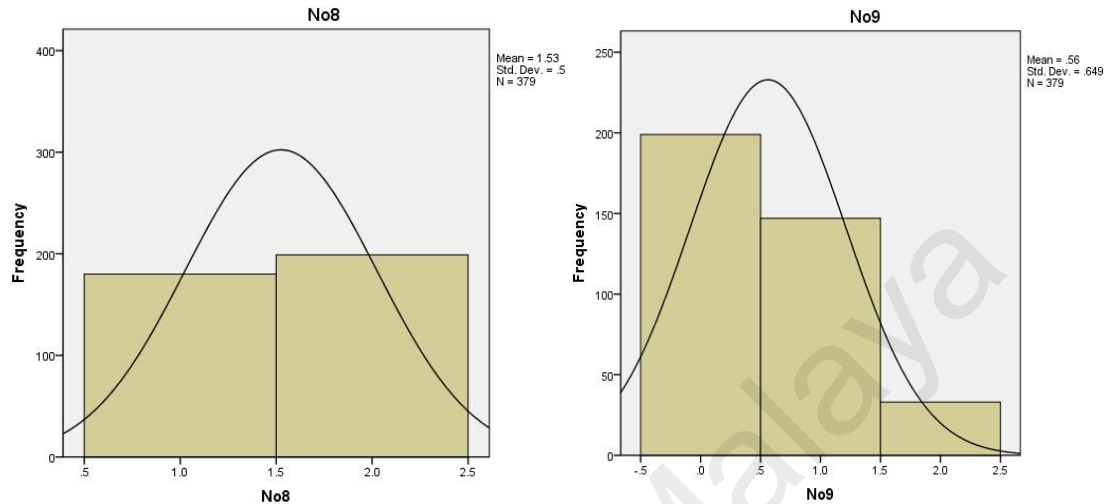


Figure 4.43: Question No. 8 & 9 in the Questionnaire Survey

The question 8 is regarding on whether the reader has read cartoons or comics of Malaysia. If the answer is yes, then question 9 tests whether Malaysia cartoons or comics bring the reader with better understanding about the culture of Malaysia. There is a certain correlation between these two questions. The result showed that 47.5% of the 379 respondents chose “yes” as the answer to question 8, and 52.5% respondents said they have never read Malaysia comics or cartoons before. Among 180 people who have read Malaysia comics or cartoons, there are 147 respondents thought Malaysia cartoons and comics are conducive to better understand about the culture of Malaysia. However, the other 33 respondents did not think so. According to the results, we can clearly get that most people, who have read Malaysia comics and cartoons before, think Malaysia comics can benefit from better understanding about the culture of Malaysia.

The rest of the question solves the question 10 to 15. The respondents can make their answers according to the scene of the provided cartoon. It makes the respondents easily comprehend the issue and problem. For the question that “Is other details displayed in the comic (such as clothing, accessories, or background) help you to identify the locations of the happenings”, it got the highest mark as 3.80. The lowest mark is 1.17 in which response to the question “can cartoon change one’s perception forward life”.

For the question regarding if the respondent like read the provided cartoon, among the total number of 379 respondents, 114 of them like to read the investigators designated comics, which covers 30.1%. The question 12 to 17 the result of Malaysia comics influences into respondent with the highest 3.69 for giving inspiration and the lowest with 2.80 for if Aku Budak Minang has related to the respondent personal experience.

Reading can affect the reader's thinking. The data are obtained from the question about whether the comic can change one’s life; whether individuals are affected by comics (like style of dressing, room, accessories); whether people can be moved to tears by reading the comics. All these data are giving influence to these respondents who are reading the selected comic. According to the data, we concluded that comics can inspire people's imagination and creativity, and cartoons can improve people’s understanding of visual phenomenon in comics. Cartoons can also let readers get a deeper understanding of popular culture after reading comics. At the same time, cartoon lovers can also be

encouraged to be more creative. Cartoon is not only an instrument of entertainment; the comics often reflect the author himself and social phenomenon. By reading the cartoons, people can learn more and understand social culture. The cartoonist created comics in the form of visual language, expressed in lines, and recorded the thoughts. Some readers may never consider these contents.

4.7.2 Interaction between Artist and Reader

According to the analysis of both the vision language in cartoons and questionnaire survey, all results are carried out by secondary. Nevertheless, this research has carried on a further research, which is the interview to the author of *Aku Budak Minang*. The researcher hopes to get some primary data from Ujang so that the researcher can do more comprehensive analysis. The primary data are more reliable.

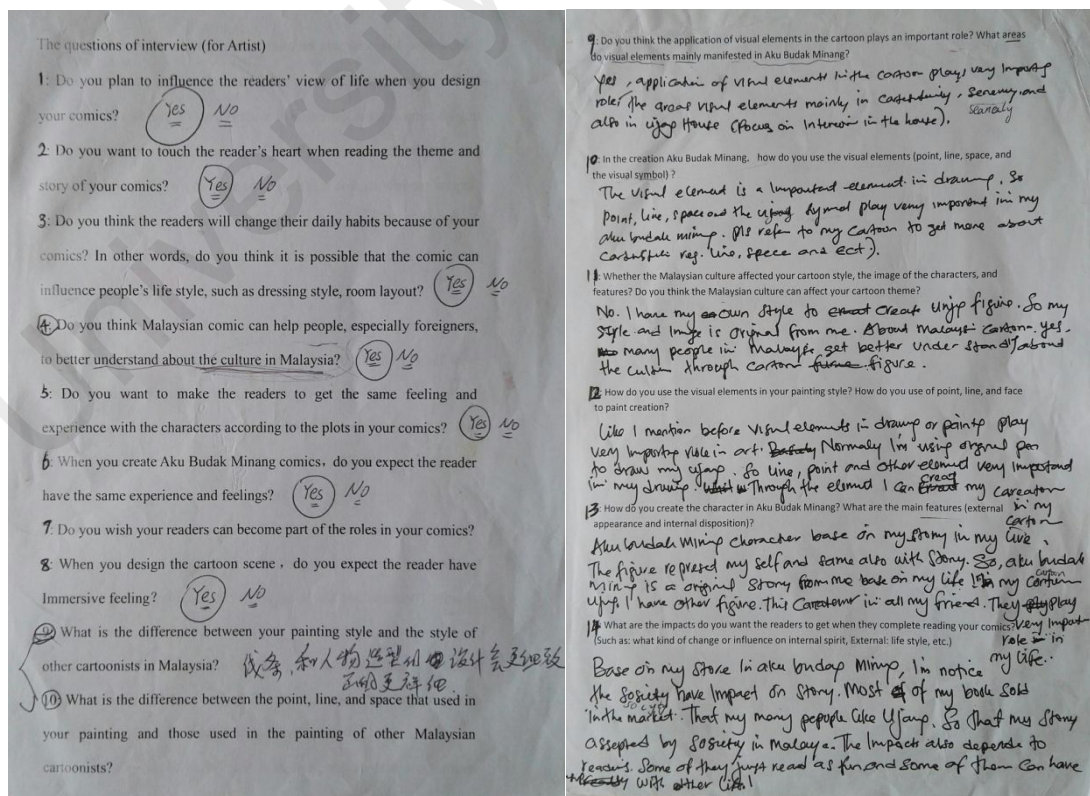


Figure 4.4: Manuscripts from Ujang

During the interview, Ujang gave his answer with all “yes” to the question 1 to 8. The first question is whether the author plans to influence the reader’s view of life when designing the comics. The researcher asked the quite similar question to the reader in question 5. Among the total number of 379 respondents, 315 (83.1%) of them gave the answer “yes”, which means the creation intention of Ujang is successful because his comics actually influence more than 80 percent of the reader’s life. The second question in the interview is about whether the author wants to touch the reader’s heart when reading the theme and story of the comics. In the questionnaire survey, question 6 is relevant to this issue. Among our sample, 217 (57.3%) respondents have been moved to tears by reading *Aku Budak Minang*. The third question to Ujang is whether it is possible that the comic can influence people’s lifestyle, such as dressing style, room layout. In the questionnaire survey, question 7 is correspondent. Among the 379 respondents, 119 people (52.5%) thought that their life have been affected by the cartoon they read.

The fourth question in the interview is about whether Malaysian comic can help people to better understand about the culture in Malaysia. The researcher asked the same issue to the readers in the question 9. While 147 related respondents agreed with the opinion, 33 people did not think so. For the rest 199 people, as they have never read the Malaysia comics and cartoons before, they cannot give the valuable answer to this question. The fifth question in the interview is about whether the author wants to make the readers get the same feeling and experience with the character according to the plots in the comics, and it is relevant to the question 21 in the questionnaire. Among all

respondents, only 30.1% people have the same feeling with Ujang. It may indicate that as the different living environment and background, the readers may not completely comprehend everything that Ujang want to express. For the rest three questions to Ujang, as they are designed quite similar to question 1 to 5, thus, the researcher do not do further analysis for them.

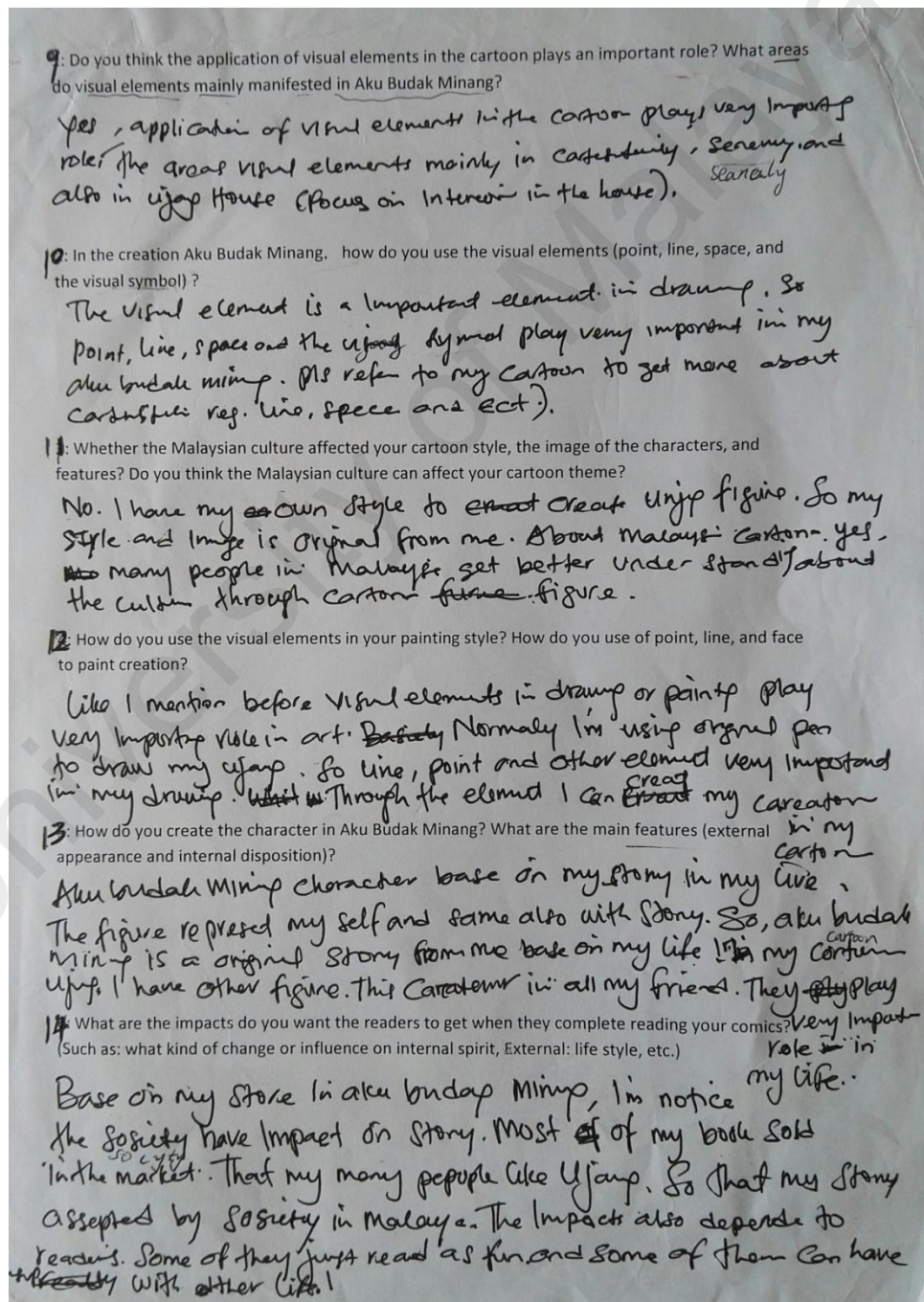


Figure4.45: Ujang's Manuscript for Short Answer Questions

The researcher also asked some short answer questions in the interview. Ujang analyzed his application of visual elements in *Aku Budak Minang*. Meanwhile, he gave his answers to all research questions that relative to this research objective. Ujang thought that the application of visual elements in the cartoon plays very important role in drawing. The point, line, and space are all important symbols that Ujang used in the *Aku Budak Minang*. About the questions like whether the Malaysian culture affected the cartoon style, the image of the characters, and features, and whether the author think the Malaysian culture can affect the cartoon theme, Ujang thought he has his own style to create Ujang figure, and his style and image was original from himself. About the Malaysian cartoon, he thought many people in Malaysia get better understand about the culture through cartoon figure. For the question about how to use point, line, and face to paint creation, Ujang said he normally use original pen to draw the Ujang, thus line, point, and other elements are very important in his drawing.

The researcher asked Ujang about how he creates the character in *Aku Budak Minang* and what the main features are. He replied that the character in his comics is based on his stories. *Aku Budak Minang* is an original story from Ujang's experience and life. About the other figures rather than Ujang, the characters are all based on his friends. They play very important role in Ujang's life. About the question "what are the impacts do you want the readers to get when they complete reading your comics", Ujang noticed that society is important as well. As there are many people like Ujang, therefore, Ujang's own story is asserted by society in Malaysian. The harvest of reading comics always depends on the readers. Some of them may just read for fun while some

of them can get some relationships with their daily life.

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CHAPTER FIVE

RESULTS, IMPLICATION, CONCLUSION AND RECOMMENDATIONS

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5.0 Introduction

Based on the prior analysis in chapter four, the researcher can get that comics and cartoons have become more popular and get more attention from the public these days than before. According to the study about the panel, the page layout, and the section setting along with the analysis of visual language in both *Aku Budak Minang* and several other Malaysia comics, the researcher try to make the reader better understand about comics and cartoons in Malaysia. The data no matter getting from questionnaire survey or interview indicate that comics and cartoons have already produced a positive impact on readers' life. At the same time, the creation intention of the cartoonist is pretty confirmed by the readers. Our work can benefit readers on better understanding and comprehend about the author's ideas and thoughts. The analysis of whole articles is based on the research objectives.

5.1 Results of the Research

To summarize the results, it indicates that most of the respondents in our survey prefer to read comics and cartoons. The conclusion of both qualitative and quantitative research in this study has shown that the respondents improved their value of reading the comics and cartoons.

5.1.1Based on the results of the questionnaire survey, to investigate theme in Ujang's cartoon in perspective of Malay culture it can be noted that comic books are great

patterns of manifestation which can bring the readers to get some significant information. Comics and cartoons can inspire young readers with bright ideas. According to investigate the theme of Ujang's cartoon the researcher can learn more about Malay cultures. For example, the Malaysia dress, custom, and etiquette. The readers can better understanding of cartoon and Malay cultures through reading the theme.

5.1.2 The results show the styles in Ujang's drawing in perspective of visual Art. In this study researchers analyze the structure characteristics of the cartoon and cartoon language according to visual language such as line, shape, form, texture, and space. Through the perspective of visual language and reading comic style, researchers are more accurate to feel about Ujang comic characteristics and charm.

5.1.3 The results also show the analysis about the characteristic of the main characters in Aku Budak Minang. The characteristics of the main character are created that based on Ujang himself. The main characteristics of the people are expressed by true story in real life. Readers will feel more close to the life and feel kindness and authenticity. Comics and cartoons are cartoonists' portrayal of real life as well. It is a way of emotional expression which makes it possible that readers can understand and comprehend the cartoonist's creative ideas.

5.1.4 The results of the questionnaire survey are mainly used to conform whether the cartoon *Aku Budak Minang* successfully communicates the Malaysian culture through the visual language to the readers, locally as well as the foreigners. The results show that *Aku Budak Minang* very successfully communicates the Malaysian through the visual language to the readers, not only for locally people but also for the foreigners abroad. Meanwhile, the cartoonists can touch the inner feelings of the readers through the comics and cartoons. They are more than entertainment tools, comics and cartoons should be a bridge of communication that links the readers with the cartoonists.

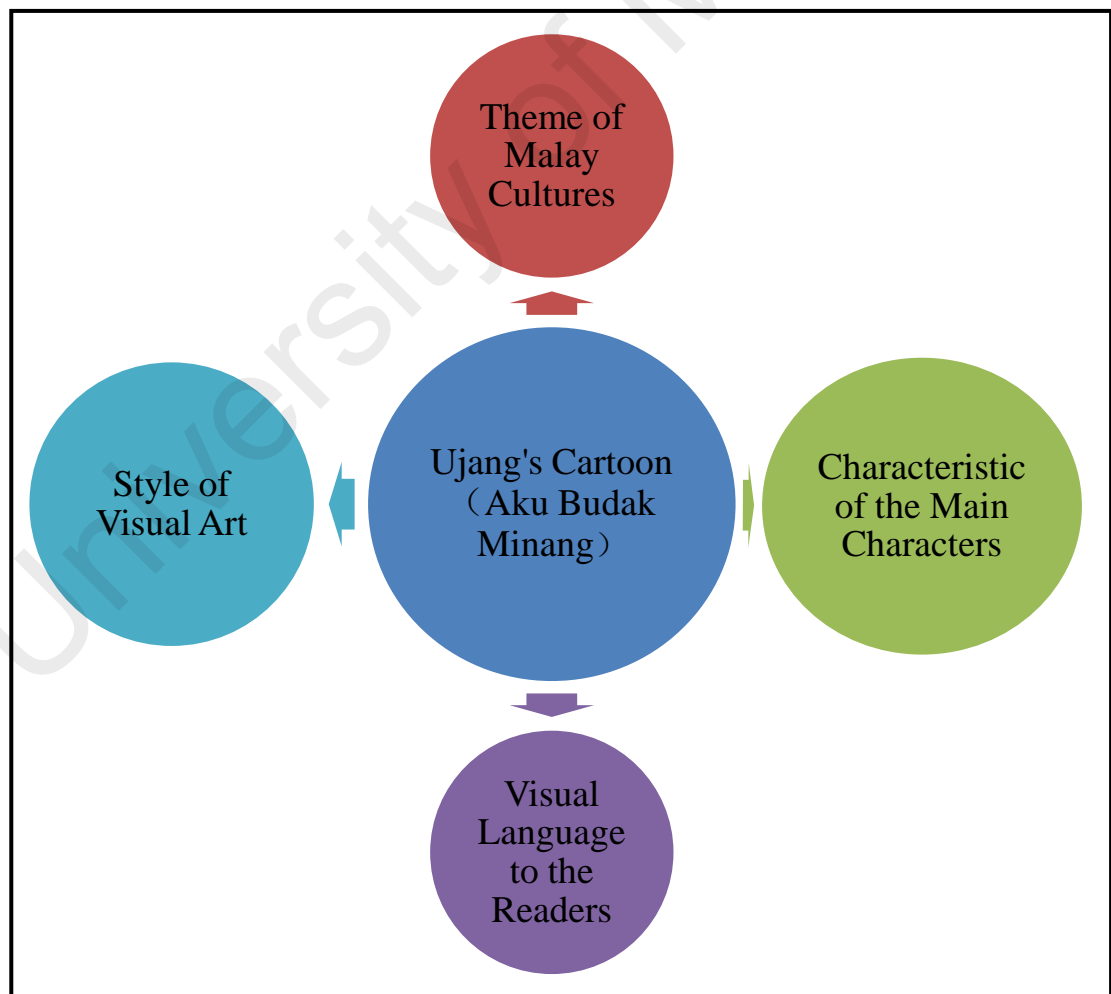


Figure 5.1: The Results of the Research Objectives

5.2 Implication of the Research

Researchers studied and analyzed Ujang's cartoon, *Aku Budak Minang*. This study has shown that cartoon has very important influence on the people's life and other aspects.

5.2.1 Based on the analysis about investigation of the theme in Ujang's cartoon in perspective of Malay cultures, it is found that the theme does not only reflect the contents of the cartoon, but also successfully express the Malay cultures in the perspective of comics. At the same time, Malay cultures can be described through the theme of Ujang's cartoon abundantly and vividly. It can be noted that comic is not just a medium of entertainment, it is more like a hinge of cultural transmission.

5.2.2 Based on the styles in Ujang's drawing in the perspective of visual art; we can learn that cartoon does not simply depicting images with single lines. With the help of visual language, such as line, shape and space, cartoons would like to emphasize on tableau sense. Application of different lines visual language can reflect the special features of the artist with different styles.

5.2.3 Based on the analysis of the characteristic of the main characters in *Aku Budak Minang*, we can know how the artist put his personality characteristics to be converted into images of people and things. Cartoon can become an access that the artist used to express their emotions. Positive emotions can bring more positive energy to the readers. Readers can not only learn from the classroom, they can also understand the world through the comic books.

5.2.4 Based on the conformation about whether the cartoon *Aku Budak Minang* successfully communicates the Malaysian culture through the visual language to the readers, locally as well as to the foreigners, we can deeply understand about how *Aku Budak Minang* successfully communicates the Malaysian through the visual language to the readers. We can know the Malaysia cultures get more and more attentions from foreigners. More and more foreigners learn Malaysia cultures through the comics. This study, which is based on *Aku Budak Minang* cartoons, allowed more foreigners understand Malaysia through the reading of comic.

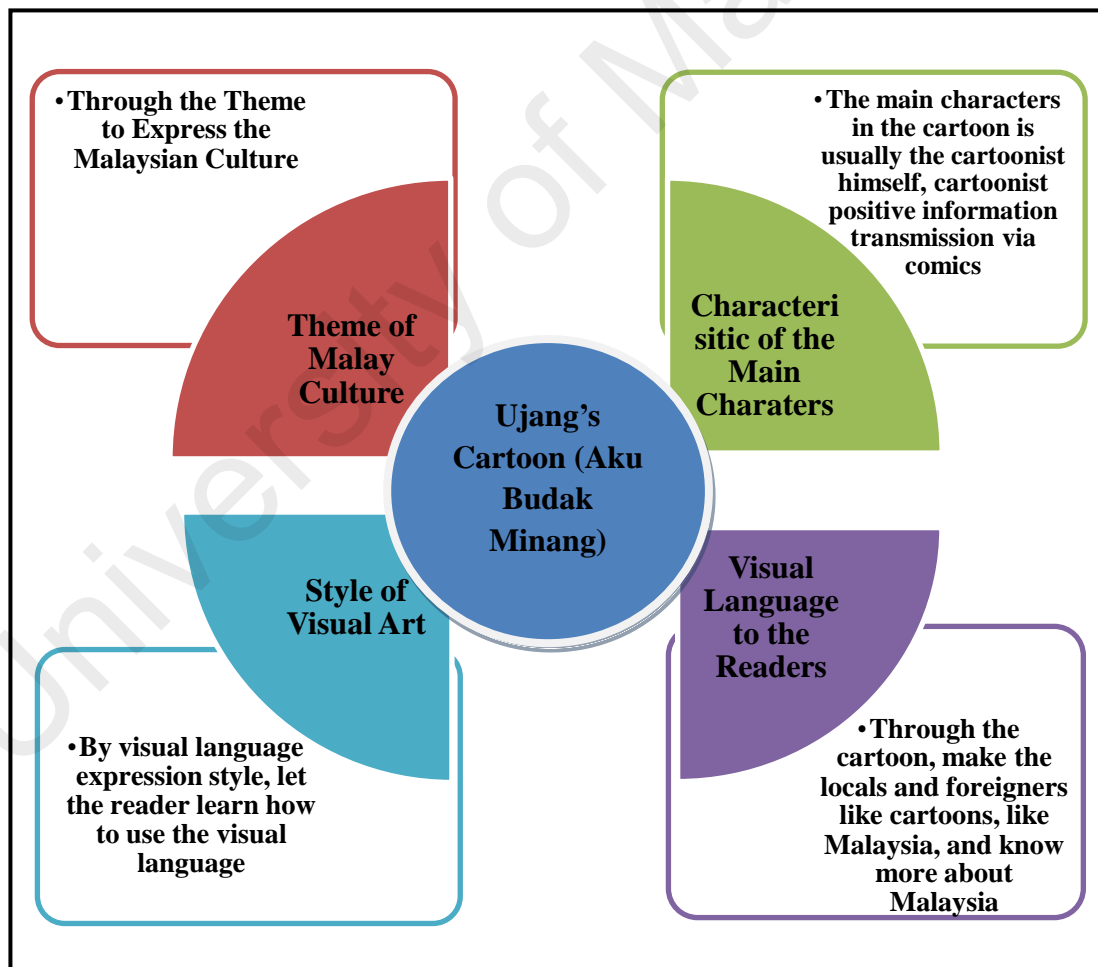


Figure 5.2: Implication of the Research Objectives

5.3 Conclusion of the Research

There are four research objectives in this study, which are to investigate the theme of Ujang's cartoon in the perspective of Malay culture; to investigate the styles in Ujang's drawing in the perspective of visual art; to analyze the characteristic of the main characters in *Aku Budak Minang*; and to conform whether *Aku Budak Minang* successfully communicates with the readers through visual language. In order to achieve the main purpose of this research, this research has introduced four research questions for each objective. Firstly, the researcher want to explore how Malay culture impacts on the theme in Ujang's cartoon. And then we wish to work out how Ujang uses the visual elements in his drawing. The next question is how Ujang depicts the important features about the characteristics of the main characters in *Aku Budak Minang*. Finally, this research try to find out what impacts of Ujang's cartoon can bring to the readers.

For the purpose of getting accurate and enough information that relative to the research questions and objectives, in this study we applied both questionnaire survey and face to face interview for data collection. Along with the secondary data that we observed from 6 comic books of 3 different Malaysia local cartoonists, we also use the primary data which are getting from readers and the cartoonist Ujang to support our results.

5.3.1 Based on the analysis to investigate theme in Ujang's cartoon in perspective of Malay culture, and from the answer to question No. 11 which is given by Ujang during the interview, we can conclude that Malay culture has significantly influenced the

comics and cartoons in Malaysian as well as the theme in Ujang's work. In chapter four we have specifically analyzed the characteristics of Ujang's comic books. Through the analysis of the main features and the visual elements, we found that the application of both lines and shapes in Ujang's work is full of symbols in Malay culture. The unique informal language which can be found in the communications in Ujang's comics also represents Malay culture. Therefore, the Malaysian culture affects Ujang's comic style and theme, and that is agreed with Ujang himself as well.

5.3.2 Based on the styles in Ujang's drawing in perspective of visual Art, for the second research question, we got the answer from question No. 12 in the interview. Ujang said that he usually use pencil to draw the visual elements in terms of line, shape and space. We analyzed the details of visual language in *Aku Budak Minang* in chapter four, and Ujang's answer has supported for our finding.

5.3.3 Based on to analyze the characteristic of the main characters in *Aku Budak Minang*, in order to answer the third research question which is related to question No. 13 in the interview, Ujang claimed that *Aku Budak Minang* is designed based on his own life and experience. He made himself be the protagonist and tried to tell his story of experience in real life.

5.3.4 Based on to conform whether the cartoon *Aku Budak Minang* successfully communicates the Malaysian culture through the visual language to the readers, locally as well as the foreigners, about the impacts of cartoons to the readers, Ujang gave out

his opinion which is “some readers may just read comics or cartoons as entertainment, but every comic have its own soul”. Ujang wants to bring some positive effects to the reader, and he wishes that the readers can resonate with the cartoonists when they are reading comics and cartoons. Dealing with the totally four research questions; we have completed all of the objectives in this research.

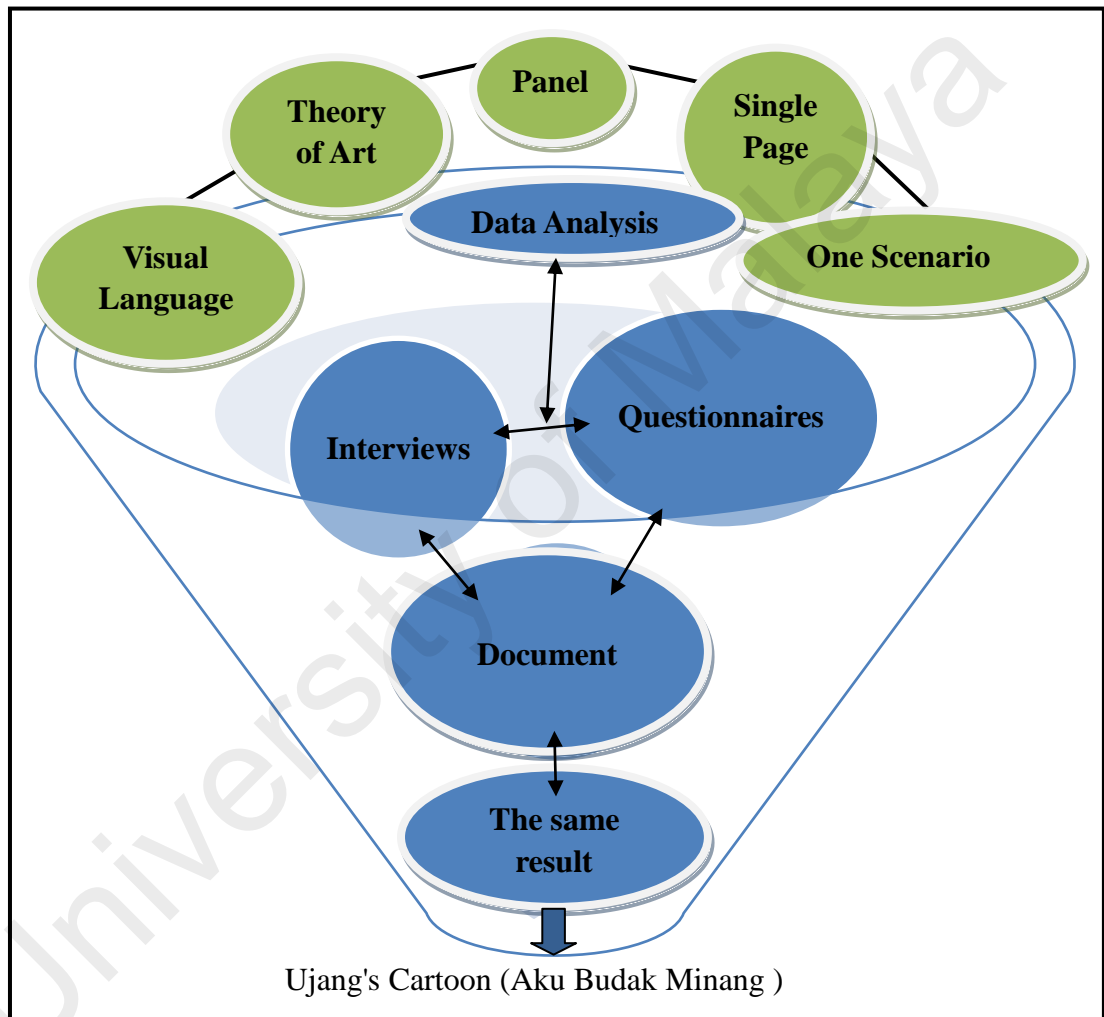


Figure 5.3: Conclusion about the Research Objectives.

5.4 Recommendations

In this study the researcher investigated Ujang’s cartoon mainly through visual language. The researcher found that Ujang’s comic involved the national culture, environment, and his life experience background. Researcher hope the further study can

better understand about Ujang, the comics, and Malaysia through the national culture in Malaysia.

During the course of this research, it has limited the researcher scope on Ujang's comics. The researcher wishes to expand our research to study more comics and cartoons that relative to Malaysia in the future. The comic books of different cartoonists record and describe the different stories. According to understand and comprehend about more Malaysian cartoons and even cartoonists, it can benefit from better knowing about the special cultural, the ethnologic history, and the social issues in Malaysia. In further research, this researcher plan to compare Malaysian comics with the cartoons from other countries. According to the study, more and more readers, who come from different countries all over the world, can have opportunities to get in touch with the humanistic culture in Malaysia, and it will contribute to making people know and fall in love with the beautiful country.

5.5 Summary

This chapter includes results of the research, implication of the research, and conclusion of the research. This research comprehensively summarized the whole thesis, and also successfully answered the objectives of research. The researcher has got good results and conclusions, and also gave the recommendation to the future research.

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