

UNIVERSITI TEKNOLOGI MARA

**VISUAL APPROACH OF
MALAYSIAN ANIMATIONS
FROM 1990S TO 2000S**

**KHAIRUL BIN AZMAN
2016348605**

FACULTY OF ART AND DESIGN

JANUARY 2019

AUTHOR'S DECLARATION

I declare that the work in this thesis writing was carried out in accordance with the regulations of University Teknologi MARA. It is original and it is the result of my own work, unless otherwise indicated or acknowledged as referenced work. This thesis has not been submitted to any other academic institution for any degree or qualification.

I hereby, acknowledge that I have been supplied with the academic rules and Regulations for Post Graduate, University Teknologi MARA, regulating the conduct of my study and research.

Name of Student : Khairul bin Azman

Student I.D No : 2016348605

Programme : Bachelor in Art and Design (Hons) – AD241

Faculty : Faculty of Art and Design

Thesis/ Dissertation : Application for Art history

Title : Visual Approach of Malaysian Animations From 1990s
to 2000s

Signature of Student :

Date : January 2019

ABSTRACT

This paper documents the development of visual or art approach of animated videos in Malaysia from the span of 1990s to 2000s. While Wayang Kulit arguably can be considered a pioneering Malaysian animation that has started at 1920s, this paper focuses specifically on the subject of cartoon animations that started around 1970s in Malaysia, where layers and frames of drawings and sketches were composited in an orderly manner, giving the illusion of movement. Animation in the Malaysian scene undoubtedly had a significant progress, where from a group of artists with little experience in animation working together in a studio set with cameras to a production team equipped with electronic devices. When the digital era (90s) arrived, computers came into hand and technologies and digital applications that are used for animation are becoming more and more user-friendly and powerful. Questions that came into mind are: “Have the subject matters become more eye-pleasing and intricate?”, “Are the movements and emotions more vivid?”, “Are there differences with the colour scheme?”, “What are the principles involved in the creation of characters?”. Therefore, analysing their method is important in understanding how technology, audience affects the quality of the animation. From the findings of this paper, the researcher will be able to utilize the accumulated data for the production of the final year project, whether to take inspiration from the predecessors or to revolutionise the way local society perceive the animation industry in Malaysia. In addition, one can learn to recognise the impact of the local animation industry in creating a formidable reputation as a creative hub in the Southeast Asia region.

TABLE OF CONTENTS

AUTHOR'S DECLARATION

ABSTRACT

ACKNOWLEDGEMENT

	Page
CHAPTER ONE – INTRODUCTION	1
1.1 Background of study	1
1.2 Problem Statement	4
1.3 Research Objectives	4
1.4 Research Questions	5
1.5 Significance of Study	6
1.6 Scope and Limitation	7
1.7 Summary	8
CHAPTER TWO – LITERATURE REVIEW	9
2.1 The Principles of Disney's Animation	9
2.2 The Pioneer Local Animation: Hikayat Sang Kancil	10
2.3 Positivity in Context	11
2.4 Early Theme and Art of Local Animation	12
CHAPTER THREE – RESEARCH METHODOLOGY	16
3.1 Method Approach	16
3.2 Location of Research	17
3.3 Scope of Study	17
3.4 Collecting Data	18
3.5 Sampling	19

CHAPTER FOUR – ANALYSIS	20
4.1 Interviewing Hassan Muthalib	20
4.2 Data Observation	21
4.2.1 Usop Sontorian	22
4.2.2 Bola Kampung	25
4.2.3 Upin & Ipin	28
4.2.4 Comparison Between The Three Animations	31
4.3 Summary	32
CHAPTER FIVE – CONCLUSION & RECOMMENDATION	33
5.1 Conclusion	33
5.2 Recommendation	34
BIBLIOGRAPHY	37