

UNIVERSITI TEKNOLOGI MARA

**ANTARA DUA DARJAT DAN
SENIMAN BUJANG LAPOK : THE
ANALYSIS OF SONGS AND *MISE EN
SCENE* FROM *AUTEUR CINE-
MUSIC*'s PERSPECTIVE**

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Thesis submitted in fulfillment
of the requirements for the degree of
Master of Art
(Artistic and Creative Technology)

Faculty of Film, Theater And Animation

November 2020

AUTHOR’S DECLARATION

I declare that the work in this thesis was carried out in accordance with the regulations of Universiti Teknologi MARA. It is original and 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 or non-academic institution for any degree or qualification.

I, hereby, acknowledge that I have been supplied with the Academic Rules and Regulations for Post Graduate, Universiti Teknologi MARA, regulating the conduct of my studies and research.

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ABSTRACT

Film and music are performing arts that have long been linked together. This dissertation examines how P.Ramlee's style produces melodies in his songs in the film thus creating compatibility and effectiveness in his narrative and the audience who views it. Among his films discussed in this dissertation are *Antara Dua Darjat* and *Seniman Bujang Lapok*. P.Ramlee's songs are said to have become a favourite of many people in Malaysia and are considered a legend. This is due to the fact that his songs are very close to the listeners of the song and movie fans at the time. This study was conducted to identify the existence of three important elements, namely social class issues, cultural identity and is related to modernity and traditional in terms of song creation and *mise en scene* of the film. Using the Auteur Theory approach (Auteur Theory) and Musical Analysis / *Mise en scene* / Cinematography as a theoretical framework, this study attempts to understand the perspective and point of view of P.Ramlee as a *melomane* auteur through the music he composed through songs as depicted in films as a whole.

ACKNOWLEDGEMENT

I am very grateful to the Almighty for the blessings I received, I managed to finally complete the scholarly writing for the study of Master of Creative and Artistic Technology at the Faculty of Film and Animation Film, Universiti Teknologi MARA, Puncak Perdana, Shah Alam within the stipulated period. Throughout the preparation period for writing this thesis, there were many trials and tribulations. However, with prayers and good intentions, all challenges and trials can be overcome at once, hence making it a sweet experience that is very motivating to me. In the struggle to prepare this scholarly writing, there are several parties who have provided help, support and encouragement. Thank you to my parents and families who have been very supportive. A great appreciation is also extended to Dato 'Professor Dr. A. Razak Hj. Mohaideen who has helped provide me with guidance and contributed commitment and ideas to the writing of this thesis. Many thanks also to Dr. Norman Yusoff as the Head of the Postgraduate program who sacrificed a lot to provide guidance, criticism, commitment and constructive materials in the preparation of the thesis. Not forgetting the staff of the Faculty of Film, Theater and Animation because they also have helped in the initial process of admission to the completion of this scholarly writing. Also to all lecturers who have contributed ideas and knowledge sharing in empowering this writing. Last but not least, I would extend this appreciation to friends who have also lent their hands in the process of writing this dissertation.

Thank you.

Shah Alam, October 2020.

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