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# I-RoLE 2023

INTERNATIONAL CONFERENCE OF  
RESEARCH ON LANGUAGE EDUCATION 2023

## EMBRACING CHANGE: EMANCIPATING THE LANDSCAPE OF RESEARCH IN LINGUISTIC, LANGUAGE AND LITERATURE

**13 - 14 MARCH 2023**

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# THE USE OF E-BOOKS AND SOCIAL MEDIA IN INTRODUCING MALAYSIAN FOLKLORES AMONG CHILDREN

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## ABSTRACT:

The influence of Disney princesses' tales has pushed local Malaysian folklores to the brink of disappearance, especially among the younger generation. Thus, in an attempt to revive and retell the known and unknown folk tales to children of this generation, two different types of platform were used with the same content as to fit the children's learning styles that are related such as visuals, auditory, and reading. The first one is an e-book containing 12 local female legends' stories with illustrations was published digitally. In addition, an Instagram account named @onceupon.a.legend was also created in dedication to post videos to promote and tell the lores of those 12 legends. This approach could be used as a form of edutainment where the children could learn such histories and tales without feeling bored about it. In order to produce 'Once Upon A Legend' e-book and Instagram videos, it required detailed procedures by researching, editing, animating, writing, and finalising the outcomes of the products. Therefore, the aim of creating the e-book and videos on Instagram is to elevate the knowledge of Malaysian princesses folklores among children in Malaysia that suits with their learning preferences.

**Keywords:** Disney princesses, folklore, children, edutainment, Malaysian princesses

## 1. INTRODUCTION

'Once Upon A Legend' is a project created to tell the stories of the known and unknown Malaysian princesses to the younger generation. Xue (2022) mentioned that folklore is the collection of unwritten practises and tales that have been passed down through the generations verbally by the people. But now folklore could be passed down on any kind of platform. Thus, the product of this project is not only an e-book with 12 folklores of Malaysian princesses, but also in the form of video compilations about each princess on an Instagram account called [@onceupon.a.legend](https://www.instagram.com/onceupon.a.legend).

These folk tales were written and targeted towards children, specifically aged 7-17. The specific target is school children because most of them grew up watching and recognising Disney princesses tales more than our local princesses'. Other than that, they also have the competency in using the internet, which is easier for them to access the e-book and videos posted on Instagram. This could give them options to choose whether they prefer to read or listen to the tales of the princesses. As for the stories, all 12 of them have a common feature – a female figure as the main character. It is done so as to highlight the characteristics and quality of the women in

Malaysian lore, which is equivalent to Disney princesses, or even better than them. Lastly, the final products are made available as an e-book and also videos compilation on Instagram.

### **1.1. Project Objective**

The significance of our local folklores among the younger generation, especially children, is slowly diminishing. Instead, they tend to watch and even know more about Disney princesses, which focuses precisely on Western folklores. Hence, the project aims to increase the knowledge of Malaysian princesses' folklores among the children by creating an e-book and even promoting the stories through videos posted on Instagram. It is hoped that the project could reawaken the interest of Malaysian princesses' tales in the hearts of children. In addition, Abd Rahim (2014) stated Malay folklore was produced for entertainment, satisfaction, education, history, naming places, etc. Therefore, it is beneficial for the children to know these Malaysian princesses as they provide them with those elements as stated above.

### **1.2 Entrepreneurial Opportunities**

The particular entrepreneurial opportunity of this project is publishing the storybook digitally, which is an e-book, on the website called Ko-fi. The e-book is actually available to anyone who wants to read it because there is no charge in order to access it. However, a donation is opened for the readers to donate whatever amount they want to, and of course, without any force at all to the readers.

The e-book is purposely made free for everyone on the website to read because it could potentially promote the content of the e-book not only to children of Malaysia, but also to any other people from all over the world.

## **2. METHODOLOGY**

### **Phase One: Research and Planning**

The first step in doing this project was doing lots of research on Malaysian princesses' folklores that were suitable to be included in the e-book as well as the videos. The final decision had been decided that 12 princesses were to be included for this project, and they were: Che Siti Wan Kembang, Puteri Saadong, Puteri Gunung Ledang, Puteri Gunung Banang, Puteri Santubong and Puteri Sejinjang, Puteri Bidasari, Puteri Walinong Sari, Puteri Ulek Mayang, Tun Kudu, Tun Teja, Puteri Hang Li Po, and lastly, Tun Fatimah. These 12 stories were chosen as they fit the timeline of recording and posting the videos first on Instagram for six weeks, where two videos were posted for each week. The selected princesses were chosen carefully to follow the main theme of the project, which centered female figures in Malaysian folktales. Next, collecting valid sources for each tale. It was done to ensure the authenticity of the stories, although it was just old stories passed down a long time ago. One of the websites used to search for the authentic value of the stories was ResearchGate. In some cases, they were from university journal websites like Universiti Kebangsaan Malaysia, Universiti Malaysia Kelantan, and Universiti Pendidikan Sultan Idris. Aside from that, some states' official websites such as Pahang and Kelantan were used to cite the source.

### **Phase Two: Recording and Editing**

After researching, the second process started right away. The video postings were planned to finish around six weeks, but due to busy scheduling, the time was extended to nine weeks. Hence, the video postings started on Week 5 and ended on Week 13. Two stories of Malaysian princesses would be recorded, edited, and posted in a week, so the audience would



not have to wait for too long for the next video. Everything was done at home as the internet and the environment was better in order to do the recording and editing. All of the videos were recorded on an Ipad and edited on the application called CapCut as it was easy to use all the features in the app. The duration for each video was made sure to be under three minutes to ensure the videos were not too long to be watched by the viewers.

### Phase Three: Writing

Lastly, the progress on the e-book began. The progress had actually begun at the same time during the recording of the videos. However, it still took quite some time to complete the e-book because a few of the stories posted on Instagram were more to facts about the princesses rather than a story about them. Therefore, those stories needed to be written back as a story that would be suitable to be read in the e-book. The writing process for all folklore was quite easy to do; instead, the procedure of editing the e-book was actually challenging. In order to make the e-book appear attractive to people's eyes, the right design and colour had to be chosen carefully. Not only that, some illustrations were also included in each princess' tale to appeal more to the readers.

## 3. RESULTS AND DISCUSSION

The project resulted in having two different things: video postings on Instagram and an e-book. Before having the outcomes of this project, a survey was conducted to collect data regarding the knowledge of Malaysian princesses among children. This survey has helped in giving more support to continue doing this project. The survey had gotten 35 responses from children aged 7-17. As a result, the survey showed that 30 (85.17%) respondents knew about Disney princesses, while the other five (14.3%) did not know about them. The top three Disney princesses that respondents recognised the most were Cinderella (20), Snow White (17), and Elsa (15).

According to Johnson (2020), a new study indicates that preadolescent girls (ages 8 to 12) are learning lessons of empowerment and appreciating the good qualities and deeds of Disney princesses. However, the same could happen to Malaysian children too, once they have learned about Malaysian princesses.

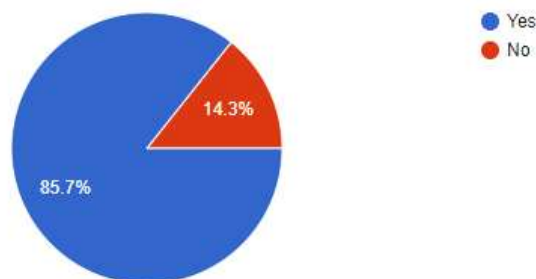


Figure 1. The pie chart to the question “Do you know any Disney princesses?”

As for Malaysian princesses, out of 35 responses, 19 of them (54.3%) answered they knew Malaysian princesses; meanwhile, the other 16 (45.7%) did not know any of the Malaysian princesses. For Malaysian princesses, the top three princesses the respondents recognised were Puteri Gunung Ledang (13), Mahsuri (6), and Che Siti Wan Kembang (5).

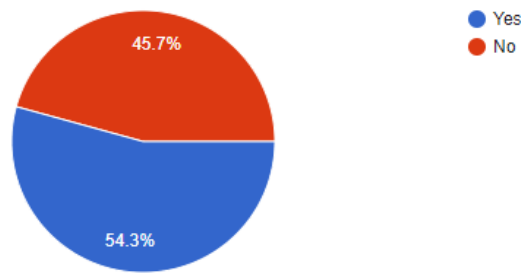


Figure 2. The pie chart to the question “Do you know any Malaysian princesses?”

In the survey, there was a question on how respondents know those Disney princesses, and 30 of them (93.9%) answered movies, 22 said storybooks (66.7%), and 10 people voted social media (30.3%). The same question was asked again in the survey for Malaysian princesses, where 9 respondents voted for storybooks (45%), both movies and social media got 5 responders (25%) each, and only 1 respondent (5%) added their own answer which was school. This shows that children prefer to learn something through visual media such as movies. As mentioned by Drucker (2012), movies are progressively taking over as the main ways of informing and educating viewers. However, for Malaysian princesses, the children knew them through story books more than movies because the production of movies regarding Malaysian princesses is low.

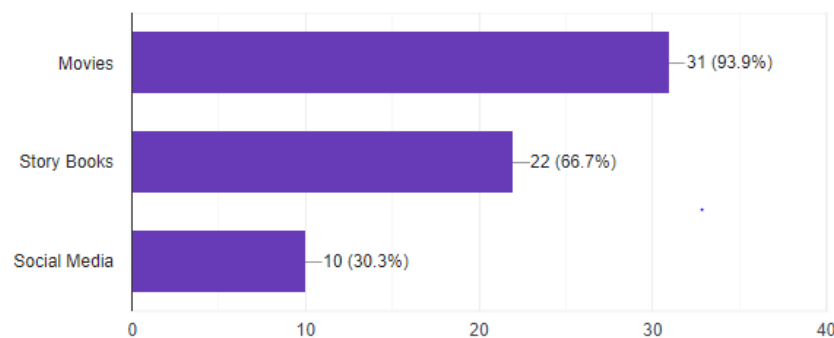


Figure 3. The poll to the question “How did you know these Disney princesses?”

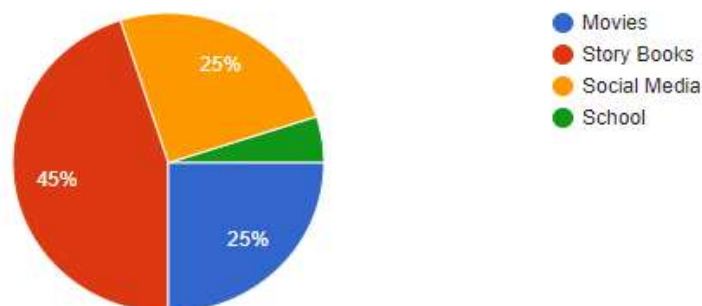


Figure 4. The pie chart for the question “How did you know these Malaysian princesses?”



#### 4. CONCLUSION

In wrapping up this project, it particularly has offered some essential insights with the hope to bring back the forgotten Malaysian princesses' folklores, especially to the children of Malaysia. As mentioned by Zi (2020), quoted from Vivien Yew Wong Chin, a senior lecturer in cultural anthropology at Universiti Kebangsaan Malaysia, folktales are still widely included in culture today because many of them have timeless themes that appeal to both young and old. Hence, let's not forget that our Malaysian princesses are just as cool and relevant as Disney princesses, or even better than them.

#### ACKNOWLEDGEMENT

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