



A Comparative Study Between Animation Movie of *Hikayat Sang Kancil* (Filem Negara Malaysia) And Animation Movie *Pada Zaman Dahulu* (Les' Copaque Production): Narrative Elements

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Abstract: Narrative is a story about events, experiences, etc in a animation . It is able to make the story more alive and able to make the audience interested in watching it. The existence of this narrative element makes the audience able to understand more deeply. Therefore, the general objective of this study is to comment on the comparative study related between *Hikayat Sang Kancil of Animation Movie (Filem Negara Malaysia)* and *Filem Pada Zaman Dahulu of Animation Movie (Les' Copaque Production)*. The main objective aims to identity the existing narrative elements in both animation movie. The methodology of this study is bring the relevant literature, existing narrative elements and comparative study. The findings of the study show that narrative elements such as storytelling, message, character, principle of animation and local content applies have had a great impact in animation movie through a comparative study of the two animation movie that have been carried out for traditional and modern style . This has shown how important this narrative element is because it can have a great impact in story.

Keywords: *Animation Movie of Comparative Study, Narrative Elements, Storytelling, Message, Character*

1.0 INTRODUCTION

Animation in Malaysia (known as Animasi in Malay) has roots in the wayang kulit puppetry style in which the puppet or Tok Dalang controls the characters. Chinese shadow plays encouraged German movie animation maker Lotte Reiniger to produce Prince Achmed's animated The Adventures in 1926 based on one of the stories in the 1001 Nights stories. The unique style of Prince Achmed to achieve their main interest in animation and their works credited by many of the animators in the world (Khor, 2014). The development of Malaysian animation started in 1946 with the Malayan Film Company. During that time, mostly simple animation was made for documentaries, public service filmlets and some commercial

animation works. Hikayat Sang Kancil, the first short, animated film from Malaysia, was released in 1978, followed by another five short animated films in the 1980s (Muthalib, 2007).

In other forms, particularly text and advertisements, animation appeared halfway via the gap. The animation generated now was short and used only as a minor component to improve movies or advertisements ' attraction. The second gap happens because Malaysian animation lacks printed data. Several animation series have emerged after the broadcast of Usop Sontorian. Keluang Man, Yokies, Sidek Anak-Anak, etc. However, with the 1998 Malaysian economic crisis, considering why animation manufacturing has slowed down seemed to be a factor (Abu Bakar et al., 2020).

1.1 Problem Statement

Storytelling is often chosen to describe a way of life and think of the people of that time. Previous research chooses one from a group of well-known folk tales in Malaysia that is Malay folklore to critically understand and explore the narrative elements (Izani & Abidin, 2003). Narrative elements in previous animations were more linear and there was no continuity between the characters and the environment of the story. Animation in Malaysia started with animation Hikayat Sang Kancil in 1978 (Hassan, 2007). According to Suparmaniam et al., (2020), an animation in the local content applies application of principle of animation needs to be given more attention. The integration of values and culture applied in the animation series can help the younger generation understand and practice values in everyday life (Kementerian Pendidikan Malaysia, 2020). In this review, we focus on the problems expressed between two in animation from different era in Malaysia

1.2 Research Objective

- I. To identify the existing narrative elements in animation
- II. To analyze and compare the existing narrative elements (i.e. storytelling, message, character, principle of animation, and content) from selected animation

1.3 Research Question

- I. What are the existing narrative elements in animation?
- II. How to analyse and compare the existing narrative elements (i.e. storytelling, message, character, principle of animation, and content) in selected animation?

1.4 Research Scope

The comparative study was carried out on 59 students DVD 5012 Design Research from Programme Diploma digital art, Politeknik Tuanku Syed Sirajuddin. This study lead to a comparative between Hikayat Sang Kancil (Filem Negara Malaysia) and Pada zaman dahulu (Les' Copaque Production) narrative elements in animation. Selected lecturers were chosen to analyse the existing narrative elements from selected animation. They are from, Design and Visual Communication Department.

2.0 LITERATURE OF NARRATIVE ELEMENTS IN ANIMATION

2.1 Storytelling

Stories are a part of human culture to pass histories, values, and entertainment. It consists of background, plots and characters. Stories explore abstract ideas, emotion, life situations, people perspectives (Weinberger, 1996) and enhance literacy development (Wells, 1987). Through storytelling, children can acquire new vocabulary, moral values, learn general knowledge, solve human problems, and realize the beauty of the language from the tale (Norhayati et al, 2000).

2.2 Message

Stories are the bedrock of every culture. They allow people to understand someone else's experiences in a personal way, thus creating empathy. Digital stories build on traditional stories and provide affective learning that can lead the learner to a desire for more cognitive learning. Furthermore, the resources available to be incorporated in a digital story are virtually limitless and digital storytelling can be applied effectively to any subject. Constructing a digital story and communicating it efficiently requires hard work, thinking and preparation on behalf of the storyteller. (Bran, 2010).

2.3 Character

All stories have a character or characters. The author uses the character's actions in the story as a driving force for the plot –the sequence of events. Characters in stories can be humans, animals, or inanimate objects; anything that can be described as an individual in the story. The main character in a story is often called the 'protagonist'. Most stories also include an 'antagonist', who directly or indirectly sets up conflicts, obstacles, or challenges for the protagonist.

2.4 Principle of animation

Upon retirement, Frank and Ollie began to compose a book for the Walt Disney Company on their

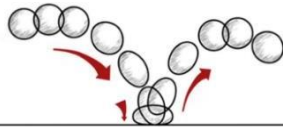
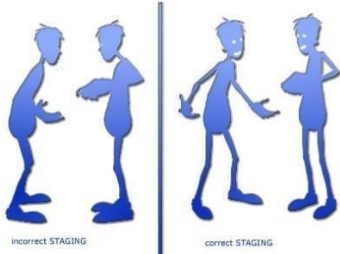



encounters as illustrators. We center on liveliness history and offer movement understudies a lot of standards to receive while attempting to breathe life into drawings effectively. The result is a book that

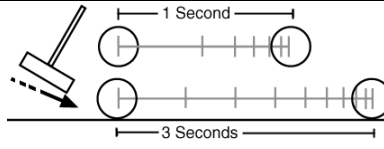
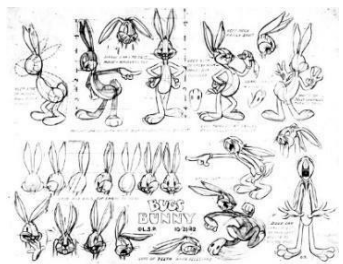

furnishes the amateur and experienced illustrator with a precious asset (Chamberlain, 2017). Twelve basic animation principles are a collection of animated concepts familiarized with animated Disney (Thomas & Johnston, 1981), which has since been called the "Bible of


Animation." Applying to hand-drawn animation was initially published, but the principles can also be applied to computer animation (Faith Marcel, 2019).


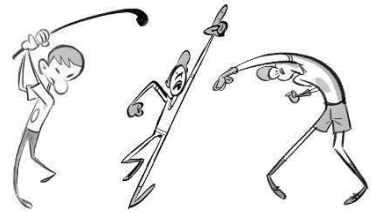
Table 1.0 : *The Twelve Principles Of Animation*

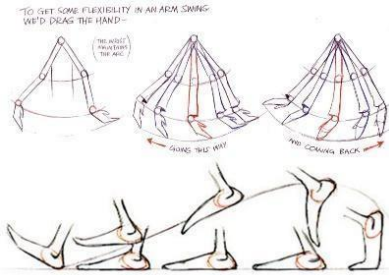

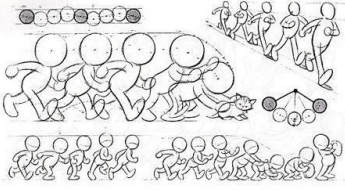
No	Principle of Animation	Description	Visual
1	Squash and stretch	<ul style="list-style-type: none"> One of the most significant principles for animation Moving items in a continuous shape Looks very rigid this movement stressed the Elements made of living meat. always changing its shape during the moving instance of the arm Moving with biceps swelling 	 <p>Figure 1.1: Squash and Stretch (Ref: Google images)</p>
2	Staging	<ul style="list-style-type: none"> All movements, characters, expressions and attitudes are possible (Ritchie, 2017). If you are dissatisfied with a personality, you should not play happy music (Ritchie, 2017). Need to perform an intervention, be sure to see just one action. If too much happens, the user may get confused (Ritchie, 2017). 	 <p>Figure 1.2: Staging (Ref: Google images)</p>

3	Secondary Action	<ul style="list-style-type: none">• Alike overlapping action• Whether an action is secondary or sometimes overlapping may be difficult to determine (Bradley, 2014).	
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No	Principle of Animation	Description	Visual
		<ul style="list-style-type: none"> Should remain minor if it is possible to reverse the primary action or its roles (Bradley, 2014). Support and make the main intervention more exciting (Bradley, 2014). 	Figure 1.3: Secondary action (Ref: Google images)
4	Timing	<ul style="list-style-type: none"> The speed of action, because it provides significance to motion, is a significant principle (Ambre 2015). The action's velocity explains how the concept fits the viewer (Ambre 2015). 	 <p>Figure 1.4: Timing (Ref: Google images)</p>
5	Solid drawing	<ul style="list-style-type: none"> Stick to clear shapes, watch the centre of gravity, weight should be evenly distributed (Jones & Oliff, 2007). Postures shall obviously direct thoughts, purposes, condition, wishes and feelings of a character. (Jones & Oliff, 2007). 	 <p>Figure 1.5: Solid Drawing (Ref: google images)</p>
6	Appeal	<ul style="list-style-type: none"> Character to which spectators can relate or connect (Bugeja, 2014). A hard or unclear design of the personality may be unattractive (Bugeja, 2014). Character to push and exaggerate to create a more distinctive character design that will remain in the memory of the audience (Bugeja, 2014). 	 <p>Figure 1.6: Appeal (Ref: Google images)</p>

7	Follow Through and Overlapping Action	<ul style="list-style-type: none">Two distinct principles can be evaluated, but they are still strongly linked (Autumn, 2017).	
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No	Principle of Animation	Description	Visual
		<ul style="list-style-type: none"> After the character has stopped, detached sections of the body will continue to move (Autumn, 2017). In other words, distinct sections of the body move at distinct moments (Curless, 2017). All moves at different speeds and at different moments in time, and that is why follow through and overlapping action is so important for capturing realistic and fluid movement (Curless, 2017). 	Figure 1.7: Follow through and Overlapping Action (Ref: Google images)
8	Ease In, Ease Out	<ul style="list-style-type: none"> Deprived of ease in and ease out (or slow in slow out), movements become very unusual and robotic (Dermot, 2018). Ease in and ease out is to utilise the principle of space (Dermot, 2018). Lacking this acceleration and deceleration of actions everything would be very abrupt and jerky (Dermot, 2018). 	<p>Figure 1.8: Ease in ease out</p>  <p>(Ref: Google images)</p>
9	Exaggeration	<ul style="list-style-type: none"> To push movements further to add more appeal to an action (Breemen, 2004). Extremely cartoony movements, or incorporated with a little more restraint to more realistic actions (Breemen, 2004). Exaggeration in the timing as well to enhance different movements or help to sell the weight of a character (Breemen, 2004). 	 <p>Figure 1.9: Exaggeration (Ref: Google images)</p>

No	Principle of Animation	Description	Visual
10	Arc	<ul style="list-style-type: none"> Most movement in the natural world occurs over an arc (Bradley 2014). The shallower the arc, the faster the object will appear to move and the more pronounced the arc, the slower the object will appear to move (Bradley 2014). It is classically less curved and more linear than organic movement (Bradley 2014). 	 <p>Figure 1.10: Arc (Ref: Google images)</p>
11	Slow in and Slow Out	<ul style="list-style-type: none"> Become more natural whenever the in-betweens are close to the “extremes” or key drawings (Sultana, 2013). Only one in-between should be drawn between two key drawings (Sultana, 2013). Slow in and Slow Out causes objects to move nonlinear (Sultana, 2013). 	 <p>Figure 1.11: Slow in slow out (Ref: Google images)</p>
12	Straight Ahead Action & Pose to Pose	<ul style="list-style-type: none"> The Straight-Ahead Action technique lot from the first sketch to the following sketch until the final illustration is reached (Alejandro, 2012). While the first method results often in more spontaneous animations, the second methods results in clearer animations with more strength (Williams, 2009). 	 <p>Figure 1.12: Straight Ahead Action & Pose to Pose (Ref: Google images)</p>

2.5 Local Content Applies

According to Cowgill in his book *The Art of Plotting* (2008) in drama or script writing there are three important aspects namely arrangement of event, causality, and conflict. In the arrangement of the plot of each plot is made to achieve a requirement, and to achieve the climax produces a decision. All great



plots are focused on, where the story ends and achieves climax its resolution. Causality is not just A happen to B and B which occurs to C, it is interconnected to what happens to A will cause B and as a

result C happen and so on. A plot point is an event or event that generates one action and rotations it in one direction to another. Plot points move the story forward. This plot point has long been used so to this day. Aristotle was the first person to introduce him in his first story of Poetic (Huang et al., 2016).

3.0 METHODOLOGY

The methodology in this study has been carefully selected used is a comparative study by the animation concept of narrative element.

4.0 FINDINGS

Table 1.1 is the findings for this study related to the story of the *hikayat sang kancil* and *Pada zaman dahulu* film.

Table 1.1 : *Result Of Comparison Study On Narrative Element Between Both Animation*

TITLE ELEMENT	HIKAYAT SANG KANCIL	PADA ZAMAN DAHULU
Storytelling	<ul style="list-style-type: none"> • The narration is linear and direct, as make it easy to reach the audience, which is mainly pupils. • The story deals with moral values that easily understand. • This story manages to introduce the animal culture very well 	<ul style="list-style-type: none"> • The narration begins with the character of grandfather and grandson and is linked to a Malay proverb. • The moral of the story is easy to understand. • This story is about the life of a modern grandson who is back on vacation at his uncle's house in the village and a folk tale about animals in the forest.



Message	<ul style="list-style-type: none">● There is a hidden message conveyed through the developed storyline.	<ul style="list-style-type: none">● The message delivered is directly from atok aki to his grandson and is linked to folklore.
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Character	<ul style="list-style-type: none"> ● 2D characters, 4-legged animals (deer and crocodile), 	<ul style="list-style-type: none"> ● 3D characters, humans (Aki, haris, ara) animal characters (deer, crocodile, squirrel)
Principle of animation	<ul style="list-style-type: none"> ● Looking from the principles of animation's point of view, they are unconvincing because not many are well applied in the story. ● The usage of a typical camera work and no good staging applied ● The most apparent weakness can be perceived from timing factor and the 'stiffness' of the characters movement. 	<ul style="list-style-type: none"> ● All 7 principle of animation applied in this story. ● The usage of a typical camera work and very good cinematography applied ● Character movement very smooth included follow through
Local content applies	<ul style="list-style-type: none"> ● It is without dispute that the local contents are significant, especially in terms of setting and environment of jungle. ● The story also does not go far beyond the usual events and happenings. ● In terms of element content, no elements of this are taken as the ground for the republication although their purpose to educating and entertaining the pupils 	<ul style="list-style-type: none"> ● Village lifestyle with combination modern kids for human character. ● Extra character added to establish the environment of village and jungle lifestyle. ● Prop for this animation is related with traditional method used in Malaysian Culture.

5.0 CONCLUSION

Based on the results that have been obtained, it is found that in order to produce the best animation, it is necessary to meet the criteria of narrative elements that are simple, compact, and not too long, based



on the message found to produce the best animation there is needs to be a continuity of story between humans and animals. In terms of character formation, the use of a combination of humans and animals



in a 3-dimensional form is more realistic and brings Sang Kancil's character to life through Tok Aki's story. The principle of animation is an element that needs to be emphasized so that the quality of the story is more interesting and can compete with current animation. Local content highlights the lifestyle of the Malay community and animal life in the equatorial rainforest in Malaysia.

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