
UNDERSTANDING MALAYSIAN ANIMATION CHARACTERISTICS: A STRUCTURALIST-SEMIOTIC ANALYSIS ON MALAYSIAN ANIMATION SERIES

Mohd Amir Mat Omar

International University of Malaya-Wales, Malaysia

Md. Sidin Ahmad Ishak

University of Malaya, Malaysia

mdsidin@um.edu.my

ABSTRACT

Animation, in general, serves the purpose of entertainment and is widely accepted in societies as part of their media content consumption. In Malaysia, locally produced animation series are still in the process of growth. The development of technology in computing and multimedia has allowed creative content developers the space to be creative and assist in developing the industry towards maturity and global acceptance. This paper attempts to understand the characteristics of Malaysian animation through a structuralist-semiotic analysis of Malaysian animation series. The analysis is used to identify key items defining Malaysian animation by answering the question to 'what's Malaysian in Malaysian animation?' through Inductive Category Development. The findings are categorized to systematically explain the traits of Malaysian animation. This paper also attempts to justify the needs for studying animation as media content and hopefully, directly or indirectly, contribute towards the re-establishment and reinforcement of national identity through animation series and films.

Keywords: *Animation semiotics, structuralist-semiotic analysis, animation characteristics, Malaysian animation, inductive category development*

INTRODUCTION

The success of animation industries in the United States and Japan is irrefutable and many other countries have tried following their footsteps. The Malaysian government, through its technology arm, Malaysian Development Corporation (MDeC); has put an emphasis on creative content development, including animation, and has brought forward the success of series such as *Upin & Ipin* and *Boboiboy*.

Animation can be assumed as part of a wider cultural industry through various complex sets of signs and symbols. As a trade that reflects various aspects of culture, cultural industries disseminate values, lifestyle and way of life to the targeted audience (Samsudin 2001). As part of creative content, animation can also serve as a potential platform for the establishment of national identity (Boyd-Barrett 1982).

The American animation industry has largely been the driving force for animation development in the world (Cavalier 2011: 13). Refinements made by Winsor McCay towards *Gertie the Dinosaur* has enabled the industry to leap forward during a time when the animation industry was undergoing industrialization. The results of that beginning has brought us to what we see today with Pixar, Dreamworks and Disney all producing animation with strong attention to technical details.

Along with American animation, the Japanese can be considered as another strong powerhouse. Japanese animation, or popularly referred to as *anime*, brings forward a different dimension to how animation is produced and enjoyed. More importantly, *anime* introduces a different kind of experience to watching or viewing animation with the unique blend of materials with high attention to plots, characters and art in making up the animation content.

Watching the routines and behaviour of *Upin & Ipin* on Malaysian television may leave Malaysians with a proud impression of the advancement of Malaysian animation. Malaysians who have grown up watching American and Japanese cartoons may find the emergence of local animation content refreshing to the eyes. As *Upin & Ipin* portrayed a more local environment, it provides an idea to various characteristics that defines the country in which Malaysians live in.

The first significant improvement on Malaysian animation began in 1995 with the initiative of *Usop Sontorian*, the first locally produced animation series for the Malaysian market. The effort by cartoonist Ujang and director Kamn Ismail under Kharisma Production was a starting point to the local animation titles that lead to other titles such as *Keluang Man*, *Anak-Anak Sidek* and *Badang*. The improvement comes as a result of new technologies which have altered the dependence from traditional cel animation techniques to a more computer-centered method of animation production (Hassan 2008).

The development and progression of Malaysian animation have stayed stagnant or slowed down due to unknown reasons. However, the introduction of *Upin & Ipin* in 2007 in the form of 3D animation saw a notable resurgence in the Malaysian animation industry which has led to other popular titles such as *Boboiboy* and *Dunia Eicak*.

Rather than looking at forms of identities as fixed entities, race, nationality and ethnicity can be referred to as shifting and unstable discursive constructions (Barker 1999: 84). In terms of Malaysian animation, these constructions are formed through a sign system where the detailed elements within the sign system are understood and viewed part of multiple structures which forms a larger structure.

In order to understand how Malaysian animation is defined, the approach of structuralist-semiotic analysis is taken. This is an approach that digs deeper than common observation to understand what lies beneath the obvious (Chandler 2002: 214). Because people share the same life patterns within a culture (Mahadi 2000: 57), these patterns explain more than just physical appearance. The combination of attitudes and behaviour of a group of people tells the story of what makes them who they are.

ANIMATION AND NATIONAL IDENTITY

Linsenmaier (2008: 51) explained that although the history of animation is rich, not many scholars have taken the effort to empirically explore its historical developments. It is even more difficult to trace semiotic-related studies on animation. Studies with regards to animation development have previously revolved around different perspectives notably Gianna Iberto Bendazzi's *Cartoons: One Hundred Years of Cinema Animation*; Michael Barrier's *Hollywood Cartoons: American Animation in Its Golden Age*; John Halas' *Masters of Animation*; and Sergey Asenin's *Walt Disney: Secrets of a Drawn World*.

However, some of the work of which are readily available share very valuable information. The work of Stephenson (1967), for example is one of the oldest studies found to be relatively similar to this research in the sense that certain aspects of signs are explored. Stephenson investigated the attributes of animation from various countries namely the United States, Canada, Britain, France, Italy, Germany and Japan. Signs which include the animation technology and techniques were investigated along with how animation took place in these respective countries. Stephenson's book was rather descriptive and historical but proved to be useful in understanding animation from different countries.

The animation industry of the world is highly dominated by two countries which are the United States and Japan (Wells 1998: 35). By establishing animation studios and developing the cel animation techniques and colour cartoons, John Randolph Ray can be considered as the most vital individual in the American animation industry during the years before World War I (Cavalier 2011:14). Development in animation technology has grown vastly since. However, what defines American animation goes beyond technical development alone.

American animation carries strong roots in the form of imagination. Wells (1998) studied the nature of American cartoons. However, Wells' book focused on the characteristics of American animation from a technical perspective rather than a cultural one. Wells found how the human body was represented in the form of humanoids i.e. *Mickey Mouse*, the bending of logic i.e. how the bodies can be stretched, grown and shrunk, and also the unusual trends in American cartoons, spectatorship. These findings show that the world within animation is clearly distinguished from real life.

Known for her studies in Japanese animation, Napier (2001) identified *anime* as products of Japanese popular culture which are exported to a large part of the world. It was not easy to get to where *anime* is standing now, but it had to start somewhere. Previously, *anime* was overshadowed by Japanese live-action cinema. With initially a limited scope of children's entertainment, *anime* grew to be consumed by adults as well making its way through corners of the world by offering a wide variety of genre which caters to various interests i.e. *Slam Dunk* (sports), *Yakitate Japan* (bread-making), *La Corda D'oro Prima Passo* (romance) and *Dragonball* (fighting).

Interestingly, Ruh (2004) provided a significant insight by well-known *anime* filmmaker Mamoru Oshii. Oshii stated that when an animation was being produced, the only audience they had in mind were the Japanese and not the entire world. Oshii intended his animation films to be locally accepted before taking place in the hearts of people from around the globe. Japan has shown that this mechanism can work. This is proof that in order for Malaysian animation to strive, it does not necessarily mean that Malaysian identity has to be sacrificed in order to cater to the wants of a more global audience but rather utilizes signs and symbols that represent Malaysia and share it with the world through our own brand of animation.

The studies of Napier (2001) and Ruh (2004), although different in terms of their objectives in writing, do share common traits when compared to the writings of Wells (1998); that all animation are unique, regardless whether they are from Japan, the United States or any other country for that matter. These unique identities may present themselves at a bigger scale and not the fine little details and it would be problematic to conduct a direct comparison without identifying the signs that make up the traits. This is where semiotics plays an important role because semiotics can potentially assist in identifying differences and similarities between various media.

Hence, this study attempts to look into the characteristics of Malaysian animation as one of the many animation industries in the world. The portrayal of Malaysian characteristics in animation is also part of the aim of the National Creative Industry Policy (DIKN) introduced in 2010. The aim of the policy is to ensure that the creative industry remain dynamic and competitive in order to contribute towards economic growth and national culture (DIKN 2010). Hence, animation is viewed as a part of the multimedia creative industry listed along with film & television, advertising and arts.

With an increasing number of Malaysian animation series and films available as of late and plenty more to be produced in the future, the need to understand how certain characteristics form universally understood signs which define Malaysian animation have aroused. The purpose of this research is to understand what makes Malaysian animation 'Malaysian' by identifying the Malaysian characteristics within animation series. It is a process that leads to the attributing and organized concept of Malaysian animation through Mayring's Inductive Category Development (Mayring 2000). Furthermore, the study provides a guide and platform to produce future animation with Malaysian identity in mind and also contribute towards understanding Malaysian culture, similar to the influence of *anime* in understanding Japan.

Hence, the foundation of the researcher's study lies within the boundaries of semiotics. Note the term 'boundaries'. With the lack of structured and organized information on Malaysian animation content, a qualitative approach was deemed necessary to identify signs and symbols which depict the characteristics of Malaysia. Although a number of local animation titles have been produced until today, there is still a lack of available quantified information to be used as reference for this study. Hence, this study utilizes structuralist-semiotics analysis as a tool to identify characteristics of Malaysian animation through a qualitative approach.

THE INFLUENCE OF POITRAS

The idea of this study must be credited to the work of Poitras (1999 & 2005). Poitras wrote two books, one as a sequel to the other, explaining the nature of Japanese animation and answering the main question of 'What makes *anime* Japanese?' In his first book, *The Anime Companion: What's Japanese in Japanese Animation*, Poitras (1999) identified 14 categories of items defining Japanese animation. Poitras sampled a number of animation, among them being *Roujin Z*, *Blue Seed*, *Macross*, *Dagger of Kamui* and *Urusei Yatsura*.

In his second book, Poitras (2005) dramatically increased the compilation of entries concerning the history and geography of Japan, the number of *anime* and manga set in contemporary Japan and increased references of cultural density compared to his first book.

Poitras (1999 & 2005), however, did not indicate his methods and approaches of obtaining his information. It was more of a book than an empirical research after all. Although lacking the important part of the data collection and analysis methods, Poitras' idea of categorizing characteristics of the Japanese seen through *anime* contributed to the idea of producing a research which produces similar output, albeit using a more scientific approach. Based on the outcome of Poitras' books, the researcher managed to obtain similar-styled results by combining structuralist-semiotics analysis with inductive category development.

STRUCTURALIST-SEMIOTIC ANALYSIS

There would be arguments on the usage of structuralist-semiotics to analyze animation characteristics. Not all semioticians agree to the usage of structuralist-semiotics as a tool to analyze photography and film as 'languages' as semiotics is indeed based on a linguistic model (Chandler 2002: 208). To a certain extent, even some semiotic analyses have been condemned for being overly focused with classifications (Chandler 2002: 209).

However, noting that the analyses on Malaysian animation series are only treading the boundaries in which it is possible to do so due to the study of semiotics fall within the bounds of structuralism (Hawkes 2003: 101). A simple enough structure that would be sufficient to replicate the results of Poitras (1999 & 2005).

Hijmans (Hijmans 1996 & Gunter 2008) categorized structuralist-semiotic analysis as one of the approaches to qualitative content analysis. This form of analysis is used to identify and understand the characteristics of Malaysian animation through the characters, their behaviours, practices and objects represent. Structuralist-semiotics denotes a semiotic view on human culture within the borders of a sign system. Structuralism involves understanding surroundings through perception and description of structures. A person shall construe signs through arbitrary means based on culture and experience in order to make sense of the world.

The characters, behaviours, practices and objects become the focal point of identifying Malaysian characteristics. Culler (in Chandler 2002) stated the following:

Semiotics is probably best known as an approach to textual analysis and in this form is characterized by a concern with structural analysis. Structuralist analysis focuses on the structural relations which are functional in the signifying system at a particular moment in history. It involves identifying the constituent units in a semiotic system (such as text or socio-culture practice) and the structural relationship between them (oppositions, correlations and logical relations). This is not an empty exercise since 'relations are important for what they can explain: meaningful contrasts and permitted or forbidden combinations. (p. 79)

Interpretative approach to qualitative data allows researchers to treat social practices as text where human action can be viewed as a collection of symbols conveying various tiers of meaning (Berg 2009; Miles & Huberman 1994). These human actions, although in a more fictional form of animation, still physically appear similar to other audiovisual media content such as television programs and films. Animation content produced thus portrays signs of a cultural system where it originated from.

There are various items which form a cultural system. Among them are how we live their lives, the things that we do, the food that we eat, how we communicate and many more. Thus the unit of analysis for this study is the characteristics itself, specifically the categories that will be formed after utilizing Mayring's (2003) Inductive Category Development to produce the coding agenda.

There are a number of animation series in Malaysia available for sample selection. However, some animation titles do not fit the criteria of being fully Malaysian animation. *Kampung Boy*, for instance, was not produced in Malaysia even though it depicts the work of well-known Malaysian cartoonist, Lat. *SupaStrikas*, although produced by Animasia Studio (a Malaysian 2D animation studio), was an adaptation of a popular South African comic book of the same title. For the purpose of this study, three animation series have been identified as samples, *Usop Sontorian*, *Bola Kampung* and *Upin & Ipin*. The rationale behind these selections is because these animation have been locally produced by Malaysians and is initially intended for the local market.

This study takes up three animation titles as samples which are 30 episodes of *Usop Sontorian*, 42 episodes of *Bola Kampung* and 60 episodes of *Upin & Ipin*. All of these episodes were locally produced and was initially intended for the local market. The limited numbers of local animation titles sold in retail outlets have also limited the choices for the researcher. Of all the animation series produced in Malaysia, only *Bola Kampung*, *Upin & Ipin* and *Boboiboy* are available for purchase. However, being relatively new, *Boboiboy* was excluded as a sample for this research.

All physical objects and non-physical attributes, identified as 'Malaysian' were retrieved from both the foregrounds and backgrounds of the animation series.

The qualitative approach of content analysis was done through using Mayring's Step Model of Inductive Category Development where the characteristics of Malaysian animation can be identified. Since the objective of this study is to understand what makes Malaysian animation Malaysian, each category of characteristics were determined through the similarities it shares with other characteristics and revised for reliability after 50% of the samples have been reviewed (formative check of reliability). Once all the samples have been reviewed, the categories were revised for a second time (summative check of reliability). The last item on the to-do-list of this method is the analysis of these categories.

DISCUSSION

A total of 18 categories were initially formed throughout the first 50% of the content analysis with each category hosting possible unique traits. These categories can be seen in Table 1.

- | | |
|-----------------|-------------------------------|
| 1. Clothing | 10. Government Administration |
| 2. Food | 11. Buildings |
| 3. Agriculture | 12. Entertainment |
| 4. Industrial | 13. Games |
| 5. Institutions | 14. General |
| 6. Habits | 15. Religion |

- 7. Values
- 8. People
- 9. Geography
- 16. Sports
- 17. Language
- 18. Custom

Table 1: Inductive category development: Initial categories

A formative check of reliability has reduced the number of categories to 13 by combining and adjusting the categories which were possible to be made combined. After a summative check of reliability, the researcher’s analysis of categories can be summarized as shown in the following Table 2.

Category	Category Definition	Coding Rule
1. Clothing	Any form of attire worn on any part of the body which is visible in the animation. May also include the values of clothing in Malaysia.	The attires must be of obvious unique origins of Malays, Chinese, Indian or aboriginals and/or demonstrate the values of clothing.
2. Food and Drinks	Dishes, beverages, cutleries and anything related to the nature of the food and drinks.	Food, drinks, food-related objects and practices must portray characteristics which are unique to Malaysians.
3. Language and Communication	The spoken and textual mode and gestures of communication in the animation.	Languages, dialects and communication practices that reflect the identities of Malaysians.
4. People	Race and origins of the characters in the animation. May include specific Malaysians.	The origins of the people must represent the available races in Malaysia and may refer to specific people.
5. Buildings, Structures and Landmarks	Anything built or constructed, and conspicuous objects on land that relates to a specific location.	Man-made buildings or natural landmarks must represent a Malaysian identity.
6. Culture and Customs	Physical or spiritual practices and behaviour which have been passed on through generations	Any form of physical and spiritual tradition that represents the Malaysian community.
7. Values	Ideas of which the society commonly agrees, shares and highly regards	Social values commonly shared by Malaysians or by specific races.
8. Geographical Features and Location	The nature of which an area describes the climate and practicality of its location	Cities, states and any other geographical features and locations related to Malaysia.

9. Agriculture	The science, art, or occupation concerned with cultivating land, raising crops, and feeding, breeding, and raising livestock; farming	Agriculture and agricultural activities practiced by Malaysians.
10. Entertainment and Games	Activities carried out for the purpose of competition and fun.	Any form of local or traditional activities practiced by Malaysians for leisure and competition.
11. General	Common traits or practices among the members of a society	Industrial objects, institutions or other traits and practises common to Malaysians.
12. Religion and Mythologies	Practices or representation of a religion or mythology.	For religions, it must be based on the main religions practiced in Malaysia. For mythologies, it must be based on official mythical histories of Malaysia.
13. Others	Anything related which does not fall under any categories mentioned here before.	Depending on the characteristics, as long as it represents Malaysia.

Table 2: Category definition and coding rule

Specifically, the details of these categories can be understood by observing the items which falls under their respective categories. The items were then verified from various sources¹ to ensure that they are Malaysian characteristic. These items are strongly believed to be practiced by Malaysians lacks formal information.

No.	Category	Item	Appearance*
1.	Clothing	<i>Songkok</i>	US, BK, UI
		<i>Baju Melayu</i>	US, BK, UI
		<i>Baju Kurung</i>	US, BK, UI
		<i>Baju Kebaya</i>	US, BK
		<i>Sarong</i>	US, BK, UI
		School Uniform	US, BK, UI
		<i>Saree</i>	BK
		<i>Patka</i>	US, BK, UI
		<i>Kopiah</i>	US, UI
		<i>Tudung</i>	UI
		<i>Anak Tudung</i>	US, UI
		<i>Terompah</i>	UI
		<i>Tengkolok, Stanjak, Destar</i>	US, UI
<i>Caping</i>	UI		

¹ Verifications were cross reference with Yahaya Ismail (1989), Wan Abdul Kadir Wan Yusoff (2002), Sulaiman Othman et. al. (1997) and the Malaysian National Library online reference.

2.	Food & Drinks	<i>Goreng Pisang</i>	BK
		Rice	US, BK, UI
		Eating Using Fingers	US, BK, UI
		Drinks in Plastic Packets	US, BK
		<i>Durians</i>	US, BK
		<i>Rambutans</i>	UI
		<i>Nasi Lemak</i>	BK
		<i>Lemang</i>	US, UI
		<i>Ketupat</i>	UI
		<i>Rendang</i>	UI
		<i>Tudung Saji Mengkuang</i>	US, UI
		<i>Tempayan</i>	UI
		<i>Senduk</i>	UI
		<i>Sudip</i>	UI
		<i>Dodol</i>	US, UI
<i>Belacan</i>	UI		
<i>Bazaar Ramadhan</i>	UI		
3.	Language & Communication	Malay Language	US, BK, UI
		Malay Dialects	US, BK, UI
		Self-Reference in Conversations	US, BK, UI
		Second and Third Party Reference in Conversations	US, BK, UI
		<i>Pantun</i>	UI
		<i>Syair</i>	UI
		<i>Jawi</i>	UI
		<i>Peribahasa</i>	US, UI
4.	People	Malays	US, BK, UI
		Chinese	US, BK, UI
		Indians	US, BK, UI
		Punjabi	US, BK, UI
		Sarawakian Aborigines	BK
		Orang Asli Aborigines	BK
		Hang Tuah	US, UI
		Mat Kilau	US
		Tok Gajah	US
		Datuk Bahaman	US
		Ramlah Ram	US
Tok Mudim	US		
5.	Buildings, Structures & Landmarks	Merdeka Stadium	BK
		Kuala Lumpur Tower	BK
		Petronas Twin Towers	BK
		National Monument	BK
		National Museum	BK
		Sultan Abdul Samad Building	BK
		Traditional Malay Houses	US, BK, UI
		Orang Asli Houses	BK
		A'Famosa	US

6.	Culture & Customs	Handshakes	US, BK, UI
		Shoes off	US, BK, UI
		Not Talking Back to Older People	BK
		Respect for the Elders	US, BK, UI
		Not Interrupting When the Elders are Talking	BK
		Bird of Paradise	BK
		Hibiscus	UI
		Serving Food To Guests	US, UI
		Fireworks	US, UI
		<i>Pelita</i> (Lamps)	UI
		<i>Angpau</i>	UI
		<i>Silat</i>	US
7.	Values	Embarrassment	US, BK
		Teamwork	BK
		Tolerance	BK
		Respect	US, BK, UI
		Dignity	US, BK
8.	Geographical Features & Locations	Warm Climate	US, BK, UI
		Rain	US, BK, UI
		Selangor	BK
		Negeri Sembilan	BK
		Perak	BK
		Kuala Lumpur	BK
		Gombak	BK
		Parit Sonto	US
		Pahang	US
		Johor	US
Penang	US		
9.	Agriculture	Paddy Fields	US, UI
		Bananas	BK, UI
		Coconuts	US, BK, UI
		Rubber	US
10.	Entertainment & Games	Sepak Takraw	BK
		Badminton	BK
		Galah Panjang	BK, UI
		Fish Fighting	US, BK
		<i>Tarik Upih</i>	UI
		Marbles	UI
		<i>Lat Tali Lat Tali Tam Plom</i>	UI
		<i>Baling Selipar</i>	UI
		Ice Cream Stick Battle	UI
		Bottle Cap Game	UI
		<i>Konda Kondi</i>	UI
		Slingshots	US, UI
Wooden Guns & Rifles	US		

11. General	National School	US, BK
	Proton Saga	BK
	<i>Bakul Rotan Gadang</i>	UI
	Perodua Kancil	US
	<i>Tikar Mengkuang</i>	UI
	<i>Jalur Gemilang</i>	US, BK, UI
	Malaysian Ringgit	US, UI
	<i>Keris</i>	US
12. Religion & Myth	Quran Verses	UI
	Fasting During Ramadhan	UI
	Tasbih	UI
	<i>Syahadah</i>	UI
	<i>Sejadah</i> (Praying Mat)	UI
	<i>Zakat Fitrah</i>	UI
	<i>Eid Takbir</i>	UI
	<i>Terawih</i>	UI
	<i>Toyol</i>	UI
	<i>Mermaids</i>	UI
	Muslim Cemetery	UI
Circumcision	US	
13. Others	Bloops	US, BK
	Inconsistency	BK
	Voice Overlaps	US, BK

* US (*Usop Sontorian*), BK (*Bola Kampung*), UI (*Upin & Ipin*)

Table 3: Categories and items appearing in Malaysian animation

An inter-coder reliability procedure was conducted to ensure the reliability of the findings. Copies of still images and short clips were reviewed by an inter-coder for verification of each and every sign (categories and items) found in the sample animated series. Still captures were used for identifying physical objects and visible gestures and practices while short clips of the animation were used when identification of items and categories were not possible through still images.

As a result, all of the findings were agreed upon by the inter-coder. However, this does not mean that all the categories and items have been identified. The findings are only based on the limitation of the researchers' knowledge of Malaysian identity. The best inter-coder reliability procedure for this study is for an expert in the area of Malaysian identity to be involved by going through each and every episode to identify other categories and items which the researchers may have missed. But due to time and cost constraints, this approach for inter-coder reliability was chosen as it suits the scale and budget of this study.

CONCLUSION

It was obvious from the very beginning that the characteristics which would be found were Malaysian. More importantly, however, was the representation of the signs or characteristics itself. It was not possible to find each and every bit of Malaysia within animation but in

every piece of Malaysian animation, one can see Malaysia in it. What is also interesting are the similarities shared among these animations and how other characteristics are uniquely portrayed as signs of a larger Malaysian identity. It is important to state that these characteristics are not viewed from any positive or negative perspective but rather taken as they are and how they appear. These non-fixed constructions of national identity within animation reflect on the people and cultural values of Malaysians.

Although these characteristics may not have been displayed perfectly, at the very least the foundations have been laid and there is always room for improvement. The key is in understanding what makes Malaysian animation Malaysian and use it as a guide for coming up with future animation titles which may re-establish old characteristics or portray new ones. There is also a better picture of what we see in our animation and hopefully this will contribute towards more interest in studying the subject. Added with the advancement of technology and the support of the Malaysian government, animation may well have a bright future in Malaysia.

REFERENCES

- Barker, Chris. (1999). *Television, Globalization and Cultural Identities*. Buckingham: Open University Press.
- Berg, Bruce. (2009). *Qualitative Research Methods* (7th ed.). Boston: Allyn & Bacon.
- Boyd-Barrett, J.O. (1982). Cultural dependency and the mass media. In *Culture, society and the media*. Edited by Michael Gurevitch, Michael, Tony Bennet, James Curran & Janet Woollacott. New York: Methuen.
- Cavalier, Stephen. (2001). *The World History of Animation*. Berkeley: University of California Press.
- Chandler, Daniel. (2002). *Semiotics: The Basics*. London: Routledge.
- Gunter, Barrie. (2000). *Media Research Methods: Measuring Audiences, Reactions and Impact*. London: Sage.
- Hawkes, Terrance. (2003). *Structuralism and Semiotics* (2nd ed.). New York: Routledge.
- Hijmans, Ellen. (1996). The logic of qualitative media content analysis: a typology. *Communications* 21: 93–109
- Linsenmaier, Timo. 2008. Why animation historiography? *Animation Studies*, Vol. 3. Accessed February 27th, 2014, <http://journal.animationstudies.org/wp-content/uploads/2008/11/ASVol3Art7TLinsenmaier.pdf>
- Mahadi J. Murat. (2000). Film, culture & society. *Malaysian Journal of Media Studies* 3(1) : 57-61. Malaysia National Library. *Warisan kebudayaan Malaysia*. Accessed October 22th 2013, <http://malaysiana.pnm.my/index.htm>
- Mayring, Philipp. (2000). Qualitative content analysis. Accessed December 24th 2010, <http://www.utsc.utoronto.ca/~kmacd/IDSC10/Readings/text%20analysis/CA.pdf>
- Miles, Matthew & Huberman, A. Michael. (1994). *Qualitative Data Analysis* (2nd ed.). Thousand Oaks: Sage.
- Ministry of Information, Communication & Culture. (2010). *Dasar Industri Kreatif Negara* (National Creative Industry Policy).

- Napier, Susan. (2001). *Anime from Akira to Princess Mononoke: Experiencing Contemporary Japanese Animation* (1st ed). New York: Palgrave Macmillan.
- Poitras, Gilles. (1999). *The Anime Companion: What's Japanese in Japanese Animation*. Berkeley: Stone Bridge Press.
- Poitras, Gilles. (2005). *The Anime Companion 2: More... What's Japanese in Japanese Animation*. Berkeley: Stone Bridge Press.
- Ruh, Brian. (2004). *Stray Dogs of Anime: The Films of Mamoru Oshii*. New York: Palgrave Macmillan.
- Samsudin Abdul Rahim. (2001). Media dan identiti budaya: Membangunkan industri kandungan tempatan yang berdaya tahan. *Jurnal Komunikasi* 17: 67-80.
- Stephenson, Ralph. (1967). *Animation in the Cinema*. Netherlands: Tantivy Press.
- Sulaiman Othman, Rudin Salinger, Khoo, J.E., Mohd Kassim Ali, Regis, P. & Yeoh, J. L. (1997). *The Crafts of Malaysia*. Singapore: Archipelago Press.
- Wan Abdul Kadir Wan Yusoff. (2002). *Tradisi dan Perubahan Masyarakat dan Budaya Melayu*. Kuala Lumpur: Penerbitan Pustaka Ilmu.
- Wells, Paul. (1998). *Understanding Animation*. London: Routledge.
- Yahaya Ismail. (1989). *The Cultural Heritage of Malaysia*. Kuala Lumpur: Dinamika Kreatif

