

CHAPTER 4:

FINDINGS

4.1 Introduction

This chapter presents the findings of qualitative data, and brief explanations of the results were included. The results of the qualitative study focus on observing the storytelling are intended to gather data and answer the first and second research question that discovers the non-verbal signs and cultural identity attributes used to the narrative and representation in this movie. Meanwhile, the results of the qualitative analysis in interpreting the data into meaningful insights are intended to address the third question, which is to suggest significant implications and contributions sustaining local identity in Malaysia. The method of narrative analysis used to correlate the study and the analysis for ensuring a cohesive and depths research process.

Upin & Ipin has been aired since 2007 with an animated series of a twin brothers' life in Kampung Durian Runtuh. It started with the Ramadhan and Raya series, however they received quite an audience and decided to expand their series and movies. Upin & Ipin was among the latest and the most successful Malaysian animation in 2011 as accredited by Malaysian Books of Record. This success was further enhanced by the release of an animation film titled Upin & Ipin: Keris Siamang Tunggal (Lone Gibbon Kris) (Lone Gibbon Kris) , which raised over RM 26 million in a ground breaking collection in 2019.

4.2 Plot Structure

Upin & Ipin: Keris Siamang Tunggal (Lone Gibbon Kris) (Lone Gibbon Kris) is a story that sets an adventure for the kids to explore the folklore world named Inderaloka which means paradise in the old language. The story starts with a mission that the kids need to solve in order to get back home and the adventure begins when they find a mystic kris with no blade. Throughout their journey, they encountered some challenges and new characters that are putting the pieces together in finding the blade, the true power of Lone Gibbon Kris.

The animation film of Upin & Ipin: Keris Siamang Tunggal (Lone Gibbon Kris) (Lone Gibbon Kris) illustrates a straightforward plot structure as the order of events revolves around Lone Gibbon Kris. In a village called Kampung Durian Runtuh lives a twin that stumbles upon Keris Siamang Tunggal (Lone Gibbon Kris) (Lone Gibbon Kris) in Tok Dalang's shed while helping him clean his old shed under his house. Old houses in Malaysia are mostly made out of wooden trees as high as it can be above the ground that could turn the space below into a shed or a parking area in modern days. Malay cultures are being shown when Tok Dalang owns and collects several ancient things in his shed such as traditional masks that hold many values of culture, many shapes and sizes of kris, traditional clothes and many more. Ipin was pretending to be Hang Ipin with a dangerous kris he found that he didn't remember was a weapon before. Tok Dalang was frowning furiously and snatched the Kris with a big loud voice when Ipin was playing foolishly with it.

The plot structure continues when the riddle on the kris' sheath opens a portal which transported the children into a strange faraway land called Inderaloka that is currently ruled by a cruel king, Raja Bersiong. The twins had never left each other's side before when they found themselves separated from each other in Inderaloka through *Batu Belah Batu Bertangkup*. Their journey to find their way back home is making them realize a connection they might have

between Lone Gibbin Kris with what's happening in Inderaloka. They encountered Mat Jenin, Pak Belalang, Mak Deruma, Nakhoda Ragam, Raja Bersiong, Bawang Merah and Bawang Putih throughout their adventure in unleashing their hidden message and value from each of their stories.

Upin, Jarjit, Ehsan and Mei Mei met Mat Jenin at the forest. He helped the kids to find their way back home to where they came from. Mei Mei recognizes Mat Jenin as they told in the tales about a man who has daydreams and wanders around imagining how his life would be when he becomes rich. He brought the kids to a warung that portrays how locals would spend their evening by the shore while enjoying snacks in real life. Mak Deruma was serving pisang goreng salai fresh from the stove, a popular traditional food and the kids were savouring it with the other pirates. Mak Deruma was a mother for Si Tanggang until she cursed him into stone because her son betrays and never listens to her. Upin accompanied her where she was staring at her son's statue longing for his son. She revealed that she regretted making him into a stone and forgave everything that her son had done to her. Her confession has made one part of the blade from Keris Siamang Tunggal (Lone Gibbon Kris) (Lone Gibbon Kris) to appear and her son statue was vanished and buried under the sea. Not long after, chaos was approaching when the king sent his men to find the powerful kris. Mat Jenin and the kids escaped to the harbour with the help of pirates fighting along the enemy.

Ipin, Fizi, Mail and Susanti ended up in the middle of the forest finding their way out of it. They walked past an open ground where they found a kind of bird to hunt and the kris' handle. All of a sudden, they were attacked by cicadas and the son of Pak Belalang helped them fight cicadas. He guided Ipin and the others out of the forest as well as serving them some snacks of charcoal juice. It was weird for the kids when they never had eaten charcoal before

and tried to not drink it behind Belalang's back just to not be rude to him. Pak Belalang came home looking all nervous from meeting Raja Bersiong that threatened him to find the kris and as soon as he saw Ipin had it, he panicked and chaos was bound to happen. He quickly brought them into a tunnel that would save them and warn his son to take good care of the kids possessing the kris because huntsmen with a burn mark on their ears will come for them.

Upin and Ipin reunited at a village harbour full of villagers and pirates as they dance and sing together to the storytelling of wayang kulit on how the kingdom falls into the hands of Raja Bersiong until the day comes when the chosen one saves them with the Lone Gibbon Kris. Disruption occurs when the king's huntsmen attack to capture the kris and the kids. Mat Jenin, Nakhoda ragam and Belalang helped to save the kids using silat and a slingshot. Upin and Ipin escaped from being captured by the bad guys, meanwhile the others were imprisoned in the dungeon below the castle. Mat Jenin and the others board the ship and plan a rescue mission to save the kids with the help of Nakhoda Ragam who used to work in the palace through a secret passage to the palace without being seen.

Another mystical moment when Upin and Ipin met a singing lady swinging by the tree. Bawang Merah was her name and she was trapped there for the longest time after a big fight with her sister, Bawang Putih. She has a bubbly character that keeps on smiling and singing, and her sweet voice will brighten up the place with her lovely song. Bawang Merah started to tell her story on how she ended up being the guardian of that place, seeing Upin and Ipin react to her story and keep each other's company reminded Bawang Merah of how she was with her sister Bawang Putih when they were little kids and playing together very well made her miss Bawang Putih very much. She regrets not forgiving all the mistakes Bawang Putih did and a single drop of her tears has opened a secret passage to the palace.





The secret passage has led them all to the dungeon where they hold all prisoners and hostages, and everyone united. Everything seems very familiar to Mat Jenin once he entered the palace and found out the truth of his identity. The harsh secret unleashes the last part of the blade when he forgives his people and lets a drop of his tear to fall. The climax arrives when Upin and Ipin helped in defeating Raja Bersiong and made Mat Jenin able to use the full power of Lone Gibbon Kris. The kingdom was saved and is in good hands once again to the rightful heir of the throne.

The final shot doesn't end there, Raja Bersiong had to use some of his power left to destroy every one of them. His true form was revealed and he vanished after Mat Jenin stabbed the stone of his heart with Keris Siamang Tunggal (Lone Gibbon Kris) (Lone Gibbon Kris) and made everything go back to normal. The film ends when the kids are back in the Tok Dalang's shed through *batu belah batu bertangkup* with a heartfelt scene showing how hard it is to say goodbye to Mat Jenin and others. They kept the kris safely in its box and tidied everything as surprise as Tok Dalang was delighted with their work and treated them with *ABCD* which is an iced shaved with syrup on top, a signature dessert from a fellow Malaysian.

4.3 Finding from Narrative Analysis

The researcher observed through recurring themes, character development, and plot structures to reveal key insights in understanding the meaning behind content and context of this narrative. By exploring these elements, this analysis uncovers the significant ways in which nonverbal communication and cultural contexts constructed and communicated to the audience.

4.3.1 Nonverbal Communication

No.	Category	Scene	Description	Timestamp
1	The presence of Keris Siamang Tunggal (Lone Gibbon Kris) (Lone Gibbon Kris) in Inderaloka		A servant man is pleading with a pity face and putting his hand together.	23:38-25:20
2	The hidden power of Lone Gibbon Kris		Embracing the ominous glow from a bladeless kris that suddenly glows a part of the blade.	36:36-37:39
3	Cleaning Tok Dalang's Shed		confused and surprised to see many antiques in the shed	5:17-5:30
4	Inseparable pair of twins		Cheerful little kids walking around the room and sticking to each other to do	6:04-6:40



			everything together.	
5	Bold clothing and costume		These characters are wearing clothes different from the kids.	21:28-21:56
6	Emotional act to unveil the riddle from sheath		A sad and scrunched crying face with tears coming down.	1:06:11-1:07:56

Table 2: Coding Sheet Nonverbal communication attributes from the animation film.

Non-verbal sign	Signifier	Signified
Facial: Angry looking crowned king with red eyes and clenching teeth. Postural: The king is standing up on a higher platform than his men	A servant man is facing a king with red eyes, clenching teeth, and a long frowning face who is standing up with broad shoulders while wearing a dark colored long cape and shouting with a deep voice.	He is the villain of the movie and he is furious, worried and upset with the prophecy that is going to happen that will stop him from being powerful. He needs his servant man to trace the sorcery of mystical kris before someone finds it.

Table 3: Nonverbal analysis from Scene 1

Scene 1 shows that a villain character plays well with a dark and dull color palette. The team have displayed a villain appearance significantly horrifying with red eyes, sunken cheeks, clenching teeth that shows he's angry and a long moustache touches his chin. These are the main traits and acts of a villain that represents cruelty and wicked appearance (Ngo, 2020) without verbally saying that he is the villain of the show.

Non-verbal sign	signifier	signified
<p>Facial: Characters have a worried look in their face.</p> <p>Gesture: hide from the shiniest glow and embrace the glow.</p> <p>Postural: standing while awaiting what's bound to happen and sometimes get thrown away by the big impact from bursting light from the glow.</p>	<p>The scenes would be in a dark setting and have glowing effects with suspense music. Most of the characters look scared while looking at the glow.</p>	<p>This very scene would create trembling feelings for what chaos that is going to happen. The characters are scared, surprised and nervous to see glowing objects that show mystical signs that may be good signs or bad signs.</p>

Table 4: Nonverbal analysis from Scene 2

Scene 2 analysis says that every mystical or evil scene would appear in a dark theme that would stand out the glow from subjects such as dark magic from Raja Bersiong, huntsmen hunting people, *batu belah batu bertangkup* and the power of lone gibbon kris. The viewers can understand that something mystical is happening. Greens (2017) stated that suspense elements supposedly put eagerness towards audience to look forward and wanting to know what will

happen to the very next scene regarding a subject, especially the main subject either it's character-oriented film or plot oriented film.

Non-verbal sign	Signifier	Signified
<p>Facial: confused and surprised to see many antiques in the shed.</p> <p>Gesture: Putting his hand at the mouth and his voice getting louder to find Tok Dalang.</p> <p>Postural: Standing and looking around the places</p>	<p>The kids entered the shed that was looking rather dusty and dull, full with boxes and family heirlooms. A kid kept calling for Tok Dalang that should be in there and another kid was checking out all the things there.</p>	<p>The kids promised to meet Tok Dalang in his shed and help him clean it, but it seems there was no one in there as the doors were closed and the shed was dark. Upin was making his voice louder and the hand gesture so his voice would reach Tok Dalang that was there in the shed and Ipin was surprised with things that he had never seen before.</p>

Table 5: Nonverbal analysis from Scene 3

Scene 3 analysis shows that cleaning the store scene recreated evenings with the kids in a village, they would rush to play with friends or help their family with chores. Tok Dalang practically raised these kids to be curious, adventurous and confident, this shows how they voluntarily help to clean the shed and be at Tok Dalang's service.

Non-verbal sign	Signifier	Signified

<p>Facial: smiling, happy and cheerful</p> <p>Gesture: Touching many things in the shed and wearing anything they can find in the shed.</p> <p>Postural: walking around the room and sticking to each other to play together.</p>	<p>Ipin was playing with the world globe but it was making his eyes spinning. Upin was laughing with his eyes closed while wearing <i>baju layang</i> that warriors wore in the old days and Ipin was pinching his nose by his brother's side.</p>	<p>Ipin was curious and loved a little adventure going through Tok Dalang's stuff that made him dizzy from looking at the spinning globe. It also highlighted when the kids were laughing and pinching their noses as cheeky as they could, signalling the bad smell coming from Tok Dalang's shirt stained with chicken poop.</p>
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Table 6: Nonverbal analysis from Scene 4

Scene 4 closed up after Tok Dalang tells them a story of a mystical kris, a chicken suddenly went flying around him and gave huge faces on his shoulder. The situation is not a laughing matter but Tok Dalang's reaction was too funny to not make the kids laugh and kid around a serious matter although they continue cleaning without Tok Dalang's supervision.

Non-verbal sign	Signifier	Signified
<p>Clothing: Characters from Inderaloka wear different clothing than the kids. These</p>	<p>Mat Jenin, Mak Deruma and bawang Merah are wearing bright colors of traditional</p>	<p>Bright and bold colors from characters shows that they are good people. Meanwhile</p>

characters are wearing traditional clothes such as baju kurung, sampung that wear with pants, baju kebaya and baju layang	clothing of baju kurung, baju kebaya and baju melayu. While the king's huntsmen are wearing dull colors of <i>baju layang</i> and <i>tanjak</i> .	dull and dark colors symbolise bad people's vibes to easily differentiate between the good and the bad.
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Table 7: Nonverbal analysis from Scene 5

The setting involved in this movie is a historical setting donning the characters with *baju kurung* for aged lady, *baju kebaya* that usually young lady would wear, *tanjak*, *sampung*, kris and *baju layang* for men warriors. Scene 5 has set the differences between the kids' appearance from the modern world and the villagers in Inderaloka. These traditional clothes represent cultures, traditions, ethnicity and history of the nation as it plays a significant role in preserving a multicultural country and promoting a sense of belonging to those who wear it (Khalis et al., 2016).

Non-verbal sign	Signifier	Signified
Facial: A sad and crying face with tears coming down. A scrunched face with intense crying Gesture: Gripping own hands to their knees Postural: Slumping and a	A contorted face with tears rolling down the cheeks, intense crying and gasping for breath.	They are emotionally sad for Bawang Merah to punish her sister so badly and Mak Deruma is grieving for the loss of her son. They both regret not being forgiving to their loved ones.




sudden drop to the knees		
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Table 8: Nonverbal analysis from Scene 6

There are several heartfelt scenes such as scene 6 to uncover the hidden power of Keris Siamang Tunggal (Lone Gibbon Kris) (Lone Gibbon Kris) that shows a sense of regret, family love, forgiveness and accepting what has been done to hold no grudge. Mak Deruma, Bawang Merah and Mat Jenin let a drop of their tears fall down which has shown a sombre scene and sense of regret for their wrongdoings. Every teardrop would unleash one part of the kris' blade, and each of their story tells important lessons for all kids and adults in conveying societal values and ethical principles to imply in daily lives (Ishak & Chew, 2010)



4.3.2 Intercultural Communication

No.	Category	Scene	Description	Timestamp
7	Multicultural Teamwork		The kids didn't hesitate to work together despite the difference of race, religion and ethnicity.	8:01-9:41
8	Cultural Identity: Kulit Wayang		an adventurer that tells stories with music and songs played with his instrument, and dances along with the villagers till dawn.	42:26-43:15
9	Cultural folktale: <i>Batu Belah, Batu Bertangkup</i>		Cultural artifacts such as an ancient rock that devour people is a folktale traditional figure.	15:17-16:13




10	Cultural Identity: Traditional Food		<i>Pisang Salai</i> is drying bananas under the sun until smoked golden brown.	32:48-33:47
11	Stereotype		Mek Min, the pirate queen with her charismatic features and amazing sense of leadership	33:28-39:49
12	Misinterpretation		The King squeezing lime onto the blade.	1:05-1:12

Table 9: Coding Sheet Intercultural communication attributes from the animation film.

Intercultural sign	Signifier	Signified
Multicultural teamwork	Kids from different races and religions are playing while cleaning Tok Dalang's shed together.	This diverse team symbolizes harmony in society that they like each other's presence and are willing to help one another so they could play together once the chores are done.

Table 10: Intercultural analysis from Scene 7

Malaysia is a country with a diversity of people from multi-ethnicity and multi-religion. However, a pluralistic society involves navigating with cultural challenges such as cultural identity, stereotypes, wrong representation, racism and many more while finding ways to thrive the society learn to live harmoniously as one community (Basri, 2015). Scene 7 has represented the ideal situation of teamwork without hesitating others background and history of their kind that would manifest into a larger group of multicultural teamwork.

Intercultural sign	Signifier	Signified
Cultural Identity: <i>Wayang</i>	An audience is enjoying a traditional shadow puppetry.	<i>Wayang kulit</i> represents the arts and entertainment for traditional puppet in Malaysia that serve the people with joy and

		excitement with tales and stories.
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Table 11: Intercultural analysis from Scene 8

The art of *wayang kulit* is a shadow puppetry using light from behind as shown in scene 8, the crafted puppets intricate shadows on the screen and bring the performance to life (Kia & Chan, 2009). According to Kia and Chan (2009), the techniques and visual style applied in the performance would bring joy and entertainment other than a medium of information across a huge audience to perceived.

Intercultural sign	Signifier	Signified
Traditional folktales	Cultural artifacts such as Si Tanggung statue and ancient rock or forests. Characters from Inderaloka are folktales traditional human figures.	These items and characters are associated with the folktales originated and depicting scenes from well-known folktales to enhance cultural identity.

Table 12: Intercultural analysis from Scene 9

Scene 9 have portrayed characters from Malay folktales that tells their story the same way on how the story was told in reality, these important values can easily be pick up from each and every character's story of Si Tanggung, *batu belah batu bertangkup*, Bawang Putih and Bawang Merah, Pak Belalang, Mat Jenin and many more. These stories will empower the people of the country to learn valuable lessons, learn about culture and appreciate cultural heritage (Omar, 2016).

Intercultural Sign	Signifier	Signified
Cultural Identity: Traditional food	Smoked bananas dried under the sun using woven baskets.	The food represents a traditional food in the past that people made from planting many bananas.

Table 13: Intercultural analysis from Scene 10

Pisang Salai was introduced in Scene 10 as the traditional dish back in the old days, as in drying bananas under the sun until smoked golden brown (Haron, 2011). Haron (2011) mentioned that national dish is known to bring a taste of home with a sense of familiarity, especially those who are far from home. As well as offering insights of cultural understanding into culinary traditions and cooking methods that deepen insights of local culture (Innocenti, 2018). It is vital position of the media to promote national food to the public and provide powerful sense of home and belonging to one's roots (Petridou, 2021).

Intercultural Sign	Signifier	Signified
Stereotype	A lady who claims to be a pirate queen is standing higher than other men.	Mei Mei was adoring the pirate queen, Mek Min, for her charismatic personality and stood up from the men. It gives courage for Mei Mei in leadership.

Table 14: Intercultural analysis from Scene 11

Mei Mei adores Mek Min in Scene 11, the pirate queen with her charismatic features and amazing sense of leadership, because it shows that women can be a leader that contradicts the stereotype that women should be doing chores. Another stereotype scene appears when one of the kids, Fizi, said “*Kata anak jantan!*” which he was telling Mail that he isn’t tough as a man should be, and this mindset has bear in children’s mind that men should always be strong and mighty than women. It has been discussed that gender stereotypes arise from societal expectation and biases that create tendency to compare level of performance between two gender to gain power and overstating their advantages (Tabassum & Nayak, 2021).

Intercultural Sign	Signifier	Signified
Misinterpretation	A man squeezing a lime that made the blade appear partially from the kris.	The water from the lime gives reaction to anything that holds magic.

Table 15: Intercultural analysis from Scene 12

In the scene above, the late king was squeezing a lime to unveil the magic behind mystical Lone Gibbon Kris. According to Omar and Said (2024), lime has been widely used in traditional medication for treating dark magic or any spiritual disturbance and to be used with water as natural resources from the nature, it is known for treatment when limes and water can easily be found in Malaysia and effectively treated patients or cured any situations regarding magic and spirits. The interpretation of the sour and acidic lime can be represented to be false teaching and effects one’s belief where they put their whole trust into limes to cure unknown disease when their faith is being tested (Rahayu, 2021). This scene delivered a traditional way to discover magic exist using lime and water, which can also be seen as misinterpretation of using lime to uncover dark magic in the living world.

4.4 Conclusion

According to the findings above, a conclusion can be made that this animation film has provided many teachings and cultural awareness to the audience and viewers from all age. Through semiotic analysis of non-verbal signs and attributes of intercultural communication was found in developing the audience's growth especially younger viewers. As is known, the country consists of multi-ethnic society and strives for harmonious social interactions between one another. Therefore, Upin & Ipin animation film has shown the cultural values that lie within Malaysians.

