

***EDUTAINMENT: THE REPRESENTATION OF MALAYSIAN CULTURE IN  
THE UPIN & IPIN: THE LONE GIBBON KRIS FILM***

**Mohd Hanafi Jumrah**  
School of Communication & Media  
Han Chiang University College of Communication

**Zulfazlan Jumrah**  
International Baccalaureate  
Tunku Kurshiah College

Corresponding Author's Email: [hanafi@hju.edu.my](mailto:hanafi@hju.edu.my)

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**ABSTRACT**

Films are not just entertainment but films are also an edutainment for society. In addition, film also plays a role as a tool in conveying information, stimulating learning as an educational medium, being a tool to influence, or simply being a medium for triggering propaganda. This study will examine the animated film *Upin & Ipin: The Lone Gibbon Kris* (2019) and see to what extent the function of this animated film can play a role as an agent of spreading edutainment values within the culture of Malaysian society. In addition, this study also wants to see other factors that may contribute to the wealth of values and role models in this film such as the screenplay and direction, branding, special effects; Computer-generated Imagery (CGI), the survival of this film as a metafictional spectacle and not forgetting the audience's existing perception and reach towards the Upin and Ipin characters themselves. This study uses a qualitative method a case study Malaysian animated film *Upin & Ipin: The Lone Gibbon Kris* (2019) and uses textual analysis in examining six frames in this film. The researcher focuses on the role of this film which is seen not only as an entity that has recorded box office hits but also how this film has acted as an agent of community unification through the application of edutainment values displayed on the screen of its narration. Using the Cultural Studies approach in this study, the researcher hopes to be able to share the results of this finding as an encouragement for local filmmakers to be more enthusiastic in producing and highlighting works that are loaded with didactic value and pieces of culture for public viewing.

**Keywords:** Edutainment, Malaysian culture, Didactic values, Upin & Ipin

## INTRODUCTION

Today's digital and computing era has opened up a utopia that shows how many individuals are increasingly swept away by the convergence of values and culture. Meaning, this convergence seems to leave a gap and a big gap in the cultural paradox between traditional cultural values and modern cultural values.

Culture can be defined as consisting of ways of thinking, feeling, and reacting, acquired and transmitted through symbols by forming distinctive achievements by human groups. The scholars argue that culture means the work, creation, and taste of a society (Lebron, 2013). The work and taste cover the human soul which is in line with social values. Culture is a set of values and beliefs or clusters that are learned through behavior and shared with others in a certain society by giving us a sense of belonging and identity (Lee, 2006). Culture is defined as civilization and progress of mind, and common sense (*Kamus Dewan Edisi Keempat*, 2005). In addition, culture is the daily interaction between communities. According to Ishaya (2020), culture also refers to the appreciation of good literature, music, art, food, and patterns of behavior. Culture as a human-made environment that includes the transfer of information or cultural aspects from one generation to another and further improves communication skills (Kapur, 2020). Culture also as the characteristics and knowledge of a human group that includes language, religion, cuisine, social habits, music, and art. Deepening the meaning of these definitions, we can conclude that culture is about social values that are applied in a civilization (Pappas & Mckelvie, 2022).

The cultural diversity in Malaysia is a result of the mixture of external influences during the nation's formation and development. This diversity is further enriched by Malaysia's indigenous heritage, colonial legacies, and the cultural influences of neighboring countries. These elements are reflected in various forms of artistic expression, including music, dance, and craftsmanship. Indigenous cultures, such as the Malay culture, Chinese culture, Indian culture, the Orang Asli communities of Peninsular Malaysia, the numerous ethnic groups in East Malaysia, and more, form the foundation of Malaysia's cultural identity (Noor A'yunni et al., 2023).

All categorized elements significantly contribute to the reflection of Malaysian culture. Therefore, it is essential to assign a keyword to each group of classified elements to facilitate future research on Malaysian culture. Malaysia's plural society, composed of various ethnic groups, each with its own language, religion, beliefs, values, customs, and cultural heritage, underscores the country's racial and cultural diversity, a defining characteristic of Malaysian society (Nabil, 2024; Noor A'yunni et al., 2023; Deraman, 2001). According to Nabil (2024) the three primary ethnic groups Malays, Chinese, and Indians along with indigenous communities such as the KadazanDusun, Iban, and Melanau, have long established their presence in Malaysia. Cultural practices in Malaysia are rooted in the concepts of learning, shared values, universality, inheritance, variability, symbolism, and a deep understanding of nature (Nabil, 2024).

The cultural dignity that has been passed down from generation to generation to the society in Malaysia such as the culture of wearing clothing, tips, customs, taboos, and even includes more serious matters such as advice and guidelines turns out to have a considerable impact on the cultured way of life of our society (Kanungo, 2006). The guidelines, advice, and values that have been handed down by the people of the past should not be forgotten, nor should they ever be wasted. Research into these edutainment values has directly allowed us to examine the extent to which the link between these values and culture is interconnected and affects the cosmology of a society's life. Interestingly, the study this time will look at everything from a smaller scope which is in a fairly popular and influential animated film which is the film *Upin & Ipin: The Lone Gibbon Kris* (UITLKG).

The term 'edutainment,' a blend of 'education' and 'entertainment,' refers to a teaching and learning approach characterized by an engaging and relaxed environment (Adnyani, et al., 2021; Wan Malini et al., 2015). This concept not only facilitates enjoyable learning but also serves as a tool for educators and parents to simultaneously educate and entertain learners (Zin & Nasir, 2007; Wang & Di, 2007). According to Farah, Syamsul, & Norshuhada (2014), edutainment is an integral part of children's daily learning experiences. As a subset of edutainment media, the growing use of digital comics in educational settings has fostered new opportunities for collaboration and has opened potential avenues for cross-disciplinary research within the community. Moreover, edutainment aims to capture learners' attention and enhance their motivation by utilizing computer-based platforms that

integrate a diverse array of multimedia elements (Wan Malini et al., 2015). This approach enables children to explore stories, information, or games at their own pace and according to their individual preferences, allowing them to connect ideas through self-directed paths or to focus deeply on a particular concept. Unlike other applications, edutainment places a stronger emphasis on entertainment while simultaneously imparting new information to the user (Wan Malini et al., 2015; Heinecke, 2002).

## **UITLGK Movie Synopsis**

This UITLGK adventure film follows the journey of the lovable twins, Upin and Ipin, along with their friends Ehsan, Fizi, Mail, Jarjit, Mei Mei, and Susanti, as they embark on a quest to save the fantasy kingdom of Inderaloka from the tyranny of King Bersiong. The adventure begins when Upin, Ipin, and their friends discover a mystical kris that transports them to a mysterious kingdom (GSC Movies, 2019). As they search for a way back home, they are unexpectedly tasked with restoring the kingdom to its former glory. With the help of Mat Jenin, Belalang, Captain Ragam, and Upin, Ipin, and their friends must navigate a series of challenging obstacles in this action-packed, magical, and humorous adventure film, produced by Les' Copaque Production Sdn. Bhd (Lescopaque.com, 2020).

## **Research Objective**

The objective of this study is to (i) identify the didactic values present in the UITLGK film that can serve as lessons, and (ii) examine the relevance of these values to the cultural elements of Malaysian society, with a particular focus on Malay culture.

## **Literature Review**

Numerous studies have been conducted on animated films, both local and international, focusing on values and cultural representation. For instance, Sudono & Kuswatoro (2023), found a positive understanding of multiculturalism and strengthening Islamic identity in the context of diversity in Upin-Ipin series season 6 "Ghost Month". This film not only serves to entertain but also educates the audience about cultural, ethnic, and religious diversity. A notable aspect of the film is its inspiration from Islamic teachings, which form the foundation of its storyline. The film portrays how individuals from diverse ethnic, religious, and cultural backgrounds can coexist harmoniously, fostering a community of mutual respect. Consequently, Upin and Ipin is more than just a visually engaging production; it serves as an effective medium for promoting a positive understanding of multiculturalism and reinforcing Islamic identity within a diverse context. The film's cross-cultural communication can be analyzed from a multicultural perspective as an expression of Islamic identity. This study of cross-cultural communication is observed through the narratives and dialogues among the characters involved in the communication process.

Other research found the use of cultural representation has become increasingly prominent in contemporary animation, garnering a dedicated circle of enthusiasts. Criticism of the use of cultural elements in modern animation has intensified, particularly following the release of feature-length animated films such as *Mulan* (1998) and the animated series *Avatar: The Last Airbender* (2005-2008). While these animations often incorporate distinct visual cultural elements, the adaptation and modifications of these visuals and narratives have successfully engaged transcultural audiences. The pursuit of cultural authenticity in animation adaptations requires a meticulous approach to address potential cultural misrepresentations and mitigate the effects of 'Westernization.' However, this analysis also reveals that adaptations from original sources are often influenced by the specific context and period in which they were produced (Abdullah & Abdullah, 2020).

Additionally, the study by Putra & Adhi Santosa (2018) explored cultural films and their business opportunities. It highlighted the popularity of animated films such as *Mulan*, which portrays Chinese legends, *Kungfu Panda*, which showcases kungfu culture, *Upin and Ipin*, which reflects Malaysian culture, *Adit and Sopo Jarwo and Knight Kriss*, which represent Indonesian culture, and *Si Uma*, which depicts Balinese culture. These films have gained substantial audience appeal, prompting producers to view animated films as viable business opportunities. In addition, the study results

indicate that animated films with cultural themes have garnered significant public interest. These films appeal not only to local audiences familiar with the represented cultures but also to international audiences seeking to learn about different cultural practices. Consequently, the business potential for animated films that explore cultural themes is promising and offers opportunities for sustainable development.

In contrast, the study by Nor Raudah et al., (2019) on the Upin and Ipin animated film revealed that it emphasizes core values, such as courtesy and virtues, which are integral to the Malay-Muslim community. This research indicates that Upin and Ipin are rich in Malay cultural values aligned with Islamic Syariah, highlighting community attitudes of mutual respect, compassion, helpfulness, and sensitivity to others' feelings. This study finding is similar to Hanapi et al. (2019) study, which evaluated primary school students through the film Upin and Ipin, focusing on the values of education, good behavior, civility, and ethics in interpersonal, environmental, and spiritual relationships. These studies collectively suggest that local animated films often exhibit higher quality and more positive values and cultural representations than their international counterparts. Najib (2012) found that the animated film Aladdin contains more negative values and cultural elements than positive ones. The study also noted that the clash of two distinct cultures in the film could potentially confuse the way of life and identity of Muslim children.

### **Cultural Studies in UITLGK: A General Perspective**

Mana (2007) describes cultural studies as the analysis of cultural aspects within literary texts. This field has a long history and has been explored through various modern literary theories, including historical, sociological, and moral approaches. In Western contexts, cultural studies gained popularity in the 1990s, particularly as literary texts increasingly addressed cultural issues, customs, rituals, folklore, fantasy, and other elements that reflect community life. Tylor (2016), in his book *Primitive Culture*, defines culture as a broad and complex ethnographic medium encompassing all ways of life, including knowledge, beliefs, morals, art, laws, customs, and other abilities and habits acquired by humans as members of society. He also views culture as the study of human thought grounded in action.

In examining the application of this theory to the study of the cultural values in Malay animated works, such as UITLGK, it is evident that these works, as forms of art that bridge traditional life and modern literature, are deeply rooted in Malay culture. This culture comprises elements such as language, leadership, religion or beliefs, travel or diaspora, emotions, ethnicity, gender, universality, citizenship, intellectuality, civil society, nature, politics, and ideology. These elements are also central to the focus of cultural studies scholars, who approach the field as an interdisciplinary study.

From the perspective of cultural studies, the presence of literary works reveals that emotional and intellectual elements operate on both the vertical and horizontal planes of the author's creative process. In other words, these works exist in a spontaneous context that reflects the region, the nature of life, and the environment in which they are created (Mohd Daud, 2008)

### **Methodology**

This qualitative study utilizes a case study approach, with an in-depth analysis of the UITLGK film. The case study method has become increasingly prominent among researchers aiming to understand social phenomena in-depth. As a research strategy, it is particularly well-suited for exploratory investigations. Regardless of the unit of analysis, qualitative case studies strive to offer a comprehensive, contextually grounded, and holistic portrayal of the subject matter. This method is further recognized for its capacity to capture the holistic and meaningful dimensions of real-life events (Chowdhury & Shil, 2021). In addition, this study focuses on identifying and examining didactic values present within the narrative. Through a qualitative approach, utilising by McKee's (2003) textual analysis framework, the study explores the intersection between these didactic values and the cultural elements embedded in Malay cosmology. The analysis is grounded in Tylor's (2016) conceptualisation of culture as a 'complex whole,' encompassing knowledge, beliefs, arts, morals,

laws, customs, and other capabilities acquired by individuals as members of society. The study specifically concentrates on the aspects of belief, moral art, and customs within this cultural framework. Other than that this study examines six distinct frames associated with the representation of Malaysian culture in UITLGK film.

## FINDINGS & DISCUSSION

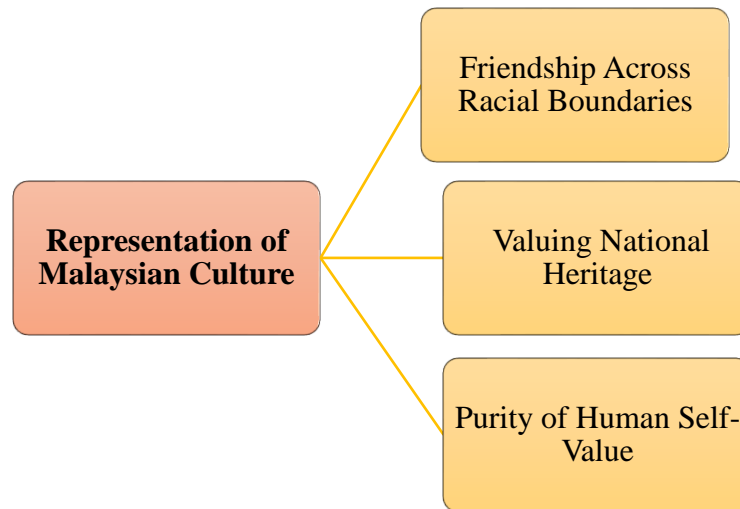


Figure 1: Representation of Malaysian Culture in The UITLGK

This study examines six frames, each exploring the concept of culture as defined by Edward B. Tylor (2016). These frames are categorized under three themes: 1) Friendship Across Racial Boundaries, 2) Valuing National Heritage, and 3) Purity of Human Self-Value (see Figure 1).

### Friendship Across Racial Boundaries

Figure 2 illustrates the strong bonds of friendship between Upin, Ipin, and their friends Ehsan, Fizi, Mail, Jarjit, Mei Mei, and Susanti transcending racial and ethnic differences. This depiction reflects the cultural norm within our society of valuing friendship, rooted in the Eastern tradition of honoring human relationships. The portrayal in Figure 2 highlights that harmony and unity among different races can be nurtured from a young age. The characters exhibit mutual trust and camaraderie, demonstrating that friendships can flourish across racial boundaries without prejudice or bias based on skin color.



Figure 2: Friendship Across Racial Boundaries

A Malay proverb, 'Befriend a Thousand, Love One,' emphasizes the importance of fostering numerous friendships. This saying aligns with the portrayal in Frame 1, where the integrity of the friendships among the characters is evident. The film illustrates their deep bonds as they become separated into two groups, ultimately reuniting and supporting one another. The sincere depiction of friendship among the main characters and their peers provides a positive didactic message, particularly for children. Their unity, driven by the strength of their friendships, enables them to protect the cultural symbol in the film, the kris, from falling into the hands of malevolent forces such as the King of Bersiong.

Figure 3 further explores the cultural didactic connection between Upin, Ipin, and their friends, as seen in the scene at Tok Dalang's shop (around the eighth minute). The concept of 'gotong-royong,' which means mutual assistance, is highlighted here (Kamus Dewan Edisi Keempat, 2007). This cultural practice, rooted in the values of traditional societies, is portrayed as a noble act that should be ingrained in every individual. The gotong-royong culture not only fosters a harmonious community but also promotes mutual support, a principle that has been integral to our way of life since the time of our ancestors.



Figure 3: Splice Culture

The culture of mutual assistance, or helping culture, is a vital aspect of daily life, and this is reflected in the interdependent relationships among Upin, Ipin, and their friends in the film. In this particular frame, the scene begins with Upin and Ipin's friends visiting Tok Dalang's house intending to invite them to play. Upon noticing that Upin and Ipin have yet to complete their tasks, the friends voluntarily assist, alleviating their burden. This behavior exemplifies a core aspect of Malay culture, where friends support one another in both good and difficult times. The frame aligns with the Malay proverb 'Heaviness Equals Carrying, Lightness Equals Carrying,' which emphasizes the importance of cooperation, whether the task is challenging or simple. Additionally, this frame highlights the recurring theme of mutual aid throughout the film. Characters such as Belalang, Mat Jenin, and Captain Ragam, despite meeting Upin, Ipin, and their friends for the first time (at the 48th minute), join forces to protect them from the Reriang. This portrayal clearly illustrates the film's didactic value, making it an appropriate and instructive viewing experience for children. It promotes the practice of mutual assistance, encouraging children to embrace this cultural value in their daily lives, regardless of race, ethnicity, or religion.

### Valuing National Heritage

Treasure as defined in *Kamus Dewan Edisi Keempat* (2007), refers to belongings, possessions, or collections of items. In this context, it can be concluded that treasures represent collections of relics deemed particularly valuable by certain individuals. Within the film UITLGK, the director successfully highlights several aspects of the nation's heritage, embedding them meaningfully into various frames. These cultural elements are not merely supplementary to the storyline but serve as platforms for expressing deep appreciation for the nation's heritage.

One notable example is the portrayal of traditional puppetry art or ‘Wayang kulit’, showcased at the 42-minute mark. ‘Wayang kulit’, a branch of Malay cultural heritage, is rarely presented to the public, and when it is, it often serves an exoticised role in promoting culture-based eco-tourism. By incorporating this element into the film, the director conveys the belief that such a valuable cultural treasure can still resonate with contemporary audiences. Significantly, the target audience for UITLGK spans all age groups, from children to adults.

While it is likely that younger viewers may not fully grasp the cultural semiotics embedded in the ‘Wayang Kulit’ performance, their exposure to this art form provides them with valuable lessons. The visual appeal of shadow puppetry, with its capacity to captivate young audiences, facilitates this cultural transmission.

Through the inclusion of ‘Wayang Kulit’ in Figure 4, the director demonstrates a profound appreciation for this artistic tradition, fostering heightened awareness among viewers of the importance of preserving and honoring cultural entities such as ‘Wayang Kulit’.



Figure 4: ‘Wayang Kulit’ art



Figure 5: The Lone Gibbon Kris

In Figure 5, the kris is selected by the director as the central symbol of the film. Throughout the narrative from the introduction, development, and conflict, to the climax and resolution the *Siamang Tunggal* kris remains a pivotal element in the adventures of Upin, Ipin, and their friends. The central conflict of the film revolves around the kris, which becomes a contested object, sought after for both noble and nefarious purposes. Traditionally, the kris has symbolised the essence of Malay identity, embodying power, strength, and dignity. Moreover, the kris represents the intricate cultural cosmology of the Malays. It is often believed to harbor countless secrets, a characteristic that sometimes instills fear in its admirers. This significance is poignantly conveyed through the verses recited in the film’s opening scene:

*7 petala langit menyeru namanya, 7 petala bumi gerun akannya  
keris sakti merungkai rahsia, hilang di dunia tiada jejaknya.  
Kurun demi kurun silih berganti, sehingga ia ditemui kini.  
(UITLGK, 2019: 2nd minute)*

The various conflicts emerging from this singular national heritage symbol immerse the audience in the cultural framework of the Malay community. In Malay tradition, the kris is traditionally viewed as a symbol of royal authority and national sovereignty. As an object laden with deep cultural significance, the journey of kris is depicted as replete with challenges, yet it consistently culminates in a just resolution as each obstacle is progressively addressed.

*Dua sinar sebagai petanda,  
hilang gelap datang cahaya*  
(UITLGK, 2019: 11th minute)

In these two lines of dialogue, the director deliberately foreshadows the resolution of the central conflict, which revolves around the kris. The phrase 'hilang gelap datang cahaya' (gone dark comes light) implies that the resolution to all conflicts is anchored in 'two rays,' symbolizing the reconciliation between two opposing parties. This theme of reconciliation is reflected in several subplots, including Mak Deruma's eventual forgiveness of her son Si Tanggang, Bawang Merah's forgiveness of Bawang Putih despite past wrongdoings, and Mat Jenin's acceptance of Captain Ragam's actions, which were aimed at protecting him from Raja Bersiong's assault.

The reverence for the kris, a legendary symbol in Malay culture, is further emphasized through the numerous moral lessons conveyed to the audience. A deeper interpretation of the kris's role reveals its function as both the catalyst for conflict and the instrument through which resolution is achieved in the film.

### Valuing National Heritage Purity of Human Self-Value



Frame 6: Forgiveness as a Symbol of Humility

Frame 6 presents the concept of forgiveness as a symbol of humility in Malay culture. The act of forgiveness is depicted as fostering peace between conflicting parties. This is illustrated in UITLGK, where Mak Deruma forgives her son Tanggang, who had previously been cursed to turn to stone (35th minute). According to *Kamus Dewan Edisi Keempat* (2007), forgiveness is defined as pardoning faults and absolving blame. As a mother, Mak Deruma had cursed her son in a moment of emotional pain. This frame also highlights Mak Deruma's acknowledgment of her rashness in cursing her son and her subsequent regret. She conveys that, as a mother, she had long since forgiven him with all her heart. The film underscores the inherent characteristic of mothers in Malay culture to unconditionally forgive their children's mistakes.

Additionally, the culture of forgiveness is further exemplified in another frame, where Bawang Merah forgives her sister, Bawang Putih, for her past wrongdoings (66th minute). This act of forgiveness highlights the familial bond between siblings, emphasising the importance of reconciliation. As the Malay proverb 'chopped water will not break' suggests, disputes between siblings are temporary and will ultimately be resolved. This cultural practice of forgiveness is essential in



maintaining harmony and should be upheld as a positive social value. The act of forgiving others fosters virtues that prevent negative behaviors, promoting a more peaceful and harmonious life. The film also conveys a valuable didactic lesson: children should refrain from causing harm to their parents, particularly their mother, as the saying 'heaven lies beneath a mother's feet' reflects the high regard for maternal respect. Moreover, it underscores the importance of forgiveness in creating a serene and harmonious life.



Frame 7: Unity of Spirit and Nationalism

Frame 7 highlights the strong sense of nationalism embodied by Mat Jenin, the rightful heir to the throne of the Inderaloka Kingdom. Nationalism, defined as a deep love for one's nation, loyalty to one's country, and a commitment to protecting national interests from foreign influences (*Kamus Dewan Edisi Keempat*, 2007), is evident in Mat Jenin's actions. In this scene, Mat Jenin confronts Raja Bersiong to avenge the death of Raja Inderaloka and the atrocities committed by Raja Bersiong (89th minute). Mat Jenin's willingness to fight to the death and sacrifice himself to liberate Inderaloka from Raja Bersiong's tyranny reflects the essence of nationalism. As a ruler, Mat Jenin exemplifies the duty to defend his kingdom against oppressive forces. This frame powerfully portrays Mat Jenin's deep personal identity and his commitment to upholding the spirit of nationalism for the welfare of his people

## DISCUSSION

This study examines six didactic frames depicted in the cultural narrative of the film, organized into three themes: 1) Friendship Across Racial Boundaries, 2) Valuing National Heritage, and 3) Purity of Human Self-Value. The first theme emphasises the significance of friendship as a fundamental aspect of human life, where harmonious relationships, regardless of race, religion, or ethnicity, foster societal unity (Sudonon & Kuswatoro, 2023). The portrayal of cooperation in the film reflects the values of brotherhood that should be embraced and cultivated as part of everyday practice and culture (Hanapi, Zakaria, & Abdullah, 2019).

The second theme, centered on the nation's heritage treasures, highlights traditional elements such as 'Wayang Kulit' and the kris cultural artifacts that must be preserved. Their presence in the film serves not only to showcase the richness of Malay cultural heritage but also to introduce it to younger generations (Gen X, Y, Z, and Millennials). Preserving these cultural symbols ensures that future generations remain connected to their roots despite the passage of time.

The third theme explores the purity of inner values, focusing on the culture of forgiveness and the integrity of the spirit of nationalism. While forgiveness can be a challenging trait to embody, it is essential for fostering peace and harmony in society. Similarly, the spirit of nationalism must be cultivated as a core part of one's identity. The film conveys important moral and didactic messages, especially to younger audiences, reinforcing the idea that early inculcation of these values is key to shaping the leaders and custodians of cultural heritage for the future, as reflected in the proverb 'bend a bamboo while it is still a shoot' (Hanapi, Zakaria, & Abdullah, 2019).

The multiculturalism depicted in this film emphasises key aspects of Malay culture, particularly those that are on the verge of being forgotten, such as 'Wayang Kulit' and the kris. These cultural elements, which once held prominence within the Malay community, are reintroduced to the younger generation through the narrative of the UITLGA film. Furthermore, the theme of nationalism

in the film underscores the integrity of the spirit of struggle and national pride, encouraging viewers to internalise and practice this culture in their daily lives.

In addition, the film conveys symbolic moral values through cultural practices such as mutual assistance, forgiveness, and friendship (Nor Raudah et al., (2019). These are subtly and transparently presented as didactic elements that serve as moral exemplars for audiences, offering lessons that can be incorporated into everyday life. These noble values are foundational in shaping culture, as they contribute to the development of a society firmly rooted in its cultural identity and traditions

## CONCLUSION

An analysis of the UITLGK film through the lens of didactic values within a cultural framework reveals an intrinsic connection to the natural essence of Malay cultural identity. The characters are portrayed as individuals or groups that embody pure values, offering didactic lessons for the audience. These values are subtly conveyed through the characters, forming a cohesive representation of the cultured life intrinsic to our society.

The discipline of cultural studies is inherently linked to values, as values are cultural products that have long influenced the evolution of societal frameworks. These values have been ingrained in cultural practices and serve a significant function in shaping societal behavior. Historically, the Malays have practiced these didactic values, which over time, have contributed to the formation of a distinctive cultural cosmology.

The director of UITLGK has skillfully emphasised these didactic values, positioning them as integral elements that reflect the qualities of the Malay community. These qualities have historically contributed to the nation's recognition and respect on the global stage. The visual evidence in several frames of the film further confirms that it is imbued with cultural values, representative of the community. The characters exemplify a deep sense of value, illustrating that the Malay community has long served as a superior role model, possessing the qualities of a complete human being.

It can thus be concluded that the culture of the Malay community, historically laden with exemplary values, continues to be relevant and necessary in confronting global challenges. These values, which have defined our national identity for centuries, must be preserved and upheld which this film reflects the dedication and ambition of a younger generation, rich in creative energy and love for their cultural heritage, to bring such animated stories to life.

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