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## **INFLUENCE OF LEADERSHIP STYLES TOWARDS ORGANIZATIONAL COMMITMENT**

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This research endeavours to explore the impact of leadership styles towards organizational commitment in influencing employees and employer's outcomes in the context of organizational commitment. Based on this theory, two leadership styles practices, namely, Transformational Leadership and Transactional Leadership, have been used to examine employees' and employer's reactions towards commitment in the organization chosen which is Amogha Maju Sdn Bhd, Kuching, Sarawak. Data were acquired from employees in administrative level through interview questions. Thus, researcher acknowledge that the employees were influenced by Transactional and Transformational Leadership Styles.

**Keywords:** Leadership, Organizational Commitment, Transactional leadership, Transformational leadership.

## 1. INTRODUCTION

In an organization, a leader's role is essential in determining the excellence of the organizational performance. The leader's decision influences the followers to be committed in the organization. To build a successful and dynamic organization, competing leader should play their role as a strategic leader in an organization. Leaders should be aware on which type of leadership style that can be a better guidance to influence and motivate the employees. Practicing specific leadership style is one of the important element in an organization serves as a key driver of performance in the organization (Isa, 2013). The problem statement of this research, Roger (2008) claims that transformational leadership style can influence employee's commitment, so that employee's commitment has a positive impact on the organization. Researcher will identify that transactional leadership style also can bring a positive impact to an organization through rewards and punishments.

Transactional leadership style known as managerial leadership, focuses on the role of supervision, organization, and group performance. Leaders who implement this style focus on specific tasks and use rewards and punishments to motivate followers (Cherry, 2017). Transactional leadership influencing the followers mostly by rewards and followers willingly become committed towards the organization. Hence, punishment makes followers strictly follow the instruction given by the leader and it will have effective progressive in organization by practicing transactional leadership style. There are three factors that can be categorized in the transactional leadership style which are contingent rewards, active management and passive management. Contingent reward is about how the leader will identify the expectations of their followers and fulfil their expectations through punishment and rewards (Brahim, Ridic, & Jukic, 2015). Power is given to the leaders to evaluate, correct and train subordinates when performance needs to be improved and to reward effectiveness when the required outcomes are achieved (Essays, 2018). As for an active management individual, the leader always has solution for any issue before it arises. The leader always pay attention to the followers and keep updating about their progress. As an active management leader, he will easily identify the issues through active involvement of the employees in the organization. Passive management leader's style is the opposite of active management. Passive management will find a solution when there are issues in the organization. In this situation the leader tries to avoid in making the decision earlier.

Organizational commitment is essential for retaining and attracting well qualified workers. Only satisfied and committed workers will be willing to continue their association with the organization and make considerable effort towards achieving its goals (Nagar, 2012). Shin (2017) illustrates that commitment consists of three different aspects: affective, normative, continuance. They describe affective commitment as "a desire", normative commitment as "an obligation", and continuance commitment as "a need" to maintain membership in an organization (p.7). Affective commitment shows that a follower become committed in the organization because of emotional attachments. Next, normative commitment refers to person's feelings of obligation to stay with the organization. In other words, employees remain in the organization because they ought to do so. Moreover, continuance commitment

is defined as when a follower committed in an organization because of certain reason or benefits.

## 2. METHODOLOGY

This study was conducted at the Amogha Maju Sdn Bhd with a purpose to identify which type of leadership styles influence the employees in the organization and also the impact towards the organization commitments among the employees. Amogha Maju Sdn Bhd has won awards for the best travel and tour services in 2013. In Amogha Maju Sdn Bhd, there are also sub-companies which run actively under the organisation such as Chakra Plantation Sdn Bhd, Lavasthraa Boutique Sdn Bhd, Amogha Properties, and Amogha Tours and Travel Sdn Bhd. Capt (rtd) Narayanan Kanan is the pioneer owner of Amogha Maju Sdn Bhd which is one of a successful company in Borneo. In the initial stage, the researcher focuses on qualitative method by interviewing six selected informants from the organization to support this research to be completed. Five employees of Amogha Maju Sdn Bhd are selected from the Administrative level and one employer from the executive level were interviewed by the researcher. By initiating the in-depth interview, the employees and the employer can give more information from the management insight to support this study. The reason to interview the employer is to identify which type of leadership style practiced by the leader and the interview with the employees is to identify the type of leadership style that influenced the employees to be committed in the organization. Furthermore, researcher used content analysis method to analyse the collected data and information from the organization. According to Bengtsson as cited in Nutriplus (2016), content analysis is a flexible way to analyse the text of data. Non-probability sampling has been used in this study. In detail, purposive sampling is more suitable for this research whereby the researcher purposely select the employees from the administrative level and executive level because these people have stronger communication with leaders in the organization.

## 3. RESULTS

Based on the information given by the informants' in-depth interviews, it has proven that they are practicing leadership role as a leader. The leaders of Amogha Maju Sdn Bhd are the key partners in the organization. The leaders will assign their task by giving instructions to their followers and the followers will make sure the tasks are completed accordingly within allocated timeframe. Informant 1 has mentioned in the interview that staffing is one of the challenges he faced in the organization. To build a dynamic organization, the leader decided to pay more attention to employees working skills. By observing on employees performance, the leader will make decision whether to take further action. The informant also added that the leader of Amogha Maju Sdn Bhd once mentioned that "When it comes to the work, nowadays employees more depend on how much salaries and additional incomes provided by the company. So, I will provide some additional payment in their salary to motivate them be more commitment towards the organization". In addition, the leader also emphasise that he will take an action when the employees do not show any positive changes in terms of commitments after providing all the benefits for the employees. There is a special training

skill session organized by the organization to improve the employees performance. The training session is fully supported by Amogha Maju Sdn Bhd by giving the opportunity to all of the employees to improve their skills and knowledge apart from upgrading the organization's performance level.

Furthermore, the informants have pointed out that the leaders' communication skill as an important aspect between executive management and administration management in any organization. The leader at Amogha Maju Sdn Bhd always communicate with the employees to motivate them to be more committed towards the organization. Employer advises the employees as well to improve their level of performance. A two-way communication between both management and employer can easily prevent the miscommunications in the organization. It shows a strategic leaders style in managing the organization more effectively.

Moreover, informants also mentioned that the leader will organize an annual dinner for the employees as a token of appreciation for their commitments in the organization. During the dinner event, the leader gives awards for the best employees who are continuously committed in the organization. Furthermore, informants also mentioned that are rewarded with yearly increment every year. In addition, the employer stated that if there is any of employees who is not really committed to the organization, he will have to attend counselling sessions conducted by the leader to solve any issues arised. Hence, "A serious action will be taken by the employer towards the employees if there is no changes in terms of commitments" as informed by the leader to the employees.

Most of the employees are committed to the organization because of specific benefits provided by the leader to the employees. The employer has mentioned that he will support the women employees by giving cash money and other necessary needs after their child birth delivery. Moreover, the employer also provide free medical consultation at specific clinics for their employees. This has encourages the employees to be more committed to the organization. Amogha Maju Sdn Bhd also encourages its employees to increase their level of performance and their progressiveness in the organization. Furthermore, the organization provides free of charge short vacation trip to the employees. The employer emphasis more in this rewards which provides free travel and tour opportunity for the employee who is truly committed to the organization.

#### **4. DISCUSSION AND CONCLUSION**

There are many ways handled by the strategic leaders which can prove how to influence an employees' commitment towards the organization. As we can clearly see what have been mentioned by the informants during the interview, the employer of Amogha Maju Sdn Bhd practiced transactional leadership style as to increase their progressive performance in the organization.

During the interview session, the employer has informed to employees that action will be taken by dismissing employees who do not show any improvement after consultation and counselling sessions. The action of the leader is actually to motivate the employees in a strict way. The employer also does not wish to dismiss the employees from the organization since most of the employees in Amogha Maju Sdn Bhd have worked at the organization for more than five years. Their experience and loyalty towards working in Amogha Maju Sdn Bhd might not be fulfilled by other new employees. Furthermore, employees who are continuously committed in the organization by practicing transactional leadership are driven through yearly increment, medical insurances and special training lessons provided by the employer. Rewards and punishments to the employees of Amogha Maju Sdn Bhd are important aspects that easily influenced the employer to become active organization among other organization.

Khan and Adnan (2014) mentioned that in transactional leadership, the leader motivates the employees and encourages positive attitude through rewards and punishment. Transactional leadership can also be seen when the manager motivates the employees to be productive (Essays, 2018). Commitments among the employees in an organization will strengthen the relationship by using transactional leadership style as mentioned by Kalsom, Khan, and Zubair (2018). This statement shows that by practicing transactional leadership, also can employees will be more committed and will help to increase more positive impact to the organization.

In this research, researcher has mainly focus on transactional leadership style. As stated in the problem statement, researcher proves that by practicing transactional leadership style, more positive impact can be seen in the organization. Moreover, employees will also willingly committed to the leader because of the rewards and punishments by the organization.

As a conclusion, the research has proven that employees of Amogha Maju Sdn Bhd are being committed to the organization through transactional leadership style by the leaders in the organization. It has been proved that significant relationship between transactional leadership and organizational commitment in Amogha Maju Sdn Bhd.

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## PERCEIVED VISUAL CGI FAMILIARITY TOWARDS UNCANNY VALLEY THEORY IN FILM

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In the enhancement of the advanced technology, the uncanny valley is becoming a high-stakes concern of the entertainment industry to produce good films and animations (Chaminade et al., 2007). Therefore, this study aims to analyse participants' familiarity towards the usage of digital characters as actors. Then, this article is to convey on how the uncanny valley factors affect audience's attention in watching films with computer graphic imagery (CGI) elements in films. The researcher has selected visual stimuli that are divided into (4 x 4 factorial design) with 2 subjects of realistic and accurate human characters, meanwhile the second stimuli, researcher selected 2 subjects with minimum characteristic of human likeness. The surveys conducted are self-administered manner with combination of videos and images, distributed online via email and social network. This research concludes, the more familiarity and expectations of the audiences, the higher discomfort feeling when looking to a CGI made character. This illustrates that the longer a duration of CG actors in action, the higher significant weaknesses and substantial of superficial visuals. Therefore, this research is beneficial to assists artists and digital creative directors in digital actor's creation, and guidance for developing more realistic actors in future projects.

**Keywords:** animation, humanoid reality, uncanny valley, virtual reality, visual analysis.

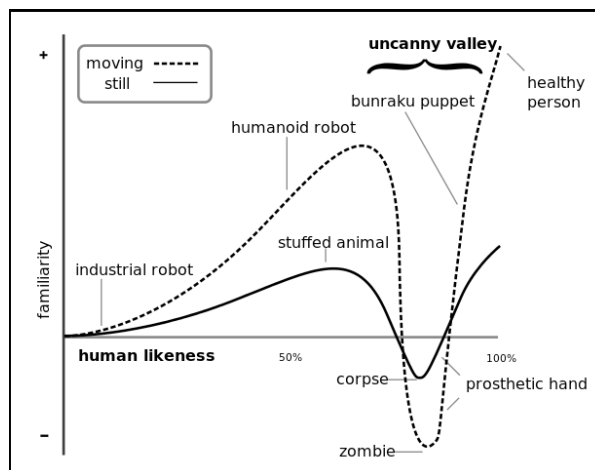
# 1. INTRODUCTION

## What is uncanny valley?

The uncanny valley theory was proposed by Masahiro Mori in 1970 regarding the psychological effects of lifelike robotics (Mori, MacDorman, & Kageki, 2012). The uncanny valley is a phenomenon that occurs in robotics and depicted in animation, wherein things that look extremely like the human face but differ slightly from its natural appearance or from its natural movements and expressions, are perceived to be disturbing, uncanny, and revolting. Also, according to (Seyama & Nagayama, (2007), the hypothesis of the uncanny valley is not limited to robots, but also applicable to any type of human-like object, such as dolls, masks, facial caricatures, avatars in virtual reality, and CG actors in movies. The uncanny valley also refers to a sense of unease and discomfort when people look at very realistic virtual humans. (Brenton, Gillies, Ballin, & Chatting, 2005).

On the other hand, the name uncanny valley refers to a point on a graph that plots the human likeness of a robot or virtual character in relation to its perceived familiarity, as can be seen in Figure 1. In the initial stages, perception of familiarity increases as human likeness increases, but at a certain point, when the likeness is perceived as extremely similar and yet not similar enough, the graph decreases drastically to negative values of familiarity. This is called the uncanny valley. The situation, however, does not last long. As the robot's human likeness continues to grow, negative perceptions fade, and once again the robot is perceived as more familiar (Mori, 1970).

Mori's graph has been criticized on the grounds that familiarity is difficult to define and that it is difficult to determine which emotion accurately represents the opposite of familiarity, and that the word "familiarity" itself may not actually be an accurate description of a positive human response to human-like entities (Ho, Macdorman, & Pramono, 2008).



**Figure 1:** Uncanny Valley Graph (Mori, 1970)

The study is an evaluation on how specific audience perceived value of 3D characters that are presented in movies and films. Among the preliminary questions in this research are: Does the uncanny valley exists in 3D actors? Does Uncanny valley theory important? and it is affecting the film itself? If it so, what is the relationship between uncanny valley with film?

## 2. METHOD

The research was constructed with two components. The first component, the selected visual stimuli are divided into 2 subjects of realistic and accurate human characters. In second component, the researcher selected 2 subjects with less characteristics of human likeness. The subjects; the digital actors and character, was presented with still photos, accompanied with a video sequence of the actors and characters. In summary, a two-stages of questionnaire distribution were conducted which has two components based 4x4 factorial subjects (actors and characters) in video sequence and images.

The sampling method were selected from undergraduate animation students in Kuching, Sarawak and Peninsular Malaysia, and the responses were n=123. The third component was to execute self-administered surveys with videos and images, where the survey was distributed online via email and social network. Participants are required to rate all video and images embedded on the questionnaires. All of the visuals (CG actors) represents well-known characters from the most recent films. The justification function was to evaluate the participants ability to identify the chosen characters.

### 2.1 Measurements

The set of questions has been developed in Table 1. In this test, mean Definition 1 and Levene *F*-test were executed to obtain the certain discrepancies between variables. Mean is the most commonly used measure of central tendency hence is a good representative of the data. Then, the Levene's test (ANOVA) in Definition 2 was executed to obtain *F*-test results of the variance across groups.

$$\mu = \sum xp(x)$$

Definition 1 Mean expected value

Where,  
 $\mu$ : mean  
 $x$ : An outcome  
 $p(x)$ : probability if that outcome

$$W = \frac{(N - k)}{(k - 1)} \cdot \frac{\sum_{i=1}^k N_i (Z_{i.} - Z_{..})^2}{\sum_{i=1}^k \sum_{j=1}^{N_i} (Z_{ij} - Z_{i.})^2}$$

Definition 2 Levene's Test

Where,  
 $k$  is the number of different groups to which the sampled cases belong  
 $N_i$  is the number of cases in the  $i^{th}$  group  
 $N$  is the total number of cases in all group  
 $Z_{ij} = |Y_{ij} - \bar{Y}_i|$ ,  $\bar{Y}_i$  is the mean of the  $i^{th}$  group  
 $|Y_{ij} - \bar{Y}_i|$ ,  $\bar{Y}_i$  is the median of the  $i^{th}$  group  
 $Y_{ij}$  is the value of the measured variable for the  $i^{th}$  case from the  $i^{th}$  group.  
 $Z_{i.} = \frac{1}{N_i} \sum_{j=1}^{N_i} Z_{ij}$  is the mean of the  $Z_{ij}$  for group  $i$   
 $Z_{..} = \frac{1}{N} \sum_{i=1}^k \sum_{j=1}^{N_i} Z_{ij}$  is the mean of all  $Z_{ij}$

The output of Levene's test were executed using SPSS, with the rule of thumb in Levene's output required significant value of  $<0.05$ . This however requires sequential procedure as similar to *Homogeneity of Variances*. This holds the results of the main outcome of this research with Levene's output as below:

*Levene's F test in the assumption of homogeneity of variances* was tested and shows moderate results in Princess Leia (Carrie Fisher) in still image,  $F(3, 119) = 1.05$   $p = .374$  and  $F(3, 119) = 2.27$   $p = .084$  for video sequence.

## **2.2 The Characters**



The variables on the characters were justified based of the film success, and the characters or actors required familiarity factors among the audiences. Thus, the questions were prepared according to the measurement for the test. The first set for the criteria were the *human likeness* and realistically required in each character. This feature is necessary, and it is a requirement to process results to uncanny valley graph (the horizontal axis), as in Figure 1. The second criteria was created if the character were unfamiliar to the respondent. It is important to note; the goal was to cover the widest range of features in uncanny valley properties as possible.

In realistic variables, the test evaluates the human likeness feature, the assessment recommended characters that represent accurate human as possible "*Dr. Strange*" (S2 in Table 1). Cartoon characters were selected to represent the least human likeness such as, character of *Miguel* (S4) from "COCO" movie. To cover many intermediate possibilities in this range, least human likeness character, *moustache Dad- Tim Lockwood* from the movie "Cloudy with a Chance of Meatball 2" (S3) is recommended .

In looking into the familiarity of characters, the assessment on originality of the main characters of the film is studied. Therefore, the test recommended *Princess Lea* from the "Rogue One: A Star Wars Story" movie (St1), like S2 from "Dr. Strange" film, the character of *Tim Lockwood* from the film "Cloudy with a Chance of Meatball 2" S3, and other S4 from movie "Coco". The familiarity factors are required in the test, as all the characters selected were from the recently released films worldwide.

There are certain considerations and expected limitations in choosing the right characters. The expression in the video needed to be neutral, accurate and humanly possible. The sequential assessment was to observe actual human versus CGI version. The selected human being character required to be embedded in a natural environment, in other words, "natural". Table 1 shows the complete lists of characters mentioned in the survey with detailed description of name, title of film, and name of digital actors.

**Table 1:** The Actors/Characters presented in the survey and the origin of them.

No	Visual Stimuli	Description
S1		Film Name: Rogue One: A Star Wars Story (2016) Director: Gareth Edwards Character Name: Princess Leia (Carrie Fisher)
S2		Film Name: Doctor Strange (2016) (Hospital Fight Scene- <i>The Astral Battle</i> ) Director: Scott Derrickson Character Name: Dr. Stephen Strange (Benedict Cumberbatch)
S3		Film Name: Cloudy With a Chance of Meatball 2 Director: Cody Cameron & Kris Pearn Character Name: Tim Lockwood (James Caan)
S4		Film Name: COCO Director: Lee Unkrich Character Name: Miguel (Anthony Gonzalez)

### 2.3 The Questionnaire

The questionnaire constructed in the test covers the questions listed in Table 2 respectively. The participants are required to indicate their feeling about the character in a subjective manner. The construction of the questions were in specific manner and economical as possible, due to the level of demographics of the participants, to avoid misinterpretation.

Based on the main research goals in finding Uncanny Valley, each participant is required to identify strangeness or discomfort feeling while watching the digital actors. The reason was to fit the concept of uncanny valley. There are also additional questions required on their response to the realistic level of human likeness, based on their observation.

**Table 2:** The questions of the survey's form

Question	Alternative	Type of Question
Are you familiar with the character above?	a. Yes b. No c. Don't Know	Single Choice
Do you think the characters in the picture above indicates realistic character?	a. Yes b. No c. Don't Know	Single Choice
If YES, how realistic does it seem?	a. Very Realistic b. Moderately Realistic c. Unrealistic d. Don't Know	Single Choice
4. Do you feel discomfort (strangeness) when looking to the character?	a. Yes b. No c. Don't Know	Single Choice
Does the character above makes you feel eerie (frighten)	a. Yes b. No c. Don't Know	Single Choice
Which part most influenced in the discomfort when looking to the character?	a. Face b. Upper Body c. Lower Body d. Character Movement	Single Choice

### 3. RESULT

The results of responses were N=123 within two weeks distributions of questionnaires. The analysis was then processed using IBM SPSS version 23. In the early stage, a Cronbach's Alpha test is used to ensure that all of the variables are reliable and relevant. All 48 items of alpha coefficient showing good internal consistency of .806 as results as shown in Table 3.

**Table 3:** The Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.806	.842	48

The results in Table 4 shows moderate realistic level of the character for the both S1 (still images) and V1 (video) user's familiarity were not significant with ( $M= 1.28, 1.19$ ) and the unrealistic level of the character with significantly higher for the S1 (still images) and V1 (video) user's familiarity with ( $M= 1.50, 1.56$ ). Also, the assumption of normality was evaluated and determined to be moderate as the three groups' distribution with Skew and Kurtosis were less than  $|2.0|$  and  $|9.0|$ , respectively (Schmider, Ziegler, Danay, Beyer, & Bühner, 2010).

In the sequence of test, the *assumption of homogeneity of variances* was tested and shows moderate results based on Levene's F test in Table 5 for S1 (still image),  $F(3, 119) = 1.05$   $p = .374$  and  $F(3, 119) = 2.27$   $p = .084$  for V1 (video).

**Table 4:** Descriptive statistic for the users' familiarity across the character realistic level for stimuli 1.

S1	Mean	N	Std. Deviation	Kurtosis	Skewness
Very Realistic	1.2881	59	.52689	2.003	1.668
Moderately Realistic	1.2800	50	.60744	3.054	2.060
Unrealistic	1.5000	4	.57735	-6.000	.000
V1	Mean	N	Std. Deviation	Kurtosis	Skewness
Very Realistic	1.3134	67	.52826	1.210	1.443
Moderately Realistic	1.1951	41	.45932	5.362	2.375
Unrealistic	1.5556	9	.52705	-2.571	-.271

**Table 5:** Test of Homogeneity Variance for stimuli 1

Stimuli	Levene Statistic	df1	df2	Sig.
S1	1.049	3	119	.374
V1	2.268	3	119	.084

In addition, Table 6 shows the realistic level of the character was significantly lower for the S2 (still images) and V2 (video) user's familiarity with ( $M = 1.00, 1.02$ ) in comparison to the realistic level of the character with highly significant for the S2 (still images) and V2 (video) with ( $M = 1.13, 1.15$ ). Then, *assumption of homogeneity of variances* shown in Table 7 was tested and shows sufficient level in Levene's F test for S2 (still image),  $F(3, 119) = 4.90$   $p = .003$  and for the V2 (video),  $F(3, 119) = 12.11$   $p = .000$ .

**Table 6:** Descriptive statistic for the users' familiarity across the character realistic level for stimuli 2.

S2	Mean	N	Std. Deviation	Kurtosis	Skewness
Very Realistic	1.0909	77	.40334	18.689	4.441
Moderately Realistic	1.1351	37	.34658	3.120	2.226
Unrealistic	1.0000	4	.00000	.	.
V2	Mean	N	Std. Deviation	Kurtosis	Skewness
Very Realistic	1.0263	76	.16114	35.391	6.038
Moderately Realistic	1.1111	27	.32026	5.265	2.623
Unrealistic	1.1538	13	.37553	3.223	2.179

**Table 7: Test of Homogeneity Variance for stimuli 2**

Stimuli	Levene Sta- tistic	df1	df2	Sig.
S2	4.905	3	119	.003
V2	12.119	3	119	.000

In Table 8, the very realistic level of the character was non-significant for the both S3 (still images) and V3 (video) user's familiarity with ( $M = 1.11, 1.00$ ) and the unrealistic level of the character shows significant for both still images and video, with user's familiarity with ( $M = 1.30, 1.29$ ). Then, the *assumption of homogeneity of variances* was tested and shows acceptable results in Levene's F test for S3 (still image),  $F(3, 119) = 8.18, p = .000$  and for the V3 (video)  $F(3, 119) = 16.97, p = .000$  is shown in Table 9.

**Table 8: Descriptive statistic for the users' familiarity across the character realistic level for stimuli 3.**

S3	Mean	N	Std. Deviation	Kurtosis	Skewness
Very Realistic	1.1111	9	.33333	9.000	3.000
Moderately Realistic	1.1429	35	.35504	2.705	2.134
Unrealistic	1.3065	62	.49881	.513	1.264
V3	Mean	N	Std. Deviation	Kurtosis	Skewness
Very Realistic	1.0000	18	.00000	.	.
Moderately Realistic	1.1429	35	.35504	2.705	2.134
Unrealistic	1.2909	55	.53308	2.052	1.681

**Table 9: Test of Homogeneity Variance for stimuli 3**

Stimuli	Levene Sta- tistic	df1	df2	Sig.
S3	8.183	3	119	.000
V3	16.967	3	119	.000

Table 10 shows the realistic level of the character. The result shows less significant for both S4 (still images) and V4 (video) ( $M = 1.26, 1.12$ ) and the unrealistic level of the character with significantly high for S4 (still images) user's familiarity with ( $M = 1.34$ ) and for the V4 (video), the moderately realistic level was significantly high with ( $M = 1.29$ ). The Levene's F test for S4 (still image) showed,  $F(3, 119) = 3.01, p = .033$  and  $F(3, 119) = 8.56, p = .000$  for the V4 (video) was tested and with acceptable results shown in Table 11.



**Table 10:** Descriptive statistic for the users' familiarity across the character realistic level for stimuli 4.

S4	Mean	N	Std. Deviation	Kurtosis	Skewness
Very Realistic	1.2609	23	.44898	-.709	1.167
Moderately Realistic	1.2708	48	.49420	1.760	1.604
Unrealistic	1.3429	35	.53922	.758	1.278
V4	Mean	N	Std. Deviation	Kurtosis	Skewness
Very Realistic	1.1250	24	.33783	4.210	2.422
Moderately Realistic	1.2963	54	.46091	-1.203	.918
Unrealistic	1.2727	33	.45227	-.915	1.070

**Table 11:** Test of Homogeneity Variance for stimuli 4

Stimuli	Levene Statistic	df1	df2	Sig.
S4	3.017	3	119	0.33
V4	8.557	3	119	.000

#### 4. CONCLUSION AND DISCUSSION

The results obtained show discrepancy between the effects of the uncanny valley and the familiarity of the characters to the audience. Interestingly, based on the results, human likeness were significantly high; mean= 1.2881, SD= .52689 for *Princess Leia in Rogue One: A Star Wars Story* (2016) compared to stimuli 2 *Dr. Strange* (2016) which shows weak visuals of *Dr. Strange* footage (Hospital Fight Scene- The Astral Battle). In Figure 2 below, frame 8 depicted in cartoonish effect as a result from the captured footage. This is to conclude that the longer a duration of CG actors in action, the further significant weaknesses and substantial of superficial visuals. There is also another research which supports the theory conducted by Uggah & Manaf (2015) who suggested that animation styles and techniques should not only focus on avoiding realistic animation but instead on other factors such as target audiences and the animation's genre. As a result, the visuals will create unpleasant impression, which strengthen the theory of uncanny valley.



**Figure 2:** *Dr. Strange* (2016) (Hospital Fight Scene- Astral Battle) retrieved from <https://www.youtube.com/watch?v=oh0f7LWcF-o> (Superheroes, 2018)

Future work may be able to revisit the uncanny valley subject under a similar approach in order to differentiate the effects and duration of the main role in CG application in movies and films. For future digital artists, this research might in fact used as guidance for developing more realistic actors in future projects.

## ACKNOWLEDGEMENT

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## THE INTERSTITIAL MODE OF SABAH TELEMOVIE PRODUCTION

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Sabah telemovie production has started in the year 2002. One of the challenges facing by Sabah filmmakers since then is funding. This situation has led the local filmmakers to apply an alternative method of producing telemovie. By referring to Hamid Naficy's accented cinema theory, this paper examines the similarity between Sabah telemovie production mode and the interstitial mode of production, an aspect in accented cinema that defines filmmakers' engagement in production and distribution practices that are either "interstitial", "artisanal" or "collective" and in turn, the films they produce give rise to alternate modes of consumption (Naficy, 2001, p. 40). This paper also suggests several methods to improve the current Sabah telemovie production.

**Keywords:** Sabah telemovie production; Sabah filmmaker, alternative mode of production; interstitial mode of production

## 1. INTRODUCTION

Sabah telemovie production began in 2002 with the production of *'Proton Saga Kelabu'* by Jawat Pelangi. The telemovie is distributed by Sky-Laser Enterprise. Since then, Sabahan native-born director starting to emerge and began to produce telemovie with Sabah local content. Sabah filmmaker like Abu Bakar Allah, Tony Francis Gitom and Ramli Ahmad are some of the prominent names in Sabah telemovie production in the early 2000. Each of them have produced telemovies that represent the Sabah local culture by using local cast, language and scene background. However, in this recent year, Sabahan filmmakers are facing difficulties in term of funding and the 'captive market' for their telemovies. This situation has cause Sabahan filmmaker only able to produce low budget telemovie until today. This has led Sabahan filmmaker to adapt and apply an alternative method within the limited resources to produce new telemovie. An example of the alternative mode adapted by Sabahan filmmaker is the production of *'Home of Hope'* (2015) by Marc Abbas. His telemovie were self-funded and occasionally he received donation from friends and family. He minimized the production cost by hiring amateur cast and crew among the local Sabahan. He only used basic filming equipment. Marc Abbas had to play multiple roles by involving as a producer, director, scriptwriter, cinematographer and actor for his telemovie (Sibangan, personal communication 6 December, 2018). The telemovie are fully in Malay speaking with Sabahan accent. Similar production method can be detected with other Sabahan filmmakers such as Alfred Ujin's *'Kobilangan'* (2010) and Tony Francis Gitom's *'Orang Bilang Ah Chong'* (2011). Therefore, this paper aims to analyze the mode of Sabah telemovie production by emphasize on Tony Francis Gitom's film workshop (*Perkampungan Filem*) and the similarity with the characteristic of Naficy's interstitial mode of production in term of funding, language, the nationalities of cast and crew, filmmakers perform multiple functions..

## 2. BACKGROUND

In 2019, Sabahan telemovie production has increased vibrantly as more newcomers participated in the production of telemovies. However, Sabahan filmmakers are currently facing difficulties especially in terms of funding. This has significantly restrained their capabilities to produce telemovies that conform to the standard of Malaysian mainstream cinema. Nonetheless, it does not deter the passion of Sabahan filmmakers to produce more telemovies. Instead, they adapt to the difficult situation by exercising an alternative mode of production and funding the production from their own saving. Since 2005, Sabahan filmmaker such as Tony Francis Gitom has financed and organized a number of telemovie workshops (or *Perkampungan Filem*) to provide training in all aspects of filmmaking such as acting and film equipment operation. The workshops are predominantly participated by local amateur filmmakers. In the production of telemovies, the producer and director consistently play multiple roles in order to reduce the production cost and to exert control over the production. Sabahan telemovie production shares many of the characteristics associated with Hamid Naficy's notion of interstitial mode production (2001). This research aims to establish a framework within Naficy's interstitial mode of production to explain the activities of telemovies production in Sabah.

### 3. PROBLEM STATEMENT

Despite the effort to improve the production value of telemovie in Sabah, the impediment of telemovie production is fundamentally linked to lack of funding. This problem has negatively affected the production value and potential market of the telemovies produced. The possible causes of this problem are the lack of attention from the National Film Development Corporation Malaysia (FINAS) and the 'captive market' that derived from limited consumption and reception. Thus, an investigation on the telemovie production through Naficy's interstitial mode of production may help to understand the activities of Sabahan telemovie production and potential market of the creative output.

### 4. LITERATURE REVIEW

The theory of accented cinema theory was introduced by Hamid Naficy in 2001 as a method to study films content that has a correlation to exilic or diaspora. He introduces a framework on ways to identify and analyze the certain film to be consider as an accented film. An accented film is by Naficy's definition an accented film that has exilic and diasporic content by the filmmaker. The varied types of method of identifying an accented film or filmmaker are significant because the experience of exilic or diasporic differs from one person to another (Naficy, 2001). Naficy's ways of identifying accented cinema film are by situating the characteristic of the filmmaker, geography mapping, the stylistic approach, and the accented style. In the context of productions, he presented several methods to approach the subject. Those are the Post-industrial, Accented, and Interstitial. This paper applied the interstitial mode of production as a conceptual framework to study further the Sabahan filmmaker alternative method of producing a film. The reason of the application of Naficy's framework because of Sabahan filmmaker operate within the interstitial space. The interstitial space are utilized by Sabahan filmmaker as a space to presents their ethnicity, gender, and class. As said by Naficy, the filmmaker operate within and astride from the crack of the system (Naficy, 2001). Therefore, by referring to Naficy's interstitial mode of production, this framework analyze Sabah telemovie production through its funding source, this is the crucial part of the interstitial mode. Accented filmmaker usually self-invest for their own film, raising funds and work within the constraint of their resources. Other than that, this paper analyze the other essential characteristic of interstitial mode such as the use of language, the origin of cast and crew. Lastly is the multi-role function performed by the filmmaker.

The application of accented cinema theory can be referred to the article journal wrote by Asumen Suner titled Outside in: 'Accented Cinema' at Large. She argued that the accented cinema has a broader application in film studies as she applied the method of interstitial mode of production to analyze three non-exilic or diaspora filmmaker and their film, namely Bahman Ghobadi's *A Time for Drunken Horses* (1999), Wong Kar Wai's *Happy Together* (1997), and *Distant* by Nuri Bilge Ceylan. Although all of the selected films or filmmaker in a sense not exilic or diaspora, but all the films exhibit the thematic and styles which fit into the interstitial production mode within the accented cinema theory (Suner, 2016). Therefore, Asumen Suner broadens the application of the accented cinema in film studies.

The significance of Asumen Suner work is interstitial mode of production can be applied to non-exilic or diaspora film. The Sabah telemovie does not exhibit the characteristic of exile and diaspora. However, Sabah telemovie has the thematic and style within the interstitial mode of production.

Asumen Suner identified the similarity in the context of finance and multiple roles of talents in Bahman Ghobadi, Wong Kar-Wai, and Nuri Bilge Ceylan films. Asumen Sumner concluded that all of the film's finance were small part because it was a self-financed project. The films also exhibit the use of multiple roles for talents. The reasons for multiple roles were the intent of the filmmaker to hold the authorship of the films. Therefore, the films made entirely by the vision and the perspectives of the filmmaker alone (Suner, 2016).

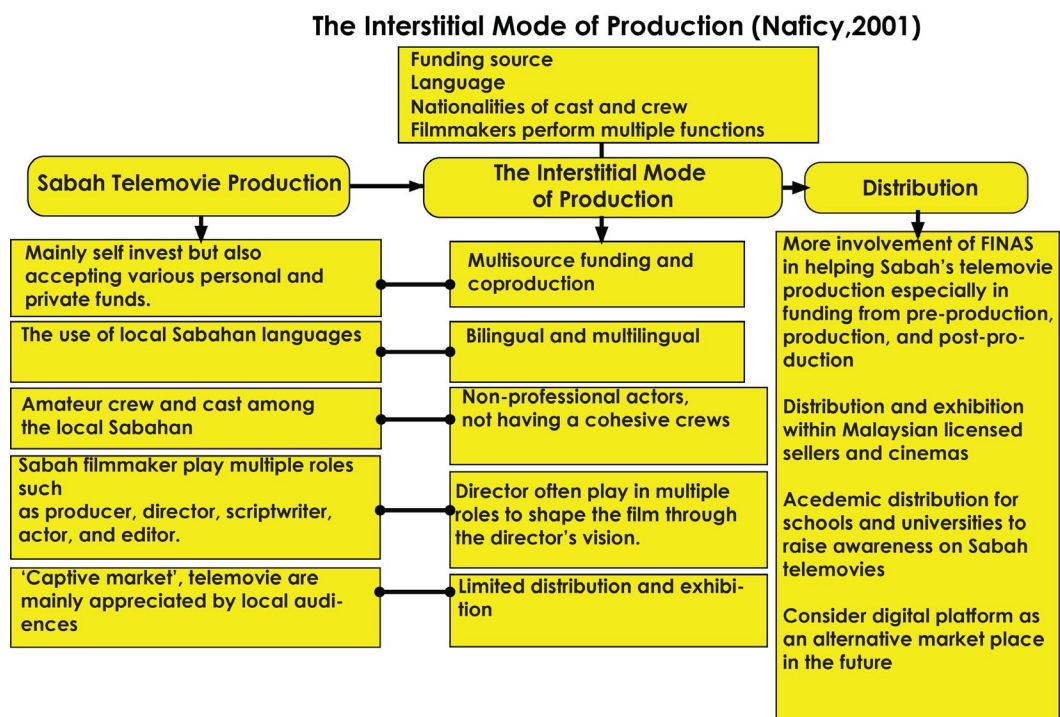
Another paper that discussed about the Naficy's interstitial mode of production was in Arezou Zalipour's *Interstitial and Collective Filmmaking in New Zealand: The Case of Asian New Zealand film*. Zalipour examines the mode of production by searching for similarity with Naficy's interstitial mode of production with diasporic filmmaker such as Stephen Kang with his film *'Dream'* (2005). Zalipour stated that the film were made with the 'one-man production' method. This meant the producer are the cinematographer, the editor and asking his or her friends for assistance. Zalipour explained this method were meant to reduce the spending of a film production and the producer remain as the main author of his or her film. The situation of Stephen Kang are similar with Sabahan filmmaker that they have to produce telemovie within a limited resources by filmmaker perform multi-task in the production and accepting assistance from the local Sabah communities.

The characteristics of interstitial mode highlight the funding source of the production, the use of language, the origin of cast and crew, multi-role function performed by the filmmaker. Although Naficy's emphasised on exilic and diaspora film, Asumen Suner has broaden the application of interstitial mode framework to non-exilic and diasporic film. Sabah telemovie productions shared many characteristics of Naficy's interstitial mode of production. The characteristics that are significantly observed in Sabah telemovie production are self-finance telemovie; the emphasis of using local Sabah language; the cast and crew consist of local Sabahan; the producer performed multiple-tasks as to reduce expenditure and to maintain as the main author of the telemovie.

Furthermore, Zalipour explained diasporic filmmaker in New Zealand experienced challenges because of the cultural constraint. Therefore, the diasporic filmmaker only able to produce a small number of films. Zalipour statement also represents the situation of audiences in Malaysia. According to the study of *Malaysian Film Industry in Transformation: Challenges and Potential in 2014*, the mainstream audience in Malaysia belong to the lower and middle-class of Malay ethnicity (Aziz, Hashim, & Ibrahim, 2014). This presents a difficult situation for Sabahan filmmaker because their telemovies represent Sabah local culture that is distinct with the culture of mainstream Malaysia. Therefore, Sabah telemovie market is in a 'captive' state because the main consumer for the telemovie are local Sabahan audiences.

The state of 'captive market' of Sabah telemovie production is not something new in Malaysia. Similar with the situation of Malay cinema during the 1960's. The downfall of the Malay film industry has led major studios to search an alternative market for their film to be consume. Rather than exploring new potential for a wider audience, the Malay film industry decided to focus on the Malay as the main audience (Gray, 2010). However, the 'captive market' has caused the limitation imposed on Malay-language film in term of expansion and improvement. The similarity between Malay film industry in 1960's and Sabah telemovie production is the restriction experienced by the filmmaker caused by the 'captive market'. Therefore, Sabah filmmakers have to adapt and devise an alternative method produce film by reducing expenditure, the use of amateur cast and crew, use of basic film production equipment, and film producer perform multiple tasks. One of the example of Sabah alternative method of producing telemovie is the '*Perkampungan Filem*' organized by Tony Francis Gitom a local Sabahan filmmaker.

## 5. FINDINGS



**Figure 1:** Framework of Naficy's interstitial mode of production and Sabah Telemovie Production

Figure 1 shows the relationship between Sabah Telemovie Production, the Interstitial Mode of Production and the Distribution channels that are adapted from Naficy (2001) Interstitial Mode of Production model.

### 5.1 Funding

According to Tony Francis Gitom, a telemovie production cost must be limited under RM 10 000 to ensure profits. Therefore, the '*Perkampungan Filem*' helps to reduce cost by using a small number of cast and crew. This method also allow him to produce film that represents

his view of Sabah culture without intervention from other parties. However, Tony Francis Gitom still welcome support from various personal either private or government organisation. "I'm not worried because I'm not a government servant. I don't have importance elsewhere. I can do my own independent filming here. If I don't have any film project going on, I still can do other work here in my village and I have no problem with that. I don't really approach FINAS for their fund. If they don't approve funding for me, it's fine with me. Let me do this on my own (*Perkampungan Filem*), because from the year 2005 until now I have been using the same method. There's no mention that FINAS would help if they want to help that's fine, if they don't, it's okay too". (Sibangan, personal communication, 8 December 2018).

Tony Francis Gitom statement above explained that through his own experiences, film is mainly financed by himself. Participant voluntarily shares their resources during the film workshop and it helps to reduce the amount of expenditure because Sabah telemovie production rarely received financial aid (Sibangan, personal communication, 8 December 2018). Other than that, Sabah filmmaker accepted the private donation from non-participant. The '*Perkampungan Filem*' and donation from various personal is an alternate method for a Sabahan filmmaker to produce film. Thus, the method of Sabahan filmmaker to fund their film is similar with Naficy's interstitial mode. Naficy explained that filmmaker often have to invest and be creative in raising funds for their film (Naficy, 2001).



**Figure 2:** Example of donation during the '*Perkampungan Filem*' for the production of '*Komando Pencen*' by Tony Francis Gitom (Gitom, Komando Pencen, 2019).

The 'captive market' situation experienced by Sabahan filmmaker has caused most of Sabahan telemovie production in small scale. This is to ensure profits when the telemovie are available in the market. According to Tony Francis Gitom, his production can't afford to use a large scale production equipment as it will increase the amount of expenditure in term of rent and hiring professional crew (Sibangan, personal communication, 8 December 2018).

## **5.2 Language**

The telemovies produced through the '*Perkampungan filem*' were all in Malay and local Sabahan language. Therefore, Tony Francis Gitom's telemovie mostly multilingual. Example of telemovies such as '*Atukoi Mokirayou*' (2006), '*Atukoi Mokirayou 2*' (2007), and '*Atukoi*



*Mokirayou 3'* (2006). Tony Francis Gitom believe that language is an essential substance in his telemovie to show Sabahan identity. Tony Francis Gitom said, "If we talk about Sabah content, we include our essence, our language, our culture, our life hood" (Sibangan, personal communication, 8 December 2018). Tony Francis Gitom explained the use of Sabah local language in his film as an essential part of represents authentic local Sabah character and situation in his film. The use of Sabah local language as an important tool in storytelling also agreed by other Sabahan filmmakers such as Alfred Ujin (Sibangan, personal communication, 29 December 2018) and Marc Abbas (Sibangan, personal communication, 6 December 2018). They too agreed that Sabahan local language can make their film distinct from other films especially the mainstream Malaysia cinema. Furthermore, Tony Francis Gitom use Sabah local language in his telemovie as a method to represent and uphold his own culture. This is similar to Naficy's interstitial mode of production that multilingual in a film has impact on the reception and serve the communities represents in the film (Naficy, 2001).



**Figure 3 :** Tony Francis Gitom's telemovies that use Malay and local Sabahan language.

### 5.3 Nationalities of Cast and Crew

The selection of cast and crew are mostly amateurs. However, all of them were selected among the local Sabahan. The use of Sabahan cast is to present the authenticity of the Sabah culture in Tony Francis Gitom's telemovie. Other than that, the use of local Sabah language also the main reason for casting local Sabahan talent. This will help to reduce the cost and simplified the film production because the talent doesn't require additional training to speak dialogue in Sabah language. Figure 4 shows the basic equipment used and small number of local amateur casts and crews.



**Figure 4:** Behind the scene during the '*Perkampungan Fitem*'.

In the '*Perkampungan Fitem*' usually, the cast is also the production crew. Therefore, most of the crew are amateur and only able to operate basic filming equipment.

#### **5.4 Filmmaker Perform Multiple Functions**

Tony Francis Gitom also performs multiple roles inside the production. He was as a producer, scriptwriter, cinematographer, director, and as a cast in his telemovie '*Orang Bilang Ah Chong*'. These as a method to lower the production cost and as a method to assert his control to the content in the telemovie. As mentioned by Naficy, the multiple task perform by the producer is essential for him or her as the main author of the film (Naficy, 2001). Therefore, the multi-roles taken by Tony Francis Gitom helps his film to remain authentic to his own intention and belief for his telemovie.

#### **5.5 Distribution and Suggestion**

The 'captive market' of Sabah telemovie production has caused significant effect to the Sabahan filmmaker. Therefore, Sabahan filmmaker could not compete with the mainstream cinema in Malaysia. As mentioned before, the main audiences in Malaysia belong to the lower and middle-class of Malay ethnicity (Aziz, Hashim, & Ibrahim, 2014).

Sabahan telemovie production can be improved by giving more flexibility for Sabahan filmmaker to distribute their film in Malaysian official sellers and exhibition within the national cinema. This flexibility can encourage more Sabahan filmmaker to be able to sell their product to a wider audience and larger market. Furthermore, this also could help to convince the investor to invest in the Sabah telemovie production.

Academic distribution is important as a method to help raise awareness especially among student in schools and universities about Sabah telemovies. By raising awareness, Sabah telemovie could be approach in academically. Therefore, a discussion about Sabahan telemovie could be more vibrant in term of findings problem and solution in improving the Sabah telemovie production. Other than that, by exposing student from schools and universities could inspire future local Sabahan filmmaker that would bring a new idea for Sabahan telemovie.

The Sabah telemovie producer can start to consider investing in digital platform (Youtube and Vimeo) as a new alternative market place for their product. Sabahan telemovie producer are fully aware by selling their product in DVD format won't be profitable in a long term. According to Tony Francis Gitom, he predict the DVD market only available or relevant for next five years. Thus, all of their future product probably will be in digital format (Sibangan, personal communication, 8 December 2018). Therefore, a digital platform might be suitable for future Sabah telemovie producers and the new platform could help them to reach wider audiences.

## **6. CONCLUSION**

This paper aims to seek the similarity between Sabah telemovie production mode and Naficy's Interstitial mode of production. Therefore, this paper concludes there is a bridge in term of funding, language, the people involved and multi-roles of the filmmaker. As Naficy

suggest such production mode exist mainly affected by finance, Sabah telemovie producer applied an alternative method of producing film as to lower the cost of production by using a small local cast and talent; filmmaker performs multiple tasks in production; in the same time preserved the authenticity of Sabahan culture in the film.

As this moment, more Sabahan filmmakers started to participate in the telemovies industry. The telemovies they produced highlight the diversity of culture, language, and custom of Sabahan such as the Kadazandusun, Murut, Rungus, and Bajau. Sabah's telemovies are appreciated by the general populace of Sabah with some reproduced illicitly for the distribution in West Malaysia. Thus, an academic approach to study the telemovie production would help to appreciate, promote and market the telemovies for not only domestic but international reception.

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*Review Article*

## **MAKYUNG AS AN OLDEST FORM OF MALAY TRADITIONAL DANCE DRAMA IN SOUTHEAST ASIA**

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Almost all previous studies on the Makyung dance theater concurred that the aforementioned performance was the oldest form of traditional theater amongst the Malays in Southeast Asia. It arrived or started before the arrival of Islam to the Malay Peninsula. Unfortunately, the written record on Makyung only existed at the end of the 18th century. Hence, the exact date on the origin of Makyung is difficult to determine. This means that the main sources of research on Makyung are from oral traditions, including myths, as well as the evidence contained in the self-titled performances, and not only depending the sources of writing, material evident or archaeological materials. Consequently, this article offers that Makyung is the oldest dance theatre in Southeast Asia through the analysis of previous historical records, studies and opinions about stories and elements in the performance structure.

**Keywords:** Chronological, Three siblings, Dualistic, First daughter, Mak hiang

## 1. INTRODUCTION

The history and background of Makyung written by renowned academic scholars, such as Ghulam-Sarwar Yousof and Mohamed Ghouse Nasuruddin, generally state that it is still a stage of discussion as there are many assumptions of the local community and still can't be matched by historical facts. Hence, this article is to get deeper understanding based on the data obtained from various sources. The result of this analysis offers to explain and suggest that Makyung is one of the oldest traditional dance dramas in Southeast Asia. Below is a chronology outlined by scholars regarding Makyung's history, and presumptions about the year of Makyung's origins - 1181 AD.

### Chronology of Makyung Origin in Southeast Asia

Year	Quotation from the sources
1181	The Mon Khmer Tribe from the Kingdom of Pattani performed the arts of dancing based on the faith of King Jayavarman VIII, The King of Angkor who is a Buddhist.
1300	Makyung was performed in the form of healing ritual 'Main Puteri" during the ruling of Che Siti Wan Kembang (Kuala Kerai Bukit Kelantan).
1304	It is said that Sultan Muhammad has forbid and banned the Makyung performance because it is against the teaching of Islam.
1320	Makyung dance was presented by the goddess of Durga to Che Siti Wan Kembang in Kota Kuala Kerai when she ruled Hulu Kelantan
1500	A dance (believed to be Makyung) was performed by a groups in the palace of Pattani similar to the one in Java
1600	A group of women dancers performed in similar manners of the Javanese (believed to be Makyung) in tanah melayu (Malaya)
1700	The was a dance performance (believed to be Makyung) accompanied by nobat in the palaces in tanah melayu
1762	Mo yong, Manura theaters, joget asyik and gambling arena were performed during the circumcision ceremony of the son of Long Junos
1860	Makyung (dancing, singing, and music) was performed during the wedding ceremony of the Chinese Chieftain and Princess Raja Hamidah in Pulau Penyengat Riau.
1878	A performance from the King to celebrate Frank Swettenham di Istana Pahang in the palace of Pahang consists of dancing, singing, and humor acting (believe to Makyung). The dance troops moved from one region to another.
1896	Tengku Mahmud from the Kingdom of Kedah bestowed Tengku Sulaiman a gift of Makyung performers at the palace of Serdang. The group led by perimadonna Cik Leha, moved from Kedah to Serdang via Penang where they were then wedded by the locals.
1900	The Siamese Makyung used masks worn by the comedians and ghosts. There were various stories performed using musical instruments such as Cerek, Anak ayam dan Mong-mong.

1910	The locals said that Makyung originated from a comedian called Jemakam and Syeikh who studied various stories from the Semang tribe (aborigin couple) in the forest. The move form village to village and spread stories by preaching
1920	Makyung was performed in Siak and Malacca.
1926	The establishment of the Temenggung Art Academy by Tengku Abdul Ghaffar. He gathered Makyung performers from all over the regions and regcognised their skills. Makyung was widely taught to publics. Makyung form the palace was altered according to the dictates of the king and the states

## 2. CHRONOLOGICAL ANALYSIS: THE FIRST STAGE (12<sup>TH</sup> TO 14<sup>TH</sup> CENTURY)

From the aforementioned chronology, the history can be divided into three stages. The first stage clearly shows that between 12<sup>th</sup> to 14<sup>th</sup> century, Makyung emerged form an ancient dance some 800 years ago. There are many elements that relate the old form of the dance to the current Makyung dance performance. First, Makyung originated form the dance of the Aslian language tribes, who were among the earliest native tribes to reside in the Malay Archipelago; they were from the Mon Khmer ethnic. An example of the Aslian is the Jakun tribe (it is believed that the Jakun who married to the Indians were the ancestors of the Malays in the coastal areas), Semang dan Che Wong (both Semang and Che Wong are the characters in Makyung performance in Riau). A comedian was the first individual to learn the dance ritual from the native tribes and later presented to the public. This depiction is related to the spirit of Jemakam, which is evoked during the ritual of summoning the ancestral spirit in some of previous Makyung performances in Kelantan. At this stage, the structure of the Makyung performance is based on rituals of worshipping spirits. It is related to Ibu Durga (the Goddess) in Hinduism, Lotus Sutra in Mahayana Budhism (a symbol of feminine – grace and love) and ancestral spirits in Thevarada Budhism. These elements can be seen in the performance of Main Puteri Makyung, which is a ritual or a healing process of spiritual and mental illness. There is a ritual of evoking and calling for the spirit of the ancestors during the Makyung ritual performance as dictated by the ancestors in order to express gratitude to the ancestors. In some cases, the spirits of the ancestors were transformed into several characters throughout the ceremony. It is also clearly noticeable through the character of a King, which is played by a woman in every Makyung performance. In this case, Makyung portrays the concept of mother from the word ‘Mak’ as an individual who is caring, loving, and graceful. ‘Mother’ also possesses abundant magical power just like Ibu Durga. On the other hand, Makyung as a dance was performed during the ruling of King Angkor, Raja Jayavarman VII (1181-1215) from the Kingdom Patani; alas, no clear evidence to substantiate this claim. Two assumptions can be made: this dance was only performed in the palace and belongs exclusively to the royalty, or it belongs to the commoners - the Aslian of the Mon Khmer tribe in southeast Asia. Later, Makyung was widely performed to other parts of what is now known as Thailand: Pattani, Yala and Naratiwat, and finally reached Kelantan. Due to the absence of the evidence, it can only be presumed that there is the elements of status and ranks (royalty versus commoners) in the Makyung performance.

### **3. CHRONOLOGICAL ANALYSIS: THE SECOND STAGE (16<sup>TH</sup> TO 18<sup>TH</sup> CENTURY)**

The second stage of Makyung was between 16<sup>th</sup> to 18<sup>th</sup> century. This version of Makyung served as a dance was patron by the royalty of the ancient kingdom of Malay Pattani Langkasuka during the era of the female sibling rulers: Raja Hijau, Raja Ungu and Raja Biru (1584-1635). The Kingdom was widely renowned in the whole Asia for its successful maritime trade. The Royal Pattani Dramatic Company performed a dance called Ala Java in several regions, including Pahang. It uses musical instruments consist of flutes and drums, like the instruments used in a Nobat performance, while the steps are of the Javanese dance from the Java Island. The group members consist of 4 men and 12 young women singers and children. This category of performance was developed and later performed in various courts around the Malay Archipelago, such as Kelantan, Malacca and Pahang. In Kelantan, the dance is called Mo Yong and it was performed by the royalty and the noble members in the palace during circumcision ceremony at the time of Long Yunos as the ruler (1760). Based on Tome Pires' record, at this stage the ala Javanese dance probably thrived in palaces in Java.

### **4. CHRONOLOGICAL ANALYSIS: THE THIRD STAGE (19<sup>TH</sup> TO 20<sup>TH</sup> CENTURY)**

The third stage of Makyung evolved during the 19<sup>th</sup> to 20<sup>th</sup> century (before World War II). This is the most trivial and rapid growth of the Makyung development in Southeast Asia, for there were evidences recorded of the history, elements and the word Makyung itself. At this stage, Makyung is the traditional Malay performance in the Southeast Asia, performed by both the royalty and aristocracy in the palaces and the commoners in villagers in southern Siam, Kelantan, Terengganu, Pahang, Perlis, Malacca, Johor and Kedah; this time, the Makyung performance were led by women. Awang Keladi, a sailor from Riau, traveled to Pattani in 1860 via sea and learned Makyung. He performed and spread the knowledge of Makyung around the isles of Riau, Kalimantan and Batam, and also in Tanjung Kurau, Singapore. In 1860, Makyung was performed in the isles of Riau during the wedding ceremony of the Chinese Chieftain and Princess Hamidah in Pulau Penyengat. Later in 1896, Tengku Mahmod from Kedah had gifted Tengku Sulaiman a group of Makyung performers, led by primadonna Cik Leha, in Serdang, North Sumatera. The troupe had moved from Kedah to Serdang via Penang. They were paid and later married to the locals from nearby regions, such as Perbaungan and Langkat (also known as Pulau Perlis and Pulau Kampai). Until 1900, the structure of Makyung in Pattani, Kedah, Perlis and Kelantan were similar, which consists the elements of ritual performing, healing, singing, dancing, Malay acting, mask wearing, and the characters using the name of Che Wang and Mak Senik as the hero and the heroine respectively. Nevertheless, the development of Makyung in Kelantan between 1879 until 1920 became quite critical due to natural disasters and the influence of the Islamic religious scholars in the governance and royal education. It became more crucial after the death of Sultan Mohamed IV. In 1926, Long Mohamad Jaafar probably changed the structure of Makyung by establishing Temenggung Art Academy, in order to patronage and to recognize the Makyung performers in Kelantan. The elements of ritual, acting, music, dialogue, and dancing were altered to become more compliant of the Islamic teaching.



## 5. THE THEORY OF THREE SIBLINGS

Moving from the chronological analysis, the historical facts of Makyung can also be presumed as the Makyung origin. In this case, there are four theories of the origin of Makyung. The first one is the three members of a family theory taken from the concept of three siblings: Yong (child), Sa (father) and De (mother). This theory believes that Makyung started from a dance troupe of a family that travels from one place to another. They mastered certain rituals from the ancestors, which were later applied in various forms of creativity, with addition of various beliefs and cultures of the local society. Furthermore, according to the aforementioned theory, Makyung is the product of the local society developed according to their respected heritage. This theory has similarity and related to the meaning of word Makyung as a mother to a daughter Yong or Ayong (Yung), which carries two different meanings: the eldest or first daughter in the Malay family or a chase away. Yong is the eldest daughter of a family of three from Java migrated to Setiu (Terengganu) hundred years ago. When her father died, Yong and her mother were accused of committing adultery, thus they were ostracized by the villagers. They travelled from one place to another until Yong's mother died. As a grieving child, she invented a violin-like instrument from her mother's bones, later known as rebab. She also invented a dance performance with musical characters, in order to ease her grief. In addition, she imitated natures in her dancing. It is said that the performance had caught the interest of the King. In the beginning, the performance was called Yong as she was the pioneer, but later on the word 'mak' was added as a remembrance of Yong's mother during the performance.

## 6. THE DUALISTIC THEORY

The second theory is the *dualistic theory*, based on the concept of compliment and the balanced of cosmology. It is related to the balanced of two main characters in a Makyung performance such as Pakyung and Makyung, father and mother, Peran muda and Peran tua, and Tok Minduk and Tok Puteri. Both characters are the symbols of the balance in a performance, as well as a balance towards universe and human. This theory is believed by the people in Kelantan, Terengganu, Thailand, Riau and Sumatera. For example, Makyung in both Sumatera and Riau, the characters Awang dan Raja complete the elements of balance in the regional Makyung performance. The character Awang, who is also regarded as 'uri' (placenta), compliments the king as a companion or when they are caught in troubles. In Kelantan, the symbols are believed to be in the characters of Awang Sejambul Lebat and Dewa Muda in the story of Dewa Muda.

## 7. THE FIRST DAUGHTER

The third theory is the concept of the first daughter in the Malay family system (also a symbol of mother, some called Che). This theory supports that Makyung is a play for the women. For example, in Riau, Sumatera and Siam, a male performer playing a male character such as Awang, genie, animal and so on is required to wear a mask to distinguish him from a female performer. The Makyung in Kelantan applies some of the Islamic teaching whereby

the women are regarded as medium in appraisal of the beauty of God's creation. The theory is also applicable to other traditional performances in Malaysia such as Menora, Nora Chatri, Mek Mulong, and for Makyung in Kedah and Perlis.

## 8. THE MAK HIANG THEORY

Last but not least, the theory of Mak Hiang, which is the concept of fertility. It is also the most popular concept used by scholars who associate the faith of Hinduism, Islam dan Java with women. Makyung is said to be originated from the spirit of the grain (paddy) based on the characters of Dewi Sri and Sedana in the myth of the origin of Paddy spirit. The old word for Makyung is Mak Hiang that derived from the word *Mae Yang* or Mo Yang. The word *Mae* is from the Siamese language which means mother or woman or Eva. The word *Yang* is from the Balinese language that carries meaning of fertility related not only to the micro world that is human, but also to the macro mac world that include crops, soils, trees, etc. While Hiang, Hyang or Huang which means holy, pure, sacred, ancestral, elders, the one, and only, oneness or the beginning in Hinduism. In Java hyang means the decesdants of Adam, and in Bali the word Yang means human anatomy starting from the stomach to the lower back. Therefore, the combination of the words *mak* and *yung* become the symbol of fertility whether it's a soil or human being.

## 9. CONCLUSION

Looking at the Makyung development in southeast Asia now, almost all of the performances are still practicing the stated theory. For the conclusion, generally this shows that the elements in the structure that exist today can be used as an element that proves it pertains to the early history of makyung origin. Firstly Makyung is often performed in ceremony during the hervest season of paddy. Malaysia (Kelantan and Kedah), Thailand, Bali and Java are amongst the prosperous regions of Paddy planting and many Makyung performances are used to ask for the prosperity of the harvest. Secondly the lyrics of the song in the segment mengadap rebab in Kelantan consist of the phrases of 'snakes coiled like the incarnate of Dewi Sri in the myth of the paddy spirit. Next, the performance of main puteri uses the story of Dewa Muda and Dewa Pencil as a healing process of certain illness. Also in the mantra during the stage opening of Makyung performance in Kelantan and the isles of Riau there is a mentioned about the fertility of the soil of the village not to be disrupted. The mantra is to evoke the spirits of the elements of the universe such as the soil, wind, fire and water to rise to perfection. The stability of the universe will bring good harvest of the crops. Furthermore, the actions play between Raja and Peran, Awang and Che Wang, Awang Sejangbul Lebat and Dewa Muda are the symbols of the born of a new baby together with the placenta. For example in Kelantan, Peran who is also known as the king's attendance acts as a companion, guard, and the cause for human behaviors. Moving right along, stage closing ceremony is meant to wake the audience from the stupor caused by spirit of the ancestors. For example, the acts of brushing the body parts, light exercise, blowing the ears, and tapping the back of the players.

In addition, the ground opening and closing ceremony in Makyung performance in Riau are also held during the opening of a new land, moving to a new place, or building a new house. The ceremony takes a form of communication between the shaman and the mystical creatures as to get them to agree not to disrupt the balance of the universe. In Riau Makyung is also performed after the ceremony. Finally, in several Makyung stories, there is a symbol of nature such as the Peran of the forest, jungle, swam, mountain and the supreme being. The character of a king must meet this character in the play to solve his problems. As in the story of Makyung Nenek or Gajah Dang Daru in Siam and Riau, this is a symbol of the balance of the sea, water, and land. Dang Daru is the animal symbolizes the sea water that fly to paradise in order to water the land by making the rain fall.

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