



## KOLOKIUUM SISWAZAH KITA Pembentangan Draft Akhir (Doktor Falsafah & Sarjana, Pengajian Etnik)

ANGELINE WONG WEI WEI (P65252)  
&  
LEE HAN YING (P80616)

### PROGRAM

3.00 tghari	Pendaftaran
3.30 – 4.40 ptg	Pembentangan
4.40 pg – 5.00 ptg	Sesi soal jawab dan perbincangan
5.00 ptg	Selesai

18 Oktober, 2019 (Jumaat)  
3.00 – 5.00 ptg

Bilik Mesyuarat KITA  
Aras 4, Kolej Keris Mas,  
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### **Dialogue And Negotiation in Inter-Ethnic Romantic Relationships in Malaysian Indie Films**

Even though Malaysian films have always been officially defined as Malay films which predominantly feature the Malay language and culture, the history of Malaysian films from pre- to post-independence has shown that multiple cultural influences have shaped the Malay filmmaking scene and given it a diverse image over the years. The independently produced Malaysian films of the new millennium, or Malaysian indie films, could be perceived as films which offer more spaces for fluid representations of Malaysian identities that are not constrained by the authority defined imagining of a divisive nation. That said, however, it is found that only a handful of the films specifically portray narratives of inter-ethnic romantic relationships. The depiction of inter-ethnic romantic relationships on screen needs to be explored as border crossings in terms of ethnicity and culture are inevitably experienced in the everyday reality of multi-ethnic Malaysia. This study seeks to examine the ways in which spaces for inter-ethnic dialogue and negotiations are represented in three selected Malaysian non-state funded films, namely *Spinning Gasing* (2000), *Sepet* (2005) and *Cuak* (2014). These films depict stories about Malaysians of different ethnicities who go through the process of negotiating the various cultural boundaries in developing their relationship with each other. The analysis of the films adapts Bakhtin's notions of dialogism, heteroglossia and chronotope, as well as Sun Tzu's concept of the 'negotiation' of differences between the Self and Other as the conceptual framework. It analyzes the filmic aspect of the mise-en-scène and examines the significance of the films' framing and editing of the heteroglossic and dialogic interactions between the ethnic characters, as well as issues of inter-cultural negotiation. The findings reveal that the journey of inter-ethnic engagement for the inter-ethnic couples

in the three films share the similarities in terms of the stages of meeting and encountering each other through mutual attractions, the process of dialogue and negotiation between them, and the threshold that that would need to be crossed over to form partnership. The findings on the extent to which conflicts and acceptance are seen in the issues of cultural identities and belonging, religious beliefs and societal expectations for each film reveal that inter-ethnic partnerships could be formed not only through dialogue and negotiations, but through an understanding and acceptance of the Self and Other. The study concludes with the significance of recognizing the little details in inter-ethnic relationships that would contribute to greater spaces for dialogue across ethnic and cultural borders.

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### **Hokkien Cuisine: A Transnational Analysis from Quanzhou, Southern Fujian of China to Klang, West Coast of Peninsular Malaysia**

The Federation of Malaysia is designed as a multi-ethnic societal model, in which the constitutions and legal systems provide space and accommodation for different ethnic group. Although ethnic-Chinese hold Malaysian citizenship, they were once immigrant population in the country. The question emerges regarding the identity formation of ethnic-Chinese in Malaysia in view of the hyphenated expression of their citizenship: does ethnic identity come first or the citizenship of the place of residence. In order to further understand ethnic-Chinese identity making, *Hokkien* sub-ethnic group is selected as it is one of the majorities among them ethnic-Chinese. This study investigates the identity formation of *Hokkien* ethnic-Chinese, and is geographically specific to Klang, West Coast of Peninsular Malaysia with the ambition of understanding *Hokkien* Ethnic-Chinese culture through the empirical manifestation of food transformation and consumption. The empirical fieldwork begins with a case study of a dish, the “*Hokkien Mee*”, whose name allegedly indicates ethnic *Hokkien* origins. An ethnography research was conducted in Quanzhou, Southern Fujian of China, in order to explore the varieties of food of *Hokkien* origins. A dish called *Niu Pai* was identified, bearing close similarities with the *Bak Kut Teh* in Klang, Malaysia. Anthropological deciphering of these dishes reveals the pivotal role of pork as key cultural marker. We contend that the usage of pork in Malaysia was initially driven by Rational Choice Theory; both usage and role of pork were later pragmatically and symbolically redefined through the process of acculturation. From these findings we may induce two alternative scenarios of social integration for *Hokkien*-Chinese in Malaysia where pork ingredient stands as the symbol of ethnic consciousness and social group boundary.

### **Sekalung Penghargaan / Acknowledgements**

#### **Pengulas / Reviewer:**

- Dr Ravichandran Vengadasamy (PPBL)
- Prof. Mansor Mohd Noor (KITA)

#### **Urusetia / Committee:**

- Prof. Ulung Datuk Dr. Shamsul Amri Baharuddin • Prof. Madya Dr. Kartini Aboo Talib @ Khalid • Dr. Shazlin Amir Hamzah  
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Warga KITA / KITA Family