

THEN AND NOW: THE DEPICTION OF CHILDREN IN LAT'S COMIC THROUGH THE DECADES**NA-THINAMALAR MAGISWARY NANARAJAN**University of Selangor
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jefferygeometrydash@gmail.com**Abstract**

This study examines the evolving representation of children in Lat's comics and how these representations reflect Malaysia's socio-cultural transformation from the 1970s to the present. Drawing on Representational theory and the Social Construction of Childhood, it analyses how Lat captures the shift from rural, traditional lifestyles to urban, globalised contexts. A qualitative method is used to interview five children aged 6 to 12 about their responses to the representation of children in Lat's comic *Kampung Boy: Yesterday and Today* (1993). The analysis focuses on both visual and narrative elements and explores recurring themes and representations of childhood experiences to understand how these representations reflect changes in Malaysian society. Three key aspects are examined: urbanisation versus rural experience, mixed awareness about traditional games, and differences in school culture. The results demonstrate significant differences between the children in Lat's comic and present-day children in their worldviews, daily activities, and influences. The differences indicate how children's roles change from an independent, communal existence in rural areas to a more controlled, technologically oriented lifestyle in the city. This research integrates media studies, cultural history, and literature, especially graphic novels, to explain childhood as a complex construct shaped by history, society, and culture.

Keywords: *LAT Comic, Kampung Boy, Malaysian Comic, Childhood Representation, Socio-cultural Change*

1.0 INTRODUCTION

The representations of children in popular media have provided significant insights into social constructs and the cultural evolution of childhood over time. One of the most eminent figures in Malaysian cartoonist, Mohd Nor Khalid, famously known as Dato Lat, captured the chronicles of children's curiosity, innocence, and childhood humour in a Malaysian

village during the 1950s and 1960s. His iconic comic, *Kampung Boy* (1979), is simple, peaceful, and often humorous, reflecting the socio-cultural realities of a Malay village in Perak.

Comics have evolved over the years into a popular form of entertainment and leisure and are vital in depicting and shaping acceptable social values. Lat's *Kampung Boy* interweaves the sociocultural reality of Malaysia with a touch of humour and nostalgia, depicting children's growth and change. The series illustrates the great debates about the concept of childhood, the representation of children within society, and how these change over decades. The comic centres on the protagonist, Mat, growing up in a rural Malay village, experiencing fun adventures, school memories, and a united family life in a society where elders are respected and live in harmony with nature (Karimon et al., 2008). It is heartwarming to observe that Lat's portrayal of community, featuring Malay, Chinese, and Indian characters, reflects the country's plural society and diversity.

Another significant characteristic of Lat's work is his vivid portrayal of a carefree childhood in the village. He paints a landscape where Mat and his friends freely roam the town, play traditional games, and often find themselves entangled in mischief. This indicates the simplicity of lifestyle in the 1950s, contrasting with the more urbanised lifestyles of modern children in Malaysia now.

Despite Lat's prominent portrayal of child characters across his work, there is still a lack of prior research on child representation. Although his works gained global popularity and cultural significance for their humour and social satire, there is a gap in Lat's representation of children. There has been no systematic investigation into how children evolved in response to cultural shifts in Malaysia. This study aims to fill this gap by analysing Lat's portrayal of childhood and exploring how children transform over time.

Research has shown that societal perceptions of childhood are not static but evolve in response to social, economic, and cultural factors (James & Prout, 1997). In Malaysia, rapid urbanisation and modernisation have significantly impacted family structures, education, and children's roles in society (Hirschman, 2016). However, there is limited literature that examines how popular media, such as comics, reflect these changes.

Exploring these gaps is crucial to understanding how Lat's comics have depicted children over the years. This study seeks to uncover visual representations and recurring themes of childhood in Lat's comic *Kampung Boy: Yesterday and Today* (1993). This comic highlights how childhood experiences and memories have evolved from Mat's humble beginnings in a Malay village to his son's in the city, encapsulating the transition from traditional to modern childhood. Therefore, this study will investigate children's responses to childhood experiences and differences represented in Lat's comic.

This question will contribute to the literature by situating Lat's comic as both a nostalgic and a cultural text that depicts the transformation of Malaysian childhood. The significance of this study lies in offering rich cultural insights into children's childhood and upbringing, woven with cultural, social values, and broader societal changes over the decade. The research will significantly enhance the field of media studies, particularly in the areas of comic art and literature. It fills a gap in existing scholarship by focusing on the representation of children, a relatively under-researched aspect. It also serves to preserve the cultural heritage presented in the comic, ensuring that the art and social value of the works are recognised and examined.

2.0 Literature Review and Theoretical Framework

2.1 The Conception of Children's Depictions in Comics

In comics, children are depicted through a synthesis of narrative and visual conventions that embody various aspects of childhood. These representations may differ based on the creator's intent, cultural context, and professional setting. Stuart Hall's Representation Theory (1979) asserts that representation is an active process, as language, symbols, and images construct the meaning. To this extent, the portrayal of children in comics is an intentional process of encoding meanings that are decoded by the audiences in line with their respective social and cultural contexts.

The creation of comics is rooted in a specific sociocultural context that significantly shapes how children are portrayed. For instance, the image of children in Malaysia, the setting for Lat's comics, reflects the nation's multicultural facade, family dynamics, and social norms. According to Chang (2014), Lat's comics portray Malaysian life and reflect the varied experiences of children across different ethnic and cultural environments. Their point is demonstrated through children's different experiences, such as kampung life in rural areas and city life, showcasing the diversity of childhood in Malaysia.

The sociocultural environment and other visual components interrelate with the representations of children's comics. Applying Hall's Representation Theory, an examination of these representations would suggest that the images of children in comics are self-representations that have carefully constructed and loaded messages within the text of the comic that talk about childhood. In the context of Lat's scenario, they offer revealing glimpses of Malaysian society and the evolution of perceptions of childhood in multicultural settings.

2.2 The Problems of Children's Depictions in Comics

The depiction of children in comics also raises various problems and challenges stemming from the medium's intrinsic nature and the socio-cultural contexts in which such comics are read and written. Such problems tend to limit the quality and extent of representations and obscure the diversity of childhood.

The creators' contextual and cultural biases also shape how children are depicted in the comics. These biases make the comics' depictions representative of the creator's experience and perceptions, which can be misconstrued or overlooked when viewed from different societal backgrounds. In the Malaysian context, Lat draws on his experience and observations of Malaysian society. According to Lee et al. (2017), even though Lat's efforts could shed light on some aspects of Malaysian childhood, it is equally probable that they will fail to encompass the multitude of experiences clustered around different ethnic, socio-economic, and regional affiliations in Malaysia.

Children's comics, products of a culture frozen in time, reflect outdated rather than current concepts of childhood. Hence, Haryaati and Ariffin (2016) argue that the depiction of changing family structures, teaching styles, and new social norms and values is not always incorporated into or illustrated in comics. These developments result in illustrations that may not accurately reflect the current reality. These problems could affect how comics are used as a resource for understanding childhood and diminish their significance as a tool for analysing different aspects of it.

Even though Fernandez, (2013), in her study, examined Lat's Kampung Boy comic as a bildungsroman narrative, the core problems are the lack of targeted research on the representation of children in comics. While there has been extensive analysis of comics about society and culture, few focused studies have examined how children are represented. This lack of coherent analysis can create an incomplete picture of how children are constructed and

interpreted in various cultural settings. Hence, there is a need for a more comprehensive examination of how childhood is depicted through the eyes of children with comic narratives

Multifaceted issues, including research scope, cultural and contextual biases, and socio-historical evolution, surround the representation of children in comic books. To conduct deep, holistic research, we must address these issues with a proper approach. Addressing these difficulties enables scholars to improve their efforts to accurately and meaningfully depict childhood in comics, helping us appreciate this vital component further.

2.3 The Factors Influencing Children's Depictions in Lat's Comic

Lat's comics portray children influenced by the interplay of sociocultural, historical, and personal factors that collectively shape the construction and representation of childhood. Malaysia's multi-ethnic culture has significantly shaped children's lives, as depicted in Lat's comics. It is evident from the multitude of characters who appear in Lat's stories that Malaysia is home to a wide range of ethnicities, including Malays, Chinese, Indians, and other aboriginal groups. The story revolves around the shared experiences and social activities of children of different ethnic groups, and this plurality is more than just background. In referring to Lat's comics, Lee et al. (2017) analyses the issues of diversity shown and experienced in Malaysia. The authors argue that minority children receive education about the significance of diverse cultures and their representations in other cultures. By depicting children of various ethnicities engaging in similar activities, Lat unifies multi-racial Malaysia and highlights the distinctions and uniqueness of traditions and practices among the various ethnic groups.

Social factors such as family structures, children's socialisation practices, schooling, and socio-political developments have also influenced Lat's comics featuring children. Over the years, Malaysia has successfully transitioned from an agricultural rural society to a modern urbanised and technologically advanced one. While the earliest comics depicted children relishing life in a kampung environment and playing a traditional game, the later ones show them struggling to cope with the urban lifestyle and new types of schools. Haryati and Ariffin (2016) observe a change in social norms and expectations in Lat's later works, in which children are portrayed in the context of modern life. There is, for instance, a greater emphasis on formal education and the pressure to accomplish academic goals, which is more pronounced in Lat's later works and also reflects broader social trends that emphasise education and professional achievement.

Lat's experiential insights and critical reflection inform his portrayal of children. His life as a cartoonist began in a rural area in Malaysia before he moved to the cities. His life informs his work. His upbringing, cultural background, and exposure to diverse individuals serve as a rich source of inspiration for his cartoons. For instance, Lat's own autobiographical comic, *Kampung Boy*, is, in his words, an affectionate and nostalgic retelling of his childhood adventures that captures the essence of rural life. His early memory of growing up in the village has shaped the construction and development of the characters in his comic (Bahfen & Abd Rahman, 2014)

While Lat was working on his comic series, Malaysia's socio-political context influenced how he depicted children. His comics tend to tackle the issues of social assimilation, cultural identity, and nationalism. Lat's comics employ a nuanced approach, portraying children as the embodiment of the nation's hopes and fears. For example, the way pupils are shown in classrooms tends to reflect the state of social relations and embodies hopes for

multicultural coexistence. As such, the socio-political environment, particularly the state's education and integration policy, influences children's social and cultural engagement (Lee et al., 2017). This alters the depiction of children in Lat's comics, which serves as an indirect representation of children's social and cultural experiences.

Lat's comics adapt over time to capture social values and mores of a specific period. Earlier comics will feature more family-centred dynamics and village life, whereas later comics reflect modernisation, globalisation, and issues affecting Malaysian children today. Thematic shifts throughout his life illustrate how he perceives societal changes and the cultural realities he must live within. For example, in later works, the depiction of children and the technology surrounding them becomes a critical issue as Malaysia's digitisation rises and its impact on childhood (Haryati & Ariffin, 2016).

2.4 Theoretical Framework

The portrayal of childhood in Lat's comics arises from the fusion of varied cross-cultural, historical, personal, and socio-political factors within society. These factors enrich his artistic narrations, making them a treasure for studying the construction and interpretation of Malaysian childhood. This approach enables us to examine Lat's works more deeply to understand how they represent and shape social values and norms.

The current research utilises Stuart Hall's Theory of Representation (1979) and the Social Construction of Childhood by Allisan James and Alan Prout (1997) to analyse Lat's representation of children across the years. The research uses these theories as a reference to provide a comprehensive perspective on how child representations in Lat's cartoons shape and reflect societal views of childhood in Malaysia.

Stuart Hall's Theory of Representation is about how media and cultural texts, such as comics, represent and construct reality. The theory is interested in the representation of reality as perceived through the media. Representation, for Hall (1979), is the production of meaning through language, signs, and images. Hall perceives representation as the process of communicating meaning in words or images. The media does not merely reflect reality; it also constructs and shapes how audiences perceive and interpret it. Encoding and decoding are fundamental building blocks of the theory. Authors such as Lat encode messages and meanings within the text, which readers decode based on their own socio-cultural frameworks. These representations are deeply ingrained in Malaysian culture, mirroring the socio-cultural dynamics of Malaysian society. According to a social construction theory advanced by James and Prout, childhood is a construct that depends on cultural and historical contexts rather than being a universal life phase.

Different socio-cultural and historical contexts perceive and experience childhood differently, according to the theory. The concept behind this theory is that childhood is constructed within a particular society, culture, and history, and that it can differ significantly over time and across societies. Moreover, children are regarded as capable of actively constructing their childhoods within the societal and environmental contexts in which they live.

Equally important, it situates these representations within Malaysian sociocultural and historical contexts. This entails an appreciation of how representations engage with and respond to shifting societal values and norms regarding childhood. In addition, it analyses the impact of societal attitudes towards children, considering how children are affected and how they, in turn, affect broader socio-cultural systems. To converge, the theoretical framework for this issue, involving Hall's Representation Theory and James and Prout's Social Construction of Childhood, will assist in depicting the representation of children in Lat's comics. It will

explain how these representations constitute Malaysian societal constructs for children and, in so doing, make a contribution to the discourse on comics, culture, and children.

3.0 METHODOLOGY

This study employs a qualitative research design, using focus group interviews, to investigate how contemporary children respond to depictions of children in Lat's comic. This method aligns with the theoretical underpinnings of Representation theory (Hall, 1979) and Social Construction of Childhood (James & Prout, 1997). These frameworks set the foundation for interpreting how Lat comics translate the cultural meanings of childhood across the past and present. A purposive sampling method was employed to select Lat's *Kampung Boy: Yesterday and Today* (1993). This work was chosen because it represents the social and cultural contexts of rural and urban Malaysia from the 1950s to the contemporary evolution of childhood. The focus group interview concentrated on visual and narrative elements, encompassing setting, character representation, facial expressions, body language, and symbolic motifs.

The focus group interview comprised five children aged 6 to 12, selected through purposive sampling for their familiarity with reading comics. Through this session, children's responses were captured through the selected scenes from the comic. Before the focus group session, the researchers obtained parental consent to conduct this discussion. The parents were present throughout the session with their children.

The children's responses were analysed using thematic coding to identify significant motifs, including traditional versus modern games, rural versus urban life, generational gaps, and societal values. Their responses were compared with textual findings to ascertain the similarities and differences between Lat's depiction and contemporary childhood experiences. The responses were recorded using the Rainbow spreadsheet. The Rainbow Spreadsheet is suitable for recording participants' behavioural and response patterns (Craberra-Mieles, 2019). Recording the data in the sheet allowed the researchers to see the children's response patterns.

4.0 RESULT AND DISCUSSION

4.1 Children's perceptions of the representation of childhood experience in Lat's Comic

The children's perceptions of the representation of childhood experience in Lat's comic *Kampung Boy: Yesterday and Today* (1993), with their own childhood experiences at present, were explored in three aspects: urbanisation versus rural experience, mixed awareness of traditional games, and differences in school culture.

Table 1: Urbanisation versus rural experience (aspect 1)

Theme	Responses
Environment	<p><i>“No, because it is in a village area and I live in the city. (Child 1)</i></p> <p><i>More fun at the river.” (Child 1)</i></p> <p><i>“No, because in the comic, most of the things are made out of wood.” (Child 2)</i></p> <p><i>“No, because I see more buildings from where I lived.” (Child 3)</i></p> <p><i>“Children can run everywhere in the village.” (Child 3)</i></p> <p><i>“No, because I live in the city, and the comic was in a village. It is more fun in the city.” (Child 4)</i></p> <p><i>“No, because I live in a condominium. More fun at kampung.” (Child 5)</i></p>
Gadgets	<p><i>“I don’t longer use radio at home.” (Child 1)</i></p> <p><i>“I play video games at home.” (Child 2)</i></p> <p><i>“Never watched movie on cloth. There is projector at home.” (Child 3)</i></p> <p><i>“No radio at home.” (Child 4)</i></p> <p><i>“I play video games.” (Child 5)</i></p>

This section discusses the children’s responses about the environment in urbanisation versus rural experience in Lat’s comic. All five children pointed out differences between living in a rural area and their lives in the city. Most children observed an explicit contrast between living in a concrete building and the children in the comic. For example, Child 2 pointed out that she is surrounded by modern household appliances rather than wooden materials in the village. Both Child 3 and Child 5 mentioned specific conditions of city life, living in a condominium and surrounded by buildings, compared to the village life that the children grew up in in Lat’s comics.

The children demonstrated a keen understanding of generational differences in the technology they use, unlike the comic's depictions. Both Child 1 and Child 4 identified a decline in radio usage in their surroundings, underscoring that modern technology, particularly mobile phones, has replaced older forms of media consumption. These observations indicate a generational shift in preferences for communication and entertainment. In contrast, Child 3 mentioned using projectors to watch movies rather than watching outdoor films projected on a canvas, as shown in the comic. This behaviour demonstrates an understanding that the movie-watching habits of the previous generation differed from those of today's children. Lastly, Child 2 and Child 5 shared that they play video games these days, unlike the children in the comic.

These observations lead to the view that children are familiar with modern city lifestyles and consider village settings unfamiliar and more traditional. Furthermore, some gadgets (radios) are no longer in use at home, and children are more familiar with video games these days. The responses also provide insight into how the media, such as comics, play a significant role in introducing rural landscapes and ways of life to child readers from urban areas.

4.2 Children's mixed awareness about traditional games in Lat's Comic

This section captures the children's responses to the traditional games depicted in Lat's comics, compared to the types of games they play. Their responses were discussed under three themes: familiarity with game types, experience playing traditional games, and desire to play traditional games.

Table 2: *Mixed awareness about traditional games (aspect 2)*

Themes	Responses
Familiarity	<p><i>"I only know 3 out of 5 games, hide and seek, upih pinang, and kemuncup."</i> (Child 1)</p> <p><i>"Gasing and upih pinang."</i> (Child 2)</p> <p><i>"Hide and seek, kemuncup."</i> (Child 3)</p> <p><i>"Gasing, upih pinang, hide and seek, kemuncup."</i> (Child 4)</p> <p><i>"Gasing, hide and seek, kemuncup."</i> (Child 5)</p>
Experience playing traditional games	<p><i>"I only played hide and seek, kemuncup and upih pinang."</i> (Child 1)</p> <p><i>"No, I have never played this" (referring to slingshots).</i> (Child 2)</p> <p><i>"Used to, at my kampung."</i> (Child 3)</p> <p><i>"Only played hide and seek and also kemuncup."</i> (Child 4)</p> <p><i>"Yes, hide and seek."</i> (Child 5)</p> <p><i>"No, I have never played popgun".</i> (Child 5)</p>
Desire to play traditional games	<p><i>"I would like to play upih pinang, kemuncup, hide and seek and all of them."</i> (Child 1)</p> <p><i>"Yes, because they're having more fun and able to make more friends."</i> (Child 2)</p> <p><i>"Yes, for example, I would like to play gasing again."</i> (Child 3)</p> <p><i>"I want to join them because it's been a while since I last played them" (referring to hide and seek).</i> (Child 4)</p> <p><i>"I would like to play traditional gasing."</i> (Child 5)</p>

Based on the interaction, these children are unfamiliar with some traditional games played by the children in the comic. The children reported familiarity with a few games, such

as hide-and-peek, ‘upih pinang’, ‘kemuncup’, and ‘gasing’. This data shows partial familiarity with traditional games in children. All five of them have limited experience or exposure to traditional games as depicted in Lat’s comic.

The second theme is the children’s own experience playing the games. The focus group interview revealed that children have some experience playing some of the traditional games illustrated in the comic. Child 1 remembered playing ‘hide and seek’, ‘kemuncup’, and ‘upih pinang’, which shows that this child is quite familiar with traditional play. Meanwhile, Child 4 also mentioned the games ‘hide and seek’ and ‘kemuncup.’ On the other hand, Child 5 only mentioned playing ‘hide and seek’; thus, he has less experience with traditional games. Next, Child 3 responded that he only played these games in kampung and that his interaction with traditional games was situational and probably bound to a rural setting when he was back visiting family at the village. Both Child 2 and Child 5 have expressed unfamiliarity with slingshots and popguns. Interestingly, no child mentioned any modern games, which could imply that they only responded to the question about traditional games, without mentioning the other games they play in the city. However, differences in responses hinted that traditional games continue to be part of children's lives, albeit with minimal experience.

The following responses by the children explored the theme of the desire to play traditional games. All five children have expressed their excitement about playing the traditional games featured in the comic. All the children responded that they would love to play the games illustrated in the comic. The children associate these traditional games with an experience that was both enjoyable and novel. This study indicates that the kinds of games children play today differ from those that children in Lat’s comic enjoyed in the past.

4.3 Differences in school culture between Lat’s comics and current school life

The next part of the interview’s data focused on the theme of children’s generational gap and their enjoyment of school life.

Theme	Responses
Generational Gap	<p><i>“It is different, the schools back then were made out of woods and my schools were made out of stone.” (Child 1)</i></p> <p><i>“Back then, the boys wore short pants to school.” (Child 2)</i></p> <p><i>“My school is more modern using technologies.” (Child 3)</i></p> <p><i>“Teachers don’t use cane anymore like the comic.” (Child 4)</i></p> <p><i>“The uniforms were a bit lenient” (can wear shorts). (Child 5)</i></p>
Enjoyment at school	<p><i>“More fun, because there are a lot of friends to play around with.” (Child 1)</i></p> <p><i>“More fun, because they can make memories.” (Child 2)</i></p> <p><i>“It is fun.” (Child 3)</i></p> <p><i>“More fun, because they can have deeper connections.” (Child 4)</i></p>

“Yes, because they enjoy games more.” (Child 5)

The school's physical setup, rules, and teaching methods have generated striking generational differences in children's responses. Child 1 commented on the structural differences between the school portrayed in the comic, which was made of wood, and their school, which is built of stone, reflecting improvements in infrastructure and durability. Next, Child 2 continues to say that there are stark differences in school uniforms: in the comic, the boys wear shorts, but nowadays, boys wear long trousers to school. Child 5 added that the dress code was more lenient in the past. Additionally, Child 3 stated that the use of technology in schools today is more prevalent than it was in the traditional school system depicted in the comic. The evidence shows schools are much more technologically advanced today than in the past. Also, Child 4 refers to the teacher's canning punishment, as illustrated in the comic. This practice is no longer in place today. Physical punishment has been abolished, and discipline has shifted to more progressive methods. In sum, these responses highlight a generational gap in education regarding school environment, dress code, disciplinary policies, and the use of modern technologies.

All five children have unanimously agreed that the children in Lat's comic had more fun at school. As Child 1 and Child 3 mentioned, life in the comic seemed fun for the children because they had more friends to play with. Child 2 adds that the children in the comic create more memories at school. Meanwhile, Child 4 sees deeper connections in the past, suggesting that friendships were more substantial than they are now, and Child 5 notes that the children in the comic enjoyed playing together at school. Overall, the children's comments reflect an appreciation for Lat's sense of community and fun in his comics.

5.0 CONCLUSION

Some of the findings of this research reveal stark contrasts in Lat's comic about childhood representation in the past and present. Rural versus urban upbringing is one theme running through these comics, which depict a more primitive, communal lifestyle than the mechanised, technology-centric lives children lead nowadays. The children interviewed were predominantly aware of such differences, which mark a change in childhood brought about by modernisation and urbanisation. The analysis of interview responses further suggests that children today view rural life as distant from their own experiences, reinforcing ways that urbanisation has reshaped childhood identities and perceptions of play, socialisation, and independence. Despite the distance and unfamiliarity, the children make a fond connection and desire to experience the life and fun depicted in the comic. The comic's depiction of childhood closely aligns with the socio-cultural environment and cultural legacies, according to research.

However, another significant observation is the decline in outdoor recreational activities and traditional games, as highlighted in the comic regarding the current lives of the five children. Even though the children are familiar with some of the games, their experiences remain limited. Their responses indicate a generation gap and the passage of time, as modern technological games have replaced the traditional games from the comics. The ignorance toward traditional games is not just an indication of changing recreational habits but also of changing values, where technology-based activities replace interactive, people-oriented play. This study highlights that such changes are not only the result of modernisation but also a sign

of a broader cultural change in the organisation and experience of childhood. These changes suggest that modernisation has not only changed physical space but also affected children's conduct and interactions. The growing dependence on electronic entertainment has transformed playtime and led to the decline of traditional activities that were once central to childhood.

Next, the research identifies the transformation of the role of education and discipline in children. The children observed disparities in school settings, disciplinary methods, and learning approaches in the comic. The transition from physical punishment and domestic training settings to school-based schooling systems embodies broader social transformations in children's attitudes toward discipline. The argument demonstrates that the transformations have impacted not only the organisation of schools but also children's conceptions of independence and discipline. The difference between old and new schooling is in the direction of formalised, cognitively challenging systems at the expense of experiential, socially embedded learning. These results suggest that education reform, though it has schooled children, has also ushered in an era of deviation from previous trends.

Last but not least, the current research points to the dynamic character of childhood consistent with cultural, technological, and social transformations. Lat's comic is a history and culture document that preserves early childhood memories and depicts the generation gap. Through its depiction of early childhood, the comic provides a window into how shifting notions of identity, social belonging, and cultural transmission among children can be examined. We need to preserve conventional games, reinforce cultural myths, and engage children with their heritage to bridge the generation gap. Further research can examine the impact of media representation on the construction of children's conceptions of identity in relation to modernisation and globalisation, particularly how media nostalgia influences perceptions of contemporary childhood.

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