

Discourse Analysis on Reading Communism via Independent Documentary Soundtracks

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Abstract— Regarding the issue of independent documentary, the key question to be considered is whether the message conveyed to target groups or intended audiences is fully achieved. The usage of soundtracks to convey the message of an independent documentary is seen as an added value for audiences to digest the producers' idea. Zettl (2014) put the cultural, ideology and technological narrative message of the production based on soundtracks analysis (focused only on lyrics) as part of the narrative in soundtracks. Using an independent documentary 'The Last Communist (2006)' work of Amir Muhammad, this article discusses the 'reading' of soundtracks. These soundtracks represents the producers' idea and constructs a connotation meaning for audiences to consume as they want. The soundtracks are highly posed and are set in descriptive meaning to make them relevant across the globe. They represent actual places or tragedy, and they document witness, which symbolically represents moods such as 'contentment' and 'freedom'. This study implied a focus group discussion with informants that consider as the fourth industrial generation (4IR) whom have watched 'The Last Communist (2006)'. The topic of discussion is focused only on the soundtracks (focused only on lyrics). It is debatable that soundtracks reading cannot be described adequately in formal terms only. Rather, they are considered to be visual representations of metaphorical thoughts or concepts and the changing of time and mass. The implication will then be the ability to add more natural presentation and make the independent documentary more appealing. This study suggests the selection of soundtracks by a producer that represents cultural, ideology and technological elements and how they have affected the reading of the fourth industrial generation (4IR) group, thereby making this independent documentary as a byproduct quietly injecting the historiography and the struggle of the communists.

Keywords— reading; independent documentary; soundtracks; the Fourth Industrial Generation (4IR); discourse analysis

I. INTRODUCTION

Independent films or documentaries are commonly produced and directed by an individual or by a small group of people to communicate artistic expression, the independent mission, vision and passion as the content portrayed are fully controlled without any commercial purposes (Cunningham 2014). Screening independence documentary using technology platforms (YouTube, Facebook, etc.) has become the norm among the independent producers. In Malaysia specifically, one of the pioneers of independent digital film-making in the independent film industry would be Amir Muhammad. According to Yeoh (2010), Amir has been producing independent films which are personalized as "essayed films" and reflects on how he re-looks at undisputed Malaysian "truths". However, Yeoh (2010) stated that Amir's work offers a "valuable record itself of the contestations and attempted reconciliations that shape notions of contemporary Malaysian identity".

This study analyses a hybrid documentary or also described as a "semi-musical documentary" directed by Amir Muhammad. "The Last Communist (2006) is not just a combination of facts and fiction, but a travel documentary essay, interspersed with specially composed songs inspired by the late Malayan Communist Party Leader Chin Peng (real name: Ong Boon Hua). Chin Peng was born in 1924 and is the last leader of the banned Communist Party of Malaya. He currently lives in Thailand since the Malaysian governments declined him to return, despite his repeated attempts and efforts to go through the courts. The documentary also interspersed with specially crafted music to bring video content, and access to some parts of the movie before the end of the Communist. Having visited more than 80 documentaries and Chin Ping-related persons, including Chan's hometown, the documentary captured interviews with residents / veterans residing in southern Thailand guerrillas. The entire documentary interspersed with Chinese, Malay, Hokkien, Cantonese, Tamil, and English. The plot of this independence documentary started from his birth to national independence to revisit the history of the figures and Communist Party of Malaya.

'The Last Communist (2006)' analyzed in this article is geared towards the use of soundtracks (cultural, ideology, technology) in describing the visual narrative and composed songs. The analysis would provide an insight into the audience, particularly the fourth industrial generation (4IR) group to understand the early life of Chin Peng. How the fourth industrial generation (4IR) group makes meaning of the message conveyed by the documentary is also discussed in this paper. According to Lester (2003) and Mus Chairil (2006), the process of understanding the meaning of the message extracted from the media is a complicated process. Generally, it requires efforts from the readers to understand the messages conveyed (self-taught or 'hard-wired'). Understanding a message delivered by a medium to the audience is important because media content, including an independent documentary, in particular, can afford to leave the impression that many of the audience either of the positive or

negative (Mohd. Nor Shahizan et al. 2013). In fact, the audience's common sense is also shaped and constructed by the media (Polletta and Callahan 2017).

II. LITERATURE REVIEW

In today's digital age, everything is digitalized. Even stories produced by producers are in a form of digital stories. According to Alexander (2017), digital stories are basically narratives built from digital technologies. Hence, screening independent documentaries using digital platforms such as YouTube, Facebook is a common practice among the producers. The term narrative is a term that is polysemy or has the diversity of meaning implicitly or explicitly. According to Machin (2004), narrative storytelling means one or more events that really or incorrect by one, two or more tellers to one, two or some recipients of the story. Fludernik (2009) described the narrative as conjunctions or a discourse on the story which can be presented through various forms of media. This is because the concept of a story can be conveyed to the public through various means of communication including oral methods. The definition provided thoroughly describes the narrative as a representation of the world in the form of linguistic or visual medium to deliver a message. Traditionally the process of narrative or storytelling can be easily understood through three phases, namely a beginning, middle, and endings.

The audience develop assumptions, common senses and adaptations to the content of the media in the process of meaning making (McQuail 2005; Polletta and Callahan 2017) and since the media offers multiple meanings, the meanings are constructed according to the context and culture of the audience. The original message will be through the media interpretation and construction which have denotative and connotative elements.

Films are often accompanied by overlying music, which consequently creates its own atmosphere (Amir & Cohen 2007). According to Rogers (2015), the role of sound (e.g. music) in a documentary is important in developing the construction of meaning since sound offers the possibility for interpretations that remain invisible when the audience uses only the eye. In fact, according to LaBelle (2018), a sound is as mobilized as a foundational base which acts as a guide for engaging disputes on the media content. This is because sound could exceed arenas of visibility by linking the audience to the unseen, the non-represented or the not-yet-apparent. This is supported by Leeuwen (1999) and Kress & Leeuwen (2002) whom stated how sound (music) has the potential of broadening the meaning in any given film. According to Kress & Leeuwen (2002), music has very high value, specifically when the potential connotative meaning has been formed since the role of music is intended to create an index in the perfect meaning of the work. The role of music should be understood by the audience as it is part of the process of literacy (Jonas Baes 2012).

Most of the documentary to a certain limit are ideologically charged and politically motivated (Wells 2016). In fact, music and action genres influences both; aesthetically and ideologically (Stokes 2013; Jonas Baes 2012). Their assessment is focused on the relationship between music and the diversity of film genres. In addition to that, they stressed the role of ideology in shaping the structure and meaning of music in the genre and how to form genre film music. According to them, the dominant approach to music can also affect the emotional character of the melodrama theme. This opinion focuses on every genre of music injected into the film that contains an ideology. However, Wells (2016) argued that this opinion is in line with Ross (2003), which discusses the role of narrative film formation based on the style, structure, and presentation of musical genres. According to him, the music (song) is not just a form of storytelling films but it also comes down to how it is told. Music (song) can do the dialogue can't and sequence music (songs) can do things that can't be done by the conventional narrative. Music (song) in the film speaks what can't speak or at least what can't be understood clearly by the film as the role of music organizes an effective response to the media content (e.g. film, documentary) which makes the editing bind accordingly (Rogers 2015).

Moreover, according to Boltz et al. (1991) and Tan et al. (2007) music is able to change the narrative of the film. Music can build the audience's perception of the meaning of the movie when played simultaneously with the film scene. The music has a strong influence on the behavior of the viewer through the characters and objects shown on the screen, especially when the image on the screen is neutral or ambiguous. Although the music is played simultaneously with the action sequences in the film, the soundtracks can influence the audience's perception of emotional character and personality. Among other things, this finding indicates the relevance of the music role in developing dichotomy (two parts counter). According to Morgan (2011), the diversity of characteristics of the music as a character theme and composition leitmotif (repetition of musical ideas) can create unity score. Music theme can also explore the main character and the enemy character in the said character itself and emphasize the tension between good and evil characters. Each character can be developed in different ways in terms of narrative and music.

The music also plays a role in stimulating the memory of the location where the film screened in. Boczkowska (2009) states music can stimulate the memory or collective memory through musical moments. The concept of musical moments can be a parameter in interpreting the film. When music is played with dialogue, the acquisition of control over the image and push the narrative changes prove important to the creation of music and film narrative helps in stimulating the process of memory. This view is supported by Teixeira (2014) which states that they are able to exhibit the film background aural role in the construction site more effectively. According to him, the narrative is based on poor improvements made to create a distance between the image and the stories in the narrative's weakened logic. The goal is to generate a strong personal interpretation of related images. The same thing can happen with the application of acoustic strategy (clarity of sound and tone quality in sound) to allow the audience to accept moral responsibility in the development of an event.

Next, the music background in certain locations can highlight the identity of a nation. Hence, the movie background music can express the national identity of a nation (Avila 2011; Shantini Pillai 2013). In a variety of narrative structure, nationalist consciousness through music symbolizes the metaphorical parallel with the ongoing changes in the ideological perspective on international affairs, culture and popular transnational and domestic modernization. Which means that it plays a role in dismantling the differences and changes in identity construction. Among other things, it plays a role in determining the image. Baird & Samson (2009), Shresthova (2008) and Sundar (2007) stated that the music not only influenced the culture and the image of a community that sings the music, but also shapes the culture and image of other people who are exposed to it. The effect produced by music can convey the idea of political conservatism and national hegemony of value to the whole community around the world (Padilla 2010). Narrative elements produced by the music offers support to the subtext of interest to be explored by the viewer through the film score.

Technology also plays an important role in producing music that can transcend the boundaries of globalization. Lewis (2014) stated that cross-border production music identity is aligned with the rapid development of technology. According to him, the film serves as an artistic manifesto in new technology and aesthetic potential can be seen through the work of a filmmaker who experimented with film background music. The use of the latest technology allows filmmakers to compose music in a way that is provocative, form criticism, and in parallel with the film image, you want to be highlighted. Among other things, Ferguson (2012) said the role of music technology impacts the development of a union between the same ethnic located in different places. Technology can create music that can be understood by the same ethnic despite being in different places. The uniqueness of the music can be dealt with using the latest technology.

The importance of music as soundtracks in the production of films or documentaries can't be overstated. There is also focus on the importance of ideology brought by ethnic and other ethnic influences directly. Also, it complements the cultural identity of a practicing nation, thus giving space to the community as a whole to understand the culture. Finally, the music soundtracks can also be used as practice for maximum growth of technology. The use of the latest technology to create a universal musical (Zettl 2014).

Meanings are constructed during the process of interaction or dialogue with others. How an individual thinks and constructs meaning is very symbolic. According to Wood (2004), the constructive process is a symbolic meaning since an individual relies on the word that appears in their mind in making meaning. Furthermore, Wood (2004) explained that audience members are symbol users as they actively interpret events, situations, experiences, and relationships. The audience uses symbols to name, judge, act reply, teamed experiences, ideas, and feelings.

Smith & Verma (2016) stated that the media has been interpreted by the audience in various ways, but criticisms towards sounds have yet to be established. Since this independent documentary 'The Last Communist (2006)' is a "semi-musical documentary" interspersed with specially composed songs inspired by the late Malayan Communist Party Leader Chin Peng, the meaning of the audio (songs) used in this documentary is very in depth. This is also supported by Zettl (2014) which believed that music has a very high value in constructing meaning specifically when the potential connotative meaning has been formed successfully. In fact, film music not only adds to a holistic impression, but how the visual itself varies depending on features of the soundtrack (Auer et.al 2012). Based on this notion, the use of soundtracks (cultural, ideology, technology) in the independent documentary 'The Last Communist (2006)' aims to create an index in a perfect means of nature of an independent documentary that covers historical issues.

In fact, according to LaBelle (2018), sound used in a media can be questioned and reflected upon what it does, how it evokes, how it acts and contributes in relation to the subjectivity and social formations which are supported and troubled by the listening sense. This justifies the importance of sound implemented in the media and how sound plays a role in meaning-making today. In the words of Potter (2011), in view of the media in forming a unity within a nation, we look at the process of nation-building and how the media built (construct) a 'national culture' and 'national community'. Nation-states must have a shared culture and civic ideology, a set of understandings and aspirations, sentiments and ideas that unite people together in the country. History and chronology towards independence should be carefully studied and known by all members of society. Soundtracks of 'The Last Communist (2006)' is based on the approach in the understanding of the people of Malaysia, the Communist Party of Malaya (focuses on Chin Peng in person) and historical independence elements.

This understanding expressed through independent documentary 'The Last Communist (2006)' was consolidated by using a new approach in the delivery of the historical documentary. Sociologist Pierre Bourdieu, stressing that "journalists should be exposed to professional broadcasting to the production of the 'extraordinary' on every routine needs outside the norm" (Bourdieu 1996: 20).

In the field of independent documentary production, he describes the importance of producing the form 'intuitive understanding'. Producers need to produce a documentary that focuses on the style of thinking and intuitive 'theme', which will highlight the issues and plot narrative to the audience with the assumptions and thinking beyond the boundaries of normal. Consent must be obtained in understanding the meaning of 'intuitive', if producers expect the audience to understand the patterns delivery of a new documentary approach. The question is whether independent documentary 'The Last Communist (2006)' laid the foundation that all people today understand Malaysia's chronology of the history of independence and any significant details regarding the legacy of Chin Peng, the exiled leader of the banned Communist Party of Malaya. There are two large generations

of the post-independence community, aged between 18-25 years (the target group of this independence documentary) and aged 25 years and above. The question is whether the target groups understand every inch of the historical independence chronology and its significance with the legacy of Chin Peng, the exiled leader of the banned Communist Party of Malaya. Changes also affect every time their perception and their sense of patriotism shifts.

Efforts to improve the understanding of 'intuitive' in the audience are strengthened by interviewing personalities involved with emergency events (1948-1950) and genuinely from the towns where Chin Peng lived in from birth. The interviews are intended to give a clear picture to the audience about the events that took place at that time and followed its narrative of each experience as they know what is the Communist Party of Malaya and Chin Peng in their personal view. Visuals of interviews in the independent documentary 'The Last Communist (2006)' gave an effective visual impact and was supported by craft musicals in providing a better understanding to the audience of this independent documentary. Barthes (1977), states that an image can be interpreted with different meanings, assisted by the wording of the texts that represent the image. Compilation of images can carry a variety of potential meanings of 'language founded' (Griffiths 2005; Mohd. Nor Shahizan et al. 2013).

However, for a simple representation of the system, meaning is built from real-world phenomena (reality). Experience and observation helps to make the audience understand each visual meaning based on the actual phenomena. The narrative in an independent documentary image 'The Last Communist (2006)' does not only appear with the restructuring of symbolism as it appears on the complex system of symbolism. This understanding can be said to be 'creating meanings for the image' which is different to 'create words to reality'. This is in line with the independent documentary producer 'The Last Communist (2006)' which incorporates interviews with former leaders involved in the efforts of the communist resistance. Hence, this interview will help in allowing viewers to see every visual phenomenon associated with the actual reality. The use of crafted music (the oldies) has led to a feeling in the audience to understand the independent documentary as a matter of history. Generally, it can be illustrated that visual and soundtracks in the documentary presentation have the 'strength' to describe every real situation based on the facts, and in some cases, it can get rid of the denotation meaning embodied in the visual presentation.

III. METHOD

Six focus group discussion was conducted with eight informants (the fourth industrial generation (4IR) from Malaysia, comprising three boys (two Malays and one Chinese) and five girls (two Malays, two Chinese and one Indian) in every group) and has watched the independent documentary 'The Last Communist (2006)' (TLC) produced by Red Film Production which premiered at the Library Tun Seri Lanang (PTSL), Universiti Kebangsaan Malaysia (UKM). Data focus group discussions labeling the LMA (Malay male A), LMB (Malay male B) and LC (Chinese male). Meanwhile, PMA (Malay female A), PMB (Malay female B), PCA (Chinese female A), PCB (Chinese female B) and PI (Indian female). The analysis is descriptive about some interesting aspects related to cultural, ideology and technological narrative message (through soundtracks elements name as lyrics) from an independent documentary TLC on the construction of their views (Zettl 2014). This article focuses on three assessment analysis key votes (cultural, ideology and technological) on the interpretation (reading) of the fourth industrial generation (4IR) group of the independent documentary 'The Last Communist (2006)'. The evaluation is to gauge the reaction of the fourth industrial generation (4IR) group informants to the narrative message (read: reading) delivered by the independent documentary.

IV. RESULT AND DISCUSSION

A. Soundtracks elements (Lyrics) in 'The Last Communist (2006)' (TLC)

Based on the independence documentary TLC, beginning from minutes (0:04:54 to 0:05:44) there is a Mandarin song that tells the story of a real romance to the last man. Pure love requires very deep sacrifices. Below are the lyrics of the song.

Love is patient and kind
 Love is not jealous
 Love is not boastful or proud
 Or does shameful things
 It's does not demand its own way
 It is not irritable
 And keep no record of being wronged
 It does not rejoice about injustice
 But rejoices whenever truth wins out
 Loves never gives up, never loses faith
 Is always hopeful
 And endures through every circumstance
 Loves never gives up, never loses faith
 Is always hopeful

Love always endures forever

/ends

Based on the independence documentary TLC, beginning from minutes (00:07:50 to 00:09:19) there is a Malay song that tells about the establishment of the communists and their vision and mission. Below are the lyrics of the song.

In the 1848
Communism was born
Comrades Marx and Engels did publish
The communist manifesto
Rise up proletariats
Abolish all greed
Imperialism is our main enemy
Which we must destroy
Fly high the red flag
Fight for a just world
With Lenin's triumph in Russia
We dismantled fascism
A change sweeps across China
The Socialist Revolution
Rise up proletariats
We are the great hope
Capitalism is our main enemy
Property must be shared by all
Fly high the red flag
Glorious Communism

/end

Based on the independence documentary TLC, beginning from minutes (00:15:36 to 00:17:09) there is a Malay song which tells how the people of Malaya at that particular time was attacked by the malaria's disease. Below are the lyrics of the song.

Malaria massacres Malaya (5X)
No matter your age, creed or color
In time of emergency malaria rules
A tragedy in the tropics
Thousand are feverish and shivering
Vomiting and delirious
Comatose with renal failure
Wishing death will hasten
Malaria massacres Malaya (5X)
Anopheles mosquitoes carry the fatal protozoa
Even the death toll of warfare
Cannot match the malarial body-count
Thousand are feverish and shivering
Vomiting and delirious
Comatose with renal failure
Wishing death will hasten
Malaria massacres Malaya (5X)

/ends

Based on the independence documentary TLC, beginning from minutes (00:34:37 to 00:37:23) there is a Malay song which tells the story of gratefulness of the people of Malaya because there are raw materials (rubber and tin). Next, praised (cynical) colonial (British) who profit from these raw materials. Below are the lyrics of the song.

Let us all be thankful
For the bounty of Malaya
Our natural resources
Help build a peaceful country
Your gifts are priceless
We are blessed with rubber and tin
Spreading the glory of Malaya
Generating our economy forever
When the world needs tin and tyres
Malaya is willing
To provide the raw materials
Mines and plantations were built by the colonialists
The people of Malaya
Are happy forever
The fruits of Malayan labour
We were once poor, but now prosperous
We are the top exporter
Of rubber and tin in the world
When the world needs tin and tyres
Malaya is willing
To provide the raw materials
Mines and plantations were built by the colonialists
The people of Malaya
Are happy forever

/ends

Based on the independence documentary TLC, beginning from minutes (00:48:22 to 00:50:12) there is a Malay song which tells about the implementation identity card (IC) during an emergency. Also featured are the pride of the people of Malaya using IC. Below are the lyrics of the song.

IC is easy, IC's a breeze
Everybody's got an IC
If someone's not sure
About who you are
Just show them your IC
As proof of identity
You are Malayan
This is our pride
IC's important, IC's a must
There's no need to worry
IC contains the data
Which you can use anywhere
Name, sex, address
Your personal number
How special you are
We are citizens of Malaya
IC is our pride and joy
Protect the national identity
So the name of Malaya
Will be celebrated across the world
IC's small, IC's light
IC must be well kept
If it's lost or stolen
You have to pay the fine
IC is not a toy
Don't let your IC be abused by Communist elements

/ends

Based on independence documentary TLC, beginning from minutes (01:03:03 to 01:04:43) there is a Malay song which tells the story of the war and the use of the weapons. Below are the lyrics of the song.

Hey gorgeous with your weapon
 So dangerous, you're a thriller
 If you want me, pull the trigger
 You're my target, I'm the bullet
 It's for sure, you'll try to flee
 But you can run or hide from me
 My gun is fancy, it's shiny and pretty
 If you want my advice, listen closely
 If you want to do combat in the jungle
 Be smart and pick a 303
 The barrel is wide, the barrel gleams
 An M-16 in the jungle will jam up
 Bang Bang!
 This is not a game
 Bang Bang!
 I take no prisoners
 Bang Bang!
 It's fun to shoot around
 Bang Bang!
 Even foes can become friends
 The Brown Machine gun is stylish and handsome
 It's bound to hit the spot
 When exchanging fire
 But for a guaranteed kill
 Lob a grenade with all your skill

/ends

Based on the independence documentary TLC, beginning from minutes (01:05:45 to 01:08:22) there is a Mandarin song which tells the story of the communist revolution which also infused a sense of longing communists to the people they love. Below are the lyrics of the song.

We all came from different places
 For the same goal – Revolution
 The battle is coming The battle is coming
 There are soldiers in front
 And there are civilians behind them
 We are united to move forward bravely
 And to kill the enemy
 Eliminate them, eliminate them, let's go
 We gave our youth to the motherland
 The river flows happily to faraway
 I miss my girl in my heart

/ends

B. First Assessment Analysis (Cultural)

The soundtracks through independent documentary TLC managed to paint a clearer picture of the battle fought by Communist Party of Malaya in order to achieve independence, and the agenda in fostering patriotism in building construction of race and racial unity Malaysia (based on the story of Chin Peng in person). This independent documentary had successfully related its agenda between the historical issue and the multi-cultural issue. Informants defined the relationship between history and TLC from the characteristics of the construction of race and racial unity Malaysia (based on the soundtracks) through the screening of this independent documentary.

PMB: Actually motif is actually served to demonstrate to the public, especially to the people of Malaysia today that to achieve independence process that requires a form of struggle that requires us to sacrifice anything.

LMB: There are too. Typically independence documentary aired showing typical Malay soldiers at war. There are differences with TLC documentary, this documentary shows how the communist troop took up arms against the British who occupied Malaya and the way they live, not against Malaya soldiers.

PCB: I watched the bombing of Hiroshima, and we can see how it got the atomic bomb was, and how large explosion occurred. It seemed that the same might not want to talk at all of the information that is presented. Shown on a multi-ethnic society in a region once inhabited by the cultural communist blended and secure.

PCA: Yes. About Tunku Abdul Rahman biography. This documentary is not the same, in this documentary highlights the communist troop, and in the documentary feature about the greatness of Tunku Abdul Rahman's.

LC: Yes. About Crush Malaysia. How the dispute between Malaysia and Indonesia. I'm not sure, but revealed about the war ... but TLC to give new input to me that there is continuity between multicultural and its own opinion about the communists.

PMA: Yes. But within an hour, the instant that I watched. I admitted the difference between the documentary that I watched before with the TLC that I saw on the independence day. TLC is not a documentary appeared normal. But the idea is pasted with justification and unbiased mainly involving multicultural.

PI: Yes. I saw people of all used as tools or slaves or victims of the tragedy. Westerners look like a very powerful and Asians look like subordinates. They came and occupied and tried to teach us how to do such things. Actually we too are not stupid, we already have civilization, we have government in the days of empire, we were, but they still think they are the best, and they come to teach, while the system of government of our own, we have that on our own, we have a government, we have subordinates all, and we kind of can life become a true civilization. Communist trying to deny the rights of the colonists, but this gives little TLC exposure outburst for us to talk about our history.

LMA: Yes, too, but see how. Cannot be denied is very boring. We also do not how much interest; with pictures all old and unattractive. The difference is obvious. If a show at RTM TV1, they will show how we can be free. How Tunku Abdul Rahman went to retrieve the independence. But when watching the TLC, can be clearly seen how Malaysia today, and where are we heading exactly?

Agenda-determination theory assumes that the media can influence public opinion in the event, it gives more attention to some of the issues and reduces attention to other issues to think about by the public (Severin & Tankard 2001). This point should not be used in production documentary TLC, because informants see more of this independent documentary narrative history of the struggle in gaining independence and the banning of Communist Party of Malaya. The informants cannot trace the question of the construction of race and racial unity of Malaysia (based on the soundtracks) in the independent documentary TLC.

It has been proven that this independence documentary tells the truth about communism as a person who has been fighting against the government. However, the audience perceive it as a hero defending the independence of Malaya. According to (Renee 2010), "the importance of the documentary as a technique for government propaganda, public education, and the dissemination of ideas to educate people in a variety of topics". But in this case, the historical documentary is not entirely affected overall to the audience because there are still informants who say that communism is an act of heroism and not a crime.

This argument is in line with Foltz et al. (1991) and Tan et al. (2007) whom suggested that music can change the narrative of the film. The perception of the audience can be constructed when the music is played simultaneously with the scenes in the film. A particularly strong influence on the behavior of the viewer through the characters and objects are shown in every scene, especially when the image on the screen is neutral or ambiguous.

C. Second Assessment Analysis

This independent documentary presents the main attention especially the ideological aspects inside informants. The informants are somehow affected after reading the soundtracks of the independent documentary TLC. The informants thought that the communists are fighters and rejects the notion of them being labeled as terrorists by the government. Overall, informants stated that the communists are also the freedom fighters. The assertion has been proven as follows:

LMA: Actually, after all, my personal opinion, did I say a struggle....

PCA: A global struggle. Because of this communist, not only seen in Malaya, but it appeared around the world, and brings a unique political arrangement.

PMB: For me this is a communist ideology. So, when called ideology or thought, we must have our vision. So, it was named also struggle, even we say communist or socialist, remains to fight for something.

LC: Yes, I agree. Only when in Malaya, the fight was founded by the Chinese, so that the people in Malaya consider it only for the Chinese, and that's a factor that successfully applied by the subject in school history.

PCB: They have their own beliefs, but may not be accepted by most people because of their affiliation rather ... like us here ... we have religion, so we cannot accept their concept,, like their ideology because here we have our own ideology and belief. Let them fight if can, but with a different ideology.

LMB: Yes ... because everyone wants something that he must fight ... like when we are learning, that if you want to target, we must fight ... Same like them, they want what they desire (want) ... meaning that...they have no choice...they have to fight ...

PMA: Yes, and it was not just a fight, but an idea that was formed for the same direction around the world. Until today they still remain in some countries.

PI: They practically fight but they have an agenda of its own.

Ideological and aesthetical appeals have an impact depending on the genre of music and film (Stokes, 2013; Jonas Baes 2012). The diversity of film genres to influence the music and genre; both are interrelated among each other. The structure and meaning of music in the genre are also influenced by the ideology of a film role, especially in the process of forming the message. The dominant approach of an element of music can also affect the character of emotional themes especially melodrama. This opinion considers that all the elements of music have their ideology. Ross (2003) supports this view to review in depth the role of narrative film formation based on the style, structure and presentation of musical genres. Something tells how music is in tune with the style its recalled. Music (song) cannot have a dialogue and music sequences (songs) may be doing things that are not possible by the conventional narrative. What cannot be understood by the audience in the course of a narrative can be expressed by music (Ross, 2003).

This opinion was also agreed upon by Mohd. Nor Shahizan et al. (2014) and Potter (2004), which suggested that an individual should have strong knowledge structures and information obtained from the real world, rather than from the mass media information only. In addition, by having strong knowledge structures, this will develop an individual to become critical media users. To separate themselves from the world of media and personal perspective on the media, people need to know clearly their personality in the two types of consciousness style of personal knowledge and personal goals. Two awareness required in each locus. Structure strong knowledge can help individuals make decisions more wisely and fairly without being influenced solely by the content contained in the mass media.

Views from Avila (2011) and Shanthini Pillai (2013) suite with the informants' discussions which states that the identity of a country can be highlighted based on the background music in a particular location. Not surprisingly, the movie background music can express a country's national identity. Nationalist consciousness through music metaphor symbolizing parallel with the ongoing changes in the ideological perspective on international affairs, culture and popular transnational and domestic modernization when associated with a variety of narrative structure. Role in dismantling the differences and changes in the construction of identity is closely related to music. Among other things, it played a role in determining the image. Baird & Samson (2009), Shresthova (2008) and Sundar (2007) stated that music not only influences the culture and image of the singing music, but also can shape the culture and image of other people exposed to it. Padilla (2010) describes the effect produced by music can convey the idea of conservative politics and hegemony of value to the whole community around the world. Film score plays a huge role in shaping the narrative elements produced with the support of music performances to the subtext.

D. Third Assessment Analysis

This statement is proved by the fourth industrial generation (4IR) informants who told that all of them surf the Internet to obtain additional information other than the information provided by the mainstream media. This statement is supported by the opinion below:

LMA: It influences. For example, we look at ways of re-enactments, the kind where, if it arouses emotion of our technical means that very important fact. Want to explain more about what happened, about this and that ...

PMB: It is important, because for me, if we look from the short film, a wide indie also, he has not as sophisticated props and set like we saw in the mainstream, but I think the thing that plays a role as well.

PCA: Yes. To give more appreciation and understanding.

PCB: Yes. We can see from certain angles how the story was presented. We may change the story was from good to bad. Maybe we can also change the other way around ... We can see how music plays, the camera plays with around ... because sometimes we can see, if we use music more enthusiastic, may indicate that angry, we can think of the music ,

PI: Yes. For example, if he uses music to raise mood and leave an impression. We can notice the reason usually use the same technique, have repeatedly used the stuff.

PMA: Technical also important for us to understand what they want ... What have they done ... I mean all ...

LMB: Tech is very important to me, because of if we look at the story that technically he's kind of mediocre, we are too lazy to look at it ... But if TLC was like boring too but kind when he sorts conveys at the same time, not just people that talk about, his technical means like he wanted to say he was difficult, difficult case, meaning he shoot from above, shows a person walking, the focus at that stranger, that stranger was tired of all ... it's a technical matter.

LC: Must be important ... cynical songs appropriate to the situation will ease understanding.

From the results of focus group discussions, informants are very confident that technology plays a big role in producing good music. Globalization has successfully traversed the boundaries of technology in tune with the music of the times demand. The identity of the music is in line with the rapid development of technologies that have crossed borders (Lewis 2014). Manifesto of art in new technology and aesthetic potential is seen through the work of a filmmaker who experimented with film and music background which makes the film more widely accepted. The use of the latest technology allows filmmakers to compose music in a way that is provocative, form criticism, and in line with the image of the film that wants to be exposed. Music technology plays a big role in forming the unity between ethnic groups, especially those at different places and distances. The latest technology that can adapt more work will perform uniqueness (Ferguson 2012).

Informants obtained knowledge and experienced including exposure on the issues highlighted. As the informants have the exposure from the point of technology, their interpretation is based on the knowledge and experience existing in each individual. The informants did not receive any information conveyed outright, but figuring out the hidden message of the documentary. According to informants, this independent documentary TLC somehow portrays the so-called good side of the communism (based from the soundtracks).

V. CONCLUSION

Based on studies that have been conducted on the independent documentary 'The Last Communist (2006)', results showed that the use of soundtracks (cultural, ideology, technology) for an independent documentary for historical issue makes it more relatable and understandable to the informants, because informants could understand as a simple lyric, and feel that the incident really happened. The implementation of more intuitive soundtracks (cultural, ideology, technology) 'traces' them interspersed with costume and makeup involved in the performance of this independent documentary (based on the soundtracks).

Connotative aspects (composed songs in the mound of old-fashioned propaganda films) had influenced the informants because informants were not only looking at a denotative view and configured from the beginning that Communist Party of Malaya was known as a terrorist. The agenda conveyed on each soundtrack does not need to explain to informants in advance. Informants were influenced by the soundtracks that led to the next on the second layer of meaning. This study was conducted on the fourth industrial generation (4IR) who are considered to be post-independence groups (18-25 years), but they can feel every experience that occurs at the time of emergency through the soundtracks which have the meaning implied / second layer (connotative). Likelihood of informants could not tie embody incident appreciation of the past compared with 70's births generation (post-independence aged 30 years and above) can associate with experience. In addition, today's generations are different generations, hence, there must exist a symbol, such as an 'icon' or 'rule of the country' (Gunn 2005; Kress & Leeuwen 2002; Perlmutter & Wagner 2004). This understanding can be said to that 'creating meanings for the image' is different than to 'create words to reality' (Halliday 1985; Wells 2007). The relationship between visual and sound is interrelated, even though the presence of

sound is seen to support the visuals, yet, the role of sound is extremely powerful as it is more evocative than an image which ‘moves, shakes and touches us’ yet remains mysterious (Cox & Corner 2018).

This article justifies that the soundtrack used in the documentary systematically affects the viewers in relation to reading communism, and therefore proved that soundtracks do make the difference, specifically when it comes to the main visuals. However, the selection of soundtracks by the producer that represent culturally, ideology and technology have affected the reading of the post-independence group, thereby making this independence documentary as a byproduct quietly to inject the historiography and the struggle of the communists.

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