

## The Contribution of Patriotic Movies: A Global and Local Review of Literature

Idrees Bin Abdul Wahab, Mohd Syuhaidi bin Abu Bakar

College of Creative Arts, Universiti Teknologi MARA (UiTM), Malaysia.

Email: idrees.ace@gmail.com, syuhaidi@uitm.edu.my

Corresponding Author Email: idrees.ace@gmail.com

To Link this Article: <http://dx.doi.org/10.6007/IJARBSS/v14-i5/21487>

DOI:10.6007/IJARBSS/v14-i5/21487

**Published Date:** 21 May 2024

### Abstract

Since Malaysia is populated with various multi-ethnic groups, patriotic movies become an important agent in stabilizing the country's prosperity. In addition, patriotic movies are also used as an agent in delivering information by the government through the spread of propaganda and ideology, especially in reaching a common consensus. However, the production of patriotic movies is less favored by the producers therefore being the least produced compared to other commercial and entertainment movie genres. Therefore, it is important to explore what patriotic movies are and its importance to the country. Thus, this paper offered an overview in understanding global and local patriotic movies, which are taken from various literature review notes. The sources that have been found demonstrate various contributions of global and local patriotic movies being produced, whether in terms of cultivating the spirit of love for the country, the unification of the nation, the narration of history, the restoration of history in the form of narrative storytelling and many more.

### Introduction

Malaysia is an independent and sovereign nation, with its journey to independence registered as a testament that deserves to be preserved and documented. Especially for the creative industry, the challenge falls to the installation of love to the nation, through the production of movies.

Movie holds this important responsibility, as it is the medium capable of sending messages which include history and patriotism, which are weaved and resonated to the audience offering them a visceral understanding of past struggles, motivations and triumphs.

Therefore, this study offers a view on the importance of movies in nurturing a sense of national pride as it is a powerful tool that impacts the people's perception, mind and soul to this nation. This study is important for people involved in the industry such as creative writers, movie directors and movie producers as well as those in the government sectors that are responsible for upholding the movie industry.

The evolution of the production of Malaysian movies shows no sign of stopping through the remark of its good manifestation and consistent progress as Rosnan and Abdul Aziz (2012) described that the local industry shows impressive development judging from the increased number of movies produced every year. Former National Film Development Corporation (FINAS) Chief Executive Officer, Dr. Ahmad Idham Ahmad Nadzri said, the local movie industry has developed immensely compared to the last 40 years. Agency (2021) quoted him as saying, in terms of economic development, local movies can reach RM40 million in collection, something that cannot be achieved from the past as local movies did not gain inclusive attention from the public. In addition, Iman (2015) stated that apart from being a channel for conveying meaning to the society, movies are also equivalently seen as a source of capital income and profit, especially to those actively involved in the entertainment industry. The movie industry is rapidly growing resulting from the advancement in movie making and broadcasting technology. It is demonstrated through the increments in the quantity and quality of audience facilities, especially in the additional number of cinemas and screening screens and also in the increase in the number of audiences going to the cinema, the movies produced and ticket collections.

Another study also concurred to this statement as Aziz et al (2014) mentioned the creative industry is the fastest growing sector in the economy. Global Creative and Media Agency (GCMA), the Malaysian government, through its Economic Transformation Plan (ETP), hopes that by the year 2020 the Gross National Income (GNI) reaches US1 billion, with 10,300 jobs created and 45% of GNI comes from exports. Under this plan, FINAS under the Ministry of Information, Communication and Culture (MICC) has been collaborating with the Malaysian Development Corporation (MDeC) in helping the creative content industry as well as planning for businesses.

Hence, the rapid progression in the movie industry has led to the production of many genres and one of them is the patriotic theme. Patriotism is unique as it contributes in strengthening the national identity of a country and therefore needs to be preserved. As Daud et al (2015) described, to strengthen the nation's identity it is recommended that the government through its agencies such as FINAS, *Dewan Bahasa dan Pustaka* (DBP) and *Radio dan Television Malaysia* (RTM) increase script writing competitions with historical and national elements to reshape the nation's identity as it was torn through cultural imitation from imported programs. On another note, FocusM (2022) in its article stated that, FINAS together with GCMA is constantly working together in advocating the promotion of quality local movies with the attention given to stories with patriotic storyline for the purpose to drive the spirit of patriotism in this country.

FINAS board member, Adam Han was quoted saying that FINAS is committed in bringing the country's culture and heritage to the international stage through ground-breaking movies as it helps in promoting national language as well as portraying local lifestyles, culture, values and tourism. Adam further stated that the development of the Malaysian movie industry is very encouraging, with the response received from newly released movies being very phenomenal. For the record, patriotic theme movie such as '*Air Force The Movie: Selagi Bernyawa (2022)*' successfully collected RM8 million in just four days of screening, while '*Mat Kilau (2022)*' collections hit nearly RM100 million, making it the highest grossing Malaysian movie of all time. This encouraging response is due to the facts that the quality and standards of local movies have drastically improved over the years in form of storyline, visual, sound effects and acting. Having played their parts in nurturing and facilitating the movie makers and the movie industry itself, FINAS is certainly very proud with these achievements.

Moreover, movies act as an agent in disseminating information among the society. Their role is uniquely important and cannot be denied. Mustafa (2014) in his newspaper article quoted the founder of the Russian Communist Party Vladimir Lenin, who is also a theoretical scientist of political science as saying that, movies are a tool that can shape and influence the people's behavior socially and politically. The scholar further described that a movie is an effective mass medium that is able to structure the meaning production process within the society. He refers to Bill Nichols, the author of 'Movie and Methods' as saying that a movie functions in maintaining the existing social order and the maintenance of this social order can be linked to ideological concepts that operate subtly in a society. Therefore, this writing will look into the contributions of patriotic movies in the Malaysian context.

### **Movie and Patriotism**

Patriotic movies are a medium that displays a storyline that revolves around the spirit of patriotism. Patriotism is associated with the spirit of love and loyalty to the motherland. Patriotic movies also depict the efforts of individuals or groups of people trying to defend the homeland through storylines that are elaborated and displayed in audio video form. Muslim and Alias (2004) described the word patriotism from the Greek language '*patriotes*' which means fellow countrymen and '*patrice*' which means fatherland or country. A patriot is often defined as an individual with a deep affection for their nation and is willing to protect it. The scholars also described patriots as those who safeguards the liberties or rights of their homeland as referred to in the Oxford English Dictionary. According to Abu Bakar (1996) Malaysian history chronicles the country's journey from colonialism to an independent nation achieved through the unwavering patriotism of the people. The sacrifices made by past generations to protect their homeland serve as an enduring model of patriotism. Historians have traced the roots of this patriotic spirit back to the Melaka period which flourished in the 17<sup>th</sup> century. In today's context, Ujang et al (2014) inferred patriotism as attitudes, passions and actions that contributes in the preserving of interest, dignity and sovereignty of nations and countries across diverse aspects of life including economics, politics, social, international relations, culture, religion, security, law and much more. Furthermore, Abdullah et al (2015) stated that FINAS defined Malaysians movies as movies that are delivered, created or organized and invested by Malaysians and their aim is to put local movie business to a global level and at the same time to develop the movie industry. Therefore, it is more gratifying that patriotic movies are produced by the locals in this country.

However, when a historic manifestation is transformed into a movie, it needs to consider several factors. Movies as a form of entertainment medium has its own requirement, for example in the re-enactment of the historical display, there will be an addition or removal of facts even though it is taken from the real story from history. According to Bordwell and Thompson (2004), as cited in Yahaya, (2011) historical movies are related to 'the' history itself as it has the elements that refers to the true historical events that really happened. However, there should be a difference between historical movies and a documentary because historical movies contain fictional contents rather than factual contents such as characters, dialogues or actions as movies are staged and portrayed according to the movie makers. Bordwell and Thompson further added, historical movies and biographical movies convey ideas about history through fictional portrayal.

Hence, although a patriotic movie has been constructed from real occurrences in history, the 'truth' as displayed in the patriotic movie does not reveal history in its true form, and is usually inaccurate in its past recollection. Even though there has been a 'slight factual

change on historical facts' in a patriotic movie, according to some scholars, it gives a good indication on how past history is being viewed again. French historian Sorlin (1980), as cited in Yahaya (2011) argues that the audience can engage themselves with the history being depicted in the historical movie. Sorlin further described historical movies as an alternative medium for today's audiences to learn about their past. Although the historical movie is made from fictional elements and the reconstruction of history is gained from the movie maker's point of view, it has succeeded in engaging and bringing the audience to the past to see their history once again.

Sorlin further added, since historical movies are fictional in character and which have been reconstructed from facts, it is considered that every historical movie is an indicator of the country's basic historical events. The historical movie is a dissertation about history which establishes relationships between facts and offers a more or less superficial view regarding it. Historical movie is made from a combination of actual events with fictional contents and the elements of adaptation of history in the historical movie being incorporated together with a range of multiple movie-making details.

It can be concluded that patriotism is closely associated with the spirit of love and loyalty to the motherland. For this country, it can be traced back to the Malacca period where the people defend the land and protect its sovereignty from foreign invaders. The role of a movie as a storytelling medium is well used to preserve the story of patriotism through its narrative. Although the narration is fictionalized and originally not from real occurrence in history, it gives a good indication on how past history is being viewed again. Indirectly, it provides information to the current generation about what happened once upon a time and inspires them to love their country.

### **Historical Movie and its Facts and Authenticity**

Being a popular medium, a movie serves as a tool in portraying historic events that happened years ago in the form of story narration that can be watched today. But this exclusive approach is less favored by the historians, with the reason being that the nature of the movie is fictitious and does not bring the facts that are as accurate as historical studies. Due to this, Rosenstone (2001) explained that historians must be involved in the process of movie making with the intention to provide guidance and explanation on the meaning of historical movies to historical understanding. The scholar described it as what Hayden White termed it as '*historiophoty*', that is how one's thought on visual images and discourse is represented through history.

The scholar further added, historical movies can be divided into three categories namely history as drama, history as document and history as experiment. History as drama is what is commonly done by movie makers where they dramatize history and turn it into a story. Meanwhile Davis (1988) divided history as drama into two categories; movies based on people, events or movements that can be documented and the other is movies based on plot and characters whose historical background is important to the story.

In addition, Rosenstone (2001) further continued, history as document refers to a documentary that displays old footage from newsreels, photos, artifacts and similar things presented using a narrator who tells the history that happened. While history as an experiment is a movie that features the revisioning of history and is made contrary to the mainstream Hollywood movie method. Among the three categories mentioned above, historians are more confident in history as a document since it seems closer in spirit and practice to written history, which is in delivering facts in the narration.

A movie can reincarnate history to the present day in a more desirable characteristic because it displays cinematic realism through sets of recording shots and seamless editing that gives real watching experience to the audience. One of the reasons why this happens is because a movie presents a story that contains an introduction, middle and end that the audience needs to follow through the entire movie. A movie also highlights characters, displays historical locations, buildings or artifacts as the driving force behind the story, thus making the retelling of history even more interesting.

Thus, to avoid mistakes on historical facts, historians take the responsibility to supervise every detail in movie making, for example through close-up shots of artifacts or costumes, so it presents the historical values. The reason is that a movie is not just about telling history, but must also engage in issues, data and arguments of ongoing historical discourse, in addition to being evaluated based on the knowledge of the past that has been studied by historians.

Meanwhile, Frey (2018) refers authenticity in historical movies to the realistic historical experience of temporal-spatial disbelief, which acts as an aesthetic strategy, reception discourse and marketing discourse. According to the scholar, authenticity is something that has its own discipline and styles of representation. Among them, the authenticity of a movie is told directly through statements such as 'based on a true story' which allows the audience to see the story in terms of historical interpretation. In addition, authenticity can also be shown through the movie's mise-en-scene, for example through costumes, production design, props and locations.

Frey (2018) also added that, in addition to being shown through visuals, authenticity can also be presented through sound, especially in the presentation of dialogue and language. Compared to sound in musical form, the ability to reconstruct dialogue presents a serious issue in historical movies, especially for historically important dialogue characters known to the public. Therefore, movie makers create the authenticity in dialogue by referring to authentic sources such as documentary footage, radio speeches and television appearances. In addition, the authenticity in the dialogue is strengthened through dialect elements that are tied to cultural differences. Authenticity on historical movies is made through qualitative and quantitative detail reasserted through constant references made from the discourse within the movie itself and from outside the text or better known as extratextual.

Meanwhile, according to Stubbs (2013) the potential weaknesses in the narrative of period movies can be very likely overcome through the visual evidence that evokes a sense of historical period as the material details are presented for the purpose to establish authentic connection with the actual events. With this justification, a story that has no relation to historical facts could still be historically accurate if the 'surrounding' surface is presented in a detailed and convincing manner. The scholar further added, to make historical movies more realistic, concentration on detail were emphasized for the purpose to arouse history thus making it more interesting than written history. Therefore, most historical movies present lots of information in a form of material detail in its display, although it tries to stay away from other types of past information.

Another scholar, Sobchack (1990) argues that history has emerged not from 'particular accuracy' or from specific detail but instead it comes from popular consciousness, coming from a dominance of accuracy and specificity and excessive parade and accumulation of details and events.

Meanwhile Davis (1988) described how historians are sensitive in claiming that historical images and events are firmly documented, but in truth are only speculative or imagined. This is because historians use 'perhaps' or 'may have been' in their historic writings



and even added footnotes to express their doubts and reasons in particular historic incidents. However, in a movie, the depiction of reality is something that is unavoidable. The scholar referred its statement to Andre Bazin who came up with the concept of cinematic style produced through photography that further leads to montage, lighting, makeup and similar things which creates the notion of 'believes in reality'. The scholar further described that historical authenticity in visuals is created through the matter of 'look' of the past, or rather 'the period look', 'period props', and 'period costume'. Noël Carroll argues in his essay that the movie's influential and dominant role comes from Hollywood's sets of framing, cutting and narrative order that gives the audience an easy comprehensible experience the moment they watched and perceived the movie.

Apart from this, authenticity can also be accomplished through paintings. From the early days of silent movies, paintings have been a major source for motifs, gestures, clothing and customs of earlier periods. The authenticity in painting is obtained through the painter's understanding of the historical 'genuineness' since he or she is the privileged witness to the cultural artifact.

Another scholar, Lees (2016) described authenticity by using the understanding of related concepts significant to the practitioner that is through accuracy, fidelity, verisimilitude and authentication. The scholar further pointed out that authenticity in historical movies is based on the truthful portrayal of historical reality relying on a value that stresses on fidelity of the past. Many movies have expressed documentary realism such as the landings of the Allied forces on the beach of Normandy in '*Saving Private Ryan (1998)*' and the portrayal of the Bogside Massacre 1972 in '*Bloody Sunday (2002)*' that depicted an accurate impression of the past.

The scholar further stated that, movie analyst Richard Burt labeled this scenario as the fidelity model that is an approach to cinematic authenticity that deliver history as accurate as what is described in historical research, although historical movie can never perform true interpretation of the past since it is almost impossible for movie makers to completely copy the real image of history.

Hence, the fidelity model acts as an important system adopted by movie makers in creating historical movies, for the purpose to authenticate the movie as real as possible in the minds of the audience. The movie maker induced their audience into an affiliation of trust so they can accept the historic validity in the movie presented to them.

However, despite the accomplishment in gaining the audience's trust, the fidelity model does have its own flaws. Firstly, historical movies can still be unentertaining even though it has been historically well researched, and secondly the fidelity model is merely based on speculation, as the audience is induced with persuasion made by the movie maker to complete the historical detail.

The audience is forced to accept the consent that the historical movie is as factual and real though it is not. The scholar further explained that this is known as verisimilitude or 'probable' or 'likely'. Verisimilitude demands the movie maker to achieve authenticity beyond researched historical details. The movie must represent historic elements based on visual portrayal, made specially for the audience. The portrayal made in the movie is assumed to be true according to the period of history.

The scholar further added, the basis for verisimilitude is constructed from the recognition that the audience accept the historical representation based on their belief that it is established on evidence. The audience's cultural understanding of the past is deceived by the movie maker with what Sarah Salih termed as the 'authenticity effect'. In order to

convince the audience with their movie's authenticity, the movie maker applied this authenticity effect in the historical movie.

In conclusion, historians are less interested in depicting realism in a movie simply because of its nature as a narrative and fictionalized storytelling. For them, a movie would take away the accuracy of real history and what has really happened, and because of that they must participate and be involved in the movie making process. They further explained that movies can be divided into three categories, namely history as a drama, history as a document and history as an experiment. Therefore, movies that want to display history need to have its authenticity, which can be shown through visuals and sound, with reference to authentic sources such as documentary recordings, radio speeches and television appearances.

### **Patriotism, heroism and nationalism in patriotic movies**

People can be identified as patriotic when their beliefs, practices and actions fit the love and loyal characteristics of the nation. Zaid (2010) asserted that patriotism can be depicted in a movie through the portrayal of heroism. The hero played a strong character who is not afraid to challenge the enemy and the directors would show strong visuals on the characters against other characters in the movie. This is supported by Shariff et al (2013) that the heroism portrayed in a movie would give the audience an impression while watching the movie.

Meanwhile, Daud et al (2015) stated, patriotic movies are a medium that is filled with contents with a structure-producing processes towards the society. The study further added that movies are produced to make profit and at the same time retaining social order. Based on this reason, patriotic war movies that carry patriotism emerge in this capitalist industry. Nevertheless, Forrest (2012) described that the audience can relate between war, nationalism and patriotism in the war movies they watched as it has gone through a mass acceptance among them.

Furthermore, Chadha and Kavoori (2000) stated the awareness of patriotism is a revolution made by good patriotic movies, as it has an effective impact on the audience which is important in producing patriotic movies. Movies with a patriotic theme will always trigger the love of nation to the audience because their mind set was changed throughout the movie they watched.

Meanwhile Gentile and Payne (2003) stated that nationalism has a new dimension in remaking society through the use of war movies by western movie makers. This statement was later supported by (Sorlin, 2004). The researcher stated that conventional social fundamental values and ethics were changed by movies based on war time since it has a significant role in socialization.

Other than that, the audience can use patriotic movies to relate to the present day that could contribute towards the improvement of patriotism and unity in the society. According to Kracauer (1974), generating capital accumulation, changing audience preference as a citizen and generating social transformation is what war movies can do as a cultural product.

In conclusion, patriotic movies bring on the element of patriotism, heroism and nationalism depicted in the storyline. What's more, these elements reflect the image of the audience hence making them more excited to watch the movie and proud to have a movie that carries their idealism, language and culture, all and every element that portrays their national identity.

### **Movies as a Medium in Injecting Propaganda and Ideologies**

Movies have been introduced as a medium to convey messages in the form of action and dialogue. Cody (2013) stated that movies have a unique ability in producing images, movement and sound as real in life, thus making it a tool of propaganda and to be used to influence people's behavior and thinking. Meanwhile, Murat (2006) defined movies as the most successful entertainment media channel. The researcher described it as a powerful tool in influencing the audience's emotions, minds and forms of life and not just as a form of entertainment. Therefore, patriotism is used to inject propaganda in order to shape the mind and action of the people. Herf (2011) stated, propaganda can cultivate language and image, such as in the form of slogans, posters, symbols and architectural structures. Propagandas were used as information that tells the public on how to think and behave as the public tend to refer to the media in understanding events and how to respond to it.

Meanwhile Hench (2016) stated that propaganda was used as a purpose to influence the people, as certain information was sent to them in hope to change their behavior. As a controlled transmission of one-sided messages, propaganda can be spread using modern media such as social media to easily disseminate to the people. Social media can break or make the propaganda according to their wants, through the portrayals such as characters, props and locations.

Abdul Wahab and Ahmad (2009) stated that like any other communication media, a movie does not operate in a vacuum, instead it is a medium that sends messages accustomed to maintaining social order in the society. Known as an ideology, it is a concept in which a society is structured by a group of people (dominant group) that have the power over the other group of people (secondary group) through the intervention of minimal conflict. It is done in such a manner so that ideas, values, symbols or a concept about life can be conveyed to the society of the social order that was determined. The scholar further added, Malaysian movie industry is an institution responsible for transmitting certain values and views to the public. It is not merely just an industry labeled only for entertainment but instead fits and functions as an ideology advocate.

In conclusion, patriotic movies are best used in injecting propaganda into the minds of the audience due to its capability in altering and influencing their thinking and behavior, into love towards the country. It can also be used as a medium to transfer an ideology from the ruling government to the public, especially in creating a consensus in achieving a certain goal.

### **Movies and Social Transformation**

According to Rabie (2013), social transformation refers to the restructuring of all aspects in the person's life; for example from culture to social relations or from politics to economy, from everything that comes from the person's thought that later transferred and changed his or her way of life. These social transformations will take effect and are shown through the socio-cultural changes that occur in the society. Meanwhile, Faghirzadeh (2004) described socio-culture as a form of science that considers and discusses social phenomena in the society's life, understanding, causes, actions and consequences. This view is in rapport to Samani and Maliki (2014) that socio-culture is related to events, behavior, identity, social relationships and community values.

On the occasion that socio-culture is associated with movies, Dawam et al., (2017) expressed that the implementation of social and socio-cultural transformation is carried out through the narrative elements available in the visual form. These narrative elements in a movie refer to themes, characters, characterization, conflict, setting, point of view and



symbols. The narrative elements should be organized and illustrated by images formed through the application of movie language such as cinematography, mise-en-scene, editing and the like.

In another study, Dawam et al (2022) concluded that the characters created in a movie act as representatives of society members. Hence, the conflicts confronted between the characters and other characters or characters and the environment need to be in a time and social environment that can be identified by the society that watched the movie. However, if the time and social environment setting is fictitious or imaginative, then the characters and conflicts need to connect with the movie's theme in purpose to engage the audience's understanding with the movie being presented. The correlation between the movie's narratives will retain the audience's understanding of the social issues and problems that the movie tried to deliver.

As a medium that conveys and delivers messages, movie records and describes socio-cultural changes that took place in a society. This process is carried out through the movie's theme as it delivers the thoughts and responses of certain individuals or groups pertaining to any issues that present in that society. As described by Adnan and Abd Rahim (2014), the movie directly involved anything that happened in the society such as social, economic, political and religious. The reason being that movies are one of the effective forms of communication in delivering messages that are sourced from what is happening in the society. Thus, movies can record and interpret social transformations that have an impact on the society's socio-culture. Movie industry such as Hollywood applied these methods of message conveying considering that the themes and delivery of messages has been affected by current changes.

Therefore, it can be concluded that social transformation concerning the restructuring of all aspects in the person's life is a responsibility that can be carried out through the narrative elements available in the visual form in a movie. The narrative elements are organized and illustrated by images formed through the application of movie language such as cinematography, mise-en-scene and editing. The process of social transformation can also be carried out through the movie's characters and themes as it delivers the thoughts and responses of certain individuals or groups pertaining to any issues that present in the society.

### **Government Efforts in Supporting Local Movie Productions**

Movie production in Malaysia is very interesting due to its small and targeted domestic market. Rosnan and Abdul Aziz (2012) stated that in 2008, from a total population of 28 million Malaysian, it was estimated that 5.29 million audience watched a feature film. Meanwhile in 2010, the census report from the department of statistics showed that Malaysia has about 27.5 million people. Since Malaysia is a small country, the Malaysian audience is varied and fragmented.

Therefore, industry players should take this opportunity to strengthen the local movie industry. Hisham and Rahman (2018) stated that in 2005 The National Film Policy (NFP) has formulated two main objectives as a blueprint for the local industry to move forward, (i) to make local movie industry more vibrant so that it can compete with international industry, and (ii) to make Malaysia as a hub destination for movie making. To stimulate the objectives made by NFP, in November 2010 the National Creative Industry Policy (NCIP) was introduced by the Cabinet. The aim is to motivate the creative industry to become a high-income industry in 2020.

The NCIP policy consists of three elements. The first is creative multimedia which encompasses film and tv, advertising, animation, digital content and fine arts. Secondly is cultural art creative such as craft, visual art, music, performing art and creative writing. The last is cultural heritage, creative industry such as museum and archiving, restoration and conservation.

The scholars further added these policies will help Malaysia in achieving its high-status income in 2020, as the former Prime Minister, Datuk Seri Najib Tun Razak introduced his National Transformation Plan and New Economic Model. According to the National Economic Advisory Committee Report (NEAC) Malaysia has a potential to achieve its high-income status in the future by expanding its creative industry such as music, film, art and culture. Association of Southeast Asian Nations (ASEAN) nations such as Thailand, Philippine and Singapore have already used their creative industry as a medium to generate income and at the same time promote their culture globally.

The former Prime Minister of Malaysia has taken the same approach similar to South Korea in improving its creative industry. According to Lee (2010) the late South Korean former President, Kim Yeong-sam (1992 to 1997) compared the success of *'Jurassic Park (1993)'* (revenue collection of the movie was more than RM1 billion) as equivalent to Hyundai exports 1.5 million vehicles yearly. The success of South Korea exporting its local product through *'Hallyu'* (Korean Wave) is a statement of how an Asian country exports its culture globally.

Abdullah et al (2015) stated that FINAS defined Malaysians movies as movies that are delivered, created or organized and invested by Malaysians. Therefore, the aim is to put local movie business to a global level and at the same time to develop the movie industry. Therefore, FINAS plays its part in the movie industry by providing loan funds to producers through the Digital Content Fund (*Dana Kandungan Digital, DKD*). Its main objective is to improve the quality of local creative content publishing.

The Digital Content Fund (DKD) was first introduced in April 2015 when the government established the Content Malaysia Pitching Centre (CMPC) which aims to streamline and facilitate the distribution of funds related to creative content. The type of fund for the movie is the Special Category Fiction Film Fund to produce fiction movies that have historical, biographical, cultural elements or patriotism. These assistants would encourage movie producers to come out with a patriotic movie specialized to propagate patriotism as it can inject patriotic elements amongst Malaysians.

Furthermore, to support local movie industry the government through FINAS also assists in the enforcement of *'Syarat Wajib Tayang'* or compulsory Screening Scheme (Act 244), which mandates cinemas to screen local movies according to the schedule set from January 1, 1991. Hisham (2015) stated that to support the development of the local movie industry, the government has issued an order for local movies to be screened through the Compulsory Screening Scheme and are eligible to get 25 percent of the profits collected from the screenings. He further added, through the re-evaluating of the 2005 Compulsory Screening Scheme, FINAS has preferred local movies to be screened for 14 days. Those cinema operators who did not adhere to these terms, need to provide a cause letter. This new Compulsory Screening Scheme was introduced in May 2012 with two local movies screened simultaneously in cinemas nationwide.

The scholar further added, the government also introduced tax incentives especially for Malay producers to escalate the production of local movie industry. Before this, a local movie that used language other than *'Bahasa Malaysia'* is defined as a 'foreign' film because the use of *'Bahasa Malaysia'* was only 60%. Now, films that were partly produced in Malaysia and at

least 51% of its copyright is owned by Malaysian producers, were given a new redefinition. These movies will get the privileges of Malay movies such as tax incentives and a mandatory screening requirement for two weeks.

In conclusion, to boost the development of the local movie industry, the government has come out with various plans and support specially customized for the industry players. For instance, FINAS have provided funds through Digital Content Fund (*Dana Kandungan Digital, DKD*), the enforcement of 'Syarat Wajib Tayang' compulsory Screening Scheme (Act 244), as well as introduced tax incentives to heighten the production of local movies. These and other government's support and incentives has encouraged the rapid growth of the country's movie industry through the production of more movies either at the cinemas or social media platforms.

### **Conclusion**

The development of the movie industry in Malaysia is getting better from previous years. This can be seen through the number of movies produced increasing throughout the year. Patriotic movies also recorded an increased number of new releases, either in cinemas or online media platforms.

Patriotic movies plays an important part in this country in terms of fostering the spirit of its people to love their nation. In addition, it acts as a uniting agent for the multiracial ethnics and also functions as a medium preserving past history that happened in this country which is presented in the form of storytelling narrative. Furthermore, patriotic movies are a straightforward medium which can be accepted easily by the masses through the combination of infotainment and subconscious awareness applied in the storyline, message and theme of the movie.

In addition, to ensure that Malaysian movie production grows consistently, the government through FINAS has created acts and funds to help local producers and in addition enforced a mandatory screening system to protect the rights of local movies from being interfered with foreign movies.

### **References**

- Abdullah, N., Salleh, S., Hajjubok, Z., & Hassan, D. (2015). Factors relating to behavioural patterns on film viewers in East Malaysia. *2nd International Conference on Education and Social Sciences*, 2(2), 430-437.
- Abu Bakar, A. L. (1996). *Melaka dan Arus Gerakan Kebangsaan Malaysia*. Kuala Lumpur : Universiti Malaya.
- Adnan, A. F. M., & Abd Rahim, N. (2014). Kritikan sosial dalam filem Melayu Zombi Kampung Pisang. *Journal of business and social development*, 2(2), 62-73.
- Agency, B. (2021). *Finas to continue driving national film, Creative Industry to New Heights*. The Star. <https://www.thestar.com.my/lifestyle/entertainment/2021/06/02/finas-to-continue-driving-national-film-creative-industry-to-new-heights>
- Aziz, J., Hashim, H., & Ibrahim, F. (2014). Malaysian Film Industry In Transformation: Challenges And Potential. *Jurnal Komunikasi*, 30(1), 37-51.
- Chadha, K., & Kavoori, A. (2000). Media imperialism REVISITED: Some findings from the Asian case. *Media, Culture & Society*, 22(4), 415-432.
- Cody, T. (2013). The propaganda era: Film is a political tool. *The Silhouette Online*. <https://www.thesil.ca/the-propaganda-era- film-is-a-political-tool>

- Daud, M. D., Harun, N., & Johori, M. R. (2015). Isu-Isu Penulisan Skrip: Masalah Yang Memerlukan Penyelesaian. *Journal of Management & Muamalah, Kolej Universiti Islam Antarabangsa*, 5(2), 43-54.
- Davis, N. Z. (1988). "Any resemblance to persons living or dead": film and the challenge of authenticity. *Historical Journal of Film, Radio and Television*, 8(3), 269-283.
- Dawam, Z. A. M., Achin, I. A., Sareya, R., Bianus, A. B., & Hisham, M. F. (2022). Historiografi filem Melayu dalam konteks transformasi sosial dan sosiobudaya masyarakat Malaysia. *Jurnal Gendang Alam (GA)*, 12(1), 23-48.
- Dawam, Z. A. M., Ali, M. N. S., Sareya, R., Hisham, M. F., & Bianus, A. B. (2017). *Fakta cerita dan struktur plot filem aksi Malaysia: Analisis filem Lari (2013)*. *e-Bangi*, 12(2), 214-228.
- Faghirzadeh, S. (2004). *Sosiologi, sosiologi*. Kuala Lumpur. Institut Terjemahan Bahasa Malaysia.
- FocusM. (2022, September 16). *Malaysian movies can instill patriotism and a greater sense of unity*. Focus Malaysia. <https://focusmalaysia.my/malaysian-movies-can-instill-patriotism-and-a-greater-sense-of-unity/>
- Forrest, A. (2012). Policing, rural revolt and conscription in Napoleonic France. *The Napoleonic Empire and the New European Political Culture*, 49-58.
- Frey, M. (2018). The Authenticity feeling: Language and dialect in the historical film. *Research in Film and History*, 1(1), 1-48.
- Gentile, E., & Payne, S. G. (2003). *The struggle for modernity: Nationalism, futurism, and fascism*. Westport, CT: Praeger.
- Hench, J. B. (2016). *Books as weapons propaganda, publishing, and the battle for global markets in the era of World War II*. Ithaca: Cornell University Press.
- Herf, J. (2011). *Nazi propaganda for the Arab world*. New Haven, CT: Yale University Press.
- Hisham, H. (2015). Cabaran Industri Filem Melayu, Pandangan Penggiat Industri dan Penonton. [PhD thesis, Universiti Malaya].
- Hisham, H., & Rahman, A. S. (2018). What the industry players and audiences want ? Trends and challenges of the Malay film industry. *Journal of Islamic Social Sciences and Humanities, Universiti Sains Islam Malaysia*, 15(10), 23-33.
- Iman, U. (2015). Sifat dan motivasi penontonon filem dalam kalangan penonton filem di Malaysia. *Jurnal Komunikasi Borneo Edisi Khas Konvokesyen ke-17 UMS (JKoB)*.
- Kracauer, S. (1974). *From Caligari to Hitler: A psychological history of German film*. Princeton, NJ.: Princeton University Press.
- Lee, J. Y. (2010). Constituting the national economy: The KOCCA and cultural policy discourses in South Korea. *Conference Papers for International Communication Association Annual Meeting*. 1-21.
- Lees, D. (2016). Cinema and authenticity: anxieties in the making of historical film. *Journal of Media Practice*, 17(2-3), 199-212.
- Shariff, M. S., Sualman, I., & Adi Irawan, E. (2013). Fostering Unity among Malaysians: A Case Study on the Local Film Industry. *International Journal of Humanities and Social Science*, 3(10), 110-120.
- Murat, M. J. (2006). *Sutradara Kontemporari Malaysia*. Ampang, Selangor: Perbadanan Kemajuan Filem Nasional Malaysia (FINAS).
- Muslim, N., & Alias, J. (2004). Patriotisme: Konsep dan pelaksanaannya di Malaysia. In: *Seminar Antarabangsa Nilai dalam Komuniti Pasca Modenisme (SIVIC 2004)*, 4-6 September 2004, Hotel City Bayview Langkawi.
- Mustafa, A. F. (2014). Filem patriotik, kenegaraan perlu diperbanyakkan. *Berita Harian*, p. 33.

- Rabie, M. (2013). *Global economic and cultural transformation: The making of history*. Springer.
- Rosenstone, R. A. (2001). The historical film: Looking at the past in a postliterate age, in *The historical film: History and memory in media*, edited by Marcia Landy, (New Brunswick, New Jersey: Rutgers University Press, 2001): 50-56.
- Rosnan, H., & Abdul Aziz, Z. D. (2012). Film business in Malaysia: Challenges and opportunities. *International Journal of Humanities and Social Science* 2(12). 198-202.
- Samani, M. C., & Maliki, J. (2014). *Media dan masyarakat*. Universiti Malaysia Sarawak.
- Sobchack, V. (1990). "Surge and Spendor": A Phenomenology of the Hollywood Historical Epic. *Representations*, 29, 24-49.
- Sorlin, P. (2004). The French newsreels of the first World War. *Historical Journal of Film, Radio and Television*, 24(4), 507-515.
- Stubbs, J. (2013). *Historical film: A critical introduction*. Bloomsbury Publishing.
- Ujang, A., Jahi, J. M., Arifin, K., & Aiyub, K. (2014). Kesedaran generasi muda terhadap patriotisme dan perpaduan nasional di Malaysia. *International Journal of the Malay World and Civilisation*, 2(2), 31-39.
- Wahab, J. A., & Ahmad, M. (2009). Filem Box Office dan Ideologi: Satu kajian terhadap filem-filem terpilih di Malaysia. *Wacana Seni Journal of Arts Discourse*, 8(), 43-68
- Yahaya, W. A. W. (2011) Historical Films and the Asian Nations: Struggles for Independence and Emancipation – A Gendered Perspective. Doctoral dissertation, Monash University.
- Zaid, A. (2010). *Pengenalan Hubungan Etnik di Malaysia Secara Umum*. Shah Alam: Oxford Fajar.