

Reinforcing Patriotic Movie in Malaysia: A Literature Review

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Abstract

The Malaysian entertainment industry has gone through constructive development in recent years with the release of many new movies and among those that gets the attention are patriotic movies. It is important for a country to correctly portray its own patriotic movies as it functions in instilling the spirit of love for the nation into the souls of its people. However, patriotic movies are still unapt to match the number of commercial movies as it constantly faced several problems in its production. Thus, this paper suggests elements related to reinforcing patriotic movies in Malaysia, namely; storylines, resources and audiences. These elements hopefully will help in reinforcing the production of patriotic movies in Malaysia.

Introduction

Patriotic movie is a movie 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 forms. 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 said to be someone who loves his country and will do anything to defend it. The scholars also quote patriot as a person who defends (fights for) the freedom, or rights of the homeland or defender of the country as referred to in the Oxford English Dictionary.

According to Abu Bakar (1996) the Malaysian history record's the nation's rise from colonialism to an independent nation through the struggle of full patriotism. The spirit of patriotism shown by previous generations who are willing to sacrifice to defend the country is an example that should be always lived. Historians have identified the spirit of patriotism in Malaysia dates to the Melaka period and later flourishing in the 17th century. In today's context, Ujang et al (2014) interpreted patriotism as attitudes, passions and actions that lead to ideas and efforts to control the interest, dignity and sovereignty of nations and countries

in various areas of life such as economics, politics, social, international relations, culture, religion, security, law and so on.

On another note, according to Iman (2015) the movie industry is rapidly growing resulting from the advancement in movie making and broadcasting technology. 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. It is demonstrated through the increment 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.

Hence, the rapid development 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 National Film Development Corporation (FINAS), *Dewan Bahasa dan Pustaka* (DBP) and *Radio dan Televisyen 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.

Meanwhile, FocusM (2022) in its article stated that, FINAS together with Global Creative and Media Agency (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. Its board member, Adam Han was quoted saying that FINAS is committed in bringing the country's culture and heritage to the international stage through groundbreaking 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 and 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.

On another note, patriotic movies should not be based only on serious narration portraying struggles and sacrifice for the nation. Instead, it can be produced on other themes such as comedy, love or romance. Journal (2022) quoted movie critic, Hassan Abdul Muthalib as saying, the audience will not be interested to watch patriotic movies if it is labeled under the patriotic theme per se. Patriotic movie is indeed famous for its slow and flat storyline, based on historical facts with uninteresting yet monotonous dialogues. Therefore, movie makers should take into consideration three main criteria in producing a good movie; it should be entertaining, it is about something and it showcases the local culture and lifestyle of a community or nation. Hassan Abdul Muthalib relates his views on Chiu Keng Guan's movies '*The Journey (2014)*' and '*Ola Bola (2016)*' as an example that includes the stated criteria. Another element that contributed to the success revolves on the story structure that highlights the family aspect.

Journal (2022) also quoted Honorary Professor at the Institute of Ethnic Studies (KITA),

Universiti Kebangsaan Malaysia (UKM), Prof. Dr. Mansor Mohd Noor as saying that movie makers need to have deep comprehension on the spirit of nationalism in their engagement to produce patriotic movie that the audience can relate and translate into their lives. Movie makers should develop new and fresh ideas through research and comparative studies in order to strengthen the movie industry and at the same time emphasize nationhood through the community's nationalism and patriotism for the country.

Hence, patriotic movies act as an important medium as it helps instill a sense of pride and patriotism and unite the people of the country. However, the reinforcement of patriotic movies in this country still lacks attention due to several factors.

The first factor revolves on the storyline. According to former Honorary Secretary of the Malaysian Film Directors Association (FDAM) Datuk Abdul Rahim Awang, the production of patriotic war movies was weak and was more likely to feature in the form of a documentary rather than a movie. Wahab (2015) quoted him saying, historical concept movies such as *'Leftenan Adnan (2000); Paloh (2003); Embun (2002)* had failed to attract the audience because their performances is to 'teach' the audience about history, even by putting the big names of their hometowns, the movie still lacked the audience's attention. He further added, patriotic war movies need to have interesting storyline rather than a well-known historical presentation.

The second factor falls on resources. Firstly, it is in the absence of a script. According to Haja Mohaideen and Abu Bakar (2018) the establishment of FINAS's Bank Script is to allow a script to be stored and accessed whenever needed. However, this idea is not accepted and practiced especially by the producers. Even the scriptwriters opposed in providing their scripts, although this method has been successfully proven in Hollywood as big studios have their script reserved for their own. The scholars further added, it is said that there are only 20 scripts that are stored in the bank. The scriptwriters are also said to be reluctant in seeking advice from FINAS on the script they wrote and prefer to send them directly to the producers of their choice in hope it will be produced to become a movie. To make things worse, the scriptwriters become victims of their own action as the producers did not pay for the scripts submitted to them, not to mention royalties or appreciation. The producers were also seen to neglect the bank script and prefer to use the service of scriptwriters with no to less training or academic qualifications. Some even prefer to use the services of scriptwriters of their choice and refuse to give opportunities to novice scriptwriters.

Secondly is the absence of inaccurate reference and inadequate research on the subject matter to be highlighted in the movie. Many criticized patriotic movies as being a 'copycat' from the global trend. As patriotic movies rely on historical value, it should stress on the culture of research and development. If research is not enough, it will lead to the accuracy of the facts which later fall on the quality of the script. Hisham (2015) notes to avoid poor script quality, research should be conducted in accordance with the accuracy of historical facts. If the research is poor, when the script is transferred to a movie, it will not convince the audience because the scenario does not reflect the real situation.

The third factor falls on the audience's response. The success of patriotic war movies lies on the interest of the audience when it first meets the market. It is determined by the elements presented in the movie, whether it is interesting or beneficial to them or not. Lehmann and Winer (2004) explained that audiences are more likely to watch movies that are closely related to them such as the storylines, locations, costumes and more. These functional benefits are derived from the product that was presented in the movie. Interestingly, these functional benefits can be formulated by the movie directors and producers.

Therefore, Malaysian patriotic movies should have clear and conceived elements that can attract the audience as these combinations will attract and stimulate them in watching the movie. Levitt (1986) further explains the relationship between the buyers and the product, in this case the movie; that the buyers bought the product in hope that it can provide good value by meeting their needs or solving the problems they face. This is the factor that gives them perspective in deciding on buying a product.

In addition, as an effort to ensure the movie draws its attention from the audience, certain allocations have been given to the producers for the means of helping them to promote and market their movies. According to Sallehuddin (2020) through an interview with the Malaysian Film Producers Association's (PFM) President, Pansha, FINAS provides grants ranging from RM150,000 to RM300,000 to help alleviate the cost for producers in promoting and marketing their movies.

Nevertheless, although the elements mentioned above were fairly applied, for Malaysian patriotic movies it rarely gets favorable feedback from the local audience, hence making this genre an unpopular choice. Poor audience responses are reflected through ticket collections during certain periods of cinema screenings and negative online reviews made by local movie critics.

Considering the mentioned facts, this conceptual paper aims to discuss the issues revolving around the reinforcement of patriotic movies in Malaysia based on extant studies. This study believes that the issues revolving around the production of patriotic movies could be explained by three elements which are storylines, resources and audiences. This study has carefully viewed extant studies related to local patriotic movies. The result of this study may be able to provide a basic approach on patriotic movies and assist those in comprehending the related issues.

Reinforcing Patriotic Movie in Malaysia

Alligning movie's storyline

According to Haja Mohaideen and Abu Bakar (2018), the issues revolving around movie production in Malaysia are largely contributed by poor, loose and weak scripts that did not improve despite having gone through various expansion processes. According to the scholars, the audience choice of movie varies according to age, race, religion and culture. Therefore, the producers should have a target audience to ensure that the movie produced is well received. At the same time, it is recommended that the producers and directors increase their reading material to get new ideas in producing a script that is more realistic in nature. Apart from reading, watching foreign movies from various countries will also encourage them to produce a new and different script. Scriptwriters on the other hand, must be sensitive to something new or relates to current issues. A good movie should have a good story and be driven by a strong main plot and supported by sub plots that contribute to the storytelling. It should also have 'Human Interest Value' (HIV) to make the audience appreciate the storyline.

On another note, Mohaideen (2004) stated that in the passion of producing local movies, local movie makers or script writers often forget that Malaysia consists not just Malays but other races as well. Therefore, the stories are more into Malay movies rather than Malaysian movies. Although 95% of local movie viewers are Malays, that does not mean they have to adhere to the Malay viewers only. When all local movies revolve around only Malay culture, the Indians and Chinese have no choice but to choose foreign movies.

Another factor that the scriptwriter needs to look into is literary work, which means a less nondramatic textual narrative but with technical textual information; written in a script.

Brik (1974) stated, although script is written in words it needs to be in a form of literary work; as script contains cinematic images and devices which later transform the authors' artistic project to cinematic art on the screen. As scripts are also written for the technical people who will transform it to a movie, an understanding of the visual language must be conveyed to them by all the means available and for this purpose, literary language is the most appropriate means.

Ibrahim et al (2018) stated that the production of the script and the language used in that matter is capable of influencing the audience. In particular, the use of rhetoric in a movie can help to clearly communicate certain topics and issues presented to them. According to Sariyan (2006), as cited in Ibrahim et al (2018) rhetoric is defined as a language strategy that emphasizes the effectiveness aspect in the relationship between the author and the reader. The scholars further stated, a good rhetoric is qualified to provide to the audience a better clarification of the movie as it focuses on what is shown and explains it all in detail. The scholars further explained that the use of rhetoric in a movie is divided into five elements, which are narration, exposition, portrayal, persuasion and explanation.

Firstly, narration rhetoric is a form of delivery through stories whether in a form of written or spoken. This technique is used to ensure that the work produced is interesting, effective and able to influence and convince the audience. Dialogues, monologues and portrayals are used by the writer to convey ideas and meaning to the audience. Features that are often used in narration are introduction, story development, conflict and resolution and are presented either chronologically or non-chronologically.

Secondly, exposition rhetoric is used to convey ideas, opinions, views and information which are previously foreign in the story. They are presented clearly and effectively from a person or character in the story into the audience.

Meanwhile, portrayal rhetoric is used to describe something in the form of an explanation or description of an idea. By using a descriptive and informative style of language, persuasion rhetoric aims to convey complete facts and information to the audience in a more realistic presentation.

Next is the persuasion rhetoric which aims to gain sympathy and attention from the audience to act according to something suggested by the writer. It uses persuasive language to influence the thought and beliefs of others so that they believe something which has been said. This type of rhetoric uses sweet, attractive language and is concerned with language subtlety.

And lastly, rhetoric explanation or also known as rational or intellectual provocation. This type of rhetoric is used in situations such as in debate, trial and academic writing. It functions as a medium used by the writer to provide explanations and statements in a more structured, orderly and complete manner in a step-by-step process and used based on a language with interesting intonation. This rhetoric is displayed by using formal language, accurate diction selection and clear meaning so that the target audience can receive the message effectively.

Resources in movie-making

According to Hisham (2015), in producing a good script, the writer needs to conduct a thorough research on the story before it is written. Scriptwriters should expose themselves to what is happening around them and adapt to any changes that can interfere in the production. Apart from that, the scholar also found out that scriptwriters are less interested in writing adaptations from famous writers or works from the National Laureate, from local

historical sources, or from important and successful events because they believe these sources will not get good attention from the audience. Apart from the scriptwriter, the movie directors must demonstrate and equip themselves with the necessary skills and competence in order to excel. As Mackendrick and Cronin (2005) mentioned, the director's job can be learned by anyone as they undergo necessary training. The scholars have designed what they called a Dramatic Construction and Film Grammar handouts, specially focus on how to structure and write the director's own story and how to use devices particular to the movie in order to tell the story as effectively as possible; concentrating on practical and tangible rather than abstract concepts of cinema as art.

In addition, resources are also taken from the point of view of the financial reserve. Although government agencies such as FINAS played their part in providing funds and grants, the cost seems never to be enough. To overcome this, movie makers have come out with a solution which involves participation from the public, which is known as crowdfunding. By involving the participation of the general public, they can contribute in the form of shared profits from the finished movies. Crowdfunding is also one of the ways in creating a sense of responsibility and caring towards the making of patriotic movies.

The movie '*Pendatang (2023)*' is an example of a movie formulated on crowdfunding. As stated by Noorshahrizam (2022), Kuman Pictures founder Amir Muhammad said that '*Pendatang (2023)*' will be the first fully crowdfunded movie in Malaysia if it manages to gather a fixed target of RM300,000. He mentioned that there are six tiers or types of donations ranging from RM44 to RM44,520 (USD\$10 to USD\$10,000) that come with different levels of benefits depending on which tier the funder decides to contribute to the making of the movie. Amir said that he opted to crowdfund the movie as it depicts a grim dystopian racial struggle that would be a hard sell for any conventional investors, broadcaster or production company. He said that using traditional channels in broadcasting the movie would have the risk of the movie being delayed reaching its audience. Another example of crowdfunding is exhibited through the role played by the production company. Alois (2020) quoted that a movie production entitled Stranger Pictures has launched the first equity crowdfunding in Southeast Asia which is listed on a global platform FundedByMe in Malaysia. He further stated, Malaysia is the first country in the ASEAN region to regulate securities crowdfunding through the Securities Commission (SC) Malaysia since 2015.

The crowdfunding approach was taken considering that Malaysian movie makers face steep challenges like insufficient funding, little opportunity for publicity and a competitive environment thus by issuing securities on a crowdfunding platform will in return raise sufficient capital while engaging with the public being its true supporters and audience.

Audience responses to patriotic movies

One of the important things to consider regarding response from the audience is the nature and pattern of their viewing. As a medium of communication, a movie delivers a message to the audience. Therefore, to ensure this communication process is successful, it must be understood and shared by both parties. As stated by Karim (2014), this can be achieved by using the Users and Gratification Theory, which focuses on audience gratification as a potential determinant of the Malaysian market. According to him, 'bonding gratification' is the highest gratification felt by the audience when watching a movie, followed by 'entertainment gratification, 'emotional gratification' and lastly is 'culture/history gratification'.

Meanwhile, according to Wahab and Ahmad (2009) movies that represent the reality of life and cultural issues will be able to convince and touch the hearts of the audience and can

attract them to watch it. Movies are a medium used in structuring the process of meaning in society. The ideology is planted in movies and other cultural products in purpose to demonstrate social and cultural conditions in a society that has been structured so that it can be accepted as a natural condition that does not need to be questioned. Hence, movies that display values and a concept closer to the society will be easily accepted. This study is somewhat similar to Suharta and Ahmad (2018) which stated that the movie industry plays an important role in conveying the message to the audience. He noted that the use of Hofstede's theory based on the value of the cultural dimension is more helpful to researchers in studying the various types of cultural elements that exist in a movie.

Meanwhile, Dawam (2007) mentioned that the response from the audience can be obtained through the positioning or placement of the movie. He refers to it as focusing certain features of the movie into the audience's attention. He further explained that after the characteristic of the movie is identified, it will be converted into information which is later channeled to the audience. If wrong information is given out to them, they will respond back at the movie. For example, *'Embun (2002)'* is said to portray a woman's struggle against the Japanese invasion, but after the movie was screened, the said theme was not so prominent. To make it worse, the mixture of the main theme with various side themes added confusion to the audience while watching the movie.

The audience's response to a movie also relates to the infrastructure provided for them. Iman (2015) stated that movies are not just an entertainment activity to compose their mind and soul, but nevertheless acts as an important social activity. In other words, watching movies instigate the physical engagement of the person to go out to the cinema and connect with friends and families. To motivate this activity, efforts must be made to ensure that cinema facilities are improved and suitable for all groups of society or families. Furthermore, to boost the marketing of movies, packages for family audiences with reasonable price promotions can be introduced to attract them to watch and support local movies.

Meanwhile, according to Abdullah et al (2022) movies are often labeled as a medium of entertainment, an art in storytelling and are characterized by culture. The researchers further described that, the Media Dependence theory which was developed by Ball-Rokeach and DeFleur, emphasizes that the more individuals rely on the media to meet their needs and goals, resulting with more impact on the individual in life. The theory has been used widely in studying the effects of media on individuals and society. Meanwhile, according to Zhang and Zhong (2020), the process of individual socialization also developed as a result of the dependence on the media compared to the limited real life. The scholars suggested that the phenomenon happened because the media provides a broad range of social and cultural experiences that individuals can connect. Movies have become a popular medium in joining together human satisfaction and needs, thus making it a means in developing and changing the cognitive formation of individuals through the power of movies. When a positive attribute is shown in the movie, it will be accepted and absorbed in the individual's thinking and vice versa. The media has a great influence over individuals and communities as it can easily organize them into groups, as well as influence the way they think and behave.

In addition, Thompson and Bordwell (2003) stated that, the effect from watching scenes from a movie can result in a strong aesthetic power, provide insight into various cultures and give ways to new thinking ideas into the audience. Movie is a good example of how it can be used as a tool to construct a world view. Korea has been using it in highlighting the cultural, modern and international value elements of Korean, which has helped to revive the Korean Wave as described by (Sang-Yeon, 2010, cited in Jalaluddin and Ahmad, 2011).

On another note, Mohaideen (2010) stated that movies are a social product which is involved explicitly or implicitly in representative politics. By looking at the way a social group is identified, differentiated and displayed in a movie, it can be acknowledged how the movie represented the group. For example, in a study conducted by Ghazali and Husin (2018) on the display of female characters with weak and negative images, this has a long-term effect on women from the perspective of society. The portrayal of women in the media has not always been reflective. This is particularly true for women who are shown to be weak and powerless. In consequence that movie is one of the mediums of indirect communication and entertainment that can be enjoyed widely including through screening on television and in the form of video recordings, the image left by the pictures in the movie will remain long in the memory and understanding of the audience.

The dominance of the movie was also explored by Elinwa (2020) which stated that the movie channeled what the audience felt about life and the difficulties and struggles that they are going through. Movies create an immersive experience that can stimulate the emotions and thoughts of the audience. It acts as a mirror that reflects the audience's innermost thoughts and feelings. Through a study conducted on the informants, the scholar discovered that the movies they watched have been significantly influenced on what they want in life. The power of movies not only brings the audience into the realm of fantasy but also gives knowledge and awareness to the audience. As a form of entertainment, movies have the ability to transport the audience into different worlds that teach new things and experience.

In addition, this study also discovered that even though the audience watched the same movie, their interpretation of the meaning of the movie was different depending on their experience of the real daily life and the fantasy world of the movie as the ability to relate and understand a movie is largely influenced by their personal experience. This statement is supported by Kendrick et al (2021) on the account that the audience's response to a movie is able to challenge harmful stereotypes and help them to consider the path to implement changes in life in a more positive direction in their personal and professional lives. However, change requires time, dedication and high accountability due to the old stigma that has taken root in the audience. The fact is movies are able to change the thinking pattern of the audience either in a positive or a negative direction.

Meanwhile according to Park (2005, 2015) as cited in Cetin-Erus and Erus (2020) the repeated exposure to movies can result in negative impact on the cultural values that the audience already have. The scholars stated that this exposure can lead to the creation of new cultural values that are based on what is shown in the movies. This is a concern as it can lead to a loss of traditional values and the development of values that are not necessarily beneficial to the audience. The study is important as it highlights the potential dangers of excessive exposure to movies.

In addition, a study conducted by Kim et al (2017) discovered that shooting locations are able to provide effects on the audiences cognitive. The reason is that scenes, content and storylines of movies stored in the audience's memories often functioned as nostalgic remnants of the past and are able to encourage an individual to form emotional and symbolic relationships with certain stories or scenes. The study further described that when people are exposed to locations that are significant to them, they are more likely to form attachments to the characters and stories associated with those locations. The scholars further described, the location used in the making of movies or tv dramas, either as a background or foreground, can stimulate nostalgia for some audiences whose memories are evoked by stories or events

related to the location. This proves that movies are able to stimulate and shape the perception and thinking of the audience that watched the movie.

The impact of media on the audience is not only limited to one form of medium. According to a study on violence through entertainment or new media conducted by Anderson and Bushman (2018) discovered that, the exposure to violence has presented several harmful effects on the audience such as an increase in aggression, desensitization, impulsiveness, stress, interest in weapon among children, negative stereotypes on marginalized groups, reduced problems in helping, empathy, attention and civic involvement. Therefore, violence which is a dominant theme in the entertainment media and news is not surprising to have a negative effect on the audience. The study of media violence is essential since the media is used as a form of entertainment. The audience seems to deny the messages that are being conveyed through the media they consumed. However, the media does have an impact on the audience especially when it comes to violence.

In a study conducted on parents in Jordan, Al-Ali et al (2018) discovered that parents' knowledge of the effects of media is important in helping them to improve their practices in monitoring their children in means to reduce the impact of violent media on their children. The study further discovered that 91.6% of parents are concerned about the violent content that their children are exposed to in the media. Considering the amount of violence portrayed in the media is enormous, the parents are concerned about the kind of content which their children are exposed to since the media, whether it be movies or tv shows, are quite graphic and explicit. With the advent of new technology, it is now easier than ever for children to access all kinds of media often without any parental supervision. Furthermore, with the open and unrestricted use of media, children are at a greater risk of being exposed to violence and other explicit scenes. The lack of regulations in protecting the children from such content made the matter even worse.

Conclusion

The local movie industry has come a long way since the last decades. From a handful of movies being produced each year, the number has now increased. This is a good manifestation to the industry's progress and its ability to consistently churn out quality movies. However, many of the movies produced are commercial based, and not movies that instigate love for the nation such as in patriotic movies.

Therefore, this paper offers a new insight into the reinforcement of patriotic movies by discussing the three elements which are storylines, resources and audience's responses. For storyline, this paper found out that it needs to be strengthened with new or current issues, have a good story driven by a strong main plot and supported by sub plots that contribute to the storyline. The story should include the 'Human Interest Value' (HIV) to make the audience involved in the story. Furthermore, patriotic storyline should not focus only on Malay story and Malay audience, but also other races as well. In addition, the use of rhetoric in the storyline can help to clearly communicate certain topics and issues presented to the audience for a better clarification of the movie as it focuses on what is shown and explains it all in detail.

In terms of resources, this paper concluded that patriotic movies need to have a strong background research. Likewise in terms of financial support, patriotic movies need to have strong financial aid. Although the production is funded by government agencies such as FINAS in providing funds and grants, other methods should be taken into consideration such as through crowdfunding. By involving the participation of the general public can contribute in

the form of shared profits from the finished movie and at the same time create a sense of responsibility and caring towards the production of patriotic movies.

Lastly, for audience responses, this paper discovered that the audience is attracted to a movie that represents the reality of life and cultural issues that touched their hearts, what they felt about life and the difficulties and struggles that they are going through. Movies create an immersive experience that can stimulate their emotions and thoughts. Furthermore, the audience's response to a movie also relates to the infrastructure provided for them. Watching movies instigate the physical engagement of the person to go out to the cinema and connect with friends and families, therefore efforts must be made to ensure that cinema facilities are improved and suitable for all groups of society or families. In addition, the audiences also react to a movie that relates to the locations portrayed in the movie. The reason is that it functions as nostalgic remnants of the past and is able to encourage an individual to form emotional and symbolic relationships with certain stories or scenes.

Additionally, this study demonstrates that the country's creative industry can contribute from patriotic movies in terms of administering the spirit of love for the country. The reason being that, patriotic movie delivered a powerful impact on the audience's interest, allowing them to feel a sense of pride and belonging to the nation the movie is based on. It helps to remind them of the great sacrifices made by those who serve their country, create a sense of national unity and learn about the country's values and ideals.

Furthermore, the local creative industry can also contribute in terms of leveraging the expertise of the creative writers, producers and audience on synergizing a compelling patriotic movie, ensuring a rich tapestry of narratives that resonate with the nation's perspectives. Positive suggestions and feedback from these expertise would consequently provide a reinforcement on patriotic movies, providing invaluable guidance and encouragement in the moving making process and success.

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