

MALAYSIA FILM POSTERS FROM THE PERSPECTIVE OF MALAY CULTURE

Hajjah binti Lamiri
Zairul Md Dawam

*Faculty of Social Sciences and Humanities, Universiti Malaysia Sabah.
ziezam78@ums.edu.my; zanuuar@ums.edu.my
Tarikh Dihantar: 30 April 2020 / Tarikh Diterima: 20 Disember 2020*

ABSTRACT

The content of Malaysia films as well as the film posters itself reflects the “face” or culture of Malaysian peoples, especially the Malays. Content analysis was the main methodology been used in this study, which by analysing content portrayed in 12 movie posters that has been selected randomly from year 1955 until 2013. By using the Roland Barth’s semiotic theoretical approach, 12 Malay movie posters were chosen for the study purpose which are film posters for film *Penarek Becha* (1955), *Siti Muslihat* (1962), *Cinta dan Lagu* (1976), *Panglima Badul* (1978), *Ali Setan* (1985), *Kekasih Awal dan Akhir* (1993), *Maria Mariana* (1996), *Perempuan Melayu Terakhir* (1999), *Spinning Gasing* (2001), *Puteri Gunung Ledang* (2004), *1957: Hati Malaya* (2007) and *Tanda Putera* (2013). The Malay cultural elements identified in the Malay movie posters are through the language in the poster, characters in posters, wardrobe and make-up of the characters, equipment’s, background locations and symbols in the poster. Thus, the main question here is what is the “Malay” that is being portrayed in the Malay film posters? and the Malay film poster actually describing “Malay face”?. These questions will only be answered by studying and reviewing the contents of Malay film posters as a cultural representation that reflects the Malay culture (our movie is our face). The awareness on the issue of the importance of providing a proper understanding of “our faces” in the display of the contents of Malay film posters is seen as purely pursuit of preserving Malay culture continues to grow and can be inherited from one generation to the next generation in the future.

Keywords: Movie, Malay film, culture, film posters, Malay culture, reflects.

Malay Film Posters

“Our film of our faces” introduced by FINAS in 2005 is a mantra that we often hear when we talk about Malaysian films, especially Malay films. This issue has long been introduced but is still relevant in the Malaysian press. That is, citing the words of Ahmad Ibrahim, the President of the Association of Film Directors of Malaysia (FDAM) “our film of our faces” means the film produced by the Malays and the majority of actors who starred in the film were Malays (Mohd Azhar, 2014). In addition, Hatta Azad Khan (Rector of the Academy of Arts and Cultural Heritage of the National) in which the interview was stated that the Malaysian film Malaysia-faced, in particular a film should display a Malay cultural message brought by a Malay film (Ruzita, 2009). It is clear here that the mantra of our “film of ours” gives meaning that it is very important that a film reflects the “face” or culture of a race, especially the Malays. Thus, the main question here is what is the “Malay” that is being tried in the Malay film? Can the same spell be used in a movie poster that makes it “Our movie poster is our face”? and does the Malay movie poster actually describe the “Malay face”? These questions will only be answered by studying and reviewing the contents of Malay film posters as a cultural representation that reflects the Malay culture (our face).

A wide range of understanding of poster by media researchers and practitioners which mostly give the same definition and see the poster as an advertising and promotion medium. Posters or billboards, i.e billboards are a form of outdoor advertising (Mohd Sidin & Noorbathi, 2002). Furthermore, Haslina states that printed advertising (poster) generally has two or one of the elements ie photographs or visuals and texts or text elements which are intended to persuade and influence the user and therefore need to be designed so that can be understood by target users who can impact them (Haslina, 2006).

Gettins also noted that posters are the medium in the field of top-performing advertising and added that good posters should display copywriting or advertising scripts of less than six words (Gettins, 2011). In summary, through the above researchers, they see posters as an element in promotions, campaigns and so on. Poster is one of the forms of advertising that promotes a product or service offered by the market. Another notion of seeing the poster as an artistic object of excellence. According to Mary, poster is seen as one of the elements of fine art that combines art and advertising techniques to make it as a home décor and this is seen as a new phenomenon in the stream of modernity (Mary, 2012). Appointed as an art object, of course the poster also has a variety of explicit and explicit stories that can be interpreted through the display of the contents of a poster.

The emergence of posters as a medium to promote a film on the market is indeed a promotional technique that is usually used by filmmakers in Malaysia. This is because the poster is the result of a film post-production art that contains one or a combination of specially designed graphs, visuals and textual elements. That is, “a poster is a two-dimensional format that serves to inform (display information, data, schedule or offer) and aim to persuade, promote individuals or communities, effects, places, functions, goods, companies, services, groups or a particular association” (Landa, 2006). In general, this definition indicates that posters are a medium in promoting a particular product, service, individual, community, group and organization. However, in general, this study will not specifically and deeply affect posters as a promotional medium but rather focus on its role as a medium of Malay cultural representation in the presentation of Malay film poster content.

The role of posters as a medium to channel messages is seen as a way of how the posters try to directly or indirectly communicate with the audience. Messaris, states that posters display visual images (directly) that can channel certain (indirectly) messages through a variety of visual advertising techniques and how they can influence audiences or audiences (Messaris, 1997). Thus, the role of posters as a medium to deliver messages directly through visuals is critically important. That is, in the context of this study, Malay cultural representation messages will be explored and streamed through images, illustrations, texts (words), photography, graphic layout and so on in the display of the contents of a movie poster, especially Malay movie posters. Poster is one of the mediums of material culture in Malay culture. The Malay movie poster as a medium of channelling messages is seen as capable and potentially providing information directly to the community through Malay culture portrayal in the presentation of the contents of selected Malay movie poster. Accordingly, the semiotic Roland Barth theory was applied to examine the contents of posters featuring cultural elements in 12 selected Malay poster films for the purpose of this study.

Malay Culture

Discussions on Malay culture are very closely related and cannot be separated by the Malay identity itself, which identity is a term to explain the existence of a society that is actively involved in the description of historical events of a country. Hall, states that identity often portrays historical experiences of common origins, cultural codes and the way of life shared by a particular community (Hall, 1997). The Malay culture is based on the regional culture of Asian countries which is the dominant influence of civilization and Malay culture and is a major factor of the

practice, development and cultural heritage of the Malays passed down by ancestors from one generation to another by circulation the time of the golden age and the greatness of the Malay civilization which began in Malacca by making Malay language the language of the conveyor and communication of the archipelago (Mardiana & Hasnah, 2011). Malay culture in the modern era is seen as a process of life, identity and as a base of personality trait to the entire Nusantara Malay community who use Malay language as their daily spoken language.

“Malay culture that comes from the mind and power of humility (charity + power), which makes sense sense and mind while power is effort and result” (Khairuddin et al., 2014) Therefore, Malay culture is a Malay way of life which covers the development of the behaviour, reason, mind, value, effort and spirit of the Malay community that distinguishes it from other societies. In short, Malay culture includes customs, beliefs, practices, religions, politics, social and economic that surrounds the everyday life of the Malay community since heredity in heritage and undergoes renewal and improvements in accordance with the age-old circulation and modernization and modernity of the world. Art produced by the Malay community is a tool for culture that is also known as cultural equipment or cultural products (Haziyah et al., 2009). In other words, the poster as one of the works of art (Mary, 2012), especially the Malay movie poster produced by its filmmakers is among the Malay community is also a cultural product of the Malay community.

The Malay movie poster can also be categorized as one of the elements of art whose beauty is closely related to the Malay culture and customs. Malay art is based on the traditions and customs of Malay culture which can consist of theatre, dance, music, voice, fine art and so forth (Mohd Anis, 2001). Thus, in the context of this study, the poster can also be categorized as one of the elements of art that has its own unique artistic aesthetic characteristics. The philosophy of Malay art and culture to explain the characteristics of simplicity, subtlety and low self-determination in which each individual works art freely but is well-controlled and directed by the Malay cultural norms itself to be the basis of guidance in the work. It is arguable that the Malay movie posters as a result of Malay artwork should be produced by emphasizing the values of Malay culture.

Cultural studies and their links with posters can be seen from a wider perspective in channelling messages about the cultural identity of a country. For example, a study written by Mohd Helmi (2004) on the content of advertisers (poster) should be more emphasized on the appearance of local culture as well as the main criteria in delivering the message of a poster (Mohd Helmi, 2004).

Poster according to Wright (1982) is also one of the outdoor advertising that is published in the form of billboards where the function is to deliver the message and will be more effective if it simply displays the contents of the product to be easily understood by its target audience. For example, the study was conducted in Ghana, West African by Baffoe et al. (2011) describing the role of billboards and sign boards among the people in Ghana as one of the most effective cultural communication mediums in exposing the cultural values and expressions of African society. Values such as religious beliefs, sexuality, humorous jokes, politics, moral values and appreciation in thanksgiving are the values that are often highlighted in the content of poster boards. It is clear that posters are an effective and important way of displaying the culture of a nation.

Roland Barthes Semiotics

Semiotics and meanings are inseparable and move along with the process of meaning or rationalize a text or material being studied. Meaning is something subjective and seen based on the possibilities provided by a subject, discourse, text, drawing, graphic, drawing, and medium through analyzes by researchers. Analyze that gives meaning to the subject because the subject gives the material for the analyst to give meaning. Meaning depends on the analysis made on the basis of authentic and accurate facts. Evidence that can explain the meaning of the study can be summarized as the study of the written and implied content of a thing or matter. Semiotic study is an approach commonly used by researchers in the field of Social Science to explore the study of medium of communication or media texts. The semiotic approaches spearheaded by Ferdinand de Saussure (1857-1913), Charles Sanders Peirce (1839-1914) and Roland Barthes (1915-1980) are the main references of researchers who apply semiotic theory in their field of study. However, for the purpose of this study, the semiotic Roland Barthes was used to view the contents of the selected movie poster. According to Martinet (1975) states that Barthes narrowed the semi-meteorological space by establishing a “semi-field field containing sign systems”. Martinet (1975), also added that “for Barthes, the system is characterized by the fact that the system has a significance or some significance; but we can question whether the opinion does not make us also deal with the systems in which the already identified things are just a collection of facts that contain significant facts. “Although there is a slight difference in approaches between Barthes (i.e describing myths), Saussures that is, describe the language through the mark) and Peirce (such as describing the text), but all agree that semiotic or semiology is a system or instrument to study and see in the express and implied meaning behind the signs, symbols, and icons of a work, or media products.

In short, authors applied this Barthes theory by looking at symbols and icons as in Figure 1.

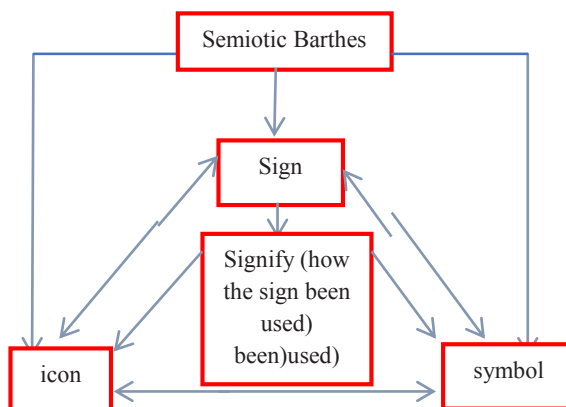


Figure 1 Elements and Barthes semiotic system

The use of the content analysis method of selected Malay film posters by applying the Semiotic theory of Roland Barthes “semiology” is a more appropriate choice to answer the research questions and to meet the objectives of this study. Thus, Barthes’s semiotic theory will be applied to analyze and explore the contents of Malay poster posters by looking at some elements of the language in the poster, character in posters, fashion and make-up characters, equipment, place backgrounds and symbols in posters. The details of semiotic Roland Barthes analysis are as follows:

Table 1 Roland Barthes semiotic analysis unit for selected Malay film posters

Theory	Analysis Unit	Analysis Unit Details
Roland Barthes Semiotic Theory	Language Use - Text / Copywriting	The language used in the posters is in the form of text or copywriting which according to Asmah (1984) grammar of the language spoken by the Malay language especially the Malay community.
	Gender (male and female character) - Domination and Expression	Gender in my research sense is the character of the men and women highlighted in the content of the posters. Character and characteristic are extremely important.
	Costume - make-up and accessories	Costume is a dress worn by the character to illustrate and reinforce the character of the actor (Muhammad Hatta, 2006). The clothing not only strengthens the character but is a civilization or culture of a nation, especially the Malay community. Therefore, the clothing meant to cover clothing, complementary accessories, how to use, and how to dress is the aspect to be seen and studied by researchers.
	Additional tools	Additional tools in the context of this study are tools, objects or objects that help reinforce the character that can be categorized as living or non-living things such as knives, pistols, home appliances, cars, homes, animals and so on.
	Background Use - location / event	Background or location is the place where a whole action or scene takes place in the success of a movie scene is either a scene in the studio or the actual location of the scene made outside a more realistic studio (Muhammad Hatta, 2006). In addition to the location background, event backgrounds will also be examined in selected posters and Malay films such as the background of historical events embodied in the general history of the world and the history of Malaysia, especially the history of the Malays.
	Symbol and Meaning - Text words, tools, graphic patterns, logos, and motifs	Graphic design is seen as a material that can be viewed as an idea that is able to communicate and convey meaning through lines, drawings, graphs, charts, posters, cartoons, maps and globes (Muhamad Hasan, 2001). Motif is an artistic element designed based on the logo and pattern of a shape to represent a particular symbol or pattern and also forms of the line can also form motifs (Mohd Johari, 2006). The logo is interpreted as one of the designs that combines graphical elements of specially shaped lines, shapes, patterns and colours (Mohd Johari, 2006).

Malay Culture Elements in Malay Film Posters

The result of this study discusses the signs, symbols and meanings that include the main elements contained in Malay movie posters, language, character and character, fashion and make-up, equipment, place and symbols by applying Roland Barthes's semiotic theory. Textual content analysis is carried out in stages based on the selection of major subjects and their relevance to Malay culture. The selected and analyzed Malay film poster for the purpose of this research is as follows:



Figure 2 Film poster title
Penarek Becha (1955)

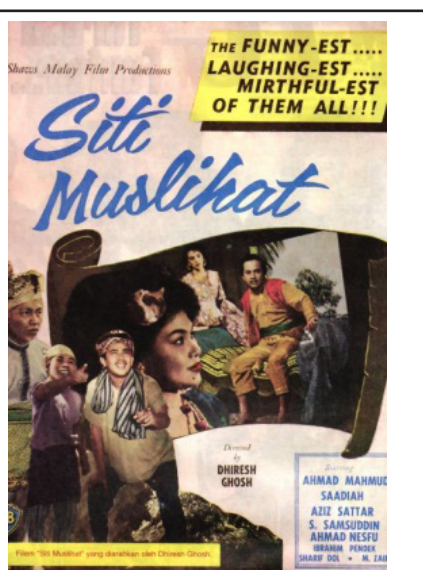


Figure 3 Film poster title
Siti Muslihat (1962)



Figure 4 Film poster title *Cinta Dan Lagu* (1976)

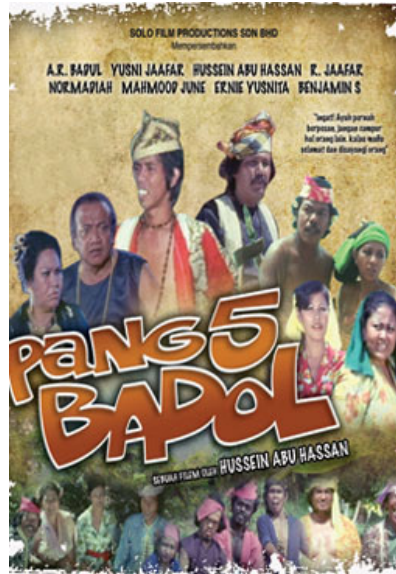


Figure 5 Film poster title *Panglima Badul* (1978)

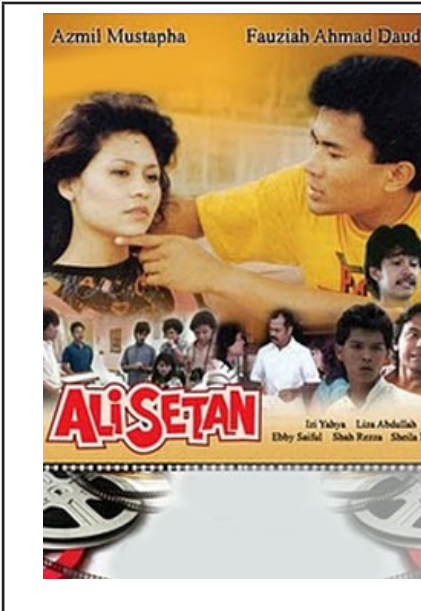


Figure 6 Film poster title *Ali Setan* (1985)

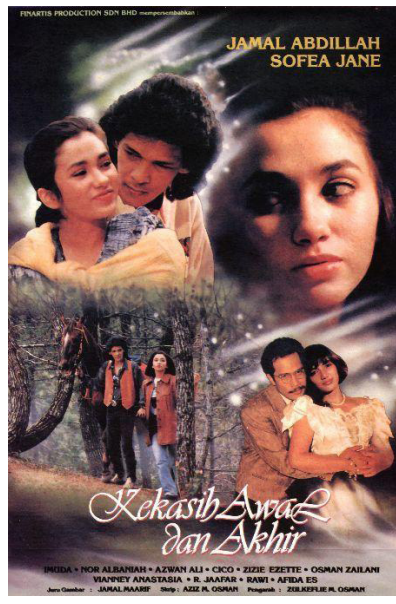


Figure 7 Film poster title *Kekasih Awal dan Akhir* (1993)

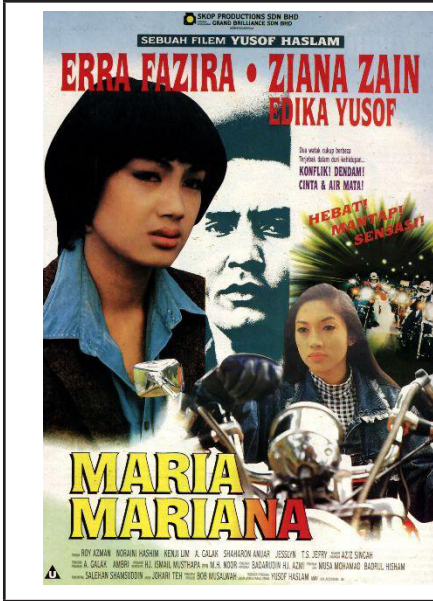


Figure 8 Film poster title *Maria Mariana* (1996) Figure 9 Film poster title *Perempuan Melayu Terakhir* (1999)

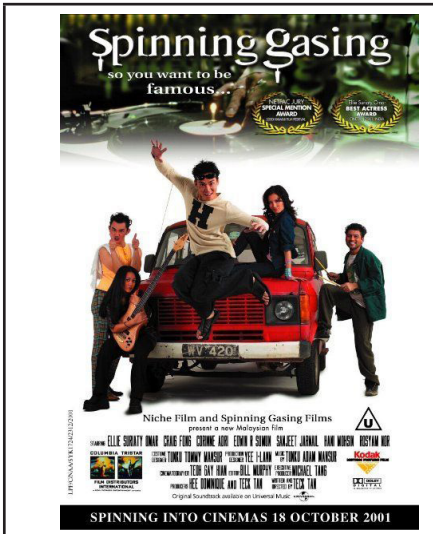


Figure 10 Film poster title *Spinning Gasing* (2001) Figure 11 Film poster title *Puteri Gunung Ledang* (2004)



Figure 12 Film poster title *1957: Hati Malaya* (2007) **Figure 13** Film poster title *Tanda Putera* (2013)

Culture and Language in Malaysia Film Posters

The language used in posters in the form of text or copywriting which according to Asmah (1984), *nahu* language spoken by the language of the Malays especially the Malay community. According to Mohd Taib (2004), the use of Malay language that illustrates the words that illustrate the personality of an individual and creates conflicts such as boast, high self-esteem and insight which each word describes Malay culture. The *Jesteru*, the use of *Bahasa Melayu* as one of the Malay cultural representations without or with the influence of other foreign languages that have been adopted as a language or phrase that is popularly adopted and often expressed by a handful of people.

A total of 11 out of 12 selected films use *Bahasa Melayu* (Malay Language) as the medium of delivery in the content of their movie posters. While only one movie poster uses a foreign language that is English as the main medium for delivering poster content *Spinning Gasing* (2001). The use of *Bahasa Melayu* as the primary medium of film content delivery clearly means that the poster of the movie features the culture of Malay society that speaks Malay. The use of Malay language is used extensively for 11 movie posters covering movie titles, copywriting or advertising scripts, publisher names, director names, actors and

movie release dates. In addition, the use of certain words in the title and textual content also clearly illustrates the Malay culture, such as the use of “becha” in *Penarek Becha* (1955), “panglima” in *Panglima Badul* (1978), “Melayu” in *Perempuan Melayu Terakhir* (1999), “Gasing” in *Spinning Gasing* (2001), “Gunung Ledang” in *Puteri Gunung Ledang* (2004) and “Malaya” in *1957: Hati Malaya* (2007). This is briefly shown in Table 2.

Table 2 Language/Text element in the content of Malay movie posters

Language	Film Posters Title	Copywriting	Producers Name	Director	Actor/ Actress	Date of Showing
Malay	<i>Penarek Becha (1955)</i>	√	√	√	√	X
Malay	<i>Siti Muslihat (1962)</i>	√	√	√	√	X
Malay	<i>Cinta Dan Lagu (1976)</i>	√	√	√	√	X
Malay	<i>Panglima Badul (1978)</i>	√	√	√	√	X
Malay	<i>Ali Setan (1985)</i>	√	√	√	√	X
Malay	<i>Kekasih Awal Dan Akhir (1993)</i>	√	√	√	√	X
Malay	<i>Maria Mariana (1996)</i>	√	√	√	√	X
Malay	<i>Perempuan Melayu Terakhir (1999)</i>	√	√	√	√	X
English	<i>Spinning Gasing (2001)</i>	√	√	√	√	√
Malay	<i>Puteri Gunung Ledang (2004)</i>	√	√	√	√	X
Malay	<i>1957: Hati Malaya (2007)</i>	√	√	√	√	√
Malay	<i>Tanda Putera (2013)</i>	√	√	√	√	√

Culture and Character in Malaysia Film Posters

The character is seen through gender, the character of men and women highlighted in the content of the poster. Character and characteristic are extremely important to portray direct and indirect message in Malay film posters. The careful character assessment plays an important role including facial expression, behavior, position and body language. According to Muhammad Hatta (2006), the actor is acting in the film and taking the story forward from the beginning of the story to the end of the story, imitating the action style and dialogue style of dialogue that represents the real reality of the society Malay community. The role of gender in dominating exposure is also examined to see the characters and characters that reflect the Malay Culture in the Malay movie poster.

The character and personality elements contained in 12 Malay movie posters are clearly characterized by the character of the men and women who lead the Malay films. Names, characters, characters, expressions and actions clearly show the Malay male and female character in all selected movie posters.

However, only eight of the 12 film posters were more prominent and exposed to Malay culture through the character of the Malay and Malay women dressed for the *Penarek Becha* movie poster (1955), *Siti Muslihat* (1962), *Cinta dan Lagu* (1976), *Panglima Badul* (1978), *Perempuan Melayu Terakhir* (1999), *Puteri Gunung Ledang* (2004), *1957: Hati Malaya* (2007) and *Tanda Putera* (2013). In addition, the dominance of male characters is more pronounced than the female character in eight of the 12 movie posters surveyed as set out in Table 3.

Table 3 Elements of character dominance and character in Malay film posters

Film Posters Title	Actors	Actresses	Characters Domination
<i>Penarek Becha (1955)</i>	3	1	MALE
<i>Siti Muslihat (1962)</i>	4	2	MALE
<i>Cinta Dan Lagu (1976)</i>	8	1	MALE
<i>Panglima Badul (1978)</i>	12	6	MALE
<i>Ali Setan (1985)</i>	11	3	MALE
<i>Kekasih Awal Dan Akhir (1993)</i>	3	4	FEMALE
<i>Maria Mariana (1996)</i>	1	2	FEMALE
<i>Perempuan Melayu Terakhir (1999)</i>	-	1	FEMALE
<i>Spinning Gasing (2001)</i>	3	2	MALE
<i>Puteri Gunung Ledang (2004)</i>	1	1	FEMALE
<i>1957: Hati Malaya (2007)</i>	6	2	MALE
<i>Tanda Putera (2013)</i>	2	2	MALE

Culture, Costume and Make-Up in Malaysia Film Posters

Costume is a dress worn by the character to illustrate and reinforce the character of the actor (Muhammad Hatta, 2006). The clothing not only strengthens the character but is a civilization or culture of a nation, especially the Malay community. Therefore, the clothing meant to cover clothing, complementary accessories, how to use, and how to dress is the aspect to be seen and studied by researchers.

The findings of the content of the Malay movie posters that were selected found that the dress and make-up displayed were indeed displaying Malay cultural elements, especially eight of the 12 movie posters. The use of traditional fashion and make-ups such as Malay shirts, baju kurung, baju kurung, tengkolok, songkok, side, scarf scarf, bun fur and gold chain jewelry found in eight of the 12 film posters surveyed. The movie poster featuring Malay traditional dresses

and make-ups comprised of *Penarek Becha* (1955), *Siti Muslihat* (1962), *Cinta dan Lagu* (1976), *Panglima Badul* (1978), *Perempuan Melayu Terakhir* (1999), *Puteri Gunung Ledang* (2004), *1957: Hati Malaya* (2007) and *Tanda Putera* (2013). The details can be seen in Table 4.

Table 4 Malay cultural elements in fashion and make-up

Film Posters Title	Modern Costume	Tradition Cos-tume	Modern Make-Up	Tradition Make-Up
<i>Penarek Becha (1955)</i>	√	√	√	√
<i>Siti Muslihat (1962)</i>	x	√	x	√
<i>Cinta Dan Lagu (1976)</i>	√	√	√	√
<i>Panglima Badul (1978)</i>	x	√	x	√
<i>Ali Setan (1985)</i>	√	x	√	x
<i>Kekasih Awal Dan Akhir (1993)</i>	√	x	√	x
<i>Maria Mariana (1996)</i>	√	x	√	x
<i>Perempuan Melayu Terakhir (1999)</i>	x	√	x	√
<i>Spining Gasing (2001)</i>	√	x	√	x
<i>Puteri Gunung Ledang (2004)</i>	x	√	x	√
<i>1957: Hati Malaya (2007)</i>	√	√	√	√
<i>Tanda Putera (2013)</i>	√	√	√	√

Culture and Additional Tools in Malaysia Film Posters

Additional tools in the context of this study are tools, objects or objects that help reinforce the character that can be categorized as living or non-living things such as knives, pistols, home appliances, cars, homes, animals and so on. The results of the movie poster content analysis revealed that only one movie posters did not feature modern equipment or traditional musical instruments, the movie poster of *Beloved, Beginning and End* (1993). While the eleventh movie posters surveyed have shown the additional equipment either modern or traditional. However, only nine movie posters featuring additional equipment that portray the Malay culture of *Penarek Becha* film (1955) ~ *beca*, *Siti Muslihat* (1962) ~ *keris and banana leaf*, *Cinta Dan Lagu* (1976) ~ *tengkolok*, *Panglima Badul* (1978) ~ *keris, tengkolok, cucuk cucul and scarf*, *Last Girl* (1999) ~ *wayang kulit*, *Spinning Gasing* (2001) ~ *gasing*, *Puteri Gunung Ledang* (2004) ~ *keris*, Melaka and Gunung Ledang traditions, *1957: Hati Malaya* (2007) ~ *songkok* and *Tanda Putera* (2013) ~ *songkok*. The details of the additional type of equipment contained in the Malay movie poster are as in Table 5.

Table 5 Additional tools elements in Malay film posters

Film Posters Title	Modern Tools	Tradition Tools	Total of Tools
<i>Penarek Becha (1955)</i>	X	<i>Beca</i>	1
<i>Siti Muslihat (1962)</i>	X	<i>Keris Daun pisang</i>	2
<i>Cinta Dan Lagu (1976)</i>	X	<i>Tengkolok</i>	1
<i>Panglima Badul (1978)</i>	X	<i>Keris Tengkolok Cucuk Sanggul Tudung Selendang</i>	4
<i>Ali Setan (1985)</i>	Films Reel	X	1
<i>Kekasih Awal Dan Akhir (1993)</i>	X	X	0
<i>Maria Mariana (1996)</i>	High Powered Motorcycles	X	1
<i>Perempuan Melayu Terakhir (1999)</i>	X	<i>Wayang kulit</i>	1
<i>Spinning Gasing (2001)</i>	Car Guitar Drummer Wood	<i>Gasing</i>	4
<i>Puteri Gunung Ledang (2004)</i>	X	<i>Keris Perhiasan rantai emas Tengkolok Kuda Istana Tradisi Melaka Gunung Ledang</i>	5
<i>1957: Hati Malaya (2007)</i>	Spectacles Banner Microphone	<i>Songkok</i>	4
<i>Tanda Putera (2013)</i>	Spectacles Banner	<i>Songkok</i>	2

Culture and Background Location in Malaysia Film Posters

Background or location is the place where a whole action or scene takes place in the success of a movie scene is either a scene in the studio or the actual location of the scene made outside a more realistic studio (Muhammad Hatta, 2006). In addition to the location background, event backgrounds will also be examined in selected posters and Malay films such as the background of historical events embodied in the general history of the world and the history of Malaysia, especially the history of the Malays. Table 6 shows that all 12 movie posters are background in Malaysia where six movie posters feature a background of location in the Malay tradition and tradition. The presentation of the location of

the six Malay film posters clearly illustrates the customs and culture of Malay civilization, through the posters of *Siti Muslihat* (1962), *Panglima Badul* (1978), *Perempuan Melayu Terakhir* (1999), *Puteri Gunung Ledang* (2004), *1957: Hati Malaya* (2007) and *Tanda Putera* (2013). While six movie posters feature modern and advanced backgrounds.

Table 6 Elements of background location in Malay film posters

Film Posters Title	Modern Location Background	Tradition/ Old/ History Location Background	Inside or Outside the Country
<i>Penarek Becha</i> (1955)	√	x	INSIDE
<i>Siti Muslihat</i> (1962)	x	√	INSIDE
<i>Cinta Dan Lagu</i> (1976)	√	x	INSIDE
<i>Panglima Badul</i> (1978)	x	√	INSIDE
<i>Ali Setan</i> (1985)	√	x	INSIDE
<i>Kekasih Awal Dan Akhir</i> (1993)	√	x	INSIDE
<i>Maria Mariana</i> (1996)	√	x	INSIDE
<i>Perempuan Melayu Terakhir</i> (1999)	x	√	INSIDE
<i>Spinning Gasing</i> (2001)	√	x	INSIDE
<i>Puteri Gunung Ledang</i> (2004)	x	√	INSIDE
<i>1957: Hati Malaya</i> (2007)	x	√	INSIDE
<i>Tanda Putera</i> (2013)	x	√	INSIDE

Culture, Icon and Symbol in Malay Film Posters

Symbols are widely applied in symbolizing a thing or thing that is adopted and understood directly or indirectly by a society. The definition explained by Cooper (1982) states that the symbol is an international language understood by most people but the understanding of a symbol of one race or society to another society varies according to the culture of a particular society. The symbol of a thing or thing is not static but it is growing and increasing its meaning is up to the culture of a particular society. While according to Pierce (Berger, 2005), it states that the symbol is the basis of a very broad meaning convention that has been known to its meaning for a particular cultural group of a particular society.

Symbols explored in selected Malay poster films include symbols seen through texts, tools, graphics patterns, motifs, logos and tools. Symbols through texts are jawi texts in the film *Penarek Becha* (1995). Additional tools such as keris were featured in the contents of the movie poster *Siti Muslihat* (1962), *Panglima Badul* (1978) and *Puteri Gunung Ledang* (2004). While *tengkolok* also symbolizes

the Malay culture can be seen in the movie poster *Cinta Dan Lagu* (1976), *Panglima Badul* (1978) and *Puteri Gunung Ledang* (2004). However, film posters such as *Ali Setan* (1985), *Kekasih Awal dan Akhir* (1993) and *Maria Mariana* (1996) do not display the Malay cultural symbols but rather the presentation of western cultural symbols such as the act of men touching the female chin in the movie *Ali Setan* (1985) and the act of men and women embracing in the *Kekasih Awal dan Akhir* (1993). The presentation of symbols in the Malay movie posters reviewed is shown in Table 7.

Table 7 Elements culture, icon and symbol in Malay film posters

Film Posters Title	Malay Tradition Icon and Symbol	Non-Malay Icon and Symbol	Total of Icon and Symbol
<i>Penarek Becha</i> (1955)	<i>Tulisan jawi</i>	x	1
<i>Siti Muslihat</i> (1962)	<i>Keris</i>	x	1
<i>Cinta Dan Lagu</i> (1976)	<i>Tengkolok</i>	x	1
<i>Panglima Badul</i> (1978)	<i>Keris</i> <i>Tengkolok</i> <i>Cucuk Sanggul</i> <i>Tudung Selendang</i>	x	4
<i>Ali Setan</i> (1985)	x	Films Reel Men Touching Women's Chin	2
<i>Kekasih Awal Dan Akhir</i> (1993)	x	Men and women hug	2
<i>Maria Mariana</i> (1996)	x	High powered motorcycle	1
<i>Perempuan Melayu Terakhir</i> (1999)	<i>Wayang Kulit</i> <i>Tudung Selendang</i>	x	2
<i>Spinning Gasing</i> (2001)	<i>Gasing</i>	Car Guitar Drummer Wood	4
<i>Puteri Gunung Ledang</i> (2004)	<i>Keris</i> <i>Perhiasan rantai emas</i> <i>Tengkolok</i> <i>Kuda</i> <i>Istana Tradisi Melaka</i> <i>Gunung Ledang</i>	x	5
<i>1957: Hati Malaya</i> (2007)	<i>Songkok</i> <i>Baju Melayu</i> <i>Samping</i> <i>Baju Kebaya</i>	Spectacles Banner Microphone Coats	8
<i>Tanda Putera</i> (2013)	<i>Songkok</i> <i>Baju Kurung</i>	Spectacles Banner Coats	5

CONCLUSION

The word mantra, “Our film of our faces” is expressed as the basis of the problem statement is clearly displayed in selected Malay poster films. The Malay culture featured in the Malay film’s content can be described as depicting the “Malay face”. Although modern cinematic and technological flows are seen as an important revolution in film promotion techniques, especially in the production of movie posters, however, the importance of poster content has also not been emphasized by local filmmakers. The high awareness of filmmakers on the issue of the importance of providing a proper understanding of “our faces” in the display of the contents of Malay film posters is seen as purely pursuit of preserving Malay culture continues to grow and can be inherited from one generation to one generation in the future.

REFERENCES

- Asmah Hj. Omar. (1984). *Bahasa iklan perniagaan: Satu kajian bahasa retorik*. Kuala Lumpur: Dewan Bahasa dan Pustaka.
- Baffoe, Michael et al. (2011). Using billboards as medium of communication, projection, and expression of African cultural values: The case of Ghanaian “Sign Boards”. *Journal of Knowledge, Culture & Communication*.
- Berger, A. A. (2005). *Media and communication research methods: An introduction to qualitative and quantitative approaches*. London, Thousand Oaks & New Delhi: Sage Publication.
- Cooper, J. (1982). *Symbolism, the universal language*. Wellingborough, Northamptonshire: Aquarian Press.
- Gettins, Dominic. (2011). *Kuasai cara menghasilkan iklan hebat*. Othman Wagiman (terj.). Kuala Lumpur: Institut Terjemahan Negara Malaysia.
- Hall, Stuart. (1997). In Arthur Asa Berger. (2011). *Seeing is believing: An introduction of visual communication* (4th Ed.). New York: Mc Graw Hill.
- Haslina Haroon. (2006). (au, nama bab?). Dlm. Mohd Md. Y., Kamalia S., Azman A. A., Muhammad Hatta M.T., & Juliana A.W (Ed.). *Dinamika Media dan Masyarakat Malaysia*. Pulau Pinang: Penerbit Universiti Sains Malaysia.
- Haziyah, H., Salmah, A.M., Rahilah, O., Hapsah, I., & Aminuddin, H. (2009). Seni, seni hias, seni reka dan estetika daripada persepsi umum dan orang Melayu. *Jurnal Pengajian Melayu*, 20, 82–98.
- Landa, R. (2010). *Graphic design solutions*. Clifton Park, NY: Thomson Delmar Learning.
- Mardiana Nordin & Hasnah Hussiin. (2011). *Pengajian Malaysia edisi ke-4*. Shah Alam: Oxford Fajar.
- Martinet, Jeanne. (1975). Terjemahan Stephanus Aswar Herwinarko. *Semiologi: Kajian teori tanda Saussure – Antara semiologi komunikasi dan semiologi signifikasi*. Yogyakarta: Jalasutra.

- Mary.W. (2012). *Posters of Paris: Toulouse-Lautrec and his contemporary*. Munich: Delmonico Books, Prestel.
- Messaris, Paul. (1997). *Visual persuasion. The role of images in advertising*. California: Sage Publication.
- Mohd Anis Md Nor. (2001). Falsafah seni persembahan Melayu di sebalik tarian zapin. *Singapore Zapin Festival 2001*. 1 November 2001, 30–38
- Mohd Azhar Ibrahim. (2014). Industri Filem Malaysia. Dilayari daripada <http://kpdnkk.bernama.com/newsBm.pho?id=465418> pada 10/01/2015.
- Mohd Helmi bin Abd. Rahim, (2004) Pengiklanan dan penampilan budaya tempatan. *Jurnal Komunikasi*, 20, 79–93.
- Mohd Johari Ab. Hamid. (2006). *Asas seni visual*. Tanjung Malim: Penerbit Universiti Pendidikan Sultan Idris.
- Mohd Sidin Ahmad Ishak & Noorbathi Hj Baharuddin. (2002). *Asas periklanan*. Kuala Lumpur: Dewan Bahasa dan Pustaka.
- Mohd Taib Osman. 2004. *Budaya dan bahasa Melayu: Masalah dan harapan*. Kuala Lumpur: Penerbit Universiti Malaya.
- Muhammad Hatta Muhammad Tabut. (2006). Dlm. Mohd Md. Y., Kamalia S., Azman A. A., Muhammad Hatta M.T., & Juliana A.W (Pnyt.). *Dinamika Media dan Masyarakat Malaysia*. Pulau Pinang: Penerbit Universiti Sains Malaysia.
- Ruzita Alias. (2009). Filem yang boleh mewakili negara bangsanya dalam semua aspek. Dilayari daripada www.sinemamalaysia.com.my pada 1 April 2009.
- Wright, J.S *et al.* (1982). *Advertising* (5th ed.). New York: McGraw Hill Co.

