

Malaysia film posters from the perspective of Malay culture

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.