THE INTERPRETATION OF NON-VERBAL COMMUNICATION IN SELECTED TAMIL MALAYSIAN MOVIES

NAGADEWI A/P BALASUBRAMANIAM

MASTER OF COMMUNICATION

FACULTY OF CREATIVE INDUSTRIES UNIVERSITI
TUNKU ABDUL RAHMAN
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SELECTED TAMIL MALAYSIAN MOVIES

By

NAGADEWI A/P BALASUBRAMANIAM

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ABSTRACT

This research is entitled, "*The Interpretation of Non-verbal Communication in Selected Tamil Malaysian Movies*" discusses the interpretation of non-verbal communication utilized in selected Tamil Malaysian movies to be meaningful and its importance in the media. Three Tamil Malaysian Movies directed by Dr Vimala Perumal between the years 2011-2018 were selected as the main source for this research. The research is done to identify the existence of non-verbal communication in the selected Tamil Malaysian movies and critical analysis on the function of non-verbal communication exposed in Tamil Malaysian movies and the applications. This is a qualitative research which is descriptive in nature is conducted based on hermeneutics approach. This approach comprises four stages. They are identification and documentation, investigation and compartmentalization, interpretation and analysis, and finally integration and conclusion. The primary and secondary data are collected, analysed and interpreted based on hermeneutics approaches. This is done by structured observation and library research. The current research is done based on the main aspects of non-verbal communication. The research is further strengthened by the application of the semiotic theory. The findings of the research shows, most of the non-verbal communications that exist in the selected Tamil Malaysian movies strengthened by the cultural and traditional practices. The finding of this research also shows that the aspects of non-verbal communications in the selected movies have experienced certain changes due to the needs and demands of the current time.

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APPROVAL SHEET

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Approved by:

07.07.2023

_____   _____
(Dr. David Cheng Eng Tneh)   Date
Professor/Supervisor
Department of Modern Language
Faculty of Creative Industries
Universiti Tunku Abdul Rahman

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FACULTY OF <u>CREATIVE INDUSTRIES</u>

UNIVERSITI TUNKU ABDUL RAHMAN

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Date: <u>07.07.2023</u>

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SUBMISSION OF DISSERTATION

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It is hereby certified that <u>Nagadewi A/P Balasubramaniam</u> (ID No: 1606141) has completed this final year dissertation entitled "<u>THE INTERPRETATION OF NON-VERBAL COMMUNICATION IN SELECTED TAMIL MALAYSIAN MOVIES</u>" under the supervision of <u>Dr. David C.E.Tneh</u> (Supervisor) from the Department of <u>Modern Language</u>, Faculty of <u>Creative Industries.</u>

I understand that University will upload soft copy of my dissertation in pdf format into UTAR Institutional Repository, which may be made accessible to UTAR community and public.

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Nagadewi A/P Balasubramaniam
Master of Communication,
Faculty of Creative Industries.

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DECLARATION

I hereby declare that the dissertation is based on my original work except for quotations and citations which have been duly acknowledged. I also declare that it has not been previously or concurrently submitted for any other degree at UTAR or other institutions.

Dewi

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Name :Nagadewi A/P Balasubramaniam

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CHAPTER 1:

INTRODUCTION

1.0 Introduction

This chapter introduces the study by working out the history of the study. The goals of the research and the research questions for the study are clarified. The chapter then addresses the problem statement. This chapter also offers logical explanations for the importance of the analysis. The theoretical framework of the current research is also explained. The chapter further elaborates on the limitations of the study and the research methodology used to carry out the investigation.

1.1 Background of the Study

Movies are the most successful entertainment media channel due to its succession of assimilation in current society life. (Bordwell & Thompson, 2008) stated that the world without entertainment is deemed unimaginable. This is because movies serve as entertainment tools and influence the emotions, minds, and forms of audience lives, (Murat, 2006).

The film industry development history was born with the creation of photographic techniques and projectors by Lumiere's sisters (Louis & Auguste). They have successfully filmed the first movie on 28 December 1895, at Grand

Cafe, Paris (Bordwell & Thompson, 2008). Later in the years, the industry has spread to other continents, including Asia, with pioneering nations, including India, Japan and China (Nowell-Smith, 1996). However, the Indian film industry has managed to occupy the highest level in the Asian continent and second place in the international arena in that era. In India, the Bollywood film industry produces Hindi; meanwhile, Kollywood films make Tamil films are very popular (Rajadhayaksha & Age 1997). While the Kollywood film industry is an inspiration to inspire Tamil films producers to produce Tamil movies in Malaysia.

In the late 1800s, the film industry was only viewed as an entertainment industry and was not accepted as an academic source or as a separate academic field (Richard & Robert, 2009). Since the 1930s, the publication of several books such as A million And One Night (1926), The Film Till Now (1930), History of the American Film Industry (1931) and The Rise Of American Film (1939) has given historians and academics confidence to begin accepting film as an academic study material (Cohen, 2001).

The latest movies in the 2000s intended to engage more in social communications. The contacts are verbal or non-verbally, direct and indirect form, different languages and symbols. The symbol is also a social aspect of the movies (Short, 1981). This contact also provides a space for understanding something illustrated in a film (Jean-Anne & Kathryn, 2010). Communication channeled through a film is not only popularized through dialogue, but also symbols and visuals. Non-verbal communication can best be described as a

silent mode of communication with an individual or a group without using any form of speech to attract the audience's attention or manipulate a message (Phutela, 2015).

The concept of someone trying to convey a meaning to an audience through non-verbal communication and verbal communication go hand-in-hand with movies. As a movie progresses, some messages and contents are being delivered to the audience. For example, a face-to-face conversation might be a verbal channel (speaking) with a visual component (face-to-face), but the tone of voice can send a non-verbal message through a non-visual way (Cenere et al., 2015). These strategies are also used in most movies where they want the audience to find the underlying meaning of some scenes or characters in the movies. Apart from that, one of the reasonably specified aspects of non-verbal communication is body position and movement. This non-verbal communication study, referred to as kinesics, includes posture, facial expression, eye contact, movements, and body orientation (Phutela, 2015). Non-verbal communication could help the speaker convey his or her viewpoint, such as keeping eye contact and having a good stance. In subsequent studies, it was proved that people can express information, emotions, views, regardless of nationality, religion, gender, using non-verbal communication (Sumeisey V.S., Rangkuti R., Ganie R. 2019). Still, the speaker may also display a poor non-verbal communication that would withdraw from his or her opinion, such as fidgeting or avoiding eye contact with the audience. Similarly, in film, these cues allow the viewer to keep track of the movies' meaning.

The media in which body language is expressed influences how it appears on the big screen and the flat screen. *Mediation* is a concept used to interpret the type of media formed from the body language by its presentation. Body language is a tool created in fiction, films, and television series, conveying meaning in a narrative context. In news and documentaries, body language is mediated following a standard for presenting news and background reports.

Non-verbal communication does not involve language features, but then conveys social, intellectual and informational meanings to recipients. In line with this notion, this research focuses on developing meaning from the Tamil Malaysian Movies, a semiotic study perspective.

1.2 Research Objective

This research aims to find out how non-verbal communication is used in selected Tamil Malaysian Movies to be meaningful and how significant it is in the media or film industry. The goal of this research is therefore to achieve three (3) of the objectives set out below, namely:

1.2.1. To identify the presence of non-verbal contact in Tamil Movies in Malaysia.

1.2.2. To classify the non-verbal communication illustrated in the Tamil Movies in Malaysia.

1.2.3. To critically examine the non-verbal communication roles exposed in Tamil Malaysian Movies and applications.

1.3 Research question

     1.3.1.   Does that Non-verbal communication exist in Tamil Malaysian Movies?

     1.3.2.   What types of Non-verbal communication are used in the Tamil Malaysian Movies?

     1.3.3.   What is the function of Non-verbal communication in Tamil Malaysian Movies?

     1.3.4.   Is that the application of correct non-verbal communication approached based on the right situation?

1.4 Significance of the Study

The current amount of knowledge in the Tamil Malaysian Movie sector has been found to be limited. Based on historical studies, no specific study has been performed in non-verbal communication. In this study, the researcher is positive about Tamil Movies' history and the nature of non-verbal communication in Tamil Movies in Malaysia. This research would also make it possible for producers to recognize their duty to raise public awareness of signage and non-verbal communication to help society understand Movie more fully and perceive the true meaning of the plot. This study will also provide academic guidelines for potential researchers on non-verbal communication in the Malaysian Movie world. This study provides feedback to the audience to decide the degree to which non-verbal communication is seen in Tamil Movies in Malaysia and whether it is successful and important to the cultural life of the Indian community in Malaysia or vice versa.

1.5 Problem Statement

This study provides feedback to the audience to decide the degree to which non-verbal communication is seen in Tamil Movies in Malaysia and whether it is successful and essential to the cultural life of the Indian community in Malaysia or vice versa. In addition to providing some information about academic guidelines for potential researchers on non-verbal communication in the Malaysian Movie world.

It should be pointed out that non-verbal contact occurs in daily life with or without society's conscience. Non-verbal communication occurs in all areas, including education, film, economics, politics and sports. Malaysia's film industry is the country's next source of economy (Mashayekhi, 2002). Besides, many emerging innovations and concepts include the film industry's growth, where it is possible to express a message not only verbally but non-verbally. Every single knowledge conveyed by words means that it can often lose its meaning due to its shift in the message's significance by non-verbal cues. This also happens because the word is a limit.

In the mediated realm, people are not expected to communicate verbally all the time. Non-verbal communication is an important technique that can be used to communicate in the media world. Whether or not local directors in Malaysia are well known with this technique, the research will further analyze these phenomena.

The media world had great influences which were believed since World War II (Tylor, 2008). According to (Richard Tylor, 2008), "Of all the art, the cinema for us is the most important" – Lenin. Andrei Konchalovsky's movie *The Inner Circle* accurately depicts Stalin as a film buff. Most historians assume that Stalin's interest in movies was based on Lenin's dictum. However, Lenin held ambiguous views on cinema. His famous statement was "not an artistic but a functional judgment". Lenin regarded the cinema in terms of its effectiveness as a means of visual propaganda that would immediately appeal to Russia's population's largely illiterate mass. This message is conveyed through the fact that the cinema of the era was visual and silent also meant that it overcame the huge communications problem posed by Russia's massive range of languages and cultures. It also had the advantages for many Communist intellectuals - of being both mechanical and modern, an appropriate art form for the machine age.

The film industry has played a crucial role in a country's development, such as cultivating unity, nationalism, feedback and positive messages. This is the same way that the non-verbal communication in Tamil Malaysian Movies has influenced the audiences according to (Rajantheran, Silllalee, and Ravindaran, 2022). This research will further analyze on the effect of non-verbal communication in Tamil movies on audiences' perception. In short, the study highlights two problems, which are a different interpretation of non-verbal communication in Tamil movies among other groups of people, as well as understanding how non-verbal communication in Tamil movies can influence their audiences.

1.6 Theoretical Framework

In the current research, the theory is used as a reference for the analysis. The researchers have chosen semiotic theory for the current analysis.

1.6.1 Semiotics

Semiotics is a semiotic theory study focused on the theory of signs inside a strongly differentiated philosophic matrix (Innis, 1985). Semiotics is a science-based study of symbols and meanings (Valverde, 2006). Semiotic theory often notes that a sign can provide sense to produce a function that can be used.

Generally, if there is a symbol, there would be an explanation (Morris, 1985). The interpretation can refer to the original meaning of the mark or more than the mark's original meaning (Sebeok, 1994). This is because the perception of a sign can occur in various perspectives and ways, leading to different interpretations depending on the researcher's expertise and point of view (Morris, 1985).

Peirce has used semiotic ideas in communication-related to the group's social and cultural life (Soeratno, 1999). Peirce's critical results in the semiotic analysis are the icons, the index and the sign (Arthrasa, 1985). Peirce used this idea to research facets of sociology. He referred to it as a symbol of items to hold those meanings (Peirce, 1985). Generally, semiotics is a theory interested

in the perception and work of this theory as a symbol. Language is sometimes used as a symbol of semiotic theory (Sebeok, 1994).

With these principles in place, general semiotics theory helps us explain any sign system: messages, pictures, performances, multimedia productions, traffic signals, fashion, everyday life, and any other communication document. There are specific semiotic systems (for text, images, multimedia, etc.) that consider each sign system's details by (Klinkenberg, 2015). This is important in evaluating the forms of non-verbal communication used in Tamil Movies in this study.

1.6.2 Semiology Theory of Communication

Semiotic communication theory is a semiotic group approach that focuses only on signs accompanied with the intent of either being used by the sender and the recipient (Saudjiman & Zoest, 1996).

The semiology of communication theory, which studies the communication of signs and how it communicates, is entirely appropriate for this research since the current study focuses on non-verbal communication in Tamil Malaysian Movies. The Communication Semiology Theory explores how all aspects of communication become a symbol that gives meaning to the viewer. This type of communication can show that non-verbal communications are inserted in Tamil Malaysian Movies in terms of sound, reaction, style, and signals highlighted in their communication norms.

1.6.3 Semiotic Communication

This theory is a semiotics approach that only observes the signs accompanied by the intent (signal) used consciously by the sender and the recipient. This theory may also be used to determine unnecessary signs generated by the sender that are unnoticed (Saudjiman & Zoest, 1996).

Similarly, this theoretical framework is needed to analyze non-verbal communication in the media. This theory explores how various communication aspects are combined as a symbol illustrating a nation's identity and culture. Communications here shall include verbal and non-verbal contact. (Martin & Ringham, 2006).

One of the essential elements to see how it supports Tamil Malaysian Movies' culture is the latest analysis of choosing non-verbal communication. A significant aspect of communication is non-verbal communication. Semiotics suggests that non-verbal contact is a symbol of a society's identity. (Thibault, 1998).

Furthermore, non-verbal communication involves all communication modes, such as signals, sounds, music, pictures, images, and other elements that convey a sense that the current study's culture adopts.

1.7 Limitation of the Study

This study has limitations, just like most others. One of the major limitations finds when carry out this study was, lack of Malaysian journal articles and case references in this area of study. Besides, the correct approach may therefore be considered to analyze Movies and analyze the results within a specific boundary. The best three (3) movies released under the direction of a movie director were for the report. The samples are chosen by Dr. Vimala Perumal, who is regarded as an upcoming Movie director in the younger community and based on a short description of a survey. In this way, the Tamil movies' award was selected and set as a standard for 2011 to 2018.

The thesis titled "Interpretation of Non-Verbal Communication in Selected Tamil Malaysian Movies" analyses these three Movies under her direction. Therefore, this research was limited only to the best awarded Movies and focused only on one aspect of the Movie's communication. An interview with the Director conducted in a conversational from which are good enough supporting the hermeneutic method of analysis.

1.8 Summary of The Selected Movies

1.8.1 Vilayattu Pasange (2011), Director Dr. Vimala Perumal

A story of a common everyday life situation, set in the neighborhood of a railway quarter on the outskirts of Kuala Lumpur. The beautiful relationship between a man and his son Kumar is a football player in training, and his father is a scrapyard collector, who bears the son's expenses. Kumar is always surrounded by his friends, a funny yet comical bond between three loyal friends who have each other for love, support, and brotherhood. Kumar's girlfriend, Kausalya, who is 2 years older than him, is two souls with different paths as she is always concerned about the future, while Kumar is still playing football and continues his studies. The story revolves around them.

1.8.2 Vetti Pasange (2014) Director Dr. Vimala Perumal

The film tells the story about Denes and Karadi, living in this 21st Century, and living life to the fullest just like any other youngsters. They aspire to be where the limelight is, work for their dough but with an exception, their lives also bring the fast life of cheating and deceiving if only to lead the life of the rich and famous, but in this case, a wannabe life of the rich and famous. Sangeetha from a wealthy family fall in love with Denes and his family. Just like any other teenagers fresh from college, starting out their lives seem like a possible feat where the sky is the limit, and as the saying goes, go where no man has gone before and have no fear treading on calm water.

1.8.3 Vedigundu Pasange (2018) Director Dr. Vimala Perumal

About a band of young men performing for festivals when their leader Theva, bump into his love interest. The story then revolves around introducing the relationship of the members of the band, particularly the three of them which is Theva, Jing Cha and CocoJelly. They are finding ways to get into contact with Theva's crush, Vithya and found out her fashion job in the capital of Kuala Lumpur. They got close and Theva found an easy frequent ride to Kuala Lumpur through someone called the Boss. Theva lost his mother in a snatch thief incident where she got injured which led to her death. A similar fate looking to befall him as Theva unknowingly rides with Boss in one of his snatch run and with a cruel twist of fate, Vithya is the victim.

1.9 Methodology

In selected Tamil Malaysian Movies, this research aims to make observations on non-verbal communication. In the context of journals, this analysis is based on written sources. Therefore, this thesis is a qualitative study aims at researching the literary understanding of Tamil Malaysian Movies in libraries.

The current research related to non-verbal communication of Indian society in Tamil Malaysian Movies. In this context, the Tamil Movie's interpretation and the content of non-verbal communication are being explored in-depth based on the theory used in the analysis to achieve the best conclusion.

A close connection with the hermeneutic approach is the interpretation of the results. The hermeneutic course in the qualitative method introduces the manner of interpretation in a sample.

Hermeneutics is a technique widely used in plain terms to explain the action or circumstance that has taken place (Howell, 2013). This approach is therefore used in the study of the texts of the common culture. The hermeneutic approach often makes a researcher aware of the social shifts that have arisen according to existing social standards or patterns. Other than that, hermeneutics is often sufficient to investigate secret or explicit purposes in a review (Davis, 2013). In the present study, this is especially relevant, particularly in the perception of something. It does not necessarily explicitly apply details during the analysis of the data. The interpretation method offers solutions that are obtained in this study by evaluating the contents of the Movies.

1.9.1 Hermeneutics

Hermeneutics is a methodology used to explain the true nature of a topic under research (Bauman, 1978). Humans are said to have a propensity in daily social life to perceive or infer something. Normally, these interpretations are based on the wishes, expertise and life experiences of a person who takes their perspective (Freeman, 2008). However, this inherent interpretation is not treated as an interpretation that is professional or systematic and is not recognized as a legitimate interpretation. In this sense, Hermeneutics offers clear instructions for interpreting a formal and analytical perspective (Bilen, 2000). A research

review shows that hermeneutics set aside their basic imaginations and perceptions (Howell, 2013).

In addition, hermeneutics is also said to help understand hidden or implicit meanings in a study (Bauman, 1978). This is crucial in any social research, especially when trying to understand something. At the same time, the information does not necessarily coherently convey knowledge in the sociological analysis because there could be hidden motives. The interpretation process opens up space for the researcher to obtain implicit content through this analysis. Research findings from different perspectives will provide insights that the researcher needs to know (Firmin, 2008). At the same time, this method also offers new insights and discoveries in sociological studies (Freeman, 2008).

Language plays an essential role in social studies. Language will provide guidance on interpretation what happens in a social event. Language can generally act as a social motivator (Joseph, 2004). However, hermeneutics also allows a researcher to understand and interpret what they are studying based on the language used. Interpreting and analyzing hermeneutics-based social problems does not mean learning the linguistics of a language but understanding what it is intended to communicate through a language (McCarthy, 1978) in line with the semiotic approach of this review. Therefore, this is considered as suitable method for social studies based on the analysis of communication used. This is because verbal and non-verbal actions in a movie can provide a real understanding of specific social events.

Consequently, hermeneutics methods that analyze language in terms of word use and speech style often provide researchers with opportunities to classify data relevant to social disparities. Hermeneutics is also the most extensively used in the current research, which explores the social equality of the Indian group in Malaysia, as seen in this study. Hermeneutics outlines four main approaches for carrying out a sociological analysis. The techniques used in the hermeneutics approach are as follows:

i. Identification and documentation

This method is used to collect primary data from Tamil Malaysian Movies. This is going to be done in stop motion (pausing and recording). This section of film recording materials such as VCD video compact disc and DVD digital compact disc is used. The stop motion approach is very appropriate in the current study. It helps to recognize scenes crucial to the recent research of non-verbal interactions represented both explicitly and indirectly in Tamil films. For example, suppose there is a situation related to the existence of facial experience in a movie. In that case, the movie is paused to record the scene in documentary form, which is the basis of the study. In this case, the timing of the set is also recorded. Subsequently, movie viewing will be resumed to identify other scenes. Documenting the scene with the scene's time can allow the researcher to review the scene at any time. If there are doubts, the researcher can revisit the scene that needs further attention. This will save time in and will also provide detailed details on the study content.

Academic and authoritative materials provided by scholars on the study topic are researched and documented in notes. Materials such as dissertations, theses, seminar papers, documents, reference books, journals, magazines, newspapers, speeches, news, sound recordings, and studies and so on are researched as secondary sources. Literature reviews do part of this. These materials help make a rational and valid understanding of the subject matter in the study.

ii. Investigation and compartmentalization

Analysis will be conducted on previously recorded data. Data obtained from primary and secondary sources will be considered to ensure its relevance to the present research objectives. Subsequently, each recorded data is categorized and systematically classified in the present analysis. For example, if any data related to non-verbal communication gestures, it will be loaded into the material associated with that aspect. At the same time, some factors influence the non-verbal communication aspect. Therefore, the data will also be categorized based on these factors to ensure that the study material does not deviate from the discussion topic.

iii. Interpretation and analysis

Once the data has been classified based on the study's systematic study, the interpretation and analysis will be done based on the data. Each of these analyses and interpretations focuses on scenes in Tamil Malaysian Movies that concentrate on the research aspect of non-verbal communication among the Indian community of Malaysia. Although each study is often reinforced based on the relevant data. At the same time, the review is also determined by the purpose set. This method is significant in the study of Malaysian Tamil visual Movie with more objective and systematic audio. This is critical in obtaining information on the objectives of the current research.

iv. Integration and conclusion approaches

This method is used to incorporate the results from each of the small research units included in this study to illustrate the achievement of a holistic conclusion. Each of these results will then be organized according to the current research. Subsequently, the results of the analysis are briefly and concisely defined. This attempt is made based on the study objective criteria that have already been identified. Deductive methods accomplish the consolidation process and the achievement of a systematic conclusion.

1.9.2 Conversational Interview

Interviews as having two aims under hermeneutic phenomenology methods: (1) to explore and establish a comprehensive understanding of the phenomena; (2) to develop a discussion about the meaning of experience, (Van Manen, 2016). As a result, (van Manen, 2016) advocates for more conversational interviews. While formal interviews are more rigid, conversational interviews are frequently perceived as more flexible. In rely with this, a conversational interview carryout with the director to support the hermeneutic approach is another method carryout in this research.

To investigate the non-verbal communication in the selected Tamil Malaysian Movies, the hermeneutic approach can be used in the current study field the conversational interview together with the director of those movies.

1.10 Conclusion

In contrast to the production of ordinary Tamil Movies, Tamil Movies in Malaysia actively release telemovies. This is attributed to the higher cost of Movie production relative to television Movies. The lack of Tamil Movie audience growth has also not persuaded local publishers to produce new Movies regularly. In terms of output and production efficiency, however, the production of local Movies is still growing.

Movies with the local people's philosophy and presentation style have recently been published in the coming years. So, compared to foreign movies, it motivates the younger generation to watch more local movies. What is portrayed in the local movie is seen as a daily lifestyle of the Malaysian Indian community to provide a direct portrayal of the social standard in Malaysia. It is abundantly clear that some positive aspects of these movies can be practiced in real-life situations, particularly among the local Indian community.

By elaborating on the context of the analysis, this chapter presented the research. The chapter also supplied the study's issue statement. Next, the aims of the study and the research questions for the research were clarified. Fair reasons for the importance of the study were also given in this chapter. Also, it also explained the methodology of the current report. The chapter also gave the theoretical framework used in this study. The next chapter discusses the latest literature in the area of research at present.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

This chapter looks into how non-verbal communication is perceived in communication use. The chapter defines non-verbal communication based on communication approaches and elucidates on the essential elements of understanding itself. The study then reviews the literature on non-verbal communication in teaching and learning. The chapter then proceeds to analyse past studies on the impact of movies in general. Next, past studies on the effect of movies on society is critically reviewed. The chapter discusses the research gap as a culmination of the past studies carried out in this field.

2.2 Communication

This section's focus is solely on the forms of verbal and non-verbal communication and the importance of all communication approaches. These forms can easily be seen in simple interaction scenes. For obvious reasons, it is socially acceptable to say "thank you" (verbal communication) and simply add a smile as commonly practised in Malaysian context (non-verbal communication). They would almost definitely nod their heads in agreement (non-verbal communication) and say "okay" or "understand" as the audience finds an interpretation of what they read or hear (oral communication). These

cases illustrate that verbal and non-verbal communication complements any communication activity and works together to provide meaning. Oral communication can be viewed as a method of interaction through the processing of words via the mouth. Furthermore, the transmission of messages through gestures or body language is non-verbal communication. Identifying the relationship between these two communication systems may provide a good picture of the impact of non-verbal communication on communication, whether in real life or film.

Through this study, the importance of non-verbal communication can be stressed since it indicates the relationship dynamics. Ahmad (2010) noted that oral communication consists of verbal members (for example, voice or word formation) while non-verbal components are the entire speech body, such as eyes, ears, body, tone, and face. To create a communicative environment, incorporating all modes of communication during interaction is seen as necessary. Several communication studies have been published, such as oral communication, non-verbal communication, and interpersonal communication, indicating a great deal of interest in data from scientists.

2.2.1 Non-Verbal Communication

Recent studies by local researchers have opened up a debate on the form of non-verbal communication. Tan (2013) conducted a study on interpersonal communication skills among pre-service teachers concentrating on interpersonal skills, oral communication, and non-verbal communication. In his

analysis of Effective Teacher Disposition: Personality and Communication Skills, (Rahman, 2012) found that effective teachers should have all the characteristics of personality and good communication to become educators that can positively impact student development. Non-verbal communication research is also required, as it will enable teachers and educators to develop effective teaching and learning tools to teach students communication skills.

Since researchers, particularly linguists and educational practitioners, have become very interested in this subject, it has also been carried out worldwide. These include (Gregersen, 2009) in his paper Recognizing Visual and Auditory Cues in the Detection of Anxiety in Foreign Language, (Gregersen, 2007) in his paper Language Learning Beyond Words: Incorporating Body Language Into Classroom Activities, and (Dunn, 1998), Nonverbal Communication: Information Conveyed Through Body Language. Apart from that, another researcher named (Selvakumaran, 2021) who studies about 'Ideology - in the Contemporary Sri Lankan Tamil Novels'. According to the researcher, the novel is a form of literature that unravels issues social, historical, political aspects, the content of a person's heart through the character exhibited. In communication and teaching, these three studies concentrate on the value of body language. This can also be seen in this report's subject, whereby the use of non-verbal communication is capable of producing an alternative message and, in some situations, of generating an effect on the audience as a better alternative.

The researchers' findings in this paper are therefore focused on non-verbal communication, body language in receiving and delivering (R & D) by concentrating on students. Justification of the option of non-verbal communication as the key emphasis is heavily influenced by non-verbal communication as well as social attributes and culture due to the efficacy of communication, (Mohd. Mohd and Baharudin Othman. Khairie Ahmad, 2004).

DeVito (2015) stated that "body language is the quiet, secret and a powerful tool to maintain healthy interpersonal skills. Good verbal skills combine with useful body language create interest, long-lasting impression on students' minds and of course their involvement in the discussion ".

DeVito (2015) then attempted to understand the non-verbal communication used in the films and is also used in the study to implement. In conclusion, previous studies highlighted the reasons why investigations involving non-verbal communication are important. It benefits the body of literature and helps the field of education because allows holistic communication education. Besides, the gap in non-verbal communication studies in Malaysian context was also stated, as different groups of individuals show different non-verbal communication signals. This study aims to discover the non-verbal communication that is socially accepted in Malaysia's culture.

2.2.2 Universal Non-verbal Cues

For decades, scholars worldwide have researched body language in communication. While they can't agree about how much people say by non-verbal communications, they agree that there is much more to communication than words. Thus, many non-verbal cues have a common interpretation across the world, known as universal non-verbal cues. For example, when a person is engaged in the conversation, we can see the faces you and lean in slightly. Such signals can represent the interest and positive sentiment. Analysing these cues can make a person a good speaker because they can determine all aspects that unify together to make up the whole intended message. However, in a different culture, the cues can be interpreted differently because the cultural norms influence them.

Over the past decade, various studies have been set up to establish the non-verbal signals in communication that are known by all and the effect of cultural factors on their perception. Most of the studies performed a comparative analysis between the culture-specific and universal impact on non-verbal communication. In the research conducted by (Mandal and Ambady, 2004), they examined the different meanings of facial expression between universal and cultural-specific influences. The study identified facial expressions of emotion are governed biologically, and others are culturally influenced. For example, in expression emotion of angry and sad, the facial expression is controlled by biological elements. In contrast, agreement and disagreement notion in each culture is expressed differently. A simple example can be seen in Indian culture,

with the gesture of an agreement that they wobble their heads (Raina and Zameer, 2016). It usually means to display 'yes' and 'yes' as a sign.

Besides, various studies have also been performed in different settings, such as workplaces and educational backgrounds. Such studies aim to understand the form of communication at the workplace because, in this context, people are expected to communicate their feelings and opinions respectfully while avoiding arguments (Bonaccio et al., 2016). Therefore, looking into this case will provide a philosophical framework for how human communication is different in different contexts. Otu (2015) mentioned non-verbal decoding cues in between verbal statements can be useful for many purposes, and one of them would be in law. Understanding the movement of a person's body and other non-verbal cues, such as their arms' motions, facial expressions during a conversation, may say more about the person's statements. In his research, he found that non-verbal signals such as body language, proxemics, and kinesis behaviour represent a more significant fraction of the police communication model than verbal communication. Officers in America are also qualified to decode non-verbal signals and their verbal expressions before the conclusion or detention. Non-verbal contact is the basis for a good encounter between the criminal justice officer and the suspect.

Overall, it can be deduced that different types of standard non-verbal signals can be interpreted in various contexts and cultures. Still, some cues can only be inferred based on cultural and unique circumstances. Next, the chapter proceeds to analyse past studies on the impact of movies in general and past

studies on the effect of movies on society is critically reviewed.

2.3 Movies

Based on the above ideas, researchers have come across a range of important work in this area that should be considered. Both of these papers are reviewed to determine the use of these materials for this report. Simultaneously, academic materials are often reviewed so as not to conflict with the present research. The analysis of this scholarly work is classified based on how it supports researchers in the current study.

The study of literary reviews is done in two stages. The first level covers the aspects of the media, and both involve sociological elements. Media and non-verbal communication analysis, therefore, initiate the literature review in the current study.

Initially, movies were viewed as a source of entertainment sans any fundamental values, especially in education. However, nowadays, movies have penetrated every stratum of the world population and significantly impacted people, according to the study done by (Rajantheran, Silllalee, and Ravindaran, 2022). Besides entertainment, movies also project the audience's feelings, thoughts and lifestyles that can initiate many changes in many sectors; such importance deems movies as an essential component of human life. When audiences watch the movies, they identify their lives with the stories portrayed in the movies, which are generally produced to resemble people sociologically;

this elevates the value of movies from being a source of entertainment to something more vital. Besides social issues, education-related issues are frequently raised in movies too, and Malaysian Tamil movies are not an exception.

A research titled "Malaysia Inthiyargalidayee Kundar Kumbal Sikkal: Ethirkalam Thiraipadam Oor Aayvu", done by (Silllalee, Rajantheran, and Matana, 2020). This study examines the problem of gang war, their characteristics and their reality in the film. The study investigate more in depth on Malaysian Indians involved in gang war ruin their lives and also involved their relatives are also affected. It is also highlighted that the film is based on true events according to (Rajantheran, Silllalee, and Ravindaran, 2020). The researcher in-depth analysis on the movie plot and the methodology was helpful for this research.

Zolkipli bin Abdullah's Sergeant Film: The Film Aspects of Education (2008) is a Master of Arts (Drama) study conducted at the University of Malaya Cultural Center focusing on the value of the state spirit in the Malay film titled Kapten Hassan. Zolkipli studied film as educational material, particularly in the spirit of independence and the importance of patriotism among students. His research was conducted to assess the degree to which the ideals of patriotism seen in the film influence students and which film can be used as a curriculum in the school education system. This research indicates that the film is indeed suitable as academic material for the promotion of moral values among students.

In addition, a Master of Arts Studies entitled, National Film Documentary Film: An Analysis of National Values and Objectives, by (Abu Hasan Lebai Ahmad, 2004) is another research material that focuses on the value of nationalism depicted in documentary films of the National Film in Malaysia. This analysis was performed on documentary films produced before and after the country's independence (Malaysia) to determine the disparity in the importance of nationalism between the two eras. This study's main objective is to study the types of nationalism values expressed in documentary films and investigate the degree to which National Film Malaysia, as a government media agency, plays its role in promoting nationalism in its publication. The results indicate that the variations in the portrayal of nationalist values in documentary films between the days before and after independence are not necessary. The importance of unity is stressed as the key value of nationalism in documentary films. The findings also indicate that Malaysia's National Film has carried out its obligations to promote the ideals of nationalism through publication.

Furthermore, the study of Mohamad Mahdi bin Abas titled, Film Editing: An Analysis on Technique Telling The Movie And Drama Patriotic Bertema TV (2004) is another Master of Arts study that focuses on film editing techniques. The analyst studied the interpretation of patriotic principles of stage sequence editing in film. It was conducted based on dramatic focus theory, positive editing theory, and intellectual editing theory. This study shows that film and drama editors in Malaysia still fall under the jurisdiction of film editing. In order to break the rule, further research can be carried out on the factors that affect the production of national films in Malaysia.

The three studies listed above have made significant contributions to the field of film media in Malaysia. The similarities between these two research (Abdullah, 2008; Ahmad, 2004) would be the implication media on statehood value among Malaysia before and after independence. However, both examined films using different approaches, film as instructional material (Abdullah, 2004) and film as a patriotic reinforcement (Ahmad, 2004). Nevertheless, Mohamad Mahdi bin Abas examined patriotism value conveyed through media using editing techniques, which brought to a conclusion that media has a powerful impact in strengthening patriotism spirit. So, all three of these studies helped provide input to the current research to analyse the film as an academic study material.

The role of media in spreading awareness on controversial ideology such as patriotism, racism, and feminism has been the interest of many scholars. A similar study was also conducted in a different culture other than Malay. Previously (Eng, 1997) conducted a survey to determine the correlation between media in Hollywood and feminism. Khoo Sim Eng's study titled The Construction of A Chinese-American Feminine Identity In Film (1997) focused on the elements of feminism in Hollywood films. This study was conducted on six Hollywood films published around 1937 to 1990. This study analysed the challenges faced by Chinese women in America. Besides, Eng looked at challenges such as the preservation of Chinese culture, the difficulty of following Chinese tradition, and men's dominance over Chinese women. The analysis of this study focused on social inequality that existed in terms of gender factors. As a result, this study was described as an early reference in the current

research to explore the social disparities implicit in gender factors. The evolution of film studies, which concentrate on cultural aspects, is widely studied, and in this process, both verbal and non-verbal features of film communication are analysed. Analysing these features in a film and integrating them with a cultural context will contribute to a deeper understanding of culture's effects on media communication.

Next, Rajamorgan Veerappan's study entitled Kalidasa's Shakuntala And the Malay Classic Movie Dewi Murni: A Comparative Study (2007) is a Master of Arts study from the Cultural Center, University of Malaya. This study has been conducted to identify whether the story plot of Goddess Murni film adapted from Shakuntala's work produced by Kalidasa or vice versa. The findings showed that there are many similarities between the Pure Goddess and the Shakuntala. However, the film was designed based on socio-cultural, thoughts and traditions of local life. The evolution of film studies, which concentrate on cultural aspects, is widely studied, and in this process, both verbal and non-verbal features of film communication are analysed. Analysing these features in a film and integrating them with a cultural context will contribute to a deeper understanding of culture's effects on media communication. While the two findings are not closely linked to current studies, they offer film researchers guidance and provide exposure to analytical techniques. Both studies also guide the collection of film data and illustrate the effect of film as an educational medium.

Moreover, Chong Foo Juan's thesis, Malaysian Culture in Sepet Film (2006), examines the cultural aspects of local Malaya films. This study highlighted the various cultural aspects of Malaya, focused on the customs of life and norms. The study results show that the cultural aspects highlighted in the film apply to the Malayan culture in Malaysia.

A thesis entitled Malaya Thinking in the Salmah Movie: A Socio-Culture Examination of the Malaya Society (1998/1999) by Rosmi Binti Muhammad was also noted. This study discussed the daily life of the Malays in the 1950s from a family point of view, traditional practise, the belief in black magic, the importance of heritage to the Malays, customs, clothing, and language use. In conclusion, this study indicates that the film represents the Malay community's socio-cultural and cultural values.

Mohammad Nazeri bin Nozlan's thesis, entitled Analysis of Our Face in Movie In Malaysia Film and the Role of Finas (2006/2007), is a scientific study that analyzed Malaysian Malaya films' content based on traditions and social aspects of Malaysian society. In his observations, he pointed out that local Malaya films centered on the Malaya people's customs and socio-cultural life in exact and consistent terms.

Since these studies explored the practice of culture, customs, and social aspects of the Malayan community, they have added to the Malaysian media research knowledge base. Similarly, these studies will also provide feedback on the current research in terms of data collection methods, data analysis, and data

presentation.

A dissertation study from Astro Tamil Nadagangal: Oor Aaivu (2006) by Naga Devi was also noted in literature reviews. This research examined the contents of the Indian drama televised by Astro Vaanavil, which focused on the unhealthful practises displayed in the drama. This study's findings show that the above-mentioned Indian drama played an inadequate to the social life of Indian Malaysian society. It was argued that dramas from India could undermine the importance of the Indian community of Malaysia. This will help the current study to understand and view the social life of the Indian community as seen in Tamil Malaysia movies. The majority of the studies were aimed at providing critiques on the contents and how the media broadcasts it. Therefore, the goal of the current research is to break this standard and explore how society interprets the content based on communication cues in films, which focuses on non-verbal content.

Continuously, there are also several books to be considered in the study of films. In the meantime, books like Film History; Theory And Practice (1985) produced by Allen Robert Clyde and Gomery Douglas, a book titled World Cinema: A Short History (1973) authored by David Robinson, and a book entitled Film History (2003) produced by Thompson Kristin and Bordwell are three books that must be referred. These books allow scholars to learn about the history of film development. The detailed writing in these three books is of paramount importance in writing the third chapter in the current study relating to the history of film development.

Next, a book titled Tamil Cinema: The Cultural Politics of India's Other Film Industry, composed by Selvaraj Velayutham in 2008, was another critical book to discuss the Tamil film industry's historical developments. This book provides an in-depth understanding of Tamil film industry development in India and helps in writing about the history of film industry development in India in current studies. A clear understanding of Tamil movies' history and development provides a better understanding of the contemporary notion of Tamil movies in Malaysia.

2.4 Conclusion

This chapter looked into how non-verbal communication is perceived in education and society. The chapter also defined non-verbal communication based on language learning and elucidated the importance of teaching and learning. The study then reviewed the literature on non-verbal communication in society. Then, analysed past studies on the use of movies in general and continues on the importance of film in the Media world were critically reviewed.

In conclusion, all of these references have suggested that audiences are sensitive to cultural decline issues caused by movies from India. Therefore, understanding this condition by analysing factors influencing audience interpretation, which focuses on non-verbal communication, would give better insight for filmmakers, researchers, and teachers to relate cultural aspects in communication, especially in media. The next chapter looks into the concepts and theories utilised in this study.

CHAPTER 3

CONCEPT AND THEORY

3.1 Introduction

Based on the literature review, several essential theories based on teaching and learning and society via non-verbal communication and movies are utilized for this study as a guideline for the overall research process. This chapter emphasizes the communication theory and the conditions included in non-verbal communication, which are the main methods to analyse the films selected in this research. It discusses the definition of communication and the process in which humans share information, opinions, and feelings. The method of achieving objectives such as exchanging information, influencing behaviour, and even persuading other parties will be discussed.

In order to apply the communication theory to the movies selected, a combination of movie analysis approaches is also explained in this chapter to close the research gap.

3.2 Non-verbal Communication

This chapter covers the five styles of non-verbal signals (Knapp, 1972), which are a) space and time-related, b) gestures c) the manner of dress or clothing used.

As part of the modifications to the scenario, (Ekman and Friesen, 1975) also listed non-verbal communication through symbols as non-verbal signals, illustrations as verbal signals, expression of emotions from facial expressions, controllers (controlling communication flow (turn-talk)).

Berko, Wolvin, and Wolvin (1992) agreed that a message sent to the audience might be influenced by non-verbal contact. This involves body language variables, expressions, eye movements, and clothing patterns that are referred to as 'clusters' in which these clusters in non-verbal communication signal particular significance. Crossing arms or hands on the stomach, for example, indicates that a person is cold or lacks empathy. On the other hand, when blinking and gazing with sharp eyes towards another, crossing arms over the chest can indicate anger.

Berko (1992) found out that body language, paralanguage (voice sound), proxemics (space), chronemics (time), politics (aesthetics (physical and physical), skin colour), and objects are divided into non-verbal communication (clothes, make-up, glasses, jewellery). The focus of the research is on non-verbal communication in the field of body language and paralanguage, and these two aspects will be analysed.

3.2.1 Types of Non-verbal communication

i) Physical environment.

While non-communication research includes appearance and actions, the influence of communication factors is not related to the people involved (Matsumoto and Ekman 2000). On the one hand, improving the situation for people can achieve the abilities of others-the atmosphere can influence our attitude, the choice of words, and our actions.

As a result, the elements of human relations in this category are not directly stressed. Furniture, architectural design, interior decorations, lighting, colours, temperature, external sounds or music, and so on, can determine the relationship's view. For instance, items organisation, materials production, and form and surface-all can significantly influence the personal relationships between non-verbal signals and communication.

Typically, people have different ways of expressing themselves. In communication, attributes such as appearance, accents, and social standing may affect how communication is performed, (Matsumoto and Ekman, 2000). These features or characteristics can influence one's judgment and provide a little insight into the other person. Furthermore, the realisation of time and "temporary" thinking are other significant influences in the sense of communication. Where and how the action occurs, its pace or rhythm is certainly part of the environment, even though it is part of the body.

Cultural norms also influence how people manipulate their faces and eyes to create facial expressions. For example, black Asian and American children learn to look directly into the eyes of adults when they speak to each other. Still, it is considered disrespectful when young people behave like that with the elderly in some parts of the world. This is where these communities' prejudices can be omitted because the shift in time has made this obsolete in certain situations. Face expressions, therefore, indicate support, motivation, happiness, or dissatisfaction.

ii) Physical properties of contacts

Some criteria are unavailable from time to time in this segment, including non-verbal signs of significant body structures, such as body form, overall glamour, height, weight, hair colour, or skin colour, (Matsumoto and Ekman, 2000). Besides, the signal that comes from the human body or his breath is often considered an essential part of the human being's physical appearance. In general, speakers-related objects imply a physical presence. They include objects, clothes, glasses, hubs and banquets, false eyelashes, jewellery, drilling, and accessories, such as attachment cases. People use the idea of "physical appearance" to decorate their skin, particularly with cosmetics, scars, seals, and cosmetics. This is to ensure that the viewer has an important influence on the characters or the scenes.

In short, this approach allows viewers to understand how others use their body language, such as the movement of pupils, facial expressions, and film

appearances. Not just the entire body, eyes, or face, but also the non-verbal contact. It can be identified in these films, actors and production crews are making extra efforts to communicate messages through non-verbal acts. Thus, there are several uses of the unconscious term, and this applies to acts done while people are alive, so don't think about what's going on without them being heard. In other words, people are subconscious about their behaviour, which can also be seen in some film performance studies.

iii) Movement and physical condition

Movements and poses of the body include movements of hands, facial expressions, eye movements (including invisible, directional, and visual duration), and body postures also play an important role in the films. These physical notes can be identified as gestures, appearances, ties, facial expressions, and eye motions, (Matsumoto and Ekman, 2000).

Expressions are classified into gestures that alter the text and the gestures that come from conversation (Matsumoto and Ekman, 2000). While these gestures are not in the way of speech, they have a straightforward verbal language with one or two words. In the United States, culture can be a sign of gestures of "peace" or "success" or "score" of "value gestures." On the other hand, these dialogue gestures are not explicitly related to speech but are also explained as verbally speaking. They can be used to describe the body's movement to demonstrate the essence of the body, present the concept of stressing the sense of the reference, word, or phrase in the presence of some

entity representing an external relationship relating to current events. They can serve as a commentator on organizing and organizing the Coordination Program.

For example, some acts are performed subconsciously because they have become their routine or habits. The same goes for facial expression and body movement because people respond precisely the way they did in certain situations. After all, the disorder makes them react or move in those behaviours. In the study of facial expressions, the main emphasis is on mechanisms that express different emotions. The scope of the study includes six primary emotional states: rage, sadness, surprise, satisfaction, fear, and hate. Face expressions serve as a regulatory gesture, provide input and regulate the flow of communication. In reality, some researchers assume that a person is disclosing details rather than feelings. In non-verbal communication, facial expressions are significant because they symbolise the delicate parts of actions such as emotions and thoughts. In films, non-verbal acting as such leads to a better portrayal of the feelings of the actors and the emotions of the viewer. Despite this, speech through the facial gesture has a more artistic effect on the film.

Words and mutual understanding bind humans during the interaction. This refers to the shared inference between the two parties in the conversation, which can, at the same time, influence a person's point of view, moral belief, or emotion. Any of these acts, traces of a previous life, are taught when a person controls their emotions, cultivates social relations, or does some academic training. The presence of non-verbal contact between two people can create a powerful reaction, which is known as touch. Touch is studied in the study

because its effect on audiences can influence non-verbal communication by audiences and actions in films. The touch of the middle is pleasing, but it can cause discomfort or comfort. Touch is a vague type of action, which implies the environment, the essence of the interaction, and how it is revealed, rather than the nature of the tangents.

Typical behaviour allows people to overcome the day without paying much attention to what they do. Simple and complicated activities can be carried out without special attention (Matsumoto and Ekman, 2000). Therefore, identifying the reasons behind this action enables the study to identify any social aspect of non-verbal communication influence in Tamil films.

3.3 Tamil Movie Industry in Malaysia

Malaysia's Tamil film industry is a young and medium-sized industry that is trying to meet international standards. Despite the history of Malaysian Tamil broadcasting, it has been discovered that it started in 1968, but the first Malaysian Tamil films were produced only in 1991. Previously, the industry had produced television movies and dramas. Until now, the Tamil film industry in Malaysia has been found to have recorded a relatively good record in Malaysia's Tamil film production efforts (Malaysia Tamil movies). However, it can be said that Malaysia's Tamil film industry is still not up to par in the international market (Sillllalee, 2015).

After all, it is undeniable that the Malaysian Tamil film is undoubtedly well-received in Malaysia's Indian community. At the same time, the Malaysian Tamil film has also been found to play a role as an art record that promotes the Indian community of Malaysia (Silllalee, Rajantheran, and Matana, 2020). It is, therefore, a good thing if the history of the Malaysian film industry is explained.

The Tamil film industry has a close relationship with the Tamil film industry in India because the original spirit and ideas for producing Malaysian Tamil film have been inspired by India's influence on the Tamil film industry (Silllalee, Rajantheran, and Matana, 2020). However, it cannot be denied that the production and technology of film and artistic creation originated in Western countries. This section began with the history of film development in the West, followed by the film industry in India and Malaysia.

3.4 Government Support in the Development of the National Film Industry Malaysia.

The Malaysian national film industry flourished with the establishment of the Malaysian National Film Development Corporation (Perbadanan Kemajuan Filem Nasional Malaysia, FINAS) in 1981.58 It started with the idea of Jins Shamsuddin who recommended a government body to protect the local film industry. Thus, on July 26, 1981 a National Film Development Committee was established. This committee was established to review, propose and draft the laws of the Malaysian National Film Development Corporation (FINAS). Thus, on 1 June 1981 the first meeting of the Corporation Management Board

took place and officially, FINAS was established through the Malaysian Film Development Corporation Act, 1981 (Act 244).

Under FINAS, agendas elevate the film industry homeland is planned, designed and implemented. In other words, FINAS safeguarding the importance and growth of the local film industry. Inside efforts to realize these goals, FINAS also provides funds for stimulate the growth of local films in terms of quality and quantity. The agency is also responsible for controlling the entry of national films foreign. Thus, the problem of dumping foreign films in the 1970s can be overcome. In addition, FINAS also helps to develop the industry Malaysian national films through film courses, workshops and seminars for channeling formal knowledge to local film industry activists.

FINAS is also involved in drafting acts to ensure local film industry development. Among the acts drafted by FINAS is the Malaysian National Film Development Corporation Act 1981 [ACT 244] from 1981 to 1989 namely; Development Corporation Regulations Malaysian National Film (Licensing) 1983-P.U. (A) 546/1983, Malaysian National Film Development Corporation (Compound) Regulations 1985- P.U. (A) 264/1985, Radio Communication (Advertising) Regulations 1985– P.U. (A) 12/1985 and the Development Corporation Regulations Malaysian National Film (Film Fees) 1988-P.U. (A) 209 / 1988.62 By that, from 1975 to 1989, the Malaysian national film industry increasingly showing its nationalistic features.

Apart from that, the government also supports the field of filmmaking in financial form. In the 1980s, the government channeled funds to private bodies that host the National Film Festival. Body The private sector is the Malaysian Film Journalists Association. Funds in the form of cash presented to the winners of the film festival. Apart from funds, the government also supports the Malaysian national film industry from aspects of moral support, advice and the presence of ministers during the council opening and closing of the National Film Festival.

In conclusion, the development of Malaysia's national film industry are growing rapidly. This development is not similar to the development of the movie industry around the world.

3.5 The History of Movies Production around the World

The Tamil film industry has a close association with the film industry, which is the most popular entertainment area globally. This field has been found to grow rapidly over a short period. In the past, performing arts entertainment was underway (Millat, 1995). After film art, this industry has become the most influential artistic field in society (Sehgal, 2008).

The movie field was born when photographic techniques and projectors were made by Lumiere (Louis and Auguste) superstars who had screened the first movie on December 28, 1895, at Grand Cafe Paris (Bordwell & Thompson, 1990). The industry is then evolving into other European countries, especially

Britain, Italy, and the American continent (Nowell-Smith, 1996). The movie industry starts with the production of silent movie (no sound element). The movie mute began in 1895 and continued until 1927. Among the first movies that have been created at that time was the Workers Leaving the Lumiere Factory (La Sortie Des Ouvriers De L'Usine Lumiere) (Ariffin & Arshad, 1980).

Ever since the film industry has started to gain interest in the United Kingdom, Felician Trewey made the country's first film at Polytechnic Regent Street, London, on February 20, 1896. (During, 2009). The film was released by William Frese Greene and Birth Acres. Also, Birth Acres as well successfully produced two movies titled "Derby" and "Boat Race" (Shail, 2007).

This initiative has been continued until the First World War (WWI). As a result of the First World War, the Italian film industry has undergone a decline (Carlisle, 2008). However, between 1905 and 1935, Italy managed to publish more than 10,000 films, and not less than 1,500 movies registered the best movie records.

Although the film industry was born in France, its growth and advancement have taken place in the United States. The first American films were Fred Ott's Sneeze, written by William Kennedy Laurie Dickson (1860-1935). (Barsam, 1992). He is a laboratory assistant to Thomas A.Edison. He has also researched some films such as Annabella and Carmencita,

3.6 Conclusion

In summary, this chapter looked at how non-verbal communication is viewed in communication approaches. As a culmination of past studies in this field, the chapter addressed the definition and the theory used in this research. The next chapter discusses the data collection and analysis used in this report.

CHAPTER 4

DATA ANALYSIS

4.1 Introduction

Although studies on non-verbal communication focus on the appearance and behaviour of people interacting, the impact of communication factors is not related to people. On the other hand, people can achieve the talents of others by adapting to the conditions — the environment which can affect our mood, our choice of words and our actions. As a result, there are elements in this section that cover human relationships but do not directly discuss it. Under the materials section which includes equipment, and objects, besides architectural style, interior decoration, lighting, colours, temperature, extraneous sounds, and music also affect non-verbal communication. Personal relationships can have a large impact on how things are organised, the material of the equipment, as well as their shape and surfaces. These factors are referred to as traces of activity.

In addition to expressive movement, these include nonverbal cues in key settings such as body shape, overall attractiveness, height, weight, hair colour or skin colour, and more. They are called artefacts and include attachment cases such as clothing, glasses, hobbies and banquets, false eyelashes, jewellery, piercings and accessories. The concept of "physical appearance", is how people decorate their skin, especially with the help of tattoos, cosmetics, scars, seals and cosmetics. In short, they try to understand how other elements can be used

to keep the audience more engaged with the scenes. Not only does the entire body, eyes, or face communicate, but also nonverbal communication reveals facts that act inhumanely, without paying attention to them and bizarre behaviour.

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                    ┌─────────────────┐
                    │   Non-verbal    │
                    │  Communication  │
                    └─────────────────┘
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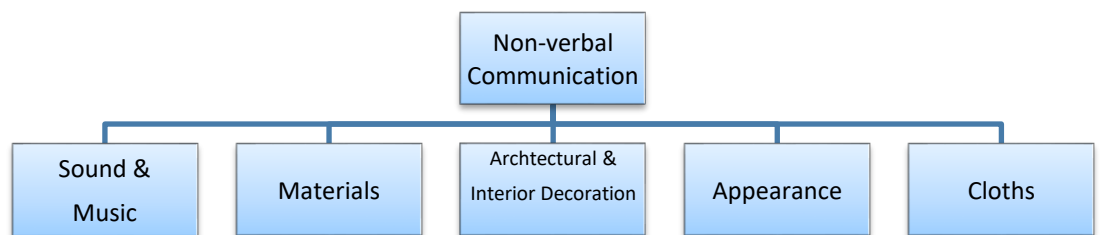
Hierarchy 1: Non-verbal communication

4.2 Sounds and Music

Music is found in every known culture, past and present, and varies widely between times and places. All other aspects of a culture, including the social and economic structure and experience, climate, and access to technology, influence the music of that culture. The emotions and ideas that music expresses Music is part of a creative process that can be traced back to the origins of mankind, along with paintings and sculptures, but music is characterized by the spatial imagery it evokes in the viewer. Expanded over time, the meaning of what is understood is formed through communication. The strength, pitch, colour, rhythmic succession of the and the repetition of a certain form of distortion become the means of the material formation, at the same time, there

is mental work to recognize the material as the music is formed. Except for some concrete music, sound material is created via the use of refined patterns (voices) and mechanical means (instruments), which are then combined with chosen characteristics (attitude, volume), to create music (music). This feature has varied historically and geographically, creating the rich musical language of the peoples of the earth today.

Among the various arts, music has a great feature, for example, it lacks the meaning of concrete expressionism but it directly invites emotional and intellectual reactions. This aspect has become an argument that places music as a particularly spiritual art among the arts, while at the same time, an argument that places music as an ambiguity of expression. Philosopher Leibniz's words, "Music is a mathematical calculation unknown to the soul," (Leibniz & Strickland, 2006). Music plays a similar role in rituals and festivals. At the same time, music has various application areas such as film music, accompaniment music, mood music, medical music and music as signals. From an artistic point of view, all that is in question is the high level and intensity of creativity as a spiritual activity.

4.2.1 Findings& Discussion

Studies show that all three movies in the following table contain information about the non-verbal cues found in the selected Tamil Malaysian movies as illustrated in the following table 1.

Non-verbal Cues ⟍ Movies	Vilaiyaatu Pasange	Vetti Pasange	Vedigundu Pasange
Getti Melam & Nadashwaram	√	√	√
Veenai	√	√	√
Bell sound	√	√	√
Urumi	-	√	√

Table 1: Information on Sound and music

Sound and music are the elements in non-verbal communication which was found in the selected Tamil Malaysian movies in this study as shown in Table 1. In the Vilayattu Pasange movie, the traditional music of Indian society, *Melam* and *Nadaswaram* played when Kumar and Kausalya discussed their wedding planning. In the movie Vetti Pasange, *Melam* and *Nadaswaram* played when Sangetha was angry at Denes due to his lateness the wedding was already over in the morning. In the movie Vedigundu Pasange, in the climax scene, families agreed to Theva and Vithya's wedding and they both continued their love story while the *Melam* and *Nadaswaram* played in the background.

In the movie Vilayattu Pasange, when *Veenai* music was played, the spectators were driven to expect something related to the culture or religion of society (Hindu) to be played in the scene. This is indeed the objective of the music that is inserted on the telefilm the *Veenai* sound was played as background music when Kausalya practises her *Bharathanatyam,* a traditional dance of Indians in the temple. In the movie Vetti Pasange, the *Veenai* music was played in the background while Denes's mother was taking out her Thali and give to Denes as spiritual support for the father's surgery in her prayer room. Meanwhile, in the movie Vedigundu Pasange, the *Veenai* music was played as the background music when Vithya was at a temple on her birthday, while Vithya waiting for Theva to express her love towards him.

Other than that, the bell sound was played in the movie Vilayattu Pasange, when the movie scene starts near the temple. In the movie, Vetti Pasange, the bell sound was played when Denes and Karadi told Sangetha that they just went to the temple. Lastly, the bell sound played in the temple when the *Thiruvila* ceremony started in the movie Vedigundu Pasange.

Followed by playing *Urumi* in the movie Vetti Pasange, Denes and Karadi attend the yearly temple prayer, known as *Thiruvila* at their village. In the movie, Vedigundu Pasange, the villagers are enjoying while, Theva the hero of the movie is an *Urumi* musician, playing in a Muniswarar temple as the accompaniment of their *Thiruvila* ceremony.

4.2.2 Analysis

Music is an important cultural art symbol (Kua Kia Soong, 1987). Music is not just an element of entertainment, but it also plays its role as the cultural identity of a group of people. Studies conducted on non-verbal communication show that certain musical arts are used as background music for a scene to provide input and help the audience get certain identity information, especially the cultural identity of the targeted community. This element is presented in non-verbal communication such as Vilayattu Pasange, Vetti Pasange and Vedigundu Pasange. Playing this music is highly appropriate and able to provide effective input in terms of symbolic value. This is because *Melam* and *Nadaswaram* music is obligatory in Hindu wedding ceremonies as it signifies spiritual value to the divine. The tones of *Melam* and *Nadaswaram* music will be raised as high as possible when the ceremony of wearing 'thali' (symbol married women used to wear traditionally). The song's mood was dubbed *Ketti Meelam*, which translates to "hard music" (Rajendran, 2004) When music is heard, the Indian people immediately think of a wedding event.

In the movie Vilayattu Pasange, when *Veenai* music was played as the spectators were driven to expect something related to the culture or religion of the Indian community. This is the objective of the music that has been introduced in the inner section of Vilayattu Pasange, where the character of Kausalya is to be depicted in the temple region. Aside from that, the veenai melody played when Vithya was in the temple, a sacred area. *Veenai* music is played to symbolize holiness and joy in Indian culture (web page: *veenai*

tutorials). A temple is a sacred place of worship for Hindus. As a result, it is apparent that music is employed in films to transmit a sense, comprehension, and appreciation of a spiritual value. This can depict through non-verbal communication.

The bell sound was played in the movie Vilayattu Pasange, when the director shows the temple in the evening. By hearing the bell sound, one could imagine that there was daily prayer on-going in the temple. In the movie, Vetti Pasange, the bell sound was played when Denes and Karadi told Sangetha that they just went to the temple. Here the director indirectly would like to visualise the temple once hearing the bell sound. Lastly, the bell sound played in the temple when the *Thiruvila* ceremony started in the movie Vedigundu Pasange. The introduction scene of the Theva was at temple *Thiruvila* where he was playing *urumi* at temple *Thiruvila ceromony*. The beginning of the scene starts with the bell sounds which indicate the scenes taking place at temple. According to the Agama Shastras, the aloha emitted from the temple bell repels negative energy and increases positive energy for the mind and body. This infuses a person with good energy. There is also an interesting background to the sound of temple bells. Yes, there is a scientific background that temple bells dominate human brain function. There is something unique about the sound emanating from the temple bell. Temple bells are made of metals like cadmium, zinc, nickel, chromium and manganese. The sounds emanating from this helps bring the right and left sides of the brain into balance. Other than that, When the temple bell is rung, a sharp sound is produced from it, this reverberation lasts for at least 10 – 15 seconds. The duration of this resonance is long enough to

activate the seven healing accupoints in a person body.

In the telefilm Vedigundu Pasange, the traditional Indian music of *urumi* was used in depicting a prayer ceremony scene at a Muniswarar temple located on a farm. The Muniswarar temple is a place where the plantation communities that practice Hinduism perform sacrificial worship and seek the services of shamans. Playing *urumi* music is common in Muniswarar temples. This music is said to be able to help the shaman invite certain spirits or gods to possess his body and grant his wishes. It is to be trusted that the spirit will convey a message and give answers to the questions they asked (Rajoo, 1975). Besides, the insertion of *urumi* music is indeed appropriate and can provide additional input about the ceremony.

In an interview with Dr Vimala Perumal, stated that most of the emotions and feelings can see through the background music and sounds. As she realized that those music and sounds play a vital role in giving a pitch to her movies as how this study carry out each and everything under non-verbal communication perspective.

The discussion above shows that Indian music and sounds are still maintained and it still plays its role and this can be describe through non-verbal communication.

4.3 Materials

In this chapter, the non-verbal display of communication cues among Malaysian Indian society in Tamil movies will be studied based on materiality. Materiality refers to the objects created by humans including all things that can be felt by the senses. Materials culture can alsobe understood as the unique elements of society's culture in the form of concrete objects or things (Rohana Yusof, 1996, 77). With this, it can be said that material things not only serve as tools created for survival but also function as cultural signs that bring some meaning to life. Inthis section, tangible's material culture will be discussed in four aspects which are cultural equipmentat home, office, and in art and craft.

4.3.1 Findings and Discussion

Table 2 provides information regarding the non-verbal cues discovered in the selected Tamil-Malaysian films based on the research's findings.

Movies / Non-verbal Cues	Vilaiyaatu Pasange	Vetti Pasange	Vedigundu Pasange
Kuthu vilaku	√	√	√
Kaamatchi Amman vilaku (Traditional lamp)	√	√	√
God Lakshmi statue in the living room and office	-	√	√
Goddess picture at the entrance of the house	√	√	√
God Statue in the car	-	-	√

Table 2: Information on Materials

According to this study, several pieces of Indian Traditional equipment were used in residential houses, businesses, and even public locations in Malaysian Tamil films. In one of the scenes of the film Vetti Pasange, it featured several Traditional Indian oil lamps such as *kutĺu vilakku* whichwas featured in Kausalya's house in the movie of Vilayttu Pasange. The same tool *kuthuvilaku* wasplaced at the temple where Kausalya used to go for *Bharathanatyam* practised (Indian Classical Dance). Tools like these can also be seen in the prayer room of Denes's house in the film Vetti Pasange. Both scenes featured *kuthuvilakku* that was placed in the prayer room. In the film Vedigundu Pasange, the *kuthuvilaku* was displayed in the temple where a ritual of *Thiruvilha ceremony* took place and this ceremony was done yearly in temples.

This was followed by *Kaamatchi amman vilaku* which was placed in the prayer room and prayer hall in all the movies. In the Vilayttu Pasange movie, the traditional lamp was placed in front of the God's pictures. Meanwhile, it was also placed in the movie *Vetti Pasange* which can be seen during the scene of Denes's mother praying in the prayer room. The oil lamp was placed exactly in front of the God's pictures. In the third movie,*Vedigundu Pasange* the same lamp was placed in the prayer room in Theva's house as it was shown during the scene of Theva's Father pray for Theva's life. In the movie Vetti Pasange, a statue of Goddess Lakxmi was displayed as an interior decoration in the living room of Denes' House. While in the movie Vedigundu Pasange, the picture can be seen in Vithya's fashion design shop where they have a God Lakxmi statue on the counter. The sacred sketch of the deity was found hanging on the wall outside the entrance of Denes' house in the movie Vetti

Pasange. In addition, in one of the scenes of the movie Vedigundu Pasange, a sacred statue was placed in the Boss' car. In the movie Vilayattu Pasange, the sacred sketch of the deity was also hung on the wall inside the front door of Kausalya's house.

4.3.2 Analysis

Culture has a very broad interpretation (Abdul Latiff Abu Bakar, 1987). Based on this idea, cultural equipment can be interpreted as all the things that are created by humans and nature which later become and accepted as the symbolics of the cultural identity of a group of people.

The study identified that some of the cultural tools of the Indian people are depicted in the selected movies. The equipment was indeed one of the aspects that showed the distinct identity of the Indian community in Malaysia compared to others.

This *Kuthuviluku* was placed in the temple where Kausalya used to practise her *Bharathanatyam.* The temple was full of few *Kuthuviluku.* This small size lamp was placed at each corner in the temple and the act of placing this lamp also appeared in the one of the scenes featuring Denes House prayer altar and Denes's Mother used to light up the lamp during her daily prayer. Various types of traditional Indian oil lamps (*vilakku*) were seen in these selected movies. The lamps are the cultural tools that have a close relationship with Hindu religious practices and beliefs. This is because the Hindu

community's prayer ceremony begins by lighting the *vilakku*, which is the oil lamp. This is important from a symbolic point of view, just as light removes darkness so as the gift of God can remove ignorance and bring clarity (Rajantheran, 1997). Indian society does not hold any prayer ceremony without the vilakku flame. This thing is not only a religious sign, but also acts as a cultural tool where until today most of the religious and cultural ceremonies of the Indian community in Malaysia starts with the lighting of *kuttu vilakku*, a type of traditional oil lamp (Rajakrishnan & Manimaran Subramaniam, 2006).

Kuthuviluku is sacred like *Kaamatchi Amman vilaku* as the name *kuthuvilakku* is derived from the lamp (kuthu-ner) standing upright and straight. This lamp plays an important role in the puja. It is believed that if the five-faced candles are left burning and shining in the puja rooms, there will be no more darkness in there. It describes non-verbal communication between the spirit and its gift.

This *Kaamatchi Amman vilaku* can be seen in all selected movies. In the Vilayattu Pasange movie, Kumar's father lights up this lamp in the morning. Even though he is a scrapyardcollector and does not come from a wealthy background, but nothing stops him from performing his daily prayer. He doesn't have a prayer room or altar, but he still placed the lamp above a cupboard and make itas his prayer altar together with the sketches of the god pictures. In the movie Vedigundu Pasange,Teva's Father prayed in his prayer room where the *Kaamatchi Amman vilaku* was placed. In the movie Vetti

Pasange, Denes' mother introduction begins with her lighting up the *Kaamatchi Amman vilaku.* Her introduction started with praying in the morning and making the whole housefilled with aromatic. Towards the end of the movie, she also often to perform her prayer in front of the prayer room by looking at the *Kaamatchi Amman vilaku* to save her husband. This lamp is the holiest of lamps, therefore it is a must to have this lamp in every home of Hindu believers. Before the puja, she put the flowers and pots and light the lampwith a dim light and worship it daily. In many families, *Kaamatchi Amman vilaku* has been treasured like gold for generations. Some keep the flame of *Kaamatchi Amman vilaku* lighted by their forefathers alive and burning. It is believed that the newlyweds should carry the lamp with devotion to Goddess *Kaamatchi Amman vilaku* while the bride and groom walk around the *manapandal*. This signifies the removing of all darkness and giving light of grace to all.

In these movies, there are some cultural items of Indian society that were featured as the non-verbal cues, such as the statue of Goddess Lakshmi. The statue was seen in the movie of Vedigundu Pasange and it was described as a decoration in the house. But for Hindus, the statue carries a wider meaning. Goddess Lakshmi is one aspect of God who is said to be responsible for all wealth (Rajantheran, 2004). The statue of the Goddess is also considered as a cultural tool of Indian society because the religion and culture of Indian society are difficult to separate (Kathiresan, I984).

Hinduism practices can be divided into three main sects namely Saivism, Vaishnavism and Saktham. Saiva religion places Shiva as the foremost deity (Thirumanthiram, 1486). The term "Saivam" has many meanings including redness, purity, goodness etc ((Rajantheran, Silllalee, and Viknarasa, 2012). This religion has existed since the civilizations of the Sindhu plains (2500 BCE 1500 BCE). The Shiva seal stands as the evidence of this fact (Sir J.H Marshall, 1973). Apart from this, Sangam literature (300 BCE 300 CE) refers to Siva through many names including, Mukat Selvan - One with three eyes (Puram 6), Muppuram Eriththon One who burnt down the fortress cities of the Tiripura asuras (Puram 55), Pirai Nuthalan - one who sports the crescent moon on his head (Puram 55). All these references prove particularly that Saiva worship has existed amongst the South Indians.

Vaishnavam is a religious sect that places Tirumal as the primary deity (Rajantheran, Silllalee, and Viknarasa, 2012). Viashnavam reveres Tirumal by the holy name, Vishnu. The term Vishnu means omnipresent Lord (Rajantheran, Silllalee, and Viknarasa, 2012). It denotes the aspect of eternal and omnipresence. Thiurmal has many names including, Narayanan, Maathavan, Sritaran, Patmanaban, Vaamanan, Rishikesan, Thaamootaran, Paandurangan, Pandarinathan, Madhusoodhanan, Kesanvan, Atchuthan, Govindan, Venkateshwaran, Vasudhevan, Gopalan, Trivikraman, Mukunthan, Krishnan, Chakarathari, Mayavan (Rajantheran, Silllalee, and Viknarasa, 2012).

Saktham corresponds to the worship of Sakthi, the divine Mother, Sakthi worship has been in existence since the period of Sindhu plains civilization (Rajantheran, Silllalee, and Viknarasa, 2012). Apart from this, it is understood from the material on the Tamil civilization of the Sangam period, that the populous of the dry desert lands have worshiped Sakthi by the revered name of Kottravai (Rajantheran, Silllalee, and Viknarasa, 2012). Devi Bagavatam stands as the scripture containing songs of praise for the Devi. It contains puranic stories depicting Goddess Adi Parashakthi as the primary source of all (Brown, 1991).

Similar to the Saiva tradition, Vaishnava tradition also originated as a religious tradition in South India (Rajantheran, Silllalee, and Viknarasa, 2012). As far as Malaysia is concerned, Sakthi worship is prevalent as Mariamman worship.

In addition, there are also characteristics of popular religion and folk beliefs practised by Malaysian Indians. (Manimaran, 2006) featured in these movies such as celebrating *Thiruvila*. The Hindu religious practices displayed in the movies cover both forms of religious practices practiced by the Malaysian Indian community, namely textual religion and popular religion. In general, the people who live in the urban areas much more prefer the circulation and knowledge of textual religion, on average follow the textual religionwhich is also referred to as Aagamik religious practice (a few people in the movie Vedigundu Pasange and Vilayattu Pasange). Meanwhile, the communities in the suburbs and rural areas where there is no exposure to

religious texts often practice popular Hindu religious practices (Vetti Pasange and Vedigundu Pasange) which are inherited from generation to generation.

It is common among the Indian society to display the sketches of Hindu deities in front of and in the house. They believe that the God will protect their home from bad luck and also from evil forces (Rajantheran, 1997). This situation is depicted in the Movie Vilayattu Pasange, where in one of the scenes there are multiple sketches of Hindu deities were hung on the wall of the entrance of Kausalya's house.

Studies show that Hindus like to place sketches of holy faces or small-sized statues of Hindu deities in their vehicles. This practice is something commonly seen in vehicles owned by Hindus in Malaysia. The presence of the sacred sketch or sculpture is expected to guarantee safety throughout the journey (Rajantheran, 1997). This situation is depicted in the movie Vedigundu Pasange.

According to Director Dr Vimala Perumal in her interview statement, it is crucial to convey the message of the main theme of the movie quickly and effectively in a short period of time. Therefore, due to the time and space constraints, researcher should pay special attention to the tradition materials in their filming, especially for the above equipment like the oil lamps, statues, sculptures of deities and the Goddess' pictures. These materials are considered as common since it is something that cannot be avoided in the Indian community of this country. Likewise, she also support that the movie

has its responsibility to support the cultural values of the Indian community, including the use of these equipment and other things that can become a symbol of the culture and beliefs of the Malaysian Indian community. This shows that the Director of movies is very sensitive in ensuring that the reality of life in these matters is recorded.

In order to improve the information being given, non-verbal communication is used to analyse the materials used in the chosen films that feature Hindu cultural traditions.

4.4 Architectural style and Interior decoration

The building is a residence and a place of various other activities that also become a necessity to human beings. In Palaeolithic times humans lived in natural caves (World Encyclopedia, 2005 and Hiroshi Ozaki, 1981). When the mind and talents improve in human-dominated construction, various constructions have been developed by humans for the different purposes. This effort has gone through a process of development until man succeeded in building taller designs and it is not only plays its role as a residence but also to be the cultural identity of a group of society in terms of its constructive structure. This section focuses on the buildings featured in films that not only be accepted as symbols of a specific cultural identity but it is also represents the country's progress.

4.4.1 Findings & Discussion

Based on Table 4, all three Tamil Malaysian films provide information about non-verbal cues.

Movies Non-verbal Cues	Vilaiyaatu Pasange	Vetti Pasange	Vedigundu Pasange
Temple in Countryside	√	-	√
Temple in City	-	-	√
Houses in countryside	-	√	√
House in city	√	√	√
Prayer Room/place in the house	√	√	√
Temple Thiruvila	-	-	√
Prayer ceremony in the temple during occasional	√	-	√
Koolam	√	√	√

Table 3: Information on Architectural style and
Interior decoration

From the research done on selected movies, it was found that the aspects of buildings are depicted in the form of houses such farms and urban areas and it is also categorized into buildings that are modern today and buildings built based on the traditions of a certain race.

In the movie of Vetti Pasange, the residential houses of the farm workers are visible in the view where Denes' house is in a farm area. The same form of the house is also depicted inthe movie of Vedigundu Pasange. The first scene begins in a farm area where the hero of Theva'shouse was

visited by his friends from the city and his best friends Jing Cha and Cocojelly. In this scene it was visible that the setting featured involve farm housing area.

In addition, modern buildings and houses are also depicted in selected movies such as Vetti Pasange and Vedi Gundu Pasange. In the movie, Vilayattu Pasange the opening scene was the view of KLCC (Kuala Lumpur City Center) Twin Tower. In one of the Vetti Pasange movie scenes, the KLCC (Kuala Lumpur City Center) Twin Tower and the Kuala Lumpur Tower were depicted in the background view of the city of Kuala Lumpur. In the telefilm, Vedigundu Pasange, the KLCC building, Menara Kuala Lumpur and buildings around the Cityof Kuala Lumpur were often depicted as the background and it surprised Theva when he came to the City of Kuala Lumpur for the first time. In this movie, Theva's lover, Vithya was depicted living in a bungalow house. Likewise, in the movie Vetti Pasange, Sangeetha Denes' lover livesin a bungalow house too. In these findings, the use of modern buildings as non-verbal cues communication can be associated with the feeling of surprised and novelty among the characters in the movies. It also used to show the differences of status between the main characters as well as highlighting the background setting of the two characters, the different lovers.

In the movie Vedigundu Pasange, a band of young men performing for festivals and the *Thiruvila* Ceremony when their leader Theva along with his friend Cocojelly and Jing Cha were depicted playing *Urumi* at the temple located in the countryside. In the movie Vilayattu Pasange, Kumar always used to meet Kausalya in a temple near their neighbourhood. It is also a temple

from a small town out of the city.

Meanwhile, Vithya from the movie Vedigundu Pasange was from the city. Thus, she used to temples around the city, like the famous Batu Caves Sri Subramanair Dhevasthanam which is one of the well-known Hindu temples in Malaysia. This temple was built in the cave "Batu Cave". Later, she invited Theva to a temple nearby Brickfields in order to propose to her lover on his birthday.

Apart from that, the movie also featured the view of the prayer room or hall in a house. In the Vetti Pasange movie, the prayer altar was placed in the living hall of Denes's house. In the movie Vilayattu Pasange, the house does not have enough space for a prayer room, since Kumar's father is work as a scrapyard collector, so Kumar's father placed prayer things above a cupboard near the kitchen and they used to pray there. Kausalya, however, comes from a rich family. She used to have a separate chamber in her home where they could prepare for prayer. The comparison between two states of prayer rooms were used as the non-verbal cue communication of how the culture was differed between the two characters based on their status.

Apart from this, the temple on normal days and the temple on *Thiruvila* ceremony totally have different look. In the movie Vedigundu Pasange, the opening scene introducing Theva will be at the temple *thiruvila* ceremony. Kausalya attended an occasional prayer in a temple near Kumar's house before she went to visit him in the movie Vilayattu Pasange.

In addition, the *Koolam* sketch was depicted in the movies selected in this research. In Vilayattu Pasangea *koolam* sketch was seen in the temple where Kausalya always practices Barathanatyam. While in the Vedigundu Pasange movie, the *koolam* sketch was seen in the courtyardof a Hindu temple where there was a *Thiruvila* ceremony ongoing

4.4.2 Analysis

According to the research done on these chosen films, there are three categories of architectural traditions that use distinct structures to represent racial identity or a particular heritage. The first is the workers' houses in the farm area, the second type is the British colonizers brought Indian workers to Malaya and placed them in plantation and lastly is the urban city architectural buildings. In the beginning of 1870s, the British brought in

Workers from India to work in certain plantations such as rubber, coffee, sugarcane and so on (Sandu, 1969). These laborers were provided with basic facilities such as houses, schools, temples, grocery stores and so on. Row houses as if longhouses were prepared for them. Hence, this type of houses can still be seen in the countryside of certain states. Indian communities housed in houses like this have continued their lives there for at least the last hundred years, even a few of them remain in the countryside. As a result, the homes in the farming community have contributed to the continued existence of the Indian community in Malaysia.

Movies like Vetti Pasange and Vedigundu Pasange feature this type of home. Even though Denes's family comes from the country, they often refurbish their homes. The same goes for Theva's house in the countryside. The houses in the farm area were being swallowedup by the current rapid development that this country is experiencing. This trend of development is inevitable because it brings good to the community to enjoy a better life (Mahatir Mohammad, 1992). In this situation, the filming of farmhouses in the selected movie will indirectly be a very valuable record to recognize the identity of the early life of the Malaysian Indian community.

Next in the selected movies, there were scenes where the Malaysian Indian community was depicted living in bungalow houses. The situation shown that certain members of the Malaysian Indian community have been able to live opulent lives here. Vithya's brother is a police officer and she is also from a wealthy family. She owned a boutique partner with her close friends. This proves the fact that the Malaysian Indian community is not left behind in the current rapid national progress. After NEP (New Economic Policy) was introduced, the national identity according to certain economic activities began to change. This change has also been enjoyed by the Malaysian Indian community. Through this change, the Indian Malaysian community also experience the benefits of it like any other races in this country like getting a new life identity that also symbolizes the progress achieved by the country.

The building will also symbolically symbolize the improvement of the standard of living of the people of a country. After independence, this country has recorded rapid progressin the past 65 years. This is the result of the efforts of the administrative efficiency of the national leadership and of the efforts of a united plural society (The Star 2019). This realityis depicted in selected Malaysian Tamil Movies by featuring Kuala Lumpur Tower and KLCC and Kuala Lumpur city that has become the distinctive identity of the entire Malaysian community.

In Malaysia, the Indian community adheres to various religions such as Islam, Hinduism, Christianity, Sikhism and Buddhism. But the majority are Hindu (Rajakrishnan andManimaran Subramaniam, 2006). In these movies, it was shown that only the practices and beliefs of the Hindu religion were given attention. Religious practices among Malaysian Hindus show two clear trends. The first is the practice of popular religion and the second is religious practice based on the sacred books of the Hindu religion which is referred to as the religion of the text. Popular Hindu religious practice in Malaysia means a religious practice that mixes the beliefs of the people and the religion of the text, while the practice of the religion of the text really follows what is required in the books. Popular religious practicesare more prominent in rural and suburban areas. Text religion is more visible in urban areas (Rajoo, 1992).

Both types of practices can be identified very easily. Among the aspects that are given consideration in this regard is the building structure of the temple itself. The religious text demands that the temple be built based on the Silpashastra text, and it provides detailed information about temple architecture including civil engineering information (Rajantheran, Silllalee, and Viknarasa, 2012). While popular religious temples are built according to the ability of thebelievers according to the usual structure. In addition, the religion of the text mandates that theprayer in the temple and the ceremony be conducted by a certified priest, while the popular religion does not require the certification of the priest (Manimaran Subramaniam, 2006). Beliefin God and various religious practices and prayers have become part of the daily activities of the Hindu community, this is because there are certain festivals and ceremonies that must be practised every day. This includes the practice of turning on the lamp in the place of prayer athome, some make sure this oil lamp is lit all the time. In addition, there are various Hindu religious festivals that are celebrated at home, temples and some involve prayers and celebration ceremonies at the temples and home (Rajantheran and sivapalan, 2004). Hence, most of the temples built in the city follow the *Silpashastra* compared to the one in the countryside which follow the practised of the popular religion. Temples that usually visit by Kausalya, practising the popular religion. Meanwhile, the temple in the Vedigundu Pasange, near Brickfields Sri Krishna temple practices religious practices based on text. This can be seen clearly in the design of the temple which follows the *Silpashastra.*

In addition, aspects of the belief in God of the Malaysian Indian community are also depicted in movies through the prayer room at home. The prayer room in this house is depictedin all the selected movies. Nearly every Hindu home must have a space or location set aside for the placement of drawings of holy people or sacred statues of their gods for the purpose of worship. Hindus will make sure that the house entry prayer is performed before a new houseis inhabited (Rajantheran and Sivapalan, 2004). Indian society believes that a house without a place of prayer will be dominated by evil forces. They believe that the prayer ceremony performed at home will drive away the subtle forces from the house (Rajoo, 1975).

In the movie Vedigundu Pasange, Teva's Father pray in his prayer room when Theva was in trouble. The father only believes in God when Teva was caught by police in a snatching case where Vithya was the victim. In the film Vetti Pasange, Denes's mother lights the *Kaamatchi Amman vilaku* to introduce herself as she begins with praying in theearly morning. In the same movie, towards the climax scene, she prayed to save her husband from heart surgery.

In addition, *koolam* sketches are also included in selected movies. *Koolam* is a sketch of a certain geometric pattern in the yard. Traditionally rice flour was used to make *koolam* sketches, but now there are various other powders used for this purpose. The *koolam* drawing became a spiritual symbol of Indian society (Rajantheran, Silllalee, and Viknarasa, 2012). *Koolam* is a traditional practice of the Indian community that has been

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followed for generations (Rajantheran, Silllalee, and Viknarasa, 2012). Usually, *koolam* sketches are obligatory in marriages and ceremonies, and celebrations in temples and at home (Rajantheran, Silllalee, and Viknarasa, 2012). This *koolam* sketches found in the selected movies were displayed as interior decoration as it was placed in front of temples and houses. By looking at the *koolam* in front of a house one can be identified that the house lived by a Hindu family. This was described through non-verbal communication.

The analysis above proves that the selected movies successfully display some distinctive identities of the Malaysian Indian community effectively through the depiction of certain buildings and the way they were made accordingly to their inner meanings and how they were decorated according to the prayers. This can be portrayed correctly through non-verbal communication.

4.5 Appearance

This section contains parameters that remain practically constant over the time intervaldiscussed. In addition to overt movement, many of these include non-verbal cues, such as bodyshape, overall attractiveness, height, weight, hair colour, skin tone, and other important cues.The scent emanating from the human body or from his breath is also considered an integral part of his physical appearance. In addition, objects associated with speakers indicate physicalappearance. They are called artefacts and include clothing, glasses, hair bands and parties, falseeyelashes, jewelry, piercings and accessories, etc. The concept of "body appearance" refers to how people decorate their skin, especially with the help of tattoos, cosmetics, scars, tattoos, and makeup.

4.5.1 Findings& Discussion

Studies show that all three selected Tamil Malaysian movies contain information aboutnon-verbal cues as illustrated in Table 4.

Movies Non-verbal Cues	Vilaiyaatu Pasange	Vetti Pasange	Vedigundu Pasange
Jasmine flower on the head	√	√	√
Jewellery	√	√	√
Thaali	√	√	√
Vibuthi	√	√	√
Salangai	√	-	√
Pottu	√	√	√

Table 4: Information on Appearance

From the analysis done on selected movies, the way appearance portrays in these movies was identified according to the person, situation, and place. The analysis is explained further as stated below.

In the movie, Vilayattu Pasange, Kausalya and her friend are always seen wearing jasmine flowers on their heads and pieces of jewelry such as nose pins, bangles and anklets when practising the *Bharathanatyam*. Kausalya also wear a jasmine flower on her head when there was a bride-seeing ceremony conducted in her house along with few pieces of jewelry. While in the Vetti Pasange movie, Sangeetha wore a jasmine flower on her head, and she put some ornaments like a nose pin, earrings, bangles, and necklace as she planned to go to her friend's wedding. In the movie Vedigundu Pasange, Theva's Mother wore a jasmine flower on her head and a nose pin, bangles and a gold chain when she is on her way to attend her relatives' wedding.

Apart from this all-elderly mothers in the selected movies wear their *Thaal*i in gold.This can be seen in the movie Vilayattu Pasange, Kausalya mother was wearing the *thaali*. Similarly, in the opening scene of the movie Vedigundu Pasange, Theva's mother wore the *thaali* chain to attend a wedding. In the climax of the movie Vetti Pasange, Denes's mother took out the *thaali* from her chain and gave it to Denes for his father's surgery bill.

Typically, in the movie Vilayattu Pasange, Kausalya father was seen wearing *vibuthi* onhis forehead. Kausalya also will put Vibuthi on Kumar's

forehead after praying for him in the temple. Similarly, in the movie Vetti Pasange, Denes father always presentable with *vibuthi* on his forehead. Likewise, his wife after completing her daily prayer will put the *vibuthi* on her forehead. In the movie, Vedigundu Pasange Theva and his friends will pray in the temple and placed the *vibuthi* on their forehead.

Further, in the movie Vilayattu Pasange, Kausalya wore *salangai* (a traditional anklet) whenever she practised her *Bharathanatyam* (the traditional dance). Theva and his friends were wearing this *salangai* when playing their *urumi* in temples.

In conclusion, wearing a *pottu* on the forehead by Kausalya in her everyday routine in the movie Vilayattu Pasange show her devition towards her belief and become the symbol of Indian identity. She often wore *pottu* whenever she went to her classical dance practice and outdoors. Similarly, Dene's mother always wore *pottu throughout* in the movie Vetti pasange. Vithya and Theva's mother put *pottu* on their forehead.

4.5.2 Analysis

Hindu culture is deeply embedded with the tradition of donning jasmine on one's head. Every action taken by our predecessors was based on science, and urging women to cover up is supported by a few scientific evidence. Spirituality says that by keeping your head well-braided and placing flowers of your choice on it, diseases will also be cured. Women get peace of

mind if they keepa lot of jasmine on their heads. People who keep a lot of jasmine flowers on their heads get relieffrom mental distress. It cools the eyes and removes eye diseases.

Similar to how the jewelry is perceived as being from ancient times there are implicit scientific implications in Tamil traditional practices. The truth is that jewellery was made to preserve our bodily health, and when we wear jewellery, we activate the primary varma points in our body and preserve each organ. Although, there are many valuable items, most ofthe ornaments worn by the characters were in gold because in the low countries like India the weather is much warmer due to its geographical location that is near to the equator. Hence, only gold is suitable to reduce this heat and keep the body cool. Also, since gold is always touching our bodies, it has the potential to increase the beauty of the body over time.

In the chosen film, all of the female leads fit their classic looks perfectly. Kausalya who is a classical dancer always wears her jewelries and flower on her head well seenthroughout the movie Vilayattu Pasange. In the film Vetti Pasange, Sangeetha occasionally dressed herself, placing a jasmine flower on her head and accessorising with a necklace set, earrings, and a nose pin. The same goes for Vithya and Thevas mothers look gorgeous in their traditional look in the movie Vedigundu Pasange. Other than that, the most important gold that all married women caries with them is their *thaali*. *Thaali* is a type of neck chain tied by a man to a woman during marriage ceremony it symbolized that the woman is married. The custom of tying the *thaal* is

found in the Hindu Dravidian people. The name *thaali* came from the fact that in ancient times, the groom used to tie the same thing made of palm leaf called talam palm around the neck of the bride. It means that the talam is made of palm leaf. As the palm leaf thali was often repaired, a metal *thaali* was used to make it permanent. Later they made it gold and made of Also, wearing a *thaali* in gold can prevent evil spirits from entering the body, instill spiritual consciousness into the body, and provide spiritual healing and protection from negative energy.

Similarly, the thread requested by *thaali* is created using the power levels of the two involved. That is, the holy book connects a certain nadi of a man and a certain nadi of a woman. That firm bond gave immense power to both the husband and wife. Because that power was balanced, they were able to do whatever they wanted to do in their lives without any distractions. But now the mangal sutra has become a mere ritual of unavoidable (Paramasivan, 2015) In the movie Vedigundu Pasange, Theva's mother wears the *thaali* in a gold chain to show her status as a married woman.

As the movie gradually moves to its problem, Theva lost his mother in a snatch thief incident where she got injured which led to her death. In the movie Vetti Pasange, Denes lost his money due to illegal money laundering investment. In the meantime, Denes's father was admitted to the hospital, and he needs to undergo heart surgery. Denes was the only hope of the family in this critical situation unfortunately he couldn't gather the money for his father's surgery. At that last moment, Denes's mother took out her own *thaali*

and she gave it Denes together with someother jewelries for her husband treatment.

Pottu is placed on the forehead between the eyebrows and this area is the most important to control someone's soul. No one can hypnotize anyone who has been kept *pottu* in this place. Mesmerism,hypnotism etc. have been coming since the ancient times. One of the most preferred locations to hypnotic someone is neutral to both brows. Knowing this, the ancestors came up with the custom of putting *pottu in between* both eyebrows. To differentiate married, it is compulsory for the women to wear red colour *pottu*, meanwhile, unmarried women and children wear black colour *pottu*. Later on, those women who reached their age to get marriage started to wear red colour pottu. The type of pottu is made with *manjal*, known as *kumkum* which is a powder shape. Elderly people used to wear this because they used to shape it in a round shape. Normally, this act is done at the temple and for prayers. In the current generation, people used to see wearing *pottu*as cosmetics and start to wear different colours according to their choice. Then they design it into stickers' *pottu* which can stick with a ready-made gum. One of the reasons is easy to get the round shape accurately.

In the movie Vilayattu Pasange, Kausalya always wears red colour *pottu* as she is a classical dancer. During the practised also she will put all her make-up according to the character she took over for that day. She always wears a red *pottu*, as her parents keep urging her to get married and settle down. In the movie Vedigundu Pasange, Vithya wore a black color pottu.This

can be seen whenever she came to meet Theva and she wore a black colour *pottu*, like in the coffee shop and at a temple wear Theva proposed and sought her reply from her. Theva's mother wore a red colour *pottu*. In the movie Vetti Pasange, Denes mother put on her traditional red colour *pottu* which is made of kumkum and manjal.

For Instance, Dr Vimala Perumal in her interview, mentioned that the feminine touch of the women characters in her movie can be shown through her dresses and appearances. As the director of these movies, she is very particular about this kind of scene, as he wants her the feminine characters appearing in her movies portray the traditional looks of Indian women in the community. This is not only a female director's wish but also to portray the character of a womanwith beauty and knowledge along with good manners in her movie.

4.6 Clothes

Clothing is not only something basic in human life in the process of maintaining self-respect but also plays its role as a measuring tool for the achievement of a society's civilization (Moti Chandra, 1973). During the ancient times, a person's self-worth was interpreted mostly based on their behaviour, but now the clothes worn by a person are also taken into account in determining a person's dignity and self-worth (Kalyani, 1962). Attire is also a sign of a human group's materialistic culture because each race has its traditional clothing that serves as the race's identity (Latiff, 1987).

4.6.1   Findings and Discussion

Studies show that all Tamil Malaysian movies contain information about the non-verbal cues and the findings areillustrated in Table 5

Movies Non-verbal Cues	Vilaiyaatu Pasange	Vetti Pasange	Vedigundu Pasange
Saree	√	√	√
Doti and Jippa	√	√	√
Punjabi Suit	√	√	√
Chudithaar	√	√	√
Western Clothes	-	√	√
Sports attire	√	-	-

Table 5: Information on Cloths.

The findings showed that the way these garments are worn is coordinated with the event and place, according to the research done on the selected movies. The clothing choices made for usage at work, at home, in public spaces, and at places of worship serve as examples of this.

Vetti Pasange, Denes Kausalya's girlfriend, and her friend are frequently depicted in the film wearing chudithaar and sari. While in another scenario, Kausalya was seen wearing a sari during the ceremony of visiting the bride and groom when the match proposed to marry her. Every time Kausalya performed Bharathanatyam at the temple, she also wore a sari and chudithar.

In the movie Vetti Pasange, Sangeetha wore a saree when she wanted to attend a wedding. While Theva's mother was portrayed as always donning a sari in the film Vedigundu Pasange.

Next, in the movie Vilayattu Pasange, Kausalya's father was seen dressed in a doti and Jippa in the bride-seeing ceremony, while his wife's companion is depicted dressed in a sari during the ceremony. The same type of clothing appears in the movie Vedugundu pasange, when Theva's parents were planning to attend a wedding ceremony.

In these scenes, the charcters are portrayed as always having their Indian traditional attires such as doti for male and sari for female characters. Vithya in the Vedigundu pasange, was depicted wearing a chudithaar while making prayer at the temple on her birthday. In the same scene, the priest of the temple is seen wearing a doti. The same outfit was seen in the same film wear Thevaand his friends used to wear jippa and doti when they played the *urumi* band troop.

Next, the way clothing is worn at work has its own style, in the movies Vetti pasange andVedigundu pasange, the ladies and gentlemen in the office scene was depicted in Western clothing.A similar situation was seen in Vetti Pasange, where Denes and his friends were seen in modern clothes when attending an interview in an office. This portrays that as the setting is moved outside from the Indian background, the clothing and props are changed to modern style as to present to the flexibility and openness of the community

towards the outside culture.

Finally, in the movie Vilayattu Pasange, Kumar and his friends were always in sports attirein most of the scenes since it was mainly shoot in the field. This is due to Kumar and his friends being football players. They were often depicted in sport attire in 80% of the scenes featuring them.

4.6.2 Analysis

The way Indians are shown as dressing in films demonstrates how all five kinds of clothing are chosen for specific settings, such as attire worn at home, places of worship, in public, at work, and during a dinner party. From the study of the movie, it was found that the Indian community in Malaysia, especially women are more interested in traditional clothing such as sari, chudithar and Punjabi suits. This was viewed in movies such as Vedigundu Pasange and Vilayattu Pasange. This matter can also be seen in the daily life of the Malaysian Indian community (Rajantheran, Silllalee, and Ravindaran, 2022). In the movie Vilayattu Pasange, Kausalya who is the main female lead in this movie always presented in her cultural dress such as a sari, Chuditaar and Punjabi suit. She was accompanied by her friends who are also look presentable in Chuditaar and Punjabi suit. It portrays a non-verbal communication of cultural background.

Malaysian Indian men rarely wear traditional clothes, except for those who are old. However, on certain festive days, men also wear doti. But

traditional Indian clothes called Jippaand kurta are indeed the choice of young people. This type of clothing is more popular amongyoung people compared to dhoti (Rajantheran, 2009). This reality is depicted in the movie Vedigundu Pasange where Theva's father is depicted in a dhoti at home. While in the same movie, Teva is seen dressed in dhoti and Jippa in a temple.

Apart from that, movies like Vetti Pasange and Vedigundu Pasange, also portray their characters who work in the office wearing formal clothes (clothing from the Western tradition)such as coats, ties, long-sleeved shirts and long pants. This is a common practice among Malaysians who work in government or private offices. This is an identity of the Malaysian Indian community because Indian men do not wear their traditional clothes in the office.

Similarly, the movie Vetti Pasange and Vedigundu Pasange1, depict young people preferring to wear modern clothes such as jeans, t-shirts and skirts. This is something commonfor the Malaysian community including the Malaysian Indian community. Although young people are described in some movies as being more interested in modern clothing, they are stilldescribed as giving preference to traditional clothing in their religious and cultural ceremonies.Adolescents wear according to the place and activity or games such as Kumar and his friendswill be in sports attire whenever they practised football game. As a sportsman, sports attire willbe very comfortable and easy to play. Kumar is always around in his sports attire. Even thoughhe was not an effort to buy a football shoes but he is a dedicated person to his ambition

as a footballplayer. One can predict easily that Kumar is a sports person by looking at his attire. Here his cloths portray non-verbal communication.

In conclusion, it can be said that Indian men rarely wear their traditional clothes exceptfor the purpose of attending religious and cultural ceremonies. But there is still a small group of the older generation of India who wears dhoti as a daily wear. Apart from these, the priests also practice wearing this dress because it is obligatory for them. For Malaysian Indian women,traditional clothes are still considered as their daily clothes. In the meantime, chuditar is found to be a comfortable choice. Sari is still the choice of women during the festive season and when cultural ceremonies are held. These traditional clothes resemble a non-verbal communication that signifies the Indian traditional clothing and in specific prayer ceremony or function the attires are worn to match the events.

4.7 Conclusion

Conclusively, the expressive culture that is included in these movies was studied clearly and it elevates the culture of the Malaysian Indian community effectively in this aspect through the non-verbal communication. The implicit message from each scene can be interpreted appropriately by the audience as how it was intended by the director and film production. These selected movies studied also clearly depict the identity of the local Indian community in the symbols of art, buildings, traditional tools, Furthermore, the government of Malaysia's many initiatives, which have been put into practise, have been

successful in fostering a sense of cohesion among Malaysian Indians and appearance as well as in the clothing. Additionally, the Malaysian government's numerous initiatives that have been put into action have been successful in fostering a sense of unity among Indian people in Malaysia.

CHAPTER 5

DISCUSSIONS

5.1 Introduction

Non-verbal portrayal in the selected Tamil Malaysian Movies delineates the lives and practices of the Indian Community in Malaysia. This finding able to answer all the research questions and objectives in present study. This study aims to critically examine the non-verbal communication roles exposed in the selected movies and applications. Every small action of a non-verbal behaviour sums up the entire analysis. The existence of non-verbal communication is analysed through factors such as culture, objects, sounds or music, appearance and clothes.

This qualitative study also utilizes the ideas of theories such as Semiotic theory (the researcher chose two sub-theories which are the semiology theory of communication is used as the main method in addition to the interview method with the director related to the selected movies.

The main source of this study is three (3) selected Tamil Malaysian movies. Since the basic research material has already been published, this study is a library study that emphasizes the interpretation aspect. The results of the study are presented in the form of descriptive writing. Therefore, the current study is classified as a qualitative study. In this effort, a hermeneutic approach

and conversational interviews have been used to ensure that data collection and analysis can be carried out systematically and effectively. Data analysis in this study is supported by semiotics (semiology theory of communication and semiotic communication). In addition, the initial findings and the views of scholars in the field of study are also utilized so that the findings of the study can be defended academically.

This chapter emphasizes the communication theory and the conditions included in non-verbal communication, which are the main methods to analyse the films selected in this research. It discusses the definition of communication and the process in which humans share information, opinions, and feelings. The method of achieving objectives such as exchanging information, influencing behaviour, and even persuading other parties will be discussed.

To apply the communication theory to the movies selected, a combination of movie analysis approaches is also explained in this chapter to close the research gap.

5.2 Findings

As a first step, the history of the development of the film industry is examined. The film was born when photography and projector techniques were invented by the Lumiere brothers (Louis and Auguste). These people managed to show the first film on December 28, 1895, at the Grand Cafe, Paris. Later this industry expanded to other continents including Asia. In the Asian continent,

three film industries in India, Japan and China are important.

In the meantime, the Indian film industry occupies the highest level in the Asian continent and second place in the international arena. In the Indian subcontinent, the Bollywood film industry which produces Hindi films and Kollywood which produces Tamil films are very popular. Studies show that the Kollywood film industry has been the driving force behind the existence of the Tamil film industry in Malaysia.

Although the history of Tamil Malaysian movies is not continuous, this gap is filled by television dramas. This was followed by the birth of the telemovie in 2000 and later on to movies. This industry continues to this day because of the cost of production is not that big and there is room to sell their products to the broadcast media.

This study also demonstrated that the younger Malaysian generation publishes all Tamil-language films. This youthful generation might be considered a representative of the generation that influences the Malaysian community's diverse backgrounds. The values of Indian society's identity in Malaysia are thus portrayed in a significant way in Tamil movies made in Malaysia by this generation, whether directly or indirectly. The research that was done on Tamil movies in Malaysia demonstrates this. The results of this study about how non-verbal communication is portrayed are as follows.

A review of the chosen films reveals that the Indian people still uphold and honour some of their traditional cultural values. In this part, the films that were chosen to show a variety of religious rituals and beliefs. According to research, only the practises and beliefs of Hinduism, the religion practised by the vast majority of Malaysian Indians, are highlighted in some films. This covers the conduct of prayer rituals in homes and temples. In addition, a few movies specifically address how the Hindu religion is perceived by the Malaysian Indian community. This is demonstrated by the representation of specific customs like putting religious statues in cars, hanging sacred paintings outside, and carrying sacred statues while at work. Since this is one of the primary identities of the Malaysian Indian community that may be expressed through non-verbal communication, the majority of the chosen films that were studied have this element.

Signs of art, materiality, and construction are an aspect of inherited culture. The selected movies play a role in elevating this identity by depicting some signs of Indian art such as koolam sketches, structures of temples and various types of traditional Indian music. All of this can be analyzed with non-verbal communication and can be shown carefully through the depiction which is very clear and effective. Various types of oil lamps that are specific to the Indian community are also depicted in the selected movies studied. Indian oil lamps are one of the traditional tools that are always used in cultural and religious ceremonies to mark the cultural identity of the Indian community. In addition, decorative sacred statues of Goddess Lakshmi, and sacred drawings on the walls in the house that are also respected in the Indian belief tradition

are also featured in selected movie.

Thus, the findings of this study contribute to the body of non-verbal communication literature by providing even more evidence on the media portrayal of nonverbal communications.

5.3 Conclusion

According to the study's findings, non-verbal communication cues are important in filmmaking since they help the audience understand the message. It also supports the way in which this communication style's clues present a certain culture. Because of this, each culture may take distinct cues from another, depending on the aims of the film. Anthropologists who note that non-verbal communication techniques differ between cultures also support this.

However, people's inadequacy about the information and the lack of awareness about their culture's non-verbal communication cues contribute to misinterpretation and misconception and this is similar with other different culture. Hence, people from different culture may have different interpretation but without this knowledge and awareness, they may assume that everyone communicate the same way as they do. Since they misread each other's nonverbal communication and act on false assumptions about similarities, this misperception is described as "communicating like we do" and ultimately causes issues. To better comprehend one another, we must both understand our own culture and the various civilizations that are all around us. In a recent

investigation, this was demonstrated.

The three movies of Dr. Vimala Perumals have presented the ideas of non-verbal communication in a very elegant way. Although these movies mainly talk about the various problems depicted in the lives of young people, elderly parents and working adults, it has provided good data for this study in analysing the non-verbal communication. Moreover, the non-verbal communication cues in this movie managed to portray the Malaysian Indian culture effectively.

5.4 Future Research

For future research, it is suggested that comparing two different culture movies to see if there are any differences in the variables between these groups can help us better understand the personality characteristics of individuals from different cultures. Additionally, it is important to consider the need for non-verbal communication in different situations and the interference factors of such communication, such as economic, social, and marital status.

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