

Aesthetics Media in an Official Documentary Film: The Malayan Emergency (2010)

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ABSTRACT

The documentary film entitled *The Malayan Emergency (2010)* was the documentary film that highlights the importance of unity in the formation of the Malaysian nation. This documentary film production has become an important platform for the Malaysian Government to promote the 1Malaysia initiative launched by a former, the 6th Malaysian Prime Minister, Najib Tun Razak in 2009. Thus, the broadcast of this documentary film is very important in order for the message in the documentary film to better, and more accurately, reach the target audience. The historical representation in the form of audio and visual is seen to be a more effective broadcast and story-telling to understand history. The aim of this study is to carry out an analysis from the aspect of aesthetics media towards the documentary film *The Malayan Emergency (2010)* seen to be an official version about the history of the Malayan Emergency and the important platform in promoting the 1Malaysia initiative. The study outcome shows that the aesthetics media used in the documentary film *The Malayan Emergency (2010)* has constructed the meaning in line with the ideology that is to be conveyed to the target audience. The goal of the aesthetics media in this film is to make it more realistic and to add to the dramatic impact to the documentary film visual.

Keywords: History Documentary; Aesthetics media; Ideology; Propaganda; Communist

INTRODUCTION

Documentary is a moving process about documentation and the use of static images that act as the factual deliverer of a story (Buckland 2003). According to Ellis (2012) documentary is a physical activity and an unethical task. Physical activities include shooting that goes without any fiction and documentary producers will rearrange the activities designed. He also states that documentary is also a task to present the reality, the world and to explain it. The technological advancement in film production causes documentary film outcome to be presented in a more creative and sophisticated way. The use of the technology has increased the digital manipulation towards the still photos or visual used in the media (Messaris 2012). In this vein, the reality in documentary films becomes more sophisticated so that the audio and visual delivered would better reach the target audience (Whiting 2001; Thoman & Jolls

2004; Mohd. Nor Shahizan, Ali Salman, Novel Lyndon, Mat Pauzi Abd Rahman, & Yuszaidy Mohd. Yusoff, 2013).

The quality and character of every piece of information are influenced when there is an abundance of information in the form of texts, graphics, audio and visual about the progress of the technology (Mohd. Nor Shahizan et al. 2015). Mohd. Nor Shahizan Ali and Mus Chairil (2011) state that documentary film represents creatively the only truth like contemporary and historical events in terms of the situations, places or actors involved. Thus, the emergence of creative cinema in the documentary production is explained by the use of this method of production. Today, documentary production does not only present the reality of the world as it did before the 1990s but it is presented using the production technique to deliver selected reality.

Documentary producers construct the visual of the reality of life by choosing the subject, camera angle, the shot, selected editing, re-enactment, music and voice-over (Pramaggiore & Wallis 2011; Pearce 2015). The exponential technological growth has led to the increased use of a more effective visual to construct meaning so that it reaches the ideology that is to be conveyed to the public, especially in documentary films. Aaltonen dan Kortiti (2015) state that the historical representation in the form of audio and visual is a more effective production and narration that can help one to understand history. Zettl (2013) states that media products with moving images have used the code aesthetics media to construct meanings for the media products. There are five fields of aesthetics media to record meaning in moving images namely lighting/colour, two-dimensional space, three-dimensional space, time/movement and sounds (Zettl 2013). Video producers or directors like documentary films construct the meaning of media texts through five basic fields of the aesthetics media.

Various studies have been done based on the aesthetics media introduced by Zettl (2013) to analyse the structure through the aesthetics media. Pierce and Kaufman (2012) have analyzed the film called *The Matrix* (1999) using aesthetics elements like colour, mise-en-scene, framing, and camera angles. They have proven that these elements have helped make the fight scenes more dramatic in this film. The study outcome shows that the elements of the aesthetics media play a very important role in giving a more profound effect to the narration of the film *The Matrix* (1999). The elements of aesthetics media are seen as persuasive depiction tools and they have influenced the audience towards the actions of the characters and the build-up of the narration in *The Matrix* (1999).

Roe (2002) has done an analysis towards CBS miniseries *True Women* about the use of aesthetics media by miniseries directors to present women as much adored and idolised women warriors in the 19th century in Texas. The Schematic Theory introduced by Barker in 1985 was used in the study to see the values represented in telefilms. The Schematic Theory adopts the cognitive approaches to understand how the minds of the people see the reality, process information and act upon it. The study outcome shows the visual schemata of positive woman roles through staging, lighting, shot composition, camera movements and parallel editing. This miniseries uses the aesthetics media technique that is influential enough to show off the mood and tone in important scenes so that it can become interesting to the audience.

Other than aesthetics media studies done on the fictional media, there are also several works on aesthetics media in the non-fictional media. The work by Grabe (2009) on TV news reports on the South African election from 1987 to 1989 proves that the use of the visual component in the news reports will also carry a certain element of biasness when a political candidate is presented. The visual components used in this study are shot length, camera angles, camera movements or lenses and editing on several categories determined by the

researcher. The study outcome shows that the stop watch measurements of exposure and verbal analysis give a bias element to a political candidate.

A study is done by Baym (2004) towards a television news report on the termination of service of Watergate 1973-74 and Clinton in 1998. The objective of this study is to see the pattern of the report on the same two news reports but in different occasions. In the Watergate (package) report, the producer used the typography sensitivity system and the verbal function as the highlights of the performance, the mimetic images to produce an indexical trace about the truth, and sound-bites as shorthand. Reporters in the Watergate report have their own way of reporting and it demonstrated the special culture at the time. Meanwhile, in the TV news report about Clinton, the visual was given the priority in presenting the truth and images used symbolically, and the pictures in the news were used meaningfully in line with the narrative context. In this news report, Sound-bites served as the narration. Therefore, this study has shown that the aesthetics media has been used for an exclusive reason that sits well with the social change of the society. One's understanding about the basic aesthetic code like lighting and colour, the two dimensional space (field of view), the three-dimensional space (camera angle), time and movements also sounds will increase a user's media literacy level. Every aesthetic code used in the media product like the video construct meaning to the media product. Thus, every element of the aesthetics media throughout a film, or specifically in documentary films has constructed meaning and information so that it can be delivered more effectively.

LITERATURE REVIEW OR RESEARCH BACKGROUND

History-oriented documentary films have very high credibility and they become an important platform to help the government carry out government policies. As documentary films often feature the reality and a non-fiction, it has given an advantage to the more dominant group by channeling an ideology to the public, especially history documentary films (Rajagopal & Vohra 2012; Pearce 2015). Documentary film production that is characteristically full of propaganda pioneered by the colonizing government stays to be the genre of documentary always produced by The National Film Department of Malaysia. The National Film Department of Malaysia is a government agency that continues to produce documentary films to serve as a tool to help the government in national development activities and in the change of the people's attitude (Asiah et al. 2009). Malaysians have been fed with the documentary subgenre of development for more than 40 years through RTM before private television stations came into the picture, like Sistem Televisyen Malaysia Berhad (TV3) currently owned by Media Prima. According to Asiah Sarji et al. (2009), development sub-documentary means the production of documentary films related to national development and societal change. Documentary film is one of the most important platforms that can help the government to carry out government policies (Juliana, 2011).

The Malaysian Government has introduced three policies after the racial riot on 13th May 1969 to strengthen the national stability (Juliana 2011). They are the National Pillars, National Cultural Policy (1971) and the New Economic Policy (1971) and the media has played a great role to ensure that the policies are carried out. Thus, in the New Economic Policy Seminar in 1971 it has been stated that the media in Malaysia has become a very important platform in inculcating the spirit of unity and to stimulate the national identity among Malaysians (Dol Ramli, 1973).

The documentary film *The Malayan Emergency* (2010) is a historical documentary film under the production of The National Film Development Corporation Malaysia (FINAS) and Nuvista Media Sdn Bhd revolving around the history of Malaya before the Independence.

This film was aired in conjunction with the 53rd Malaysia's National Day on Astro History Channel (Utusan Malaysia, 2010; The Sunday Daily, 2010) and it was rerun 20 times on that particular channel. Other than that, after 7 years or on the 23 September 2017 this documentary film was replayed in Carcosa, Seri Negara. Apart from that, this documentary film has won the category of Best Director and Best Audio Composer in the Profima Award in 2010 (Utusan Malaysia 2011) also Best Script in the Malaysian Documentary Award (The Star, 2012).

Documentary film *The Malayan Emergency* (2010) revolves around the war that was not declared in Malaya between 1948-1960 by showing interviews with former Communist Party members, former police officers, former British officers and the victims involved. This documentary film that has promoted the national integration has received positive and extensive reviews from the printed media and also the Internet (MalaysiaKini 2010). Documentary film *The Malayan Emergency* (2010) was the first documentary film that presents about the importance of unity for the formation of a nation in Malaysia. The production of this documentary film has become an important platform for the Malaysian Government to promote the 1 Malaysia initiative launched by the Malaysian Prime Minister, Najib Tun Razak in 2009 (MalaysiaKini 2010).

This documentary film is an official version about the history of the Malayan Emergency (MalaysiaKini 2010) although there are already several documentary films and fictions that have recorded this history. However, these films were banned in Malaysia by the Film Screening Board (LPF). These films include *Lelaki Komunis Terakhir* (2006) and *Apa Khabar Orang Kampung* (2007) also another fiction *The New Village* (2013) (Utusan 2006; The Star 2007; The Star 2015). Thus, as this is an official version of this history, the use of visual and audio in this documentary film has become crucial as an official form of information delivered to the audience.

The use of visual in conveying information helps the target group to make close evaluation, classify the importance of the information by sequence, judge and make decisions, and it is an appropriate process to avoid any information to be misinterpreted by the recipients (Thoman & Jolls 2004) especially for non-fiction documentary films. Zettl (1998) introduces five basic fields of aesthetics media in the form of audio visual namely lighting or colour, the two-dimensional space, three-dimensional space, time and movement, also sound exposed to the public. Every aesthetics media used in the audio visual material constructs a certain meaning to the target audience. Thus, the aim of this study is to carry out an analysis from the aspect of aesthetics media on the documentary film *The Malayan Emergency* (2010) regarded as an official version about the history of Malayan Emergency and an important platform to promote the '1Malaysia' initiative.

METHODOLOGY

The content analysis method can be used to analyse newspapers, advertisements, and it is also appropriate to be used in films or television programs (Neundrof 2002; Juliette 2001). A systematic coding process and the identification of the pattern of the text structure and theme are needed in the content analysis method (Rozmi Ismail 2015). The main purpose for scientific research is to prepare the explanation descriptively and explanation for a given phenomenon or issue to avoid biasness during the research (Neundrof 2002). Other than that, content analysis is defined as representing the 'nature' of communication studies that is more exposed to the analysis of a message content. The method used is the content analysis method to offer explanation descriptively and explanation on the structure of five fields of aesthetics media (Zettl 1998) in the documentary film *The Malayan Emergency* (2010).

According to Neuendorf (2002), content analysis is defined as a systematic, objective and quantitative analysis, to analyse elements of message. Despite the the scientific paradigm, the deductive model of research is pivotal based on past studies also theories. Before the coding schema design is carried out, researcher has carried out a literature review on past studies related to aesthetics media, further forming a conceptualization which is to identify the variables used in this study. The next step is the handling definition created to measure the content that will be analyzed. Afterwards, the coding scheme has been designed based on the conceptualization and operational defination according to the study requirements. The coding scheme designed includes the coding book and the coding form. This documentary film is analyzed based on the five fields of aesthetics media (Zettl 1998) which are lighting/colour, two-dimensional space, three-dimensional space, time/movement and sound.

Aesthetics media has been analyzed based on the elements that can be found in the aesthetics media. Elements of colour aesthetics media are divided into coloured and black and white. Meanwhile, the lighting aesthetics media covers the lighting technique which includes chiaroscuro lighting, flat lighting as well as silhouette lighting. The elements of two-dimensional space aesthetics media consist of field of view (extreme long shot, long shot, medium shot, close up and extreme close up). Other than that, elements of three dimensional space aesthetics media encompass point of view (low camera angle, top camera angle, objective viewpoint – over the shoulder, objective viewpoint – cross shooting, subjective viewpoint – camera viewpoint dan subjective viewpoint – subject viewpoint).

The elements contained in the time aesthetics media are the slow movement effect, the actual time effect and the fast movement effect. Meanwhile, the movement aesthetics include camera movements (to follow action, to reveal action, to reveal landscape, to induce landscape, zooming, dan dollying), and series movements (cut, jump cut dan dissolve). Meanwhile the sound aesthetics media is divided into literal sound and nonliteral sound, and information sound (dialog, direct address dan narration).

RESULTS AND DISCUSSION

The documentary film *The Malayan Emergency* (2010) can be divided into 214 scene in the coding system of this study. The descriptive analysis has been done based on the frequency of distribution of the use of the aesthetics media towards the scene in this documentary film.

Lighting / Colour

Table 1 shows the distribution of frequency of colour aesthetics media used in the documentary film *The Malayan Emergency* (2010). This table has shown that majority visuals in this documentary film are black and white totalling 176 scene (82.2 percent) compared to the coloured visual of 123 scene (57.5 percent). According to Zettl (2013) the function of colour is to give information, composition and expression in a particular visual. The use of black and white visual in this documentary film is more prominent especially in the archive visual. The black and white archive informs the public that the events shown in this documentary film are flashbacks and real events.

TABLE 1. The Distribution of Frequency of Colour Aesthetics media In Docu-Film the Malayan Emergency (2010)

Colour	Distribution of Frequency		
	f	%	
colour	coloured	123	57.5
	black & white	176	82.2

N-214

Table 2 shows the distribution of frequency of the lighting aesthetics media used in the documentary film *The Malayan Emergency* (2010). It is divided into several categories namely shadow, falloff, time orientation, emotional function, and the lighting technique. In the shadow category, a total of 210 scene (98.1 percent) have used the lighting aesthetics media to produce the attached visual shadow and only 4 scene (1.9 percent) use the lighting aesthetics media to produce the cast shadow. Meanwhile, a total of 99 scene (46.3 percent) in this documentary film have fast falloff lighting compared to the slow falloff lighting with only 37 scene (17.3 percent).

Therefore, there are 40 scene (18.7 percent) in this documentary film that have used the lighting aesthetics media for the emotion function which is by using the high-key lighting. The low-key lighting is more frequently used compared to the high-key lighting in the documentary film *The Malayan Emergency* (2010) which is about 101 scene (47.2 percent). The lighting aesthetics media of predictive lighting is also used in this documentary film for emotion which totals 5 scene (2.3 percent).

This documentary film has used 3 types of lighting techniques namey the chiaroscuro lighting, flat lighting and silhouette lighting. Almost half part of this documentary film uses the lighting technique of chiaroscuro lighting which is 96 scene (44.9 percent). Meanwhile, the flat lighting is used in 27 scene (12.6 percent) and the silhouette lighting used in 8 scene (3.7 percent) in this documentary film.

All in all, most of the scene in the documentary film *The Malayan Emergency* (2010) use the lighting aesthetics media to produce the attached shadow, fast fall off and the daytime orientation. Next, the lighting aesthetics media of low-key lighting has been used a lot for the emotion function compared to other forms of lighting and almost half of the scene in this documentary film use the chiaroscuro lighting technique compared to other forms of lighting.

TABLE 2. The Distribution of Frequency of Lighting Aesthetics media In The Documentary film *The Malayan Emergency* (2010)

Lighting		Distribution of Frequency	
		f	%
shadow	attached shadow	210	98.1
	cast shadow	4	1.9
falloff	fast falloff	99	46.3
	slow falloff	37	17.3
time orientation	daylight	40	18.7
	night time	5	2.3
	clock time	4	1.9
emotion function	high –key lighting	40	18.7
	low-key lighting	101	47.2
	predictive lighting	5	2.3
lighting technique	chiaroscuro lighting	96	44.9
	flat lighting	27	12.6
	silhouette lighting	8	3.7

N=214

The Two-Dimensional Space

Table 3 shows the distribution of frequency of the two-dimensional space as the aesthetics media used in the documentary film *The Malayan Emergency* (2010). This film has used all fields of view in the screen frame including extreme long shot, long shot, medium shot, close up, and extreme close up. The medium shot and close up are the most used field of view in this documentary film which is 177 scene (82.7 percent) using the medium shot field of view and 170 scene (79.4 percent) using the close up field of view. This is followed by long shot in 133 scene (62.1 percent). Meanwhile for the extreme long shot and extreme close up fields of view they are used in 37 scene (17.3 percent) respectively. Conclusively, this documentary film uses more of the medium shot, close up and long shot compared to extreme long shot and extreme close up. Zettl (2013) states that the use of medium shot and close up is to increase the dramatic effect to the visuals displayed on the screen.

TABLE 3. Distribution Frequency of the Two-Dimensional Space of Aesthetics media In The Documentary film *The Malayan Emergency* (2010)

Two-Dimensional Space		Distribution of Frequency	
		f	%
field of View	extreme long shot	37	17.3
	long shot	133	62.1
	medium shot	177	82.7
	close up	170	79.4
	extreme close up	37	17.3

N=214

Three-Dimensional Space

Table 4 shows the distribution of frequency of the use of three dimensional space aesthetics media contained in *The Malayan Emergency* (2010). There are 99 scene (46.3 percent) using the camera angle from the top and this is more commonly used than the angle from below which is only 83 scene (38.8 percent). The objective viewpoint visual or over the shoulder in the category of point of view has been used in 28 scene (13.1 percent) whereas the objective viewpoint – cross shooting used in 5 scene (2.3 percent). The subjective viewpoint – camera viewpoint visual has been used in all the scene in this documentary film and the subjective viewpoint – subject viewpoint visual has been used in 5 scene (2.3 percent). The use of camera angle from the top has been used the most compared to the use of the camera angle from below. However, it does not show such a big difference for both the angles. *The Malayan Emergency* (2010) also uses the objective view point – over the shoulder and objective view point – cross shooting. The use of subjective viewpoint – camera view visual is used in all the scene in the documentary film and there are also several scene which use the visual subjective view point - subject view.

TABLE 4. Distribution of Frequency of the Use of Three-Dimensional Space of Aesthetics Media in the Documentary film *The Malayan Emergency* (2010)

Three-Dimensional	Distribution of Frequency
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Space		f	%
point of view	low camera angle	83	38.8
	top camera angle	99	46.3
	objective viewpoint – over the shoulder	28	13.1
	objective viewpoint - cross shooting	5	2.3
	subjective viewpoint – camera viewpoint	214	100
	subjective viewpoint – subject viewpoint	5	2.3

N=214

Time and Movement

Table 5.0 shows the distribution of frequency of the use of time as the aesthetics media in the documentary film *The Malayan Emergency* (2010). The use of the actual time effect is used the most in this film which is 200 scene (93.5 percent) whereas the fast movement effect is used in 22 scene (10.3 percent) and the slow movement effect is used in 10 scene (4.7 percent).

TABLE 5. Distribution of Frequency of the Use of Time Aesthetics media In the Documentary film *The Malayan Emergency* (2010)

Time	Distribution of Frequency		
	f	%	
time	slow motion	10	4.7
	actual time effect	200	93.5
	fast movement affect	22	10.3

N=214

Table 6 shows the distribution of frequency of the use of the movement aesthetics media in the documentary film *The Malayan Emergency* (2010). The visual use of camera movements to follow action in the documentary film is more prominent which is 64 scene (29.9 percent) and this is followed by the use of camera movements to reveal landscape which is 59 scene (27.6 percent). The visual of camera movements to reveal action has been used in 24 scene (11.2 percent) whereas for to induce action it has been used in 16 scene (7.6 percent) in this documentary film. There are 9 scene (4.2 percent) using zooming and 4 scene (1.9 percent) using the visual dollying.

Thus, the series movements visual or cut are used most frequently in the documentary film *The Malayan Emergency* (2010) compared to jump cut and dissolve which is a total of 207 scene (96.7 percent). The use of series movements jump cut totals 16 scene (7.5 percent)

and for dissolve it is 13 scene (6.1 percent) in this documentary film. All in all, the movement aesthetics media used in the documentary film *The Malayan Emergency* (2010) is camera movement (to follow action, to reveal action, to reveal landscape, to induce action, zooming and dollying) and the series movements (cut, jump cut dan dissolve). The visual use of the camera movements to follow action is the most frequently used and this is followed by to reveal landscape, to reveal action, to induce action, zooming and dollying. Meanwhile, the use of the series movements for cut is mostly used compared to jump cut and dissolve in this documentary film.

Following Zettl (2013), every transition technique like cut, jump cut and dissolve adopted will leave an impact on the actual time in the narration and it will also give a certain meaning. The transition technique cut used in the visual aims to give an actual time to the narration of this documentary film.

TABLE 6. Distribution of Frequency of the Use of Movement Aesthetics media In the Documentary film *The Malayan Emergency* (2010)

Movement		Distribution of Frequency	
		f	%
camera movement	to follow action	64	29.9
	to reveal action	24	11.2
	to reveal landscape	59	27.6
	to induce action	16	7.5
	zooming	9	4.2
	dollying	4	1.9
series movement	cut	207	96.7
	jump cut	16	7.5
	dissolve	13	6.1

N=214

Sound

Table 7 shows the distribution of frequency of the use of sound aesthetics media in the documentary film *The Malayan Emergency* (2010). The use of nonliteral sound is more prominent compared to the literal sound in this documentary film which is used in 199 scene (93 percent) compared to 119 scene (55.6 percent). The total number of scene using narration is 196 scene (91.6 percent) whereas the use sound for dialogue is 98 scene (45.8 percent). There are 9 scene (4.2 percent) using sound as the direct address.

In conclusion, the use of sound aesthetics media in the documentary film *The Malayan Emergency* (2010) includes the literal sound, nonliteral sound, and information sound (dialog, direct address and narration). The use of the nonliteral sound is more prominent compared to the literal sound in this documentary film. Other than that, narration is used more prominently as the information sound in this documentary film.

TABLE 7. Distribution of Frequency of the Use of Sound Aesthetics media In the Documentary film *The Malayan Emergency* (2010)

Sound		Distribution of Frequency	
		f	%
literal sound and nonliteral sound	literal sound	119	55.6
	nonliteral sound	199	93
information sound	dialog	98	45.8
	direct address	9	4.2
	narration	196	91.6

N=214

DISCUSSION AND CONCLUSION

Documentary film is seen as an important medium for the Ministry, Departments and government agencies and it is not even aiming to relay information to the target audience, but it also plays an important role in disseminating and strengthening the image of the respective organisations (Asiah Sarji et al. 2009). The important role of the documentary films is irrefutable as a tool of the colonial administration and social control in a society to ensure the stability and safety of the country in the colonial era. Today, documentary films still play the same role in this country. Documentary films are non-fictional and their high credibility gives an advantage to certain parties when it comes to channelling ideologies. Added to this is the fact that the production of various docufilms with historical orientation has been on the rise lately and they have become one of the platforms to deliver certain messages especially the ones of patriotism (Mohd. Nor Shahizan et al. 2013).

Documentary film *The Malaysian Emergency* (2010) is seen as an official version about the Malaysian Emergency and it has received positive feedback from the media and the Internet when it was aired on Astro History Channel in 2010. Thus, the elements applied have certain characteristics so that they can deliver the meanings that are intended to reach the target groups. According to Mohd. Nor Shahizan et. al (2014), an understanding of a message by a medium to the public is integral because the content of the media is capable of leaving various impacts to the public, whether positive or negative ones. In this study, a quantitative content analysis is used to analyze the aesthetics media contained in *The Malaysian Emergency* (2010) as a code that can construct an important meaning to the audience. The aesthetics media introduced by Zettl (1998) functions to study how the basic elements of the image like lighting and colour, time or movement also sound play their roles in a certain context to that these elements are able to construct meaning and feelings to the audience. The director would use these basic elements of the aesthetics media to construct meaning (coding) through the process of production, whereas the audience will interpret the meaning through codes, or the basics of the aesthetics media found in the video and film (Zettl 2013).

The study outcome has shown that the use of the lighting technique called *chiaroscuro* lighting to produce low-key lighting and fastfall off has been used most frequently in this documentary film. According to Zettl (2011), low-key lighting used in the visual produces a very stimulating and dramatic atmosphere, while the fastfall off lighting will stress on the facial texture. For this documentary film *The Malaysian Emergency* (2010), low-key lighting and fastfall off are used for the same purpose to make the narration more interesting. Other

than that, they also aim to evoke certain emotions in the audience when they are watching this documentary film. This lighting is used in the interview and replay scenes to increase the realistic level to both the scenes that are harmonious with the documentary film themes. Related to this, the use of black and white visuals in this documentary film is more prominent especially in archive visuals. This black and white visuals will relay information to the audience that the events shown in this documentary film are flashbacks and reflection of reality where the function of colour for the visual is to provide information, composition and expression in a visual (Zettl 2013).

Other than that, this documentary film also uses more of the field of view medium shot, and close up compared to other field of view visuals. Zettl (2013) states that the use of medium shot and close up is to give a more dramatic effect to the visuals as seen on the screen. Thus, field of view used in *The Malayan Emergency* (2010) seeks to make the film more dramatic. This field of view is also used in the static visuals in this documentary film. The static images used include the pictures of communists and those who died in tragic death. The use of medium shot and close up in the visual of the actual recording or static images in this documentary film has given an impact to the emotions and also left off some dramatic feelings. Meanwhile for the three-dimensional space aesthetics media, the study outcome shows that the use of the camera angle (top view) is more prominent than that from below. However, it does not show any great difference for the distribution of frequency to both these angles. The angle of the camera from the top will tend to make the subject look smaller on screen and the angle from below will make the subject look bigger and more charismatic. Thus, in *The Malayan Emergency* (2010) the camera angle used would give some information that there is a higher authority and there is a subordinate. Therefore, the use of visual subjective viewpoint – camera view is used in all the scene in this documentary film and there are several scene that use the visual subjective view point - subject view. Every angle will give a different meaning to the visual (Zettl 2013). The audience becomes the observers when the subjective viewpoint – camera view is used in a video. Thus, in this documentary film, the director needs the audience to be the observers to the visuals and the events that happen in this film.

Other than that, the study outcome shows that the movement aesthetics media used in the documentary film *The Malayan Emergency* (2010) is the camera movements (to follow action, to reveal action, to reveal landscape, to induce action, zooming and dollying) and the series movements (cut, jump cut and dissolve). The camera movements to follow action are more prominently used so that it will look more natural compared to other camera movements. Meanwhile, the series movement cut is used the most compared to jump cut and dissolve in this documentary film. Every transition technique like cut, jump cut and dissolve used gives an impact to the actual time in the narration (Zettl 2013). The technique named cut used in the visual aims to give an actual time to the narration of this documentary film. For the use of the sound aesthetics media in *The Malayan Emergency* (2010), nonliteral sound is used more compared to the literal sound. Next, the literal sound used in this documentary film is individual interviews done in the documentary film like the Malayan Police, Communist Party members, victims of circumstances and so on. The sound aesthetics media plays a very important role in the build-up of the narrative structure in historical documentary films like *The Malayan Emergency* (2010). This is due to the archive visual that requires the background voice for the narration. Other than that, narration is used more as information sound in this documentary film. Nonliteral sound includes the narration used in this documentary film. The narration has a certain perspective that is to be delivered to the target audience.

In conclusion, the aesthetics media used in the documentary film *The Malayan Emergency* (2010) has constructed meaning in line with the ideology that is to be conveyed to the target audience. The aim of the aesthetics media in this documentary film is to make it more realistic and to add to the dramatic effect to the visual of this documentary film as in the finding of the frequency used of lighting technique and the field of view. Other than that, the credibility and power of dominant group are shown more frequently through the three-dimensional space aesthetics media with the used of low angle shot in the scene regards the colonial leader. Aesthetics media in this documentary film also requires the audience to be observers to accept the narration in *The Malayan Emergency* (2010). The aesthetics media used in this documentary film is to boost the reality, emotions and also dramatization in the narrative structure. Although this historical documentary film is a non-fiction, but the director has used the aesthetics media to produce more interesting visuals to leave emotional effects to the audience. The aesthetics media is not only used in fictions but also to make the film more dramatic (Pierce & Kaufman 2012) and to present the characters more effectively (Nicholson 2010) but also it is used in the fictional genre like the news (Baym 2004; Grabe 2009; Greer et. al 2009 & Smith 2014). The outcome of this research shows the five fields of aesthetics media that have been introduced by Zettl (1998) altogether giving meanings to historical documentary films to increase the sense of reality, emotions and dramatic effects to build the narrative structure especially in *The Malayan Emergency* (2010). The '1Malaysia' ideologies that have been intertwined using the aesthetics media are seen to give a more profound effect to the target audience.

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