

# THE VALUES OF CULTURES THAT WERE POTRAYED IN ARABIC SHORT MOVIES

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## **Abstract**

This study investigated the Values of Cultures That Were Portrayed in Arabic. The purpose of this study is to find out whether Cultural Values that were portrayed in the chosen Arabic short movies were managed with Bloom's Taxonomy. This research used four Arabic Short Movies the Present (2020), The White Helmets (2016), and Noor (2012), as the primary source of research. There are two research questions in this study How the cultural values were portrayed in Arabic short movies and how cultural values styles were used by the character(s) to resolve the conflict. The qualitative technique was also employed in this study, which involved seeing and collecting data from the situations and dialogues shown in the films. The researcher analysed the findings manually based on observation and reflections on the Arabic short movies. The results show that cultural values styles were used directly and indirectly to resolve an individual and group problem based on the portrayal in Arabic short films. The main conclusion for this research is that the cultural values style can be used to resolve organizational conflicts and personal conflicts. Hopefully, this research would help others who conducted the study on cultural values style portrayed in the Arabic short movies.

**Key Words:** Values of Cultures, Arabic Short Movies, Bloom's Taxonomy.

## **1. INTRODUCTION**

When it comes to culture, everyone has their own unique culture. Their cultures represent their daily life and society. A society or community's culture is defined as a set of shared experiences that affect how its members perceive the world. It covers racial, ethnic, national, gender, social class, and religious groupings into which we are born. Culture is separate from society's social structure and economic features, yet it is inextricably linked to informing and being informed by them (Lisa Cole, 2019). To expand on these categories, culture is made up of our knowledge, common sense, assumptions, and expectations. What we do, how we behave, and how we perform are all part of our culture. It shapes and is shaped by how we move, sit, carry our bodies, and connect with others; how we behave according to the place, time, and "audience;" and how we display race, class, gender, and sexuality identities, among other things.

The Arab movies did not flourish before each of their national independence, and even afterward, the creation of Arab films was limited to short-length films. There were

exceptions for a few of them. In less than 20 years, most Arab countries had more than just a movie theatre. After the 1920s, full-length feature films began to be made in the Arab world. The Syrian film *Al-Muttaham Albari*, named *The Innocent Accused*, premiered in 1928, *Mughamarat Ilyas Mabruk*, titled *The Adventures of Ilyas Mabruk in Lebanon*, premiered in 1929, and the Egyptian film *Laylain* premiered in 1927. Although these films are made in the Arab world, they are mainly directed, produced, or have any artistic elements of foreigners or immigrants.

Based on the unique approach by the writer and animators in highlighting the cultural values in Arabic short movies, it is an excellent time to create new research focusing directly on these topics. No previous study on cultural values was portrayed specifically on Arabic cultural values. The investigation became the first that highlighted the issue and opened a new field of research in the future. The Arab world is marred with negative stereotypes, which need to be replaced, through education, by a better understanding of the complex ways of life and behaviour patterns.

## **2. Literature Review**

This research aims to see if cultural values were utilized in Arabic short films and if they impacted reality. The film has a remarkable ability to broaden our existence, enhance our moral sensitivity, and alter our self-understandings, bringing us closer to cultures, situations, and realities that are different from those we are familiar with (Rouibah and Al-Qirim, 2017). Short film directors occasionally include controversial storylines that elicit controversy among spectators. They do, however, ensure that such concerns get the attention they deserve. We hear the term "culture" a lot, but what exactly does it imply? It's difficult to define culture, and even academics have struggled with and disputed the term for decades. However, how we perceive everyday life and society is one method of determining culture. What are the common characteristics of the individuals we live with at home and in the community? Natural differences in culture exist among countries and peoples, which is why it is multiple and that we have numerous cultures.

### **2.1 Cultures Values, Sources of Guidance and their relation to Managerial Behaviour**

According to Smite, Peterson, and Schwartz in the research, the title 'Cultural Values, Sources of Guidance and their relevance to Managerial Behaviour' have researched culture-level differences in values that can predict the typical sources of guidance on which managers rely in handling a series. Although the research topic focused on diverse subjects, the primary objective is still on the Cultural Values style, which is the focus of this study. These researchers employ the quantitative method by giving questionnaires. The questionnaire was issued to middle managers in 53 countries throughout the world. According to Smite, Peterson, and Schwartz (2002), the linkages between cultural norms and managers' handling of work events have consistency and faults. The researcher also said that Individual- and cultural-level viewpoints might be applied to handle various parts of management duties.

### **2.2 Film as a Tool for Teaching Arabic Cultures**

This essay tells the story of the author's experience teaching Arab culture to American college students. That means that cinema as an educational tool helps to invigorate culture and promote cross-cultural abilities. Films have a variety of themes and characters that convey the essential characteristics of society and their nuances and delicacy. By humanizing the Arab world, the author aims to dispel stereotypes and foster an environment of understanding and empathy. However, movies alone are not enough for a lesson. This article describes the author's rationale for designing and delivering lectures and how he helped change student perceptions. First, inference means identifying stereotypes and their sources;

thus, it defines the cultural framework and themes. Next, we use movies to explain contemporary pieces and human behavior. The films and documentaries described here are just examples and do not cover how to use films in the classroom to put the human face in another culture.

### **3. Research Methodology**

This study employs a qualitative research design. Qualitative research is a method for systematically describing and interpreting subjective life events. Each qualitative research project's objective is to gain an in-depth understanding of a specific topic, situation, or meaning through firsthand experience. Because data collection can be time-consuming, this is accomplished by using a small but focused sample base; qualitative data is concerned with the depth of findings rather than the quantity. Qualitative research advances the investigation by extracting meaning from the facts (Richard, 2016). In essence, this research method is used to ascertain patterns in thought and opinion, as well as to go deeper into a subject. This type of research can be conducted through various methods, including in-depth interviews, textual analysis, observation, and data collection from archival sources. A qualitative research design aims to figure out why and how a phenomenon occurs. The strategy used in this study was to determine people's social standing in various situations.

The qualitative approach was chosen to conduct this study since observation of the investigation's actors is required. According to Neuendorf (2002), content analysis is a process of summarizing and analyzing communications using scientific methods that are not restricted to the variables or context of the messages or contents. This study employs narrative analysis instead of content analysis since it focuses on the story's characters rather than the text. It's because narrative analysis uses character development such as challenges, choices, conflicts, and complexities, among other things. This form of analysis reconstructs the narrative's structure. For example, the study of the research focuses on the cultural values style to resolve someone, or a group based on Arabic short films.

### **4.0 SAMPLING**

This study employed a qualitative sampling. Qualitative sampling focuses on methods by describing sampling practices in recent studies. A description provides insights into how qualitative selection works in actual research. Thus, the purpose of this article is to describe sample size and sampling practices within highly cited published studies in education and the Arab culture. To achieve this purpose, three research questions guided the study. The research questions were: What types of cultural values style were portrayed in the Arabic short movies, and What the characters used cultural values style to resolve the conflict. The five approaches are defined by John CRESWELL's (2013) typology: case study, ethnography, grounded theory methodology, narrative inquiry, and phenomenology. The sample sizes in published studies might provide a baseline for the researcher to tailor estimates to circumstances when planning a survey. The sampling used was four movies: *The Present* (2020), *This Time* (2014), *The White Helmets* (2016) and *Noor* (2012).

### **5.0 Data Collection**

For this research, the data will be gathered through content analysis. Content analysis is known as the study of documents and communication artifacts, such as words in various formats, photographs, audio, and video. Social scientists use content analysis to investigate communication patterns in a repeatable and systematic way. By browsing the website to watch the story, it is necessary to know a little about the background or synopsis of the story.

### **6.0 Movie synopsis and conflicts portrayed**

A movie synopsis is a summary of the whole film. A movie description should reveal who the primary character is and any supporting characters and what they seek, as well as

who or what stands in their way. The synopsis of a film provides an overview of the film and provides some insight into the genre and plot of the film.

### **7.0 Movie review of The Present (2020)**

Yusef, the main, must pass through Checkpoint 300, which separates Bethlehem and Jerusalem, on his way home after a long day at work. Hundreds of men, including Yusef, are scuffling their way through the tight tunnel to get access. From the dark and boisterous promenade to Yusef's bright and calm house, the scene shifts. The incomprehensible cacophony is replaced by bird chirps. He is neither jostled nor jostled by people at home, but he is comfortable. His eyes, on the other hand, do not convey mental tranquilly. Yusef's existence at home and out in the world are contrasted in the basic cut.

The storyline of *The Present* looks straightforward, but both the director and the audience are aware that it is not. This short is outstanding because of the quantity of commentary crammed into it. For their wedding anniversary, Yusef decides to purchase his wife a refrigerator and sets off with his small daughter, Yasmine, to deliver it. When Israeli forces show their strength in front of Yusef, who means no harm, what looks to be a routine mission becomes a problem. Yusef's humiliation is heightened by the presence of his small daughter, who stands helpless while the army abuses him. Yusef is requested to remove his watch, which he acquired from his father, as he walks through the security checkpoint in the present.

*The Present* is a gloomy look at the prejudices that are embedded through basic but precise processes, such as "be suspicious of everyone" rules. It's well-paced and told without a lot of aesthetic flourishes. It's about "human dignity and freedom of mobility," as Nabulsi said when introducing her video at the Palm Springs International Short Fest. Border crossings and checkpoints have long been hotly contested venues where world-stage politics are played out, but when they prevent a father from shopping with his daughter, they appear insignificant and backward. The filmmaker kept the narrative as simple as possible so that the viewer may fill in the blanks with their own questions about the world in which the protagonists live.

### **8.0 Movie review of Noor (2012)**

*Noor* is the first short film written and directed by Ahmed Ibrahim, a Cairo and New York-based filmmaker. The Egyptian-born, Brooklyn-based director grew up in Egypt. Before relocating to New York and getting a degree in cinema and media studies from New York University, he studied law at Alexandria University. His work represents his sentiments for both. He's a wandering spirit who clings to his homeland, and his art reflects his feelings for both. With real affection and a good amount of impartiality, Ibrahim examines Egypt. Fingo is a younger hero who is full of grit and drive. He aspires to be completely truthful. He thinks about design and strategy, sets up a collection and offensive plan, and dribbles his opponents into the dust like a cat. In Tahrir Square, Hosni Mubarak has not died. Ibrahim is an astute observer, and he takes us around his neighbourhood to show us about. He catches looks, grudges, and silences by filming in genuine locales with non-actor indigenous. He illustrates the disparities between old and young generations in his honest and empathetic novel.

### **9.0 Movie review of White Helmets (2016)**

*The White Helmets* is a Netflix Original documentary from 2016 about a remarkable citizen-first group in Syria that has saved an estimated 58,000 lives in only three years. Their country is bombarded from above by Russian bombers and terror attacks on the ground. There are moments of wartime brutality and danger, including one in which a baby is saved from the wreckage of a recently demolished structure. In the face of opponents who appear to find nothing wrong with bombing and seeking to destroy civilian sites such as hospitals and schools, the White Helmets

show great bravery and integrity. The film conveys a lot in just 40 minutes, and it should prompt family discussions about what's going on in Syria with ISIS, the Syrian government, and the Russian government, as well as some Americans' tendency to lump all citizens of Middle Eastern countries together as evil purveyors of terrorist acts around the world. The White Helmets scream through the streets, pointing their van towards every fresh mushroom cloud on the horizon, determined to save their beleaguered brothers and sisters from the ruins of hospitals, marketplaces, and cafés.

#### **10. Cultural values style were portrayed in the Arabic short movies.**

Since the Arab world's film industry began in the mid-1950s and 1960s, there has always been a growing desire to use the medium to promote Arab-Islamic culture. Theoretically, all Arab film charters and bylaws contain provisions endowing broadcasters with a significant cultural role. The Arab States Broadcasting Union (ASBU), headquartered in Tunis, has launched a series of collaborative broadcast programs to raise inter-Arab awareness of shared cultural and value systems. The Arab League Educational, Scientific, and Cultural Organization (ALESCO) has also participated in several programs aimed at maximizing the use of media, most notably television, to "promote the values of Arab-Islamic culture" (ALESCO, 1998). (1998, ALESCO). As a result of this strategy, state-controlled television broadcasts programming on folkloric arts, traditional handicrafts and costumes, architectural designs, religious teachings, historical events, and classical and modern literary traditions. The fundamental concept of national and regional television usage has historically been centered on cultural revival and heritage preservation. Broadcasting is expected to contribute to inter- and intra-state cultural integration in the Arab World by highlighting distinctive and common cultural elements.

The introduction of satellite television to the Arab world has heightened the importance of debates over broadcasting and culture. Numerous studies reveal that the Arab world's contribution to cultural enrichment and rebirth has been far less than outstanding over its 50-year history (Bataineh, 2001). (2002) (Bataineh). As a programming category on Arab world television, culture has traditionally been defined by items contributing to knowledge enhancement and intellectual enrichment. For an extended period, it appeared as though human and technical resource constraints hampered the effective representation of cultural values and practices on film. Tight government regulations governing film production appear to have harmed creative expression, resulting in substandard and low-quality artistic output. Additionally, it has been noted that film culture programming is becoming increasingly dominated by heavy commercialization.

Economics and politics appear to have collaborated to foster the flow of foreign media imports from Western Europe and North America into Arab World television, exposing viewers to new cultural items that bear little resemblance to their Arab-Islamic heritage. This foreign program hegemony was first identified in the 1970s and 1980s. It has been evident in the direct broadcast satellite era in the growing number of imported television materials and the adoption of program formats derived mainly from Western visual cultural styles. Critics have noted that television rapidly loses its focus as its cultural agenda shifts in response to global political and cultural trends. By serving as a conduit for "globalized culture," television appears to play a disruptive role in the Arab World, contributing to the fragmentation of common Arab-Islamic culture and value systems

## **11. Film as a Cultural Integration Tool**

Its predicted role as a catalyst for cultural unification in the Arab World appears to originate mainly from the 40-year-old modernization paradigm, which anticipates a significant media contribution to national development in social and cultural dimensions. From this vantage point, one may notice indigenous culture expansion as the main engine of societal transition in contemporary Arab civilizations. The preservation of national culture and value systems has been a significant feature in current Arab nations' acceptance of television as a mass communication medium. Protective policies have primarily oriented state controlled television toward historical, religious, and educational programs to foster indigenous culture and social practices. In this regard, traditional Arab- Islamic cultural forms such as folkloric performances and traditional arts, crafts, sports, and heritage have been incorporated, as have Islamic discussions of contemporary issues, Qur'anic recitals, talk shows about Arabic language and literature, social problems and issues, and live transmissions of religious celebrations. Integrationists argue that Western-oriented entertainment has minimal significance.

## **12. The Characters used Cultural Values Style to resolve the conflict.**

### **12.1 Film as a Cultural Institution : Permanent Controversies**

The dichotomous integrationist-fragmentation perspectives on television's impact on Arab culture and value systems are based more on contemporary public discussions than on empirical facts regarding the impact of broadcasts on local culture and value systems. In this sense, different perspectives appear to acquire unique political and ideological colors that define television's position as a cultural institution in the Arab World. To light insight on how integrationists and fragmentations fare in modern debates, talks must revolve around shared concerns and issues relating to the medium's role as a cultural institution. Local and regional production, legislative constraints, and broadcasters' ties with their listeners are all examples of this.

### **12.2 Censorship by the Government**

It is widely accepted throughout the Arab world that one may broadcast an immoral kissing scene on television but must refrain from criticizing the political leadership. Political infractions appear to be significantly more censorship-sensitive than cultural infractions. However, as the last decade's experience demonstrates, Arab television's cultural programming is far from "censorship-free." They frequently face the same stringent regulations as news and public affairs programming. A Lebanese television host has accused the government of barring him from working on television for personal and political reasons (Al-Sharq Al Awsat 2000). According to a local news editorial, "Like newspapers, magazines, and radio, Lebanese television is unconcerned about media freedoms" (Dick 2001). The Cabinet imposed a ban on all political news satellite television in Lebanon in late 1996. The government argued that political news programs could harm Lebanon's relations with certain Arab states. When LBC appealed the Cabinet decision, the Government responded by imposing a blanket prohibition on all news programming, only to lose the appeal to the state's Judiciary Advisory Council (Dajani 2001). Three episodes of the famous Saudi

sitcom *Tash Ma Tash*, which airs on MBC, were mysteriously banned and confiscated (Nowaiser 2000). According to a Moroccan playwright, the government's censorship of his television works has distorted them by omitting critical sections (Shakhs 2000). Private producers have long held that government media authorities obstruct their works from being broadcast on national television.

### **13. Recommendations**

While films contribute to the humanization of cultures and beliefs, they can also have downsides. When a video is excessively long, students frequently claim they lack time to watch it at home. Lack of preparation impairs the depth of class discussion and experiential knowledge. The syllabus should contain a requirement that students view the films and provide reflections. It helps students grasp that written reflections and classroom participation are graded activities. The instructor can aid by organizing a biweekly movie night on campus, which will infuse academic work with a sense of fun. It is not rare for one stereotype to be replaced by another. Students have a propensity for making broad generalizations about individuals or situations. The instructor and the quality of class discussion are responsible for avoiding stereotypes and providing the critical analysis that highlights the richness and diversity of Arabic cultures. Generally, films are not made to give an accurate picture of society. They, like fiction, are intended to express concepts and the author's objectives and may not accurately mirror reality. The instructor should be culturally savvy to differentiate between fact, fiction, and theatrical devices in this scenario, by assigning relevant background reading and requiring brief comments before class discussions. The teacher's role is crucial in facilitating a student-centered dialogue in class through Bloom's Taxonomy pyramid-based prompts. Students' essays, which are due at the end of each three-week term, should demonstrate their ability to synthesize concepts from various films and resources and produce original and creative work.

### **14. Conclusion**

To summarise, the Arab world possesses a culturally diverse and socially complex set of dynamics that begs for thorough and systematic investigation. In contrast to stereotypical perceptions of Arabs, the region is quite diverse in terms of history, ethnic groups, religions, and even languages. Simultaneously, there is agreement on several the region's socio-political and economic challenges. Additionally, research has begun to identify some of the region's core values and compare them to other parts of the world. The findings point to the Arab peoples being relatively conservative and hierarchically organized. For many, tradition, morality, generosity, and a sense of community appear to be primary motivators. However, much of this research has been harmed by methodological shortcomings that should be addressed in future studies. While a lack of substantial financial and human resources may impede the development of a robust research program, sustained interest in the region and the graduation of a new generation of Arab psychologists from local and Western universities bode well for a more informed and well-researched future.

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