

**CICAKMAN: A STUDY ON GLOCALIZATION IN MALAYSIAN
SUPERHERO MOVIE GENRE**

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**CULTURAL CENTRE
UNIVERSITY OF MALAYA
KUALA LUMPUR**

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ABSTRACT

The numbers of superhero films growing since we have approached the new millennium. A superhero film is a film that is focused on the actions of one or more individuals who usually possess superhuman abilities and are dedicated to protecting the public from super villain or rival with bad intentions. These films usually feature action, fantasy or science fiction elements, which also include the origin of their special powers. The superhero film have performed relatively well in the box office. This prompts a new phenomenon, producing sequel. Dietz, J. (2011) found that sequels also performed well in box office.

Malaysia renowned filmmaker in KRU Studio also jumps on to the bandwagon by producing Malaysia first superhero movie *Cicakman* (Feature Film, n.d.). The *Cicakman* film made history, breaking the opening-day record by grossing RM350,000 on its first day of release (“8 Malaysian-Made Films,”n.d.). This film had 2 more sequels following to the huge success.

The success has prompted mixed responses from both positive and negative reviewers. Some of the movie reviewers have indicated that *Cicakman* have a lot of global influences and almost identical to Westerners superhero movie. However, there is a new Hollywood genre called *global-local* film following a new model in the global filmmaking industry known as glocalisation. Glocalisation is not just a model for filmmaking industry; it is also known as a marketing tool for other trade. It is a combination of global and local trend to enhance the end product.

A study on *Cicakman* movie has been conducted to assess the *Cicakman* filmmaking process and identify the elements of glocalisation in it.

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CICAKMAN: KAJIAN GLOKALISASI BERDASARKAN FILEM ADIWIRA MALAYSIA

ABSTRAK

Jumlah filem adiwira semakin meningkat semenjak kita menjejaki ke alaf baru. Filem adiwira adalah filem yang biasanya memaparkan kisah seseorang yang memiliki kelebihan atau kemampuan yang luar biasa serta bertekad untuk melindungi orang ramai daripada niat jahat penjenayah atau saingan yang juga memiliki kelebihan istimewa. Filem-filem ini biasanya merangkumi aksi bertarungan, fantasi atau elemen sains fiksyen yang juga menceritakan asal-usul kuasa luar biasa adiwira ini. Filem adiwira mendapat sambutan yang amat baik di tayangan antarabangsa. Sambutan hangat ini telah mencetuskan satu fenomena baru, dimana seperti yang dinyatakan oleh Dietz, J. (2011), filem adiwira yang mempunyai sekuel menonjolkan prestasi yang lebih baik di tayangan antarabangsa.

Pembikin filem terkenal di Malaysia, KRU Studio juga tidak ketinggalan, dengan menghasilkan filem adiwira pertama di Malaysia berjudul *Cicakman* (Feature Film, n.d.). Filem *Cicakman*, mencipta sejarah dengan memecahkan rekod kutipan sebanyak RM350,000 pada hari pertama tayangannya. Filem ini juga mempunyai 2 lagi sekuel berikutan kejayaan besar ini.

Terdapat maklum balas positif dan negatif, ekoran kejayaan filem *Cicakman*. Beberapa pengulas filem menyatakan bahawa *Cicakman* mempunyai banyak pengaruh antarabangsa dan tiada perbezaan antara filem adiwira Barat. Walaubagaimanapun, terdapat satu konsep baru yang dikenali sebagai *glocalisation*. di industri pembikinan filem. Ia juga digunakan sebagai salah satu teknik pemasaran dalam bidang perdagangan. *Glocalisation* adalah satu konsep gabungan antara global

dan tempatan dalam penghasilan produk.

Satu kajian mengenai filem *Cicakman* telah dijalankan untuk meneliti dan menilai keseluruhan pembikinan filem ini serta mengenal pasti unsur-unsur *glocalisation* di filem *Cicakman*.

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CHAPTER ONE. INTRODUCTION

1.1 INTRODUCTION

Filmmaking is a form of visual arts. It is a process of making a motion picture. History of filmmaking started in the 1890s in the Western countries and it evolved since then (Giannetti & Eyman, 2010). Different genres start to emerge from time to time.

Superhero is well established and rose to fame in comic first back in the 30s' and adapted into movies. According to Flores (2005, p.24), "During the Depression in the 1930s, there was a need for strong characters in the comics and the superhero concept proved to be popular and influential, gaining worldwide popularity throughout the years". Superheroes serve as a hope-inspiring figure, an image of someone who can save us all from dark and difficult times. Superhero movies promote the ideas of peace, safety and freedom. Watching a superhero movie is a great chance to relax. Some of the well-known early superhero comic adaptations were *Adventures of Captain Marvel*, *Batman*, *The Phantom*, *Captain America* and *Superman*.

Malaysian cinema begins in the 1930s with multiethnic and international involvement. Though multiple genres exist, most Malaysian film directors continued to maintain the melodramatic narratives and styles (Hassan Abd Muthalib, 2013).

In recent years, a lot of filmmakers adapted global concepts to their local culture in producing their film. The term *Glocalization*, a combination of globalization and

localization was used to describe this phenomenon. Korean cinema has been very successful in recent years. It is the result of incorporating the concept of *glocalization*, which is, in common practice, combining Hollywood techniques or exhibiting global influences in local culture or even history. *Glocalization* in Malaysia filmmaking occurred dated back in the World War II. According to Hassan Muthalib (2013, p.2), “Local film industry use foreign films as source of reference for stories and acting style as well as movements were copied or adapted to local needs”. It was also mentioned that those foreign directors especially from India, took stories from successful films in India and adapted in to local contexts.

In 2006, director Yusry Halim created *Cicakman*. *Cicakman* is the first Malaysia superhero film with 2 sequels, which was produced by KRU Production. *Cicakman* literally means lizard man in the Malay language. The film’s plot revolves around an ordinary man who turns into a superhero after obtaining super power in an unexpected incident. He then uses his super power to save the world from criminals and against the villain.

Many movie reviewers, including a journalist from the Berita Harian, Roslen Fadzil have indicated *Cicakman* was greatly influenced by Hollywood movie such as, Matrix, Batman and Spiderman (R.F, September 2006). There are some local aspects though not obvious but are still evident in the film. The combination of both global and local influences in the *Cicakman*, no doubt there is a *glocalization* in Malaysia filmmaking.

1.2 Problem of Statement

The superhero film's huge popularity around the world in these recent years, calls for attention to the genre as academic study on superhero films is still very new field of research especially in Malaysia. There is no academic research being done as of today on the Malaysian first superhero film, *Cicakman*, Being the Malaysian first superhero film, it is important to document information regarding the film as a reference for future filmmakers to produce another superhero genre film.

Besides, there is also lack of sufficient research related to filmmaking in Malaysia. Due to lack of study on *Cicakman*, many people have been accusing the film being a 'copycat' rather than localizing a global trend. There is no assessment being done on this film before it is been label as 'copycat'.

Glocalization is not a new phenomenon in the filmmaking industry around the world and it is also have been practicing by Malaysian filmmakers in the early days way before British colonization (Hassan Abd Muthalib, 2013).

1.3 Research Questions

RQ1: What are the local aspects in the *Cicakman* films?

RQ2: What are the global influences in the *Cicakman* films?

RQ3: Are *Cicakman* films following the glocalization model?

1.4 Research Objectives

The study will :

- 1.) To identify if there is local aspect in the *Cicakman* films.
- 2.) To identify if there is global influence in the *Cicakman* films.
- 3.) To determine if *Cicakman* following the glocalization model.

1.5 Significance of Study

This research will establish as the first study on superhero movie in Malaysia. There is no study or research being conducted on any superhero film (if any) in Malaysia. It will also establish a study on glocalization in Malaysia filmmaking, which is very important, as it is the current model in almost all the industries all over the world.

1.6 Scope of Study

The study will be focusing on the 3 films which is *Cicakman* , *Cicakman 2:Planet Hitam*, & *Cicakman 3*. Besides the *Cicakman* films, other superhero films such as *Batman*, *Spiderman*, *Avengers* will also be study as a reference to the superhero film. The elements of filmmaking in these superhero films will be a reference to the glocalization assessment in *Cicakman* films.

1.7 Background of the Study

1.7.1 Filmmaking

Filmmaking consists of 4 stages :

- Development
- Preproduction
- Production

- Postproduction

The initial stage will be the idea development, where ideas for the film being created. It can be a concept from a book, a play, true stories, other movies or original ideas. Before a screenplay is developed, a distributor will be consulted regarding the market that is likely to be the target audience. It takes a period of over several months to develop a screenplay.

Writing a screenplay is a difficult art form as screenwriter requires good story sense, good visual memory and imagination, clear and concise writing style as well as good ear for dialogue to write a good script. A good writing shows rather than tells and is filled with details and not generalization.

The preproduction is the preparation stage for the shoot, where cast, film crews are hired, and locations are selected as well as production sets are built. Schedule will be planned and budget will be allocated for the actual shooting.

Production is an actual shooting of the film/movies/videos. It involves setting up props, lighting being fixed and actors getting ready to act.

The post-production stage is where the film being process and edit. Footages from the shoots will be edit into sequences according to the storyline or storyboard. Shots use in the edit will be enhance and finalize with necessary images, sound and visual effects. The final outcome of the edit will then ready for printing, duplication and distribution (Parrent, 2002, pp.42-50).

1.7.2 Understanding Glocalization

The term globalization has been around for centuries and often view as part of Westernization (Khondker, 2004). Globalization refers to the increasing integration of economies around the world mainly through the movement of goods, services, and capital across borders ("Globalization Versus Internationalization:"). Globalization indicates that information and knowledge is spread and shared as well as reflecting the technological advances that allow international transactions easier and quicker (Cuterela, 2012).

According to Higson (2005), Thompson and Bordwell define globalization as “the emergence of networks of influence that tightened the ties among all countries and their citizens”. Higson (2005) also stated Hollywood as a model of globalization for having filmmakers and actors from all over the world. Besides Hollywood films are distributed around the world too. Globalization allowed distribution of the same or very similar products in markets globally.

The concept of glocalization develops from combination of global and local. Hasan & Nika (2014) described the meaning of glocalization using *wordspy*, is the creation of products and services intended for the global market, but customized to suit the local cultures while sociologist Roland Robertson stated glocalization describes the damaging effects of local conditions on global pressures.

Glocalization consists of two processes – globalization and localization (Roudometof, 2014). Roudometof (2014) mentioned localization refers to human beings, individual subjects, organizations, communities or localities while globalization embraces the

planetary processes. Glocalization also being interpreted as *think globally and act locally* (Roudometof, 2014).

According to Habibul H.K (2004), the glocalization term was formed based on the Japanese word *dochakuka*, initially meant adapting farming techniques to local condition and later it was adopted into the business world. Habibul H.K (2004) described glocalization involves blending, mixing adapting of two or more processes, one of which must be local. In addition, glocalization will only be meaningful if it includes at least one component that addresses the local culture, system of values or practices.

Habibul H.K (2004) stated it is evidently glocalization is visible in the area of mass communication especially in the television programming and it has remained appealing to many Singaporeans.

Glocalization strategy has been adapted into the filmmaking industry. According to Phil Hoad (2012), “Having showcase sequences, like *M:14's* Burj Khalifa’ jolly in Dubai, or the now-obligatory Chinese blockbuster interlude, or packing a whole franchise installment off on holiday (*Fast and Furious: Tokyo Drift*, *Dirty Dancing: Havana Nights*) are alternative ways of adding a bit of glocal spice (p.g 1). Some of the great Hollywood movies have featured Chinese stars such as Fan Bing Bing in order to penetrate into China market. With a local face in the movie, it will help in boosting the box-office. This is part of the *glocalisation* strategy. Besides utilizing local stars, languages used in the films will make the local audience feel the sense of belonging and familiarization though the content may be foreign. In other words,

glocalization suggests that people need a local context to understand or appreciate global media. It is also meant that it is a need to have coexistence and interdependent of both globalization and localization throughout the modern age in order to form a strong marketing strategy.

1.7.3 Plot for *Cicakman 1*

The story was set in a city named Metrofulus. Hairi Yatim, the main cast, works in a lab owned by Professor Klon. He is also secretly admiring Professor Klon's secretary named Tania. One day, Hairi accidentally drinks a coffee that has been contaminated by a virus-infected lizard. He soon finds himself doing the most insane things such as sticking to walls, making lizard-like noise as well as eating bugs. He begs his best friend also housemate, Danny who also works in the same lab to find the reason behind his strange behavior.

Meanwhile, the people of Metrofulus are continuously being infected by new type of viruses and the only cure came from Professor Klon's company. Hairi and Danny suspecting something amiss and begin their own investigation. They discover that Professor Klon is not only the viruses' creator, as he has a more sinister plan, which assisted by his business partners, Ginger Boys. Ginger Boys are Professor Klon's failed experiment, making their senses turn abnormal. They first tend to take revenge on Professor Klon but he managed to convince them to join his new plan. His new plan which include launching the new cure for the 266 virus as well as clone the ministers of Metrofulus City. Professor Klon wants to be in control of the Metrofulus City.

Hairi is determined to use his newly acquire super power to stop Professor Klon's evil plan while Danny researching on Hairi's body condition. To Danny's horror, Hairi's body condition is mutating into a reptile due to the virus. However, Danny managed to develop a serum that can cure Hairi's condition. Danny was sacrificed during the commotion between Hairi the *Cicakman* and the villain, Ginger Boys. Ginger Boys were also killed but Professor Klon managed to escape.

1.7.4 Plot for *Cicakman 2: Planet Hitam*

The escaped evil Professor Klon is back with vengeance. He is determined to become the President of Metrofulus and he wants to control the world's supply of fresh water through his ingenious plan, *Planet Hitam*. Hairi, the *Cicakman*, knew the return of Professor Klon and he have to stop his plan once more. This time Professor Klon hired an assassin, Rrama to assist him in his plan. She enjoys the pleasure in killing as if it were a pure art form. Ginger Boys who were killed earlier, return even more powerful in spiritual form as Ginger Ghosts. Ginger Ghosts initially wanted to take revenge on *Cicakman* but later they realized that they shared the same enemy, Professor Klon. A powerful Feng Shui master, Miss Chee managed to be in contact with the Ginger Ghosts and convinced them that they should seek revenge from Professor Klon rather than *Cicakman*.

Hairi, the *Cicakman*, is now living with Danny's family after he passed away. Danny's blind sister, Iman is under his care. While he was looking for job, he bumps into Tania, whom he secretly admires previously. Tania is still seeking the true identity of *Cicakman*, now work as a reporter. They both then worked together to unfold Professor Klon's evil plan.

1.7.5 Plot for *Cicakman 3*

Years after the *Planet Hitam* incident, *Cicakman*, the superhero of Metrofulus City is nowhere to be found. Many people said *Cicakman* either dead or retire. A new superhero has emerged in Metrofulus City, known as *Superbro*. He is well respected and admired by the people in Metrofulus City.

It started when *Superbro* caught a group of *Mak Nyahs* illegally transporting away a batch of newly developed weapon. It is a powerful weapon that can cause trouble to the Metrofulus City. Though the *Mak Nyahs* were nabbed, the weapon went missing. The Police Commissioner, Kahar is determined to find the weapon and nabbed the culprit behind the weapon heist.

Meanwhile, Man the *Cicakman* faithful fan, is on the verge of divorce with his wife, Linda, who also managed to take custody of their son, Boboy. Inspector Adam, also brother of the Police Commissioner, Kahar is Linda's long time friend who also have feelings towards her.

One day, while Man still struggling to get back to his wife, Linda, he discovers a box belonging to the former *Cicakman*. He was excited and thinking that he will inherit his super power by wearing the *Cicakman's* costume. He failed miserably. After sometime he realized, the box was not fully uncovered. He then found a bottle of serum in the box that will transform him into real *Cicakman*. Man's true potential gradually unlock. He is able to swing around using his tongue, fight and wall climbing. He then attempted to save a train that was hijacked by a group of gangster only to have *Superbro* intervene and gets the credits. The crowd disregards *Cicakman*

and highly respects *Superbro*. Later, *Superbro* beats *Cicakman* for interfering his work.

Inspector Adam secures a job for Linda as a singer in a local bar. Man was unhappy and interrupts her performance in the bar and discovers the lost weapon as well as gangster who hijacked the train earlier. He later found a document belonging to Inspector Adam with a bloody handprint on it. He steals the document and to his horror, it contains pictures of Inspector Adam with a man who is also Metrofulus most wanted criminal leader.

Superbro went to find *Cicakman* in his house but only find Jojo, Man's housemate. *Superbro* was furious that he could not find *Cicakman* and he hurt Jojo by thrusting a robotic stick up to Jojo's buttock. Jojo was traumatized thinking that *Superbro* 'sodomised' him. In fact, *Cicakman* started his investigation on Inspector Adam.

On Boboy's school sports day, Man met the group of gangster who is also the train hijackers. Man transform into *Cicakman* to nabbed those guys. They shot him but his super power has fully developed which enables him of self-generation. He was so excited and wants to tell his wife, Linda. But she refused to listen, as she is disappointed with his over fantasized lifestyles. At the same time, Inspector Adam threatens Boboy by burying him alive for eavesdropping. Boboy became worried and know that Inspector Adam is a bad guy.

Realising Inspector Adam is a criminal, Man the *Cicakman*, alerted the police by sending the pictures of Adam and the gangster leader to them. They even suspected

Inspector Adam killed Police Commissioner Kahar. Before the police could nab Inspector Adam, he brings Linda to a pre-jubilee event and proposed to her. She rejected his proposal and he turned violent. He exposed his real identity, the *Superbro*. He also admitted that he is linked to the gangster and involved in the weapon heist as well as killing his own brother, Kahar. Boboy recorded his confessions without his knowledge. Adam then proceeds to launch the event while Linda and Boboy were tied up in the technical control room. The crowd was excited to see *Superbro*. *Cicakman* appear and *Superbro* accused him of all the wrong doings causing the crowd to turn against *Cicakman*. Boboy managed to untie himself as well as his mother, Linda. He then went on to broadcast Inspector Adam's wrong doing confessions on the event screen exposing the evil *Superbro*. *Cicakman* then went on to fight and defeated the evil *Superbro*. Man the *Cicakman*, managed to redeem himself and won his wife's heart again.

1.8 Definition of Terms

Cicakman – Lizard man, an ordinary man who obtains super power from an incident involving lizards.

Superhero – A person who has super power or unusual ability.

Local aspects – Characteristic or elements that related to a particular area or neighborhood. (In this case Malaysia.)

Glocalization - is a combination of the words "globalization" and "localization" used to describe (for movies), global culture that is reinterpreted by local cultures. It can also happen when elements of a local culture are combined with a global phenomenon. (Ejderyan, O., & Backhaus, 2007)

CHAPTER TWO. LITERATURE REVIEW

Introduction

This chapter will focus on the areas of study by looking at different written works including books, journals and articles as well as Internet materials.

2.0 Literature Review

Online Articles & Journals

1. Malaysian Cinema Then & Now: A Brief History (1933-2011)

By Hassan Muthalib

2. The Concept of the Superhero in Filipino Films

By Emil M. Flores

3. E-Research of the Creative Economy Development in Malaysia as *Experienced*

by KRU Studios.

By Siti Salwa Isa, Siti Suriawati Isa, Wan Zaiyana Mohd Yusof & Abu Ali.

Books

1. Global Media, Culture, and Identity (Theory, Cases, and Approaches)

Chapter 10 - A New Hollywood Genre *The Global-Local Film*

By Nolwenn Mingant

2. Film Genre For The Screenwriter

Chapter 3 : Overview of Film Genres – Superhero

By Jule Selbo

3. The Cinema of Small Nations

Part 2 : Asia and Ocenia - Singapore

By See Kam Tan & Jeremy Fernando

2.01 Malaysian Cinema Then & Now: A Brief History (1933-2011)

By Hassan Muthalib

Overview

The history of Malaya's early cinema can, in some ways, be traced back to the traditional performing arts, in the form of *wayang kulit* (Malay shadow play), *bangsawan* (Malay opera), and the *sandiwara* (Malay theatre). The shadow play, which, according to some scholars has been in existence for several centuries, uses a white screen with manually controlled puppets, which cast shadows or the images. The sound comes from the voice of *dalang* (the puppeteer or man who controls the puppets) and the music played by a troupe of musicians playing traditional musical instruments sitting behind the *dalang*. The other forms of traditional theatre mentioned use human actors. There are, however, certain similarities between *wayang kulit*, *bangsawan*, *sandiwara* and films. These include the presence of a story, script or plot, with protagonists, antagonists and supporting characters. As in theatre, again, in films too there are disciplines of acting, costumes, set design, special effects, music and lighting. All of these served as aesthetic elements. The art forms mentioned also served same social functions, with not only entertainment being offered but also advice, criticism and social comment that were relevant to the times. Therefore, the arrival of cinema was not something alien to the peoples of the Malay Archipelago.

Hassan Abd Muthalib (2013) mentions that people from various nationalities flocked to Singapore, as it was the focus of business and commerce in the early of 20th century, as well as the location of companies or organizations involved in film productions. The first producer was from India, followed by Chinese from Shanghai, China. Film directors came from India, China, Indonesia, the Philippines, England, as well as the United States of America. According to Hassan Abd Muthalib (2013) most of the actors involved in the cinema at that time, had previously been involved in *bangsawan* or other traditional art forms. These early actors adapted easily to the new medium as they had basic understanding of acting, performing and stagecraft. The films produced were all in the Malay language as they were targeting Malays as well as speakers of the Malay language within the Nusantara area comprised of British Malaya, Borneo and Indonesia.

According to Hassan Abd Muthalib (2013), World War II brought a temporary halt to film production but the Japanese occupation of Malaya and Singapore in 1941 brought a new kind of film production. Japanese film company, Eiga Haikya Sha, in Singapore took over all of the theatres and controlled distribution in Malaya and Singapore. Even stage performances were under their authority. Many film industry people were rounded up to work for the Japanese film company to produce propaganda films. Eiga Haikya Sha Film Company only allowed outdated Indian films and Japanese propaganda films to be shown.

Hassan Abd Muthalib (2013) stated after the war, film production resumed and became even more dynamic than before. The 50s and early 60s became the Golden

Age of Malay cinema. However, after the war, cinemas were mandatory to show British films for at least one week.

The Malaysian cinema came into being in the 1930s, but in terms of actual history, it only began with the founding of the Malayan Film Unit (MFU, now known as Film Negara Malaysia). The British colonial government set up the MFU to produce propaganda documentaries. Hassan Abd Muthalib (2013) mentions that the British trained the locals to handle equipment and taught them the fundamentals of documentary film productions.

In addition, Hassan Abd Muthalib (2013) also stated the return of the Shaw Brothers after the war to establish a studio system modeled on the ones in Hollywood. Actors and directors were brought in on contract and were paid monthly salary to produce films under their studio, Malay Film Productions (MFP). Hassan Abd Muthalib (2013) explains some of the directors took their stories from the successful films in India and adapted them to local contexts but some had to write their own scripts.

From that point in time film companies began mushrooming. Some of the companies were Nusantara Films, Rimau Films Productions, Keris Productions, Caravan Films and Maria Menado Productions (Hassan Abd Muthalib, 2013).

In 1981, Dr Mahathir Mohammad, the fourth Prime Minister of Malaysia, pushed for the widespread of information and communication technology, and animation industry was part of the widespread technology (Hassan Abd Muthalib, 2013). The Malaysian animation industry was very successful with the assistance of FINAS and existence of Multimedia Development Corporation (MDEC) (Hassan Abd Muthalib,

2013). The success of animation industry has also lead to the development of visual effects. More films being produced which contained heavy visual effect such as *Cicakman*.

The Malaysian film industry continues booming with the emergence of new directors and international productions collaborations. Hassan Abd Muthalib (2013) mentions Yusri Abd. Halim's *Cicakman 2: Planet Hitam*, which was premiered in Pusan International Film Festival under the 'Superheroes in Asia' section, has earned them the international collaboration with Enso Entertainment on a Hollywood feature film, *Deadline*. The high quality of visual effects and CGI in both *Cicakman 1* and *Cicakman 2* has gain international attention and great success at the local box-office.

This paper discusses the development of Malaysian cinema from before the British colonization till the present time. It also provides information on film that were produced in Malaysia by either Malaysian directors or foreign directors. However, information on the topic superhero genre and *Cicakman* were only briefly mentioned. Besides, while it was stated in Hassan Abd Muthalib (2013), foreign directors bringing in script to be produced locally but the term glocalization was never mentioned.

2.02 The Concept of the Superhero in Filipino Films

By Emil M. Flores

Overview

This paper examines the concept of superhero in Filipino movies using Richard Reynolds' superheroes' template. Flores (2005) examines the Filipino superhero,

Darna as the generic hero, to demonstrate how the superhero concept was integrated into Filipino popular culture.

Flores (2005) defines superhero based on Richard Reynolds' template with the following features :

- *Lost parents*: The hero is marked out from society. He often reaches maturity without having a relationship with his parents (orphaned).
- *The man-god*: At least some of the superheroes are attached or restricted to Earth in their level of powers.
- *Justice*: The hero's devotion to justice overrules even his devotion to the law.
- *The normal and the super powered*: The extraordinary nature of the superhero will be contrasted with the commonness of his surroundings.
- *The secret identity*: Similarly, the extraordinary nature of the hero will be contrasted with the mundane nature of his alter ego.
- *Superpowers and politics*: Although, eventually above the law, superheroes can be capable of considerable patriotism and moral loyalty to the state, though not necessarily to the letter of its laws.
- *Science as magic*: The stories are mythical and use science or magic indiscriminately to create a sense of wonder (Flores, 2005).

Flores applies the template to examine the Filipino superhero, *Darna* and formed a new template. The new template is divided into key features still within Reynolds' studies, consists of

- *Parents* (or guardians)
- *Powers* (including costumes as symbol of superpowers)

- *Purity and Piety*
- *The private and the Public* (secret identities and public perception)
- *Politics* (Flores, 2005).

Flores (2005) examines three most recent Filipino superhero films (Captain Barbell, Darna and Lastikman) using the newly formed template. Flores (2005) stated it was the first time in Filipino film history; three superhero films were included in the 2003 Metro Manila Film Festival. While the producers were most likely following the popular trend in Hollywood, the films Fantastic Man, Captain Barbell, and Gagamboy, still reflect the Filipino longing for a hero to look up to. All films were big box-office hits (Flores, 2005). Just as 9/11 gave rise to the popularity of fantasy and superhero films in Hollywood, societal ills and the 2004 elections have fanned the flames of fantasy heroics in Filipino commercial films (Flores, 2005). While the American heroes (e.g. Captain Marvel, Superman, and Wonder Woman) have heavily influenced the Filipino superheroes, several aspects of Filipino culture and society are still evident in the films.

It is an interesting study on how a uniquely American creation was "Filipinized," taking into account the cultural and social aspects of the Pinoy superhero as demonstrated in the films. Though superhero concept was introduced long ago, but it is still an unfamiliar concept in Malaysia. To date, there is no academic study on superhero film in Malaysia.

2.03 E-Research of the Creative Economy Development in Malaysia as Experienced by KRU Studios.

By Siti Salwa Isa, Siti Suriawati Isa, Wan Zaiyana Mohd Yusof & Abu Ali.

Overview

Isa, Mohd Yusof & Ali (n.d.) conducted an electronic research on the creative economy development in Malaysia. The research is to explore the development issues underlying the creative economy through the development of creative industries sectors experienced by a private company in Malaysia; KRU Studios Sdn. Bhd. Isa, Mohd Yusof & Ali (n.d.) also assessed KRU company's position in the creative industries in the region. In Isa, Mohd Yusof & Ali (n.d.), it shows that Malaysia's creative industries is still lacking behind other neighboring countries such as Singapore, Vietnam, Indonesia and Thailand. This is due to government neglected and failed to acknowledge the importance of this industry until recent years.

KRU is among the first private companies in Malaysia to utilize the advance technology in their products such as movies production (Isa, Siti S., n.d.). It is also mentioned that KRU have produced significant elements of modern technology and new ideas with Malaysian culture added in their product. However, there is no further assessment into the product, i.e. movies , that will back the findings which claim to have the combination of local culture and modern elements. It is important to further examine the claim of local culture and modern elements combination as this could be a way to preserve local culture.

2.04 A New Hollywood Genre *The Global-Local Film*

(Chapter 10 - Global Media, Culture, and Identity)

By Nolwenn Mingant

Overview

Mingant (2011) states a growing trend in Hollywood that increasingly pays attention to a foreign audience that is extremely diverse in taste and character. Mingant (2011) examines the cultural consequences of globalization on the Hollywood majors and on the Hollywood big-budget film. Mingant (2011) compile more than hundred films from *Eraser* in 1996 to *Catwoman* in 2004 for this study. It combines traditional Hollywood elements such as stars, action-adventure, special effects and foreign elements such as foreign themes, locations, actors, and directors. Traditional Hollywood elements as mentioned is termed the *strategy of the spectacular* while the foreign elements is called the *strategy of the familiar*.

Mingant (2011) focuses on globalization influences on Hollywood movies and states globalization also leads to enrichment of the content in these films. Mingant (2011) shows the theatrical revenues from abroad have become more significant than revenues from domestic market. According to Mingant (2011), 66% of the worldwide theatrical revenues came from the foreign market in 2007. While more markets open up to Hollywood films, competition from local media industries emerging (Mingant, 2011). The Hollywood majors realized that profitable global practices such as worldwide day-and-date release had to be balanced by more local strategies like adapted marketing campaigns or dubbed versions of local languages (Mingant, 2011). Mingant (2011) states the diversity of censorship systems in the world is also essential

as Asian countries are more watchful of obscenity while Europe is very strict regarding violence in films.

Mingant (2011) conclude that foreign market is becoming important in a globalized world. Hollywood majors have changed their production strategy in taking foreign market into account. Mingant (2011) mentions Hollywood have started a new trend in their internationally oriented big budget films also known as *global-local*. They are made of Hollywood layer consists of stars, action, and special effects for the worldwide audience and a foreign layer involves the story, actors and directors for specific foreign markets. The *global-local* trend has embedded in the Hollywood system itself. The systematization is also evidently infused in all types of filmmaking internationally and U.S. oriented films as well as films from many different genres. According to Mingant (2011), the *global-local* film seems to be the best cultural strategy to maintain the position of Hollywood films in the world.

This study is important for the filmmaking industry especially in the film marketing. However, as of today, this study only been conducted on Hollywood films industries. *Global-local* trend is at the early days and still progressing. There is no study been conducted on any local/Malaysian film which possibly following the *global-local* trend.

2.05 Film Genre For The Screenwriter

(Chapter 3 : Overview of Film Genres - Superhero)

By Jule Selbo

Overview

Selbo (2015) described in a simplistic terms that film genre as types of stories told in the film medium and consists of similar or instantly recognizable patterns, or technique. Some of the most recognizable film genres will be action, horror, musical, and fantasy (Selbo).

Selbo (2015) explained superhero genre is a subgenre of the fantasy and/or sci-fi genres but due to the increased of superhero films in the last decade, making it one of the most commercially successful genres in the filmmaking industry.

Selbo (2015) also described the elements that are easily distinguishable as superhero genre such as

- Does not focus on an 'everyman' or 'everywomen'
- Superhero has special powers (mental or physical or special training that sets him/her apart from the normal populace)
- 'Everyman protagonist' is introduced before he or she is transformed into a superhero (through a spider bite or toxic accident or other events)
- His/her true identity is unknown by most of the other characters in the story (unknown to the community which he/she resides)
- Superhero narrative is most likely paired with adventure-action (other genres such as crime, buddy, romance and thriller are also common additions)

Although Selbo (2015) describes the elements of superhero genre but it did not assess the elements on any of the superhero genre films. An assessment on these elements is significant in order to justify if it match majority of the superhero genre film.

2.06 The Cinema of Small Nations

(Part 2 : Asia and Ocenia - Singapore)

By See Kam Tan & Jeremy Fernando

Overview

The *Cinema of Small Nations* is a compilation of studies on a few small nations' cinema from different parts of the world. These include small nations from Europe such as Denmark, Iceland, Ireland, Scotland and Bulgaria. Besides Europe, the study also covers small nations such as Hong Kong, Singapore, Taiwan and New Zealand of Asia and Oceania. There are studies from Cuba, Burkina Faso and Tunisia of the Americas and Africa. The classification of small nations is based on the population range of 4-10 millions and geographical scale. The other small nations indicators involved domination, struggle of autonomy, spheres of influence and a balance of power in social and political frameworks (2007). Based on these indicators, Malaysia is not in their range of studies. Malaysia's population is far larger than 10 millions while geographical size, Malaysia is huge compared to Singapore. Malaysia is a democratic country with balance of power in the social and political frameworks.

In chapter two of *The Cinema of Small Nations*, See Kam Tan & Jeremy Fernando (2007) describe the Singapore cinema scenario of the last two decades. Despite being a global hub for trading in South East Asia, films in Singapore are mainly made for

the locals. According to See Kam Tan & Jeremy Fernando (2007), the films produced usually highlight their daily challenges be it politics or personal life. They also describe the challenges faced by the cinema in Singapore such as political interference and languages. In this chapter, See Kam Tan & Jeremy Fernando (2007) mention briefly the strategy used to promote films, which is *borderless films for international viewer*. However the details of the strategy usage are not well explained.

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CHAPTER THREE. RESEARCH METHODOLOGY

Introduction

This chapter will explain the research methodology for this study. It is a qualitative research based on descriptive research method and content analysis.

3.0 Research Method

This research is a qualitative research using a mixture of research methods namely descriptive research method and content analysis method. One of the techniques used was watching the three sequel *Cicakman* movies. The three movies will be the primary source for the research. There will also be analysis on other superhero films. These films will serve as references in assessing the *Cicakman* films. Besides analyzing the movies, this research project will also involve reading of the available relevant material such as books, articles in journals and magazines, as well as materials on Internet websites. These materials will be secondary source for the research.

3.1 Research Questions

The researcher sets out to study on glocalization in Malaysian superhero movie genre, *Cicakman*. Research was conducted by a content analysis using the results of searching several scholarly journals that have conducted research on glocalization in filmmaking industries and superhero movie genre. The research questions proposed were as follows:

Research question one (RQ1):

What are the local aspects in the *Cicakman* films?

Research question two (RQ2):

What are the global influences in the *Cicakman* films?

Research question four (RQ3):

Are *Cicakman* films following the glocalization model?

3.2 Data Source(s)

This research primary data were the three *Cicakman* movie sequels. They have been difficulty in obtaining the first and second sequels of the *Cicakman* movies as they are no longer available in the market. The researcher only managed to purchase the third sequel of the movie while the first and second sequel of *Cicakman* movies, were watched by the researcher only on the *iflix* (a subscription apps for movies/videos).

Other movies used for reference and analysis included the following:

1. Batman (1989)
2. Ghost (1990)
3. Batman Returns (1992)
4. Batman Forever (1995)
5. Batman & Robin (1997)
6. Star Wars: Episode 1 – The Phantom Menace (1999)
7. Spirited Away (2001)
8. Spider-Man (2002)
9. The Matrix Reloaded (2003)
10. Daredevil (2003)
11. Spider-Man 2 (2004)
12. Catwoman (2004)
13. Fantastic Four (2005)

14. Spider-Man 3 (2007)
15. The Dark Knight (2008)
16. Iron Man (2008)
17. The Avengers (2012)
18. The Amazing Spider-Man (2012)
19. The Dark Knight Rises (2012)
20. Man of Steel (2013)
21. The Amazing Spider-Man 2 (2014)
22. Avengers: Age of Ultron (2015)
23. Captain America: Civil War (2016)

Apart from movies, academic journals from reliable educational sites such as Academic.edu and ResearchGate provided secondary data for this research. Books related to the topic such as globalization, movie genre, global films, global media and global television constitute part of the reading materials. Some of the books mention glocalization only in brief, but they are good references for the understanding of the new trend of glocalization.

3.3 Research Design

This thesis starts with exploring and analyzing the three sequel *Cicakman* movies. In order to answer RQ1, the researcher identifies the local aspects by analyzing all the three movies. The researcher then examines if there is any global influence in the movies, formulating this as RQ2. Both lists are then analyzed and categorized based on the filmmaking stages. The researcher then goes on to determine if *Cicakman* movies following the glocalization model by posing RQ3. Journal articles such as

Flores (2005) and Mingant (2011) provide the explanations and sufficient information related to the model, which are thus identified through their various aspects.

3.4 Data Analysis

The list for all local aspects, and global influences were then analyzed based on the Mingant (2011) study framework as mentioned in Chapter 2.04. According to Mingant (2011), there are two main elements in *global-local* trend, the traditional Hollywood elements (strategy of the spectacular) and the foreign elements (strategy of the familiar).

In order to validate the research question 4 (RQ4), research question one (RQ1), and research question two (RQ2) needed to be analyzed and justified first as these three questions led to the study of glocalization.

CHAPTER FOUR. FINDINGS & DISCUSSION

4.0 Introduction

This chapter presents the results from the data analysis. The first section describes the basic information derived from the analysis of each stages of filmmaking in *Cicakman*. The second section presents the discussions of the analysis results. The discussion was categorize according to the stages of filmmaking; development, preproduction, production, and postproduction. The discussion includes all three *Cicakman* sequels.

4.1 Development - The Concept Of *Cicakman*

The conceptualization, which involves the genre and idea generation of *Cicakman* was examined to identify if there is local aspect, and global influences. The genre of the film was examined using Richard Reynold's superhero definition template (Flores, 2005).

4.1.1 Genre

Cicakman is categorized as a superhero genre film (Nasser, 2015). This genre is new in Malaysian filmmaking industry as the Westerners usually produce superhero genre. *Cicakman* is Malaysia's first superhero film ("Malaysian celluloid screamer sets box-office record", 2007). The genre of the film was examined using Richard Reynold's superhero definition template (Flores, 2005). Though Richard Reynold uses *Superman's* film origin portrayed in 1938 during the so-called Golden Age of American comics, still the features are a valid template that can be used to assess the superhero concept (Flores, 2005). According to Flores (2005), there are seven features

in the template mentioned in Reynold's book *Super heroes: A modern mythology*.

Cicakman fulfilled a total of five features mentioned in the template.

- ***Lost parents***

According to Richard Reynold in Flores (2005), a superhero loses their parents and is usually mark out from society. Superhero often grows up without having relationship with their parents. Like other superheroes, Hairi, the *Cicakman* is living alone with his close friend, Danny (Figure 1). Even after his close friend, Danny's death, Hairi, still living with Danny's only sister, who is blind (Figure 2). He has no parents in the two films. In the sequel when Hairi has withdrawn from the superhero world, his descendant, Man is also living only with his close friend, Jojo (Figure 3).

This parentless feature also can be seen in other superhero films such as *Spiderman*, and *Batman*. Bruce Wayne, the *Batman*, loses his parents when he was at his young age (Manning & Ridout, 2016, p.336). Aunt May and Uncle Ben raise Peter Parker the Spiderman, since young (Macchio & Lee, 2014, p.28). Both superheroes were neither living with their parents nor with parents. This is the same feature shared with *Cicakman* (Abdul Halim, 2006).



Figure 1: Screenshot from movie *Cicakman*.
(Hairi staying with Danny, his colleague and best friend)



Figure 2: Screenshot from movie *Cicakman 2*.
(Hairi staying with Danny's blind sister.)



Figure 3: Image of *Cicakman 3* taken from Google Images.
(Man staying with staying with his close friend, Jojo.)

- *Justice*

Richard Reynold mentions in his book *Super heroes: A modern mythology*, that the hero's devotion to justice overrides even his devotion to the law (Flores, 2005). He will ensure justice prevail even though it is against the law. Hairi, the *Cicakman* has taken law in his own hand. He went into the villain's residence without his knowledge to steal his documents regarding his evil plan and managed to escape from being caught (Figure 4 & 5). These scenes are common in superheroes movies similar to *Batman* or *Spiderman*. It is always about justice being upheld than any other matters. This feature is prominent in almost all superheroes movies.



Figure 4: Screenshot from movie *Cicakman*.
(*Cicakman* trying to steal Professor Klon's secret evil plan)



Figure 5: Screenshot from movie *Cicakman*.
(Despite trying to uphold justice, *Cicakman* on wanted list.)

- *The normal and the super powered*

According to Flores (2005), Richard Reynold also mention, the extraordinary nature of the superhero will be contrasted with the ordinaries of his surroundings. Hairi the *Cicakman*, is an underdog who lives in Metrofulus and work as a lab assistant (Figure 6). Everyone sees him as a loser who is good for nothing. From the beginning of the film, he is a clumsy and lady luck seems to be away of him all the time (Figure 7). He is the unexpected one that will turn out to be the superhero that saves the day (Abdul Halim, 2006). Just like Peter Parker the *Spiderman*, he was the weakest though smart but not outstanding teenager in the beginning of the film. He was also the least suspected to be the superhero in the film (Macchio & Lee, 2014, pp.336-337).



Figure 6: Screenshot from movie *Cicakman*.
(Hairi and Danny working as lab assistant in Professor Klon's Lab.)



Figure 7: Screenshot from movie *Cicakman 2*.
(Hairi an underdog, unpredictable superhero.)

- *The secret identity*

The extraordinary nature of the hero will be contrasted with the mundane nature of his alter ego. As mentioned earlier Hairi the *Cicakman*, works as a lab assistant (Figure 6) and transform to superhero (Figure 8) only when needed (Abdul Halim, 2006). This secret identity is the most common feature among all the superheroes. Most of their identity were not reveal to anyone except some of their loves ones just like Peter Parker the *Spiderman*, Bruce Wayne the *Batman*, Bruce Banner the *Incredible Hulk* or Clark Kent the *Superman*. Hairi the *Cicakman*'s identity was only revealed to Danny, his best friend and housemate. His dream girl, Tania only knew about his secret identity later when they bump into each other after Danny's death (Abdul Halim, 2006).



Figure 8: Screenshot from movie *Cicakman 2*.
(Hairi will transform into *Cicakman* when in time of need.)

- *Science as magic*

According to Flores (2005), Richard Reynold's superhero definition template, mentions about science created sense of wonder just like magic. Superheroes usually obtain their super power through scientific experiment or event. Their abilities after obtaining the super power are beyond our imagination. For instance, Bruce Banner was exposed to gamma radiation that causes him to transform into the Hulk (Macchio

& Lee, 2014, p.172). It was an experiment that claims to make humans immune to gamma radiation. His transformation into a green creature with enormous power sounds like a magic transformation. Then, in *Spiderman* film, an escaped radioactive spider accidentally bit Peter Parker who was on a daytrip to a laboratory and his life changes into a spider-like superhero (Macchio & Lee, 2014, p.336). *Cicakman's* origin was too related to science. He is a lab assistant and accidentally drank a cup of coffee contaminated by a virus-infected lizard. The virus-infected lizard enables Hairi to possess the abilities of a lizard like self-regeneration, wall climbing as well as stretchable and strong tongue (Abdul Halim, 2006).

Generally in the first and second movie sequels, *Cicakman's* secret identity Hairi is an ordinary man who works as a lab assistant. He stays with his colleague, Danny who is also his best friend. Both have a sense of justice and unhappy with his employer whom they suspect is into something evil. Hairi accidentally obtain 'super power' from a virus-infected lizard, which enable him to possess lizard's abilities such as cell regeneration, and wall climbing.

Meanwhile in the third movie sequel, *Cicakman's* secret identity Man is an ordinary man who is jobless. He was in the midst of divorce when he discovers a secret potion that enables him to possess *Cicakman's* super power. The predecessor of *Cicakman* creates the potion for his successor. Man drank the potion without knowing the consequences. Man then became the *Cicakman*. Overall after examining the three movie sequels, *Cicakman* has fulfilled the superhero template by Richard Reynold as a superhero movie genre.

4.1.2 Idea

Cicakman's (or literally Lizardman) super power originates from a virus-contaminated lizard. The lizard inspired superhero received mixed reaction from the Malaysian Muslim community. Most of them have expressed their unhappiness over the film on social media and blogs (Antara *Cicakman dan Hukum Islam*, 2015). According to Ferdy (2015), it was written in an authentic *Hadith* that lizard have betrayed Prophet Ibrahim and Prophet Muhammad. Prophet Ibrahim was thrown into a burning fire and other animal except lizard tried their best to put out the fire. Instead, the lizard levitated the fire to burn Prophet Ibrahim. Besides, while Prophet Muhammad trying to escape from the *Mushrekeens*, he went to hide in *Tsur Cave*. A lizard was making a loud noise in the cave caught the *Mushrekeens*' attention. Luckily, under the order of *God*, a spider had spinned his web at the cave entrance to misguide the *Mushrekeens* and saved Prophet Muhammad. Prophet Muhammad had named the lizard *al-fuwaisiq* means 'little rascal' because a lizard had urinated and defecated on him while he is praying. Therefore, from then on Muslims were urged to kill lizards. There will be rewards for killing the lizards but on condition that the lizard is kill with one stroke. Rewards will be reduced if the lizard is kill with more than a stroke. The reason given is Islam forbid cruelty even towards animals, therefore bigger rewards will only given to those who managed to kill the lizards with only one stroke rather than more strokes to avoid sufferings in the lizards.

Some of the Malaysian Muslims said that they should not glorify the lizard as a superhero for lizards have betrayed Prophet Ibrahim and Prophet Muhammad. By glorifying the lizard is against Islam. While some claimed that there is no such thing as Prophets ordered lizards to be killed for their betrayal. The Prophets only advised

to kill animals that are considered harmful, dangerous and dirty (A. R., 2009). Maulana Asri, a Hadith expert, has verified this information that no such things as lizards' betrayal as it is merely a false information. The lizard was used to explain even if it is a small creatures, it is allow to be killed, if it cause harm and disturbance to our livings.

However, according to the *Cicakman 3* movie synopsis (2015), the idea of using lizard as the superhero characteristic is due to its ability to self-regenerative and self-healing. There is no aspect of cultural or religion consideration in the character conceptualization and its merely scientific reason using the lizard as the main character concept.

4.2 Preproduction - The Content Of *Cicakman*

The content creation involved the screenplay and the characters. The screenplay of each *Cicakman* film was analyzed in terms of their plot of the story and the characters in each film such as the main characters as well as supporting role were also been assessed to identify if there is local aspect, and global influences. Languages used in the movies were also been assessed as part of the content.

4.2.1 Screenplay

Cicak Man (2006)



Figure 9: Image of *Cicakman* poster taken from Google Images.

The *Cicakman* first screenplay is an introduction to the superhero character. It is a story of its origin. These plots are usually common in the superhero screenplay. In an article for *Smithsonian Magazine*, Robin Rosenberg argues that it is the story of its origin that makes superheroes so inspirational. The audiences able to find common ground with the ways in which the characters react to their life-changing experiences and even to identify with superheroes. It is inspiring to watch a character cope with difficulty by turning it into a strength or a motivator. However, it is not just a life-altering event that makes superhero so admirable, it is also how they handle the entire scope of life as a human and making upright choices.

Like *Spiderman*, the plot begins with introducing the Peter Parker's background and how he obtains the super power. It is also the same plot we have seen in *Iron Man*. It begins with the introduction of Tony Stark and how his background landed him into trouble hence turning him into Iron Man. Adam Markovitz, a film critic for

Entertainment Weekly, suggested that the audience love origin story of the superhero because it “show the exact moment when a normal guy goes from being Just Like Us to being somehow better, faster, stronger.” And due to this reason, usually the first superhero films are very sellable based on the box office records.

In *Cicakman*, Hairi is just a lab assistant (Figure 6) working on a new cure for a virus infection and accidentally obtain the super power from the virus-infected lizard that escape from the experiment box.



Figure 10: Image of *Spiderman* taken from Google Images. (Peter Parker bitten by a radioactive spider)



Figure 11: Image of *Spiderman* taken from Google Images. (Peter Parker just realized a spider bit him)

It's been a long history of superhero films to have romantic subplot. Peter Parker & Mary Jane, Clark Kent & Lois Lane and Tony Stark & Pepper Potts are names of the characters in the film meant to fill that romance plot.



Figure 12: Image of *Spiderman* taken from Google Images. (Peter Parker & Mary Jane in *Spiderman*)

The idea of having romance subplot was too adapted in *Cicakman* but with it's own flavor. Hairi, the *Cicakman*, is secretly admiring Tania, his colleague in Professor Klon's Lab. However, Tania's interest was Hairi's housemate Danny. Though Danny was killed by Professor Klon, Hairi and Tania did not end up together nor Tania know about his interest towards her. Both remained friends.



Figure 13: Screenshot from *Cicakman* movie. (Tania and Hairi in *Cicakman*.)

Another common trait in superhero film is that there will be a moment when the superhero defeated or captured first before winning the final battle. In *The Dark*

Knight Rises, *Batman* was overpowered by Bane (Figure15) at first before finally defeated him. The same plot happened in *Avengers: Age of Ultron*, when the *Avengers* lost the first fight to the then villain, *Quicksilver* and *Scarlet Witch*. But they managed to overpower them and won the fight. It is a way to show that even superhero has weaknesses too but these weaknesses will not forbid or stop them from moving forward.



Figure 14: Images from *Avengers:Age of Ultron* movie taken from Google images. (The Avengers)



Figure 15: Images from *The Dark Knight Rises* movie taken from Google images. (The Dark Knight Rises)

The plot is deliberately obvious and the early defeat of the superhero is ultimately reversed with good always prevailing over evil. This is just the conventional story technique used in Hollywood. (J.W., 2015).

Cicak Man 2: Planet Hitam (2008)



The *Cicakman 2 : Planet Hitam* is sequel of *Cicakman*. This superhero sequel however took a different direction from its common superhero sequel plot. Superhero sequel usually comprises of new and more powerful villains. Unlike *Batman*, or *Spiderman*, *Cicakman 2: Planet Hitam*, it is about revenge by the prequel villain, Professor Klon. A new assassin named *Rrama* now assists Professor Klon. *Rrama* kidnaped Iman and used by Professor Klon to bait Hairi, the *Cicakman*. This ‘baiting’ trait is a usual plot in any superhero film where their closest or dearest ones will be held hostage to entice them, as it is show in *Spiderman*. Mary Jane was held hostage together with a group of young children by the *Goblin*. Besides that, *Cicakman* tipped Tania who is a journalist, about Professor Klon’s whereabouts. Tania managed to get the first hand news, just like Lois Lane in *Superman*. There are a few attentions grabbing story flow in *Cicakman 2*. One of it was Hairi’s encounter with Ginger Ghost in his dream as well as in reality in an abandoned factory. It is something unusual for a superhero movie to have co-existence of paranormal event. This sequel

had an interesting development when Miss Chee the Feng Shui master appears in one of the scene. The scene turns into an authoritative session where she demands the ‘spirit’ to stop harassing Hairi. This scene is commonly seen in Asian movies where they devotedly believe in spirituality. However one would also see familiarity of these scenes in other movies namely *The Matrix Reloaded* and *Ghost* but was distinguish by local elements such as the decorations and prop used.



Figure 16: Screenshot of Hairi meeting Miss Chee meeting Feng Shui master from movie *Cicakman 2*.



Figure 17: Images taken from movie *Ghost* & *The Matrix Reloaded*.

Cicak Man 3 (2015)



The *Cicakman 3* has an interesting plot. *Cicakman* the superhero of Metrofulus City, have withdraw from the heroic lifestyles, in other words disappear without anyone knowing his whereabouts. He has kept his belonging in a wooden box and places it in a hidden space under his memorial statue. The person who discovers the wooden box shall be the *Cicakman's* successor. This is a kind of plot for a superhero genre movie. The plot about successor usually happened to the villain in the movie just like Green Goblin in *Spiderman 2* and New Goblin in *Spiderman 3*. It is more interesting when there is another superhero emerged, Superbro, who happened to be a corrupted cop too. It was as if highlighting the on-going corruption cases in Malaysia where certain people supposed to be the 'hero who saves the day' turns out to be the opposite. The plot also got rougher when Jojo, Man's housemate traumatized by Superbro's action. The action of thrusting a robotic stick up Jojo's buttock was mistaken as being 'sodomised'. This scene make ones recall of a political court case where Dato Seri Anwar was charged for sodomising his former political aide. It was a high profile case as it involved opposition party leader and it is no surprised that it was incorporated into *Cicakman 3's* plot.

4.2.2 Characters

Characters are one of the important elements in a film. The characters need to be convincing, engaging and amiable in order for the audience to follow him through the story's journey. Besides, the characters need to evolve too to be interesting. Usually there will be a special character known as the main character, often referred to as protagonist. Sometimes, there is more than one main character, which could be the antagonist. As for superhero genre film, the protagonist will be the superhero itself, while the antagonist is usually the villain. Both characters are equally important in a film.

In every superhero genre film, there is a must to have at least one villain or baddies. They can be a super villain which a villain with super power or abilities to create and own high technology destructible weapon or even just a commoner with evil plans. Humans have been fascinated by stories of heroes fighting against evil foes or the super villains. The super villains satisfy the audiences' need of freedom, power, ability in exploring the unknown and a better villain means better hero. All superhero film ultimately begins and ends with the heroes. Super villains were ultimately created to reveal how heroic the stars can be. Besides one thing is certain that super villains are essential to the success of any good superhero film. For instance, in *Batman*, some of his villains possess super power or special abilities namely Mr Freeze, Poison Ivy, Joker, Bane and Penguin. Eventually all the villains will be defeated by the superhero.



Figure 18: Image of Bane from *Batman* taken from Google Images.
(Bane the villain from *Batman*.)



Figure 19: Image of Joker from *Batman* taken from Google Images.
(Joker the villain from *Batman*.)

Cicakman's villain is Professor Klon and his partner in crime, Ginger Boys as well as Rrama. While in the following sequel, there is a new antagonist name Superbro. All the villains in *Cicakman* movie do not possess any super power.

Professor Klon



Figure 20: Image of Professor Klon from *Cicakman* taken from Google Images. (Professor Klon the villain from *Cicakman*.)

Professor Klon's character is a localized super villain version of Lex Luther in *Batman vs Superman* movie. Professor Klon is a rich and powerful scientist who owns a high technology company and labs. He is capable of cloning human beings and invents other new technologies. Professor Klon is a person who is crazy over power and wants to take over the Metrofulus City. In the *Cicakman* sequel, Professor Klon displayed his vengeful self. He wants to topple the President and seeking revenge on *Cicakman*. He is more ambitious now that he even wants to control the world by manipulating the water quality. Professor Klon's evil and annoying grin throughout the film have noticeably distinguished him as the main villain in the film. His character has a mixture of a few renowned super villains such as Riddler and Joker from *Batman*.



Professor Klon
(Cicakman 1 & 2)

Riddler
(Batman Forever)

Joker
(Batman Returns)

Figure 21: Images from taken from Google Images

Joker and Riddler's uniqueness yet mean characteristic making them both well-known super villains of all time. One would instantly recall these few characters' features in Professor Klon as shown in the above images. Professor Klon's evil laughter resembles both Joker and Riddler from Batman movies. Riddler's mischievous behavior and overacting have been shaped into Professor Klon's character. Professor Klon's fashion sense resembles both Riddler and Joker too.

Ginger Boys / Ginger Ghosts



Figure 22: Image of Ginger Boys from *Cicakman* taken from Google Images.
(Ginger Boys the villain from *Cicakman*.)

Ginger Boys, accomplice of Professor Klon's evil plan, is a character significantly 'borrowed' from the film *The Matrix Reloaded*. Ginger Boys are abnormal due to Professor Klon's failed experiment. Both Ginger Boys are strong and good in fighting. Ginger Boys and the Twins both have long hair but both in their own signature color. The Ginger Boys were in golden brown whereas the Twins were in white. Both characters rarely speak.



Figure 23: Image of Twins from *The Matrix Reloaded* taken from Google Images. (Twins the villain from *The Matrix Reloaded*.)



Figure 24: Image of Ginger Ghosts from *Cicakman 2* taken from Google Images. (Ginger Ghosts the villain from *Cicakman 2*.)

Both Ginger Boys were killed in *Cicakman* but return as spirits of Ginger Ghost in sequel. The belief in ghost or spirits originated from the Chinese culture. Chinese belief that there is continued existence after death. The spirits of Ginger Ghost were

not resting in peace, as they want to seek revenge on the person who has caused both of them killed. The Ginger Ghost characters originally the Ginger Boys, as mentioned earlier were a character in *The Matrix Reloaded* that has been localized. The localization was more obvious in the Ginger Ghost character as they are spirits and invisible, which is similar to the Chinese culture beliefs of the existence of ghost. Though Ginger Boys used to be Professor Klon's partner in crime, they are very understanding and righteous when they were the Ginger Ghosts. They helped *Cicakman* to fight Professor Klon and save Imam, Danny's sister.

Rrama



Figure 25: Image of Rrama from *Cicakman 2* taken from Google Images. (Rrama the villain from *Cicakman 2*.)

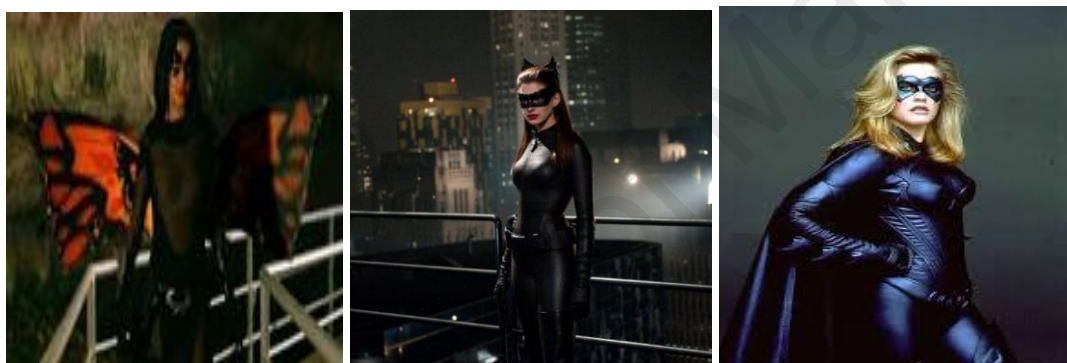
In *Cicakman 2 (Planet Hitam)*, Professor Klon has a new accomplice who is a lady name Rrama. She is a hired killer who enjoys killing. She treat killing as a form of art. Her evil laughter is similar to Professor Klon making them instance recognition of a villain. She has been envy of *Cicakman*'s success and fame so she has been continuously seeking opportunity to kill him.

Rrama also disguise as Amar who work as a videographer together with Tania. She disguise into Amar by altering her look using her special skill. She needs to get close

to Tania because she knew Tania is in contact with the *Cicakman*. She managed to get to know Hairi, who is the *Cicakman* and launched her killing plan.



Figure 26: Image of Rrama disguise as Amar from *Cicakman 2* taken from Google Images. (Rrama the villain from *Cicakman 2*.)



Rrama
(*Cicakman 2*)

Catwoman
(*The Dark Knight Rises*)

Batgirl
(*Batman & Robin*)

Figure 27: Images from taken from Google Images

Rrama's character has features of Catwoman in *The Dark Knight Rises* and Batgirl from *Batman & Robin*. She wore a mask covering her eye and tight body suits. All of them are tough, independent and good fighter. Rrama's character is adapted from these globally known female heroes but modified into a local villain. It is interesting to note that Rrama means butterfly in Malay language and butterfly is usually preyed by lizards in nature.

Superbro / Adam



Figure 28: Image of Superbro from *Cicakman 3* taken from Google Images. (Superbro the villain from *Cicakman 3*.)

In *Cicakman 3*, a new villain disguise as superhero has emerged. His name is Superbro. Superbro is a human in a robotic suit. His actual character is a police officer name Adam. Initially he wants to be a new superhero icon in Metrofulus City replacing *Cicakman*, who has withdraw from the community. But Adam is a person who is greedy for power and he is willing to go against the law in order to achieve his objective. He even killed his own brother, Kahar who discovered that he is actually conspired with a crime organization leader. Adam's character has features of Obadiah Stane from Iron Man. Obadiah Stane is Stark's company old partner who was secretly supplying weapon to terrorists as well as hired them to kill Tony Stark. Their greediness has made them instantly recognizable.



Obadiah Stane (Iron Monger)
(Iron Man)

Adam (Superbro)
(Cicakman 3)

Figure 29: Images from taken from Google Images

Tania



Figure 30: Image of Tania from *Cicakman* taken from Google Images.
(Tania from *Cicakman*)

Tania is Hairi's dream lover. She works in Professor Klon's company together with Hairi, the *Cicakman* as well as his housemate buddy Danny. Tania is a clumsy but a caring lady. Her clumsiness is noticeable whenever she is nervous. She is also often curious about things and tries to disclose the truth. Her curiosity leads her to change her career to become a broadcast journalist in the *Cicakman* sequel. She insists to find out the *Cicakman's* identity after Danny's death. Her character is a norm in superhero movie where superhero will have their love interest as mentioned earlier. Tania's character fitting the characteristic of Lois Clark from *Man of Steel* as well as Mary Jane in *The Amazing Spiderman*.



Tania
(*Cicakman* 1 & 2)

Lois Clark
(*Man in Steel*)

Mary Jane
(*The Amazing Spiderman*)

Figure 31: Images from taken from Google Images.

Linda



Figure 32: Image of Linda from *Cicakman 3* taken from Google Images.
(Tania from *Cicakman 3*)

Linda is wife to Man, the new *Cicakman*. She is a very independent, responsible and caring lady. She dislikes man without responsibility and daydreaming. She was in the midst of divorcing, when Man discover the *Cicakman*'s secret box. Man immersed himself into *Cicakman*'s transformation, making Linda more disappointed and angry. She decided her marriage with Man is over. Her character reminisce the Thing's wife character in *Fantastic Four* especially during Linda confrontation with Man over his superhero obsession. However, Linda's character has added local flavor such as loyalty and faithfulness. It is believe that loyalty and faithfulness is part of the Asian values and teaching. Linda did not accept marriage proposal by Adam because she still have sense of loyalty towards her husband, Man.



Figure 33: Image of Debbie, Thing's wife from *Fantastic Four* taken from Google Images.
(Debbie from *Fantastic Four*)

Miss Chee (Feng Shui Master)



Figure 34: Screenshot from movie *Cicakman 2*.
(Miss Chee, Feng Shui Master)

There is an interesting character appear in *Cicakman 2*, which is Miss Chee the Feng Shui Master. In Asian culture, her role is the ‘medium’ rather than Feng Shui master. She is someone who can connect to the ‘other’ world and she seems to know everything. She sees Hairi’s secret identity and she feel the Ginger Ghosts are after him. She managed to tell the Ginger Ghost the person who is responsible for their death is not Hairi but Hairi is the only person that will lead them there. Her character is truly a local representation in the movie. She speaks Malay with Chinese slang while her image resemblance of a Japanese.

4.2.3 Language

As mentioned in Chapter 3, superhero genre was originates from the Westerners. The common language used in their movies is English language. English language is a global language that is used and understood by people around the world.

In *Cicakman*, Malay language is the primary language throughout the movie. *Cicakman* is a movie produce by Malaysian and Malay language is the national language in the country. It is a common language used and also understood by some

of the countries in South East Asia such as Singapore, Brunei and Indonesia.

Besides Malay language, Cantonese language though limited was also used in the movie. Chinese community is one of the main races in Malaysia; therefore Chinese language such as Cantonese or Mandarin is also common in Malaysia.

In the first *Cicakman*, there is a character which is clon of *Cicakman* speak in Cantonese throughout his appearance. Hairi the *Cicakman* can be heard using some Cantonese words too in *Cicakman 2*.

Apart from that, there is an Indonesian actress who acted as Rrama. She speaks in Indonesian language, which is almost similar to Malay language. The similarity allowed audiences from other South East Asia countries to understand the movie.

Language is the easiest way to localized content in order to penetrate into specific part of the world. When the content is understood, the level of acceptance is higher.

4.3 Production – Mise-en-scène

This chapter discuss about production stage in the entire three *Cicakman* movies sequel. The researcher studied the *Cicakman*'s mise-en-scène (a French term, which means 'placing on stage'); involved everything that appears before the camera and its arrangement to identify if there is local aspect, and global influences. This includes the actors, production design, props, costumes as well as make-up. All these elements influence in the mise-en-scène of every scene in a movie ("MISE-EN-SCENE", n.d.).

4.3.1 Casting Of *Cicakman*

In *Cicakman 2*, Tamara Bleszynski an Indonesian actress, singer as well as model, was cast as an antagonist. She is Professor Klon's new accomplice after Ginger Boys' death. She is a professional killer who enjoys killing as an art form. Her popularity in Indonesia makes her a perfect cast for *Cicakman 2* movie since it was also distributed in Indonesia. Having Tamara as part of the *Cicakman 2* casts is definitely an added local flavor for Indonesian audiences besides the language similarities.



Figure 35: Image of Tamara Bleszynski & Rrama in *Cicakman 2*, taken from Google Images.

In 2015, *Cicakman 3* screened in cinema but with different casting. Zizan Razak was cast as the new *Cicakman* replacing Saiful Apek. Zizan Razak is a prominent Malaysian comedian. He is also a television host, actor, and singer. Zizan Razak's fame also makes him several brand ambassador and spokesperson, which include Sony Malaysia and Nestle Kit Kat. His high exposure makes him an ideal cast for the *Cicakman* sequel.



Figure 36: Image of Zizan Razak & Man in *Cicakman 3*, taken from Google Images.

Besides Zizan Razak, Lisa Surihani, one of Malaysia's most beloved personalities also starred in *Cicakman 3*. She is an actress, commercial model as well as television host. She is also spokesperson and brand endorsement for several established brand such as DiGi and Garnier. In 2014, Lisa Surihani won Best Actress in Malaysia Film Festival (Tim, 2014). Her recognition enabled her to be cast as the lead actress in *Cicakman 3*. It is an additional 'spice' to the movie with Lisa Surihani as part of the movie, that will further enhanced the local 'flavor'.



Figure 37: Image of Lisa Surihani & Linda in *Cicakman 3*, taken from Google Images.

Aznil Nawawi is one of the prominent celebrities in Malaysia. He is well known in hosting talk show as well as in acting. Besides that, he is also a singer. He has won numerous awards in his entertainment career. His role as Professor Klon in 2 of *Cicakman* sequels definitely created an impact in both movies. Aznil Nawawi able to carry the Professor Klon's character well and making it one of the most memorable characters in this superhero movies.



Figure 36: Image of Aznil Nawawi & Professor Klon in *Cicakman 1*, taken from Google Images.

4.3.2 Costumes, Makeup & Props Of *Cicakman* movie

Director Yusry has specific vision for his first superhero movie, *Cicakman*. He wanted to portray the city in the movie in a cold environment. Director Yusry wanted to recreate a foreign city that is commonly seen in the Western movie. It is a very challenging task as Malaysia is a tropical weather country with an average temperature ranges from 20 degree Celsius to 30 degree Celsius. In order to achieve the portrayal and believability of cold environment, all their main characters and extras were required to dress in winter clothing. It is consistent throughout the three installments of the movie. Director Yusry has envisioned a foreign city, which similar to Western countries but reside by Asian.



Figure 38 : Screenshot from movie *Cicakman*.(Casts wearing winter clothing)



Figure 39: Screenshot from movie *Cicakman 2*.(Casts wearing winter clothing)



Figure 40: Screenshot from movie *Cicakman 3*.(Casts wearing winter clothing)

Even in winter clothing, most of the local females were seen wearing ‘tudung’ or headscarf while strolling around the city. It is a common practice for Malaysian Muslim ladies to cover their hair by wearing ‘tudung’ or headscarf. It is an Islamic dress code, which requires Muslims to cover their ‘aurat’ (body parts that should not be exposed in public including hair).



Figure 41: Screenshot from movie *Cicakman 3*. (Casts wearing tudung or headscarf)

As for the superhero, it is obvious that costume defines superhero as well as disguising and distinguishing him from the other civilians. Most of the superhero costumes have similar features. Superheroes normally maintain their secret identity by wearing a mask either a full-face mask or even a helmet. Some superheroes expose their face but use other ways to cover their civilian life such as spectacles. Usually there will be a symbol or icon on the chest that resemble their identity. Their clothing is usually form fitting or often referred as tights or bodysuits.

With these references, *Cicakman's* costume also has similar features. *Cicakman's* costume used red as their symbolic color and its body fitting. There is also a lizard symbol across his waist in the earlier *Cicakman* installments and later across his chest part of the costume. Some commented that the *Cicakman's* costume resembles Daredevil's costume. It is undeniable that there is similarity in the earlier costume but later when *Cicakman* withdrawn from the community and a new guy took over the superhero role; revamp the costume (Figure 42).



Figure 42: Images from movie *Cicakman*, *Cicakman 3* & *Daredevil*.

Professor Klon is one of the main villains in the earlier *Cicakman* movies. He is a rich but weird scientist who also has eccentric dressing sense. Besides wearing checkers suits most of the time, his hairstyle is also unusual with heavy makeup. His character is taking reference from the well known villains, Riddler and Joker. Their images were so distinctive and it's easily recognizable. Both Riddler and Joker like to wear matching suits with unusual design and colour, so does Professor Klon.



Figure 43: Images from movie *Cicakman* & *Cicakman 2*.



Figure 44: Images of Joker from movie *Batman Return* & Riddler from *Batman Forever*.

Rrama, the villain in *Cicakman 2*, has resemblance of both of Batgirl and Catwoman. She wore a costume that is also body fitting and possess weapon that resembles Batman's batarang. She wore eye mask to hide her identity and use large bike to move around. Though Rrama's image has the features of both heroines, Rrama is a villain. Rrama is also means butterfly in Malay language. Her costume was enhanced with a pair of butterfly wing to give a touch of difference to her character. The wings however, will only in use when she encounters her enemy.





Figure 45: Images of Rrama from movie *Cicakman 2*.



Figure 46: Images of Rrama's bike and Rrama dispersing her weapon from movie *Cicakman 2* & image of Batman's symbol.

Miss Chee, a Feng Shui master in *Cicakman 2* is an outstanding character. Her make-up and costumes were extraordinary. She has resemblance of Queen Amidala of Star Wars and Yubaba from animation movie, *Spirited Away*. Miss Chee's character is unforgettable in *Cicakman 2* though she is just a supporting character.



Figure 47: Images of Miss Chee from movie *Cicakman 2* & *Queen Amidala* from *Star Wars*.

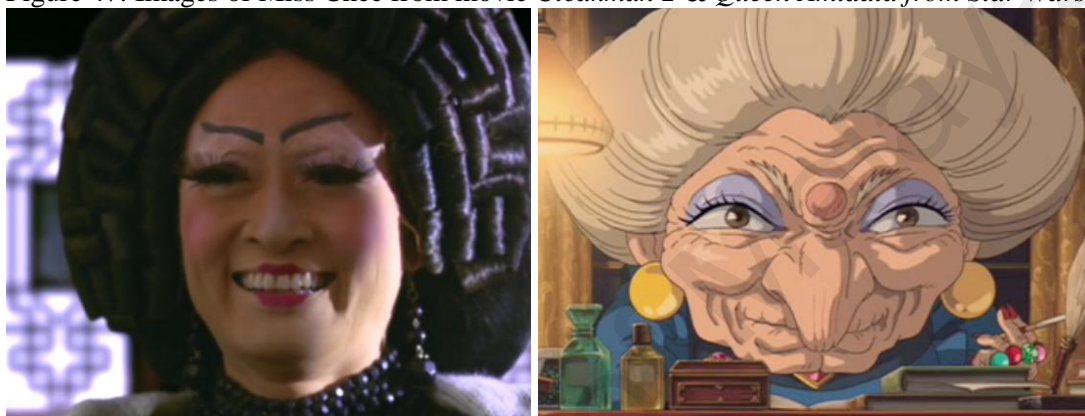


Figure 48: Images of Miss Chee from movie *Cicakman 2* & *Yubaba* from *Spirited Away*.

Meanwhile there are few things in the movie that is very much 'borrowed' from other international movies namely the weapon and props. Professor Klon was holding a stick all the time similarly to Riddler holding a cane with question mark as well as Joker holding a walking stick. Both seem to use it as a form weapon.



Figure 49: Image of Professor Klon from movie *Cicakman 2*.



Figure 50: Images of Joker from movie *Batman Return* & Riddler from *Batman Forever*.

But there is one obvious local element was the usage of rubber band as prop in the first *Cicakman*. Malaysia is one of a main rubber supplier to the world market as well as largest consumer of rubber too. So it is a common sight to see locals using rubber products especially rubber band in their daily routine. In *Cicakman*, rubber band was used as a weapon against *Cicakman*. Apparently, lizards are afraid of rubber. The locals believe or have been using rubber band to rid lizards. They either use the rubber band to ‘shoot’ at the crawling lizards or leave it at places where they frequently seen.





Figure 51: Image of rubber band used in *Cicakman* movie.

4.3.3 Production Design Of *Cicakman*

All elements in mise-en-scène enhanced the audiences' believability of a film. One of the essential elements is production design ("MISE-EN-SCENE", n.d.). Production design is required regardless of the director's decision to shoot on set or shoot on location. Shooting on set is more commonly done as it is much more cost effective and uses a good amount of time and space. Besides, it also allows the director to have full control and meet the requirements of the script. Production design is made up of scenery, furniture, decorations, and props.

In *Cicakman*, the scenes are a mix of both shot on set and shot on location with 40% of the visuals are computer-generated imagery, CGI ("CICAK-MAN", 2006). In order to produce *Cicakman* movie, the team has done extensive research regarding the overall environment of the city that these superhero actions unfold. Many have regarded that Metrofulus city is a local version of Gotham city.



Figure 52: Image of Metrofulus city in *Cicakman* movie.



Figure 53: Image of Metrofulus city in *Cicakman* movie.



Figure 54: Image of Metrofulus city in *Cicakman* movie.



Figure 55: Image of Ginger Boys in transition to another space (created using CGI) in *Cicakman* movie.



Figure 56: Image of *Cicakman* being capture in *Cicakman* movie. (shot on set)



Figure 57: Image of Danny creating antidote for Hairi in *Cicakman* movie. (shot on location)



Figure 58: Image of Professor Klon in his hideout in *Cicakman* movie. (shot on location)



Figure 59: Image of Hairi in his dream in *Cicakman* movie. (shot on set)



Figure 60: Image of Hairi in Miss Chee's shop in *Cicakman* movie. (shot on set)



Figure 61: Image of Tania in *Cicakman* movie. (shot on location)



Figure 62: Image of Hairi in his room in *Cicakman* movie. (shot on set)



Figure 63: Image of Rrama in her place in *Cicakman* movie. (shot on set)



Figure 64: Image of Professor Klon in his hideout in *Cicakman* movie. (shot on set)



Figure 65: Image of Adam & Kahar in *Cicakman* movie. (shot on set)



Figure 66: Image of Man in *Cicakman* movie. (shot on location)

4.4 The Post Production Of *Cicakman*

Postproduction for *Cicakman* is very challenging as it is a combination of actual footage and about 40% of the visuals are computer-generated imagery (CGI). The usage of computer-generated imagery (CGI) is not a new thing in the global filmmaking industry but it is definitely advancement in Malaysia filmmaking industry.

As mentioned earlier, *Cicakman* was set in Metrofulus city, a creation through computer-generated imagery (CGI). In order to combine both the visual of the city, actual footage needs to be shot in either green screen background or blue screen background. This will enable the visuals to be combines using the chroma key. Chroma key is a postproduction technique used to removed the background and replace with other pre-recorded scene. Besides visuals of city there are also visual created in 2D graphic animation. This 2D graphic animation was adopted from Marvel movies to enhance the aesthetic of the overall visuals.



Figure 67: Image of blue screen shooting in *Cicakman* movie. (shot on set)



Figure 68: Image of green screen shooting in *Cicakman* movie. (shot on set)



Figure 69: Image of green screen shot after removing background in *Cicakman* movie.

(shot on set)



Figure 70: Image of green screen shot after removing background & combining 2D graphic in *Cicakman* movie. (shot on set)



Figure 71: Image of green screen shot after removing background in *Cicakman* movie.

(shot on set)



Figure 72: Image of green screen shot after removing background in *Cicakman* movie.

(shot on set)

4.5 DISCUSSION

This section discusses the results of the findings. The researcher identified the local aspects and global influences in each stage of filmmaking in *Cicakman*. The researcher used Mingant (2011) work as the framework for this discussion.

According to Mingant (2011, pp.142-155) the *global-local* film is a combination of traditional Hollywood elements (stars, action-adventure and special effects) and foreign elements (foreign themes, locations, actors and directors). In Mingant (2011, p.142) the traditional Hollywood elements termed as strategy of the spectacular while foreign elements listed as strategy of the familiar.

The researcher substitutes traditional Hollywood elements replaces by local aspects while the foreign elements replaces by the global influences. The researcher identifies both the local aspects and the global influences in all three *Cicakman* movie sequels. Below is the simplify identification chart for all three *Cicakman* movie sequels according to the filmmaking stages.

CICAKMAN 1		
FILMMAKING STAGES	LOCAL ASPECTS (Strategy of the spectacular)	GLOBAL INFLUENCES (Strategy of the familiar)
Development		i. Genre ii. Idea
Preproduction	i. Language	i. Screenplay ii. Characters
Production	i. Casting	i. Costume

	<ul style="list-style-type: none"> ii. Costume iii. Props 	<ul style="list-style-type: none"> ii. Make up iii. Props iv. Production Design
Post Production		<ul style="list-style-type: none"> i. Green Screen ii. CGI iii. Special Effects

CICAKMAN 2		
FILMMAKING STAGES	LOCAL ASPECTS (Strategy of the spectacular)	GLOBAL INFLUENCES (Strategy of the familiar)
Development		<ul style="list-style-type: none"> i. Genre ii. Idea
Preproduction	<ul style="list-style-type: none"> i. Screenplay ii. Characters iii. Language 	<ul style="list-style-type: none"> i. Screenplay ii. Characters iii. Language
Production	<ul style="list-style-type: none"> i. Casting ii. Costume 	<ul style="list-style-type: none"> i. Casting ii. Costume iii. Make-up iv. Props v. Production Design
Post Production		<ul style="list-style-type: none"> i. Green Screen ii. CGI iii. Special Effects

CICAKMAN 3		
FILMMAKING STAGES	LOCAL ASPECTS (Strategy of the spectacular)	GLOBAL INFLUENCES (Strategy of the familiar)
Development		<ul style="list-style-type: none"> i. Genre ii. Idea
Preproduction	<ul style="list-style-type: none"> i. Characters ii. Language 	<ul style="list-style-type: none"> i. Screenplay ii. Characters iii. Language
Production	<ul style="list-style-type: none"> i. Casting ii. Costume iii. Production Design 	<ul style="list-style-type: none"> i. Costume ii. Props iii. Production Design
Post Production		<ul style="list-style-type: none"> i. Green Screen ii. CGI iii. Special Effects

Cicakman consists of both local aspects and global influences from the development stage of the concept until the postproduction. The local aspects in this study called strategy of the spectacular (Mingant, 2011, p.142) consists of elements such as stars, action-adventure and special effects. In this context, the stars refer to the local well-known actors/actresses namely Saiful Apek, Yusry, Aznil Nawawi, Lisa Suriani, Zizan Razak and Fasha Sandha. The superhero narrative is frequently paired with action-adventure genre (Selbo, 2015, p.64). *Cicakman* consists of 40% of computer generated imagery with actual footages and special effects to enhance the movies (“CICAK-MAN”, 2006). The global influences in this study listed as strategy of the familiar, contains elements such as foreign themes, locations, actors and directors. In

this setting, the foreign theme refers to the screenplay (superhero genre). The locations in this study indicate the Metrofulus city whereas the actors refer to foreign actress, Tamara Bleszynski from Indonesia.

Overall, the movies *Cicakman* contain most of the elements in both strategies, though the director for these movies is Yusry, a local director. Hence *Cicakman* is categorized as *global-local* film, a new Hollywood genre. Glocalization is a term derived from *global-local* and vice-versa.

Apart from that, the researcher observes numerous local and international brand advertisement and product placements in all the *Cicakman* movies. These brands are commonly seen in Malaysia, such as Celcom, DiGi, channel TV3, Volkswagen, Nationwide Express, 1901 Hot dogs and Kit Kat. Product placement is one of the most effective advertising strategies and used throughout the world. It is subtle and elegant but there are times where it is obvious and gauche. Local audience will feel closer to home with familiar brands visibility along the movie though the Metrofulus city structure looks like other global city rather than city in Malaysia or other Asian countries.



Figure 73: Product/Brand placement in *Cicakman* movie.



Figure 74: Product/Brand placement in *Cicakman* movie.



Figure 75: Product/Brand placement in *Cicakman* movie.



Figure 76: Product/Brand placement in *Cicakman* movie.



Figure 77: Product/Brand placement in *Cicakman* movie.



Figure 78: Product/Brand placement in *Cicakman* movie.



Figure 79: Product/Brand placement in *Cicakman* movie.

Besides product placement, there is another interesting finding where the Ginger Boys used Muay Thai as their fighting style. Muay Thai, originally from Thailand is also known as *The Art of Eight Limbs* because it combined the use of fists, elbows, knees, and shins. One will expect to see common fighting style like modern combat or wrestling style in a superhero movie rather than a traditional Asian fighting style.



Figure 73: Ginger Boys using Muay Thai fighting style in *Cicakman* movie.

CHAPTER FIVE. CONCLUSION

Many have criticized and debated the lack of Malaysian culture and originality in *Cicakman* movie. However it is not about the originality in question but rather about trying to catch up with the global filmmaking industry. In order to penetrate the outside market, it needs to first receive by the locals. Hence adopting global trend and localized it will enable the locals to feel connected. It is also known as glocalisation model. After a thorough assessment it is undoubted that *Cicakman* movies are following the glocalization model.

Superhero genre is well received be it globally or locally based on the previous box office of these superhero movies such as Iron Man and Spiderman. Hence following the concept of superhero genre will be a safe game. There is generally an invisible guidelines or formula that leads to a successful superhero movie. *Cicakman* too adapted this formula, but with a touch of localities in their plot.

It is evident that most of our products even movies are greatly dominated by the Westerns. However, some find it difficult to reach the locals because language is their barrier. Therefore, in order to reach the locals, *Cicakman* used Malay language as their main language with a mixture of locals slang to make audience feel closer to home. *Cicakman* also successfully released in Brunei, Singapore and Indonesia.

As a conclusion there is no longer a one-size fits all in these new era. According to a web psychologist, Nathalie Nahai, even Internet search engines have taken time to research their customers to produce a glocalised, culturally adapted site designed specifically for that audience. So if ones are serious about reaching out to a global

community, they have to start responding to the cultural contexts or be left behind.

This is also applied to the creative industry where in order to succeed ones have to adopt the global first and adapt to the locals. In this case, *Cicakman* have succeeded in following the glocalization model.

Hollywood has moved towards glocalization judging from the creation of *global-local* genre. Malaysia should head towards this direction too in order to continue growing in the creative industries. The researcher started this study in hope to assist future researchers with the foundations for their research directions, filling the gap in the literature on this topic.

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