
Pontianak in a Malaysia Creative Industry: Beliefs and Cultural Icon

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Abstract

Pontianak is a cultural icon that is quite popular in the mystical beliefs of Southeast Asian people, especially in Malaysia, Singapore, Brunei and Indonesia. Vampires are believed to die during childbirth and are depicted as women with long hair, a pale and creepy face. Therefore, this research is a qualitative study using the explanatory research method. The results found that, Pontianak has a strong belief in the culture of the Malaysian community, especially the Malays. In fact, the existence of Pontianak is often used as a theme and story character in the horror genre film industry. This study hopes to be a pilot study in future research.

Keywords: Beliefs, cultural icon, creative industry, Pontianak and Malaysia culture.

Introduction

Belief in ghosts and spirits is common in many Southeast Asian cultures, and these beliefs have been an integral part of the region's cultural heritage for centuries. Both the dominant cultural discourses of a society and the practises of mediation determine the meaning of images and media texts in any particular nation. In Southeast Asia, ghosts are often seen as supernatural entities that can interact with the living, and they are believed to play a role in shaping people's lives, both positively and negatively. In some cultures, ghosts are believed to be the spirits of people who have died, and they are thought to linger on in the world after death for various reasons, such as unfinished business, unfulfilled desires, or as a result of a violent or sudden death. In other cultures, ghosts are seen as powerful supernatural entities that can bring either good or bad luck and are sometimes invoked for protection or for the purpose of divination (Bräunlein and Lauser, 2016)

Southeast Asian folklore is rich in ghost stories and legends, and these tales often reflect the beliefs, fears, and anxieties of the cultures that created them. Some of the most well-known ghost figures in Southeast Asian folklore include *Pontianaks*, *Krasue*, and *Hantu Belian*, which are depicted as female ghosts with a variety of characteristics and motivations. It's important to note that beliefs about ghosts and spirits in Southeast Asia are diverse and complex and can vary widely from one culture to another. These beliefs are also influenced by a range of factors, such as religion, spiritual practices, cultural traditions, and historical events. Despite these variations, belief in ghosts and spirits remains a significant part of the cultural heritage of Southeast Asia (Ancuta,2020).

Historical factors can play a significant role in shaping the depiction of ghost figures in folklore. Different historical events, cultural beliefs, and social attitudes can all influence the way ghosts are represented in a given culture. For example, historical events such as wars, natural disasters, or diseases can lead to the development of ghost stories that reflect the fears and anxieties of the time. In some cases, the

depiction of ghosts may reflect the trauma of a particular historical event, such as the spirits of soldiers killed in battle or the ghosts of victims of a pandemic., historical and cultural beliefs about death, the afterlife, and the supernatural can also shape the representation of ghost figures. For example, in some cultures, ghosts are seen as benevolent and protective spirits, while in others they are depicted as malevolent and dangerous. These beliefs can be influenced by religious and spiritual practices, as well as by philosophical and cultural attitudes about death and the afterlife. Finally, historical events and cultural practices can also influence the physical appearance of ghost figures in folklore. For example, the depiction of a ghost may reflect cultural attitudes towards clothing, hairstyles, or other physical attributes, and may change over time as these attitudes evolve. However, in the West, the identical image tapped into other 'compelling and most valued assumptions about categories of television and the types of stories they legitimately tell us,' and had an entirely different effect. In this paper, we highlighted (1) What processes do we use to visualise the other person, and what processes do they use to visualise themselves? And (2) When it comes to the female characters in modern Malaysian horror films, what can we learn from feminist film theory, and more specifically the theory of the female gaze?

Literature Review

There have been a number of scholarly studies and academic works on the beliefs about ghosts and spirits in Southeast Asia. These studies have explored the cultural, historical, and psychological aspects of ghost beliefs in the region, as well as the role of ghost stories and legends in shaping cultural identity and shaping the way people think about the supernatural.

One example of a scholarly study in this area is the work of social anthropologists, who have studied the beliefs and practices surrounding ghosts and spirits in Southeast Asian cultures. These scholars have explored the ways in which ghost beliefs are embedded in the social, cultural, and political context of a given culture, and have sought to understand the motivations and meanings behind these beliefs. In the perspective of certain academics, horror films can serve as a platform for political critique or the exposure of societal taboos. The usage of horror has been discussed in relation to notions of the function of carnival in specific cultures (Heeren van, 2012). In this study, Allerton (2009) in *Introduction: spiritual landscapes of Southeast Asia*. examines the beliefs about ghosts and spirits in Southeast Asian cultures, and the ways in which these beliefs are embedded in the social and cultural context of the region. She argues that beliefs about ghosts and spirits are an important part of Southeast Asian cultural heritage and play a significant role in shaping people's lives and cultural identities. Allerton focuses on the role of ancestor worship and spirit cults in Southeast Asia and explores the ways in which these practices are tied to beliefs about ghosts and spirits. She argues that these practices reflect a broader cultural belief in the persistence of the dead, and the idea that the dead can continue to influence the lives of the living. The study also examines the relationship between ghost beliefs and the social and political context of Southeast Asian cultures and argues that ghost beliefs can be used to reflect social and cultural attitudes and values. For example, ghost beliefs may reflect attitudes towards gender, power, and hierarchy, and may be used to shape and reinforce these attitudes in society. Overall, this study provides a valuable insight into the beliefs about ghosts and spirits in Southeast Asia, and the ways in which these beliefs are shaped by the social, cultural, and political context of the region. It is an important contribution to the field of social

anthropology and provides a useful framework for understanding the cultural significance of ghost beliefs in Southeast Asia.

There have also been a number of works by folklorists and cultural historians, who have studied the ghost stories and legends of Southeast Asia. These scholars have analysed the themes, motifs, and narrative structures of ghost stories in the region, and have explored the role that these tales play in shaping cultural attitudes and beliefs about the supernatural. In this study, Newman (2012) 'Tracking the were tiger: supernatural man-eaters of India, China and Southeast Asia' explores the beliefs about ghosts and the supernatural in Southeast Asian folklore. He examines the ghost stories and legends of the region, and analyses the themes, motifs, and narrative structures of these tales. Newman argues that ghost stories and legends in Southeast Asia reflect the beliefs, fears, and anxieties of the cultures that created them, and play a significant role in shaping cultural attitudes and beliefs about the supernatural. He also explores the role that ghost stories and legends play in reinforcing cultural norms and values and argues that these tales can be used to teach lessons about moral behavior and social order. The study also provides a historical perspective on ghost beliefs in Southeast Asia and examines the ways in which these beliefs have changed and evolved over time. Newman argues that ghost beliefs in the region have been influenced by a range of historical factors, such as religion, colonialism, and globalization, and that these influences have shaped the character and meaning of ghost stories and legends in the region. Overall, this study provides a valuable insight into the beliefs about ghosts and the supernatural in Southeast Asian folklore, and the ways in which these beliefs have been shaped by the cultural and historical context of the region. It is an important contribution to the field of folklore and cultural history and provides a useful framework for understanding the cultural significance of ghost beliefs in Southeast Asia.

In addition, there have been a number of psychological and nonscientific studies that have explored the relationship between beliefs about ghosts and the workings of the human mind. These studies have investigated the psychological and neurological mechanisms that underlie ghost beliefs, and have sought to understand why these beliefs persist, despite a lack of empirical evidence for the existence of ghosts. In this study, Hoogeveen and Van (2020) Religious belief and cognitive conflict sensitivity: A preregistered fMRI study used functional magnetic resonance imaging (fMRI) to investigate the neural basis of paranormal beliefs, including beliefs about ghosts. The study recruited participants who reported different levels of belief in the paranormal, and used fMRI to image their brains while they performed tasks related to belief evaluation. The study found that certain regions of the brain, including the temporoparietal junction (TPJ) and the medial prefrontal cortex (mPFC), were more active in participants who reported high levels of paranormal belief, compared to participants with low levels of belief. These regions are known to be involved in the processing of social and contextual information, as well as the evaluation of belief and uncertainty.

The authors interpreted these findings as evidence that paranormal beliefs, including beliefs about ghosts, are shaped by complex social and cognitive processes, and that the TPJ and mPFC may play a key role in these processes. They also suggest that paranormal beliefs may reflect a general tendency to assign agency and intentionality to ambiguous stimuli, and that this tendency may be related to the brain's ability to process social information. Overall, this study provides a unique perspective on the neural basis of ghost beliefs, and highlights the importance of considering

psychological and neuroscientific factors in our understanding of paranormal beliefs. It is a valuable contribution to the field of psychology and provides a useful framework for exploring the psychological and neurobiological basis of ghost beliefs.

There is a rich body of scholarly work on the beliefs about ghosts and spirits in Southeast Asia, and these studies have contributed to our understanding of the cultural, historical, and psychological aspects of ghost beliefs in the region.

METHODOLOGY

This study is of a qualitative methodology that uses an exploratory research that explains the phenomenon and information about Pontianak in the beliefs and cultural icons of the community in Malaysia, especially in the creative industry. Based on Swedberg (2020) exploratory research is defined as a research used to investigate a problem which is not clearly defined. It is conducted to have a better understanding of the existing problem, but will not provide conclusive results. For such a research, a researcher starts with a general idea and uses this research as a medium to identify issues, that can be the focus for future research.

The collection of this data is by looking at previous studies and cultural discussions based on the oral traditions or storytelling of the Malaysian community that are advanced about the existence and beliefs of Pontianak. Due to a history of colonization and continued marginalization, a movement to bring forth traditional knowledge and practice, while reaffirming power over how a people are researched, has evoked a new orientation to researching wellness among Malay people. The aim of this article is to situate the oral tradition of storytelling in the digital era as a research technique and intervention that can help to understanding the Pontianak in the Malay culture. In addition, this study also looks at the development of films in Malaysia related to the rise of the Pontianak character as the main character in Malay film narratives since the 50s until 2018.

FINDING AND DISCUSSION

The Pontianak

The concept of the Pontianak, also known as the Kuntilanak, is a figure from Southeast Asian folklore, particularly in Indonesia and Malaysia. The Pontianak is often depicted as a ghost or spirit of a woman who has died during childbirth and is said to haunt and harm the living. While belief in the Pontianak is a cultural tradition for some people, it is not considered to be scientifically or objectively real. There is no evidence to support the existence of ghosts or spirits, and most mainstream scientific and medical explanations for strange and frightening experiences can be attributed to psychological and natural causes. That being said, belief in the Pontianak, like belief in any supernatural or paranormal entity, can have a powerful cultural and psychological impact on individuals and communities. Whether a belief in the Pontianak is considered "real" or not is largely a matter of personal perspective and cultural background.

In folklore, Pontianak are often portrayed as beautiful women with long, flowing hair and long, pointed fingernails. They are said to have a haunting, seductive voice and a powerful, supernatural presence. The Pontianak is considered to be a dangerous and malevolent spirit, and is often associated with death, horror, and the supernatural. The Pontianak is a significant figure in Southeast Asian folklore, and has been the subject of many traditional folktales, songs, and even films. The enduring popularity

of the Pontianak in popular culture is a testament to its cultural significance in Indonesia and Malaysia.

The Pontianak in context of Femme Fatal

The Pontianak of femme fatale is a cultural representation of the Pontianak figure in Southeast Asian folklore, which typically depicts a ghostly female spirit who is said to haunt and terrorize the living. In this particular interpretation, the Pontianak is portrayed as a seductive and deadly woman, who uses her beauty and charm to lure men to their doom. The concept of the Pontianak as a femme fatale is rooted in the belief that women are capable of wielding great power, both in life and in death. This representation is often associated with the idea that women are dangerous, particularly when they are angry or vengeful. In some cultures, the Pontianak is seen as a symbol of female sexuality and is sometimes portrayed as a seductive sorceress who uses her charms to manipulate men.

This interpretation of the Pontianak as a femme fatale is often found in popular culture, such as in horror movies, folklore stories, and supernatural-themed comics and novels. In these works, the Pontianak is often depicted as a beautiful and alluring woman, who uses her feminine wiles to attract and destroy her victims. While the Pontianak as a femme fatale is a common cultural representation, it is important to note that this interpretation is not representative of all cultural beliefs about the Pontianak. Different cultures and communities may have their own unique interpretations and beliefs about the Pontianak, which can vary widely depending on local customs, traditions, and historical factors. Pontianak is a symbol of the political, religious, and cultural oppression of women in Malaysia, whose bodies are the source of much anxiety. Women in Malaysia are used as "boundary markers in those competing visions of Malaysian modernity," and their bodies have become "symbols of motherhood and Malay vulnerability" due to competing state and Islamic resurgent discourses (Alicia Izharuddin, 2016).

The History of Pontianak

There is no scientific proof or evidence to support the existence of the Pontianak, which is a figure from Southeast Asian folklore. Belief in the Pontianak is based on cultural and traditional stories and beliefs, and not on any scientifically verifiable evidence. The history of the Pontianak figure in Southeast Asian folklore is difficult to trace, as the belief in this ghostly female spirit has evolved over time and has been influenced by different cultural and historical factors. However, it is believed that the Pontianak has its roots in ancient animistic beliefs, which held that the spirits of the dead could continue to haunt the living.

In Indonesian folklore, the Pontianak is said to be the ghost of a woman who died during pregnancy or childbirth. According to local beliefs, this vengeful spirit is able to haunt and terrorize the living, particularly men. Some versions of the story suggest that the Pontianak is seeking revenge on the men who wronged her in life, while others suggest that she is simply seeking to complete the unfinished business of her life. In Malaysia, the Pontianak is often depicted as a vampiric, female ghost who haunts the countryside and preys on young men. The myth of the Pontianak has been the subject of many traditional folktales, songs, and even films, and continues to be an important part of Malaysian folklore to this day.

The figure of the Pontianak has been heavily influenced by the arrival of Islam in Southeast Asia, which brought with it new beliefs and practices related to death and the afterlife. Some Islamic beliefs about spirits and ghosts were incorporated into

existing animistic beliefs, giving rise to a unique and complex system of supernatural beliefs in the region. Today, the belief in Pontianak continues to be widespread in Southeast Asia, particularly in Indonesia and Malaysia. This ghostly female spirit is often portrayed in popular culture, including in movies, books, and comic books, and remains an important part of the cultural heritage of the region. Despite its fearsome reputation, the Pontianak is also the subject of rituals and offerings, which are performed in an attempt to appease the ghostly spirit and protect the living from its wrath.

How To Identify the Pontianak: The Malays Local Knowledge

In Malays folklore, a Pontianak is a vampiric ghost said to haunt the countryside and attack people, especially pregnant women and newborns. The Pontianak is said to appear as a beautiful woman with long black hair and a white dress. However, when she reveals her true form, her appearance is frightening and ghostly, with long sharp nails, glowing eyes, and fangs.

It is believed that a Pontianak can be heard emitting a piercing scream that can be heard from far away. Some people also believe that a Pontianak emits a strong and foul odor, like that of a rotting corpse. There are several ways to ward off a Pontianak, such as hanging garlic or holy objects near doors and windows, placing needles or pins in a baby's clothing to protect them, or reciting religious prayers or incantations. It is important to note that these beliefs and stories about Pontianak vary from region to region and may not be held by all Malaysians. However, the Pontianak remains a popular figure in Malaysian folklore and continues to be a source of fear and fascination for many people.

There are several ways that the Malaysians identify a Pontianak:

1. Appearance: A Pontianak is often depicted as a beautiful woman with long black hair and a white dress. However, when she reveals her true form, her appearance is frightening and ghostly.
2. Sound: A Pontianak is said to emit a piercing scream that can be heard from far away, which is said to bring terror to those who hear it.
3. Smell: Some people believe that a Pontianak emits a strong and foul odor, like that of a rotting corpse.
4. Behavior: A pontianak is said to attack and feed on the blood of her victims, especially pregnant women and newborns.

These are the general ways that Malaysians identify a Pontianak in their folklore. It is important to note that these beliefs and stories vary from region to region and may not be held by all Malaysians.

Why Pontianak resemble as woman.

The depiction of ghosts in Southeast Asian folklore as female figures is believed to be rooted in cultural beliefs and social norms. In many Southeast Asian societies, women are often seen as vulnerable and in need of protection, and the idea of a woman who has died and become a ghost may be a manifestation of fears surrounding death and the loss of loved ones. The depiction of female ghosts in Southeast Asian folklore may also be influenced by beliefs surrounding the role of women in life and death. For example, in some cultures, it is believed that women

who die during childbirth or while pregnant become particularly powerful and vengeful spirits, as they are thought to be unable to find peace in death.

The belief that Pontianak resemble women is rooted in ancient animistic beliefs about death and the afterlife. In many Southeast Asian cultures, it was believed that the spirits of the dead could continue to haunt the living, and that these spirits could take on various forms, including that of an animal, a monster, or a ghostly apparition. In the case of the Pontianak, the belief that this ghostly spirit takes on the form of a woman is believed to be rooted in the idea that women are powerful and capable of wielding great influence, both in life and in death. The belief that the Pontianak is a female spirit may also be connected to the idea that women are particularly vulnerable during pregnancy and childbirth, and that the ghost of a woman who died during these stages of life would be especially powerful and vengeful.

Another reason for the depiction of Pontianak as women is the cultural association of women with death and the afterlife. In many cultures, women are seen as the gatekeepers of the underworld and the caretakers of the dead. This idea is reflected in the representation of the Pontianak as a female spirit who haunts the living and terrorizes the community. The representation of the Pontianak as a woman is a complex cultural symbol that reflects a range of beliefs and values about death, the afterlife, women, and the supernatural. It is an important part of the cultural heritage of Southeast Asia and continues to be a subject of fascination and fear in the region to this day.

The reason why Pontianak is often depicted as a woman is rooted in cultural beliefs and traditions. In Southeast Asian cultures, women are often associated with nurturing, motherhood, and the continuation of life. However, when a woman dies during childbirth, it is believed that she becomes a powerful and vengeful spirit who haunts the living. In the case of Pontianak, the myth is often associated with women who died during childbirth, who then return as vengeful spirits seeking revenge for their untimely death. These legends tap into the cultural fear of death during childbirth, which was once a common and often fatal occurrence. The depiction of Pontianak as a woman also serves to reinforce traditional gender roles and societal expectations, as women who die during childbirth and become Pontianak are often portrayed as deviating from their proper role as mothers and caretakers. It's worth noting that the myth of Pontianak is specific to Southeast Asian cultures and may have different interpretations and symbolism in other regions.

It's important to note that belief in the Pontianak, like belief in any supernatural or paranormal entity, is largely a matter of personal perspective and cultural background. Some people may believe in the Pontianak based on personal experiences or cultural traditions, while others may not. The existence of the Pontianak remains a subject of debate and interpretation, and there is no definitive proof or evidence one way or the other. The depiction of ghosts in Southeast Asian folklore as female figures is believed to be rooted in cultural beliefs and social norms. In many Southeast Asian societies, women are often seen as vulnerable and in need of protection, and the idea of a woman who has died and become a ghost may be a manifestation of fears surrounding death and the loss of loved ones.

Pontianak In the Malaysia Films and Creative Industry

The *Pontianak* has been a popular subject in the creative industries in Southeast Asia, particularly in Malaysia and Indonesia. The creature's association with death, horror, and the supernatural has made it a popular subject for films, television shows, books, and other forms of entertainment. In the film industry, *Pontianak* has been the subject

of many horror and supernatural movies, including the eponymous "Pontianak" films of the 1950s and 1960s, which are considered classics of Southeast Asian cinema. The *Pontianak* has also been featured in more recent films, including the 2002 Indonesian film "*Pocong*" and the 2014 Malaysian film "*Pontianak Vs Orang Minyak*." There is a specific style and characteristics to Malaysian horror films. The common assumption that different parts of Malaysia and different ethnic groups have their own unique set of superstitions and mystery stories about supernatural events. Horror films were once seen by certain filmmakers in Malaysia as a valuable cultural product. They were determined that this quality be utilised in films aimed at both the domestic and international markets in Malaysia. Horror films have been a regular part of Malaysian writing, radio, and television media, as well as the film industry, for quite some time.

The popularity of *Pontianak* in Malaysian horror films can be attributed to the enduring cultural significance of the figure in Malaysian society. The *Pontianak* is a well-known and widely recognized symbol of fear and terror, and its appearance in films often elicits strong emotional responses from audiences. In addition to serving as a central character in many Malaysian horror films, the *Pontianak* has also influenced the overall tone and style of these films. The depiction of the *Pontianak* as a vengeful ghost who seeks retribution for her untimely death has led to the development of a sub-genre of horror films that focus on the supernatural and the afterlife.

The *Pontianak* figure has had a significant impact on the Malaysian film industry, particularly in the horror genre. The figure has served as a central character in many Malaysian horror films and has become an iconic symbol of fear and terror in the country's popular culture. The popularity of *Pontianak*-themed films has helped to establish the horror genre as a staple of Malaysian cinema and has contributed to the growth and development of the film industry in the country. These films often feature suspenseful and frightening scenes, and the depiction of the *Pontianak* as a vengeful ghost who seeks retribution for her untimely death has led to the development of a sub-genre of horror films that focus on the supernatural and the afterlife.

In addition to contributing to the growth of the film industry, the *Pontianak* figure has also had an impact on popular culture and the way that Malaysians think about the supernatural. The figure is a well-known and widely recognized symbol of fear and terror, and its appearance in films often elicits strong emotional responses from audiences. The *Pontianak* figure has also influenced the way that other aspects of Malaysian culture are represented in film and media. For example, the figure's depiction as a vengeful ghost has inspired other films and media that feature supernatural themes and elements. The *Pontianak* figure has had a significant impact on the Malaysian film industry and popular culture. Its popularity as a central character in horror films has helped to establish the horror genre as a staple of Malaysian cinema and has contributed to the growth and development of the film industry in the country. The figure's enduring cultural significance and its ability to evoke strong emotional responses from audiences have helped to establish the *Pontianak* as an enduring and important figure in Malaysian cinema.

The use of the *Pontianak* character in Malaysian films dates back to the 1950s, with the release of the first *Pontianak*-themed film in 1955. Since then, *Pontianak*-themed films have become a staple of the Malaysian film industry, particularly in the horror genre. Over the years, the depiction of the *Pontianak* character has evolved and changed, with some films focusing on the supernatural and the afterlife, while others have emphasized the figure's vengeful nature and its ability to haunt and terrorize the

living. Throughout its history, the *Pontianak* figure has remained an important part of Malaysian popular culture and has continued to be a popular subject in films, television shows, and other forms of media. The enduring cultural significance of the figure, combined with its ability to evoke strong emotional responses from audiences, has helped to ensure that the *Pontianak* character will continue to play an important role in Malaysian cinema for years to come.

The *Pontianak* film theme is a popular genre in Malaysia, particularly in the horror film industry. These films typically feature the *Pontianak* character, a ghostly figure of a woman who died during childbirth, as the central antagonist. The *Pontianak* is often portrayed as a vengeful ghost who haunts and terrorizes the living, seeking retribution for her untimely death. The themes explored in *Pontianak* films often revolve around the supernatural and the afterlife, with a focus on the vengeful nature of the *Pontianak* and its ability to cause harm to the living. The films often include suspenseful and frightening scenes, and the depiction of the *Pontianak* as a dangerous and malevolent entity adds to the overall horror atmosphere of the film.

In addition to exploring supernatural and horror themes, some *Pontianak* films also address social and cultural issues, such as gender and the mistreatment of women. The *Pontianak* figure is often used as a metaphor for the mistreatment and oppression of women, and its portrayal as a vengeful ghost serves as a warning against such behavior. Overall, the *Pontianak* film theme is a popular and enduring genre in the Malaysian film industry, and its popularity shows no signs of waning. The enduring cultural significance of the *Pontianak* figure and its ability to evoke strong emotional responses from audiences have helped to ensure that the *Pontianak* film theme will continue to play an important role in Malaysian cinema for years to come.

There have been many *Pontianak*-themed films produced in Malaysia over the years, with new films being produced even today. Here are a few examples of popular *Pontianak* films in Malaysia:



Figure 1: "Pontianak Harum Sundal Malam" and "Pusaka Pontianak" Films

1. "*Pontianak Harum Sundal Malam*" (2004) - This film, which translates to "Fragrant Pontianak During the Night," is a classic *Pontianak* film that explores the supernatural and the afterlife. The film tells the story of a vengeful *Pontianak* who haunts and terrorizes a small village. This film was directed by Suhaimi Baba and won many awards. The movie was well received by audiences and received positive reviews for its suspenseful plot, atmospheric visuals, and well-crafted special effects. It has also contributed

to the popularity of the Pontianak as a cultural icon in Malaysia and has helped to keep the folklore and traditions associated with this figure alive.

2. "*Pontianak Menangis*" (2005) - This film, which translates to "Crying Pontianak," is a suspenseful horror film that explores the vengeful nature of the Pontianak. The film tells the story of a young woman who is haunted by a Pontianak and must find a way to defeat the ghost before it is too late.
3. "*Pusaka Pontianak*" (1965) - This film, which translates to "The Pontianak Curse," is a modern Pontianak film that explores the supernatural and the afterlife. The film tells the story of a group of friends who accidentally summon a Pontianak and must find a way to defeat the ghost before it is too late.
4. "*Kuntilanak*" (2018) - This film, which translates to "The Pontianak," is a modern Pontianak film that explores the supernatural and the afterlife. The film tells the story of a young couple who move into a new home and are haunted by a Pontianak who is seeking revenge for her untimely death.

The Pontianak has become a cultural icon in Malaysia, representing the country's rich heritage and cultural traditions. As a popular figure in Malaysian folklore, the Pontianak has had a profound impact on the country's cultural heritage, history, and arts. The *Pontianak* folklore has had a significant impact on Malaysian culture and history in several ways:

1. Cultural Identity: The *Pontianak* folklore is an important part of Malaysia's cultural heritage and provides a glimpse into the beliefs and values of the people who created it. It reflects the country's unique mix of indigenous, Malay, Chinese, Indian, and Islamic cultures, and helps to define what it means to be Malaysian.
2. Folklore Preservation: The *Pontianak* folklore has been passed down from generation to generation, keeping alive the traditions and beliefs of the past. It provides a connection to the country's rich cultural heritage and helps to preserve its history and identity.
3. Cultural Expression: The *Pontianak* folklore has inspired many forms of cultural expression, including literature, theater, film, music, and art. This has helped to spread the story of the *Pontianak* and keep it alive in the modern world.
4. Fear and Superstition: The *Pontianak* folklore has also played a role in shaping the fears and superstitions of the Malaysian people. It has contributed to the belief in supernatural beings and has shaped the way that people view death and the afterlife.

5. Artistic Inspiration: The *Pontianak* has also been a source of inspiration for Malaysian artists, who use it as a basis for their works. This has helped to bring the stories and legends to life and has contributed to the development of Malaysian art and culture.

Summary

In summary, the *Pontianak* folklore has had a significant impact on Malaysian culture and history, shaping the country's cultural identity, preserving its heritage, inspiring cultural expression, and influencing the Cultural Preservation. The *Pontianak* beliefs are part of Malaysia's cultural heritage and have been passed down from generation to generation, preserving the traditions and beliefs of the past. This helps to maintain a connection to the country's rich cultural heritage and provides a deeper understanding of its history and identity. Besides that, the *Pontianak* is present the Cultural Expression: The *Pontianak* beliefs have inspired a wide range of cultural expression in Malaysia, including literature, theatre, film, music, and art. This has helped to keep the stories and traditions alive and reach new audiences. Third, impact on Sociocultural Significance: The *Pontianak* beliefs have also influenced the beliefs and values of the Malaysian people. It has contributed to the development of religious, moral, and ethical codes, and has helped to shape the country's social and cultural identity. Last but not least, the *Pontianak* beliefs are important in Malay culture because they reflect the country's unique mix of indigenous, Malay, Chinese, Indian, and Islamic cultures, preserving its heritage, inspiring cultural expression, shaping beliefs and values, and influencing the way people view death and the supernatural fears and beliefs of its people.

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