Critical analysis of Filipino TV's militarism and impact on societal awareness

Kenneth Michael M. Baba[1*)], Rizza J. Sanchez[2]

[1]*School of Law and Justice, University of Newcastle*
University Building, 409 Hunter St, Newcastle NSW 2300, Australia
[2]*College of Law, University of the Philippines*
Osmena Avenue, Diliman, Quezon City, Metro Manila, Philippines
Email: c3425673@uon.edu.au, Phone: +61 2 4921 8666

Abstract In the digital age, militarisation, encompassing police power, soldiers, and various military resources, has become increasingly prevalent in various forms of Philippine media. Thus, "Multimedia Militarisation" best describes how Philippine media instills ideals and manipulates mass audiences to accept the status quo. Right-wing propaganda normalises violence and warfare. In this paper, the authors argue that TV series like "*Ang Probinsyano*," "*The General's Daughter*," and "*A Soldier's Heart*" have played a significant role in shaping social consciousness. They have influenced how people view military personnel and what is philosophically referred to as state apparatuses, which encompass the police, military, justice system, and prison system, along with their respective leaders, as integral members of an ideal society. Furthermore, the authors consider it essential to reference historical instances, such as Hitler's Nazi Germany and Marcosian Philippines, where propaganda played a pivotal role in manipulating social consciousness through the dissemination of false information. The study identifies three main themes: the glorification of the armed branch of government, the normalisation of violence, and the introduction of revolutionary ideology to the public. Finally, this paper adopts a social-historical approach and critically analyses the current state of the country's mainstream media, highlighting its reactionary implications. It emphasises how these media outlets air films that advocate for the necessity of militarisation, all in the context of the progress of Philippine society and the evolving definition of patriotism within a populist cultural setting.

Keywords: dictatorship; militarisation; public consciousness; propaganda; television

*) Corresponding Author

INTRODUCTION

In the past two decades, the art industry's ability to communicate and influence has been greatly enhanced with the emergence of multimedia communications. This innovative platform combines various elements, including art, text, sound, and motion pictures, to convey ideas effectively. Within the realm of multimedia in the Philippines, there is a noticeable trend towards militarisation, which involves incorporating police power, soldiers, and other military resources. Consequently, the term "Multimedia Militarisation" aptly describes how the current state of Philippine media has impacted public opinion. It achieves this by instilling specific values and manipulating mass audiences through the presentation of right-wing propaganda that normalises violence and warfare.

With Multimedia Militarisation, different media forms have become cost-effective tools for both public and private sectors to gain advantages over their adversaries (Qureshi, 2023). Moreover, civilians engage with war narratives, consume war updates, watch television programs centred around warfare, and participate in war-related games, all from a safe distance away from actual hostilities. In the early twenty-first century, war has become deeply intertwined with everyday life, forming a "military-industrial-media-entertainment" network (Der Derian, 2001).

This study examines the impact of streaming military-themed television series on public consciousness. It also aims to provide an in-depth analysis of the television shows "*Ang Probinsyano*," "*A Soldier's Heart*," and "*The General's Daughter*." This analysis will consider how these shows contribute to shaping public perception regarding glorifying the armed government branch, normalising violence, and introducing revolutionary ideologies. All of these factors play a role in shaping Filipinos' political, social, and economic consciousness in light of the government's responses to current crises.

Furthermore, militarisation can be defined as a process in which military principles, ideology, and behavioural patterns exert a dominant influence over a state's political, social, economic, and foreign affairs. This process is linked to media content through framing and portrayal, often emphasising division and violence and their immediate effects, which can obscure the long-term consequences of structural violence, such as poverty and prejudice (Meierding, 2021).

Highlighting militarisation also allows us to move beyond the limitations of state-centric media approaches that overlook the impact of diasporic or exiled communities on information flows within a state. The authors have coined the term "multimedia militarisation" to describe the active role military values play in Philippine television and their influence on shaping Philippine society. Indeed, the current state of the country's mainstream media and its tendency to air films promoting militarisation need to be considered in relation to the progress of

Philippine society and the evolving definition of patriotism within a populist cultural context.

According to Bello (2017), Rodrigo Roa Duterte can be characterised as a "fascist original" and a strongman with a political agenda primarily oriented towards establishing an authoritarian future. This differs from the reactionary inclination of seeking to restore a mythical past or the conservative vision of preserving the status quo. Based on this premise, the issue of multimedia militarisation and its impact on shaping public opinion should be closely examined.

FPJ's *Ang Probinsyano*, which has been running since 28 September 2015, held the title of the longest-running primetime show and the most-watched program in the country, with a national TV rating of 37.4% based on Kantar Media data as of 2021, spanning over 1,400 episodes. On 10 May 2019, the first season of this action-drama series was officially made available on the streaming platform Netflix, with an international title, "*Brothers*." The storyline revolves around the protagonist, Cardo Dalisay (formerly known as Ador), seeking vengeance for his twin brother's death while upholding his principles and ideology to combat crime, corruption, and malevolent forces.

Another series that made a significant impact alongside *Ang Probinsyano* was "*The General's Daughter*," which aired from January to October 2019 on ABS-CBN's Primetime Bida. The plot centres on a second lieutenant military nurse, Rhian Bonifacio, who is trained as a spy in the military to avenge her adoptive father. With a strong % national TV rating of 34% according to Kantar Media, the series contributed significantly to national discussions on societal change, particularly concerning the country's situation regarding war, politics, and crime (Pastrano, 2019).

In 2020, ABS-CBN (then leading Philippine National TV Broadcast) once again broadcasted a new series, running from 20 January to 18 September. This series, titled "*A Soldier's Heart*," explored various perspectives of three soldiers, Alex Marasigan, Abraham Kamlum, and Michael Mendoza, as they joined the Philippine Army. It also delved into the Moro separatist movement, which was influenced by fatal encounters with the military.

The prevailing trend of viewership for "*Ang Probinsyano*," "*The General's Daughter*," and "*A Soldier's Heart*" suggests that Filipinos tend to gravitate towards political and violent series, particularly those with military themes. Notably, these three-drama series were not broadcast alternately but rather in succession, with "*The General's Daughter*" following "*Ang Probinsyano*" and "*A Soldier's Heart*" immediately succeeding "*The General's Daughter*." The prominence of military-themed and police-centered primetime slots underscores the strong interest of viewers and media consumers in this subject matter. Television stations also consider the statistical data, such as high ratings, when producing such shows.

The central question that this paper aims to address is whether multimedia militarisation paves the way for the normalisation of far-right initiatives, including the manipulation of multimedia, to transform society into a potentially tyrannical future. Alternatively, the critical theory analysis may offer conclusions about this trend. Furthermore, the paper considers how the public consciousness of Filipinos can be influenced to support a tyrannical or dictatorial government, potentially leading to a leader who asserts military power over various branches of government with the immediate approval of the people.

The prevalence of military-themed series during primetime television has become deeply ingrained in Philippine society. In the series "*Ang Probinsyano* (in Tagalog Literally - Province Man)," police characters are portrayed as aggressive, emphasising the significance of physical strength as a qualification for serving as a state apparatus (Ulita, 2019). Conversely, "*The General's Daughter*" places a strong emphasis on a female heroine, sparking public discourse (Pastrano, 2019). Furthermore, "*A Soldier's Heart*" effectively communicates the real challenges soldiers face in their service to the country (Asis, 2020).

The media, in general, plays a role in shaping the image and morale of the military to promote national interests and peacekeeping efforts, resulting in mutual functional advantages (Kumar, 2018). This propaganda is exemplified in the film "*Iginuhit ng Tadhana* (In Tagalog Literally - Drawn by Fate)" (1965), which depicts a phase in Marcos's life where he allegedly served as a World War II soldier (Gerth & Brinkley, 1986). According to Gerth and Brinkley (1986), Ferdinand Marcos extensively utilised his war record and guerrilla experiences in his re-election campaign speeches, positioning himself as better suited than his opponent, Corazon C. Aquino, to address the Communist insurgency.

Even in the pre-war period, Germany historically employed the airing of militarised films as a weaponised propaganda tool to influence public consciousness (Jason, 2013). Jason noted that Germany had developed one of the world's most sophisticated and successful film industries by then. After Adolf Hitler became Chancellor in 1933, Joseph Goebbels, Hitler's Minister of Propaganda, assumed control of the German film industry. The persistent emphasis on success and competitiveness within the youth movement, rooted in the glorification of heroic combatants, channelled and harnessed the enthusiasm and participation of young people as a dynamic activity (Welch, 2004). Movies with themes of military prowess became widespread during that time, including "Frisians in Peril" (Friesenot) (1935), "Bismarck" (1940), "D III 88" (1939), "My Son, the Minister" (Mein Sohn, der Herr Minister) (1937), among others.

Similarly, Rodrigo Roa Duterte's presidency in the Philippines is marked by brutality, reflected in the violence depicted in "Fernando Poe Jr's (FPJ's) *Ang Probinsyano*." Duterte garnered a total of 16,601,997 popular votes in the 2016 general elections (Jamila, 2019, p. 4). In

theory, Louis Althusser (2006) explained two types of state apparatus: the Ideological apparatus that employs "ideology" and the Repressive apparatus that uses "violence" (Althusser 2000, p. 31-35 as cited by Sevgi & Ozgokceler, 2016).

Subsequently, Sevgi and Ozgokceler (2016) conducted an analysis of the Cerattepe resistance in Turkey, which received positive media coverage in February 2016. Their examination, viewed through Althusser's (2006) concept of state apparatus, revealed that even when private entities control television and media, the state can still effectively "produce and maintain a dominant ideology" through pro-government policies.

Similarly, this phenomenon is observed in the Philippines with the President's endorsement of violence in his "bloody war on drugs." Bautista (2017) pointed out that the scale of deaths resulting from this campaign is unparalleled in Philippine anti-crime history. The increasing body count, gruesome images of unexplained corpses piled up, and high-profile cases of drug suspects allegedly killed while resisting arrest have become routine news in the Philippines. This aligns with a populist fantasy where state violence serves as a fallback mechanism when legal democratic processes fail to deliver justice. It caters to purgative or cleansing mechanisms through mediated violence (Bautista, 2017). Additionally, Bautista (2017) argued that Duterte's threats of martial law, his juvenile outbursts, and attacks on the rule of law, democratic structures, and public sensibilities have triggered public resistance. The brazen promotion of armed personnel on television, in conjunction with military propaganda and entertainment genres that glorify their values, has given rise to concepts like the "military-entertainment complex" (Lenoir, 2000, p. 290). This phenomenon has evolved into what the authors refer to as "multimedia militarisation."

This literature review underscores the prevalence of military-themed television series in Philippine society, contributing to the emergence of the "military-entertainment complex." It highlights how armed personnel and their values are celebrated through propaganda and the media's role in promoting the military's image. Additionally, it discusses the historical use of militarised films as weaponised propaganda, with Germany and the Philippines serving as examples.

Drawing from these theories and principles, this paper examines how the Philippine President, Rodrigo Roa Duterte, has employed violence to legitimise his presidency. It underscores the power of state propaganda and the role of entertainment in perpetuating militarisation. Ultimately, this historical trend informs the current and future perceptions of militarisation in the Philippines and its broader implications for the country.

METHODOLOGY

This study employed a social-historical approach in conjunction with critical analysis to analyse the selected films. The analysis involved

watching each episode and closely observing relevant scenes to gather empirical data. The social-historical method aims to examine how these series influence a specific audience, considering their emotions, perspectives, and opinions, and how these films impact and potentially persuade diverse viewers. This approach is particularly relevant for comprehending the causes and consequences of multimedia militarisation and its prevalence in Philippine television.

The dataset encompasses two specific films, namely "*The General's Daughter*" and "*Ang Probinsyano*," despite the existence of various military-themed movies on Philippine television. The selection is based on the fact that these films were aired during the Duterte administration.

The inclusion/exclusion criteria are as follows:

Popularity
These two films were highly popular with mass audiences at the time of airing. This criterion is relevant since social consciousness is shaped by the majority of Filipino people who are simultaneously watching and following each episode of both series. For series that are still airing within this time frame despite being military-themed, such as Korean novellas and the like, the researchers opt not to include themes since they do not reflect Filipino values and thus are not relevant to shaping social consciousness. Films that are also unpopular and yet airing in the same time frame are of no high importance since they do little to no effect on the social consciousness of the lack of audience.

Significance
The authors focused on multimedia militarisation, and films that express either approval or disdain for the concept are included. During the selection of films, the films cited stood out as they correspond to the real objective of the study. Moreover, these films reflect the reality of the Philippines and how social consciousness has been affected since they were aired. Films of the same theme and significance have already existed on Philippine television, but they were aired either before or after President Rodrigo Duterte's administration.

Topicality
The study has drawn relevant information from sources that address the topic of militarisation in films and movies, social consciousness, and public opinion. Although a myriad of films touch on the military and the police in Philippine television, the two films dwell on the topic as its focal point. Films that mention or show minimal scenes of combat or exercises implying military presence are not included in this study.

For this study, data was gathered from primary and secondary sources, along with established theories. This was made possible through empirical analysis and document comparison, utilising a research instrument developed by the researchers. The data collection phase spanned from August 2019 to October 2021, during which film reviews and document analyses were conducted. Secondary sources, comprising established theories and relevant literature, were also used.

Data Analysis involves a thorough examination and conceptual analysis of the collected data. The researchers applied the phenomenological approach, deemed most suitable for this research design. Secondary sources were used to assess the contribution of specific data to the study's conclusions. Following data analysis, the interpretation phase ensued.

RESULTS AND DISCUSSION

The research suggests that multimedia plays a significant role in shaping the public's perception of militarisation, as evident from the comparative analysis employed by the researchers to interpret the study's findings. Three prominent themes emerged from the gathered data: the glorification of the armed branch of government, the normalisation of violence, and the introduction of revolutionary ideology.

Glorification of the armed branch of government

The glorification of the armed branch of government is exemplified in military-themed movies, where this theme thrives among Filipinos. This finding aligns with Regan's (1994) research, which observed a consistent pattern between (a) militarisation trends in the United States, (b) public attitudes towards military spending and anticipation of potential conflicts, and (c) the popularity of war-related merchandise and films. As Althusser (2006) posits, the state's intention to foster obedience has proven effective, with audiences perceiving a sense of glory in military involvement. This is reflected in high approval ratings, as citizens rally behind government initiatives such as combatting the drug problem, cracking down on dissidents, and addressing terrorism (Dressel & Bonoan, 2019).

Moreover, the steady erosion of constitutional checks and balances, coupled with the systematic use of legal procedures to curtail personal liberties and freedoms, manipulate elections, and target dissidents, has created a more oppressive climate. Critics express concerns for their personal safety, while the space for media and civil society is shrinking, presenting significant obstacles for the opposition (p. 14).

It is in this premise that Decker and Brennan (2014) argue that the State's Apparatuses' goal of glorification is a product of the first layer, which is indoctrination. In the case of Ferdinand Marcos, he had a penchant for creating an illusion of serving in the armed forces during World War II, necessitating the fabrication of his military credentials and guerrilla past (Scalice, 2019). Similarly, like other dictators such as Italy's Benito Mussolini, he orchestrated parades featuring armed personnel in the streets, using the guise of protection and service to instil fear and secure obedience (Dikötter, 2019).

Totalitarian regimes commonly resort to breeding corruption and violence as tactics to safeguard their power against potential revolutionary forces. Through persistent propaganda and the

dissemination of misinformation, these regimes manipulate people into constructing their own versions of the truth, which can ultimately become deeply ingrained in the public consciousness (Boggs, 2018).

Normalisation of violence

The normalisation of violence refers to the desensitisation of viewers, particularly as these films air during the primetime slot when audience numbers are at their peak, shortly after Filipinos have had their evening meal and consumed daily news. This time frame, typically from 8 to 10 p.m., also coincides with children using television as a bonding platform and a focal point of their activities (Arora and Jotwani, 2020). Borgmann (1987) argued that these activities demand "skill, patience, and attentiveness."

This concern aligns with the observations of Jamila (2019), particularly in the context of the long-running television series "*Ang Probinsyano*." Jamila claims that these contradictions intensify when the protagonist, Cardo, is framed for a crime, turning his criminalised body into a locus of physical and violent struggle, akin to Foucault's concept of the scaffold spectacle. Furthermore, Jamila (2019) highlights the consequences of Cardo's incarceration, exposing the brutality of judicial punishments and the criminal justice system while challenging middle-class anxieties about crime. The authority of violence becomes a pivotal factor in ensuring total obedience (Haritos-Fatouros, 2019).

Howard (1979) argues that a state's military strength is considered crucial for its efficacy as a player in the international system. Moreover, domestic sentiments toward military operations can significantly impact the state's stability. The willingness of citizens to engage in military service or accept comparable hardships on behalf of the state ultimately tests their loyalty and commitment. States that can command such readiness, whether through voluntary commitment or effective social control, tend to garner greater international respect than those that cannot.

According to Martin (2006), the use of violence serves as a means of social transformation. Military coups, where a faction of the military takes control of the government, can bring about violent change within a country. These movies can be viewed as tools for moulding public consciousness into accepting the normalcy of violence.

Public's introduction to revolutionary ideology

The public's introduction to revolutionary ideology catered by these movies shed light on the longest-running Marxist-Leninist-Maoist revolutionary movement in Asia, the Communist Party of the Philippines, and its armed wing, the New People's Army (CPP-NPA). The reactionary state's propaganda, however, does not focus primarily on the causes of the armed struggle brought about by rebellion.

Furthermore, a concern for the contexts, modes, and effects of militarisation should include the interrogation of moments of

destabilisation and resistance (Corner & Parry 2017). The discussion on militarisation is anchored on the reasons for their heightened presence in media and daily life vis-a-vis the revolutionary combatants' key principles that instigate their rebellion against the state.

This is where the context of *Pulang Araw* (Red Sun) comes in, an antagonistic rebel group that portrays or may even resemble the CPP-NPA.

Red, as evident in the flags, symbolises resistance, as evidenced by the insignia and colours of Socialism (Shu, 2022). He argued that when we consider two key anthropological events that have influenced the human mind since its inception, blood and fire, the instant perceptions of the colour red become clear. Since the Stone Age, most societies have associated red with mythical, religious, or mystical, and finally, power-representing symbols (p. 2).

On the other hand, this colour symbolises the blood of the workers who suffered in their battle against capitalism. When the historic French Revolution occurred, authority was transferred to the people and the bourgeoisie. People freely adopted the red flag as their own. It became known as the 'people's banner" (Sharma, 2021). Ultimately, Red, as a socialist colour, also represents the CPP-NPA. The Sun also served as an alternative symbol for the Star in the socialist movement.

On the one hand, resistance is already labelled as the nemesis in the *Ang Probinsyano* milieu. Although there was a time when the main character joined the resistance, it only served as a bridge in his eventual return to the fold of the military. The root causes of the armed struggle in the movie were not tackled, and audiences were left to accept that revolution is just there as it is. There was no sufficient discourse, and it even emphasised treachery and factionalism inside the revolution.

On the other hand, military forces are trained to combat terrorism in *The General's Daughter* setting. There is also a prevailing Jihadist and reactionary insurrection in the Southern Philippines or the Mindanao region (Liow, 2006). These right-wing elements are known as the Abu Sayaff and the Bangsamoro Islamic Freedom Fighters (BIFF). Tan (2003) found that the Moro armed insurgency began in 1972 in the southern Philippines, originated from an organised intellectual resistance movement in the 1960s, and has been regarded as Asia's largest and most persistent armed separatist movement. Finally, there is a clear parallelism between the events in the Philippines and the fictional reality in *Ang Probinsyano*. However, this intertextuality or referencing proves to be in favour of the state apparatuses - The Armed Forces of the Philippines (AFP) and the Philippine National Police (PNP).

Discussion

The phenomenon of representing military personnel as protagonists and fitting this discourse into the Filipino focal practice of television watching indicates how technology affects, influences, and even manipulates public consciousness. One of the criteria for seeing the interlinked

systems of technology is to see it through the lenses of Feenberg's (2003) Critical Theory.

Critical theory dictates that humans have the rational capacity to think beyond technology and the capacity to rationalise their choices and how they use technology as a means of achieving their individual ends. As Feenberg (2003) suggests, technology's components and possibilities can be actualised by something that requires critical theory; thus, the latter applies to this study.

In the case of the Philippines, the application of Critical Theory is limited and cannot be applied generally. Citizens need to gain more knowledge about the technicalities of warfare, and consumption of military-themed material now transcends entertainment and ultimately becomes didactic. The educator is the state that assumes all power and authority of pedagogy and its students –the audience–passive consumers.

This can be analysed by Feenberg's assertion that "*The public sphere appears to be opening slowly to encompass technical issues that were formerly viewed as the exclusive preserve of experts.*" (Feenberg 2003, p.10). Although highly technical know-how of some areas, not the military specifically, is simplified in films. It is, therefore, substantial to underscore that audiences have the capacity to scrutinise what is being fed on various media.

The military presence that is highlighted in the previous texts alludes to the normalcy of militarisation in the context of citizens' homes, wherein all other activities which are technical and should only be limited to the armed forces are even engaged in the public discourse. In support of this analysis is the series of essays. Enloe argued that this normalisation of military values as a public good and the permeation of the military presence in civilian life received a good deal of critical scrutiny (Enloe, 1983;1989;1999).

A Soldier's Heart serves as a justification or neutraliser of these military personnel's sacrifices and struggles during combat, which makes them worthy of the honour bestowed by the country. Muslim separatists, as portrayed in this series, only rampage the country's common good. These technicalities are further strengthened in the context of showcasing the norms of military life; for example, military activities also create an impact in the purview of the audience. It is an activity whose function and direction should ideally be the product of knowledge, of understanding the nature of the goals to be achieved and the means to achieve them (Tiles & Oberdiek, 2014). This aspect of presentation seemingly consumes the public into the platform of the military or the militarised zone, albeit electronically.

Moreover, the bridle maker (weapons manufacturer) needs to receive design specifications from those who will use it (military personnel), and these, in turn, are directed by generals (military strategists) who determine the role of cavalry (bombs and artillery). Generals, in turn, look up to politicians and government officials (cabinet

members, undersecretaries, etc.) for their military objectives. These operatives are already portrayed in the series in sequential order, and the public seemed to be keen on its mechanisms.

In other words, when an authoritarian leader misleads the democratic leader by issuing false signals and signs of commitment through controlled media, as the Duterte regime is disconcertingly doing, the democratic leader becomes fearful of being deceived or exploited and pursues an aggressive foreign policy as a natural consequence (Choi & James, 2006). Filipinos tend to be entertained and thrilled by streaming this populist trend.

This can be seen in *The General's Daughter* demonstration of an oppositional group malevolent to the state in which the government, the military personnel and generals undertake to combat in which a Utopian society should have their absence. This can be analysed in Marcuse's (1964) contention that even in this setting of multimedia manipulative schemes, another form of domination is created, a new form of control that, although critical theory is present, the presence of technological rationality is also vital. Moreover, he emphasises that generally, when hegemony reaches a level of prosperity and liberty that is hidden behind affluence and liberty, it permeates all areas of personal and social life while merging every genuine opposition and consuming all alternatives. In this scenario, when militarisation is normalised in the guise of "peace and order," its values are taken as norms, and whoever questions or contradicts that norm, no matter how clear and genuine the intention, ultimately becomes the enemy.

In Marcuse's (1964) contention, technological rationality exposes its political essence as it becomes the great instrument of better dominance, resulting in a rather totalitarian environment in which society and nature, mind, and body are kept in a constant condition of mobilisation. Viewers are, in turn, already mobilised into seeing what the "good" or the Utopian in multimedia is. This good, however, does not linger since the values are attached to one institution that may be subjected to frailty and corruption. The fragile nature of authoritarian systems, which are grounded on deception and control, will crumble as history taught.

It can be analysed how *FPJ's Ang Probinsyano* paves the way for a powerful and positively imaged revolutionary government but portrays the police and the military as heroes carrying peace and absolute resolutions to social issues and as vehicles for political and economic means to dominate and overshadow this phenomenon. Significantly, both sides signify the use of violence as an all-encompassing resolve to socio-political conflicts.

The audience in all the films, *FPJ's Ang Probinsyano*, *The General's Daughter, and A Soldier's Heart,* tends to rationalise the structure of these films but at the same time enjoys watching violence on television. On the part of the state, its apparatuses are now present as mobile beings portrayed in the characters that bring them closer to the

audience. This is a manifestation of Feenberg's (2003) Critical Theory and Althusser's (2006) State Apparatuses, which are theories that work hand-in-hand in the state's pursuit of consolidating obedience in the age of technology.

Finally, the discussion lies on whether there is an induced influence on public consciousness through the airing of these films. There is a lingering presence, and this has been proven by the previous articles, historical narratives, and references that this study has cited.

CONCLUSION

In a nutshell, the prevalence of military-themed movies on television, such as *FPJ's Ang Probinsyano, A Soldier's Heart,* and *The General's Daughter,* curates a society in a spectrum of responses to the military domination and totalitarian control under Feenberg's Critical Theory applied in the context of the Duterte regime.

Multimedia Militarisation has strengthened the support for government institutions and has consolidated the sympathy and reverence of citizens towards uniformed state apparatuses. Althusser's concept of State Apparatuses is influential in assessing the films in this paper. These apparatuses, the military must ensure that there is *"subjection to the ruling ideology". T*his subjection is portrayed in terms of entertainment that veils the true intent of propaganda and indoctrination. In this way, the agents of the state or its apparatuses are no longer actively participative but convey their message in a convincing yet subtle manner.

With the continuous airing of these movies and series, the viewers, or the public, proceed to shape technological rationality in favour of a stable mobilisation and authoritarian government that's capable of embodying a perfect state. Perhaps, through the lead of future research, it could result in a dynamic normalisation of warfare and violence in the country.

REFERENCES

Althusser, L. (2006). Ideology and ideological state apparatuses (notes towards an investigation). *The anthropology of the state: A reader*, *9*(1), 86-98.

Anderson, R., & Mirrlees, T. (2014). Introduction: Media, technology, and the culture of militarism: Watching, playing and resisting the war society. *Democratic Communiqué*, *26*(2), 1.

Arora, S., & Jotwani, J. (2020). The Child Bride. *Media Culture in Transnational Asia*, 37.

Asis, E. (2020). "All-out war for justice and peace in *A Soldier's Heart*. Journal Online. https://journal.com.ph/all-out-war-for-justice-and-peace-in-a-soldiers-hearts/

Bello, W. (2017) 'Rodrigo Duterte: A Fascist Original', in Curato N. (ed.) *A Duterte Reader: Critical Essays on Rodrigo Duterte's Early Presidency*, pp. 77–91. Ithaca, NY: Cornell University Press.

Boggs, C. (2018). *Fascism old and new: American politics at the crossroads*. Routledge.

Borgmann, A. (1984). *Technology and the character of contemporary life: A philosophical inquiry*. University of Chicago Press.

Brooten, L. (2011). Media, militarisation, and human rights: Comparing media reform in the Philippines and Burma. *Communication, Culture & Critique*, *4*(3), 229-249.

Choi, S. W., & James, P. (2007). Media openness, democracy and militarised interstate disputes. *British Journal of Political Science*, *37*(1), 23-46.

Corner, J., & Parry, K. (2017). The media and the military. *Media, Culture & Society*, *39*(1), 3-10.

Cox, R. W. (2005). Gramsci, hegemony and international relations: an essay in method. *The Global Resistance Reader*, 35-47.

Decker, J. D., & Brennan, P. S. (2014). Political Propaganda in the Feature Film Industries of Nazi Germany and Maoist China. *Rupkatha Journal on Interdisciplinary Studies in Humanities*, *6*(3), 51-61.

Der Derian, J. (2001). Virtuous War: Mapping the Military-Industrial-Media-Entertainment Network. Boulder: Westview Press.

Dikötter, F. (2019). *How to Be a Dictator: The Cult of Personality in the Twentieth Century*. Bloomsbury Publishing USA.

Dressel, B., & Bonoan, C. R. (2019). Duterte versus the Rule of Law. *J. Democracy*, *30*, 134.

Enloe, C. (2000). *Maneuvers: The international politics of militarising women's lives*. Univ of California Press.

Enloe, C. (2014). *Bananas, beaches and bases: Making feminist sense of international politics*. Univ of California Press.

Enloe, C. H. (1983). Does khaki become you?: the militarisation of women's lives. *(No Title)*.

Feenberg, A. (2003). *What is Philosophy of Technology*, unpublished lecture

Gerth, J., & Brinkley, J. (1986). Marcos's Wartime Role Discredited in US Files. *The New York Times*, *23*.

Haritos-Fatouros, M. (2019). The official torturer: A learning model for obedience to the authority of violence. In *The Politics Of Pain* (pp. 129-146). Routledge.

Howard, M. (1979). War and the nation-state. *Daedalus*, 101-110.

Jamilla, Philip. (2023). Primetime Impunity: Cardo Dalisay, the Populist Fantasy, and the Spectacle of State Violence in "FPJ's *Ang Probinsyano*".

Jason, G. J. (2013). Film and propaganda: the lessons of the Nazi film industry.

Kumar, R. (2018). Book review: AK Singh, Military and Media.

Lenoir, T. (2000). All but war is simulation: The military-entertainment complex. *Configurations*, *8*(3), 289-335.

Limos, M. (2020).. "*Ang Probinsyano* Demystified: How Cardo Hypnotised the Nation" Esquire. https://www.esquiremag.ph/politics/opinion/ang-probinsyano-popularity -demystified-a00293-20200605

Liow, J. C. Y. (2006). Muslim resistance in Southern Thailand and Southern Philippines: Religion, ideology, and politics.

Llanes, G. (2019). "*Ang Probinsyano* now on Neflix" Philippine Canadian Inquirer. https://canadianinquirer.net/v1/2019/05/13/ang-probinsyano-now-on-netflix/

Marcuse, H. (1964). One dimensional man, Boston (Beacon Press)

Martin, B. (2006) Paths to social change: conventional politics, violence, and nonviolence. *Nonviolent Alternatives for Social Change.* EOLSS Publishers, Oxford, UK.

Meierding, E., & Sigman, R. (2021). Understanding the mechanisms of international influence in an era of great power competition. *Journal of Global Security Studies*, *6*(4). https://doi.org/10.1093/jogss/ogab011

Pastrano, M. (2019). "How *The General's Daughter* entered the national conversation" Philippine Daily Inquirer. https://entertainment.inquirer.net/348133/how-the-generals-daughter-entered-the-national-conversation

Qureshi, W. (2019). The militarisation of social media. University of Hawai'i Law Review, 42(1), 169-203.

Regan, P. (1994). "War Toys, War Movies, and the Militarisation of the United States, 1900-85." *Journal of Peace Research* 31, no. 1 45–58. http://www.jstor.org/stable/ 425582.

Sawer, M. (2007). Wearing your politics on your sleeve: The role of political colours in social movements. *Social Movement Studies*, *6*(1), 39-56.

Scalice, J. (2023). *The Drama of Dictatorship: Martial Law and the Communist Parties of the Philippines*. Cornell University Press.

Schulte-Sasse, L. (1996). *Entertaining the Third Reich: Illusions of wholeness in Nazi cinema*. Duke University Press.

Sevgi, H., & Ozgokceler, S. (2016). Media And Cerattepe In Turkey: Althusser's Communications Ideological State Apparatus [ISA]–Oriented Assessment. *Eurasian Journal of Social Sciences*, *4*(3), 14-24.

Sharma, P. (2021) *Red: Colour of the Working Class.* The Jamia Review https://www.thejamiareview.com/red-colour-of-the-working-class/

Shu, D. (2022). The Relevance of "Red Culture" in Contemporary China. *Open Journal of Social Sciences*, *10*(4), 431-441.

Stone, T. L., Adams, S., & Morioka, N. (2008). *Colour design workbook: A real-world guide to using colour in graphic design*. Rockport Pub.

Tan, A. (2003). The indigenous roots of conflict in Southeast Asia: the case of Mindanao. In *After Bali: The Threat of Terrorism in Southeast Asia* (pp. 97-115). World Scientific Publishing.

Tiles, M., & Oberdiek, H. (2013). Conflicting visions of technology. *Philosophy of Technology: The Technological Condition*, *2*, 249-59.

Ulita, S. (2019) "Policing the Media: A Textual Analysis of the Image of the Philippine National Police and its Members in the FPJ'S *Ang Probinsyano*" College of Mass Communication University of the Philippines Diliman Vol. 35, No. 1 Reason Papers 35, no. 1: 203-219.

Welch, D. (2004). Nazi propaganda and the Volksgemeinschaft: Constructing a people's community. *Journal of Contemporary History*, *39*(2), 213-238.