

## Evolution of Pandemic Discourse: Portrayal of Diseases, Public Healthcare and Culture Anxiety in Pandemic-Themed Film

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### KEYWORDS

Diseases, Public Healthcare, Anxiety and Pandemic Film.

### ABSTRACT

The pandemic-themed film reveals how quickly a virus spreads and kills hundreds or perhaps millions of people. It also highlights the horrible conditions surrounding the outbreak, especially the collapse of the country's healthcare system. The film also depicts the newly discovered infectious sickness as the interconnectedness of animals, the environment, and humans. The pandemic cinema in the past contains attributes such as illegal immigrants, public healthcare, and zoonoses in its narrative conventions. In the present films, the contemporary global issue have encroached on an ignorance on environmental issues among the government, the industry players, and the public on health and the high possibility of viruses spreading due to the activities of industry. This paper aims to assess the evolution of the portrayal of diseases and public healthcare that reflects cultural anxieties in pandemic cinema and what messages that these films convey. After screening seventy films with pandemic themed released within hundred years, only six films were analysed using Altman's syntax approach. The findings found that, given the current state of the virus, this kind of film encourages viewers to understand pandemics as the result of pathogens attacking social interactions, interpersonal relationships, and other aspects of society.

### 1. Introduction

Disease films usually depict a character who has a well-known sickness, like cancer or AIDS. On the other hand, a film about a pandemic reveals how quickly a virus spreads and kills hundreds or perhaps millions of people. It also highlights the horrible conditions surrounding the outbreak, especially the collapse of the country's healthcare system. According to Wortman (2020), there are some researchers who define a pandemic-themed film as one that depicts potential outcomes and raises terrifying ideas about a potentially fatal virus that has the ability to spread quickly and jump large distances. The film also depicts the newly discovered infectious sickness as the interconnectedness of animals, the environment, and humans (Katz, 2020). The researcher defined a pandemic-themed film as one that tells the story of a fatal virus that quickly spread and killed millions of people since there was no vaccine or treatment available to stop the sickness. The film's escalating visuals foreshadow a pandemic in the future, depicting a chaotic society, the breakdown of medical institutions specifically, and the breakdown of the political system as a whole. The graphic pictures of loved ones dying from viruses are so distressing that they make the scientific community and audience fear a future epidemic and wonder if they are prepared for it. A pandemic-themed film, in comparison to other virus films, is unique as it frames disease caused the public healthcare to be dysfunctional. The film indeed has some similarities to the pandemic situation that the world is now experiencing. For film critics, pandemic-themed film narratives were detailed, so they became almost surreal. Disturbing images about viruses and their impact flutter in the heads of viewers, and fans believe that the films speak of no hope for a cure and result in death. The pandemic-themed film, which the researcher sees as a crisis film because it presents the current situation where viruses are everywhere and unavoidable, Since the year 2000, SARS, MERS, HIN1, Ebola, and a few more viruses have claimed many lives. Moreover, the recent virus Covid-19 is the worst pandemic after the Spanish flu. Data from the WHO reported that more than 2 million people died in 2020. The films used in this research were quite outdated, but the information gathered is current because of the Covid-19 situation, where fans and science communities started to pay more attention to information on viruses. Public healthcare is one of the main concerns among scientists and the public because of the growth of various viruses due to air travel. Therefore, concern is growing about the quality of healthcare and public safety, which affects the lives of society. The Covid-19 pandemic causes anxiety because the public still not certain whether the health services

provided are able to protect, prevent disease, and improve health.

The virus causes human and economic disasters on a major scale. The disaster does not attack or happen in a singular place but in a plural place, which in the films show the virus spreading to every corner of a state or a country. In previous studies, Gotlib and Schweiger (2022) researched on responses to a pandemic during Covid 19 and what are the immediate consequences of pandemics and the measures to contain it. Among the films studied are Contagion (2011), Outbreak (1995), and The Andromeda Strain (1971). These films depict the rapid spread of a deadly virus that has the potential to wipe out all life on earth and the efforts of medical researchers and public health officials to contain it. The films also explore themes of government cover-ups, ethical dilemmas, and the struggle to prevent a global pandemic. This paper aims to explore evolution in portrayal diseases, public healthcare, and culture anxieties and what can the audience learn from pandemic cinema. Therefore, Altman syntactic (1984) approach was used in this study.

### **Literature review**

Research on pandemic-themed films provides insights into how societies grapple with health crises, explore human behavior under extreme circumstances, and reflect on collective anxieties. Few scholars have analysed various aspects of these films, including their portrayal of contagious dynamics, societal responses, and ethical dilemmas. Themes such as fear, isolation, resilience, and the role of science are commonly examined. Studies often highlight the role of pandemic films in shaping public perceptions of real-world outbreaks, potentially influencing attitudes towards public health measures and preparedness. Moreover, analyses of narrative structures and character development shed light on cultural norms, values, and fears surrounding infectious disease. Some scholarly works on pandemic-themed films discuss the ethical implications in the context of global health governance, such as Ostherr (2005), who examines how pandemic-themed films reflect and respond to cultural attitudes, values, and practices surrounding health crises. She also analyse how filmmakers negotiate between entertainment and education, realism and sensationalism, and artistic expression and social responsibility in their portrayal of pandemics, considering the ethical implications of their representations. Meanwhile, Wald's (2008) explores the emotional and psychological impact of pandemic-themed films on audiences, including fear, anxiety, empathy, and catharsis. She analyses how cinematic techniques such as suspenseful storytelling, graphic imagery, and character development evoke emotional responses and shape audience engagement with the film's themes and messages.

Looking back, the decade of the new millennium, is seen as one of mysterious disease outbreaks. Four major disease outbreaks prompted the World Health Organization (WHO) and the Centers for Disease Control (CDC) to issue a health alert for the country. It is the duty of both global health organizations to notify and update the affected nations about communicable disease outbreaks, including updates on vaccinations. Countries infected were Malaysia (Nipah virus), China (H7 N9 Avian influenza), West Africa (Ebola), and North and South America (Zika virus), with each virus causing reported death cases (CDC, 2017). Public health is concerned about the possibility of infectious disease outbreaks stemming from travel by air or sea to other countries. Because the current vaccinations may not be able to treat the newly identified virus, the healthcare system is now in a constant state of preparation. The world has seen how the Spanish Flu virus had significant effects on society and economic activities. There were an estimated 150 million deaths worldwide, of which India reported 16.7 million people died over the course of three years of the pandemic (The Digest, 2020). According to Garrett (2007), the Spanish Flu has resulted in 'great human suffering' and economic turmoil as many cities imposed limited economic activities. Meanwhile, the pandemic has made public health activities more systematic, such as better disease surveillance and a more organized collection of healthcare data (Whiting, 2020). The Spanish Flu epidemic has taught society in the new millennium to be cautious and ready for any illness that can pose a threat to public health. Because of a little improvement in the healthcare system over the years, the impacts of current pandemics are marginally worse than those of the Spanish Flu. Diseases are unsettling because they up end the institutions that support a whole civilization. Most

films about diseases lack scientific facts and are consciously concerned with artistic value that would appeal to a mass audience (Jorge, 2016). Despite factual discrepancies and disagreements over aesthetic standards, the scientific and art societies have been working together for decades to disseminate information about concerns through the creative arts (Wildy, 2011). Expectations from previous texts that viewers are familiar with are linked to the content.

## **2. Methodology**

### **Analysis**

The evolution of pandemic cinema can be traced from Hollywood infancy film industry. Arrowsmith (1931), was released almost a century ago, and the film introduced the audience to the knowledge of a virus outbreak and the use of the vaccine (Lynch, 2000). The film shows the process of developing a serum that later became a vaccine to be injected into the victims of bubonic plague. The portrayal of countless people died due to the failed government healthcare suggests them to ask foreign scientist to assist, where the scenes showed a series of stages of developing and replicating the serum into a vaccine and the process of testing the vaccine on the scientist before giving it to the infected victims. The film also portrays the cooperation between authorities, which in this case are the government of the Indie Islands, and scientists to find a cure for the virus. The film also shows how the bubonic plague spread to human by infected fleas that travel on rodents brought by trading ships that harbour at West Indies port. The bacteria cause sick and later death when infected and attacked the lung through physical contact, when the infected person coughs or sneezes. Obviously, when the audience sees these scenes, it evokes feelings of anxiety, panic, and terror when countless dead bodies are carried by Indians.

Panic in the Street (1950), adds in procedures and policies during an outbreak, such as a scene that shows the doctor isolated from all people who touched the dead body (Stern and Markel, 2003). The film used New Orleans as a setting for the pneumonic plague. The police surgeon found the dead body of an illegal immigrant from China with a gunshot and symptoms of pneumonic plague, a contagious disease. The main cast member, Lt. Commander Clint Reed, a doctor with the U.S. Public Health Service, warned the authorities to catch the killers who had contact with the dead man within 48 hours because the virus can spread quickly after that. Dr. Reed and the police wanted the issue to be kept secret to avoid panic in society. The film also shows how pneumonic plague spreads and attacks the lungs through physical contact when the infected person coughs or sneezes. Among the scenes that were significant, it showed how the doctor isolated all people who touched a dead body. Anxious and confused are the feelings experienced by the audience when they see this scene. This scene indicates that medical information is important in a storyline and must be shown literally in the film.

Outbreak (1995), included migration of the virus from West Africa to California, United States (Papastathopoulos et al., 2003). There were images of blood and rabies-like patients after a victim was infected. The audience reaction to the pandemic is not thrilling or exciting but more to worry, confusion, panic, anxiety, and terror if we happen to be infected too.

The historical pandemic- themed film is transnational, and diverse, but parallel in portraying the process of the pandemic which is similar with contemporary film.

Public healthcare is the implicit issue highlighted in The Happening(2008). The film discusses pollution that can be dangerous to public health. Despite the presentation of pollution not being apparent throughout the film screening time, the close-up of tresses, clouds, and the sound of wind at the beginning of the film symbolize change or transformation because of its dynamic and changing nature, suggesting some nature disruption caused by wind and tresses. Most scientists believe that trees can be healers and poisons at the same time. Plant life has responded to environmental damage by releasing an unidentified toxin into the sky. People are under the influence of that toxin, which makes them want to commit suicide on their own. Choosing a virus that originated from plants is an interesting concept in the pandemic-themed film, as the use of plant toxicity is a new approach. The self-killing displayed in the film could seem acceptable, which symbolises mental health issues, which are mainly a problem

among people in big cities like New York.

However, mental illness is also sipping into people who live in the countryside. Moreover, other contributions, such as pollution, can also contribute to the horrifying acts of suicide. In the beginning of the film, an introduction scene shows how the audience witnesses several people jumping to their deaths from roofs, suggesting the toxin has polluted the mind. In another scene, when Elliot, Alma, and others are running, the scene showcases intricate and graphic demises, such as when a man switches on his lawnmower, sits down in its path, and lets himself get torn apart, suggesting the craziness suffered by those infected with the virus. *The Happening* was used outdoors for most of its screening time, suggesting the virus is associated with extreme hay fever, which is poisonous to human health. In the film, it takes place during the spring season, when airborne grass or tresses are at their peak. The whole idea is that a victim will take their own life in the most direct manner possible, which indicates the effect the virus has on humans.

The film did not show the reason why the plants release toxin, but through a conversation between Elliot and a nursery man, he made a few speculations on the virus attacks from plants. One idea holds that plants are retaliating against pollution and overpopulation caused by humans. Thus, the two groups that meet at the Clear Hill display houses set off the toxin, which causes them to perish. Later on, Mrs. Jackson is attacked while alone herself. In a small group, Julian, Jess's father, also passes away. The group experiences the loss of friends and relatives, but because the surviving members of the group are fighting for their lives, the grief is not shown openly. Even though the virus only spreads widely for twenty-four hours before ceasing, individuals who survived the pandemic nonetheless experience emotional effects from it. The virus spread to the whole country, and the government, through the media, instructed citizens to practice home quarantine to avoid being infected.

*The Craziest*(2010) reflects poor management of public healthcare in a small town where the majority of the citizens have low medical knowledge. After a doctor found the mysterious death of Rory, he was unable to do more tests because of a lack of medical facilities, such as a complete lab. This could be the reason why the disease outbreak quickly spread. The military intervention could be read as a cover-up for another outbreak, as the government ordered the military authority to vanquish the town completely to avoid the disease spreading to other towns. Furthermore, a quick act is seen as a way to prevent pandemic disease. The film also depicts the disparities in the healthcare system in poor countries, where people have less access to health services. These deficiencies are caused by a lack of financing, organization, and delivery of healthcare. This claim is considered to be true because, according to the United Nations Development Programme, developing nations are more susceptible to the new coronavirus due to their limited health system capacities. If, on average, just 0.04% of the population in the 20 most vulnerable countries is actively seeking medical care, there won't be enough ICU beds for them (2020). A similar situation is portrayed in *The Crazies*. An imaginary small town like Ogden Marsh represents a lower-income town whose main business is agriculture, but whose people live simply and happily. The Halcyon town turns turbulent when many deaths are reported after being infected by disease. The situation worsened after the military took control of public healthcare and brutally destroyed the town to ashes.

The film speaks about the discrepancies between treatments by the government in handling pandemic situations in poor states and also the stern and brutal action taken by the government in preventing the pandemic from spreading. Perhaps in this film, the government took various measures to suppress the future disease before it becomes a pandemic. Another issue is that it is important for the government is to make an official announcement about the number of cases of infected virus victims so the isolation and quarantine processes will be more effective.

Public healthcare in *Carriers* was portrayed as not functioning at all or collapsing. This can be seen in the beginning of the film, when Brian finds an infected dead body left in a car without proper attention. A similar case happened at a swimming pool hotel. Both scenes show disruptions and interruptions of essential healthcare, such as proper burial of the dead, which translates to the overwhelming number of



dead and therefore a shortage of medical transport to bury virus patients. In a high school scene that has been converted into a temporary hospital, this film shows that hundreds of virus victims have not survived, and the only doctor on site who treated them was also infected with the virus. The film shows that in a situation like a pandemic, everything has been done by the government, and health bodies such as WHO have imposed straight rules to be followed by the public. For example, in *Carriers*, the film centers on a group destined for survival with abiding health procedures. The group, brothers Brian and Danny, Booby and Kate, are driving to Turtle Beach, Texas, which they thought was a safer place, which suggests a less populated area is less contagious.

Despite the fact that the film is plain as it does not have government participation or society's activities, it does showcase the suffering or struggle among the group and Jodie's sickness to stay alive. During a pandemic attack, it is crucial to protect the health and lives of the healthcare providers to enable them to respond, as they are on the frontlines of virus cases. For example, the temporary hospital scene proves that the government failed to protect them, and therefore thousands of people did not survive the pandemic. However, the film highlights the detailing in depicting situations during the pandemic where people do home quarantine, practice social distancing, wear a mask, and do not do outdoor activities except when necessary. Those who follow are those who survive. *Carriers* provide us with fragile situations, especially those faced by public healthcare, and it is important to prepare for public health emergencies to avoid fictional situations from the movie happening in real life. During Covid-19, the challenge faced by healthcare workers and providers is to stay healthy and be able to respond to the pandemic safely and effectively. Although no one expects us to experience a pandemic like Covid-19, our preparedness for the health emergency is not fully occupied. Perhaps public healthcare institutions could learn something from the pandemic-themed film.

*Contagion*(2011) highlights the importance of understanding the danger of the transmissible disease and its incubation period. In *Contagion*, the scene where Dr. Mears explained to her team, she says, "If a person has contact with the infected person within 48 hours and shows no symptoms such as fever, cough, or any sickness, that person is healthy and not infected." She also highlights cleanliness and how it is compulsory to observe standard operating procedures to avoid virus infection. The epidemiologist Dr. Ian Lipkin, in the interview with *Hardtalk*, says that the "purpose of this film was to stop something similar from occurring." Dr. Lipkin served as the scientific advisor for the movie that, nine years ago, foresaw a situation that remarkably mirrored the current Covid-19 outbreak. He says that the virus affects the lungs and brain, and the mortality rate could be around twenty to thirty percent. Furthermore, the film shows that vaccines can help boost the immune system of a person. In another interview, Dr. Paul A. Offit, M.D., a University of Pennsylvania professor of vaccination, agrees, "It's your worst-case scenario." The illness that is shown is communicative and resulted in a deadly case of encephalitis, or brain inflammation. It is comparable to airborne rabies in that it is extremely difficult to contract but, if symptoms appear, can be fatal.

However, there are certain parallels about the fictitious virus's genesis. The sequence of events leading up to the virus's birth is shown in the film's closing moments: a bat gets displaced when a tree is destroyed by bulldozers. The bat slips a slice of banana from its jaws as it flies over a pigsty. When a pig consumes the banana chunk, it absorbs the bat virus. Beth becomes patient zero when the pig is later killed and cooked by a chef who doesn't wash his hands between handling the carcass and shaking hands with her. This spill-over event clearly explained how the majority of viruses require a "bridge host" to function as a go-between, which in the case of *Contagion* is a pig and a bat.

### **3. Result and Discussion**

This study highlighted the pandemic-themed film remains the same issue of diseases migration from other countries and spread to local communities, either through sea ships or air travel. The portrayal of hygienic issue which is the primary constituent to pandemic outbreak was not showcased except in *Contagion*. The film shows the pandemic process in a flashback, which symbolically shows uncleanliness is the cause of the virus spreading. In the scene, it shows the chef, just wiping his bloody

hand after chopping an infectious pork and later, handshakes Beth's hand. Beth later mingles with a few people from different nationalities in the casino after her work is finished, before returning home without realizing she was infected with a virus. From a foreign land, the virus spreads through human mobility, and Beth, as the host, spreads the virus throughout the United States and worldwide, as people who are in close contact with Beth are also infected with the disease and later infect others. The outbreak then turned into a pandemic and therefore requires global attention and cooperation in battling the virus. This short scene explains that the infective viral particles can survive on human hands and surfaces.

The second portrayal of anxiety highlights the difficulties society would face when dealing with a very deadly illness that is spreading quickly. The film director, Steven Soderbergh, depicted a realistic medical and public health reaction to a serious outbreak. Many of the technical public health parts of the movie are realistically portrayed; for instance, in the last scene, the disease transmission channels shown in the film is believable, and the scene where CDC and WHO authorities' primary concerns are correct and genuine. Relevant remarks regarding the epidemiological inquiry and such fundamental infection control practices as social distance and frequent hand washing briefings given by Dr. Mears are correct too. Considering how deadly and rapidly spreading the virus is, it is also plausible that there may be societal unrest and public panic, as depicted in *Contagion*, *Arrowsmith*, *Panic in the Street*, *Outbreak*, *Craziest* and *The Happening*. However, only *Contagion* and *Arrowsmith* has a scene where the vaccine was prepared. *Contagion* shows the distribution of the vaccine is portrayed as unfair since wealthy nations are given preference, which the current pandemic has shown to be true. That scenario may heighten the dramatic effect of the film, but it does not accurately depict the laborious procedures that are actually employed to assign and prioritise the few medical counter measures that are likely to be available, especially in the early phases of a public health emergency.

The overdevelopment causes detriment of ecosystems, especially animal habitat, was portrayed as the contributor to pandemic. *Contagion* highlights the clearing of lands for development and agriculture has proven to be linked to the spread of infectious diseases. This rigorous act and the lack of a shady understanding of ecosystem destruction disturb the balance of the ecosystem, which can be disastrous for all living things. For example, when a virus jumps to animals that are consumed by humans, the person can be infected by the virus and become sick, and later the person infects others and it becomes a pandemic. Plants, according to studies, have a relationship with the virus that shaped their evolution. The invasive virus in crops is generally asymptomatic (Roossinck, 2012). All of these processes begin with the authority that issues certifications to companies to do land development but fails to play a role in creating a clear framework of rules, regulations, and effective administration and has a lack of clarity of standards for deforestation. Although environmental issues have a long history of discussion but have never been linked to pandemics that cause anxiety per se, especially their effect on individual and society's health, Pandemics affect a lot of people, especially those who suffer from anxiety and despair. Pandemics, also caused anxiety in the government about future national uncertainties and societal pressures, which are strongly linked to stress. The public sees that the rules are disturbing and challenge their liberty. The ethical principle of the public protection guideline suggests that it is always placed on accomplishing the greatest good for the largest number of people in a given community. However, the rule could be bent by giving priority to people with high-risk health conditions. In the case of vaccines, the lottery style depicted in *Contagion* is not plausible in a real situation where the elderly and people with illnesses should be given priority. In *Contagion*, the health risk management or healthcare official is given a high-priority vaccination. However, Dr. Cheever chooses to pass his vaccine on to the child of a friend. The scene intends to show the Good Samaritan of the top official, but does it reflect the real situation? The scene has raised questions among science communities about whether vaccines should be given to health officials before others do.

All films shows the healthcare system has structural flaws due to resource constraints. *Contagion* has been the inspiration for a retrospective of the SARS pandemic in 2002. Meanwhile, the other five films, *Arrowsmith*, *Panic in the Street*, *Outbreak*, *Carriers*, *The Craziest*, and *The Happening*, were inspired

by coronaviruses that contain mutated viruses that spread throughout the planet because of air travel. A coughing scene is necessary to exhibit how the virus is transmissible to spread virus particles to the next victim. The virus would need to undergo a mutation that would enable it to enter specialised cells in the respiratory system, resulting in a respiratory infection that is shown as a symptom. The films use rabies symptoms to exhibit the infected virus, which can progress to cerebral dysfunction, anxiety, and confusion. The representation of viruses in pandemic cinema causes anxiety and fear among viewers, as well as distrust towards the government, especially the public healthcare service, for treating the patients until they are curable.

Not much changes are found between classical films and contemporary films of pandemic cinema. All films speak about how the failure of public healthcare resulted in too much anxiety. For fans, watching these films gives them a nervous system that results in suspicious minds such as fear, distrust, and being more careful about hygiene. The 'pandemic cinema' that portrays the incurability virus simultaneously as a spreader was released seventy years ago, but such a film was halted for fifty years. The first point the researcher can make about the disease is that its incurability factor suggests an expected result of death. The contemporary film used heredity issues from the past but offered a more comprehensive theme. A lethal disease caused by human activities that govern these films depicts the fragility of the healthcare system and government idleness, causing societal suffering not only from virulent viruses but also serious economic deprivation. Disease culture is a familiar feature in films in early twentieth-century America (Tomes, 2002). However, pandemic-themed films sound more alarming because they depict global destruction. Therefore, there is a necessity to produce more such films as a reminder for governments, the public, especially the healthcare system to upgrade at all costs.

These films also portrayed, viruses commonly originate from third-world countries or underdeveloped countries due to unplanned and massive development. As pointed out by scientist, destroying animal habitat damages their ecosystem, which initiates the birth of viruses. This issue needs serious attention because if viruses are not controlled, they can cause more pandemics, and our current lifestyle and societal functions may not be sustainable and could result in human extinction. Throughout this research, the findings show that pandemic cinema films serve as multipurpose entertainment because they extend beyond the purview of equipping people to survive the pandemic. The speculation about virulent diseases is able to create health literacy, improve the understanding of virus culture, increase its communicative effectiveness, establish a stern policy about land development, and also give warnings about the preparedness of future pandemics.

The portrayal of cultural anxieties in the films were prevalent as they present societal fears such as quarantine and isolation if infected because viewers are experiencing real pandemic occurrences and hoping they won't happen again, which could be harmful to their mental health. The results also show that such films amplify anxiety in our state of mind about the uncertainty of the possibility of pandemics in the future and what would happen to our country in particular and the world in general. The pandemic crisis has severe economic implications for those who have financial concerns, such as the loss of jobs because of lockdown, where there is no trade-off, resulting in irreversible tragedies such as the loss of a large number of human lives. All films depicted a lockdown as a necessary act by authorities to prevent contagious viruses from spreading. Although vaccines can be developed, it is hard to predict their effectiveness. A pandemic causes multiple crises, from health crises to financial crises, in a complex way. The worry about the possibility of future pandemics amplified anxieties among society and the government, and it is necessary for countries to continue to spend generously on healthcare systems.

The pandemic-themed film showed our potential outcomes and terrifying conjecture about deadly viruses that spread quickly and might kill thousands of people. This caused viewers to experience severe anxiety, continuous worry, and panic or fear in circumstances of uncertainty. The film with a pandemic theme raises more complex and concerning issues because it shows not only the real-life suffering and struggles of victims of the pandemic but also the unpleasant reality of unplanned deforestation leading to the emergence of new viruses and the problems with government

communication, transparency, and trust regarding pandemic situations. A lethal virus emerges from deforestation and pollution that ruins the ecology that the modern system has tampered with, with politicians doing nothing to stop the land removal and pollution that lead to the virus breakouts. The virus spreads swiftly and widely due to globalisation, climate change, and congested urban areas, which results in uncontrollable outbreaks. Despite significant progress in medical science, the pathogen continues to spread faster than vaccine development. Moreover, viruses are communicable, so if a vaccine is developed after the pandemic has begun, it may not be able to prevent infection in hundreds of people within the nation or may even transcend international borders.

A number of scenarios from the films demonstrate how the viruses caused the majority of the deaths and socioeconomic losses during the epidemic. In these films, the governments' inaction on policy issues contributed to the pandemic. These films depicted doomsday scenarios that mirrored events in West Africa during the Ebola outbreak and the current Covid-19 pandemic. To prevent another environmental catastrophe, it is critical that the government act morally first. It is imperative that both the local government and multinational corporations (MNCs) uphold the policies that have been put in place to prevent situations such as this from happening again.

#### **4. Conclusion and future scope**

The government's preparedness for infectious diseases is in question if there is another pandemics in future. The collapse of the healthcare system was the highlight in these films, where thousands of healthcare workers are dead and unable to treat the virus victims, and the hospitals are full of patients, almost all of whom are untreated and have not survived, shows the failure of the governments to handle the situation. Whatever dramatic license may have been taken with regard to how a deadly virus might be contained or spread by hospitals, doctors, and public health agencies, the films with a pandemic theme failed to emphasize the emotional suffering of the virus victims and the difficulty faced by the government's top official in preventing a widespread and deadly disease outbreak. With a pandemic theme, the film serves as a warning to all nations' public health systems about potential pandemics in the future.

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