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Article Title

Animating Identity: The Role of Pakistani Animated Series in Shaping National Narratives

Abstract

The research investigates animation as a platform for influencing public perception during military events. A qualitative discourse analysis investigates an animated video showing how a nation addresses a regional conflict through its animated depiction of the situation. The research examines three main themes of military power and national recognition together with technological advancement while evaluating how visual storytelling combines symbolic elements and narrative methods to transmit strategic communications.Though marred by technical drawbacks the video successfully portrays ideas about war defense national control and international relations.The research investigates how the animation uses its visuals to depict the war by presenting strong advantages and moral authority from a single perspective while omitting contradictory views. The film implements specific images and emotional content to support both national unity and manipulate public opinions about the events. These studies demonstrate how animated media works as strategic communication while advancing overall political agendas through narrative presentation.

Keywords: Animated Media, Strategic Communication, National Identity, National Narratives. Visual Storytelling

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Global Social Sciences Review

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Contents

Abstract

The research investigates animation as a platform for influencing public perception during military events. A qualitative discourse analysis investigates an animated video showing how a nation addresses a regional conflict through its animated depiction of the situation. The research examines three main themes of military power and national recognition together with technological advancement while evaluating how visual storytelling combines symbolic elements and narrative methods to transmit strategic communications. Though marred by technical drawbacks the video successfully portrays ideas about war defense national control and international relations. The research investigates how the animation uses its visuals to depict the war by presenting strong advantages and moral authority from a single perspective while omitting contradictory views. The film implements specific images and emotional content to support both national unity and manipulate public opinions about the events. These studies demonstrate how animated media works as strategic communication while advancing overall political agendas through narrative presentation.

Keywords:

Introduction

Over the past few decades, animated movies and videos have been discussed as one of the most effective tools for constructing narratives, presenting particular ideas, and influencing people's consciousness (Srinivasan, 2022). This is because animation combines visual storytelling, symbolism, and emotional resonance into public perception giving it the potential to shape social realities and build collective identities (Vibhu Teraiya, 2023). Unlike films, animation tends to confer a unique creative liberty in representing complex ideas using visual metaphors and rich symbolism, allowing audiences to absorb the

messages better than words or cameras can capture (Tan, 2018). This attribute has made it a preferred tool for storytelling in several cultural, political, and ideological contexts, where the goal is to reach the many and evoke certain sentiments (Nicoli, et al. 2022).

One such example is the strategic use of animation in shaping the national narrative in the case of Pakistan is the animated depiction of "Operation Swift Retort" through an animated film named "Operation Swift Retort". The term "Operation Swift Retort" was the name given by the Pakistan Army to an operation led by the Pakistani Air Force in response to an Indian airstrike in Balakot on 27 February 2019 (Sial, 2020). Two Indian jets were struck down and an Indian Pilot was captured alive in this operation. The Pakistani army has highlighted this particular incident as a symbol of maintaining minimum deterrence and to depict their readiness to defend the country's airspace. The incident has been glorified through various media, and the animated film "Operation Swift Retort" was one of the many attempts to make the incident memorable for the nation's history (Khatana, 2019).

To mark the fifth anniversary of "Operation Swift Retort," the Pakistan army released another animated short film reiterating their resolve to defend our borders and renewing interest in the narrative, cementing it deeply into public memory. The later release brought us an opportunity to reflect upon both videos and to study the role of animation as a medium for the propagation of national narrative. A careful analysis of the two films authorized the researchers to explore the idea that animation can be a strong tool for building and strengthening national narratives – especially those promoting patriotism, nationalism, or collective pride.

The animation is an important aspect of the official articulation of this story in the video, the purpose of which is to portray a narrative of military strength, moral upper hand, and strategic victory. The medium of animation helps transform the narrative around the incident into one of both defense and assertion of hegemony against India where Pakistan is represented as justified and resolute. The visual metaphors and symbols of military strength are used in the form of sophisticated technological portrayals that serve

as a means to build and narrate a story rooted in national pride. Such narratives can make a homogenous audience like Pakistanis feel more unified as they address a collective identity founded upon the assertion of a strong, capable nation that can successfully defend its sovereignty (Ali, et al. 2022).

As media researchers, the reiteration of this narrative through another animated video on the fifth anniversary serves as a stimulus to assess the use of animated storytelling as a strategic tool for the promotion of nationalist discourse and state-driven messages. This form of storytelling has the probability of persisting over time with media adaptability as it is kept alive in the public's memory (Markova & Sukhoviy, 2020). This process brings out the role of animation into reflection and the shaping of values in society, especially in contexts with the state attempting to project a united image to its public (Finkler & Leon, 2019).

This research analyzes how the animated presentation of "Operation Swift Retort" "tells a story of Pakistani military supremacy and nationalistic cohesion through national icons and technological imagery. Ultimately, this study seeks to understand the broader role of media, particularly animated storytelling, in shaping collective memory, entrenching a national identity, and propagating distinctive ideological frameworks in contemporary Pakistan.

The release of more documentary videos on the fifth anniversary of the operation cements the fact that the power of this narrative continues to facilitate collective memory and nationalism in Pakistan (Khatana, 2019).

The short film "Operation Swift Retort" is not merely an animated visualization of events, but a constructed narrative that could underpin a certain modality of national identity and military supremacy in Pakistan, there is very little research on how such animations as presented here are strategically used to shape public perception and construct state-driven ideologies despite the augmentation of visual media in political storytelling. This research addresses this gap by focusing on how the animation foregrounds its depiction of the operation to construct themes of military superiority and nationalistic cohesion and how these themes aid in the reinforcement of the narrative over time.

The objective of this paper is to analyze how the animated "Operation Swift Retort" uses visual metaphors, national symbols, and technological imagery to shape public perception, reinforce state-driven narratives, and construct national identity. The paper aims to explore how the animated representation of "Operation Swift Retort" uses national symbols and technological imagery to construct a narrative of military superiority, national unity, and moral authority as tools of propaganda.

Research Questions

RQ1 How does the animated video *Operation Swift Retort* utilize visual storytelling, symbolism, and narrative techniques to construct a national identity?

Significance of the Study

The significance of this study lies in the importance of media, nationalism, and state-driven narratives, subjected to the lens of animation, rarely scrutinized in political and media studies. In the world today, understanding the strategic deployment of animation in shaping collective memory and strengthening state ideologies is very important as media content becomes ever more central in forming public opinion and national identity. This research thus looks at the animated representation of "Operation Swift Retort," revealing how visual storytelling forms the construction of narratives of national pride, military strength, and moral superiority. The study falls under the larger media studies segment as it addresses how, beyond their value for entertainment alone, animations are effective propaganda tools, especially within the context of narratives used by the state and international conflicts.

Literature Review

Mass media has been a subject of immense study concerning how it shapes narratives and public perception. Mass media as defined by (Happer & Philo, 2013) is one of the most important communication methods which determine how people receive and interpret information. This is backed by Bernstein's 1984 (Jones, 2013) claim that organizations use specific strategies, such as

advertising and specific language, to shape public perception.

The role of visual content in shaping perceptions is a very important topic under scrutiny in the digital age. (Pylyshyn, 1981) argues that, if people are conscious of image formation in their mind, it simply means that some visual elements successfully capture their attention. Such visual content greatly impacts the audiences, as it is very effective in conveying information (Meinhof, 1998). The use of different visuals at calculated places in narration is an important factor that creates narratives that influence the audiences' perception. This conflation between visual content and image construction is important for making sense of media framing and its effects on public opinion.

As (Lippmann, 1922) noted, people often view and construct based on images, labels, and preconceptions rather than direct perception, thus creating a "pseudo-environment," a simplified reality that fits with past experiences. He said that representations of images help an individual to predict and respond to situations depending on prior experiences. Similarly, (Collier & Collier, 1967) and (Becker, 1974) discovered that strategically presented images can leave an influence for a long time.

According to (Van Riel, 1995), and (Argenti, 1998), how an organization or a nation presents itself, creates an image in people's minds. (Podnar, 2004) emphasizes that an organization maintaining a positive image is important; however, leveraging unique qualities is crucial for this process. This perspective shows how visual content plays a crucial role in the creation of impressions that characterize image-building. Hence, visual content tends to build positive images of a nation or an organization with favorable perceptions.

The social-psychological perspective of national image is the other focus of studies for researchers. The literature defines perceived images as 'entirety noesis' – the feeling and appraising ways in which one nation images itself and others (Boulding, 1956). A national image can be described as a schematized image of a country in people's minds often built from the narrative represented in media and by external narratives (Deutsch & Merritt, 1965). (Kunczik, 1997) defined national image as a psychological phenomenon of the

person and it is constructed by the assumptions raised by the collective perception. These factors profoundly affect the perception a nation receives both within the national borders and internationally.

Animation as Propaganda

As technologies improved, the influence of mass media began to change, especially as political messages were expressed through popular culture. (Nye, 2004) introduced the concept of soft power, making significant importance for the influence of culture in international relations. Japan is one of the very successful users of soft power techniques. According to (McGray, 2002), Japan's Gross National Cool refers to the global dispersal of Japanese influences ranging from pop music and fashion to animation. Realizing that the country has the power to influence people through cultural products, Japan started pop-culture diplomacy projects, the International Manga Award, and appointed an Anime Ambassador.

(Clark, 1997) writes of wartime propaganda where governments used the mass media to mobilize people during times of abnormality, lowering or adjusting their moral limits to meet the rationales of war. The war recruitment posters in the form of advertisements created simplistic kind of persuasive appeals subjected to the atmosphere created because of the conflict. These sorts of posters, films, animated cartoons, and comics helped the war slogan by reinforcing given political views and undermining societal attitudes. (Clark, 1997) points out the role that wartime media plays in shaping people to accept and adapt to the real realities of war, hence a powerful tool for social control.

As depicted in the 1940s wartime cartoons were to be used as a force in the spreading of propaganda. The Japanese Navy considered theatrical cartoons to be the most powerful form of orientation to develop patriotic emotions in children. Momotaro Umi no Shimpei (Momotaro's Divine Soldiers of the Sea) - Parented from the folk tale on Momotaro, or the Peach Boy, is an example (Patten, 1986).

(Wibowo, 2021) explains how the narration combines the mythic hero Momotaro with elements of militarist nationalism to appeal to young viewers through the winsome presentation of animals. Traditionally, folklore had those animals as violent but transformed them into cute, careless cartoons that appealed to little children. This way made the message of nationalism and imperialism easier to accept; it put a nationalist spirit in the younger generations.

Movies have long been a powerful storytelling tool and can express complex messages by integrating visual art, text, and sound. It is not just for entertainment, so it is the most effective means of propaganda regardless of history and politics (James Walsh, 2022). Starting from the early part of the Twentieth Century political regimes, other organizations have used animated images to help pass on political and wartime messages. For instance, during the pre-war period, the Soviet government used animation with the intent to countenance the USSR's agenda, imageries, and ideologies (Nicoli, et al., 2022).

Later, for example, American animators during World War II resorted to comedy as a way of discussing provocative themes in the fuelling of propaganda to both children and their parents whose understanding streams vary (Vovk, 2024).

Animated propaganda is effective due to its ability to simplify complicated issues, satisfy the emotional needs of viewers, and involve all ages in most participation. It personifies abstract ideas, makes the audience feel sympathy for its characters, and narrates tales that serve the values and morals of the audience. This is one of the reasons why Donald Duck was utilized in animation within propaganda movies; this is a deliberate effort to find interesting aesthetic models that shape the viewers' perception (Praveen & Srinivasan, 2022).

Some of the examples of wartime propaganda in Japan show that animation is a valuable instrument for manipulating people's opinions. It implies that animation, with the fantastic capabilities of presenting complex narrations enjoyably, can affect national image building. According to (Kosslyn, et al., 1979), thinking with visuals is a strong phenomenon that assists people in making long-lasting impressions. Because of their dynamic nature, the medium can then communicate stories and symbols that reinforce cultural values (Kosslyn, 2004). These anecdotes can also add to group reminiscence, which dictates how a person perceives their identity and those of

other nations (Ham, 2002). The example of Japan using anime in soft power shows exactly how images can continue cultural influence, and it is therefore clear that media is a potent factor in creating and sustaining national narratives

The role of the filmmakers and consultants in the creation of propaganda animation is a matter of much debate. Others argue that these partners were necessary for content creation success, while some view artistic input as an entirely aesthetic element (Khalid, 2022). However, the organic relationship between creative talent and propaganda goals has served to shape emotional reactions and proceed with particular operational objectives (Malcolm Cook, 2019).

The Japanese and Chinese cases reveal how animation serves as a tool in nation-building and political persuasion that targets both local and foreign consumers. These case studies can be useful as background information to see how animation can function as an instrument to build up a nation's narrative. The previous concepts of visuals used in propaganda also support how vision has been utilized to build patriotism (He, 2024).

All these efforts show that it is possible to emphasize cultural content namely, animation, to serve the strategic goal of projecting the country's soft power and positively remapping the nation's image in the global sphere (Paola Voci, 2017). In this regard, the Japanese government also established the Office of Creative Industries Promotion in 2010 to promote the cultural industries, enabling the nation to project its positive soft power profile globally. Similar to Japan, the Chinese animation policy was articulated within the broader framework of interest in soft power, and animation was a channel through which to project one's cultural values and build perceptions from the outside (Tong, 2022).

In sum, literature calls for visual media as an important tool for the molding of nationalistic narratives and subsequent soft power. Case studies of such international nation-branding strategies include Japan and China, both examples of how a country's cultural products such as anime and cartoons have been used to shape international perceptions of them (Bîrlea, 2023). It is within this context that one can begin to understand how animated characters can act as a means of political propaganda in contemporary geopolitics. Thus, we

hope that as nations persist with graphic narration to sell their stories, understanding the part animation plays in the sale of nationalism and propaganda remains relevant (Hüseynova, 2023).

Animation has remained a strategic tool for propaganda in recent years. Russia has also utilized cartoons to sharpen its political agenda and influence public opinion, according to a report by Detector Media. International scope: the international reach of animation as a medium for ideological influence is illustrated in incidents such as when a Chinese professor described the animated film 'Zootopia' as an instrument of U.S. propaganda (Bolin & Miazhevich, 2018).

Based on the above observations, animation is still a powerful medium to mobilize the public and move an agenda forward politically. Its capability to stir sentiments within a viewer and explain issues in layman's language makes it a useful tool for those seeking to change mindsets. Therefore, the part played by animation as a propaganda tool not only remains a prehistoric factor but also remains a highly sensitive aspect that influences the interaction and influence of the nations and their citizens with the rest of the world (Dwivedi, et al., 2021). As technology continues to advance in the trade of animation, it becomes quite clear that the field remains very suitable for use in propaganda and for this reason, should continue to be met with necessary caution to ensure that the viewers remain informed as to the purpose behind the animated content that is produced (Hushain, et al, 2023).

In the South Asian context, researchers have focused on media being the agent that shapes national identity and collective memory, but in the case of these works, that relates to stories about conflict as well as geopolitical narratives (Wang, 2008). Despite this, sparse research has been conducted concerning the use of animation in Pakistan, specifically concerning how that medium participates in telling and validating nationalistic narratives (Ashfaq & Hussein, 2013). This paper attempts to meet part of that need by focusing upon an analysis of the animated retelling of "Operation Swift Retort" and the ways it is utilized within the articulation of Pakistan's military might and moral ascendancy. Just recently, an animation in memory of the original event five years ago demonstrated that animation is not time-barred as a tool for nation-building; thus, this study will be

timed for a deeper understanding of the part of the media in shaping collective memory and national identity in Pakistan.

Methodology

The study uses qualitative discourse analysis to explore the animated video of "Operation Swift Retort," – a military operation in Pakistan on the famous Balakot tensions. A thematic approach will be used when identifying some recurring themes such as a demonstration of military strength, national symbols, and technological prowess (Hodges, 2008). It will analyze how the graphical elements like symbols and metaphors, and narrational techniques like dialogue if any portray Pakistan's strategic and moral position. This will help give an insight into how the animation works as a means of instilling national identity as well as reframing public opinion in the aftermath of the event.

Analysis

The animation lacks polish and is a bit rough in technical aspects, but it has a special purpose that it serves well. It delivers the message about Pakistani military competence, national honor, and a desire for peace while maintaining minimum deterrence. The film, while eloquently listing the incidents of Operation Swift Retort, rushed Pakistan into the role of both a defender and a diplomat, while simultaneously acclaiming its military and moral superiority. Though there is ineptitude in the rigor of animated work itself, it reinforces the larger discourse of sovereignty, patriotism, and strategic strength.

Visual Storytelling

The combination of real visuals and animated fillers serves to create an immersive storyline with appeal for a specific target audience. The animation style adopted here is more somber, reflecting the requirement and audience expectation in this case. Long shots of fighter jets and the air force bases escalate tension, whilst time stamps throughout the film give a factually sequential account providing reality. The use of dark tones in the movie assists with an obvious dominance of muted tones that could only further intensify the gravity of the situation to give more prominence to the action and political gravity in

the audience's mind instead of any emotional distraction.

One of the ways to pay homage and focus on subjects in animation is by using straight-on angles and close-ups of soldiers and generals, and those on aircraft. The soldiers are shown to be in military uniform with focus and readiness to battle the enemy without losing focus for even a minute. The transition between the animated and live documentary shots during the news conference in ISPR keeps reiterating the facticity of the Pakistani narrative. Both formats align the animated account with official discourse and strengthen its legitimacy.

Symbolism in Animation

The animation's use of national symbols—such as military jets, and the depiction of Pakistani aircraft—serves a clear purpose: To celebrate nationalism and patriotism and to provide motivation for hard work and dedication towards the goals of the nation. It starts with the flag becoming a recurring object, always portraying Pakistan as a protector of its sovereign and territorial integrity. The concentration on military equipment like JF-17 Thunder turns Pakistan into a country with higher technology and firepower prepared to defend itself.

This binary representation of Pakistan as a defender and India as an aggressor feeds into broader political narratives around regional tension. The captured Indian pilot provides even greater symbolic meaning, as Pakistan is then represented as both a military power and a humanitarian victor.

Show of Power

The exaggerated animation of Pakistan's technological capabilities, as Pakistani military equipment—fighter jets, missiles, and radar systems—are depicted as state-of-the-art and highlight the precision and capability of the Pakistan Air Force. The stylized mode of depiction, where aircraft movements seem almost choreographed, signals not just technical prowess but mastery over military strategy.

The portrayal of the Indian side of incidents or in this case visuals are scarce. This subtle imbalance is a deliberate narrative device reiterating that Pakistan's military is in control,

while India's forces are shown to be reactive, working hard to keep up. The capture of the Indian pilot, Abhinandan, underlines Pakistan's gentle treatment, thus avoiding the previous tension of military action. This scene lays stress on the humane Pakistani treatment of captive Indian pilot Abhinandan. With the concentration on Pakistani equipment and manpower, the animation gave the impression that the Pakistani Air Force was prepared and smarter than India.

Emotional Appeal through Animation

Emotionally, the animation aims to inspire pride, unity, and determination. The "cup of tea" scene with the captured Indian pilot humanizes Pakistan in contrast to the aggressive military actions - it is a gesture of peace, an act of hospitality. The simplicity of the moment is incredibly powerful, it's a depiction of Pakistan's restraint and desire for peace even amidst conflict.

The use of original Abhinandan footage with him accepting the great prowess of the Pakistani military is a master strategy again iterating the reality of events. The gesture comes at a time when it will be needed to most-calming the viewer after combat sequence-cementing Pakistan's message of peaceful coexistence and diplomatic resolution without undermining its capability to protect itself.

Pacing and Action Sequences

The speed of the animated sequences fittingly mirrors the overall narrative structure, which is defined by quick decisive actions from the PAF. Each action - the detection of Indian jets, the scrambling of JF-17 Thunders, and the missile engagements; everything moves at a rapid pace that reflects the nature of the operation. These sequences have a rhythm within them, using fast cuts and slowing down the moments of impact from such parts as the missile strikes to support the idea of a military undertaking that was carefully planned and well-executed.

This consistent speeding stresses efficiency and competency. The enemy's defeat is not drawn out, which also helps to enhance the image of the militaries of Pakistan even more. The air strike precision is also a factor elevating reputation as it makes the PAF appear very competent in neutralizing threats with surgical precision. The use of timestamps is another effective tool to showcase

and reiterate the competence of the national Air Force.

Tone and Atmosphere

The tone and atmosphere of the film shift, generally alternating between moments of combat and moments of reflection, from animation to press conference. The action sequences are characterized by harsh lighting, fast camera movement, and intense, dramatic music that raises tension, placing the viewer amid urgency. Lighting and color, generally darker are more muted during these sequences, reinforcing this danger and conflict.

Later, however, when Pakistan retaliates and the mood switches to one of de-escalation (for example, when the captured pilot is shown), the lighting becomes gentler, and the music more hushed; such effects betoken a shift from conflict to diplomacy. The differential imagery enhances the perception that while powerful, Pakistan too wants peace, not war.

Cultural Resonance

Without symbols of culture or references to history, the film plays on a narrative of patriotism through the history of military engagements between Pakistan and India. The revenge and defense symbolism chimes with the Pakistani audience, drawing on collective memories of previous confrontations.

The "cup of tea" in Pakistan now flourishes into a symbol of grace under pressure. The movie to a large extent explores this emotion and brings it to par with the general nationalist aim: strength combined with humanity. The void created by the non-inclusion of cultural symbols is filled by the overarching feeling of nationalistic sentiment, a symbol of unity and itself reflective of Pakistan's long historical narrative as the defender of its sovereignty.

Propaganda and Framing Aspect

The framing of "Operation Swift Retort" in the animated film is intricately tied to elements of propaganda, wherein the event is presented from a highly nationalist point of view. It portrays Pakistan as the defender of sovereignty who only acts in response to unjustified aggression, and Pakistan's

military as technologically superior, morally just, and strategically flawless. Through selective imagery—such as heroic depictions of Pakistani pilots and the humane treatment of the captured Indian pilot—the film creates a clear hero-villain dichotomy, with Pakistan embodying righteousness and India as the instigator of the conflict. The propagandistic undertones are evident in the exaggerated portrayal of Pakistan's military capabilities and the omission of any complexities or failings, reinforcing a one-sided view designed to bolster national pride and unity. This animates a pro-Pakistani story by decentering India's standpoint or strategic intent, which in turn emphasizes the swift and calculated Pakistani response. This framing event crystallizes Pakistan's image as powerful and at the same time peace-seeking.

Discussion

Analyzing the animated video of "Operation Swift Retort" reveals how animation as a medium is strategically used to construct and communicate a narrative that highlights the military's might, morality, and national unity. The video, made after February 27, 2019, brings together visual narration and symbolism with technologically Proficient imagery as a way of illustrating Pakistan as a state that effectively defends itself against the invasion and is morally in the right position to do so. The discourse analysis study reveals how these visuals are tools of propaganda meant to mold public perception and create national pride.

An important theme, in analysis, is national symbols' use, which is central to collective identity and nationalistic feeling. Such symbols, including the national flag, and military jets are presented in ways that evoke patriotism and a kind of unity among the audience. This tactic helps bind the audience into the national narrative so that the representation of military activities finds harmony with the themes of pride and resilience. The introduction of these icons in the visual narrative strengthens the characterization of Pakistan in the animatic as one solid whole, resilient to external threats.

The showcasing of technological power is another major theme. It inflates the advanced military technology, such as fighter jets and defense systems, that symbolize Pakistan's strategic and technological superiority over the enemy. The focus on technological capability projects the image of innovativeness and progress in itself but also strengthens the narrative of military domination over the adversary. This boasts a sense of preparedness and strength that makes Pakistan not just an effective defender but also a nation with strategic leverage. This use of technological imagery serves to validate the country's actions during the operation, which would make them appear justified and necessary to defend the

The analysis also underlines another feature of how animation as a medium could simplify the complexity of geopolitical events into more palatable and emotive stories. The reduction of the military operation events into a visual narrative makes the animation possible, which further allows it to present the incident to a wider audience cohort that cuts across age groups ensuring that the narrative reaches wide demographic sections. This accessibility forms one of the most crucial attributes of the effectiveness of animation in propaganda in that the viewer would feel much closer contact with the events that are being presented, with empathy and emotional responsiveness being heightened.

In conclusion, the research puts greater emphasis on the role of animation in the construction and building of narratives that position national identity and collective memory. It is both a reflection and an active agency in terms of creating and reinforcing a particular notion of national events within the animation of "Operation Swift Retort.". With the help of visual symbolism, national icons, and technological imagery, this animation is a means to perpetuate a unifying discourse of nationalistic sentiments with feelings of pride and unity in its viewership.

Recommendations

Recommendations from Findings of this Study Some conclusions can be drawn both for creators of animated material and policymaking bodies by applying the media as a tool of national stories. Since it becomes apparent that animation has been impacting the formation of national narratives, content creators and their respective media institutions have to engage responsibly with this source. Now, animation also become an important tool for showing patriotism and unity.

Above all, research is to be conducted over time to understand how different forms of media and animations construct public opinion and collective memory and how such narratives influence the national identity of the nation for a longer period. The good thing is that media analysts as well as academics along with creative professionals can be consulted to create content that respects national pride while remembering the complexity of historical and political contexts.

The study concludes by indicating that media literacy should be encouraged among the public, especially college students and young audiences who most likely are the interested target viewers of animated productions. Educating the audience on how to critically think about media narratives will allow people to better understand the inherent intentions of state-driven content, creating an even more astute and critical viewership. This could galvanize public discourse and embolden citizens to discuss media narratives more intelligently, further boosting a healthier public discourse and a more resilient national identity.

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