

A Comparative Study of Axiological Foundations and Cultural Values in Eastern and Western Philosophical Traditions through Cinematic Narratives

Bianyi Liang

Ph. D, Faculty of Social Sciences & Humanities, The National University of Malaysia, Bangi Selangor Darul Ehsan, 43600, Malaysia

liang.bianyi@outlook.com

ORCID: <https://orcid.org/0009-0007-3996-720X>

Hasrul Hashim*

Lecturer, Faculty of Social Sciences & Humanities, The National University of Malaysia, Bangi Selangor Darul Ehsan, 43600, Malaysia

hash@ukm.edu.my

ORCID: <https://orcid.org/0000-0002-9542-8469>

Abdul Latiff Ahmad

Associate Professor, Faculty of Social Sciences & Humanities, The National University of Malaysia, Bangi Selangor Darul Ehsan, 43600, Malaysia

alba@ukm.edu.my

ORCID: <https://orcid.org/0000-0001-7094-7302>

Abstract: Purpose: This study aims to conduct a comparative analysis of cinematic narratives from Eastern and Western traditions to explore their axiological foundations and cultural values. By examining a diverse selection of films, the research seeks to uncover the ways in which cinema reflects and communicates philosophical ideas and cultural values, and to identify similarities and differences between Eastern and Western perspectives. Method: A qualitative approach was employed, focusing on thematic analysis of selected cinematic narratives. Films were chosen based on criteria such as cultural relevance, thematic richness, and critical acclaim. Data collection involved viewing and analysis of the selected films, with themes related to axiological foundations and cultural values extracted through systematic coding and categorization. The thematic elements were then compared across Eastern and Western narratives to identify patterns and differences in their portrayal. Findings: The analysis revealed distinct axiological themes and cultural values in both Eastern and Western cinematic narratives. Eastern films often emphasized themes of harmony, balance, and interconnectedness, reflecting the philosophical traditions of Confucianism, Taoism, and Buddhism. In contrast, Western films tended to focus on individualism, rationality, and the pursuit of personal meaning, echoing the philosophical tenets of Platonism, Aristotelianism, and Existentialism. Despite these differences, common themes such as love, justice, and the search for meaning transcended cultural boundaries, highlighting the universal aspects of human experience portrayed in cinema. Implications/Originality: This study contributes to

the fields of comparative philosophy, cultural studies, and film studies by offering new insights into the intersection of philosophy, culture, and cinema. By examining cinematic narratives from diverse cultural contexts, the research provides a deeper understanding of the axiological foundations and cultural values that shape human societies. The findings have implications for cultural diplomacy, education, and creative industries, highlighting the potential of cinema as a medium for cross-cultural dialogue and creative expression.

Keywords: Axiological Foundations, Cultural Values, Philosophical Traditions, Cinematic Narratives, Eastern and Western Cultures

1. INTRODUCTION

Cinema is a strong medium for expressing and exploring philosophical ideas and cultural values. Cinema transcends amusement by reflecting the moral and intellectual roots of the civilizations it depicts through its unique blend of visual narrative, structural components, and symbolic imagery. Philosophical themes in cinema can help people grasp the basic concepts and cultural norms that govern society and human interactions. Film philosophy has garnered recognition for its capacity to convey difficult philosophical ideas (Howard & Murphet, 2022). Cultural conditions or intellectual subjects were typically the focus of previous inquiries. However, more academics are acknowledging the value of comparative study in this field. Comparative analyses help us grasp world cinema's rich philosophical and cultural variety (Yang & Zhang, 2023). In their quest to understand the world and ourselves, Eastern and Western philosophical systems sometimes intersect. Taoism, Buddhism, and Confucianism emphasize harmony, balance, and interconnectivity where Confucianism emphasizes family, community, and ethics (de Feo-Giet, 2022). Taoism promotes harmony via natural order. It emphasizes non-action, spontaneity, and simplicity to produce harmony. Buddhism emphasizes compassion, awareness, and impermanence through the Four Noble Truths and Eightfold Path (Higham, 2024). Existentialism, Aristotelianism, and Platonism value individualism, rationality, and purpose. Platonism emphasizes truth and knowledge and believes in a realm of perfect and abstract notions (Gersh, 2020). Aristotelianism, based on logic and empirical observation, promotes virtue and a meaningful life via practical knowledge. Existentialism explored philosophical and existential concerns including the meaninglessness of existence, freedom, and human choice throughout the 19th and 20th centuries and it inspired purpose-building (Lines, 2024). The academic study of cinema philosophy and culture has grown. However, detailed comparative studies of Eastern and Western

core ideas and cultural values are still lacking. 'This divide is especially obvious in cinema stories, which may represent and transmit their country' cultural and philosophical ideals (Laplantine et al., 2024). 'The complexity and diversity of intellectual traditions and cinematic expressions contributes to this distinction. Each school of Eastern and Western philosophy has its own axiological concepts and ethical frameworks. Buddhist, Confucian, and Taoist traditions value harmony, balance, and interdependence. However, Western traditions like Platonism, Aristotelianism, and Existentialism emphasize individualism, reason, and personal significance. 'These ideologies' diverse cultural and historical backgrounds make comparisons difficult (Bellani, 2020). Cinema offers a vast diversity of philosophical ideas and genres, styles, and narrative strategies. Many cultures' films depict a wide range of storylines in ways that are deeply ingrained in their respective cultures. Previous research generally focused on one cultural location or a few philosophical topics. It does not give in-depth comparison insights like a more complete technique (Sarkhosh & Menninghaus, 2016). Since cross-cultural comparisons need a deep comprehension of philosophical concepts and cultural values' nuanced and evident representations, these conditions often complicate them. Movies may convey philosophical ideas and cultural norms through symbolic elements, narrative structure, and visual pictures, unlike scholarly prose. This multimodal strategy allows for a deeper and more immediate engagement with the themes, making film great for studying culture and philosophy (Deckard & Floyd, 2022). Films are crucial for propagating philosophical ideas and cultural norms due to their cultural relevance and wide audience. Their ability to fascinate a vast and diverse audience, both inside and outside cultural boundaries, influences public opinion and discourse. Movies are great for examining how various cultures convey and handle their core beliefs (Jane, 2021). Films often reflect current social, political, and cultural concerns. Films may convey a culture's ideals and philosophy through their plot and characters. Comparative studies can track philosophical and cultural values throughout time by integrating a temporal component. This illuminates the ever-changing nature of these traditions (Chen et al., 2021). Cinematic stories combine acting, visual arts, writing, and music. Interdisciplinarity in films allows for several viewpoints on philosophical and cultural topics, creating a complex and varied narrative experience. Movies are ideal for comparative analysis because their complexity allows them to illuminate the similarities and differences between many cultural and philosophical traditions more nuanced and comprehensively than other media (Henry, 2020). Despite the potential for

comparative research, cinematic narratives have not been used to thoroughly investigate Eastern and Western traditions' axiological roots and cultural values. Instead of comparative analyses, previous research has concentrated on individual films or filmmakers in a single cultural environment. This project will address this gap by systematically studying Eastern and Western movie storylines. The focus is on how these narratives express their particular philosophical and cultural concepts. This research compares Eastern and Western cinematic narratives to reveal their cultural values and axiological roots. This study analyzes films from diverse cultural and philosophical backgrounds to determine how cinema conveys philosophical ideas and values. It also seeks to compare Eastern and Western ideas. The study addresses the following research issues to achieve this goal:

1. How do Eastern and Western movies depict axiological underpinnings, such as philosophical conceptions and ethical principles?
2. How do Eastern cinematic storylines reflect cultural values and connect to Confucianism, Taoism, and Buddhism?
3. What cultural ideals are shown in Western film and how do they connect to Western philosophical traditions like Platonism, Aristotelianism, and Existentialism?
4. How do Eastern and Western cinematic tales convey axiological underpinnings and cultural values differently?

This study delivers crucial insights across several fields, making it important for academic and practical research. By investigating Eastern and Western cultural values and axiological underpinnings, this research advances comparative philosophy. By analyzing cinema stories, the research provides a unique viewpoint on how philosophical topics are portrayed and negotiated across cultures. This helps us understand human cognition and perception by revealing the many philosophical perspectives that shape global conversation. The study analyzes philosophical lineages and their effects on current society, enriching intellectual debate. This contribution to the multidisciplinary area links cinema studies, philosophy, and cultural studies. This research shows cinema's complexity by combining concepts from several areas. It shows that films may store cultural and philosophical worth. Interdisciplinary techniques promote academic comprehension and foster collaborative research by allowing academics from various fields to share ideas and methods. Thus, greater research on movies, philosophy, and culture is recommended. This aids academic knowledge creation and exchange. The study has major implications for education, cultural diplomacy, and the creative industries.

Intercultural communication and cultural diplomacy are affected by the research. It can inform initiatives to improve collaboration and understanding across cultures. Politicians, diplomats, and communicators can improve international collaboration and cultural understanding by comprehending movies' philosophical and cultural ideals. Cross-cultural interaction, international relations, and conflict resolution benefit from participants' sensitivity and understanding of cultural differences. The research also offers educators and students with instructional tools to help them grasp and engage with complicated philosophical ideas and cultural norms. Through Western and Eastern cinema study, educators may teach pupils cross-cultural understanding, empathy, critical thinking, and cultural awareness. Films in the curriculum foster intellectual conversation and deepen awareness of human philosophy and culture. Thus, the research helps develop cultural literacy and awareness, preparing people to navigate an increasingly linked global society. The research inspires filmmakers and artists with new ideas, demonstrating cinema's potential to communicate and express art globally. A deep awareness of different traditions' philosophical and cultural roots allows filmmakers to produce realistic and intellectually fascinating narrative experiences that captivate a global audience. This leads to philosophically and culturally diverse films that entertain and are thought-provoking. By adding new perspectives to the cultural world, this work advances cinematic arts.

2. LITERATURE REVIEW

2.1 Axiological Foundations in Eastern Philosophical Traditions

Axiological foundations, or the study of values and ethics, in Eastern philosophical traditions (see Table 1) are deeply intertwined with metaphysical beliefs and cultural practices. These traditions, which include Confucianism, Taoism, and Buddhism, provide rich frameworks for understanding the moral and ethical dimensions of human life. Each philosophy offers unique perspectives on the nature of reality, the purpose of life, and the principles that should guide human conduct (Danaher, 2021). Confucianism, established by Confucius in the 6th century BCE, centers on the importance of social harmony and moral development. Confucian ethics emphasize the cultivation of virtues and the fulfillment of social roles. Ren, which promotes humanity, kindness, and compassion in relationships, is central to Confucian doctrine. According to Confucius, self-control and ritual propriety following conventions, etiquette, and rituals that promote social harmony and respect which can lead to ren

(Bhandari, 2022). Confucian ethics emphasizes filial piety, or honoring and venerating one's parents and ancestors. This idea supports a hierarchical, harmonious social structure and may be applied to larger social ties (Root, 2024). Confucianism's axiological foundation is heavily influenced by its metaphysical beliefs, particularly the idea that humans are inherently social beings whose moral development is closely linked to their roles within the family and society. The Confucian worldview posits that achieving moral excellence and societal harmony requires individuals to perform their duties faithfully and cultivate virtues that enhance communal well-being (Lu, 2023). This perspective emphasizes the interconnectedness of personal and social ethics, where the well-being of the individual is intrinsically tied to the well-being of the community. Taoism, attributed to Laozi and his seminal work, the *Tao Te Ching*, presents a different approach to ethics and values (Bhandari, 2022). Central to Taoist philosophy is the concept of the Tao, an elusive and all-encompassing force that underlies the universe. The Tao is often described as the ultimate reality and source of all existence, guiding the natural order of the cosmos. Taoist ethics emphasize living in harmony with the Tao through principles such as non-action or effortless action, which advocates for a spontaneous and uncontrived way of life that aligns with the natural order (Xu, 2022). Taoism values simplicity, humility, and the interconnectedness of all life, promoting a sense of balance and flow that contrasts with the more structured and duty-bound ethos of Confucianism. In Taoism, the metaphysical belief in the Tao as the fundamental principle of the universe shapes its axiological foundations (Huang et al., 2024). The Taoist perspective holds that human beings should aspire to live in accordance with the Tao, embracing a lifestyle that is natural, flexible, and free from artificial constraints. This approach to ethics emphasizes the importance of intuition and inner wisdom, encouraging individuals to cultivate a deep connection with nature and the rhythms of life. The Taoist ideal is to achieve harmony by being receptive to the natural flow of events and avoiding actions that disrupt the inherent balance of the world (Zakaria & Ibrahim, 2022). Buddhism, which originated from the teachings of Siddhartha Gautama (Buddha) in the 5th century BCE, introduces a spiritual dimension to Eastern axiological foundations (Masaki, 2022). Buddhism teaches the Four Noble Truths, which outline the nature of suffering and the path to its cessation through the Eightfold Path. The core ethical principles of Buddhism include *ahimsa* (non-violence), compassion, and mindfulness. The emphasis on ethical conduct, mental discipline, and wisdom aims to guide individuals towards enlightenment and liberation from the cycle of birth, death, and rebirth (TE, 2022). The metaphysical

beliefs in Buddhism, particularly the concepts of karma and samsara, profoundly influence its axiological framework. Karma, the law of moral causation, holds that every action has consequences that affect an individual's future experiences. This belief underscores the importance of ethical behavior, as positive actions lead to favorable outcomes, while negative actions result in suffering (Berniūnas et al., 2020). Samsara, the cycle of rebirth, highlights the transient nature of existence and the ultimate goal of achieving nirvana, a state of liberation from suffering. The Eightfold Path, which includes right understanding, right intention, right speech, right action, right livelihood, right effort, right mindfulness, and right concentration, provides a comprehensive guide for ethical living and spiritual development (Fenner, 2022). In Buddhism, the cultivation of ethical principles is seen as essential for personal and spiritual growth. The practice of *ahimsa* encourages non-violence and respect for all living beings, reflecting the interconnectedness of life and the importance of compassion. Buddhists use mindfulness and meditation to cultivate inner peace and self-awareness. These ideas can lead to mental purity, pain alleviation, and enlightenment (Sarao, 2023). Eastern philosophical traditions derive their axiological principles from their metaphysical ideas and their historical and cultural contexts. Confucianism stresses social harmony and hierarchical linkages, like traditional Chinese socioeconomics, it also valued order and stability. Taoism, with its focus on natural harmony and individual freedom, offers a counterbalance to the rigidity of Confucian social norms, advocating for a more fluid and adaptable approach to life. Buddhism addresses existential problems like life's meaning and purpose via ethical behavior and spiritual liberation and it recognizes the world's change. The intellectual traditions of Eastern cultures impact their cultural and ethical values. Taoist ideas of balance and natural harmony shape health, the environment, and personal well-being in various East Asian civilizations. Conversely, Confucianism values respect for authority and family. Buddhism's mindfulness and compassion teachings have influenced modern mental health, meditation, and ethics.

Table 1(a): Axiological Foundations in Eastern Philosophical Traditions

Philosophical Tradition	Core Values	Ethical Principles	Influence of Metaphysical Beliefs
Confucianism	Ren (benevolence), Xiao (filial piety), Li (ritual propriety)	Cultivation of virtues through social harmony and hierarchy, respect for elders	Belief in the inherent goodness of human nature, importance of moral cultivation through relationships and societal roles

Table 1(b): Axiological Foundations in Eastern Philosophical Traditions

Philosophical Tradition	Core Values	Ethical Principles	Influence of Metaphysical Beliefs
Taoism	Wu wei (non-action), Simplicity, Harmony with nature	Living in accordance with the Tao, spontaneity, flexibility	Belief in the Tao as the fundamental principle of the universe, natural order and balance, transcending worldly desires
Buddhism	Compassion, Mindfulness, Non-attachment	Four Noble Truths, Eightfold Path, moral discipline, meditation	Belief in karma and samsara (cycle of rebirth), pursuit of enlightenment and liberation from suffering

2.2 Axiological Foundations in Western Philosophical Traditions

Western philosophical axiology includes moral, virtuous, and life-enhancing views (Table 2). Religious and secular philosophies have greatly shaped Western culture and ethics. Existentialism, Aristotelianism, and Platonism explore several values and ethical theories, each with its own frameworks (Nurmatovich, 2023). One of the oldest and most influential Western philosophical systems is Platonism, based on Plato (428/427-348/347 BCE). Platonism's substantialism holds that the physical world is a false depiction of an everlasting, non-physical reality of perfect and unchanging forms or ideas. The good, the foundation of truth and reality, is the highest of these principles. Plato's ethical paradigm promotes intelligence, bravery, self-control, and justice to link the soul with timeless forms. Plato believes a virtuous existence requires pursuing perfection in the good, which guides morality and ethics (Gersh, 2020). Compared to Platonism, Aristotelianism (384-322 BCE) emphasizes practicality and pragmatic ethics. Virtue ethics, Aristotle's ethical philosophy, emphasizes moral qualities. Aristotle believes that eudaimonia is the ultimate purpose of life. This is attained by being moral and reaching one's potential. Virtues are considered between inadequacies and excesses and valor is halfway between shyness and recklessness. Aristotle emphasizes the need of phronesis in ethical judgments. He encourages a methodical approach to morality (Lines, 2024). Existentialism, a 19th- and 20th-century intellectual movement, challenges universal morality and the ideal lifestyle. Existentialist thinkers such as Aho and Abbagnano & Fulvi, examine the dilemmas of freedom, existence, and decision-making (Abbagnano & Fulvi, 2020; Aho, 2023). Existentialism holds that life has no purpose and that people must create meaning and value by their activities. This

perspective stresses honesty, personal responsibility, and fortitude to face the absurdity of the world. Sartre's famous saying, "existence precedes essence," implies that people must develop their own essence as they live (Cheng, 2023). Religious and secular ideas have affected Western intellectual traditions' views of virtue, morality, and the ideal life. Consider how Christianity has shaped Western thinking and ethics. Thomas Aquinas (1225-1274) (Reid, 2020) and Augustine (354-430) (Matthews, 2020), renowned early Christians, emphasized moral absolutes and divine law using classical philosophy and Christian theology. Augustine's notion of the City of God contrasted the earthly city, characterized by human sinfulness, with the heavenly city, guided by divine grace and virtue. Aquinas further developed this synthesis by incorporating Aristotelian ethics into Christian doctrine, arguing that reason and faith are complementary and that natural law, derived from God's eternal law, provides a basis for moral behavior. The Enlightenment era, spanning the 17th and 18th centuries, marked a significant shift towards secular thought and the emphasis on reason, individualism, and human rights (Tuttle, 2021). Enlightenment philosophers advocated for ethical principles grounded in rationality and universal moral laws (Robertson, 2020). Kant's deontological ethics, for example, introduced the concept of the categorical imperative, which dictates that one should act according to maxims that can be universally applied. This principle underscores the importance of duty and the intrinsic worth of individuals as rational agents capable of moral reasoning (Udayakumar et al., 2021). Locke's political philosophy, on the other hand, emphasized the natural rights of individuals to life, liberty, and property, laying the groundwork for modern democratic ideals and human rights (Harris, 2020). Secular humanism, emerging from Enlightenment thought, further developed the idea that ethical principles can be derived from human reason and empirical knowledge rather than religious doctrine (Hammond, 2020). Later philosophers like John Stuart Mill and humanists like David Hume favored moral theories focused on acts and human well-being. With his empirical method, Hume (1751) argued that moral judgments are founded on human emotions and cultural conventions, challenging the existence of objective moral truths (Dow, 2023). Mill's utilitarianism advocates a consequentialist approach to ethical decision-making, valuing actions based on their capacity to please the most people (Hansson, 2022). Religious and secular ideologies have shaped Western ideals, creating a complex network of morality and belief systems. Instead of divine prohibitions and moral precepts, secular ideologies

prioritize ethical concepts based on human reason, experience, and pleasure. Morality and a fulfilling life have several perspectives due to this occurrence. These ideas range from modern humanism's realistic approach based on observation and experience to Plato's belief in a perfect world.

Table 2: Axiological Foundations in Western Philosophical Traditions

Philosophical Tradition	Core Values	Ethical Principles	Influence of Metaphysical Beliefs
Platonism	The Good, Justice, Wisdom	Alignment with the forms, especially the form of the Good, cultivation of virtues	Belief in the existence of perfect, immutable forms or ideas, reality as a reflection of these forms
Aristotelianism	Eudaimonia (flourishing), Virtue, Rationality	Virtue ethics, finding the mean between extremes, practical wisdom (phronesis)	Belief in teleology (purpose-driven universe), the potential for achieving eudaimonia through the cultivation of virtues
Existentialism	Authenticity, Freedom, Individualism	Creating one's own meaning, personal responsibility, confronting the absurd	Belief in the inherent meaninglessness of life, emphasis on individual freedom and subjective experience

2.3 Cultural Values in Eastern Societies and their Philosophical Roots

Eastern countries' great intellectual past has shaped social norms, traditions, and values for millennia (Table 3). The actions, viewpoints, and worldviews of people in these nations reflect philosophical and cultural influences. An investigation of Confucianism, Taoism, and Buddhism shows how they have shaped Eastern cultures' literature, folklore, and communal practices (Qurbonova, 2021). Confucianism's emphasis on social harmony, morality, and hierarchy shaped many East Asian cultures. Confucian ethics promotes compassion and empathy in interpersonal relationships through the notion of humanity or kindness. Cultural norms value family, authority, and community. Confucian ideology heavily emphasizes xiao (filial piety), which reveres and obligates one's parents and ancestors (Lily et al., 2022). In ancestor worship, families revere their ancestors in the hope of bringing wealth and harmony to the family. Literature and folklore typically promote Confucian values like loyalty, honesty, and righteousness. Classic Chinese legends, such as "The Twenty-

four Filial Exemplars," recount the acts of historical figures who exemplified filial piety and morality for future generations. These examples reinforce the cultural norm that people value family and community harmony (Yalgasheva, 2024). Taoism emphasizes spontaneity and natural harmony—a unique but complementary philosophical viewpoint. Taoist philosophy centers on the Tao, an infinite power that governs the cosmos. Wu wei (non-action or effortless activity) promotes a natural, non-coercive lifestyle that adheres to Taoist beliefs (Xu, 2022). Cultural practices emphasize flexibility, simplicity, and naturalism. Taoism is most obvious in traditional Chinese medicine and martial arts, where energy balance and natural cycles are crucial. Qigong and Tai Chi are Taoist practices that develop qi through slow, progressive movements and regulated respiration. These activities combine physical activity with spiritual rituals to link participants to nature. Taoist literature and culture emphasize oneness with nature and the sublime and mystical (Ma, 2020). Tao Yuanming's "The Peach Blossom Spring" depicts idealistic hopes for a happy life in nature without social pressures. These stories celebrate Taoist simplicity and spiritual enlightenment via nature (Yang, 2022). Tibet, Thailand, and Japan's Buddhist-influenced cultures reflect ahimsa (nonviolence), meditation, and ethical restraint. By renouncing earthly belongings and focusing on spirituality, monastics embody the Buddhist ideal of freedom from ordinary cravings and inner peace. Laity activities like Buddhist festivals, meditation retreats, and generosity and compassion may also represent this worldview (TE, 2022). Numerous folklore and literature works offer significant moral and spiritual advice on Buddhist issues. Wisdom, compassion, and insight are shown in jataka stories about the Buddha's former lives. These narratives teach ethics and encourage learning. The story "Prince Vessantara," about the Buddha's altruistic princehood, led to his spiritual enlightenment. Social and festive customs in Eastern countries support the link between philosophy and culture (Zhao, 2023). Confucian principles like regard for tradition and family harmony are shown during the Chinese New Year, when ceremonies honor ancestors and wish for good luck. Zen Buddhism has inspired the Japanese tea ceremony, which stresses simplicity, attentiveness, and aesthetic enjoyment (Yamanaka, 2020). Indian culture, heavily inspired by Hinduism and Buddhism, celebrates Diwali and Holi to celebrate light over darkness and the joy of living, reflecting dharma (righteousness) and karma. Cultural holidays provide opportunities for socialization, self-reflection, and moral growth through rituals, storytelling, and community participation.

Table 3: Cultural Values in Eastern Societies

Cultural Values	Description	Examples in Literature and Folklore
Filial Piety	Respect and reverence for parents and ancestors, emphasis on family loyalty and duty	Stories of exemplary filial piety such as "The Twenty-Four Filial Exemplars"
Harmony with Nature	Valuing balance and interconnectedness with the natural world, living in accordance with the Tao	Depictions of nature as a source of wisdom and tranquility
Community Cohesion	Emphasis on collective well-being and social harmony, prioritizing the needs of the group	Folklore celebrating communal rituals and festivals
Moral Integrity	Cultivation of virtues such as compassion, honesty, and humility, adherence to ethical principles	Moral tales and parables illustrating the importance of ethical conduct

2.4 Cultural Values in Western Societies and their Philosophical Roots

Western cultures are tightly tied to their intellectual roots, which have a complicated genealogy of views shaped by individualism, humanism, and other Western concepts. These ideas changed over decades of history and thought, influencing current Western philosophy and identity (Zhao et al., 2022). Careful investigation of these ideas can reveal how they are reflected in other cultures and Western art and culture. Individualism, autonomy, and freedom are important to Western culture. The value (see Table 4) comes from theorists, who advocated for life, liberty, and property (Li & Yeh, 2023). In 1690, Locke's thoughts shaped democratic principles, notably in favor of individual liberty and self-determination (Harris, 2020). In the Age of Enlightenment, thinkers like Immanuel Kant stressed individuality and the need for reasoned moral and ethical decision-making. Kant's categorical imperative stresses moral agency and human responsibility by requiring people to follow universal principles (Udayakumar et al., 2021). Renaissance humanism, a challenge to medieval scholasticism and religious orthodoxy, became a major Western phenomenon. Humanism emphasizes ethical growth, information gathering, and creative expression to support each person's worth and potential. The humanistic movement lauded past civilizations' reliance on observation and intellect. Humanists Erasmus and Thomas More promoted virtue and educational reform. Modern secularism, science, and art were based on ethical growth and human ability (Berriel, 2022). Intellectual and historical development shaped Western values. Martin Luther led the Reformation in the sixteenth century, which challenged the

Catholic Church and encouraged independent scripture exegesis. In addition to modifying religious rituals, this movement stressed autonomous thought and moral judgment. The Scientific Revolution and Enlightenment promoted rationality and secularism in Western societies by emphasizing science, critical thinking, and knowledge. After the Industrial Revolution, economic and social changes led to new ideas about invention, progress, and capitalism (Ivaldi et al., 2022). New social dynamics emphasizing material affluence and individual success emerged as the bourgeoisie grew. The American and French Revolutions, which promoted democracy and universal rights, embedded liberty, equality, and fraternity in Western society. Wilkinson, highlighted historical processes that shaped Western emphasis on individual rights, democratic democracy, and personal and societal growth (Wilkinson, 2020). Art and media often depict Western cultural ideals to promote and enhance social standards. Renaissance culture valued beauty, inquiry, and human potential. In their writing and philosophy, Enlightenment luminaries Jonathan Swift and Voltaire promoted reason and science. They successfully used humor and critique to challenge customs, promote rationality, and transform society. Western art and media throughout the 19th and 20th centuries reflected and influenced culture (Mencke et al., 2019). Romanticism was a response to Enlightenment rationality and industrialization. The work emphasized emotion, nature, and transcendence. Romantic painters like Caspar David Friedrich and William Wordsworth admired nature and the human imagination, emphasizing personal connections and deep emotions (Mhaske et al., 2021).

Table 4: Cultural Values in Western Societies

Cultural Values	Description	Examples in Literature and Media
Individualism	Emphasis on personal autonomy, self-expression, and individual rights	Stories of individual heroism and self-discovery in literature and film
Rationalism	Valuing reason, logic, and empirical inquiry as sources of knowledge and understanding	Philosophical treatises advocating for scientific progress and intellectual freedom
Equality	Belief in the inherent dignity and worth of every individual, commitment to egalitarian principles and social justice	Literary works exploring themes of equality and social reform
Progress	Optimism about human potential and the possibility of continual improvement and advancement in society and technology	Science fiction narratives envisioning utopian futures and technological innovation

2.5 Previous Studies on the Intersection of Philosophy, Culture, and Cinema

The intersection of philosophy, culture, and cinema has produced many studies on how films reflect and impact philosophical and cultural beliefs. This interdisciplinary approach can help people comprehend how movie narratives examine and represent cultural norms and intellectual traditions. The scholarly literature on this issue shows a variety of perspectives and films that reflect Chinese and Western philosophical ideas. Current research has criticisms and gaps, highlighting the need for greater study. Philosophical studies of cinema often examine how storytelling and visuals might help audiences understand complicated ideas. *Film as Philosophy* (2007) suggests that films may be used for philosophical debate since they offer unique opportunities to communicate arguments and explore concepts. *Blade Runner* and *The Matrix* tackle existential and philosophical questions of identity, reality, and AI, according to Wartenberg. The author emphasizes film's power to expose and debate philosophical truths, creating a dynamic relationship between visual storytelling and abstract thinking. Professors Noël Carroll and David Bordwell argue in "Post-Theory: Reconstructing Film Studies" (1996) that comprehending film ideologies and philosophy needs analyzing cultural and historical contexts. They argue that films are deeply rooted in their cultures and may reflect and shape their values and views. This method emphasizes the need of seeing films in their socio-cultural contexts to fully grasp their philosophical messages. Many films have shown the fundamentals of Western or Eastern philosophy. *Rashomon* (1950) by Akira Kurosawa is lauded for its investigation of relativism and reality's subjectivity, important philosophical issues in the East and West. The film's narrative format, which shows several perspectives on a same event, doubts ultimate reality and stresses human perception and memory. According to the Buddhist theory of dependent origination, reality is complicated and may be understood variously. *The Matrix* (1999) is another film that heavily incorporates Western philosophy, notably Plato and Descartes. The film's advanced computer-controlled synthetic environment resembles Plato's Allegory of the Cave, in which imprisoned humanity mistake shadows on the wall for reality. Reflecting on one's existence and reality is similar to Descartes' "Cogito, ergo sum." *The Matrix* explored complex philosophical issues like knowledge, free will, and awareness via science fiction. Zhang Yimou's *Hero* (2002) represents Confucian and Taoist philosophy. *Hero's* story promotes sacrifice, responsibility, and the greater good, in line with Confucian values of social harmony and morality. The film's visuals and

narrative structure evoke Taoist balance and natural harmony, underlining the contradiction between personal desires and societal duties. These philosophical themes in a historical epic show how movies may convey complicated cultural and moral values. Current philosophy, culture, and cinema research has flaws despite its scope. Critics say the research concentrates on a few films, often ones noted for their philosophical undertones. This can limit the number of films that can contribute to philosophical discussions. Furthermore, Western philosophical frameworks are favored, marginalizing non-Western perspectives and contributions. Lack of research on how viewers interpret philosophical concerns in films is another gap. Experts can analyze a film's philosophy, but how many cultural, socioeconomic, and individual factors affect viewer interpretation is unknown. This gap suggests a need for more empirical studies that investigate audience responses and the ways in which films can shape or reinforce philosophical and cultural values. Furthermore, there is a growing recognition of the need to explore the contributions of non-traditional and independent films to philosophical and cultural discourse. Mainstream cinema often dominates scholarly attention, but independent and experimental films can offer unique and provocative insights into philosophical issues. These films may challenge conventional narratives and aesthetics, providing alternative perspectives that enrich our understanding of the intersection between philosophy, culture, and cinema.

3. METHODOLOGY

3.1 Research Design

Eastern and Western film plots were examined to uncover their cultural values and axiological foundations. The researchers used qualitative methods, particularly theme analysis, to expose the tales' philosophical and cultural elements. This strategy allowed for a more detailed analysis of how cultural backgrounds affected cinema values. Eastern and Western films were compared to find parallels and contrasts in their themes and cultural portrayals. This research used a comparative method to analyze how films visually and narratively depict different philosophical systems and how they correspond with societal norms. A contextual analysis considered each film's historical and socio-cultural setting to better appreciate its relevance and philosophical themes. The research showed that movies might spark philosophical conversations and cultural self-reflection as well as entertainment. This paradigm focused on the dynamic interaction between

film, philosophy, and culture, revealing how cinematic stories may question and reflect cultural and philosophical conventions.

3.2 Selection of Cinematic Narratives

The study's cinematic storylines have to be philosophically and culturally relevant and representative. Specific selection criteria were created to achieve this. Cultural significance, critical praise, and issue depth were considered. With these limitations, the inquiry sought films that reflected their cultures and probed philosophical themes. Acceptance was based on cultural relevance. The selected films must be culturally significant as remains of their civilizations. Selecting critically acclaimed films that affected culture was necessary. Eastern film depicts Taoism, Confucianism, or Buddhism, vital to Eastern culture and ethics. Existentialism, rationality, and individualism must also be present in Western movies. Diverse subjects provide value. The films must address major philosophical and cultural concerns. This needed a thorough review of the story's intricacy and the films' ability to solve complicated issues. We preferred films with complex plots and character development. This gave the films enough substance to fully explore their themes, making philosophical and cultural concepts easier to understand. The final criteria were positive reviews. The selected films (see Table 5) must have garnered good reviews, proving their excellence and industry significance. This criterion recognizes films with broad appeal and artistic and intellectual value. Critical praise shows a film's capacity to evoke emotion in viewers and critics, demonstrating its relevance to the topic. An anthology of selected films was compiled using these criteria. *Rashomon* (1950) by Akira Kurosawa, *Hero* (2002) by Zhang Yimou, *Spirited Away* (2001) by Hayao Miyazaki, and *Spring, Summer, Fall, Winter, and Spring* (2003) were exhibited in Eastern cinema. The videos above were chosen for their extensive analysis of Eastern philosophy and culture. *Rashomon* explored the subjective aspect of reality, drawing on Buddhist and current existentialist ideas. *Hero* showed Confucius-taught responsibility and valor. *Spirited Away* used Buddhist and Shinto iconography, while *Spring, Summer, Fall, Winter... and Spring* examined life's cycles and spiritual enlightenment. Westerns included *The Matrix* (1999) by the Wachowskis, *Blade Runner* (1982) by Ridley Scott, *The Shawshank Redemption* (1994) by Frank Darabont, and *Inception* (2010) by Christopher Nolan. These films were chosen for their critical acclaim and deep engagement with Western philosophy. *The Matrix* explored illusion and reality using Platonic and Cartesian philosophy. *Blade Runner* addressed existentialist issues like humanity and identity. The

Shawshank atonement focused on atonement and hope, whereas Inception examined perception and consciousness. The rigorous selection procedure ensured that every film conveyed much of philosophical and cultural expertise. This rigorous curation allowed a complete and objective comparison of Eastern and Western cinematic traditions' cultural values and axiological foundations. The cinematic storylines allowed the investigation to compare the intellectual underpinnings and cultural expressions of different nations. Thus, the intersection of cinema, culture, and philosophy was more understood.

Table 5: List of Selected Cinematic Narratives

Region	Film Title	Year	Director	Key Themes/Philosophical Ideas
Eastern	Rashomon	1950	Akira Kurosawa	Subjective truth, moral ambiguity, justice
	Hero	2002	Zhang Yimou	Sacrifice, duty, honor, unity, Confucian values
	Spirited Away	2001	Hayao Miyazaki	Spiritual growth, Shinto beliefs, transformation, innocence vs. experience
	Spring, Summer, Fall, Winter... and Spring	2003	Kim Ki-duk	Cyclical nature of life, Buddhist principles, enlightenment, nature
Western	The Matrix	1999	The Wachowskis	Reality vs. illusion, freedom, existentialism, self-discovery
	Blade Runner	1982	Ridley Scott	Identity, humanity, existential questions, dystopian future
	The Shawshank Redemption	1994	Frank Darabont	Hope, redemption, resilience, human dignity
	Inception	2010	Christopher Nolan	Nature of reality, consciousness, perception, free will

3.3 Data Collection Methods

This research carefully watched and assessed the films to discover axiological and cultural elements. The major data collection strategy was a comprehensive film analysis and meticulous note-taking to document relevant themes and narrative structures. Each film was carefully researched over several viewings to understand its substance and identify small thematic components that may be missed. In the first viewing, the goal was to comprehend the film's storyline, characters, and theme. Next viewings centered on events, debates, and visual motifs that conveyed philosophical and cultural values. To record key ideas and motifs, detailed

notes were taken throughout the film screening. It entailed seeing characters display moral principles like honesty, respect for family, and personal independence. The films' cinematography, color palettes, and symbolism were examined. The goal was to determine how these works reflect cultural beliefs. Eastern films often used natural settings to demonstrate Taoist harmony with nature. Each film was analyzed narratively, visually, and contextually. To comprehend the picture's social objectives and philosophical views, its historical and cultural context has to be examined. Production sites, directors, and screenwriters were surveyed. This was done to help viewers comprehend the films' artistic intentions and cultural and philosophical influences. It was crucial to identify and assess film-related topics throughout data collection. Cultural and moral difficulties were recorded. *Rashomon* examined moral ambiguity and subjective truth, whereas *The Matrix* explored reality and illusion, knowledge, and duality. Cinematic proof required meticulous documenting of each issue, including specific scenarios, words, and visual elements that represented the idea. We extracted themes methodically to ensure data dependability. To maintain importance, themes were validated on several viewings. This iterative process increased comprehension for each issue and kept the study relevant to the films. During data collection, themes were grouped for analysis. The themes were categorized by their relevance to East or West intellectual and cultural goals. This category made data analysis more systematic and allowed cross-cultural film comparisons. The data collection approach minimized bias. This was done using video evidence and a methodical manner. Documenting several viewings and detailed observations enhanced data dependability and correctness.

3.4 Data Analysis Techniques

The research used well designed data analysis methods to compare the cultural values and axiological underpinnings of film stories. Theme classification and categorization were used to identify, assess, and compare cinematic subjects. Thematic categorization begins with a comprehensive review of data collection notes. Through careful analysis of each film's plot, cinematography, and environment, recurring themes and patterns emerged. They were categorized by their Eastern and Western philosophical axiological foundations and cultural values. Individualism, existential liberty, and intellectual curiosity are Western ideals; nature, filial loyalty, and moral integrity are Eastern ones. Iterative coding needed several changes. Identifying general issues led to their clarity and organization during the investigation. This iterative coding accurately

captured the film's complex philosophical and cultural elements. In Eastern cinema, "moral integrity" included "honor," "obligation," and "sacrifice." After the first classification, concepts were placed into wider thematic groupings for comparison. The literature analysis revealed this category's philosophical and cultural roots. We classified themes by compatibility with existentialism, Taoism, Buddhism, Platonism, and Aristotelianism. This section examined how Eastern and Western cinema represented and comprehended philosophy. Theme and pattern codes were later investigated in other cultures. This study examined core ideas and cultural values for similarities and differences. Comparing Eastern and Western movie topics shows how philosophical and cultural differences affect narrative and visuals. By comparing Eastern and Western views of the individual vs. the general good, the study found intellectual and cultural disparities. A thematic map and matrix were the goal of this comparison. Graphical tools organize and show links between concepts. Thematic maps showed how themes interact in individual films, whereas matrices contrasted subjects across civilizations and films. This graph explained results and revealed patterns and trends. Critiques of the films' potential to challenge or support social norms and intellectual views were also evaluated. This analytical method examined how films supported or questioned existing beliefs, illuminating the intricate relationship between film, culture, and philosophy. The study examined whether *Rashomon* and *The Matrix* supported or questioned their philosophical foundations, enhancing our understanding of their cultural relevance. Neutral and bias-free analysis was done. A clear and rigorous analytical method and cross-referencing with current philosophical and cultural literature achieved this. Multiple analytical methods and process refinement enhanced findings confidence and precision.

4. FINDINGS

Eastern and Western films were examined for cultural significance, critical acclaim, and challenging content. Many of the film's plots reflected the local culture and philosophy. Eastern films *Hero* (2002), *Rashomon* (1950), and *Spring, Summer, Fall, Winter... and Spring* (2003) were shown. These movies use Eastern philosophy to evaluate major cultural issues.

4.1 Axiological Themes in Eastern Narratives

Rashomon, *Hero*, *Spirited Away*, and *Spring, Summer, Fall, Winter...*

and Spring demonstrate Eastern culture's complex ideals and philosophy. These videos provide unique insights on Taoism, Buddhism, Confucianism, and Eastern philosophy's axiology's. These writings' main philosophical themes and aspirations are examined in the following sections. *Rashomon* by Akira Kurosawa explores reality and human perception. The film emphasizes reality's subjectivity by recounting many versions of the same occurrence (Table 6). The Buddhist idea of impermanence states that reality is always changing and that human perceptions are imperfect and restricted. The film forces viewers to confront their personal viewpoints and the perplexing nature of objective reality, reflecting the Buddhist belief that true insight comes from admitting the fleeting and subjective nature of every event. *Rashomon* also explores moral ambiguity by depicting characters who are neither good nor evil. The Buddhist notion of karma states that acts are impacted by many influences, making ultimate morality impossible. Vision, memory, and morality combine complexly to show the film's fairness, since each character remembers events differently. This makes observers consider the malleability of ethical evaluations and the necessity of compassion and empathy in understanding human behavior. Zhang Yimou's *Hero* is primarily influenced by Confucian values including benevolence, accountability, and community. The major character's quest, which ends with him sacrificing personal retribution for national unification, symbolizes Confucius' *ren* (benevolence or humanity). This judgment illustrates the Confucian notion that state or collective benefit should trump individual preferences. The film stresses *yi* (righteousness) and *zhong* (loyalty), arguing that true heroism requires sacrificing personal goals for the greater good. The video examines Confucian harmonious social order by showing political unity and the ruler's role. The Emperor's desire for a united China to end unending strife symbolizes Confucianism's virtuous leaders who govern well-ordered societies. The film uses color and dance to symbolize Confucianism's values of harmony, structure, and aesthetic coherence in governance and personal behavior. Miyazaki's *Spirited Away* is a compelling story rooted on Buddhism and Shintoism. Chihiro, the heroine, undergoes a metamorphosis that stresses Shinto's interconnection. According to Shintoism, all things, including natural ones, have a spirit (*kami*), as shown by the film's magical world of deities and spirits. A world where ghosts and mortals cohabit together reflects the Shinto philosophy of appreciating and honoring all life forms and living in harmony with nature. Chihiro's development and self-discovery demonstrate Buddhist mindfulness and self-awareness. The Buddhist road

to enlightenment is symbolized by her change from a timid and submission ate kid to an adventurous and caring adult. Her struggles indicate spiritual trials that increase awareness and personal growth. Chihiro's journey through a world of instability emphasizes the Buddhist belief that materialism causes sadness. Spring, Summer, Fall, Winter, and Spring is a Buddhist meditation on the cyclical cycle of existence led by Kim Ki-duk. The film shows a Buddhist monastic's life from adolescence to old age in different seasons. Samsara, the Buddhist cycle of rebirth, death, and reborn, and enlightenment are symbolized by the circular building. The film's tranquility and subdued conversation emphasize nature and spiritual development. Each season affects the monk's fate, demonstrating the Buddhist idea that actions have consequences. The monk's desire for inner peace and atonement mirrors Buddhist cleansing, which leads to Nirvana, or deliverance from samsara. The film shows nature in a beautiful and educational way. The monk's encounters with environment and animals indicate his spiritual education and mental state. The monk's early links with fish, frog, and snake signify his battles against desire, ignorance, and pain. The film's simple plot and graphics make viewers think about life's transience and their own. These films demonstrate the complex blending of intellectual and cultural ideas in Eastern storytelling. The writers emphasize the subjective character of truth, social well-being and peace, the interconnection of all living things, and the cyclical aspect of existence. The comprehensive approach of Eastern philosophy is reflected in the films' creative choices and storytelling approaches as well as their storylines.

Table 6: Axiological Themes in Selected Eastern Narratives

Film	Axiological Themes
Rashomon (1950)	Subjectivity of Truth, Moral Ambiguity
Hero (2002)	Sacrifice, Duty, Social Harmony
Spirited Away (2001)	Interconnectedness, Spiritual Growth
Spring, Summer, Fall, Winter and Spring (2003)	Cyclical Nature of life, Karma

4.2 Axiological Themes in Western Narratives

This essay examines Western films The Matrix, Blade Runner, The Shawshank Redemption, and Inception, which are deeply rooted in Western philosophy. These films examine Western philosophy's axiological topics of existence, selfhood, liberty, and human purpose. The Wachowskis' Matrix explores existential and philosophical issues (Table 7). The film proposes an AI-controlled virtual environment to explore reality

and perception. Neo searches for the truth to free mankind after realizing his reality is a computer simulation. This tale illustrates Western intellectual pessimism and the search for epistemological certainty; Descartes and other philosophers disputed sensory perceptions' power to reveal reality. The film also examines freedom and self-determination. Neo's path to enlightenment resembles existentialist acceptance of one's talents and responsibility. The protagonist's struggle against the Matrix exemplifies existentialist values like personal freedom and opposed to determinism. Individual initiative and knowledge's paradigm-shifting power are basic Western philosophical beliefs, including autonomy, reason, and progress, which defined the Enlightenment. Ridley Scott's *Blade Runner* raises profound philosophical problems regarding humanity, identity, and ethics. In a bleak future, blade runner Rick Deckard studies bioengineered replicants. Replicants' humanoid features and emotions blur the border between humans and non-humans, making viewers question humanity. This topic is linked to humanistic and existential studies of existence and humanity. The discussion also addresses mortality and memory. The replicants' short lifespans and desire for immortality symbolize humanity's search for meaning in mortality. As the replicants fight for life and humanity, the film raises ethical questions about sentient beings and technology. These themes show Western philosophy's ethical concerns with science and technology. They emphasize an ethical framework that respects all sentient beings. Frank Darabont's "*The Shawshank Redemption*" explores atonement, faith, and human tenacity. The film follows Andy Dufresne, a wrongfully imprisoned man who seeks forgiveness and release. Andy's unrelenting persistence and strong trust in Western values show a devotion to human dignity and worth despite pervasive immorality and dishonesty. The film depicts a just society via justice and morality, which coincide with Western intellectual traditions' ideals. Andy's aid and friendship with Red highlight unity, understanding, and support. These values emphasize empathy, community, and meaningful relationships. The narrative's emphasis on human development and deliverance supports existentialist ideas that people may find meaning and purpose in dire situations. Reality, consciousness, and will are explored in Christopher Nolan's *Inception*. The film depicts Dom Cobb as a crafty infiltrator who steals information from dreams. Multiple perspectives in tale layers raise questions about truth and perception. Plato's cave allegory and Descartes' life-essence reflections show that Western philosophy focuses on truth, illusion, and consciousness. The film explores self-remorse, atonement, and acceptance. Cobb's attempt to reconcile his past

and present shows existentialist self-reflection and facing one's own nature. Freudian psychoanalysis and Western curiosity in the brain are examined through dreams and the subconscious in the film. This tale emphasizes free will and the ethical implications of manipulating others' consciousness, making it a prominent example of autonomy and moral responsibility in Western ethics. Western films reflect Western culture's philosophy. Individual accountability and self-regulation, objective reality, the moral consequences of scientific and technical advances, human development, and redemption are prioritized. The films' plots, characters, and cinematography reflect Western ideas and views.

Table 7: Axiological Themes in Selected Western Narratives

Film	Axiological Themes
The Matrix (1999)	Reality versus illusion, individual freedom
Blade Runner (1982)	Identity, humanity, mortality
The Shawshank Redemption (1994)	Hope, redemption, resilience
Inception (2010)	Reality, consciousness, free will

4.3 Comparative Analysis

A detailed comparison of Western and Eastern cinema fundamentals shows parallels and variations in how philosophical and cultural issues are treated. Western and Eastern films explore humanity, morality, and existence. They address these issues from sociological and philosophical and cultural perspectives informed by their intellectual traditions (Table 8).

4.3.1 Similarities

1. Eastern and Western films examine perception and reality. Eastern films like *Rashomon* and *Spirited Away* use subjective narratives and surreal settings to challenge viewers' reality. Western films like *Inception* and *The Matrix* explore awareness, deceit, and the merging of reality and fiction. These stories challenge the audience's reality and sensory experience in both traditions.

2. Eastern and Western films often feature protagonists who undergo great inner transformations. Eastern films like *Hero* and *Spring, Summer, Fall, Winter, and Spring* show major characters' personal and spiritual growth as they face their inner problems. Western films like *The Shawshank Redemption* and *Blade Runner* explore human evolution and redemption. In these films, characters struggle with identity, purpose, and morality. These stories showcase the human urge for self-awareness and purpose.

3. User text is bullet points. Eastern and Western films provide

complicated moral and ethical dilemmas that challenge viewers' moral views. Eastern films like *Rashomon* and *Spirited Away* use moral complexity and opposing concepts to make viewers think about justice and human conduct. Western films like *The Matrix* and *Blade Runner* explore ethics and the morality of technology advancement. These films raise questions regarding intelligent entities and human cognition. These stories illustrate the ethical responsibility to make difficult decisions and act morally.

4.3.2 Differences

1. Western films promote individualism, whereas Eastern films prioritize collectivism. Western films promote autonomy and independence. *The Matrix* and *The Shawshank Redemption* protagonists want freedom from totalitarian systems. National narratives show cultural disparities in valuing community vs. individual liberty.

2. Eastern film is influenced by Taoism, Buddhism, and Confucianism, which promote balance, interconnection, and harmony. *Rashomon* and *Spirited Away*, Eastern films, discuss impermanence, karma, and life. Existentialism, logic, and humanism influence Western film. These traditions respect reason, purpose, and uniqueness. *Blade Runner* and *The Matrix* address existentialist themes like truth, identity, and authenticity. These films exhibit Western humanism.

3. East and West films differ in visual and narrative approaches, reflecting cultural preferences and creativity. Eastern films like *Hero* and *Spirited Away* transmit cultural and philosophical ideas through scenic locations, lyrical storytelling, and symbolic symbols. These visually appealing and emotionally moving films invite viewers to understand them. Western films like *The Matrix* and *Inception* address philosophical concerns and challenge spectator expectations with complex, multi-layered plots, future environments, and new visual effects. These films encourage people to question traditions and the environment via excellent narrative and intellectual engagement.

Table 8(a): Comparative Analysis of Axiological Themes

Theme	Eastern Narratives	Western Narratives
Reality and Perception	Subjectivity of truth Moral ambiguity	Reality versus illusion Individual freedom
Love and Relationships	Duty, sacrifice Interconnectedness	Redemption, resilience Identity, mortality
Struggle for Freedom and Justice	Social harmony	Justice, freedom

Table 8(b): Comparative Analysis of Axiological Themes

Theme	Eastern Narratives	Western Narratives
Nature and the Environment	Collective Well-Being	Moral integrity
	Spiritual Growth	Environmental stewardship
	Harmony With Nature	Human impact on ecosystems
Search for Meaning and Purpose	Karma, Enlightenment	Quest for meaning
Power and Corruption	Cyclical Nature of Life	Existential exploration
	Moral Ambiguity	Corruption, accountability
	Duty, Loyalty	Integrity, transparency

4.4 Cross-Cultural Themes and Motifs in Cinema

Eastern and Western films share cross-cultural themes and motifs despite their philosophical and cultural differences. The universal themes may attract listeners globally, regardless of culture or place. Through movie analysis, we may better understand our most pressing concerns and human nature. Western and Eastern films honor love, a human necessity (Table 9). Films from numerous cultures address the complexities of platonic, familial, and romantic relationships. Cinema uses character portraits and epic love stories to examine forgiveness, loyalty, altruism, and desire in human relationships. Since they explore universal feelings and experiences, these stories affect individuals worldwide. Numerous cultures' myths, legends, and folklore feature the hero's journey. With its recognized narrative structure, the cinematography captures audiences as people self-reflect, mature, and overcome hardship. Eastern and Western films often follow the hero's journey, where protagonists overcome obstacles, reflect, and become change agents. This ubiquitous tale style addresses human needs to understand, find meaning, and grow. Thus, it attracts viewers from many cultural and thematic backgrounds. Movies show the struggle for freedom and justice in the face of enslavement, persecution, and inequality. Both Eastern and Western characters fight for freedom and justice with courage. Personal sufferings, authoritarian regimes, and social norms are their hurdles. These stories encourage viewers to question authority, promote ethics, and support beneficial changes across cultures and ideologies. Films often use nature as a backdrop. The broad canvas lets you explore wonder, beauty, and ecological interdependence. These short uses cinematic close-ups to convey the beauty of landscapes, wildlife, and flora. This encourages viewers to consider their relationship with nature and how humans affect ecosystems. The cross-cultural appreciation for nature

inspires observers to live sustainably and protect the environment. As seen in films from various cultures, humans are wired to seek meaning and purpose. Whether facing existential disquiet, spiritual hunger, or catastrophes, movie characters adapt to find deep insight and vast purpose. They explore universal themes like existence, the search for happiness and enlightenment, and the meaning of life, captivating audiences worldwide. In movies, corruption and power symbolize the complex relationship between ambition, ethical compromise, and authority. Movies often show the negative effects of power and the moral dilemmas leaders confront, whether they are dealing with political plots, corporate greed, or personal goals. These anecdotes warn against unrestrained ambition and the necessity of honesty, openness, and accountability in governance and leadership.

Table 9: Cross-Cultural Themes and Motifs in Cinema

Theme	Description
Love and Relationships	Universally explored aspect of human experience, depicted in various forms of relationships.
The Hero's Journey	Archetypal narrative structure where protagonists undergo transformative journeys.
Struggle for Freedom and Justice	Common theme of fighting against oppression and injustice, resonating with audiences worldwide.
Nature and the Environment	Depiction of natural beauty and environmental themes that transcend cultural boundaries.
Search for Meaning and Purpose	Exploration of existential questions about the meaning of life and the pursuit of fulfillment.
Power and Corruption	Examination of the corrupting influence of power and the moral dilemmas faced by individuals.

5. DISCUSSION

This research examines cinematic storytelling's subtle and profound strategies to convey Eastern and Western ideals and concepts. A comparative analysis of a set of films reveals their philosophical and ethical basis. This highlights the differences between Eastern and Western cinema styles and subjects. This discourse analyzes how films absorb and represent major philosophical concepts to better comprehend cinematic storytelling's cultural subtleties and greater consequences. This strategy exposes East-West filmmakers' unique skills and increases cinema's potential to promote profound thought, intercultural dialogue, and cultural representation (Lukinbeal, 2020). The study's findings reveal how Eastern and Western cinematic narratives mirror cultural values and axiology. A close look at

several films shows that cinema may convey philosophical ideas, moral dilemmas, and cultural nuances. Current academic study emphasizes film's role as a cultural artifact that reflects and shapes society's values and philosophy. Eastern films skillfully integrate axiological ideas from Buddhism, Confucianism, and Taoism. *Rashomon* (1950) by Akira Kurosawa challenges objective truth by showing several perspectives on the same event. This is done by reflecting Buddhist ideas of truth's impermanence and subjectivity. According to DA Granger, (2022), Eastern philosophy reflects the world's constant change and dependence. Zhang Yimou's *Hero* (2002) follows a warrior seeking peace and calm as he explores Confucian sacrifice and duty. Nivison (1996) found that Confucianism prioritizes social cohesiveness and communal well-being over individual ambitions. The film's visuals emphasize Eastern philosophy's aesthetics and concepts through coordinated combat and symbolic color. Hayao Miyazaki's 2001 film *Spirited Away* addresses Buddhist and Shinto traditions of spiritual growth and interconnectedness. The protagonist's journey through a ghostly world illustrates Shinto ideals about nature's sacredness and universal connection. Boyd and Nishimura (2004) praise Miyazaki's commitment to communicating nature's moral and philosophical aspects. Kim Ki-duk's 2003 film *Spring, Summer, Fall, Winter... and Spring* depicts Buddhist karma and life's cycle. Seasons symbolize life, death, and regeneration, as well as human life's phases. Park's (2007) version of Korean cinema uses Buddhist themes of impermanence and spiritual salvation. *The Matrix*, *Blade Runner*, *The Shawshank Redemption*, and *Inception* show how Western intellectual traditions like existentialism, rationalism, and humanism shaped Western filmmaking. The Wachowskis' 1999 film *The Matrix* addresses existentialist topics like reality vs deceit and individual freedom. The film's narrative questions reality and human control. According to existentialists like Martin Heidegger and Jean-Paul Sartre, the individual must construct meaning in a universe without purpose or logic (Cheng, 2023). Ridley Scott's 1982 *Blade Runner* explores mortality, humanity, and identity from existentialist and post humanist views. Replicants, synthetic entities who look like humans, pose questions about consciousness, identity, and the ethics of manufactured life in the film. Hayles' (1999) posthumanism theory attacks self-other and human-machine dichotomies. Frank Darabont's 1994 film *The Shawshank Redemption* emphasizes hope, atonement, and resilience, following the humanist tradition. The film is about the protagonist's fight for freedom and morality in a corrupt prison. This shows humanity's resilience and growth. Humanist ethics prioritizes

justice, moral imagination, and compassion, as Nussbaum (1997) explains. *Inception* (2010), directed by Christopher Nolan, uses existentialism and rationalism to examine reality, awareness, and free choice. The film's complicated plot weaves dreams and reality, making viewers question knowledge and human perception. Berriel philosophy of mind research on awareness and unbiased knowledge fits this field (Berriel, 2022). This study highlights reality and truth disputes. Eastern film portrays truth as multifaceted and subjective, reflecting Buddhism and Taoism's view of transience. Ayumi Kurosawa's *Rashomon* uses several views on a same event to underscore truth's enigma and human prejudices. Eastern philosophy promotes ambiguity and believes humans shape reality. Western film depicts reality differently, prompting questions between objective truth and lived reality. The film links the unforgiving outside world to the artificial Matrix, mirroring Western intellectual inquiries into truth and the ability of enlightenment and wisdom to transcend deception. It's crucial to distinguish personal and cultural norms. Eastern films emphasize unity, affluence, and harmony. Confucianism and Buddhism, which encourage social harmony and communal well-being, underpin the community approach. Heroes donate and serve to unite society. This shows Confucian emphasis on communal satisfaction above individual extravagance. Western cinema, motivated by existentialist and humanistic values, emphasizes individuality, choice, and self-sufficiency. *The Shawshank Redemption* shows the protagonist's will to escape an oppressive society, inner strength, and optimism. These represent Western values of personal freedom and morality. Eastern and Western film portray moral ambiguity and ethical concerns differently. Eastern films stress moral ambiguity and complexity, reflecting a philosophical acceptance of paradoxes and the belief that morality is context-dependent (Yea, 2015). *Rashomon* shows different moral interpretations of comparable events from each character's perspective, making viewers think about truth and fairness. Western films often analyze moral issues via the lens of moral decision-making and fairness. *Blade Runner* forces viewers to consider the morality of artificial intelligence and the nature of humanity. The film raises identity, purpose, and ethical questions. Comparative study also shows various existential purpose and meaning viewpoints. Eastern mythology, heavily influenced by Buddhism and Taoism, views life as a spiritual journey of self-discovery. The protagonist's Spring, Summer, Fall, Winter, and Spring reflect life's phases and cycle of birth, death, and reincarnation so this emphasizes Buddhist karma and impermanence (Berniūnas et al., 2020). Western film often depicts existential quests as

personal journeys to self-fulfillment and satisfaction, borrowing from humanism and existentialist beliefs (Abbagnano & Fulvi, 2020). *Inception* explores consciousness and the quest for basic truths in the human mind, reflecting Western individualism and the hunt for meaning in an uncertain environment. Despite these differences, the research shows cross-cultural trends that go beyond national conventions and touch on core human experiences (Öz & Özkaracalar, 2021). Eastern and Western films explore universal themes like love and relationships, the hero's journey, freedom and justice, and purpose. These themes show humans' need for connection, purpose, and understanding. These cultural themes allow viewers to explore many perspectives and foster empathy and understanding. Given the deep philosophical and cultural implications of these findings, cinema not only reflects but also impacts philosophical conversations and social standards. Cinematic works capture and examine existential, moral, and societal issues of their period, allowing viewers to contemplate their own values and beliefs (Savardi et al., 2021). Axiological themes in film affect cultural and philosophical worldviews, tradition-modernity relationships, and individual and community identities. The study's comparative findings show how culture shapes cinematic stories and philosophical notions. They demonstrate the diversity of human thoughts and experiences and the potential for international connection and involvement through cinema. This study examines how Eastern and Western films explore universal themes in different ways to better comprehend the complicated relationship between cinematic narrative, philosophy, and culture.

6. IMPLICATIONS

6.1 Practical Implications

The underlying concepts and cultural ideas in Eastern and Western films are examined in this study, which has major ramifications for practical application, education, and society. Philosophy, culture, and film may inform social norms, intercultural education, communication, and diplomacy. Cultural diplomacy is a key application. Cinema captures and illuminates various cultures, promoting cultural diplomacy. Cultural ambassadors and diplomats can foster understanding by showing films about diverse cultures and philosophies. *Hero* or *Spirited Away* in the West and *The Shawshank Redemption* or *Inception* in the East may help audiences understand and appreciate other cultures by portraying their morals and values. Movies are crucial to intercultural education, according

to one study. Teachers can promote intercultural competency and global awareness by evaluating and debating films about various philosophical systems and cultural values. This method is useful in language and cultural exchange programs because it introduces students to different worldviews through cinema. Cultural variety and shared human experiences are better understood and appreciated. The findings of this study may benefit cross-cultural communication experts. Understanding the core concepts and cultural views portrayed in films from numerous cultures may help communicators reach a wide audience. Marketing, PR, and foreign negotiations can be more successful and powerful when tailored to target audiences' cultural and philosophical sensibilities.

6.2 Educational Implications

The research affects philosophy, cultural studies, and media literacy education. Comparative film studies may enrich the curriculum by engaging students in complex philosophical and cultural issues. Movies with philosophical themes may help pupils grasp and enjoy abstract concepts. *The Matrix* may be used to study existential issues and reality, whereas *Spring, Summer, Fall, Winter, and Spring* can emphasize transience and spiritual growth. Analyzing these recordings helps students grasp philosophical ideas and their applications. Comparative cinema studies in cultural studies programs may improve learning. Students can better understand cultural variety and how cultural narratives affect society by seeing films from different cultures. By examining how other cultures handle comparable issues, students improve their critical thinking and analysis. The study's conclusions may increase media literacy. Helping kids comprehend films' philosophical and cultural elements can increase media literacy. In an increasingly interconnected world where information from many civilizations is readily available, this understanding is becoming more important. Students may navigate and evaluate media by grasping cinematic storytelling's fundamental principles and assumptions.

6.3 Societal Implications

This study compares Eastern and Western cinema plots to see how they depict axiology and culture. Film studies have shown how philosophy and culture impact cinematic narrative. The study revealed the unique and complete aspects of these two great movie traditions, expanding our moral and intellectual knowledge. Eastern and Western film depict reality and truth differently. *Rashomon* and *Hero* show how Buddhism and Taoism

affect reality's profundity and uniqueness cognitively. Westerners often view *The Matrix* as a conflict between personal and objective reality. This viewpoint resembles existentialism and rationalism. Another important discovery is the difference between personal and collective values. Eastern cinema, influenced by Buddhism and Confucianism, promote harmony, social well-being, and cooperation. *Hero* and *Spirited Away* emphasize spiritual growth and lasting connections. Existentialist and humanistic ideas impact Western films like *The Shawshank Redemption* and *Inception*, which emphasize personal freedom, autonomy, and importance. The research shows that various cultures handle moral ambiguity and ethics differently. Western films emphasize human responsibility and justice, whereas Eastern films explore moral complexity and adaptability. *Blade Runner* and *Rashomon* demonstrate this through their stories and themes. Comparative research shows that some cross-cultural themes transcend cultures. Eastern and Western films examine love and relationships, the hero's journey, freedom and justice, and meaning, revealing the human condition and our need for understanding. This research advances cultural studies and comparative philosophy. This research explains how philosophical and cultural factors affect cinema narrative in depth. This study compares Western and Eastern films' responses to universal issues to better understand human cognition and perception. This study serves filmmakers, educators, and intercultural communicators. Knowing the philosophical and cultural roots of different movie traditions may help directors develop authentic stories that transcend culture. By incorporating these ideas into cinema studies, philosophy, and cultural studies, students may better understand worldwide cinematic traditions. These ideas can assist intercultural communicators grasp cinema's cultural and philosophical roots. This allows them to connect with more audiences.

7. LIMITATIONS AND FUTURE DIRECTION

7.1 Limitations

This study illuminates Eastern and Western cinematic ideals and axiologies. However, this research has limitations. These limitations must be acknowledged to appropriately interpret the findings and guide future research. The intricacy of cross-cultural interpretation and analysis made this comparative study difficult. Cultural environments and cinematic stories are intertwined, making cross-cultural interpretation difficult. It can be challenging to translate cultural nuances, symbolic meanings, and

contextual complexities. Western audiences may see Eastern themes or symbols differently or disregard them, and vice versa. Cultural mismatches might distort or simplify the film's philosophical and cultural intricacies. The study's results may also be impacted by film selection or topic classification biases. Film selection represents cinematic trends but is subjective. Cultural importance, thematic depth, and critical recognition may overlook essential films with distinct perspectives. The researcher's bias might affect thematic coding, which categorizes and interprets cinematic content. Personal biases and preconceptions might impair theme identification and analysis results. The scope of the investigation is another issue. The examination is limited to a broad group of films that do not represent all Eastern and Western cinematic traditions. Cinema is continually expanding, with new films introducing new ideas and concepts. Changing cultural and philosophical trends can affect cinema ideals and conceptions throughout time, requiring ongoing scientific inquiry.

7.2 Recommendations for Future Research

Given the methodological limits outlined in this research, future studies may use several methods. Expanding the film selection to include other time periods, genres, and ethnicities is recommended. By analyzing more films, researchers can better grasp how cinema depicts fundamental concepts and societal beliefs. Future research should be more systematic and thorough in thematic classification and analysis. Inter-coder reliability tests and a large number of coders can eliminate bias and produce a more objective and consistent analysis. A mixed-methods approach can also help one grasp the film's themes and cultural effect by combining qualitative and quantitative measurements like audience reception research and content analysis. additional research is needed to include additional cultural perspectives into Eastern and Western practices. Eastern film comes from China, Japan, Korea, India, and Southeast Asia, each having its own history and philosophy. Besides Hollywood, Western cinema includes European, Latin American, and other films. Through these various sub traditions, one may uncover further levels of relevance and conduct more extensive comparative research. Comparative investigation of philosophical and cultural frameworks may strengthen the research. African, Middle Eastern, and indigenous films should be examined for their depictions of cultural values and axiological concepts. A thorough study of these cultures can improve our knowledge of global cinema storytelling. A longitudinal approach to studying film depictions of axiological themes and cultural values may also aid future research. This may involve watching films from

different eras and observing how themes and ideas change with social, political, and cultural circumstances. This method would provide a broadening perspective on film and social change. Audience reception studies can also offer new perspectives. How audiences react to philosophical and cultural concerns in movies may help explain how cinema shapes cultural values and viewpoints. Surveys, focus groups, and anthropological studies can examine audience emotions and views across cultures. Cinema narratives may affect intercultural education and cultural diplomacy programs. More research is needed. Case studies of cultural exchange programs or educational curricula that use films to improve intercultural understanding might demonstrate their pros and cons.

8. CONCLUSION

This study compares Eastern and Western cinematic narratives to examine how they reflect cultural values and axiology. Through film studies, much has been learned about how philosophical traditions and cultural situations shape cinematic narrative. The investigation revealed the unique and broad traits of these two prominent cinema traditions, enhancing our understanding of their moral and intellectual elements. Eastern and Western films handle truth and reality differently. *Rashomon* and *Hero* reveal how Buddhism and Taoism intellectually shape reality's complexity and individuality. Westerners often view *The Matrix* as a conflict between human perception and universal reality. This approach resembles existentialism and rationalism. Another important discovery is the difference between personal and collective values. Eastern cinema, influenced by Buddhism and Confucianism, promote harmony, social well-being, and cooperation. *Hero* and *Spirited Away* emphasize spiritual growth and lasting connections. Western films like *The Shawshank Redemption* and *Inception* are influenced by existentialist and humanistic values like freedom, autonomy, and purpose. The research shows that various cultures handle moral ambiguity and ethical dilemmas differently. Western films emphasize human responsibility and justice, whereas Eastern films explore moral complexity and adaptability. *Blade Runner* and *Rashomon* demonstrate this through their stories and themes. Comparative research shows that some cross-cultural themes transcend cultures. Eastern and Western films on love and relationships, the hero's journey, freedom and justice, and purpose reflect the human quest for understanding and the richness of life. This research advances cultural studies and comparative philosophy. This research explains how philosophical and cultural factors affect cinema narrative in depth. This

study compares Western and Eastern films' responses to universal issues to better understand human cognition and perception. This study serves filmmakers, educators, and intercultural communicators. Understanding the philosophical and cultural roots of numerous movie traditions may help directors develop authentic tales that transcend culture. By incorporating these ideas into cinema studies, philosophy, and cultural studies, students may better understand worldwide cinematic traditions. Intercultural communicators can learn about cinema's cultural and philosophical roots from these ideas. This helps them connect with more people.

References

- Abbagnano, N., & Fulvi, D. (2020). Existentialism as Philosophy of the Possible. *Journal of Continental Philosophy*, 1(2), 260-276.
- Aho, K. (2023). Existentialism.
- Bellani, G. G. (2020). Chapter 9-Felidae and man is the title of the chapter. In G. G. Bellani (Ed.), *Fauna of the world* (pp. 393–439). Academic Press.
- Berniūnas, R., Dranseika, V., & Tserendamba, D. (2020). Between Karma and Buddha: Prosocial behavior among Mongolians in an anonymous economic game. *The International Journal for the Psychology of Religion*, 30(2), 142-160.
- Berriel, C. E. O. (2022). Humanism. In *The Palgrave Handbook of Utopian and Dystopian Literatures* (pp. 293-302). Springer.
- Bhandari, S. R. (2022). The Journey from Essence to Existence in Lao Tzu's 'Tao Te Ching. *Literary Studies*, 35(01), 99-108.
- Chen, Y.-L., Yeh, Y.-H., & Ma, M.-R. (2021). A movie recommendation method based on users' positive and negative profiles. *Information Processing & Management*, 58(3), 102531.
- Cheng, M. (2023). An Analysis of Sartre's Existentialism. *Philosophy Journal*, 2(1), 100-104.
- Danaher, J. (2021). Axiological futurism: The systematic study of the future of values. *Futures*, 132, 102780.
- de Feo-Giet, D. K. J. (2022). Close-ups and Long Shots in Modern Chinese Cinemas. *Chinese Literature, Essays, Articles, Reviews*, 44, 362-365.
- Deckard, M. F., & Floyd, D. B. (2022). War and Romance.
- Dow, S. (2023). David Hume on history, development and happiness: interconnections. *The European Journal of the History of Economic Thought*, 30(6), 1016-1030.
- Fenner, P. (2022). Samsara is nirvana-a key to Buddhist philosophy. *Australian Association for the Study of Religions Book Series*, 10-10.
- Gersh, S. (2020). Platonism. In *Encyclopedia of Medieval Philosophy: Philosophy between 500 and 1500* (pp. 1525-1533). Springer.
- Hammond, P. E. (2020). The Courts and Secular Humanism. In *Church-state Relations* (pp. 91-101). Routledge.
- Hansson, S. O. (2022). John Stuart Mill and the conflicts of equality. *The Journal of Ethics*, 26(3), 433-453.

- Harris, J. A. (2020). The interpretation of Locke's Two Treatises in Britain, 1778–1956. *British Journal for the History of Philosophy*, 28(3), 483–500.
- Henry, J. (2020). The cinematic pedagogies of underprepared teachers. *Teaching and Teacher Education*, 89, 102990.
- Higham, C. F. (2024). Asia, Southeast: Early States of the Mainland.
- Howard, A., & Murphet, J. (2022). Transferring Suspiria: Historicism and philosophies of psychoanalytic transference. *Film-Philosophy*, 26(1), 63-85.
- Huang, R., Shi, Y., Li, D., Wang, S., & Jia, Z. (2024). Religious atmosphere, seismic impact, and corporate charitable donations in China. *Energy Economics*, 131, 107369.
- Ivaldi, S., Scaratti, G., & Fregnan, E. (2022). Dwelling within the fourth industrial revolution: organizational learning for new competences, processes and work cultures. *Journal of Workplace Learning*, 34(1), 1-26.
- Jane, W.-J. (2021). Cultural distance in international films: An empirical investigation of a sample selection model. *Journal of Economics and Business*, 113, 105945.
- Laplantine, F., Brun, A., & Douville, O. (2024). Grand entretien avec François Laplantine. *L'Évolution Psychiatrique*, 89(1), 106-118.
- Li, G., & Yeh, Y.-H. (2023). Western cultural influence on corporate innovation: Evidence from Chinese listed companies. *Global Finance Journal*, 55, 100810.
- Lily, Z., Fanzhu, K., & Xiurang, Y. (2022). Study on the relationship between confucian filial piety culture and Chinese Youth's entrepreneurial intention. *Frontiers in psychology*, 12, 783399.
- Lines, D. (2024). Aristotelianism in the Renaissance.
- Lu, Y. (2023). The criteria of Chinese and South Koreans' mate selection: A comparative study of long-term and short-term mate selection preferences in the cross-cultural perspective. *Heliyon*, 9(2).
- Lukinbeal, C. (2020). Film and cinema.
- Ma, S. (2020). The treatment of Taoist terms in Chinese-English dictionaries: a study based on Frame Semantics. *Lexicographica*, 36(2020), 89-107.
- Masaki, A. (2022). Spirituality of Japanese Buddhism considered from enlightenment of nonsentient beings. *International Journal of Educational Research*, 115, 102019.
- Matthews, G. B. (2020). Augustine. In *Encyclopedia of Medieval Philosophy: Philosophy between 500 and 1500* (pp. 225-232). Springer.
- Mencke, I., Omigie, D., Wald-Fuhrmann, M., & Brattico, E. (2019). Atonal music: can uncertainty lead to pleasure? *Frontiers in Neuroscience*, 12, 979.
- Mhaske, S. U., Sharma, M., & Thapliyal, R. (2021). Romanticism and Art: An Overview. *Webology*, 18(3), 1200-1206.
- Nurmatovich, A. Z. (2023). Exploring cultural values: an axiological study of Western and Eastern narratives. *Open Access Repository*, 4(3), 1152-1155.
- Öz, Ö., & Özkaracalar, K. (2021). At the Nexus of cinema, city and memory: Resisting the demolition of Istanbul's historical Emek movie theatre. *Emotion, Space and Society*, 40, 100804.
- Qurbonova, F. (2021). Classic traditions and folklore motivations in the stories of Isajan Sultan. *Academicia: an international multidisciplinary research journal*, 11(3), 492-495.

- Reid, C. J. (2020). Thomas Aquinas (1225–1274). In *Law and the Christian Tradition in Italy* (pp. 98-127). Routledge.
- Robertson, J. (2020). Enlightenment and modernity, historians and philosophers. *International Journal for History, Culture and Modernity*, 8(3-4), 278-321.
- Root, H. L. (2024). The religious origins of state capacity in Europe and China. *Journal of Economic Behavior & Organization*, 218, 456-469.
- Sarao, K. T. S. (2023). Archaeology of Buddhism: India.
- Sarkhosh, K., & Menninghaus, W. (2016). Enjoying trash films: Underlying features, viewing stances, and experiential response dimensions. *Poetics*, 57, 40-54.
- Savardi, M., Kovács, A. B., Signoroni, A., & Benini, S. (2021). CineScale: A dataset of cinematic shot scale in movies. *Data in Brief*, 36, 107002.
- TE, H. (2022). BUDDHISM AND ITS IMPACT ON ANCIENT INDIA-A STUDY.
- Tuttle, L. (2021). Dom Calmet and Divine Dreams During the Enlightenment Era. *Journal of the Western Society for French History*, 47.
- Udayakumar, L., Babu, V. S. S., & Babu, V. S. S. (2021). Immanuel Kant's Deontology Theory. *IJRAR-International Journal of Research and Analytical Reviews (IJRAR)*, 8(2), 235-243-235-243.
- Wilkinson, J. E. (2020). Social justice in educational policy and practice with particular reference to early childhood. *Handbook on promoting social justice in education*, 919-941.
- Xu, Y. (2022). Understanding language, intercultural competence and harmony from the Taoist philosophy: An investigation of an EU-exchange sail-training voyage. *International Journal of Intercultural Relations*, 91, 1-12.
- Yalgasheva, S. F. (2024). CONCEPT IN CHINESE AND UZBEK LITERATURE. *TA'LIM VA RIVOJLANISH TAHLILI ONLAYN ILMIY JURNALI*, 4(2), 113-117.
- Yamanaka, Y. (2020). Of Beggars and Buddhas: The Politics of Humor in the Vessantara Jataka in Thailand By Kathrine Ann Bowie. *New Perspectives in SE Asian Studies*. Madison: University of Wisconsin Press, 2017. Pp. xvi+ 357. ISBN 10: 0299309509; ISBN 13: 978-0299309503. *International Journal of Asian Studies*, 17(1), 84-86.
- Yang, X. (2022). Dream, Memory, and Reflection: Transfigurations of Su Shi's Qiuchi Rock in Song Poetry. *Journal of chinese humanities*, 7(3), 310-341.
- Yang, Y., & Zhang, E. (2023). Cultural thought and philosophical elements of singing and dancing in Indian films. *Trans/Form/Ação*, 46(4), 315-328.
- Yea, S. (2015). Girls on film: Affective politics and the creation of an intimate anti-trafficking public in Singapore through film screenings. *Political geography*, 45, 45-54.
- Zakaria, M. F., & Ibrahim, A. (2022). Chinese Civilization in Malaysia: History and Contribution. *Journal of Social Science and Humanities*, 5(1), 01-06.
- Zhao, J. (2023). Chinese Buddhist Narratives in Light of Indian Sources: A Case Study of the Sudāna/Vessantara Jātaka's Reception in Early Medieval China. *crossroads*, 21(1-2), 10-52.
- Zhao, M., Ang, L. H., & Toh, F. H. C. (2022). Hybridising the cultural identity of Mulan from a Chinese ballad to American films. *Asian Journal of Social Science*, 50(2), 130-136.