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UNIVERSITI TEKNOLOGI MARA

**A STUDY OF VISUAL
REPRESENTATION IN THE
SELECTED MALAYS FILMS IN THE
YEAR OF 90'S**

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Thesis submitted in fulfillment
of the requirements for the degree of
Master of Art & Design

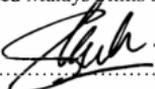
Faculty of Art & Design

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ABSTRACT

Film is one of the communication tools that have the power to reach out to the society and also a medium for expression with a creative combination of photography and audio technology. Thus, it is important for us to know the meaning behind the visuals especially from the Malay movies produced in the 90's to ensure that the people can understand the messages that are being conveyed. This objective of this research is to analyze the understanding, application and achievement of visual representation in selected Malay films in the era of 90's among film directors. This research is to provide guidance to the producer, the director, art director, film students, movie audience and society. A qualitative method was employed the used of interview and observation to emphasizes on objectives measurements. The interview were analysed via voice and visual recording methods while film observations were analyzed by using the semiotic theory (icon, index and symbol) of Alexander Charles Pierce. The findings indicated that level of understanding among filmmakers varies and this is likely as they have different educational backgrounds. However it is not entirely dependent on their own but it also involves all members of the production. Meanwhile, director aware film is a fundamental feature of daily life which shows our own culture. Overall, research revealed that the level of visual representation in 90's is still modest because it identified only applied depending on the requirements of the genre only.

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CHAPTER ONE

INTRODUCTION

1.1 INTRODUCTION

Ever since first photograph was introduced in 1826, it is known as an extension in visual world. Photography is a result of experimentations by various parties in efforts to interpret human existence and the surroundings. As Plato cited in Maryani (2012, p.13), this development has come up with a good excuse in materializing the mimetic theory (perceiving the nature) and in searching for a method that mimics the nature well. The medium of photography was successfully created during the Renaissance era that proved the scholars had experimented and created 'an aid in drawing' that was also called 'camera lucida' and 'camera obscura' (ibid).

The unique function of photography as a medium of visual recording has indirectly made it as a medium of quality. Its ability as a storage medium or to record all aspects of visual objects has made it into an unparalleled choice for many. This medium can be used for the evolvement of arts, science, social, economic and politics. According to Clarke (1997), photography is able to record objects and store visual data as though it is the "the dictionary of nature" (p.20). Thus, photography is not only considered as a visual recording media but also deemed as the communication media for visual aesthetic expressions.

In the context of producing good photography works, Benjamin cited in Clarke (1997) that the combination of creativity in aesthetics and technology, "the photograph is a prime example of the work of art in the age of the mechanical reproduction. An image is based on both chemical and industrial process production" (p.15). Thus, the work of photography is seen as a visual of arts with its own value of visual culture development. Feldman cited Sahman (1993, p.165), explaining that "aesthetics is associated with knowledge and perception." Whereas according to Soedjono (2006, p.21), "aesthetic values in good photographic works in terms of ideology or indirect technical help to enrich the aesthetic values in fine arts." This has received wide attention from many and it became a subject of debate on the aesthetics of photography.