

**Universiti Teknologi MARA**


**The Significance of Philosophy in Film  
as an Important Content Analysis  
in Film Studies and Criticism  
in Malaysia**

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Thesis submitted in partial fulfilment  
Of the requirements for Master Degree of  
**Visual Communication & New Media (AD 773)**  
**Faculty of Art & Design**

**April 2006**

Accepted by the Faculty of Art & Design, UiTM in partial fulfilment  
for the Master Degree of Art & Design  
(Visual Communication & New Media)

  
8/6/2006

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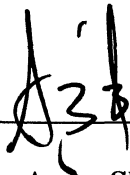


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## **ABSTRACT**

“We spend much of our lives surrounded by moving photographic images. We are surrounded by an audio-visual form, which first took shape in the cinema and became the common currency of modern television. Both materially and mentally, they have a shaping impact on our lives. et few people make an effort to reflect back on film, thinking of movies solely as popular entertainment. My task is to take films seriously as thought and art. I want to think about how we think about films.”

(Michael Bischoff : 1993)

### **Statement of Problem**

Most of the film reviews in Malaysia deal with ‘fault-finding’ rather than appearing as critical analysis of the film. Emphasis has been given on approaching film making commercially and as an entertainment; aim has been rather to making profit than to invoking philosophical issues and interpretation.

### **Methodology**

Survey among film academicians and film practitioners in Malaysia concerning the knowledge and the substance of Philosophy in Film and their concern and point of views. Interviews are also conducted which are the primary data.

### **Findings**

1. Film as Seventh Art:  
(The Significance of Understanding Philosophy in Film)
2. Film as a Product of Occident:  
(The Significance of Evaluating Film from Philosophy of the West and Islam)
3. The Significance of Film Criticism in Malaysia for the Industry and Audiences

### **Conclusion**

Film as Seventh Art; the link between philosophy and film is significant. Film is philosophical argumentative medium. It is argumentative in the sense of knowledge development, the thinking process in studying a film.

### **Recommendation**

The Seventh Art epigrammatic methodology/ concept, as the theoretical aspects in filmmaking and film studies to be enhanced. Other recommendations cited on the chapter eight.

## PREFACE

Film is storytelling, ever since the creation or the invention of film or a moving picture in 18<sup>th</sup> century, dated back during the Lumiere brothers, film has become an important information for the masses. Names such as Hugo Münsterberg, Rudolf Arnheim, Francois Truffat, Andre Bazin, Astruc etc. were among the early film writers that introduced film theory and film criticism to this world. Film criticism in Malaysia has been misinterpreted as “faultfinding” rather than to enhance knowledge in film. Obviously, emphasis has been given on approaching film making commercially and as an entertainment; techniques and special effect are endless; this is evidenced in our Malaysian Cinema in which its aim has been rather to making profit than to invoking philosophical issues. More and more film being produced in Malaysia, which is very flourishing. Several film schools have started to exist in this country. This is very encouraging, indeed. Nowadays almost everybody can make ‘films’. Even a compact handycam is useful enough to make a movie. However, making movie has to be re-defined, as it requires the conceptualized content. Perhaps, we do need certain degree of understanding in the significance of movie making. Are we looking and making movie as just a mere entertainment, without the consideration of intellectual content in the movie? This is the primary concern of this research, as it attempts to discover the significance of philosophical and intellectual discourse films give rise to.

During my studies at Bachelor Degree level, I was trained to be a filmmaker or film director. I learned about the fundamentals of filmmaking. Indeed, I made several student movies and got involved with production houses during that time. That was just an expression of an artist. Those were the days when I got involved with the expression of the art, nothing more or less. At present, I want to embark on how we think about film. To what extent can film be defined as philosophy? What is philosophy in film? How do we link between philosophy and film? Can film philosophize? Can we claim that foreign film exerts negative influence to the community? The days of expression has long gone, now I am looking the beyond the expression. I am looking for the “existence of expression”. I am seeking for answers.