

MODERN MALAY CINEMA

social memory
or
selective memory

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FILEM KITA WAJAH KITA

“OUR FILM OUR IMAGE”

WHAT WE SEE IN MALAY CINEMA IS NOW IMAGES
THAT ARE NOT REAL BUT THAT OF WHAT CERTAIN
AUTHORITIES WANT US TO BELIEVE TO BE REAL

MEMORIES

- ARE THERE ANY MEMORIES THAT LINGER ON IN MALAY MOVIES - LONG AFTER IT IS VIEWED?
 - THE IMAGES THAT ARE REMEMBERED ARE INFLUENCED BY INDIAN AND NON-MALAY DIRECTORS. SUCH MEMORIES ARE NOT MALAY MEMORIES.
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SOME IMAGES FROM MALAY CINEMA OF OLD



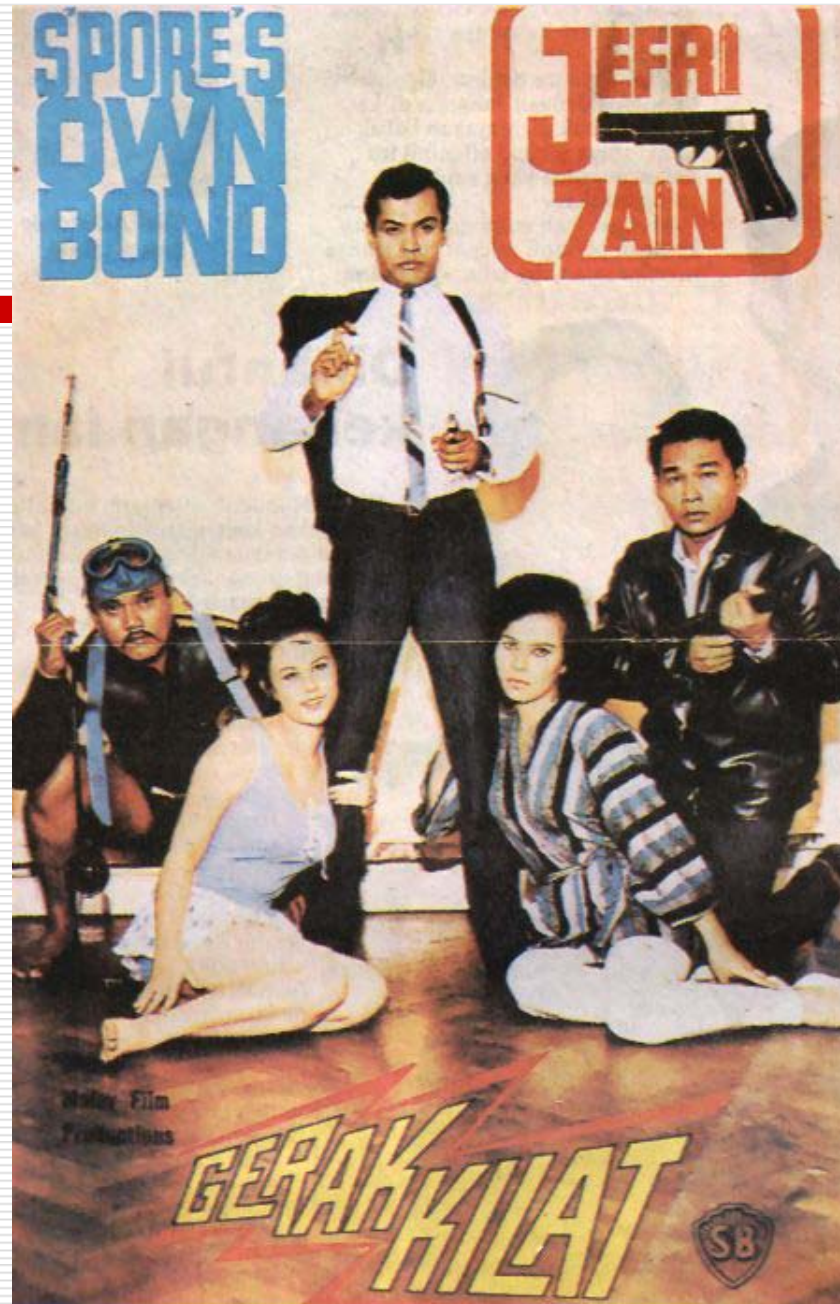
THE BANGSAWAN AND MIDDLE EAST INFLUENCE



INDIAN INFLUENCED MELODRAMA – EVIL AND DOMINEERING WIFE, POOR LITTLE NEXT DOOR GIRL ETC



THE ORIENT INFLUENCED HORROR CHARACTERS



THE BOND
INFLUENCE

IMAGES OF RECENT MALAY CINEMA



THE TRAGIC PATRIOT



THE SLAPSTICK COMEDIES AND THE
SCHOOL OF OVER-ACTING



THE FALLEN MALAY WOMEN

REAL MALAY CINEMA



THE RURAL ETHNICITY OF UWEI HAJI SHAARI



THE RARE TRUTH OF MALAY POVERTY



THE NEW MALAYSIAN MALAY CINEMA

MISSED OPPORTUNITY

- Today's filmmakers of the Malay cinema should not miss the opportunity to record the issues, the social manners, the reality of the evolving Malay society.
 - The social memories being recorded today are forced memories – selective and cliched images of society that are not real nor true.
 - Generations in the future will be confused as to the anthropological accuracy of Malay cinema. What they see in documentaries differ much from what they see in feature films.
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NEED TO GET TO BASICS

- ❑ The new generation of digital filmmakers (I don't agreed to the word independent cinema because there is no other form of cinema in Malaysia – it is completely independant but with a few productions companies that are owned by TV stations)
 - ❑ Better cinema can be found in the TV movies being directed by a new generation but due to commercial constraints – they rather mock action movies, light comedy and cheap horror formulas than choose the right path of making movies that matters to the eyes, the ears and the soul.
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