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Filmosophy or Film as Philosophy

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Abstract: The relation between film and philosophy is not so easy that firstly seems. On the one hand, philosophers discuss the nature of film and, for example, ask: what makes a recording a work of art? And, on the other hand, some filmmakers attempt to utilize philosophical themes in their works and produce philosophical movies. But it is not the whole story, and a third claim has been proposed in recent dedicates: Some movies can philosophize. This new approach usually is called "film as philosophy", "film-philosophy", or "filmosophy". Several arguments have been advanced in defense of this hypothesis, and every defender of this claim has proposed their own explanations. In this essay, we try to show from a different position, that movies can do philosophy in six ways. That is, there are movies that make an account of a philosophical point, movies that ask some philosophical questions, movies that defend or deny a philosophical position, movies that propose a philosophical thesis, and movies that remind us important things.

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Introduction: The relationship between film and philosophy, according to the not-so-long history of cinema, has been a stable one, but with several ups and downs and strange turns. On the one hand, philosophy has helped cinema to be recognized as a form of art, and on the other hand, movies have helped to understand abstract philosophical ideas by presenting concrete images of them. However, the most controversial debate in the area in the last three decades is: Can we speak of an idea called "film as philosophy" or "film-philosophy" or, even more boldly, "philmosophy"? That is, can we accept that at least some of the films have the potential not only to help teaching philosophy, but also to do philosophizing?

Findings: (1) making an account of a philosophical point: One of the most definite principles accepted in all moral systems - are whether conscientious, consequentialist or virtuous - is that every links involves moral obligations. But if we ask any student or even professor of philosophy of ethics about this, they will answer in a way that it is extremely difficult to explain "these moral obligations arising from links." But a film such as *Dancing in the Dust* by Farhadi seems to offer a concrete description of this abstract philosophical principle, according to Hegel. From this perspective, *Dancing in the Dust* explains to the audience the idea of "moral obligations arising from links", and it can be considered as an acceptable explanation.

(2) Proposing philosophical questions: Farhadi's *Separation* proposes a philosophical question by depicting the conflict between three important moral schools in the film: the ethics of justice (Darwall, 2003), the ethics of care or compassion (Slote, 2007; French & Weis, 2000) and the duty-based ethics (Wolcher 2016). Nader can be considered as a representative of the ethics of justice, Simin as a representative of the ethics of compassion or care, and Razyeh as a representative of the duty-based ethics. At the end of the film, even

though everyone seems to be ready to end the quarrel, conflicts of moral viewpoints causes everything to return to the zero point and we wonder: What must we do in such a situation?

(3) Denying philosophical positions: One of the fundamental beliefs of human beings is that we have a unified and continuous self. This belief, among other things, has led to the belief that everybody is not only separate from other beings around them, such as inanimate objects, plants, and animals, but also from the other human beings. Now, if it can be said that Fincher's *Fighting Club* challenges our philosophical view, it must be admitted that the film has acted as a rejection of a philosophical claim: The opening scene of the film in which a virtual camera enters and leaves the narrator's body, without any harm, does not refer to a person who is in opposition to the space around him, but it refers that the narrator is only a part of the space that is not different from the rest of the space around him (Brown, 1398: 139).

(4) Defensing philosophical positions: Ernie Gehr's experimental film *Serene Velocity* can be considered as a philosophical defense of a definition of motion picture. According to Carroll, we as philosophers can design an intellectual test in which we can see that in a film there may be no features such as words, actors, narration, and even editing, but it is not possible that it no longer has movement. By creating *Serene Velocity*, Gere offered such an intellectual test, and through this, he proved the hypothesis that movement - or at least its possibility - is one of the minimum conditions for being a film. Informed audiences of avant-garde cinema, then, recognized the meaning or significance of the film, and through this, realized how the film is a testimony to this hypothesis (Carroll, 2006: 178).

(5) Proposing philosophical theses: Godard's film *A Married Woman*, for example, visually expresses an image of objectification that became important in feminist philosophy,

decades after the film, especially with reference to pornography. Throughout the film, Godard presents propagandic images of lingerie, especially bra, and, in the style of a pop artist, scrutinizes the ways in which advertisements degrade female models from personalities to sexual objects; these women are equal to their breasts (Carroll, 2017: 275).

(6) Recollection: Heidegger considers one of the tasks of philosophy to be a "recollection", but not a Platonic recollection (Gulley, 1954), but a recollection of truths that people either are unaware of or even ignore (Risser, 1986). We can consider Wilder's *Sunset Boulevard* as an example of this philosophizing. The film reminds certain fundamental facts about human life that, while well known, are easily and even deliberately forgotten. The Wilder's film can be an incredibly original and penetrating image of what many of us, especially those at a certain age, need daily recollections of.

Discussion and Conclusion:

From the beginning of its existence, cinema has been related to philosophy in various ways. Philosophy helped cinema for a long time, but gradually the contribution of films to philosophy also increased. At first, films served philosophy only as a teaching aid, but in recent decades, some have proposed a new approach to theory of film and claimed that films can even go so far as to philosophizing. In this article, we have tried to show that films can philosophize in six different ways. In other words, we have listed six important tasks of philosophy, and in each case we tried to prove that there are films that can do the task. If "philmosophy" means that films can do these most important tasks of philosophy in their own way, it seems that we can acknowledge this theory and speak of the possibility of philosophizing through film.

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