

**THE REPUBLIC OF TURKEY
BAHCESEHIR UNIVERSITY**

**SUBLIME AND THE AESTHETICS OF FILM
SOUND: KANTIAN APPROACH TO SOUND IN
CINEMA**

Master's Thesis

SİMİN SOYER

ISTANBUL, 2017

**THE REPUBLIC OF TURKEY
BAHCESEHIR UNIVERSITY**

**THE GRADUATE SCHOOL OF SOCIAL SCIENCES
FILM AND TELEVISION**

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Supervisor: ASSISTANT PROF. ELENİ VARMAZI

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Simin Soyer

ABSTRACT

SUBLIME AND THE AESTHETICS OF FILM SOUND: KANTIAN APPROACH TO SOUND IN CINEMA

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Film and Television

Assistant Prof. Eleni Varmazi

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Since the beginning of film history, film makers put their efforts to synchronize sound into images. And finally when they achieved that goal, cinema shifted into a whole different level. Now, it is impossible to think movies without sound effects, music or dialogues.

My thesis adapts Immanuel Kant's theory of sublime within the context of film music and sound. I tried to understand how he would describe cinema and film sound based on sublimity.

Kant's theories on beauty built on the perfect combination of imagination and understanding. With his revolutionary book *Critique of Judgment*, he opened up a whole new approach to aesthetics. He called art as the universal pleasure and a way to enlightening. By combining two different concepts as sound and Kant's aesthetics theory I aim to answer; "Could film sound be the key point on way to achieve sublimity?".

Keywords: Immanuel Kant, Film Sound, Sublime, Aesthetics

ÖZET

YÜCELİK VE FİLMDE SES ESTETİĞİ: SİNEMADA SESE KANTSAL YAKLAŞIM

Simin Soyer

Film ve Televizyon

Danışman: Yardımcı Doçent, Eleni Varmazi

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Tezim, 18. Yüzyılın en büyük filozoflarından olan Immanuel Kant'ın, *güzellik* ve *yücelik* teorilerini sinemada ses üzerinden yorumlamayı amaçlıyor. Yedinci sanata şahit olamamış bir filozof olarak, teorilerinin bu sanatın ışığında nasıl şekilleneceğini araştırdığım bu çalışmamda, birbiri ile kesişmemiş iki teoriyi de yorumlamaya çalışıyorum.

Sinemanın doğuşundan beri sanatçıların ulaşmak için çabaladıkları sesli sinemaya ulaşmaları ve bu dönemden itibaren tamamen deneyimi değişen bu sanat dalını, aydınlanmanın öncülerinden olan Immanuel Kant'ın bakış açısından yorumlamayı amaçlayan bu tez aynı zamanda sinemada sesin ve müziğin yüce olup olmadığı sorusuna da cevap arıyor.

Anahtar Kelimeler: Immanuel Kant, Sinemada Ses, Yücelik, Estetik

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1. INTRODUCTION

In 19th century, industrial revolution and inventions were at their highest output. With the invention of photography at 1826 a whole new world of 'capturing images' was available. Some historians have argued that photography grew for reasons associated with the growth of the cities. With more and more people moving to cities in the industrial revolution there was a rise in requiring for imaging. Photography created the illusion of three dimensions but film went further by adding the fourth, which was the dimension of time.

Although film takes its realism from photography it added time to the frozen reality as well as the effect of making us free from the reality. Another important and crucial thing about film, which is separated from other visual arts, was angles. Unlike photography, painting and theatre; films gave us the possibility of seeing everyday things from a different angle. Even in the early cinema, Meliès and Lumière Brothers achieved to make an impact on people by screening the moving images of everyday life including simple staged actions. With moving images, as the audience we watch a film from a stable distance and angle but film gives us the illusion of getting into action and joining the film itself. We see what camera see so the mirror effect appears. Camera becomes us while we become the camera. We longer feel as the spectators we now feel as participants.

With the invention of sound, cinema shifted completely, a whole new world was in front of the audience. Dialogues, sound effects and soundtracks change the experience of watching a movie. Sound effects and soundtrack were always creating a certain effect on audience. If language, sounds, music and everything we see and hear are elements to create a certain effect on audience then filmmakers use that in a very clever way to direct our emotions. On his book "Audiovision", Micheal Chion says that there are two ways of using sound on movies;

[...] sound can directly express its participation in the feeling of the scene, by taking on the scene's rhythm, tone, and phrasing; obviously such music participates in cultural codes for things like sadness, happiness, and movement. On the other hand, music can also exhibit conspicuous indifference to the situation, by progressing in a steady, undaunted, and ineluctable manner: the scene takes place against this very backdrop of "indifference." This juxtaposition of scene with indifferent music has the effect not of freezing emotion but rather of intensifying it, by inscribing it on a cosmic background. I call this second kind of music an-empathetic. (Chion, 1994)

In an-empathetic usage, the sound effect or the music can be completely different to the scene. For instance, there could be a violence scene or a death scene but right after that a filmmaker can chose to use an ordinary sound like a bird humming and it feels like nothing had happened. On the horror movies empathetic sounds often create the whole tension. The monster or killer stalks a victim, sound effects give us a chill, heartbeats, strings create a horrifying effect. Like in the movie Psycho by Hitchcock the strings is one of the first we remember when we think of the famous shower scene.

For Kant, the basic type of aesthetic experience is *the sublime*. *The sublime* names experiences like violent storms or huge buildings which seem to overwhelm us; that is, we feel we 'cannot get our head around them. *The sublime* could be a feeling when a human being feels small against something too powerful to overcome. Death, the idea of god and genesis or birth are the forces human perception can not understand fully. "Traditionally, the sublime has been the name for objects inspiring awe, because of the magnitude of their size/height/depth (e.g. the ocean, the pyramids of Cheops), force (a storm), or transcendence (our idea of God)." (Theodore, 2002) If we adapt that idea into the film, how something that *sublime* can be represented by the filmmakers? As a filmmaker how do you represent the unrepresentable – unrepresentable due to overexposure or lack of exposure? How do you represent that which has been drained of meaning, misrepresented to the point of over-saturation, yet under-appreciated and neglected to the point of absurdity? Is it even futile to attempt such an endeavor?

A good scene needs purpose, and if we turn a scene with such a good material into something cheesy, the realistic part would fade away. Putting a dramatic music with dramatic slow motions could seem easier to give the feeling just as we have seen any war

movie. Instead of representing such heavy feeling, extra music and techniques most likely would romanticize the whole experience of death. Michel Chion discusses how the music and sound relate to the mental state of the film's main character, so silence sometimes can express being speechless in front of a situation that characters cannot express. Another example where Terrance Malick's movie *The Tree of Life* a whole opposite feeling is expressed only by music and images but without dialogues. It's a movie that envelops the intimate story of a family between the birth and death of the universe,

The Tree of Life is a cosmic experience that resists easy narrative summary. The Tree of Life's" most talked-about sequence is the birth of the universe and Malick's depiction is a visually impressive series of galactic explosions and roiling nebulae. That the director chose a requiem to score the sequence shows just how closely he associates birth and death. It should also be noted that Malick sees no apparent contradiction in using overtly religious music for a sequence involving the big bang and the beginnings of cellular life. (Ng, 2011, p.11)

Without extra dialogue and simply with music that fifteen minutes creation scene invites the audience into world without language. Michel Chion's argument running throughout was, of course, that sound matters and that "you cannot study a film's sound independently of the image". (Chion, 1994) He also claimed that "deaf cinema" is meant to provide "a better name for 'silent cinema': since there were words and noises, but they could not be heard". So he was not ignoring the silence at all too but he examined entire narratives that depend upon instances "when a single word shifts everything". If we think about 'Perceived Silence' it can be thought of as the absence of 'meaningful sounds': sounds which progress the story. We may still hear the background noises but overall the scene will appear to be silent. This is because the human brain works in a way where it tends to ignore sounds, which are consistent and nonintrusive, creating the illusion of silence. In a feature film, these 'silent' moments give the audience time to breathe; a time to sink into the picture. Sometimes, silence could create a very loud effect and sometimes, there might be things that can't be simply told by dialogues. In those moment silence substitutes emotions and words and silence can speak volumes.

1.1 METHODOLOGY

Before starting my thesis I want to describe and discuss briefly the methodology I will be using in this study. My thesis aims to adapt the aesthetic formalism by Kant in order to develop and answer my research questions. I will use this methodology to analyze elements in cinema such as sound, film music and sound effects.

To find these elements that I will be analyzing, I will use the approach from Michel Chion's sound theories.

While searching for answers, I will be asking three essential questions that will form my thesis. I will expand and explain those questions through out my thesis with Kantian Aesthetics. These questions are;

- i. What is the relation of judgment of music to cognition?
- ii. How is pure judgment of cinema possible?
- iii. How is pure judgment of film sound possible?

My reason to use a formalist approach is related to the concept of sublime itself. Sublime aesthetics lies in dynamism, possibility and deals with size, power and mystery. The sublime aesthetics are certainly not new and is still developing, yet Kant's approach to sublime is based on individual judgment. In order to adapt sublimity into film sound, I feel like I need to analyze my case studies within the formalist theories. If one wants to understand what cinema is and tries to find the answer with context it won't be covering all of it. Thus analyzing cinema in the context of *aesthetics* will be the more efficient way to answer those questions. On this context the instructive work that I will be using is *The Critique of Pure Judgment* (Kant, 1793) in which he explains his aesthetic theories and sublime.

I will form my thesis in an order where I start to explain Kant's philosophy and Kantian Aesthetics specifically. Because Kant is not a very easy philosopher to understand and has a very broad field of study,

On my second chapter, I will try to cover key points from his philosophy and focus more on aesthetics.

On the third chapter of my thesis, I will analyze the origins of cinema and explain the elements based on Michel Chion's theories on sound. The reason that I chose Chion's perspective to find my elements is related to Kant's view on aesthetics. Michel Chion, who is a French composer and theorist on audiovisual arts, has four major works on sound. Those works are *Sound: An Acoulogical Treatise*, *Audio-vision Sound in Screen*, *Film: A Sound Art* and *The Voice in Cinema*. The sound elements I will be working on are mostly present in his two books; *Film: A Sound Art* and *Audio-Vision Sound in Screen*. Although his works inspire semiotic scholars and psychological theories, it helps me to find the right elements to work with. His accounts deal with functions of film sound including music. He claims that sound and image influence each other. When we think about the sound in cinema, the elements are countless. At this point, his works will lead my way to narrow down those elements and choose the ones which are related to my topic. The elements I will be studying based on his works will be; sound effects, music, silence and dialogues. I will take those elements both on empathetic- an empathetic sound and diegetic – non diegetic sound.

On the fourth chapter of my thesis, I will combine Kantian Aesthetics with sound in cinema and examine the case studies which I found relatable with this study. The case studies I chose to analyze are *2001: A Space Odyssey* by Stanley Kubrick, *The Tree of Life* by Terrence Malick and *Melancholia* by Lars von Trier. These films are thematically similar in respect to Kantian judgments. They are not only related visually and phonically; they are also related by the way they deal with aesthetics.

On my final chapter, I will try to give my answers to the questions I asked and draw an abstract to my thesis.

2. KANTIAN AESTHETICS

Can we answer the question of “What happens when human beings experience beauty?” One of the most important philosophers of the 18th century, Immanuel Kant seeks the answer to this question. With the development trend of modern epistemology, Kant’s philosophy primarily was influenced by Hume. Hume did not just change Kant’s dogmatic philosophy. He also gave him a new direction to research on his speculative philosophy. On the other hand, his philosophy also adapted some positive aspects of Descartes' rationalism and mathematics.

Immanuel Kant was more like a revolutionist back in his time and seen as the philosopher who made the Copernican revolution. According to Kant, ancient philosophy was similar to pre-Copernican era and it was similar like the flat earth with ends. It was simply reflecting the things existing outside. He stated that our mind worked as a *fabric* that operates in a very raw sense data that is given by our senses.

We can simply say that for Kant, what seems to appear to us is the dualism of subject and object. What we know is limited with our knowledge and this knowledge has its own capacity regarding our point of view. Subject cannot know the things as they are or in a true sense. This theory called *things-in-themselves*. It is a big distinction between *noumenon* and *phenomenon*. Noumenon is what we are not able to know nor understand and phenomenon is the *appearance* of the things as we see, things that appear to us. As Kant shifts to epistemology his centre shifts too. Now the center of his philosophy was the subject itself and this concept was mostly concerned on the search for the possible experiences He stated as ;

The understanding can never transcend those limits of sensibility within which alone objects can be given to us. Its principles are merely rules for the exposition of appearances: and the proud name of ontology that presumptuously claims to supply, in systematic doctrinal form, synthetic a priori knowledge of things in general(for instance, the principle of causality must, therefore, give place to the modest title of a mere analytic of pure understanding. (Grier, 2001)

He called his philosophy as *transcendental* and made it clear that its not transcendent. He explained this difference by his intentions to explain the conditions of human

experience. The concept transcendent had to have some condition, which is beyond knowledge or can only be understood by intellectual intuition. By his analysis of the structure of mind itself he wrote his three pieces about the conditions of nature and its laws; the conditions of free will; and the judgment of aesthetics.

Kant claims that all knowledge begins with experience but it doesn't arise from experience. Therefore, human sensibility and understanding are the two parts of knowledge. As humans our mind works on data perceived by sensations and a higher faculty, which is understanding.

Understanding is the origin of the universal order of nature, in that it comprehends all appearances under its own laws and thereby first brings about experience, by means of which all that is to be known only through experience is necessarily subject to its laws. (Friedman, 1992, p.78)

As he is mostly concerned about understanding he takes nature as an object of all the possible experience. This is a system which is build on "*all principles of pure reason.*" His position divides him from the other philosophers. This leads us to the fact of *objective validity* is nothing else than *necessary universality*. That means if we take certain principle that should be objectively necessary as a universal law.

2.1 THE NOTION OF A PRIORI

The word meaning of "*a priori*" can be defined as "*in principle*". In Early Philosophy, the term of *a priori* was used for the facts that are not based on any kind of experiment. If we want to give an example to that, we can follow such as the existence of God, death, the structure of the universe. *A priori* comes beyond every knowledge. That means that we have to recourse to purely theoretical experiment. *A priori* is only the mind, based on logical rules. In fact, this definition comes on different philosophers but Kant was the one who give the actual meaning of that word.

The concept of *a priori* started from the medieval scholasticism but throughout the time it formed into it's recent form. *A priori* reasoning with the premise of the results and it

is an idea that comes before any knowledge. *A priori* is used for *explaining* the concept of eternity or immortality of the soul in a broader sense. On the other hand, such things such as the presence of mortal proof of the existence of God entered the category of *a posteriori*. These concepts mostly were recognized after scholasticism. However, in this period of time, *a priori* and *a posteriori* determined the nature and the function of 'experiment' concepts. For this reason *a priori* called as before the experiment, and *a posteriori* was after the experiments. With those definitions they have shaped into their true meanings. These concepts are used in particularly with a wide range in Kant's philosophy. In his philosophy *a priori* was the theme as a priority area of the mind, thus independent from any kind of experiment. In this sense, based on his principles in *Critique of Pure Reason*, *a priori* is again called what comes before all experiments. Kant's idea of experiment acquires information, but he also says it should contain certain number of cases and it doesn't have to be universal. Thus *a posteriori* can not constitute on scientific knowledge only because scientific knowledge requires universal laws and it is objective. Regarding his idea on scientific knowledge, *a posteriori* should not be as scientific as we imagine and should not be based on mind.

"All our knowledge begins with experience, but does not have all the knowledge born of experience, this point should be clearly understood," (Kant, 2007, p.57) Kant claims that *a priori* serves as the conditions of possible experiences. To him there are *forms* of our thought but also *a priori* conditions of an empirical object as well. They are the core elements of understanding and key point of knowledge. In the eyes of Kant, science contains certain premises and methods, but when we adopted science as a philosophical skepticism of Hume, it is also a universal discipline that can be queried. According to Kant a scientist always accepts the conclusions of earlier scientists. Again, in addition to the previous conclusion that have been accepted, he takes over a new research using experimental methods. Kant claims that science is both neutral and objective.

As a philosopher who mostly concerned on theology as well he says that the first and fundamental mission of philosophy is supporting morality and religion within the concept of rationality. However, when it comes to theology he makes it clear that this is not an easy task at all, because for centuries science and religion have been in a relentless struggle against each other, and in most cases science, has achieved an absolute win against the authority of religion. Kant explains this victory, as good and

positive from the perspective of science, yet a complete disaster from the perspective of morality and religion. And he defines *a priori* as “Every event must have a cause”. (Kant,2007)

Our knowledge is limited in two respects. Knowledge of the world of sense-experience before anything else is limited. Our knowledge, our perception and thinking skills of our raw materials is limited within the experience on processing and editing. Kant, of course, does not feel skeptical that the world appears to us to be the ultimate and highest reality. Indeed, it is the phenomenal reality, that has not made a distinction between sensory and irrational world, which is understandable.

According to him, the categorical imperative, that certain things are morally wanted to do law because it is human to human, the recognition of good will, human glory, it will create a real personality and connects people to each other as persons of human existence. In Kant’s philosophy practical and moral metaphysics developed on the basis of this second area of theoretical thinking. Mind and the freedom of thinking questions the relationship between the physical and metaphysical world. In order to make both worlds compatible, it creates the idea of God.

So far we can assume that Kant denies the existence of God but we can see in his latest works that he concludes that God exist yet he still critics the traditional proofs for God’s existence. In his own words, he can be defined as skeptic about this subject. Although he is skeptical about the whole God issue, he explains his moral argument in a few steps. He claims that moral behavior is ration and it is rational if justice will be done and that justice can be only done if God exists. We can also assume that there is an after life belief in this point because clearly justice doesn’t exist in this life and can’t be done. This life we have cannot be all that there is and there must be something else. He clearly argues that we have choices to be good, not like the perfectionist morality but its rationality. We have a choice on rather being a good man or not and that choice is shaped by our actions. Because if we manage to live with a good moral justice will find us in afterlife.

I already made clear that his criticism on God and religion has nothing to do with atheism or deism; in fact, Kant himself was neither of them. Kant claims that the whole system would collapse if God could be perceived fully by mind. Instead of that, he believes that it is imperative to have a selection over belief systems. Rather than to be convinced that God exist, the importance is based on the choice of believing.

Autonomy and freedom are two factors that support our minds. To different from animals, humans are required to be aware of their conscious. In this sense, we need to be aware of the difference between “What do I want to do when I am free?” to “What should I do when I am free?” Because freedom is not a state of endless possibilities it is a responsibility.

These arguments could be an answer to his questions such as; “What is the meaning of the things we can not perceive but sense?”, “Is mind a tool to understand things or an authority to determine things or even judge?”

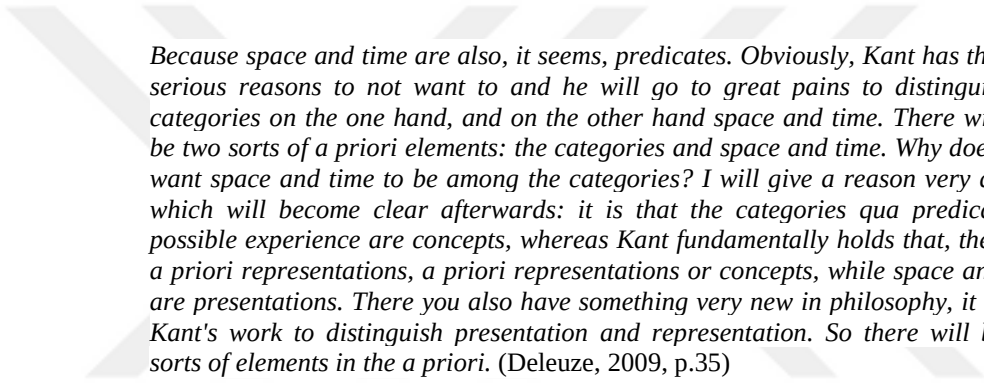
At this point I can say that Kant has two very distinctive actions about religion. First one is extracting the corrupted aspects of religion, the second one is enriching the religious moral sense. He combines these two different actions and comes to the conclusion that human intelligence is the key to achieve the enlightenment.

2.2 THE NOTION OF SPACE AND TIME

The section called "Transcendental Aesthetic" in Kant's *Critique of Pure Reason* is an important part of his philosophy on aesthetics because in this section he puts forward his views on the possibility of the experience. Experience is the concept of two founding which are the concepts of *space* and *time*. They are the forms that occur in the area of visionary experience. That means that both space and time may be subject to the experience under determination. He claims that the objective validity wins and this creates the ideal of the time and space.

In *Transcendental Aesthetic of Critique of Pure Reason*, he mentions, *forms of appearances, forms of sensibility and pure intuitions*. (Kant,2007) Just like anything

given to us space and time are necessarily imposed on appearances by human mind. They are not *a priori* concepts because they are not general. They are intuitions. Also referred to as category, they rely on intellect produced by the spontaneity of thinking on these concepts. It would be only possible under this concept by introducing all experimental nature and object, but in terms of designs. At this point Deleuze asks a very important question on his early teachings. Why does Immanuel Kant analyze space and time with the concept of categories instead of the theory of *a priori*? Kant keeps space and time as a separate category from *a priori*. If a philosopher like Kant makes this distinction, we can be sure that he makes that for a purpose. Deleuze answers his question as follows;



Because space and time are also, it seems, predicates. Obviously, Kant has the most serious reasons to not want to and he will go to great pains to distinguish the categories on the one hand, and on the other hand space and time. There will thus be two sorts of a priori elements: the categories and space and time. Why doesn't he want space and time to be among the categories? I will give a reason very quickly which will become clear afterwards: it is that the categories qua predicates of possible experience are concepts, whereas Kant fundamentally holds that, these are a priori representations, a priori representations or concepts, while space and time are presentations. There you also have something very new in philosophy, it will be Kant's work to distinguish presentation and representation. So there will be two sorts of elements in the a priori. (Deleuze, 2009, p.35)

Kant's definition about space and time also forms the core of Copernican revolution. As we learn more and engage more the feeling of human smallness and insignificance, people are forced to leave gradually as the subject. At this point Kant becomes a major player again. Every question we ask about the space and time creates other questions then we can also say space and time are related to theology, ontology, epistemology, physics and mathematics. That is why they cannot be only *a priori*. Kant believes that the only way to explain this is by the way of *synthetic a priori* which is based on mathematics. In the philosopher's thought, space and time appear as an internal sensation that makes the sensory vision possible. Because it can not be perceived by experience, experience indicates that there is a form that makes it possible of the existence of space and time instead of a derived term.

2.3 JUDGEMENT OF TASTE

In 1793 Kant published a major work on beauty and art. Before we jump into the theory part of his aesthetic philosophy, I feel obligated to ask “Why a man who is very much into moral, religion, ethics and judgment would also shift into a subject as earthly as art?” Kant held his ideas about art and beauty as a cornerstone of his entire philosophy. We already saw that Kant thought that life involved a constant struggle between our better selves and our passions between duty and pleasure. Beauty, especially like roses, apple trees and birds delights us in a very special and important way. It’s a reminder of our better selves unlike so much else in our lives. A love of beauty in Kant’s words; “disinterested”. It takes us out of our narrow, selfish concerns but in a charming, delightful way without being stern or demanding. The beauty of nature is a continual and insistent reminder of our common universal being. A pretty flower is just as attractive to a tired farm worker as to the kings and queens. Kant believed that aesthetics is a kind of truth that is different by science. He separated aesthetics from metaphysics. It was a bridge between reason and understanding. He also separates judgment into two different sections. One of them is aesthetic judgment and the other one is teleological judgment. On the first one, taste is the only thing that matters. And the second one is about thinking and self interest. Expediency has nothing to do with this judgment. Kant was one of the first philosophers to attempt making a systematic aesthetic theory of idealism. He focuses on the experience of pleasure and beautiful instead of works of art. He explains the universal feeling of aesthetics as following;

One who feels pleasure in simple reflection on the form of an object, without having any concept in mind, rightly lays claim to the agreement of every one, although this judgment is empirical and a singular judgment. For the ground of this pleasure is found in the universal, thought subjective, condition of reflexive judgment, namely the final harmony of an object with the mutual relation of the faculties of cognition (imagination and understanding) which are requisite fore every empirical cognition. (Elder, 1998, p.103)

This quote also helps us to understand the question that might occur. Which is; “If art is that universal, how can it be reach to pleasure of individuals? Can judgement be both universal and personal at the same time?” He explains that the pleasure of calling

something beautiful lies in the balance between the power of thinking and imagination. Even though sensibility can vary to one person to another these judgements require universal thinking. At this point we can say that Kant's beauty idea leans neither the thought of good or beneficial thoughts. But in the beauty, objective or intention can not be found. In the perception of beauty, that sensation can not be interpreted by its function in the first place. A carpenter can make a chair by thinking its final purpose. But if we think about a person who grows plants, he would know everything about plants and flower but he can not think about the final purpose when he witnesses the first bloom of that flower. At this point his knowledge about flowers would not mean anything. He claims that this perception of beauty again lies between the bridge of thinking and imagination.

Another point of his idea on beauty is that if the judgement on beauty is universal we would want everyone else to accept that thing is beautiful and we can say that beauty is necessary. We would expect acceptance from the others. But this necessity is not based on the element of knowledge. Because the facts of beauty can not be comprehending in the judgement of rationality. It can be only based on pleasure itself. This necessity does not happen in a practical way. This theory can be applied to whenever we call something beautiful. Because without relying on any objective principle we want everyone to agree with us. Thus the pleasure turns into an objective necessity without separating the subjective requirements of the judgment.

To sum up Kant's definition of beauty in terms of quality, quantity, relationship and direction we can say,

- i. In the terms of quality, beauty is what gives pleasure.
- ii. In the terms of quantity, beauty is what makes everyone experience pleasure.
- iii. In the terms of relationship, beauty gives pleasure without any purpose but the purpose of its own being.
- iv. In the terms of direction, beauty gives pleasure because it is a necessity.

2.3.1 Sublime

After mentioning Kant's idea of beauty I want to switch to a different category on aesthetics which is beyond beautiful. This notion pleases the eyes just like *beautiful* but makes us feel unsettled as well. It almost scares us yet does not fail to fascinate. This is the experience of sublime. Even though sublime seems like a new concept, Kant was not the only philosopher who worked on sublime nor the first one. When English scholastics translated the work of an obscure ancient book from Greek into the English during of the 17th century, they could hardly have known that Longinus would introduce the idea of sublime. His language was very powerful but in the 18th century the idea was set for a broader stage such as artists, poets, philosophers and scientists uncovered the sublime and adopted it to great areas of the intellectual and physical landscape, a fact that drove the great minds of the age to invest so much in the defining of this state of feeling.

The first philosopher who mentioned the experience of sublime was Longinus. An ancient Greek teacher on linguistics from 3rd century AD. His one and only work -which is also speculative if he is the real owner of the writings- known as "*On the Sublime*", dedicated to his travels he did during his youth. The main idea of the book was the great power exchange between nature, art and writing. His main goal was answering questions such as "What a good writing is?" and "How one can achieve that?". In the lights of those questions he defined sublime as a perfect combination of excellence in language that makes its readers feel fascinated. By the word of sublime, he meant elevation. An elevation that rises a certain feeling more than ordinary. In a rather similar way to Kant's definition of sublime. According to him, both nature and art contributed to literature on the concept of sublimity. To achieve sublime, five principle elements had to be found, which are; *grandeur of thought, the capacity for strong emotion, appropriate use of figures, nobility of diction and dignity of composition.*(Mallari, 2014) In order to achieve *Grandeur of thought* artist had to have a sublime idea to create a sublime work. He gave examples as Homer and Plato and he claimed that they were the two philosophers who created sublime works. As *capacity for strong emotion*, as any modern or ancient art he said that the source for sublimity were creating a piece with

genuine emotions. On *appropriate use of pictures*, he mentioned that writing should be created rather in a natural and simple way than mechanically. That was and is the form of “absolute great”. His ideas were incredibly generative, partly because he adds to the usual classical notion of criticism or rhetoric. And he was writing the ideas that words should instruct and delight. In a sense, Longinus describe the universe by sublimity and this would be achieved with wonderful poems.

By its sheer power and magnitude, the sublime taxes our powers of comprehension and imagination even as we find ourselves, despite our fear, curiously attracted, wishing to come near and contemplate it (without necessarily placing ourselves in mortal peril, though we might well do so to come near to it, as a moth is attracted to a flame. (Kant, 2011, p.167)

According to Kant, the sense of the sublime can be determined and discussed on the concepts of peculiarity and glory. Just like beauty, perceiving sublimity effects human nature deeply but in a slightly different way. Opposite to beauty, sublime can cause fear, melancholia, curiosity or fascination. He adds that beauty always supports sublime just like sublime supports beauty. We can assume that Kant is inspired by many philosopher on his idea of sublime such as Hume or Berkeley but the most influential one on this subject is Burke. Burke explains sublime as:

The passion caused by the great and sublime in nature is astonishment; and astonishment is that state of the soul, in which all its motions are suspended, with some degree of horror. In this case the mind is so entirely filled with its object, that it cannot entertain any other. (Burke, 2003)

As an Irish philosopher, Edmund Burke was not only a philosopher but mainly a politician who lived between 1729 and 1777. He has his education on law and work as a lawyer in the parliament in The House of Commons for six years. His most important influences were on French Revolution. He criticized the destructive excesses of The French Revolution and worked on the notion of human right, and ideal social. He wasn't against all the revolutions. He was a strong supporter of the British Revolution and he believed that the British Enlightenment was not suppose to destroy tradition but to protect it and restore it. His political views on world made him one of the pioneers of conservative ideology. His other very important work was his book on aesthetics called “*The Philosophical Enquiry into the Origin of Our Ideas of the Sublime and The*

Beautiful". In 1757 Edmund Burke published his book and catalogued beauty and sublime into very different notions. He believed that they belong into different and distinctive categories and he explained his ideas on both concepts outside the operations of reason. In his book he categorized "*objects of experience*" by the way they impact senses.

That definition is very similar to Kant's ideas on sublime. Just like Burke, he also states that the experience of sublime can cause a certain fear. He associated beauty with the terms of color, balance or delicacy. For sublime, his terms were vastness and terror. Those terms are so different from each other; we can say that they have nothing to do with beauty. If we look deeper into his theory on sublime, we can also understand that he takes this concept with the very basic structure of human experience and subjectivity. For him sublime has a very direct link to concept of power. And an extension of the power is vastness and infinity which are the sources of sublime. Burke stated that no one can answer what causes pleasure or pain in particular tastes because every human has a different knowledge. When it comes to beauty, one who knows more about a painting can appreciate the work of art more than an ignorant eye. Pleasure is always higher when we recognize things and more knowledge will bring us more pleasure. Just like a good taste a poor taste also is a result of bad judgment and lack of knowledge. In Burke's terms, the art which is supposed to fear the audience provides sublimity. Although pain seems like a negative term, in Burke's theory pain and pleasure are positive concepts. Pain is a state that makes us preserve ourselves and what differs pain from sublime is the consequence of our action. When we experience sublime, instead of preserving ourselves we find ourselves in a transcendental state of mind. What we see makes us feel powerless.

Another point I should mention about Burke's definition of sublime lies on how he defines the physical causes of our emotions. He claims that experiencing something beautiful can make us feel loved unlike sublime. When we experience sublime what we feel makes us uncomfortably pleasant and powerless. The fascinating concept of fear is what gives us a pleasure and it's caused by sublimity. Burke tells that sublime is one of the most intense feeling anyone can experience. Even the smallest feelings someone can feel through experiencing sublime are fascination and respect.

His point of view on the greatest work of arts comes from the uncanny side of them. Uncanny affects our imagination and turns a simple art into something magnificent. This unseen relation between uncanny and sublime creates the greatest work of arts. Just like Kant's approach Burke's sublime works directly on senses and imagination.

When we talk about Kant's theory of sublime we should first divide cognition into rational analysis and sensory perception which Descartes considered valueless. Reason gives us concepts which are true but tautological. Sensation gives us images whose content is phenomenal. Whatever greets our sense must exist in space and time in everything we think, the laws of logic must hold sway. These concepts and these notions were developed by Kant and adapted into aesthetics. The notion of sublime is very fundamental in *Critique of Judgement*. Just like Burke's definition, Kant also describes sublime as the ultimate great. And again just like Burke, he differs beautiful from sublime. When it comes to aesthetic judgement, we also come to realize this aesthetic sensibility could be in a work of art or in some aspects of nature. For Kant, when we experience beautiful, this aesthetic sense plays upon itself and generates a purposeful way of being right. So when we observe something we come to recognize it as beautiful. It evokes a settled feeling. There is a wide range of views as to what makes something beautiful many of these views is on the positive and pleasurable side. The sense is very quick and immediate therefore more temporary. The idea of beauty is on the quality side. On the other hand, sublime is a quantitative feeling and it's an "indeterminate concept of reason". By that, he means that sublime is dealing with ideas of reasons. It evokes conflict between feelings. Unlike beautiful, sublime is not immediate.

Kant divides sublime into two sections. The first one is mathematical and the other one is dynamical. In very simple terms, mathematical sublime is about size. To experience mathematical sublime, we have to come across something in an overwhelming size. It can be great pyramids, or a long skyscraper. The mathematical size makes us feel very small, so small that we feel a fascination with fear. As for the dynamical sublime, it defines our relationship to transcendence. The dynamical sublime deals with bigger forces. The forces we can not see nor touch such as fear of god, nature and the unknown. When we are faced with this kind of sublime, fear turns into something less

terrorized. We can feel fearful without being afraid and simply experience the pleasure in this state of mind.



3. HISTORY OF FILM SOUND

3.1 THE PRIMACY OF THE VISUAL

Before jumping into film sound I feel obligated to mention about the illusion of depth in cinema. Because depth creates visuality and depth of the field choses what the audience sees. Without depth of field we wouldn't even be talking about film nor film sound. It's the representation of a filmmaker's imagination.

If there was a mechanical representing ideology that cinema embraces it would be the depth of field of the screen itself. This depth of field is the ultimate cinematographic effect that audience experiences in the highest level. Of course claiming cinema is the only art form that has this effect would be false. Painting, photography, theatre and all the other representational arts have this in their existence but cinema is the most effective one among them. In cinema, the perception of "depth of field" is more deep, primal and perfect.

At this point we should remember Lumière Brother's "Arrival of The Train" and the impact on its audience. – But what is this "depth" we are talking about? Depth starts with the denial of the surface. The surface is the silver screen itself. Audience always knows that they sit in front of a screen but the moment the movie starts cinema forces its audience to suspend their disbelief and transport to an alternative realm. That emerges a critical status for audience starting by the illusion of reality. (Pascal, 1976)

Spectators in the cinema are, according to Baudry, like prisoners of Plato's allegorical cave. In the allegory, Plato likens people untutored in the Theory of Forms to prisoners chained in a cave, unable to turn their heads. All they can see is the wall of the cave. Behind them burns a fire. Between the fire and the prisoners there is a parapet, along which puppeteers can walk. The puppeteers, who are behind the prisoners, hold up puppets that cast shadows on the wall of the cave. The prisoners are unable to see these puppets, the real objects that pass behind them. What the prisoners see and hear are

shadows and echoes cast by objects that they do not see. If we look at the illustration of the cave, we can actually see how much it resembles movie theaters. (Baudry, 1986)

If we think about the early cinema, which can be also called “cinema of attractions” films and storylines were in a very simple way. The so-called silent era of the film history left the sound as a secondary medium because sound was seen as a something that comes after the image so history tends to questioning it.

Bazin, as someone who is inspired by Italian Neo-Realists such as Roberto Rossellini and Vittorio de Sica, was of the opinion that film has a very strong capacity of recording reality. Therefore, he was very enthusiastic about sound and color film. He believed that the introduction of the sound had changed the art of film. He stated that;

The primacy of the image is both historically and technically accidental. The nostalgia that some still feel for the silent screen does not go far enough back into the childhood of the seventh art. The real primitives of the cinema, existing only in the imaginations of a few men of the nineteenth century, are in complete imitation of nature. Every new development added to the cinema must, paradoxically, take it nearer and nearer to its origins. In short, cinema has not yet been invented! (Bazin, 1958, p.21)

This theory was not to last though. In the 60's and 70's leftist filmmakers turned their cameras into psychoanalysis and semiotics. Baudry was among the first film theorists to suggest that the cinematic apparatus or technology has an ideological effect upon the spectator. Basically they theorized the camera and called this ‘apparatus theory’. The Plato's cave that Baudry was talking about was the essential point. Images, sounds and all the reproduction had an aim to explore the essence of film. This way, film would also produce the illusion of perspectival space. Baudry claimed that camera reproduces the effect of Renaissance perspective, which can be described as “a conception of space formed by the relation between all elements which are equally near and distant from the source of all life.” Giving an ideological meaning to everything about film and the experience this perspective was accurate if we think about the image. As the audience or ‘spectators’ as they would say cinema is the ultimate voyeuristic experience. The missing link which is the sound in our case, Baudry was also aware of the problem and claimed as followed;

If a link missing in the chain that connects us back to reality, the apparatus corrects this, by taking over the voices echo, by integrating into itself these excessively real voices. And it is true that in the cinema one does not hear an image of the sounds but the sounds themselves. (Baudry, 1986, p.77)

3.2 THE SILENT ERA

Many critics would argue that history of film sound starts by *The Jazz Singer* (Crosland, 1927) as the first sound film. However, as pointed out in many other sources, film sound had a history before 1927. “As soon as films were invented, and long before there were such things as pictures palaces, filmmakers and showmen began to employ devices to provide a sound accompaniment and complete the illusion.” (Alberto, 1939) In 1881 Thomas Edison wanted to synchronize the film image with recorded sound and he built Kinetophone. It was a combination both of a phonograph and Kinetoscope. Phonograph would be used to produce sound and kinetoscope was used in order to watch ongoing films. The film could only have been seen by one person at time. By the time of 1913 kinetophone could project the film to a screen together with phonograph. But Kinetophone was never very successful because it couldn’t synchronize the sound with the image. The synchronization was achieved in 1926 by Warner Brothers and presented on August 6th of that year.

That means audiences experienced film sound way before *The Jazz Singer*. Films were accompanied by musicians, lecturers and sound effect personnel. The so-called ‘silent’ cinema never really existed.

The Jazz Singer still had no dialogues but in 1928 *Light of New York* directed by Bryan For was the first completely dialogued full-length film. While sound start to mesmerize audience, peculiar discussions about sound begin. In his 1930 essay called “*The Sad Future of Film*” Rudolf Arnheim claimed that elements such as sound and color prevent the artistic side of cinema.

“Sound film is not an advance, but a new thing entirely – and that is undoubtedly a mixed blessing. [...] One of those qualities of the camera that makes film art possible will be lost again, since every artistic creation demands that distance from reality which progress is trying to remove.” (Arnheim, 1930, p.20)

This argument was formulated in 1930 and Arnheim already had been exposed to the so-called 'silent' cinema. As I mentioned before film wasn't really silent at all in any point.

Michel Chion phrases it as follows; "The symbolic date of 1927, the year of *The Jazz Singer*, marks the moment when the entire previous cinema was retrospectively declared silent". (Chion, 1999, p.46)

3.3. DEVELOPMENT OF FILM SOUND

Since the reproduction of sound in the cinema the main issue tended to remain the mixing. As if each projection was an exact copy of the original work in order to reproduce as closely as possible the intentions of mixing and staging. This bet was held with difficulty at the beginning of the cinema sound but it has become much easier today with the diffusion of the sound of digital processes.

It took a long, sometimes hard route to get to where we are. One of the milestones of sound was the movie *Fantasia* by Disney on 1940. Walt-Disney presented *Fantasia* with the Fantasound system. For the first time, people see a broadcast on five channels. The distribution chosen at the time is still the same on the current 5.1 sound systems. After the war and with the appearance of television, cinema raced to the big screen and the cinemascope was resurrected. The sound also followed the movement and in 1954 stereophonic 6 tracks became available thanks to magnetic tracks of 70 mm. In 1967, Ray Dolby presented the Dolby A. It was a background noise reducer which makes it possible to improve the dynamics of the sound. Of course it didn't take long to apply Dolby into cinema and a few years later he applied the system to the cinema with the appearance of Dolby Stereo. The first film in Dolby Stereo was George Lucas' *Star Wars* in 1977. This process made it possible to record four tracks on the two optical tracks of the 35 mm film. It uses 4:2 matrixing at recording and a 2:4 demosaic on playback with the addition of a DolbyA background noise reducer. The system is gradually gaining ground and further improving in 1986 with the DolbySR background noise reducer. Although *Star Wars* was the first film to use that system, *Apocalypse Now* directed by Francis Ford Coppola marked on history of film sound as the most

artistic one. The main advantage of this system was the success that makes it possible to multichannelling sound in the cinema.

With the arrival of the compact disc audio, digital sound, that dream, became reality. But to be able to be applied to the cinema it was necessary to wait for the development of digital compression. Indeed cinema has more track than the disc and the information flow is far too important. In the beginning of the 1990s everything was combined so that the cinema celebrated its 100 year with digital sound.

Finally, Sony came to the cinema market with its SDDS process. This is distinguished by its 7+1 diffusion channels with the 70 mm magnetic layout. It requires two digital tracks arranged on each cuff of the film copy. The actual launching process took place with *Cliffanger* and *Last Action Hero*. Digital sound in the cinema makes it possible to overcome the previous technical constraints. Optimum dynamics and bandwidth have been achieved. The films no longer wear out and the quality remains with each projection. History has shown us through films such as *Fantasia*, *Star Wars* or *Apocalypse Now* that each technical advance was the result of a creative desire and willingness scene. Except this is not the case of digital sound that owes its appearance only to technological advances. This is a paradoxical situation where the imagination is largely surpassed by technology. Technology is not enough by itself to create art. Aesthetic value of the film sound lies on the creativity of film makers. (Sergi, 2004)

3.4. ANALYZING FILM SOUND

I already mentioned that attempts to link sound to motion pictures started by 1890s. After a long struggle sound adapted to movies and we had our classical movies. When we reach to sound in film history any study of film sound must be in a relationship with images as well. We can divide that analyses into three issues which are; the selection of sounds, sound scale and projection of sound on the screen. In this case we can say that microphone has a purpose of choosing the selected sounds. The act of creating a purpose is performed by an apparatus on visuals. For sound the medium is microphone. Since audience already listened the sounds now we can say its time for dialogue, which will be with the foregrounded sounds as well.

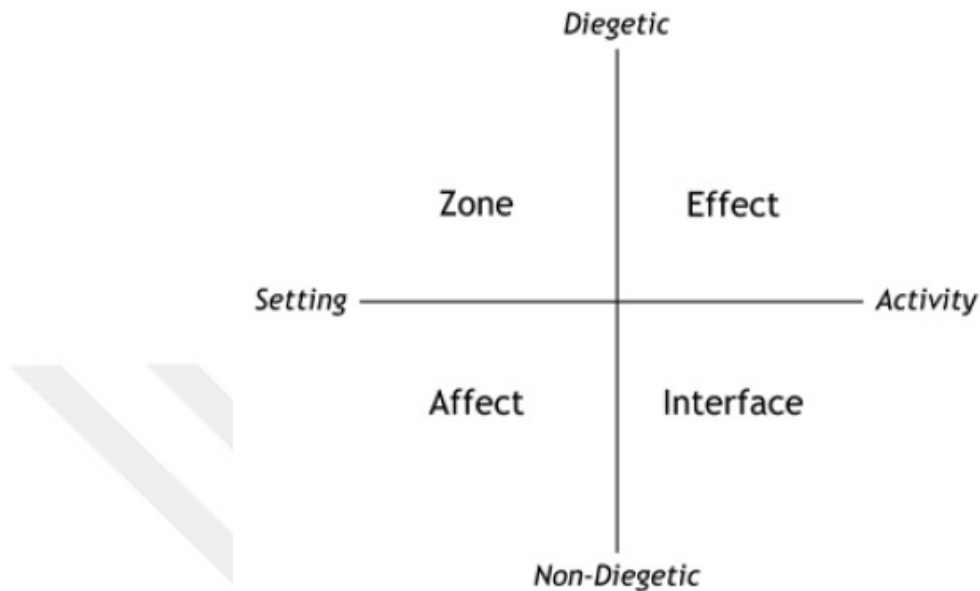
This selection of sounds does not happen only in the shooting but it happens as a part of post production as well. Dialogues re-records and music inserts into the soundtrack. Background sounds eliminate and selected noises add to the film. At that point we can say that the image is crucial. Because certain sounds should be synchronized with image and sounds should be recognizable as well. Marry Ann Doane states the importance of the visual as follows; “In a culture within which the phrase to see means to understand, the epistemological powers of the subject are clearly given as a function of the centrality of the eye.” (Doane, 1980, p.54-55)

But when we decide to study of film sound and theories first question we think of is “What sounds are presented?”. We can say that these could be voice, music and effects. More important these sounds have their own pitch, volume and timbre. At this point it would be useful to remember that voice, sound and music is not that different from each other. In the famous scene of Hitchcock’s *Psycho* (1960), the violin replaces the sound of the stabbing and screams. On their article *The Power of Sound*, David Bordwell and Kristin Thompson ask basic questions about film sound. They claim that many people tend to think film sound as a single layer of accompaniment to the image but there are so much more than that. But soundtrack and all sound effects add into the film separately. That means there are many more elements instead of a one single layer.

As a visual art, film talks through images and when it comes to sound theories essence shifts into sound itself too. Bordwell&Thompson also want to know about the rhythmical relations. By rhythmical relations they mean if sound is faithful to the image and if its recognizable. It is a very important question, that where the sound comes from. It is on- screen or off-screen? Does it belong to the story or not? (Bordwell&Thompson, 2008, p.169-209)

The term for these distinctions called diegetic and non diegetic sounds. Diegetic sounds can be called as the actual sound. It could be dialogues, could be source music or sound made by objects around. Diegetic sounds could be both on screen and off screen. Non-diegetic sounds could be a narrator’s commentary, sound effects and mood music. They should be coming outside of the story.

Figure 1.2: Diegetic and Non-Diegetic Sound Schema



Source: http://www.gamasutra.com/db_area/images/feature/3509/iezafig1.jpg

When it comes to the function of the sound there are more complex issues I should mention about. As a part of the structuralism, structuralisms tend to research on meaning-making in a more micro level. As in semiotics, with codes as elements film sound can be an element of the film to create a higher meaning than the available image on screen. Roland Barthes, which is a French post-structuralism theorist, often works on those systems. He asks if a sound evokes a response and thereby initiate an action. If it does, it has a cardinal function in the movie. If it delays or speeds the action, then it is a catalyzer. (Barthes, 1977, p.149-155)

At this point I should also underline the difference between meaning-making and meaning-finding because sound can refer to any of them. Meaning can be found not by the filmmakers but by the audience as well. As an audience we can watch the movie just to spend time or to research. Right at this point we also reach to the limits of the theory because there is an endless freedom of alternative readings.

4. KANTIAN PERSPECTIVE ON MUSIC AND CINEMA

There are two things that don't have to mean anything in order to give us very deep pleasure: one is music and the other is laughter.

Regardless what the image express, Kant's philosophy researches the nature of judgment. This is one of the main reasons why I choose to combine Kant to film sound because even though Kant could not see the seventh art and hear film sound, Kant's definitions of beautiful and sublime are very much related to my subject. Kant talks about imagination very often and art itself is the direct reflection of the artist, society and environment. When we come to the music we can say that Kant included music into a more internal part of his philosophy. He divided art forms into categories which are spoken ones such as poetry, plastic ones and the ones that gives a beautiful sensation. In this chapter I will try to answer my questions which inspired this thesis. His opinions are very direct on art and it should be considered in context. That context is psychological, sociological and metaphysical. Now we can ask the following question that I already mentioned on my methodology, which are:

- i. What is the relation of the judgment of music to cognition?
- ii. How is pure judgment of cinema possible?
- iii. How is pure judgment of film sound possible?

I believe that Kant would probably give cinema and its elements one of the highest place among any art form because cinema is after all a combination of so many elements at once. And because it has backgrounds such as psychology, sociology, culture and so on, it would fulfill many parts of his philosophy.

That in the appearance which corresponds to sensation I term matter; but that which so determines the manifold of appearance that it allows of being ordered in certain relations I term the form of appearance (Kant, 2007, p.44)

By that quote Kant explains that every work of art has three components:

- i. *Discrete qualia* which are sound, colors and taste.
- ii. *Temporal continua* which are size, shape and motion

iii. *Pure concepts* which are substance and casualty.

Kant claims that we can only know the appearances, which our minds allow us. That means we can not know nature fully because we can't go beyond experience in cognition. That is why our ideas about the earth are regulative. In order to start to a section about the Kantian aesthetic on music I must say that In the *Critique of Judgment* Kant does refer to all art works and fields so it would not be wrong to assume that music is one of them too. And since I aim to make an assumption on what the philosopher would say about cinema as well, I can again assume my following ideas on the subject. To find the beauty in cinema and film sound I will try to give a brief introduction to its origins. When we look at the cinema as a way of capturing the moment and re-playing the time, we can say it's a different nature therefore there is a time multiplicity. This multiplicity is a part of cinematographic image and sound is the component to support this multiplicity. As Deleuze says, sound *dwells* in the world of cinema. "It is true that it is not sound that invents the out-of-field, but it is sound which dwells in it, and which fills the visual not-seen with a specific presence." (Deleuze, 2013, p.226)

Both sound and visuals differ from handicraft arts. Film makers use instruments to create music, tools and cameras to create moving images therefor we can say that film is far from being *free*. It is an industrial art form. Then there are two possibilities. Cinema can be a fine art or can be an agreeable art. As an agreeable art, it only entertains for a moment and gives us a brief chance to forget about the real world. As a fine art it is repetition and the pleasure is more continuous. Kant relates all arts into communication in speech. It divides it as; *word*, *gesture*, *tone*, *word* as thoughts, *gestures* as *intuitions* and *tone* as *sensation*. Then there should be *speech arts* which can be literature and drama, *plastic arts* such as painting, and finally *the play of sensations* which can be music and the art of color. For Kant, only the combination of that three can constitute complete expression. At this point we can say that cinema fulfills all the three concept Kant was talking about. It is a combination of all the three constitutes and it is a form of true expression. Just like nature, Kant says art seems to be free from all constraint of

arbitrary rules. The cinematographic experience must also appear to be as inevitable and as predetermined as an object in nature.

But what does it mean for the judgment of cinematographic experience? We can say that one can judge cinema not as cognition but a pure pleasure form.

If I were to place film sound into cinema according to Kant's philosophy, cinema would be the nature and outer space that's been signified through film music. Not only as aesthetic joy but also as mathematical forms to determine certain scenes.

On his *Critique of Judgment*, Kant seems like he ranked music as the lowest art because it has no moral purpose but I believe there is a difference between pure musical experience and film sound as a whole. Kant's love for music was never on a higher level in other terms, music was not filling a big space in his life. He believed that music has an uncivilized side. As a philosopher who is not very affectionate about music, it can be asked if it is possible to study this topic within his ideas. However, since it covers a whole and more complex experience rather than a simple piece of music, working on such subject by following the basic principles and contexts of Kant's philosophy is possible. Kant's idea on music was based on its lack of moral purpose. He claimed that music is indeed beautiful but not very vital and what it needs to make it genuine it has to be combined with other elements such as words. In such a systematic philosophy when every idea in such a system is part of a great whole, music also should be in the context which is metaphysical, psychological and sociological. At this point, I should draw a line to separate music from sound. When we hear what we call music it seems to us that someone is talking. Talking about feelings and thoughts. On the other hand, when we hear traffic we do not feel that anyone is talking. Sound is an active system and it is acting constantly. Music though as being outed from space and time; it produces a sculpture. It is an inner experience. Just like Kant says, we can not know the nature of music. We can only apprehend it with knowledge. This possibility of that imagination is linked to harmony. All music without words, is a free play and gives its audience pleasure in experiencing beauty. So when we think about sublime we can understand that there is a missing point with music without words or any other element involved.

When we reach to cinematic experience we reach to another element, which is space and time. Italian film theorist Riciotto Canuda who called the cinema as "the seventh

art” refers it as “plastic art in motion”. (Bordwell, 2008, p.29) Cinema reflects all forms of art and it is hard to place it in one of Kant’s categories. That means cinema needs its own aesthetic inquiry. Tarkovsky explains this as following; “Cinema should be a means of exploring the most complex problems of our times, as vital as those, which for centuries have been the subject of literature, music and painting.” (Tarkovsky, 1986, p.80)

He claims that cinema is made to fulfill man’s desire to project reality and capture it in the most real way ever possible. Considering the previous chapters on Kant’s philosophy, as objects reflect beautiful they reflect their origins. In order to find in cinematic experience beauty, we need to find its origin.

What do we know about cinema’s own origin? Is it a physical element? If we take into a physical account, then it is a static shot with no movement at all. It is not photography nor painting. It is only a small part of a whole bigger thing. If that small unit, can not explain the object itself, what is the origin of the cinema? Since cinema is a moving art, its origin indeed must be camera, the so called observer. When camera starts to roll, our cinematic experience begins and when it stops our experience ends as well. The movement of the camera has its own capacity to show images into every form we can imagine. It gives a very high degree of reality because it observes object in a Kantian way. This movement is the first key to achieve beauty in cinema.

As it comes to space and time relation, cinema gave a new aspect to capture time. Before then, capturing images in a moving form was not only impossible but it was beyond imagination as well. Cinema worked as a tool for imagination. With cinematographic image, we found a way to stop and re-watch time limitless of counts. It turned time into a concept that is relative to perception just like Kant claimed, instead of measurement of motion and change. Time was now visible and it was one of the other origins of seventh art. Kant claims that time is not something produced by human mind however it’s perception belongs to human mind. That means it is subjective.

When we investigate film theories, they usually explain cinematographic elements. Those theories involve color, mise en scene, lighting and so on. If we consider that cinematic image is made by visuals only, where do we put music and film sound in this context?

In cinema, it is impossible to divide film sound from moving images. Even during the silent era images accompanied with music so we can say that silent cinema never really existed in the way we think. Cinema is an audio-visual experience and what makes it's so unique is the sound accompanies moving images. I already mentioned that Kant claimed music can only be sublime and complete with words involved in it. Considering his thoughts on art, I believe Kant would put the cinema in one of the highest ranked arts. He says that what we perceive as motion is an illusion and the real world must be hidden in this illusion. Art is a way of escaping from that virtual life and finding new realities within our knowledge.

When we come to the sublimity of cinema, I believe what creates this sublime experience is the sound design and music we hear. Everything we see on the screen is created by an outer force and as the audience we are merely there to witness what is happening on the screen. We hear diegetic and non diegetic sounds coming from the film and those sounds turn into emotions. If cinema is a product of imagination, it is subjective who creates this world. To achieve an aesthetic relation this imagination must be free from rules. These structural and stylistic patterns give a Kantian way of free play to sound and film in cinema.

I believe Kant would also claim that the whole cinematic experience can be interpreted as sublime experience that stimulate the audience to think about the power of art and artist. On my following chapter, I want to examine three movies that I believe cover the concept of sublime. All movies are dealing with mortality, higher powers, nature and the representation of God.

4.1. CASE STUDIES

Before starting my case studies, I want to give a brief explanation on why I chose to work on these three movies. The case studies I will be explaining on the following parts are *2001: A Space Odyssey* by Stanley Kubrick, *The Tree of Life* by Terrence Malick and *Melancholia* by Lars von Trier. I want to call those three movies as “distant relatives”. It is not a surprise that all three movies are dealing with same topics such as existence, death, apocalypse and origin of life. But they are not only similar with the

way they handle those subject matters they are also similar with the way they display. Their contexts involve where are are and how we deal with life. In *2001: A Space Odyssey*, Kubrick deals those emotions from the mind of a machine and protagonist. In *Tree of Life* and *Melancholia*, persons are more in front. But the questions those movies ask remains the same. That is one of the main reasons I chose to work on these movies. Another reason is the way they deal with Kant's philosophy. As nihilistic as these movies appear, they question ethics, understanding and knowledge. They seek to find possible experience. In order to do that directors, create worlds beyond our imagination and combine them with sounds and music that contribute these movies. In my case studies, I will try to study sound, music and sound effects with sublime.

4.1.1. 2001: A Space Odyssey

2001: A Space Odyssey made in 1968 and directed by Stanley Kubrick opens with a full black screen, as the György Ligeti's *Atmosphere Overture* accompanies the black screen. The moment when the audience faces that blank space the director tries to tell the story of the universe which has a past of 300.000 years in few minutes. Instead of using opening credits he chooses to use full darkness. After this unique Big Bang description, the first historical leap occurs and the audience is left alone with a cold, lonely world.

Kubrick makes the audience focus on landforms of that strange, world. He gives a vision like it is our first time seeing our planet.

The second leap occurs after that scene and takes us to 4.000.000 years after the Big Bang. We now stand in a world covered full of sand. As we stand in the middle of an African desert, a tribe full of man-apes gathers to find food and fresh water and we see a group of man-apes drinking water from a source while another group approaches. As tribes continue their lives by fighting against food and water source they come across with the monolith. The alpha male as the first ape who notices and hears the existence of monolith tries to understand the value of the metal. They touch it and feel more calmed as they feel the metal. One day, a group of pigs come along near to alpha ape's

tribe and he experiences a brand new impulse. Alpha ape lifts a bone and hits a pile of bones. He realizes that it makes a good weapon.

When the first ape-man uses discovers the monolith, it animates ape's imagination. But Kant would say monolith does nothing. As Kant claims in his *Critique of Judgment* sublime occurs only in mind. A sublime experience follows from the "might" exhibited in nature causing a feeling of "respect" in the viewer. A truly sublime effect turns its subject into a "brave" and "noble" character with a newfound sense of moral purpose. We can give an example of a man looking at the sky, watching lightings and listening its sound. In this case, thunder is simply a thunder but the man's mind determines the object and its purpose. So monolith could be anything.

Just like the monolith a simple object as a bone can turn into a weapon in man's mind.

The spinning bone segues to spaceships above Earth. A Pan-Am space shuttle approaches a large spinning space station, its revolutions mirroring those of the ape's spinning bone. As a single passenger dozes in his seat, a flight attendant with Velcro shoes recovers his floating pen. The shuttle pilots carefully match rotation and steer the shuttle into the station's central docking bay.

Dr. Heywood Floyd meets an old friend in the arrivals lounge. They go through a voiceprint security check in which Floyd identifies his destination: the moon. The men chat; Dr. Floyd has a connecting flight in one hour. Floyd calls home from a video payphone booth and talks to his young daughter whose birthday is the next day. He's sorry he'll miss her party but asks her what sort of present she wants; she asks for a bush-baby. The cost of the call is \$1.70.

In the Hilton lounge, Floyd stops to chat with some Russian scientists on their way back to Earth. When Floyd mentions he is going to Clavius, the Russians say no one has had contact with Clavius for 10 days and there are rumors of an epidemic. Floyd says he cannot discuss the matter and goes on his way.

A smaller spaceship approaches the moon. A flight attendant serves food trays that

consist of many compartments of liquid nourishment labeled with pictures -- carrots, peas, and so on. Floyd sips his meal, talks briefly with one of the flight officers, then contemplates the long list of instructions for the Zero-G toilet. He watches the moon approach. The craft lands in a domed landing pad then descends underground to the main complex, once again to Johann Strauss' stately Viennese waltz.

Floyd is introduced to a group of people in a conference room. He congratulates them on their discovery. He tries to explain the need for secrecy and the epidemic cover story. Floyd has come to get more facts and write a report for "the Council."

A shuttle skims over the lunar landscape. Inside, Floyd and two scientists enjoy sandwiches and review the findings. A magnetic object was found and excavated. They're not sure what it is, only that it was deliberately buried four million years ago.

At the dig site, a tall, thin, black rectangular monolith -- identical to the one the apes encountered -- is examined by six people in spacesuits. As they pose for a photo the object emits a loud, high-pitched noise and the astronauts grab their heads in pain.

A long narrow spacecraft moves through space, its parabolic antennae pointing backwards. In the crew compartment, Dr. Frank Poole jogs around the artificial gravity wheel. Along the narrow corridor formed by the edge of the wheel, he runs past work stations, communications equipment, and five large, coffin-like life support chambers with glass covers. Two are unoccupied and three hold white, sarcophagus-shaped pods containing hibernating members of the crew.

Frank is joined by Commander Dave Bowman. The two men have a meal and watch a BBC news video from earlier that day. The news report is about them and their ship, the Discovery, 80 million miles from Earth. The report mentions the three astronauts who are in hibernation to save air and food; they will be needed at the destination for a survey. The sixth member of the crew is the HAL9000 computer, which can talk and mimic the human brain. The newscaster interviews Dave and Frank together and then speaks to Hal who states he is foolproof and incapable of error.

Frank catches some UV rays on a tanning bed and watches a video birthday greeting from his parents. Hal also wishes Frank a happy birthday. Frank and Hal play chess -- Hal wins. Dave sketches and shows his artwork to Hal. The computer expresses some concern about the mission and secrecy. Hal then announces there is a problem with the AE-35 unit and it will fail with 100% certainty within 72 hours. Dave and Frank discuss the problem with Mission Control; they need to "go EVA" (outside the ship -- extra-vehicular activity) to replace the unit. Dave goes out in a spherical EVA pod to the parabolic dish antennae in the center of the long ship. He leaves the pod and swaps out the black box from a service panel.

Later the two astronauts scan the removed AE-35 unit but can't find any defects. Hal suggests putting it back in service to let it fail. Mission Control believes Hal has made an error because their HAL9000 unit, a twin to the one aboard Discovery, finds no flaw in the AE-35. Hal says that similar problems in the past have always proved not to be his fault ("It can only be attributable to human error") and denies any chance of computer error. Dave and Frank go to a pod to have a private chat under the ruse of looking at a communications problem.

Dave turns off all the pod's communications switches and the two men share their worries about Hal. If the AE-35 unit doesn't fail as predicted, the astronauts decide to disable Hal's higher functions without disturbing the automatic ship control functions, which Dave says will be tricky to do. Dave also wonders how Hal will react, because no 9000 unit has ever been disconnected before. Hal can see the men through the pod's window and reads their lips.

This time Frank goes out in the EVA pod. As Frank approaches the dish assembly the pod sneaks up behind him. Suddenly Frank is spinning off into space fumbling for his air hose, which is disconnected, and the pod is drifting in the other direction. As Frank tumbles away, his voluntary movements slow and stop. Dave goes to the pod bay as Hal says he doesn't know what happened. Dave uses a pod to recover Frank's body. While he's away, a computer malfunction alert goes off and the life signs of the three

hibernating astronauts flat-line. A display reads "Life functions terminated." Hal refuses to open the pod bay doors for Dave, explaining that he knows Dave is planning to disconnect him because he was able to read Frank and Dave's lips when they discussed it. He says the mission is too important to allow humans to jeopardize it. Dave says he'll return to the ship through the airlock; Hal replies that Dave will find that difficult without his helmet -- which, indeed, Dave forgot in his hurry to go after Frank. Hal ends the conversation.

Dave releases Frank's body and maneuvers the pod to the emergency airlock hatch. He uses the pod's arms to open the door, then lines up the pod's hatch with the opening. Dave holds his breath and jumps over to the ship, where he's tossed around by escaping air before he's able to close the hatch. Now in a helmet, Dave goes to the computer room and climbs into an access compartment. Hal pleads for himself as Dave pulls crystals from the memory center. Hal's voice gets lower and slower as he sings "Daisy Bell" (Daisy, Daisy, give me your answer do, I'm half crazy all for the love of you), and fades out as he is completely shut down. (Hal's performance is a nod to a speech synthesis project at Bell Laboratories in which an IBM 704 was programmed to sing the same song.) Suddenly a video screen comes on and plays a recording of Dr. Floyd explaining the secret purpose of the mission: "This is a pre recorded briefing made prior to your departure and which for security reasons of the highest importance has been known on board during the mission only by your HAL9000 computer. Now that you are in Jupiter's space and the entire crew is revived it can be told to you. Eighteen months ago, the first evidence of intelligent life off the Earth was discovered. It was buried 40 feet below the lunar surface near the crater Tycho. Except for a single very powerful radio emission aimed at Jupiter, the four-million-year-old black monolith has remained completely inert. Its origin and purpose are still a total mystery."

Close to Jupiter, another black monolith floats among the many moons. We hear György Ligeti's "Requiem" once again. Bowman leaves the Discovery in another EVA pod. As the monolith and moons align, a psychedelic light show begins and the pod enters a wormhole to the music of Ligeti's "Atmosphères." Dave sees a series of oddly

colored landscapes as if he was flying over them. The pod ends up somewhere in time and space in a bedroom with a luminous white floor and furniture in the style of Louis XVI. Dave gets out, now a trembling grey-haired man. Next door in a similarly styled bathroom, Dave looks at himself in a mirror. Back in the bedroom someone is sitting at a table eating. It's Dave again, now much older and dressed in a dark velvet robe. Old Dave has a drink of wine; the glass falls to the floor and breaks. Another man lies sleeping on the bed. It is a still older Dave, who stirs and raises an arm. The black monolith appears in the centre of the room. Dave is transformed into a fetus in a sac. Floating in space, the large open-eyed fetus the Star Child gazes at the nearby Earth. Soundtrack: "Thus Spake Zarathustra."

The sound design in *2001 : Space Odyssey* creates a shift in the implementation of source music in films.

Music in the film became an alien language to translate and experience. For many contemporary filmmakers, *2001: A Space Odyssey* set a new benchmark for science fiction cinema, elevating it from its "B" genre roots of the 1959's to an "A" genre with the potential to address important scientific, as well as social concerns.

With its innovative way of taking film sound, movie takes the genre to a new level. Kubrick first defies the traditional way of production by using a pre-existing classical score to depict a future time. The film contains Strauss "*Also Sprach Zarathustra*" in the scenes we see the monolith. Just like the context in the piece, director also emphasizes the evolution of man kind related with the musical cue. All pieces use multiple times to create an evolutionary development.

We can almost say that the pieces don't have a very direct link with the visual action. This is very obvious in the scene, which cuts between the space pod and the shots of space with Frank rotating grotesquely. The use of silence symbolizes the death of Frank and rather than a dramatic score it gives a *sublime* sense to audience.

The moment audience realize within the moment of beauty of the entire universe, space traveling and the moving image itself, sound design brings a very realistic moment of a dignity. A dignity everyone can feel the reality of death and overwhelming feeling of fear. To go deeper into the sound design of *2001: A Space Odyssey* we have to

understand Kubrick's approach to society. In his movies he believes that violence is a cause to exist and the civilization human create is to repress that violence lies under them. In one of the most iconic scenes of the cinema history, Kubrick takes that violence and turn into something extra ordinary. The bone that turn into a tool and thrown into the air to satellite millions and millions of years after. As a scene that is the origin of mankind the music piece creates its own consciousness to conclude a sublime feeling. Music influences the drama that he seeks for and shapes around the narrative. It is challenging audience as an element of curiosity and fear. It is giving an uneasy feeling of fascination with surrounded by fear. Just like Kant's approach to sublime, his music choice in that very particular scene reminds us that we are capable of many amazing things yet nature will always be a step ahead from us. We are surrounded by the forces we simply cannot control and those forces determine our existence in this world. Kubrick's designedly choice in music also challenges the origins of sound in film history. Starting from the Silent Era, piano accompanies images and it becomes a key element to emphasize the action. Kubrick violates all the expectations. We can simply say that Kubrick designs his narrative around his music. The creation of the Universe accompanies by Strauss' Also Sprach Zarathustra, forces the audience to understand the catalyzes of the universe. The piece strikes and progress in a very evolutionary way, just like the narrative we watch on the screen. In *2001: Space Odyssey* music is not only foregrounded. It also helps on the progression of the imagination. Often moving with characters' decision, motivations and actions. In his way of movie making, music itself, sound design, and visuals mix one to another.

In the movie, sublimity comes from visual and aural experiences about mankind, creation and wonders of space. Every movement is very elegant and rhythmic. And all those movements are accompanied by Kubrick's choice of music. It provokes a very deep cinematic experience that touches every sensation. As if he creates this world around music. Right at this point, he distinct himself from the classical Hollywood narration. As the movie plays, the audience joins this catastrophic dance and sense the very familiar feeling of sublime. In his rhythmic music choices, director gives a feeling of constant progress just like the idea of the movie. To be more specific, *The Blue Danube Waltz* accompanies in the space scenes and when spaceship Orion III travels from Earth near the moon we feel an almost dance movement with the on going music.

As big as the ship is, we feel how small we are in this infinite universe. We feel that we are part of something much bigger and chaotic yet something in a very straight order. Human builds the ship, control it and dominates it but in this outer space, we realize that nothing really is fully in control against the forces of nature. With Strauss' *The Blue Danube Waltz* we feel that even a wrong single note can lead to catastrophe. In these weightless movements, we simply float in the space and defy gravity. The space ships now dancing around space and we follow them as weightless as they are. The piece by Strauss has a perfect structure. It has dynamics that are very familiar with other waltz and it intensifies by the tone changes. In higher pitcher notes, melody keeps a steady rhythm. While maintaining that rhythm, it higher the notes to different pitch. As we go into deeper into the piece we can understand why it has a crucial effect on the particular scenes. Waltz often have a perfect score with perfect rhythms and they are as fragile as human against forces of nature. As a dance piece, Kubrick uses it very wisely and we watch spaceship crew floating around as if they are dancing. It is very graceful and naive even. The director gives audience a certain way of safety, a feeling that every single thing is moving within harmony. As graceful as it is, we defy the laws of physics by defying gravity and we realize that in this perfect harmony, we do not belong there. As the spacecraft finds it's way to centrifuge, we gain back the gravity and the music stops.

Another scene we feel the same effect occurs on the 18th month of Jupiter Mission when Poole jogging inside the spaceship. Scene accompanies by Adagio from Aram Khatchaturian's *Gayaneh*. Poole jogs and we follow him in this circle jogging path looks as similar as a hamster's wheel. In every move, we listen a ballet suite just as before. Another dance piece to give meaning of gravity. In this harmonic, beautiful dance we feel that we are surrounded by machines and mechanics. His cinematic experience turns those scenes into sublime. Kubrick explains his way of using sounds and music as following statement;

I tried to create a visual experience, one that bypasses verbalized pigeonholing and directly penetrates the subconscious with an emotional and philosophical content. To convolute McLuhan, in 2001 the message is the medium. I intended the film to be an intensely subjective experience that reaches the viewer at an inner level of consciousness, just as music does; to "explain" a Beethoven symphony would be to emasculate it by erecting an artificial barrier between conception and appreciation. You are free to speculate as you wish about the philosophical and allegorical

meaning of the film— and such speculation is one indication that it has succeeded in gripping the audience at a deep level. (Playboy, 1968, p.2)

As a movie which is 139-minutes long, dialogues takes place only about 40-minutes of the entire movie. As Kubrick says, *2001: A Space Odyssey* is a visual experience and words are not the main medium. It is known that Kubrick wanted to add voice over to the famous creation scene just like he did on *Full Metal Jacket* and *Clockwork Orange* but later he decided not to since the images need no explanation. This decision also give audience a chance to interpret the images. In *2001: Space Odyssey* words are not characterized humans. They characterized machines and non organic surroundings around humans. In a movie which is lacking dialogue most verbal audio we hear comes from machines and computers. Just like astronauts as audience we feel like we don't need to speak. HAL 9000 paradoxically speaks more than two astronauts. Instead of words, in Kubrick's adaptations, music becomes the main dialogue. The majority of the cases, music and sounds are signifiers of the images. Just like every image, music evokes each scene one another and words lost their meanings. Or in another words, words eliminated by music. Music becomes director's visual poems and contributes to create a sublime spectacle for the things we feel incapable to articulate.

In adapting the sublime into cinematic experience of Kubrick's *2001: A Space Odyssey*, cinematic experience itself helps to create the feeling. The pleasure we feel when we watch this movie is linked to consciousness of our moral strength just like Kant claims. And the artist's greatness contributes to sublime elements. The absolute great lies between the musical accompany by every extraordinary scene we watch throughout the movie. Sublime evokes such powerful and confusing feeling it brings us into a new and unexpected state of mind. Therefore, before cognition we feel the terror yet the fascination. There are sounds we feel familiar with accompanied by the images we feel uncanny about. In different scenes we watch scenes we feel familiar about yet accompanied with uncanny sounds. This uncanny feeling and fear mixed with fascination comes from the greatness of the artwork itself. Our imagination is overwhelmed by sublime experience and which is so great it is also terrifying that it is beyond our imagination. When Kubrick plays with imagination, sublime is more tense. *2001* is a fantastic tale therefore we tend to hesitate more on all the events that occur during the movie. Both natural and supernatural explanations are more hidden. Aliens

or supernatural forces only been showed through the monolith and its an unknown element. With this uncertainty as audience we reach into a different perspective because scenes break into narratives and the movie communicates with us through the camera. In many scenes we feel that characters of the movie can see us and look directly to us. It is the same feeling as we look at a beautiful ocean with giant waves. We observe the nature yet we can feel that nature can also sense our existence so we have to be cautious. We feel like we are being watched by higher powers. Meanwhile the sublime keeps obtaining by the use of powerful music. With the techniques he uses even the protagonists seems to feel the sublime and mimic our role because something incredible unfolds in front of their eyes.

These sublime moments in his cinema are the reflection of Kubrick's vision and his own way with cinematic medium. His ways are covering all the potentially experiences audience may feel and his movies seem to translate also into music. In his movies, music becomes visible. You can almost touch it and feel it. His images dissolve in sublime as we experience the uncanny feeling and richness in his movies.

4.1.2. Tree of Life

The Tree of Life is a movie by Terrence Malick made in 2011. With three Oscar nominations and a Palme D'or award from Cannes Film Festival, Tree of Life was both one of the most underrated and overrated movie of that year. While many critics loved the movie, some found it highly boring and too dramatic.

The film begins with a quotation from the Book of Job: "Where were you when I laid the foundations of the Earth? When the morning stars sang together, and all the sons of God shouted for joy?"¹ A mysterious, wavering light, resembling a flame, flickers in the darkness. Mrs. O'Brien recalls a lesson taught to her that people must choose to follow either the path of grace or the path of nature. In the 1960s, she receives a telegram informing her of the death of her son, R.L., aged nineteen. Mr. O'Brien is notified by telephone while at an airport. The family is thrown into turmoil. (Hibbs, 2011, p.43)

¹ Bible Chapter Job 38:7, Hebrew The Sons of God

In the present day, the O'Brien's eldest son, Jack, is adrift in his modern life as an architect. One day he apologizes to his father on the phone for an argument about R.L.'s death. In his office, Jack begins reflecting and shots of tall buildings under the sky, Jack wandering in the desert, trees that stretch from the ground up to the sun high in their leaves and scenes from his childhood in the 1950s that all link together and lead back to the flame are seen. From the darkness the universe is born, the Milky Way and then the solar system form while voice-overs ask existential questions. On the newly formed Earth, volcanoes erupt and microbes begin to form and replicate. Sea life is born, then plants on land, then dinosaurs. (Desowitz, 2011, p.54). In a symbolic first act of compassion, a dinosaur chooses not to eat a weakened creature that is lying on the side of a river bed. An asteroid tumble through space and strikes the Earth. In a sprawling neighborhood in Waco, Texas live the O'Brien's. The young couple is enthralled by their new baby Jack and, later, his two brothers. When Jack reaches adolescence, he is faced with the conflict of accepting the way of grace or nature, as embodied by each of his parents. Mrs. O'Brien (grace) is gentle, nurturing, and authoritative, presenting the world to her children as a place of wonder. Mr. O'Brien (nature) is strict and authoritarian, and easily loses his temper as he struggles to reconcile his love for his sons with wanting to prepare them for a world he sees as corrupt and exploitative. He laments his decision to become an engineer instead of pursuing his passion for music. He tries to get ahead by filing patents for various inventions. Jack's perceptions of the world begin to change after one of his friends drowns at the pool and another of his friends is burned in a house fire. He becomes angry at his father for his bullying behavior and begins to keep a running tally of Mr. O'Brien's various hypocrisies and misdeeds, lashing out at his mother for tolerating such abusive behavior. One summer, Mr. O'Brien takes a long business trip. While he is away, the boys enjoy unfettered access to their mother, and Jack experiences the first twinges of rebelliousness. Goaded by other boys his age, Jack commits acts of vandalism and animal abuse. He later trespasses into a neighbors' house and steals her sheer nightgown. Jack is confused and angered by his feelings of sexuality and guilty trespass. He throws the stolen lingerie into a river to rid himself of it. Mr. O'Brien returns home from his unsuccessful business trip. Shortly after, the plant that he works at closes and he is given the option of relocating to work in a thankless position within the firm or losing his job. He and his

family pack up to move to the new job location. He laments the course his life has taken, questioning whether he has been a good enough person. He asks Jack for forgiveness for his harsh treatment of him.

In the present, adult Jack leaves work. Riding the elevator up, he experiences a vision of following a young girl across rocky terrain. Jack tentatively walks through a wooden door frame erected on the rocks and sees a view of the far distant future in which the sun expands into a red giant, engulfing the earth and then shrinking into a feeble white dwarf. Someone says "follow me" in the darkness, which is ended by the lighting of two candles. After emerging from rustic doors, Jack follows the girl and then a young version of himself across surreal landscapes. On a sandbar, Jack sees images of death and the dead returning to life. He is reunited with his family and all the people who populate his memory. His father is happy to see him. He encounters his dead brother, whom he brings to his parents. Accompanied by a woman in white and her younger self, Mrs. O'Brien looks to the sky and whispers, "I give him to you. I give you my son." Jack's vision ends and he leaves the building smiling. The mysterious wavering light continues to flicker in the darkness. (Smith, 2013, p.34)

In his movie *Tree of Life*, Malick claims there are two paths in life; "grace" and "nature". While grace could be more compassionate and loving, nature could be wild, vicious and impossible to control. Grace can show itself by the love of a mother, but nature would be always a step ahead from us because unlike grace nature comes from a more direct place, thrives with instincts.

Nature has always existed. It is the movement in the universe that molded the planets, carved their surfaces, and set the foundations to allow life to flourish. Grace, on the other hand, came about in more complex organisms through a higher sense of awareness of other life forms that occurs over time. (Taylor, 2011)

Therefore, saying the mother, Mrs. O'Briens represents the grace while the father Mr. O'Brien represents the nature would not be wrong. But nature does not only show itself in the face of the father but with the face of death, God and even life itself. It is a path we must follow in terms of living and with nature's interventionist way.

The nuns taught us there were two ways through life—the way of nature and the way of grace. You have to choose which one you'll follow... Grace doesn't try to please itself. Accepts being slighted, forgotten, disliked. Accepts insults and injuries.

Nature only wants to please itself. Get others to please it, too. Likes to lord it over them. To have its own way. It finds reasons to be unhappy when all the world is shining around it. And love is smiling through all things. (The Tree of Life. Terrence Malick.2011. Released May 16. Cottonwood Pictures. Video. Dvd)

The entire movie is based on this quote by Mrs. O'Brien, which is said at the very beginning of the movie.

One of the early scenes of the movie starts with Mrs. O'Brien hearing about the death of his child.

The scene itself contains no dialogue and no voice-over, reinforcing the extremely private nature of this experience. At first, Mrs. O'Brien's footsteps are accompanied by distant sounds of birds and barking dogs; her staccato steps evoke a ticking sound, as we wait to learn of the telegram's contents. The rustling of the telegram in her hands figures prominently on the soundtrack, it's crinkling almost tangible as she removes it from and discards the envelope. The attention to the envelop in this scene emphasizes its role as the bringer of bad news, and Mrs. O'Brien's attempt to discard that news. The telegram is impersonal; she finds herself confronted by an invisible force—there is no one to blame or comfort her for RL's death. (The Tree of Life. Terrence Malick.2011. Released May 16. Cottonwood Pictures. Video. Dvd)

Her footsteps can be heard but after she reads the telegram she cries out silently. Without sound she screams before she collapses and cries out by saying “ Oh God.” This silent sound of her pain with organ music in the background makes audience disoriented. All the sounds are out of sync and like an open door to the mind of the mother. But even in the silence, in a scene without dialogue audience carry burden of death. The most significant narration aspect of the scene is the use of diegetic sound and non-diegetic music. In classical narration non-diegetic music mostly emphasizes the feelings of the characters or the mood. The music in this scene can be called an-empathetic, or as Michel Chion describes it, the music is indifferent to the conventional feeling of the scene. This juxtaposition of scene with indifferent music has the effect not of freezing emotion but rather of intensifying it, by inscribing it on a cosmic background. In classical narration, music is used in the background and the emotions of characters become more prominent. The music gets only a supporting role in these kinds of scenes. *The sublime* could be a feeling when human being feel small against something too powerful to overcome and death can be said that is the hardest thing to

overcome in existence. If we think about ‘Perceived Silence’² is can be thought of as the absence of ‘meaningful sounds’: sounds that progress the story .We may still hear the background noises which done exist in the scene but only as a religious music but overall the scene will appear to be silent. This is because the human brain works in a way where it tends to ignore sounds which are consistent and nonintrusive, creating the illusion of silence. In a feature film, these ‘silent’ moments give the audience time to breathe; a time to sink into the picture. Film might also present the silence of God as the primary indicator of God’s absence from the human world. Because every time a character asks a question, its unanswered. Just like prayers.

In the infamous “ Universe Sequence” of the movie is a 20-minutes of “creation scene.”

“Sequence depicts the birth of stars, the beginning of life on Earth, a memorable interaction between two dinosaurs, and a meteor crashing into the Earth, among other cataclysmic events. The sequence begins with the formation of early stars and ends over 5 billion years from now, when the sun will, according to scientists, shrink to a small “white dwarf.” Sequence starts with Mrs. O’ Brien talks to God, asking ; “*Lord, where were You?*” The whole sequence is so powerful both visually and audible gives a certain feeling of fascination with fear. Fear from the nature itself. It is “*sublime*”. The feeling is indirect, as audience Kant would claim unlike beautiful. The sublime ,according to Kant is a principle of disorder. A disorder is way bigger than we can predict. It cannot determine any limits to the thing because the thing defies the presentative powers of the imagination. It is beyond the powers of the imagination to present a sensible form to the understanding, and it is beyond the powers of the understanding to make sense out of nothing. Therefore it is disorganizing for us. Kant compares the sublime and the beautiful in the following way,

We must seek a ground external to ourselves for the beautiful of nature, but seek it for the sublime merely in ourselves and in our attitude of thought, which introduces sublimity into the representation of nature. (The Tree of Life. Terrence Malick.2011. Released May 16. Cottonwood Pictures. Video. Dvd)

And for him neither art nor are the proper objects of the sublime, but only, as he says, "rude nature." A nature can both create and destroy universe, earth and us humans. As Mrs. O'Brien experiences with conflicting with nature will makes us feel anxious, anxious that we will feel pity for humanity, sad and small about our own purposelessness. In the case of the mathematically sublime, the feeling of reason's superiority over nature takes the form, more specifically, of a feeling of reason's superiority to imagination, conceived of as the natural capacity required for sensory apprehension, including the apprehension of the magnitudes of empirically given things. When the sequence opens with the images of creation, diegetic sound of Mrs. O'Brien asks questions that would explain the pity you feel in terms of the greatness of sublime. Asking The God and The Nature, " Did you know? " " Who are we to You? " "Answer me. " Sequence follows by " white dwarf" and " big bang" slowly and majestically creation of the whole milky way to earth. Then we see the earth as a giant ball of fire, still burning and meteors hitting in a very violent way . ‘

Kant's account of the mathematical sublime begins with a discussion of ordinary measurement, or the determination of magnitude according to a fixed and repeatable unit. There is always an appropriate standard of measurement for anything that we can encounter in space not even the breadth of a galaxy is absolutely great. Thus ordinary measurement which Kant refers to as the "logical estimation of magnitude," is inherently comparative . For this reason, it is not a candidate for the sublime, because the sublime is the representation of something as great beyond all comparison.

The way that creation and The God feels to us. Beyond all comparison and beyond imagination. It is scary yet fascinating. How small we feel in this universe at the same time feeling like a part of something bigger than us.

While all Terrence Malick movies attract attention by its cinematography and existential teams, sound is one of the biggest parts of them as well. We can both study sounds as diegetic³ and non-diegetic⁴. Diegetic sounds are sounds that visible on the screen, those

³ Sound whose source is visible on the screen or whose source is implied to be present by the action of the film: voices of characters sounds made by objects in the story music represented as coming from instruments in the story space (= source music)

could be voices of the characters, dialogues or a certain sound effect that happens in the movie. On the other hand non diegetic sounds are not visible in the screen. We can give examples such as a narrator's commentary, mood music and invisible sourced sounds. Mrs. O'Brien's non diegetic sound follows us throughout the whole movie as the voice of the director as well. Malick's way of using the sounds starts at the very beginning with the narrator. Malick's voice over is a major source of the films' ambiguity and question posing. Voice overs make us suspect that we have not in face seen as much as we should, or that at least we have not seen what the voiceover narrators have seen. The original scores are by Alexander Desplat but Malick use various classical pieces as well. He uses its trademark voice over technique which serves as a major point to show audience the minds of the characters. Voice over is often with abstract images as in the universe sequence and as equally as powerful like images. Sequence starts with the piece called "Lacrimosa" following abstract images of the space. That soundtrack is from the Album called "Requiem⁵ for My Friend" by Zbigniew Preisner. All the soundtrack and sound effects are adding after the shooting. "There are a lot of images there that were shot without sound, so it was a big challenge to do that creatively" says the Co-supervising sound editor/sound designer Erik Aadahl. While universe and space has no sound creating the silence of the universe was another challenge.

Another sound design element in that sequence, and which appears elsewhere in the film, is what Aadahl calls "cosmic breath." "I recorded myself breathing and took that

Diegetic sound is any sound presented as originated from source within the film's world. Diegetic sound can be either on screen or off screen depending on whatever its source is within the frame or outside the frame. Another term for diegetic sound is actual sound

⁴ Sound whose source is neither visible on the screen nor has been implied to be present in the action: narrator's commentary sound effects which is added for the dramatic effect mood music. Non-diegetic sound is represented as coming from the a source outside story space. The distinction between diegetic or non-diegetic sound depends on our understanding of the conventions of film viewing and listening. We know of that certain sounds are represented as coming from the story world, while others are represented as coming from outside the space of the story events. A play with diegetic and non-diegetic conventions can be used to create ambiguity (horror), or to surprise the audience (comedy). Another term for non-diegetic sound is commentary sound.

⁵ A Requiem or Requiem Mass, also known as Mass for the dead (Latin: *Missa pro defunctis*) or Mass of the dead (Latin: *Missa defunctorum*), is a Mass in the Catholic Church offered for the repose of the soul or souls of one or more deceased persons, using a particular form of the Roman Missal. It is frequently, but not necessarily, celebrated in the context of a funeral. Musical settings of the propers of the Requiem Mass are also called Requiems, and the term has subsequently been applied to other musical compositions associated with death and mourning, even when they lack religious or liturgical relevance.

sound into Pro Tools and manipulated it to get this feeling that you don't perceive so much as an actual physical sound as much as a conceptual thing. There's a tonal rumble that weaves in and out, with silence in between. Hearing it, you wouldn't know what it was necessarily, but subconsciously there is that feeling of a timeless energy cycling." Malick later dubbed it "the sound of eternal silence."

The eternal silence last few second and interferes with sounds effect that feels like coming from a thunderstorm or an angry volcano. Since we know that Malick only use natural sounds in the movie, organic sounds of nature shivers the audience and support the strong image of The Big Bang. The sublime feeling of an erupting volcano, even we don't see directly therefore can exhibit this duality. Audible "things" as well can serve the feeling of sublimity. Just like a volcano, the sound of The Big Ben feels beyond imagination and great.

"What is called sublime is that which is great, and such greatness is comparative, not absolute. Consensus validates judgments about greatness. The truly sublime makes all else seem small. What one sees in a telescope or a microscope is sublime. That is, the sublime transcends measures of sense." (Kant,1987)

On the following scenes, audience visit the earth. Still wild but slowly starting to rise. Rise into a world with living creatures exist. Erupting volcanoes and majestic waterfalls shown at the scene while Mrs. O'Brien's inner voice and most probably prayer heard. "We cry to You", "My soul", "My son", "Hear me". Sound starts to get more loud and angry as the scene continues as if we are hearing both the anger of a mother who lost her son and the anger of the nature. Just like hearing a thunderstorm and wait for it to pass away we both admire and intimidate the power of nature and how sublime it is.

While the life begins in earth we hear a metallic sound, something unnatural and synthetic. A single note that keeps playing. Very simple just like the life itself. A sound that feels like coming from the outer space, as we see the cells and the most small parts of life. And when the earth finally gets its today's shape sounds changes into a revealing choir music. The one note we thought was out of sync and harmony turns into a polyphonic music. A music that has the perfect balance and harmony with each other. Music helps us to understand how "perfect" the life is and how harmonic. As we keep watching the rest of the sequence life evolves just like the sound. And as the creatures

revolve an heartbeat follows the music with the natural sounds of the environment. Sound design turns into a diegetic sound with a music that creates a feeling of hope and rising.

The Dinosaur scene starts with fully environmental sounds. One of the dinosaurs lays wounded and feeble, while the other darts over to examine it. It steps on the wounded dinosaur's face, contemplatively threatening to kill its fellow creature, before suddenly abandoning the scene. Is Malick, in showing us this interplay, saying something about power, humility and conscience? As the evolution keeps going dinosaur's scene plays an important role on how instincts and feelings evolved our earth. If we look closely to the scene we can also interpret that dinosaurs are symbols for the relationship of brothers. Later on the movie when big Brother Micheal has the same situation to make a decision. While Micheal and his brother plays outside Micheal points out the toy gun to his brother. And he makes a wrong decision to trust him and putting his finger in the tip of the gun. Micheal fires the gun but we later see that he takes pity to him. To his little brother who is injured and helpless.

The premise of the four-shot scene was to depict the birth of consciousness (what some have called the "birth of compassion")—the first moment in which a living creature made a conscious decision to choose what Michael described as "right from wrong, good from evil." Or, perhaps, a form of altruism over predatory instinct.' ' Reptiles emerge from the amphibians, and dinosaurs in turn from the reptiles. Among the dinosaurs we discover the first signs of maternal love, as the creatures learn to care for each other. Is not love, too, a work of the creation? What should we have been without it? How had things been then? Silent as a shadow, consciousness has slipped into the world. (Wickman, 2012)

Can we say that when the big dinosaur felt sorry for the wounded one we found the other road the follow? Road of the grace.

Most of the audience will think that Tree of Life is a complicated existential movie with an ambiguous end. But as the cinematographer of the movie saying we're using [photography, etc.] to capture emotion so that the movie is experiential. Malick's visual and musical experiments created a very religious experience.

4.1.3. Melancholia

Melancholia is a 2011 fiction-drama film written and directed by Lars Von Trier. Starting with his controversial statements takes place at Cannes Film Festival which shocked all audience and Cannes' jury, it is impossible not to feel shivers on any project made by Trier. Even though *Melancholia* is remembered as the movie that caused a major crisis on Cannes because of the director's words, it's a very artistic and cinematic experience beyond this crisis.

Melancholia might seem like a Hollywood-type production and distribution because of its topic: an incoming apocalypse. But apocalypse is just a pretext in the background. While presented at the Cannes Film Festival and awarded with Best Female Performance starring Kirsten Dunst for her role as Justine, the film was applauded by most critics.

The film opens with different scenes from the movie which we later see. The prologue contains the apocalyptic images with planets that explode accompanied by Richard Wagner's *Tristan und Isolde Prelude*. We watch characters trying to escape from the inevitable end. We slowly watch the planet *Melancholia* devouring earth as we reach to the end.

Just as many Lars Von Trier's works, the movie is separated into two chapters. It starts with first the chapter called: Justine. This act starts inside a limousine with a bride and groom trying to arrive to their own wedding. With minor disruptions, we watch Justine and Michael's arrival to the wedding two hours late. Justine first is portrayed as a successful business woman who marries with the man she loves. In the reception Justine's sister and her husband Claire and John welcomes them. With John's words and attitude, we understand that he spends a lot of money on their wedding and he is not pleased by the delay. As audience gradually meets with Justine and Claire's family and friends, we understand that her life and wedding is not as perfect as we thought. Justine's delusional and hedonistic father is accompanied by her tactless mother. As her father tries to steel silver forks we watch her mother make a very honest speech about how much she hates weddings and the whole marriage system in general. After this rather uncomfortable speech, Justine's which is a workaholic, greedy man boss takes over the reception and speaks mostly about work and deadlines she misses as a

copywriter. Justine's sister Claire realizes her depression about the whole situation and supports her to behave more to herself but we constantly watching her trying to escape from her own wedding. In a so called normal house with a dreamy wedding, director portrays the real agony she suffers. During the cake ceremony, Justine goes to the bathroom and starts to take a bath, escaping once again. While we watch her break down, the ceremony ends with lanterns launched into sky. On the following morning Justine's newly husband Michael leaves the house and his bride. The chapter ends with the two sister riding their horses.

The second chapter is called: Claire. In this part we mostly focus on Claire. Very different to Justine's character, she lives with his wife John and their son Leo, they have a happy life inside a luxurious mansion that built on a large land. Claire and her family represent a segment of the society's upper class. It is a minor that been isolated from majority into an urban life. When the film shifts into this new chapter, Planet *Melancholia* approaches to earth. John, who is decent and rational man, who is interested in planets and astrology explains Justine why *Melancholia* is not a threat to earth. He is the excited member of the family about this newly discovered planet and believes that it will pass by next to earth just like predicted by scientists. Claire on the other hand, begins to worry about her son's future and becomes paranoid each time. She starts to research on the internet and finds many articles on how the planet will actually crush onto earth. With a tool that John makes for his family, they start to watch how *Melancholia* arrives closer and closer each day. As he predicts, this blue planet starts to move away from earth and Claire relaxes slightly. But her paranoia about the situation overshadows her rational side and the following day she realizes that unlike the scientists' and John's predictions *Melancholia* is approaching to earth. Just like Claire, John figures out that he made a mistake and with despair, he commits suicide inside a horse barn. After Claire finds out about her husband's suicide, she takes a bath and tries to accepts her faith. She understands Justine's behaviors and suggests that they should welcome the end with music and wine. Meanwhile Justine believes that the world is a bad place, and this is why *Melancholia* is actually a hero who destroys the world from evil. At the end of the movie, again accompanied by Wagner's *Tristan und Isolde*, we watch Justine, Claire and Leo waits for the end inside a wood tepee as the worlds been hit by *Melancholia*.

As a movie with a catastrophic and unhappy ending, Lars Von Trier explains it as following: “A beautiful movie about the end of the world.” *Melancholia* is fully made with metaphorical images, static played slow motion and deals with human emotions and psychology on very deep levels. Just like the director says, we have a perfect beauty, dramatic tension and aestheticism as an expression of depression. The concept of apocalypse is strongly an exasperating idea but unlike the classical Hollywood movies, we do not finish this movie with hope and relief. Human experience constitutes on such little knowledge, concepts as apocalypse has always been hard to comprehend fully. Our experiences is rather shaped with more delighting subjects such as beauty, reward or purpose. That is why, watching a movie about an inevitable apocalypse might be disturbing and hard to process. While watching such enormity, we feel fascination with terror. On many aspects, *Melancholia* creates such feelings. It is only when one loses all hope, that life takes on its full meaning and this is the last message many viewers perceived after seeing the movie. Just as Terrence Malick’s *The Tree of Life*, *Melancholia* relates a cosmic dimension to everyday behavior. Specially on the second chapter, the atmosphere is much more serene, the rhythm of the narrative slows down and the frame is less tight. We feel the light getting more and more diaphanous. It is just as the calm before the storm.

Many will see the approach of Lars Von Trier’s movie as the celebration of nihilistic philosophy but I believe that is not the only case. Because *Melancholia* is a profound affirmation of life. That life is inseparable from death that most people try to process the concept of death with religion or more pragmatically, with a constant and voluntary denial. The pursuit of happiness as it is imposed upon us is nothing but a distraction and often painful when it comes to representing our own finality. For the director, human experience is not beautiful but sublime and that notion can be summarized by a pleasant feeling of horror. As Kant says; “Imagination reaches its maximum and, in the effort to extend it, sinks back into itself, but is thereby transported into an emotionally moving satisfaction.” (Kant, 1987) In other words, nobody knows what to expect when we reach afterlife, but we can be comforted by the idea that we will all be there in peace. And it is through this final union there is a possibility of real, eternal happiness. This comforting

ideas about death and apocalypse may relaxes us for a brief second but when we come to the point of facing with the reality, terror wraps us all over again. Just like Kubrick's *2001: A Space Odyssey*, Trier also combines the best of these two worlds with a scary visual narrative. Another key point that is very similar to both Kubrick and Malick is Lars von Trier's sound design and music to strength his narrative. By using Wagner's piece to describe both very important parts of the movie, Von Trier answers the question of "What might be the sound and music just before we reach to eternity?" This piece guides us to darkest moments of the movie. There is a greatness on the music design of the work, yet we can feel that the piece he chooses is attached to little things just like human life.

Wagner's *Prelude to Act I* from his opera *Tristan und Isolde* introduce elements of great importance to the music of the Romantic period. Particularly, in Wagner's works, there are countless examples of non-harmonic tones occurring on the chord changes, prolonged and unfinished chords. This piece is made on constant key changes and it is very similar to *Melancholia*'s both narrative and psychological structure. *Tristan und Isolde* creates a passionate music of unresolved longing and desire just like Justine and Claire's desire to find peace and answers. With this romantic period on music, its role changes and it is now having a deeper meaning just like the movie. Watching such powerful images about the end of the world there are two kinds of sublimity in those scenes.

On the prologue scenes, we watch a beautiful cinematography. Those images are shot in slow motion and they are almost as slow as paintings. There is a picturesque feeling behind them. Just like those images, the moments where we see the blue planet approaching to earth with its magnificent size, we start to feel mathematical sublime. As I mentioned on previous chapters, Kant's mathematical sublime deals with proportions. Such enormity against our perception creates the classical fascination. The grains of sand on the beach or the leaves on trees in a forest are seemingly insignificant things that most of us take for granted because of their proportions. But the planets in our galaxy, galaxies within our universe and stars have their infinite feeling never fail to fascinate us. We don't see their magnificent size but with cinema we find a change to glimpse these concepts. When we face with the true size of this concepts, mathematical sublime makes it possible to understand their sublimity. Accompanied by the music of

Wagner on the other hand is a dynamical sublime with its pattern. Kant explains dynamic sublime by movement and motion. It has a very aesthetic attitude and demands an unconditional love. With its surprising chord changes, it never fails to fascinate as a piece of music. Richard Wagner, who was not only a composer but also a philosopher explains his music as; "I write music with an exclamation point." Just like the myth of *Tristan and Isolde* itself, Wagner's version of the opera is so passionate and intense, at the end they have no choice but to end tragically. *Melancholia* has the same tragedy and aspiration to death. As a composer directly associated with cosmic conflicts, good and evil, his music is mostly known for his *Leitmotiv*. *Leitmotiv* is using small melodies and recognizable musical ideas to represent a character. *Tristan und Isolde* becomes *leitmotiv* for the end. What makes this piece particularly distinctive is the harmony that creates a constant motion. It is very parallel to *Melancholia's* visual narrative. The director's conscious decision to use this piece particularly, creates the real sublimity. But the soundtrack of the music is not the only audible element in the movie.

Melancholia's sound designer Kristian Eidnes Anderson who also worked with Von Trier on *Antichrist*, uses his style by creating an emotional impact on its audience. In the movie, he doesn't use Wagner's piece only, but also creates artificial sounds as well to increase the effect. During the last scene where the apocalypse arrives, we hear intense, low-frequency sound effects. Those sounds are almost non-organic by their existence. It is a challenge to create sounds about the end of the world or an upcoming planet. It has to be over power. On the Sound designer Anderson explains Von Trier's vision on apocalypse as similar to stormy weather and chaos. In his interview with New York Times, he explains his experience by saying; "It's the loudest thing I have ever mixed". (Vernalis&Herzog&Richardson, 2013) *Melancholia's* sound design brings its audience a step closer to facing what is coming. The upcoming apocalypse is not only visual but also audible and this concept deals with Kantian philosophy. The film dramatizes the confrontation with the truth of our condition. Each confrontation takes time for every character but in the end just like our protagonists we face with the ultimate end as well.

5. CONCLUSION

Whereas the beautiful is limited, the sublime is limitless, so that the mind in the presence of the sublime, attempting to imagine what it cannot, has pain in the failure but pleasure in contemplating the immensity of the attempt. (Kant, 2007, p.89)

One of the biggest challenges to interpret Kant's perspective on film sound was the missing centuries between 17th century's philosopher and 20th century's art. If we put aside all the perspectives and try to understand cinema in a contextual way, we are left with the classical cinema analyses. Without questioning the beauty and sublime we only analyze what the image tells us, semiotics of the cinema and visual images.

"The beautiful is that which apart from concepts is represented as the object of a universal satisfaction." (Kant, 2007) As a form of art, classical approach to cinema does not give the full understanding. Because semiotics or theories such as psychoanalysis have cognitive approaches they cannot create the aspect of aesthetic judgment. That's why those cognitive approaches cannot practice beauty as a form of aesthetics.

Art doesn't just have one form. There is also mechanical art, mathematical parts even computer programming. Art is simply that which produces artificial. But when we consider fine art it differs from arts such as crafting. It takes aspect of nature and bring them to reflect our own dignity. Inspires us or moves us to sublime. There is also a way this art can generate new ways of being. A great work of art has a capacity to live like a person. It changes itself and it never completes. And that is the main reason why art can not be or *—should not be—* approached by cognitive theories.

Just like moving images, cognitive theories on music and sound cannot contain the sublimity of the concepts. Fixed structures as linguistic semiology has very limited way of looking at aesthetic judgment. Since the beginning of cinema, this art has been always have a different kind of artistic view than the rest of visual arts. As I mentioned in the previous chapters if the art object manages to reflect its origin it can also be defined as beautiful. And if it can manage to reflect imagination it can be defined as *sublime*. As an audience when we watch a movie we can feel satisfaction or dissatisfaction and this would be the result of an aesthetic judgment.

Cinema, as an art has both images and sounds, just like Kant would argue is an art of the free play of sensations and of all the arts in their freest form in practical standards. According to Kant, the aesthetic value of an object is not in the object itself but it lies in the imagination of the man, as *the free play of imagination*. The breakdown we feel when we watch movies, lies on the moments when we perceive the present more than our imagination can handle. His whole philosophy is build on transcendental critique of the nature and its possibilities of mental life in general.

By approaching film sound in a Kantian way, what I tried to achieve is to point out the relation between art and thinking is just like him saying is both subjective and objective. The art of cinema has its own way of creating purpose just like Kant's definition of *fine arts*.

When we observe beauty in cinema, we sense its beauty and this sense fits together. It evokes imagination. It evokes a new and amazing way of new possibilities with its own specific way of being, a certain dignity.

Such a common feeling we have watching a movie and experiencing all its elements distinct when we go deeper into it. Just like movies as *Tree of Life*, *2001: A Space Odyssey* and *Melancholia* contrast to the *beautiful* we feel a sense of wonder. And *sublime* provokes our sense of beautiful.

I believe that the movies I have been analyzing create just that feeling in particular. All of them have a sense of boundlessness to this new sensibility.

With *Tree of Life* we sense beauty with a deep fear inside our minds. With *Melancholia*, we question death and acceptance. And finally with *2001: A Space Odyssey* we are overwhelmed with curiosity and wonder. All of my case studies not only attributes to beauty by their visuals but they also create sublime by the way they deal with sound and music. Those music and sound effects separate two different worlds from each other. They separate reality from imagination. In the case of *Tree of Life*, they are love, grace, nature and celebration of life. Opposite to *Tree of Life*, *Melancholia* deals with destruction of the world which is so pure and fascinating with it's terror. *2001: A Space Odyssey* tears down the psychology with its interpretive end.

The key element to achieve the perfect film could be variable to each disciple and theory but today film sound and visuals are inseparable. From the beginning of film

history until this day, film makers achieved an incredible improvement. Film sound changed from being just an accompaniment to meaning making.

Sublimity in those movies gives us a kind of awareness of our own dignity and our limitations. It makes us aware of selves. Gives us reality of being human. Remind us more of what we are; our aspirations, failing and they mirror the infinity. Remind us that we are only human. In that point we can ask why Kant deals with those subjects. Why does he do this?

Because just like the purpose of this thesis and the purpose of art, is delightful to us and it evokes a sense of wonder. Just like everyone else, we question the meaning of life. Since the beginning of life, we ask Where do we come from? Where do we go from here? Questioning and thinking is the ultimate gift and curse of being a human. In this journey called “life” cinema and music is just a small reminder of the existence. It reminds us the possibilities of living, dreaming, suffering, judging everything that is around us.

I want to conclude my thesis by this quote by Alan Watts who was a British philosopher on his work “*The Musical Life, School and Expectations*”. Which I found that it is the summary of every theory I defended and worked on this study. With Alan Watts’ quote, I want to conclude my thesis by saying, Kant’s visionary work on aesthetics, led an amazing way to future theories. It helped people to see a different approach to beauty and art. And music is the sublimity we seek on art.

He says;

“The existence, the physical universe is basically playful. There is no necessity for it whatsoever. It isn’t going anywhere. That is to say, it doesn’t have some destination that it ought to arrive at. But it is best understood by analogy with music, because music, as an art form is essentially playful.

We say, “You play the piano.” You don’t work the piano. Why? Music differs from, say, travel. When you travel, you are trying to get somewhere. In music, though, one doesn’t make the end of the composition the point of the composition. If that were so, the best conductors would be those who played fastest. And there would be composers who only wrote finales. People would go to a concert just to hear one crackling chord... because that’s the end! Same way with dancing. You don’t aim at a particular spot in the room because that’s where you will arrive.

The whole point of the dancing is the dance. But we don’t see that as something brought by our education into our conduct. We have a system of schooling which gives a completely different impression. It’s all graded and what we do is put the child into the corridor of this grade system with a kind of, “Come on kitty, kitty.” And you go to kindergarten and that’s a great thing because when you finish that you get into first grade. Then, “Come on” first grade leads to second grade and so on. And then you get out of grade school and you got high school. It’s revving up, the thing is coming, then you’re going to go to college...

Then you've got graduate school, and when you're through with graduate school you go out to join the world. Then you get into some racket where you're selling insurance. And they've got that quota to make, and you're gonna make that. And all the time that thing is coming – It's coming, it's coming, that great thing. The success you're working for. Then you wake up one day about 40 years old and you say, "My God, I've arrived. I'm there." And you don't feel very different from what you've always felt. Look at the people who live to retire; to put those savings away. And then when they're 65 they don't have any energy left. They're more or less impotent. And they go and rot in some, old peoples, senior citizens' community. Because we simply cheated ourselves the whole way down the line. Because we thought of life by analogy with a journey, with a pilgrimage, which had a serious purpose at that end, and the thing was to get to that thing at that end. Success, or whatever it is, or maybe heaven after you're dead. But we missed the point the whole way along. It was a musical thing, and you were supposed to sing or to dance while the music was being played." (Watts, 2008)



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