A practice-based research proposal for
artistic research PhD degree in film at
the HFBK University of Fine Arts Hamburg

The Film Is My Representation

An Interdisciplinary Study: How to Make a Film Capable of Philosophizing.

By

Hossein(Shahin) Karbalaeetaher

Matriculation no: 2456943

Supervisors:

1st: Prof. Dr. Michaela Ott

2nd: Prof. Robert Bramkamp

The date of disputation: Tuesday, 3 June 2025

Table of Contents

1. Introduction..... 3 – 7

2. What is The Philosophical Film? 7
   2.1. Film & Philosophy……..……..7 – 10
   2.2. A Brief Literature Background…….....10 – 13
   2.3. Deleuze, Cinema, and to Think the Unthinkable…….……...13 – 29
   2.4. Film As Philosophy……...… 30 – 45
   2.5. Objection To Film Philosophers' Methodology……...… 45 – 46
   2.6. Meditation On Philosophical Films…….. 46 – 59

3. What Does a Philosophical Film Look Like?..... 59
   3.1. Plato's Cave & Cinema……...……..… 59 – 63
   3.2. A Cinematic Interpretation of Schopenhauer's Philosophical System……..…64 – 75
      3.2.1. The Film is My Representation…….……75 – 86
      3.2.2. Introducing The Hidden Layer of The Tale……...….. 86 - 97
   3.3. Turning Heads/Cameras Back – Three Suggestions……...…….. 97
      3.3.1. Transcendental Perception & Transcendental Style……...98 – 105
      3.3.2. Self-Writing…….…….....…105 – 110
      3.3.3. Plato's Meno Dialogue…….……111 – 123

4. Conclusion…….....… 124 – 128
5. Bibliography & References…….…129 – 154
6. Filmography…….…….. 135 – 136

I. Introduction

Film, as an art form, has long been connected to the realm of philosophy, serving as a medium for exploring, challenging, and disseminating profound ideas and philosophical concepts.

Films possess the power to provoke thought, spark debate, and inspire introspection, making them valuable tools for engaging with complex philosophical questions. From existential dilemmas to ethical quandaries, filmmakers use their craft to delve into the deepest aspects of the human experience, pushing boundaries and redefining the scope of philosophical discourse. In this way, cinema remains an essential part of the intellectual landscape, offering audiences a unique and immersive way to engage with the timeless questions that have preoccupied philosophers for centuries. Through visuals, sound, and narrative storytelling, filmmakers transport viewers into alternate realities and perspectives, challenging them to consider new ideas. The medium of film fosters a more emotional and visceral connection to philosophical concepts, encouraging audiences not only to think critically but also to feel deeply**.**

In cinema, the limits of imagination are boundless, allowing us to explore infinite stories and inspire creativity. Every frame presents an opportunity for the mind to wander and discover new worlds, characters, and possibilities. The art of filmmaking enables us to stretch the boundaries of reality and create narratives that captivate and inspire audiences worldwide. From the fantastical to the everyday, cinema has the power to transport us to places we could only dream of, igniting our imaginations in ways we never thought possible.

As technology advances and storytelling techniques evolve, filmmakers continually push the boundaries of creativity and innovation. With stunning visuals, powerful

performances, and thought-provoking narratives, cinema can evoke a wide range of emotions and leave a lasting impact on its audience. Whether we are sitting in a darkened theater or relaxing on the couch with a bowl of popcorn, we embark on journeys that transcend time and space, connecting us to the shared human experience in truly magical ways.

In the end, cinema is not just a form of entertainment; it is a powerful medium that has the potential to shape our perceptions, beliefs, and understanding of the world. It challenges us to see life from different perspectives, to empathize with characters who may be vastly different from ourselves, and to question our assumptions and biases. Whether we are captivated by a classic film that has stood the test of time or a groundbreaking new release that sparks conversation, cinema can inspire, educate, and ignite change. It reflects society, acting as a mirror that reveals who we are and who we can become.

In my practice-based dissertation, I will explore cinema from a philosophical perspective to determine how to create a film that is capable of philosophizing. I want to investigate whether it is possible to produce such a film in order to bridge the knowledge gap between those who defend the idea of 'film as philosophy'—the notion that films can engage in philosophical discourse—and those who reject it, believing that films can only serve as vehicles for conveying philosophical themes.

I would like to explore whether such a film could serve as a model for film students and filmmakers who wish to create philosophical works. Through this dissertation, I aim to contribute to the ongoing discussion about the relationship between film and philosophy, ultimately providing insights into how filmmakers can effectively convey philosophical ideas in their projects.

I believe that investigating this topic could inspire new approaches to filmmaking and serve as a valuable resource for those interested in examining philosophy through film. By delving into themes such as identity, free will, and the nature of truth, films can encourage viewers to reflect on their beliefs and values. This exploration can challenge them to consider various perspectives and interpretations of the world around them.

Ultimately, I aim to demonstrate how film can not only entertain and inspire but also provoke thought and foster a deeper understanding of the complexities of human existence. I intend to identify the key components necessary for creating a movie that engages with complex philosophical ideas while inspiring viewers to reflect critically and deeply on them. To achieve this, I will analyze various film scholars' theories and examine three distinct approaches: "Transcendental Perception and Transcendental Style," "Self-Writing," and "Plato's Meno Dialogue."

I undertook a practice-based dissertation because it is crucial to explore primary sources—specifically philosophy and cinema—to uncover the crucial insights needed for crafting a philosophical film that is both artistically profound and unique, similar to the works of esteemed filmmakers. My dissertation represents a dedicated effort to discover and articulate this vital knowledge.

To achieve this, I engage with our contemporary understanding of "film as philosophy," shaped by the ideas of notable film philosophers such as Stanley Cavell, Gilles Deleuze, Stephen Mulhall, Nathan Anderson, Thomas Wartenberg, and Robert Sinnerbrink. I also incorporate insights from distinguished film scholars who explore concepts of "reality" and "movement" in cinema, including André Bazin, Henri Bergson, Rudolf Arnheim, and Siegfried Kracauer. Additionally, I anchor my research in the continental school of philosophy, emphasizing the theory of art and perception articulated in Schopenhauer's philosophical system.

My dissertation is divided into two interdependent parts. In the first part, I will provide an understanding of philosophical films. After a brief literature review, I will clarify what constitutes a philosophical film and distinguish it from other types of films. Furthermore, I will discuss how cinema relates to philosophy compared to other art forms. In the second part of this work, I will define what constitutes a philosophical film and examine three distinct methodologies: "Transcendental Perception and Transcendental Style," "Self-Writing," and "Plato's Meno Dialogue." These approaches have been utilized by filmmakers from different eras, continents, and cultural backgrounds, including David Lynch, Paul Schrader, Federico Fellini, Woody Allen, Jim Jarmusch, and Akira Kurosawa. Each method offers valuable insights into the question of "How can we create it?"

As Tom McClelland states: "Film is not always just a mirror in which we see philosophical ideas, but is sometimes a window that offers valuable philosophical insights."[1] Through the lens of a filmmaker, we can explore ethical dilemmas, existential questions, and the meaning of life in a thought-provoking and captivating manner. By examining the narratives and characters presented on screen, we gain a deeper understanding of our own beliefs and values. This makes film an invaluable tool for engaging with philosophy in a more accessible and relatable way.

Films possess the power to challenge our perspectives, push boundaries, and provoke introspection in ways that traditional philosophical texts may not. The visual and auditory elements of cinema evoke emotions and connections that resonate on a deeper level, allowing us to engage with complex philosophical concepts more viscerally and immediately. In this way, films serve as a gateway to

[1] - McClelland, Tom (2018), *The Philosophy of Film and Film as Philosophy*. University of Sussex, p. 13.

exploring the depths of human experience and thought, offering a unique and enriching avenue for philosophical inquiry.

To create profound philosophical films, let us explore the connection between philosophy and filmmaking.

2. WHAT IS THE PHILOSOPHICAL FILM?

2.1. Film and Philosophy

The relationship between film and philosophy is complex, with film both informing and being informed by philosophical thought. Films often present philosophical ideas and dilemmas in a visual and accessible way, sparking thought and discussion among viewers. At the same time, philosophers have used film as a medium to explore and illustrate their theories, bringing abstract concepts to life. This dynamic interaction between film and philosophy enhances our understanding of both disciplines and enriches our overall cultural experience. By blending visual storytelling with abstract concepts, film, and philosophy uniquely complement each other. Through cinematic narratives, complex philosophical ideas are brought to life and made more relatable to audiences. This symbiotic relationship invites us to reflect on our beliefs, values, and perceptions of the world, ultimately deepening our appreciation for the art of film and the pursuit of philosophical inquiry. As we engage with thought-provoking films that challenge our perspectives and provoke introspection, we are encouraged to delve deeper into philosophical discourse and explore new ways of thinking. Likewise, delving into philosophical texts and theories can give us a deeper understanding of the underlying themes and messages within cinema, allowing us to appreciate the art form more profoundly.

The connection between film and philosophy encourages us to engage with both fields with curiosity and an open mind. This fosters a continuous dialogue that expands our intellectual horizons and enriches our cultural experiences. Essentially, the dynamic relationship between film and philosophy promotes personal growth and philosophical exploration, shaping our worldview and enhancing our appreciation for the complexities of the human experience.

For instance, the film "Blade Runner" raises profound questions about what it means to be human by exploring themes of artificial intelligence and humanity. By reflecting on the philosophical ideas presented in the film, viewers can examine their own beliefs about consciousness and identity, thereby deepening their understanding of these intricate concepts.

The film explores the ethical implications of creating beings with artificial intelligence that have emotions and desires similar to those of humans. The protagonist, Deckard, struggles with his own humanity while tracking down rogue replicants. This journey prompts the audience to confront the blurred boundaries between humans and machines. "Blade Runner" ultimately leaves viewers questioning what distinguishes us from the beings we create and whether our ability to feel empathy and engage in introspection is what truly defines our humanity.

Christopher Nolan's *"Inception"* as another example challenges viewers to question the nature of reality and explore the depths of their subconscious minds through its complex narrative and striking visuals. This science fiction thriller follows a group of thieves who enter people's dreams to steal valuable information. As the protagonist, Dom Cobb navigates through various dream levels, the audience is taken on a journey that blurs the lines between dreams and reality. The film raises thought-provoking questions about perception and the power of the mind, leaving viewers with a sense of wonder and contemplation long after the credits roll. This is

accomplished through the art of cinema. With stunning visual effects and a mind-bending narrative, "Inception" transports viewers to a world where anything is possible. As the characters grapple with their subconscious desires and fears, the audience is forced to confront their own perceptions of reality. The film encourages viewers to consider the limitations of their minds and the potential for limitless creativity within the realm of dreams.

The relationship between film and philosophy is complex and intriguing, as the two disciplines often intersect in captivating ways. As a medium, the film has the unique ability to engage with philosophical concepts in a visceral and immersive manner, allowing audiences to grapple with profound questions about the human experience, the nature of reality, and the complexities of the human condition. This interplay between the visual and the conceptual has long fascinated thinkers, who have sought to understand how the cinematic form can illuminate philosophical truths and challenge our assumptions about the world.[2]

One of the foundational elements of this relationship is the ontological and aesthetic inquiry into the nature of film itself. Early theorists were keenly interested in pinpointing what made film distinct from other art forms, and how its unique properties could be leveraged to explore philosophical themes. The focus of film theory later expanded to include examining the intricate connection between the film text and the subjectivity of the spectator - a shift that allowed scholars to delve deeper into the ways in which cinema shapes and is shaped by the human experience.[3]

[2] - Kuhn, Annette (2004), *The State of Film and Media Feminism.* Journal of Women in Culture and Society, Volume 30, Number 1. Institute of Cultural Research. Lancaster University.
[3] - Worth, Sol (1969), *"The Development of a Semiotic of Film"* Semiotica, vol. 1, no. 3, pp. 282-321. https://doi.org/10.1515/semi.1969.1.3.282

As the field of film theory has evolved, so too have the ways in which philosophers have engaged with the cinematic form. From Eisenstein and Pudovkin's explorations of film as a semiotic system, to Bazin, Metz, and Pasolini's theoretical work, the integration of philosophical concepts into the analysis of film has been a gradual and ongoing process.[4]

2.2. A Brief Literature Background

The first thinker to examine the relationship between film and philosophy was Henri Bergson (1859–1941). He notably used film as a model for philosophical thought. In his theory of duration developed in the early 1900s, Bergson significantly influenced film-philosophy through his concepts of "movement-image" and "time-image," which he elaborated on in his work "Matière et mémoire."

Bergson's philosophy emphasizes the significance of duration (durée) and the experience of time, contrasting it with scientific definitions that tend to spatialize time. He argued that the image is superior to the concept because it can evoke thought more fluidly and less abstractly, which aligns closely with the nature of film as a medium that represents movement and time.[5]

As Bernd Herzogenrath mentions, his work, particularly in "*Matière et mémoire*," emphasizes the notion of virtual images, which has been influential in film as philosophy. Bergson's ideas suggest that images are not merely representations but

[4] - ibid.
[5] - Botz-Bornstein, Thorsten (2011). *Philosophy of Film: Continental Perspectives. In James Fieser & Bradley Dowden* (eds.), Internet Encyclopedia of Philosophy. Routledge, p.8.

can embody a deeper, corporeal understanding of experience. This perspective allows for a dialogue between film and philosophy, where film is seen as a medium that can actively engage in philosophical thought rather than just illustrate philosophical ideas. In this context, Bergson's concept of the 'attitude of the body' highlights how cinema can reflect and explore philosophical themes through gesture and movement. This approach positions film as a medium with its own agency, capable of contributing to philosophical discourse. The interplay between film and philosophy thus becomes a fertile ground for exploring how these disciplines can inform and enrich each other, leading to a more nuanced understanding of both fields.[6] Bergson's exploration of film as a philosophical tool opened up new avenues of inquiry into the nature of human experience and our perception of reality. His concept of "cinematic time" challenged traditional notions of time and space, paving the way for a new understanding of temporal phenomena.

Bergson's ideas provided a philosophical framework that allowed later theorists, such as Jean Epstein, Sartre, and Gilles Deleuze, to explore the relationship between cinema and philosophical concepts. Deleuze, in particular, built upon Bergson's ideas, asserting that cinema thinks with effects and percepts (images and sounds) rather than abstract concepts, thus positioning film as a form of philosophy in its own right.[7] This connection between Bergson's philosophy and film theory has led to a deeper understanding of how cinema can express complex temporal experiences and emotional states, making his contributions foundational to the philosophy of film.

Hugo Münsterberg (1868–1916) was a significant German-American philosopher and psychologist who played a crucial role in the early philosophy of film. He authored the first book dedicated to this subject, titled *"Photoplay: A Psychological*

[6] - Herzogenrath, Bernd (2017), *Film as Philosophy*. University of Minnesota Press, p. 15.
[7] - ibid, p. 22.

Study" (1916). In this work, Münsterberg examined the psychological effects of film on audiences and how the medium could evoke emotions and thoughts. He highlighted the importance of the cinematic experience, emphasizing its distinctiveness compared to other art forms, particularly in its ability to manipulate time and perception.[8]

Münsterberg's approach combined elements of psychology and philosophy, arguing that film possesses a unique ability to create a specific type of reality that engages viewers in ways that other art forms cannot. He believed that the medium of film could effectively represent psychological states and experiences, making it a valuable tool for understanding human consciousness and perception. His work laid the groundwork for future film theory by emphasizing the psychological dimensions of the cinematic experience and how film can shape our understanding of reality.[9]

Later, the French filmmaker and film theorist, Jean Epstein in his major work, "*L' Intelligence d'une machine" (1921)* takes the matter even further to call cinema a thinking machine. Epstein viewed cinema as a philosophical practice, emphasizing the concept of photogenic, which refers to the unique qualities of film that allow it to capture and express visual thought. He believed that cinema should transcend traditional storytelling and melodrama, focusing instead on the visual representation of the world.[10] He described the camera as a "thinking being" that could reveal processes and perspectives that differ from ordinary experiences. This perspective highlights the camera's ability to capture moments that are free from the constraints of rationality.[11] Epstein regarded the close-up as the "soul of cinema," asserting that it intensifies drama and creates a sense of intimacy.[12] He explored the relationship

[8] - ibid, p. 9.
[9] - ibid.
[10] - Kaczmarek, A. & Adam Mickiewicz University. (2014). International Conference on Philosophy and Film eProceedings. In S. Viegas & M. T. Teixeira (Eds.), *International Conference on Philosophy and Film eProceedings: Vol. Volume 1*, pp.108-109. https://internationalconferenceonphilosophyandfilm.wordpress.com/
[11] - ibid, p. 108.
[12] - ibid, p. 109.

between movement, time, and photogenic, suggesting that cinema offers a new way of perceiving reality. This includes the ability to manipulate time through techniques like slow motion and rapid editing, which can alter the audience's understanding of events.[13] Epstein's ideas on cinema influenced later filmmakers and theorists, shaping the development of avant-garde and experimental cinema, and leaving a lasting impact on the understanding of film as an art form.

Similar to Epstein, Deleuze, in a Bergsonian way, believed that cinema must be considered as a philosophy. While philosophy thinks with concepts, cinema thinks with effects and percepts (images and sounds).

2.3. Deleuze, Cinema, and to Think the Unthinkable

Gilles Deleuze (1925 – 1995), the renowned French philosopher who, from the early 1950s until his death in 1995, wrote on philosophy, literature, film, and fine art, has had a profound impact on our understanding of film as a medium of philosophical inquiry. Deleuze's work has challenged the traditional notion of film as a mere object of analysis, and instead, he has championed the idea of film as a philosophical expression in its own right.[14]

Deleuze's approach to film is rooted in his broader philosophical project, which sought to challenge the dominant modes of thought that he perceived as limiting and constraining.[15] He was particularly interested in exploring the ways in which films can challenge and subvert our preconceived notions of reality, truth, and identity. Deleuze's philosophy of film is characterized by a focus on the immanent, affective,

[13] - ibid.
[14] - Laugier, Sandra (2022), *"Taking TV Series Seriously" Open Philosophy*, vol. 5, no. 1, pp. 250-253. https://doi.org/10.1515/opphil-2022-0198
[15] - "Preface – A Deleuzian Journey" (2015), *Knowing, Becoming, Doing as Teacher Educators: Identity, Intimate Scholarship, Inquiry* (*Advances in Research on Teaching, Vol. 26*), Emerald Group Publishing Limited, Leeds, pp. ix-xxi. https://doi.org/10.1108/S1479-368720140000026032

and embodied dimensions of the cinematic experience, rather than the traditional emphasis on narrative and representation.

Deleuze's impact on the field of film-philosophy has been significant, as evidenced by the growing body of scholarship that engages with his ideas.[16] For example, scholars have explored how Deleuze's concepts of the "movement-image" and the "time-image" can be used to analyze the ways in which films create new modes of perception and thinking.[17]

Furthermore, researchers have examined how Deleuze's philosophical framework can shed light on the affective and embodied dimensions of the cinematic experience, highlighting the medium's ability to challenge and expand our understanding of reality and subjectivity.[18] For instance, Michaela Ott's book, *"Gilles Deleuze zur Einführung"* illustrates how Deleuze gradually incorporates different frameworks from literary texts and semiotic analyses of painting and film into developing philosophical concepts.[19]

Deleuze's philosophy and film are interconnected in several ways. In her book, *Understanding Deleuze*, Claire Colebrook states that Deleuze's work on cinema is not merely a study of film as an art form, but rather an exploration of how cinema can transform perceptions and challenge traditional notions of movement and time. He argues that cinema interrupts or dilates vision, freeing it from action and actualized images, and presents movement itself, not a movement governed by the purposes of fixed terms. The role of cinema in presenting movement and time reflects Deleuze's emphasis on the dynamic and fluid nature of existence,

[16] - Sinnerbrink, Robert (2014), *"Cavellian Meditations: How to do Things with Film and Philosophy." Film-Philosophy*, Volume 18 Issue 1, Page 50-69. https://doi.org/10.3366/film.2014.0005
[17] - ibid
[18] - ibid
[19] - Ott, Michaela (2018), *Gilles Deleuze zur Einführung.* Junius Verlag GmbH; 4th edition.

challenging fixed identities and categories.[20] As Colebrook states, the relation between film and philosophy in Deleuze's work lies in the alignment of cinema's transformative potential with Deleuze's broader philosophical ideas, emphasizing the dynamic nature of perception, movement, and time.[21]

By positioning film as a form of philosophy, Deleuze expands the boundaries of traditional philosophical discourse, suggesting that cinema has the capacity to generate new ideas and modes of understanding. His exploration of the philosophical potential of cinema has had a profound impact on film theory and has contributed to a broader understanding of the ways in which art and visual storytelling can prompt philosophical inquiry and contemplation.

According to Jakob Nilson, Gilles Deleuze's writings explore the relationship between film and philosophy by distinguishing between cinematic thinking and philosophical thinking. Deleuze emphasizes that the creation of concepts is the exclusive right of philosophy, which secures a function for philosophy. He conceives of cinematic thinking and philosophical thinking as formally different, even though they can share some characteristics and often inform each other as they engage with similar problems.[22]

Nilson distinguishes Cinematic thinking from Philosophical thinking as one of the key elements in understanding how film and philosophy are related in a Deleuzian way. He asserts that Cinematic thinking involves the creation and expression of ideas through the medium of film. It encompasses the unique ways in which films convey meaning, evoke emotions, and engage with visual and auditory elements to communicate complex concepts. Cinematic thinking is often characterized by its

[20] - Colebrook, Claire (2002), *Understanding Deleuze*. Allen & Unwin.
[21] - ibid
[22] - Nilson, Jakob (2018), *Deleuze, Concepts, and Ideas about Film as Philosophy*. Journal of French and Francophone Philosophy - Revue de la philosophie française et de langue française, Vol XXVI, No 2. pp. 127-149

ability to present narratives, evoke sensory experiences, and explore abstract ideas through visual and auditory means. While cinematic thinking and philosophical thinking have formal differences, they also share common characteristics. Both modes of thought can inform and influence each other, engaging with similar problems and ideas.

Additionally, they can intersect in their exploration of fundamental questions about human experience, identity, and the nature of reality. Deleuze's work emphasizes the dynamic relationship between cinematic and philosophical thinking, highlighting the potential for mutual enrichment and interaction between these distinct modes of thought. On the other hand, philosophical thinking refers to the process of conceptual exploration and critical inquiry traditionally associated with philosophy. It involves the creation and articulation of abstract concepts, the analysis of fundamental questions, and the examination of the nature of existence, knowledge, and ethics. Philosophical thinking often relies on language, logic, and critical reasoning to develop and communicate complex ideas.[23]

Nelson concludes that Deleuze's work suggests that film can be a means for creating original philosophical concepts, challenging the traditional association of concepts with words. This highlights the potential for film to express philosophical concepts and contribute to the formal renewal of philosophical expression.[24]

Deleuze's work, particularly "Cinema 1 The Movement-Image" and "Cinema 2 The Time-Image," delves into the ways in which filmmakers, such as Michelangelo Antonioni and Yasujiro Ozu, use cinema to create philosophical experiences for viewers. He highlights the ways in which these directors' films prompt audiences to engage with questions related to human existence, perception, and the nature of

[23] - ibid.
[24] - ibid.

reality. For instance, he highlights Michelangelo Antonioni's approach in *"L'Avventura"* (1960) to cinema as a means of engaging with philosophical concepts and prompting viewers to contemplate fundamental questions about existence, perception, and the nature of reality.[25]

In "L'Avventura," Antonioni's exploration of time, space, and human relationships aligns with Deleuze's conception of the time-image and the capacity of cinema to engage in new modes of thought. The film's narrative structure and visual storytelling techniques challenge traditional modes of understanding and invite contemplation on complex philosophical themes.

Antonioni's work, particularly *"L'Avventura,"* serves as an example of a philosophical film according to Deleuze due to its capacity to prompt viewers to engage with questions related to human existence, consciousness, and the nature of being. The film's exploration of time, perception, and the human condition aligns with Deleuze's perspective on the philosophical potential of cinema.

According to Gilles Deleuze, the link between film and philosophy is multifaceted and profound. Deleuze's exploration of this connection is detailed in his influential works "Cinema 1 The Movement-Image" and "Cinema 2 The Time-Image." Key aspects of the link between film and philosophy, according to Deleuze, include the following:[26][27]

[25] - Deleuze, Gilles (1986 {1983}) *Cinema 1: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam. Minneapolis: University of Minnesota Press, pp. 13,75,119, 120.
[26] - Deleuze, Gilles (1986 {1983}) *Cinema 1: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam. Minneapolis: University of Minnesota Press.
[27] - Deleuze, Gilles (1989 {1985}), *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galatea. Minneapolis: University of Minnesota Press.

- **Thinking in Image**

Deleuze by introducing the concept of “Thinking in Image” suggests that film has the capacity to engage in a form of thinking through images. He argues that films are not just visual representations but are capable of generating new modes of thought. In this sense, film becomes a medium for philosophical exploration and expression.

The concept of "Thinking in Images" is a fundamental aspect of the link between film and philosophy. In this concept, images act as a mode of thought, since they are not merely visual representations but are capable of generating new modes of thought. This implies that films offer a unique way of philosophizing through the visual medium.

Deleuze’s "Thinking in Images" as Felicity Colman in “Deleuze and Cinema, The Film Concept” states is rooted in his exploration of the philosophical potential of cinema. According to Deleuze, cinema has the capacity to engage viewers in a form of thought that transcends traditional linguistic and conceptual frameworks.[28] Colman explains the concept of "Thinking in Images” under the term, “Non-Linguistic Thought” and states that Deleuze argued that cinema enables a mode of non-linguistic thought, where images, sounds, and movements convey meaning and evoke intellectual and emotional responses without relying solely on language. This challenges the conventional association of philosophy with linguistic expression. In this regard, Jakob Nilson also states that Deleuze's perspective on the interplay between written words and visual images in cinema is exemplified in his analysis of

[28] - Colman, Felicity (2011), *Deleuze and Cinema, The Film Concept.* Oxford, New York, Berg.

filmmakers like Jean-Luc Godard. He recognized that Godard's films often incorporate written words as a visual element, which interacts with spoken words and visual images on the screen. This dynamic relationship between written and spoken words creates a collision between words and images, leading to the emergence of thought in a visual form.[29]

Colman also argues that Deleuze's concept of "Thinking in Images" relates to his exploration of time and temporality in cinema. He proposed that the unique temporal qualities of film, including the manipulation of time, memory, and duration, offer a distinct mode of philosophical reflection that goes beyond linear, sequential thought.[30] Colman believes that Through his concept of "Thinking in Images," Deleuze sought to highlight the capacity of cinema to engage viewers in philosophical inquiry, prompting them to reflect on fundamental questions about existence, perception, and reality through the visual and auditory elements of the medium.[31]

In short, Deleuze's concept of "Thinking in Images" underscores his belief in the philosophical richness of cinema, emphasizing its potential to evoke thought, sensation, and affective responses that contribute to a unique form of philosophical engagement beyond traditional linguistic and conceptual frameworks. According to Deleuze, "Thinking in Images" involves the capacity of films to engage in a form of thinking, create new concepts, and offer unique insights into reality, time, and human experience through their visual and auditory compositions. Films are seen as active contributors to philosophical discourse, generating aesthetic ideas and prompting new modes of thought through the power of images.

[29] - Nilson, Jakob (2018), *Deleuze, Concepts, and Ideas about Film as Philosophy*. Journal of French and Francophone Philosophy - Revue de la philosophie française et de langue française, Vol XXVI, No 2. pp. 127-149
[30] - ibid.
[31] - ibid.

- **Movement-Image**

According to Deleuze, the movement-image is associated with traditional narrative cinema, where the primary focus is on action, movement, and cause-and-effect relationships. In the movement-image, time is represented as a linear progression, and the images are organized to convey a sense of continuity and progression. This type of image is linked to action and reaction, and it often serves to advance the plot in a straightforward manner. The movement-image is characterized by its emphasis on movement, change, and the unfolding of events in a linear and causal manner. In the movement-image, time is represented as a linear progression, closely tied to the unfolding of events and actions within the narrative. This linear conception of time aligns with traditional storytelling and the presentation of events in a chronological and causal manner.[32]

As Frampton states the movement-image is characterized by its focus on narrative continuity, where events are organized to convey a sense of coherence and progression. This often involves the use of editing techniques and visual storytelling to create a seamless flow of events and as the name suggests, the movement-image places a strong emphasis on movement, change, and the unfolding of events. Visual and narrative elements are structured to convey a sense of dynamic action and progression, driving the narrative forward in a linear and causal manner.[33]
Felicity Colman recognizes five characteristic aspects of the movement-image:[34]

[32] - Deleuze, Gilles (1986 {1983}) *Cinema 1: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam. Minneapolis: University of Minnesota Press, pp. 40-66.
[33] - Frampton, Daniel (2006), *Filmosophy*. New York/London: Wallflower Press.
[34] - Colman, Felicity (2011), *Deleuze and Cinema, The Film Concept.* Oxford, New York, Berg.

Dynamic Representation: The movement-image, as conceptualized by Deleuze, focuses on the dynamic and kinetic aspects of cinematic representation. It encompasses the portrayal of movement, action, and change within the visual and auditory elements of film.

Perception and Affect: Deleuze's movement-image is closely linked to the viewer's perception and affective response to the visual and auditory stimuli presented in cinema. It emphasizes the sensory and emotional impact of movement and action as they unfold on the screen.

Temporal and Spatial Dynamics: The movement-image captures the temporal and spatial dynamics of cinematic storytelling, including the portrayal of characters in motion, the progression of events, and the spatial relationships between elements within the frame.

Philosophical Implications: Deleuze's exploration of the movement-image is deeply rooted in its philosophical implications. He saw the movement-image as a means of engaging viewers in philosophical contemplation, prompting them to reflect on the nature of time, action, and perception through the dynamic visual and auditory elements of cinema.

Narrative and Storytelling: The movement-image is also connected to the narrative and storytelling aspects of cinema. Deleuze's analysis of movement in film encompasses its role in conveying plot, character development, and thematic elements, all of which contribute to the philosophical depth of cinematic expression.

Overall, Deleuze's concept of the movement-image offers a framework for understanding the dynamic, sensory, and philosophical dimensions of cinematic representation, emphasizing the role of movement, action, and change as essential components of the medium's capacity for philosophical expression and inquiry.

- **Time-Image**

Time-Image In contrast represents a shift away from the linear and causal representations of time found in the movement-image. Deleuze introduces the time-image as a new mode of cinematic expression that disrupts traditional conceptions of time and narrative continuity. The time-image is associated with a more complex and non-linear experience of time, where past, present, and future can coexist or intersect within the film.[35]

This type of image challenges the viewer's perception of time and reality, often creating a sense of disorientation and contemplation. The time-image introduces a more contemplative and reflective approach to cinematic storytelling, emphasizing the coexistence of different temporal layers and the exploration of subjective experiences of time.

According to Felicity Colman, Deleuze's concept of the "time-image" represents a significant evolution in his exploration of cinema and its philosophical implications. The time-image builds upon the movement-image and introduces a new dimension of cinematic representation and philosophical engagement. Colman recognizes five key points in the time-image concept:[36]

[35] - Deleuze, Gilles (1989 {1985}), *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galatea. Minneapolis: University of Minnesota Press.
[36] - ibid.

Temporal Complexity: The time-image, as conceptualized by Deleuze, emphasizes the complexity of temporal representation in cinema. It moves beyond the immediate portrayal of movement and action to explore the intricate and multi-layered aspects of time, memory, and duration within the cinematic medium.

Temporal Discontinuity: Deleuze's time-image is characterized by a sense of temporal disjunction and non-linearity. It challenges traditional narrative structures and introduces fragmented, non-sequential, and non-linear representations of time, inviting viewers to engage with the complexities of temporal experience.

Memory and History: The time-image delves into the role of memory and history within cinematic storytelling. It explores how cinema can evoke the past, present, and future simultaneously, creating a rich tapestry of temporal layers that prompt philosophical contemplation about the nature of memory, historical consciousness, and the passage of time.

Subjectivity and Perception: Deleuze's time-image also addresses the subjective and perceptual dimensions of temporal experience in cinema. It invites viewers to reflect on their own relationship to time, inviting philosophical inquiries into the nature of subjective temporality and the ways in which individuals perceive and experience time.

Philosophical Implications: The time-image represents a profound philosophical shift in Deleuze's analysis of cinema, emphasizing the medium's capacity to engage viewers in profound reflections on time, memory, and the complexities of temporal experience. It prompts philosophical inquiries into the nature of existence, perception, and the fluidity of time.

The time-image represents a departure from the dominance of movement and narrative continuity. According to Deleuze, the time-image disrupts the traditional cause-and-effect structure of the movement-image and introduces a more complex and non-linear experience of time. In the time-image, time becomes an independent and autonomous element, no longer subordinated to movement. This allows for a more contemplative and reflective approach to storytelling, where the emphasis is on exploring the subjective experience of time and the complexities of memory, history, and perception.

In his work "Cinema 2 The Time-Image," Deleuze discusses Ozu's films as examples of the time-image, a concept that challenges traditional conceptions of time and narrative in cinema. Deleuze's discussion about Ozu's films is centered around the concept of the "time-image" and the way Ozu's films engage with time, memory, and the nature of human experience.[37]

Ozu's films are known for their contemplative and meditative qualities, often characterized by long takes, static shots, and a focus on everyday life. Deleuze sees Ozu's approach to filmmaking as a departure from traditional narrative structures and a move towards a cinema that prompts viewers to engage with questions related to time, memory, and the complexities of human experience.

Deleuze's analysis of Ozu's films aligns with his broader exploration of the time-image and the capacity of cinema to engage in new modes of thought. Ozu's emphasis on the passage of time, the nuances of human relationships, and the contemplative nature of everyday life serve as an example of the philosophical potential of cinema according to Deleuze.

[37]- Deleuze, Gilles (1989 {1985}), *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galatea. Minneapolis: University of Minnesota Press.

Overall, Deleuze's "movement-image" and "time-image" represent two distinct modes of cinematic expression. The movement-image is characterized by its emphasis on linear narrative progression and causal relationships, while the time-image introduces a more complex and non-linear experience of time, challenging traditional notions of narrative continuity and inviting contemplation and reflection. These concepts are central to Deleuze's exploration of the philosophical implications of cinema and its capacity to engage in new modes of thought and expression.

- **Engagement with Reality**

Deleuze discusses how films engage with reality and transform our perception of the world. He suggests that films offer a distinct way of interpreting and representing reality, which has philosophical significance.[38] According to Claire Colebrook, Deleuze redefines the relationship between perception and the real world by challenging the traditional view of perception as a passive reflection of an external, pre-existing reality. According to Deleuze, perception is not simply a mirror of the world, but rather an active process that involves the interaction of actual and virtual elements. He argues that perception is not a direct representation of a fixed, external reality, but rather a dynamic process that involves the interplay of images, memory, and sense. Deleuze emphasizes that perception is not a passive reception of stimuli, but an active engagement with the world, where memory and sense intervene to organize the flow of the world into matter.[39]

As Frampton confirms, according to Deleuze, perception is not just a passive process of registering and decoding reality. Instead, he suggests that perception is an active engagement in processes of world-making and world-thinking. Deleuze

[38] - Deleuze, Gilles (1986 {1983}) *Cinema 1: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam. Minneapolis: University of Minnesota Press, pp. 71-80.
[39] - Colebrook, Claire (2002), *Understanding Deleuze*. Allen & Unwin.

emphasizes that our bodies shape our possibilities for conceptualization and categorization, highlighting the importance of the peculiar nature of our bodies in shaping our perception and understanding of the world. In this sense, perception is not merely a passive reception of external stimuli, but an active and embodied process that influences our understanding of the world around us.[40]

Felicity Colman also states that Deleuze emphasizes that perception is not limited to the visual sense but encompasses a broader understanding of how we engage with the world. In his writings, Deleuze explores the relationship between perception, affect, and time, highlighting the dynamic and transformative nature of perception in shaping our experiences and interactions with the world.[41] For instance, when we see a work of art, our perception goes beyond simply recognizing the visual elements. Instead, our bodies and experiences shape how we interpret and categorize art, influencing our understanding of its meaning and significance.

Deleuze's concept of perception encompasses a broader understanding that includes the relationship between images, consciousness, and the cinematic experience, going beyond traditional human-centered perceptions. Paola Marrati in her book, *"Gilles Deleuze-Cinema and Philosophy"* confirms that according to Deleuze, perception is a complex process that goes beyond the traditional understanding of human perception.[42]

In the context of cinema and philosophy, Deleuze's perspective on perception emphasizes the interconnectedness of images, movement, and consciousness. He explores the idea that perception is not limited to human sensorimotor experiences but extends to the universe of images itself. According to Deleuze, perception is a

[40] - Frampton, Daniel (2006), *Filmosophy*. New York/London: Wallflower Press.

[41] - Colman, Felicity (2011), *Deleuze and Cinema, The Film Concept.* Oxford, New York, Berg.

[42] - Marrati, Paola (2008), *Gilles Deleuze-cinema and Philosophy*. The John Hopkins Uni Press.

complex process that goes beyond the traditional understanding of human perception. In the context of cinema and philosophy, Deleuze's perspective on perception emphasizes the interconnectedness of images, movement, and consciousness. He explores the idea that perception is not limited to human sensorimotor experiences but extends to the universe of images itself.[43]

For instance, Deleuze discusses the concept of framing in cinema, highlighting how the framing of images and scenes within a film influences the viewer's perception. He explores Deleuze's analysis of Antonioni's films and provides an example of how the composition of images and the framing of visual elements contribute to the overall cinematic experience, shaping the viewer's perception of the narrative, emotions, and themes presented in the film.

Antonioni's use of framing and composition in his films, such as "*The Passenger," "Blow-Up,"* and *"L'Avventura,"* is characterized by deliberate and meticulous attention to the visual elements within the frame. This approach creates a distinct visual language that influences the viewer's perception and interpretation of the narrative and themes. In Antonioni's films, the framing of shots often emphasizes the spatial and architectural elements of the environment, creating a sense of isolation and alienation for the characters. Deleuze's analysis highlights how this deliberate framing shapes the viewer's perception of the characters' emotional and psychological states. The use of extended takes and carefully composed shots allows the viewer to immerse themselves in the characters' experiences and environments, influencing their emotional and cognitive engagement with the narrative.[44]

[43] - ibid.
[44] - Deleuze, Gilles (1986 {1983}) *Cinema 1: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam. Minneapolis: University of Minnesota Press, pp. 13,75,119, 120.

Furthermore, Deleuze's analysis underscores how Antonioni's framing techniques disrupt conventional narrative structures, encouraging the viewer to actively participate in the construction of meaning. By manipulating the visual elements within the frame, Antonioni's films challenge the viewer's perceptual habits and invite them to engage with the narrative in a more introspective and contemplative manner. This approach aligns with Deleuze's broader philosophical framework, which emphasizes the active role of perception in shaping our understanding of the world.[45]

Andrew Lapworth also emphasizes Ozu's unique approach to spatial framing and the use of empty spaces in his films, which disrupt traditional cinematic techniques as explored by Deleuze. Lapworth in "Cinema, thought, immanence: Contemplating signs and empty spaces in the films of Ozu" discusses the films of director Yasujiro Ozu and their relationship to the concept of contemplation in cinema, exploring the transformative potential of Ozu's films in shaping new modes of thinking and perception.[46]

In the context of Ozu's 'contemplative cinema', Lapworth believes that Deleuze's interest lies in the transformative potential of Ozu's films in shaping new modes of thinking and perception. He re-imagines Ozu's 'contemplative' cinema not as leading to a horizon beyond forms of actuality, but as dispersing and reconfiguring them. Lapworth proposes that cinema is not simply a representational object that philosophy would reflect on, but is instead a 'machinic space' of thinking productive of its own 'cinematic thoughts and ideas', which it thinks through the compositions of images and signs it produces. Therefore, Deleuze's conception of film is deeply

[45] - ibid.
[46] - Lapworth, Andrew (2016), *Cinema, thought, immanence: Contemplating signs and empty spaces in the films of Ozu*. Journal of Urban Cultural Studies Volume 3 Number 1, pp. 13-27.

intertwined with the transformative potential of cinema in shaping new modes of thinking and perception.[47]

As Daniel Frampton confirms, “Deleuze who finds film starting to be able to think more than us, finds a cinematic thought that can do so much more than our own.”[48] In other words, film is able to think what we cannot think by presenting images that are just out of reach by human thought. According to Deleuze, such a function can be observed in the realm of time-image (or more precisely in the crystal-image) where since it is free from the sensory-motor schema the direct feeling for time becomes presentable. In this realm, there is no distinction between present, past, or future, and characters (that are not able to react) will be judged by their vision instead of their actions, whereas in the movement-image where everything is governed by the sensory-motor schema we are dealing with the indirect time (empirical time) where characters react to an upcoming event or situation and make it possible for us to judge them accordingly.

In movement-image, we observe a smooth and clear story based on rational links between shots in a linear fashion that allows us to think the thinkable, whereas in time-image we observe pure optical/sound images (opsigns & sonsingns) based on irrational cuts in a nonlinear fashion that by breaking the sensory-motor schema introduces a new relation between man and the world[49], or a new cinema that allows us to think the unthinkable.

[47] - ibid.
[48] - Frampton, Daniel (2006), *Filmosophy*. New York/London: Wallflower Press, p. 67.
[49]- Deleuze, Gilles (1989 {1985}) *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galatea. Minneapolis: University of Minnesota Press, p. 173.

2.4. Film As Philosophy

The list of thinkers and philosophers who were concerned about the relationship between film and philosophy goes on up until the 70s and the arrival of the notion of 'Film as Philosophy.' In this notion, film can serve as a medium to engage with philosophical questions and themes, such as ethics, justice, and aesthetics. This approach allows the film to illustrate or respond to philosophical problems, even though these problems are rooted in academic philosophy.

The idea of 'film as philosophy' which considers films as an efficient art form for philosophy and not just as a vehicle to convey and illustrate philosophical themes was first expounded by Stanley Cavell in the 1970s, followed by Gilles Deleuze in the early 1980s, and after almost two decades was furthered by Stephen Mulhall. Since then, the idea has been carried out by various film philosophers, and as Bernd Herzogenrath in "*Film as Philosophy"* confirms: "During the past ten to fifteen years, the convergence of film studies and philosophy has become the "next big thing" in (not only) the field of media studies." [50]

Stanley Cavell is a prominent figure in the discourse surrounding film as a medium for philosophical exploration. His work has been pivotal in exploring the philosophical dimensions of romantic comedies. He argues that films can engage in philosophical thinking, reflecting on and evaluating philosophical ideas rather than merely illustrating them. This perspective positions films as active participants in philosophical discourse, rather than passive representations of philosophical concepts. His analysis of films like Frank Capra's "*It Happened One Night"* has opened up discussions about how such films can reflect and evaluate philosophical

[50] - Herzogenrath, Bernd (2017), *Film as Philosophy*. Minneapolis: University of Minnesota Press, pp. vii-viii.

ideas, particularly in the context of everyday life and relationships.[51] He argues that romantic comedies can reflect deeper truths about human relationships and societal norms, making them worthy of philosophical inquiry.[52]

Cavell's work on "*It Happened One Night"* has inspired contemporary philosophers, such as Stephen Mulhall, who applies Cavell's insights to analyze films in the "*Alien"* series to consider the philosophical significance of popular films. His approach promotes a greater understanding of how cinematic narratives can explore philosophical themes, extending beyond conventional, serious films to include more accessible genres such as romantic comedies. According to Paisley Livingston, Cavell's perspective posits that films are not merely illustrations of philosophical ideas but can actively engage with and reflect upon these ideas. This notion has led to a growing recognition of films as mediums that can conduct philosophical investigations and address profound questions.[53] Cavell's critique of using art for external purposes, as discussed concerning Hegel's objections, has implications for how films are perceived in philosophical discussions. It raises questions about the intrinsic value of films as philosophical works rather than mere tools for illustrating philosophical arguments.[54]

The idea of 'film as philosophy' or 'film as philosophy thesis' distinguishes itself from the traditional idea of 'philosophy of film' by examining the interdependency of the relationships between film and philosophy, investigating possibilities of films doing philosophy, and questioning to what extent films are capable of philosophizing; whereas 'philosophy of film' seeks to justify the unique nature of film.

---

[51] - Livingston, Paisley (2009), *Cinema, Philosophy, Bergman: on Film as Philosophy*. Oxford University Press, p. 1.

[52] - ibid.
[53] - ibid.
[54] - ibid, pp. 2-3.

Whether film can do philosophy or not has been the center of a contemporary debate among film philosophers and one can divide the debaters into three groups. First, those who defend that films are capable of doing philosophy (even independently), second, those who reject the idea, and third, those who somehow take a moderate position.

The most important figure in the first group is Stephen Mulhall who pursues the matter in Cavellian tradition which, as Sinnerbrink confirms, is: "detailed philosophical readings of individual films."[55] In *"On Film"* Mulhall regards himself as someone who has "written a philosophy book on film rather than a book about some films which happens to have some philosophy in it."[56] And follows what Cavell has said about the issue:

> "To my way of thinking the creation of the film was as if meant for philosophy- meant to reorient everything philosophy has aid about reality and its representation … about skepticism and transcendence, about language and expression."[57]

He differs his work from the realm of film studies since:

> "such film theory … tends to see in films only further confirmation of the truth of the theoretical machinery to which the theorist is already committed; the film itself has no say

[55] - Sinnerbrink, Robert (2011), *New Philosophies of Film: Thinking Images*. New York/London: Continuum Books, p. 10.
[56] - Mulhall, Stephen (2008), *On Film*, Second Edition. New York: Routledge, p. 7.
[57] - ibid, p. 146.

> in what we are to make of it, no voice in the history of its own reception or comprehension."[58]

And from there, he suggests the idea of 'the priority of the particular' which argues that theories are not enough and "require, as Cavell also argues, recourse to philosophical film criticism." [59]

Mulhall's main point is that "philosophy has something distinctive to contribute to the ongoing conversations about particular films and the medium of cinema that play such an important role in contemporary public culture." [60] He believes that films can address existential questions, ethical dilemmas, and metaphysical concepts, inviting audiences to contemplate profound philosophical themes through the medium of storytelling and visual representation.[61]

In an interesting move, Mulhall looks upon Hollywood blockbusters such as the "Alien" and "Mission: Impossible" series to investigate their particular significance. In his view, he evaluates them as being in the condition of philosophy because he believes:

> "If films of this kind can be discovered to be philosophically significant, then which films might not?" [62]

[58] - ibid, p. 8.
[59] - Sinnerbrink, Robert (2011), *New Philosophies of Film: Thinking Images*. New York/London: Continuum Books, p. 137.
[60] - Mulhall, Stephen (2008), *On Film*, Second Edition. New York: Routledge, p.10.
[61] - ibid, p. 164.
[62] - ibid, p. 147.

In Part 3 of "*On Film"*, Mulhall explains in detail how the *"Mission Impossible"* series can be philosophical through its exploration of ethics, identity, power, technology, and existential themes, offering viewers opportunities for philosophical reflection and engagement with complex and thought-provoking ideas. He asserts that the series often delves into complex ethical and moral dilemmas, challenging the characters to make difficult decisions that have profound implications. This exploration of ethics and morality can prompt philosophical reflection on the nature of right and wrong, the consequences of actions, and the complexities of human decision-making.

Additionally, the series frequently engages with themes of identity, trust, and deception. These themes raise philosophical questions about the nature of truth, the construction of personal and professional identities, and the ethical implications of deception and manipulation. Moreover, the series' focus on espionage, technology, and global politics provides a platform for examining philosophical concepts related to power, surveillance, and the impact of technology on society. These themes can prompt discussions about the ethics of surveillance, the nature of power, and the implications of technological advancements on individual freedoms and societal structures.

Furthermore, the *"Mission Impossible"* series often incorporates elements of existentialism, as characters confront their own mortality, grapple with the meaning of their actions, and navigate the complexities of their personal and professional lives. These existential themes can prompt philosophical contemplation about the nature of human existence, the pursuit of purpose, and the challenges of navigating a complex and uncertain world.[63] As Mulhall summarizes:

[63] - ibid, pp. 220-259.

> "I do not look at these films as handy or popular illustrations of views and arguments properly developed by philosophers; I see them rather as themselves reflecting on and evaluating such views and arguments, as thinking seriously and systematically about them in just the ways that philosophers do. Such films are not philosophy's raw material, nor a source for its ornamentation; they are philosophical exercises, philosophy in action–film as philosophizing."[64]

Michaela Ott in her book, *"u.a. Hollywood: Phantasma/Symbolische Ordnung in Zeiten des Blockbuster-Films"*[65] also investigates Blockbuster-Films from a rather different point of view. Michaela Ott's study on Hollywood films during the era of blockbusters examines the protagonists and viewers—specifically children and families—through the concept of "symbolic order." She conducts a formal analysis of these films, which create artificial worlds filled with monstrous and futuristic elements, using the term "phantasma." This book, the first of its kind in Germany, explores Hollywood films from the past decade, focusing on their production of phantasms and the social problems they raise. Ott investigates the challenges faced by contemporary individuals as depicted in these films.

[64] - ibid, p. 4.
[65] - Ott, Michaela (2005), *u.a. Hollywood: Phantasma/Symbolische Ordnung in Zeiten des Blockbuster-Films.* Munich Edition Text + Kritik

Nathan Anderson[66] and Julian Baggini[67] both criticized Mulhall's book and raised objections. Anderson criticized Mulhall's cinematic methods. He divides the debate into two major sides of formalism (based on theories of Eisenstein and the role of editing as a thought-provoker) and realism (based on theories of Bazin and the way reality is being projected in cinema) and by generalizing the nature of philosophy claims that if something (like questions) motivate the movement of thought, it will create a 'pathway for thought' and if a film could provide such a pathway and this kind of motivation, in Anderson's view can present philosophical issues (and not philosophizing). He also affirms that "such a motivation to philosophy may not be unique to film, but it is particularly powerful in the case of film."[68]

Baggini in his article criticizes Mulhall's idea more likely from a philosophical standpoint and believes that Mulhall has not provided a concrete definition of film-as-philosophy. Baggini by referring to Wittgenstein's aphorism, 'what can be shown cannot be said' claims that we cannot talk about the differences between showing and telling in philosophy and suggests that "it might seem to threaten the very possibility of writing philosophically about what is being shown. For if, as I have suggested, Mulhall is working with the idea that film as philosophizing is a form of showing, and what can be shown cannot be said, then in trying to write about it, isn't he attempting to say the unsayable? And isn't this paradox doubled if, in discussing Mulhall's text, we attempt to spell out what it is Mulhall shows?" He concludes that films cannot philosophically present reality since the nature of a narrative film is a fictitious representation of reality.

---

[66] - Andersen, Nathan (2003): *Is Film the Alien Other to Philosophy?* : Philosophy as Film in Mulhall's On Film. Film-Philosophy, volume 7, p. 23. http://www.film-philosophy.com/vol7-2003/n23anderson

[10]- Baggini, Julian (2003): *Alien Ways of Thinking: Mulhall's On Film*. Film-Philosophy, volume 7, p. 24. http://www.film-philosophy.com/vol7-2003/n24baggini

[68] - Andersen, Nathan (2003): *Is Film the Alien Other to Philosophy?* : Philosophy as Film in Mulhall's On Film. Film-Philosophy, volume 7, p. 23. http://www.film-philosophy.com/vol7-2003/n23anderson

Among other objectors is the experimental filmmaker Daniel Barnett who in his article claims that "If a Film did Philosophy, We Wouldn't Understand It."[69]

Thomas Wartenberg looks at the matter from a new angle by arguing that, as Sinnerbrink confirms,

> "We should reject the extreme version of the film as philosophy thesis presented by Mulhall (that films philosophize in just the ways philosophers do), and defend instead the more modest claim that they can engage in a variety of philosophical explorations of the film - via suggestive illustration, thought experiment, counterexample, and self-reflection – in ways that contribute to enhancing our understanding of both film and philosophy." [70]

Wartenberg in his book, "*Thinking on Screen Film as Philosophy*," explores the idea that films can convey philosophical arguments and examines the role of thought experiments in films. He tries to clarify "To what extent are films capable of actually doing philosophy?"[71] By presenting three very different films as examples (*Rashomon*, *Blade Runner*, *Crimes and Misdemeanors)* states that although not all films have philosophical significance, "but as the three films I have chosen suggest, some films do seem to stake out a claim to be doing philosophy." [72] He asserts that:

[69] - Barnett, Daniel (2007): *If a Film Did Philosophy We Wouldn't Understand It*. Film-Philosophy, volume 11, number 3. (Retrieved 10.01.2019) http://www.film-philosophy.com/2007v11n3/barnett.pdf
[70] - Sinnerbrink, Robert (2011), *New Philosophies of Film: Thinking Images*. New York/London: Continuum Books, p. 124.
[71]- E. Wartenberg, Thomas (2007), *Thinking on Screen: Film as Philosophy*. New York/London: Routledge, p. 2
[72] - ibid

> "it is pretty clear that *Rashomon* presents the philosophical themes of relativism – the idea that there can be multiple, equally (in)valid interpretations of a given event – vividly and compellingly."[73]

Akira Kurosawa's "*Rashomon"* is often discussed in philosophical contexts due to its exploration of the nature of truth and reality. The film presents multiple conflicting accounts of the same event, leading to questions about the subjectivity of truth and the reliability of human perception and memory. This exploration of the nature of truth and the human condition makes "*Rashomon*" a compelling subject for philosophical analysis. The film's narrative structure and its examination of the elusive nature of truth have sparked philosophical discussions about epistemology, the nature of reality, and the complexities of human perception.

According to Wartenberg a popular narrative film like Ridley Scott's 1982 sci-fi action classic, *"Blade Runner"* could do philosophy:

> "one could grant that a film like Blade Runner has gotten many more people to think about the question ''What is it to be human?'' than the works of such philosophers as Bernard Williams and Derek Parfit without additionally attributing to the film the ability to make an independent contribution to philosophy."[74]

[73] - ibid, p. 9.
[74] - ibid, p. 80.

It is worth mentioning that *"Blade Runner"* is often discussed in philosophical contexts due to its exploration of complex themes such as the nature of humanity, consciousness, and the ethical implications of artificial intelligence. The film raises thought-provoking questions about what it means to be human and the moral responsibilities associated with creating and controlling sentient beings. The replicants in *"Blade Runner"* prompt philosophical discussions about the nature of consciousness, personal identity, and the ethical treatment of artificially created life forms. The film challenges viewers to contemplate the boundaries between human and non-human entities, as well as the ethical dilemmas arising from the creation and exploitation of beings with advanced cognitive abilities.

Additionally, *"Blade Runner"* delves into existential themes, inviting philosophical reflections on the nature of existence, the search for meaning, and the consequences of technological advancements on society and individual lives. These philosophical underpinnings have made *"Blade Runner"* a subject of interest for scholars and film philosophers exploring the notion of film as philosophy.

Wartenberg distinguishes the relationship between film and philosophy into two claims: (1) films can do philosophy and (2) films are (works of) philosophy and asserting that "a film is (a work of) philosophy makes a stronger claim than saying that it philosophizes."[75] He sheds light on his statement by presenting "*The Brothers Karamazov"* as an example and says, "This novel contains a great deal of philosophy in it without thereby being itself a work of philosophy."[76]

He looks at the idea of film as philosophy from a cinematic standpoint and the film itself plays such a significant role in his line of reasoning that he coins the phrase, 'screening philosophy', "to refer to the specifically cinematic way in which a film

[75] - ibid, p. 12
[76] - ibid

presents a philosophical issue, one that depends upon features of the film medium itself."[77] The term "screening philosophy" encompasses the analysis of how films can serve as platforms for philosophical exploration, prompting viewers to contemplate fundamental questions about human existence, morality, knowledge, and the nature of reality.

An example of "screening philosophy" can be found in the film *"The Matrix."* The movie delves into philosophical themes such as the nature of reality, the concept of free will, and the implications of living in a simulated world. Through its narrative and thought-provoking scenarios, *"The Matrix"* prompts viewers to contemplate existential questions and the nature of human perception and consciousness. It sparks conversations about existentialism and determinism and exemplifies how films can be used to convey and explore philosophical ideas, making it a notable example of "screening philosophy" in the context of cinema.

Paisley Livingston takes a rather different form of moderate position and although calls Mulhall's 'film as philosophy thesis' the 'bold thesis', that "films make creative contributions to philosophical knowledge, and this by means exclusive to the cinematic medium,"[78] but suggests very interesting points of view by emphasizing the philosophical intentions of the filmmaker.

Livingston in his latest book, "*Cinema. Philosophy. Bergman On Film as Philosophy*," discusses the relationship between cinema and philosophy, focusing on the idea that films can be philosophical exercises. It explores the concept that films can engage in creative philosophical thinking and form new philosophical concepts. The book also delves into the dilemma of whether cinema can make a significant

[77] - ibid, pp. 12-13.
[78] - Livingston, Paisley (2006), *'Theses on Cinema as Philosophy'*. The Journal of Aesthetics and Art Criticism Vol. 64, No. 1, Special Issue: Thinking through Cinema: Film as Philosophy (winter, 2006), pp. 11-18. (Retrieved 10.08.2017)
https://www.jstor.org/stable/3700488?seq=1#page_scan_tab_contents

contribution to philosophy and the challenges associated with this idea. Livingston presents 'the partial intentionalism thesis' which refers to the idea that the intentional aspects of a film's creation, such as the director's intentions, play a significant role in the film's philosophical content. In other words, the partial intentionalism thesis suggests that the filmmaker's intentions and philosophical background influence the meanings and philosophical implications of the film. This thesis acknowledges the importance of the filmmaker's intentions and philosophical ideas in shaping the philosophical content of the film, but it also recognizes that other factors, such as the audience's interpretations, can contribute to the overall philosophical impact of the film.[79]

Livingston suggests, as Sinnerbrink confirms, "the meaning of an artwork depends upon grasping the artist's demonstrable intentions, he argues that films can be regarded as philosophizing, provided we can show – using verifiable textual or biographical evidence external to the film itself – that the author/director intended to explore identifiable philosophical ideas in an artistically serious way."[80]

And as an example of a genuine case of 'film as philosophy,' he refers to the cinema of Ingmar Bergman and the Finnish philosopher Eino Kaila as Bergman's major influence. Livingston in his book for the first time reveals a little-known connection between Ingmar Bergman's films and what he has identified as his major philosophical source—a treatise in philosophical psychology authored by the Finnish positivist, Eino Kaila, in 1934:

> "Philosophically, there is a book that was a tremendous experience for me: Eino Kaila's *Psychology of the Personality.* His

[79] - Livingston, Paisley (2009), *Cinema, Philosophy, Bergman: on Film as Philosophy*. Oxford University Press, p. 93.
[80] - Sinnerbrink, Robert (2011), *New Philosophies of Film: Thinking Images*. New York/London: Continuum Books, p. 128.

> thesis that man lives strictly according to his needs—negative and positive—was shattering to me, but terribly true. And I built on this ground."[81]

Bergman's films often delve into the inner lives of characters, grappling with themes such as faith, doubt, mortality, and the search for meaning. His approach to filmmaking is deeply intertwined with his philosophical views, as his films serve as a medium for engaging with profound existential, moral, and psychological questions, inviting audiences to contemplate the complexities of human existence and the nature of reality. The connection between his films and philosophical themes is evident in various aspects of his cinematic works such as:

- Exploration of Existential Themes

Bergman's films often delve into existential themes such as the search for meaning, the nature of existence, and the human experience of suffering. For example, in films like *"The Seventh Seal"* and *"Wild Strawberries,"* Bergman uses introspective narratives and symbolic imagery to explore existential questions, reflecting his philosophical contemplations on the human condition.

- Moral and Ethical Dilemmas

Bergman's films frequently present moral and ethical dilemmas, reflecting his philosophical interest in ethics and morality. For instance, in *"Winter Light,"* Bergman's portrayal of a crisis of faith and moral responsibility reflects his philosophical exploration of the complexities of human morality and the struggle to find ethical meaning in a seemingly indifferent world.

[81] - Livingston, Paisley (2009), *Cinema, Philosophy, Bergman: on Film as Philosophy*. Oxford University Press, p. 126.

- Symbolism and Allegory

Bergman's use of symbolism and allegory in his films serves as a reflection of his philosophical musings. Symbolic imagery and allegorical narratives in films like *"Persona"* and *"The Silence"* are employed to convey philosophical themes and existential questions, inviting audiences to engage with deeper philosophical reflections.

John Mullarkey is another thinker who believes that film can do philosophy through its own structure and can give us a new way of experiencing time.[82] Mullarky in his book, "*Refractions of Reality: Philosophy and the Moving Image"* argues that the philosophical significance of a film is not always found in its dialogue or story but can be embedded in its structure. The way a film is constructed—its cinematography, mise-en-scène, and editing—can convey complex philosophical ideas, making the viewer aware of deeper meanings that may not be immediately apparent.[83] According to Mullarkey, the structure of a film invites viewers to engage in hermeneutical interpretation, where the act of viewing becomes a philosophical exercise. Different interpretations arise from the same visual material, prompting discussions about the nature of truth and representation in cinema.[84] In his point of view, films can do philosophy by encouraging viewers to think of thought as stages of a process. This perspective aligns with the notion that both film and philosophy are not about arriving at definitive answers but about exploring questions and possibilities.[85]

He discusses the concept of "fabulation" in film, which involves the creation of narratives that go beyond traditional storytelling. This challenges the audience's perceptions and invites them to interpret the film in a way that reflects the complexities of reality. Additionally, Mullarkey explores how films can act as

[82] - Mullarkey, John (2009), *Refractions of Reality: Philosophy and the Moving Image.* London: Palgrave McMillan, pp. XI-XV.
[83] - ibid, p.24.
[84] - ibid.
[85] - ibid, p. 17.

"correctives" to philosophy, concretely addressing philosophical issues and connecting them to concrete existence. This suggests that films have the potential to embody dynamic processes that reflect the complexities of reality and engage in philosophical discourse through their structure and content.[86]

The context of "fabulation" in film involves the creation of narratives that challenge perceptions, invite interpretation, and reflect the complexities of reality. Such narratives can be found beyond traditional storytelling, in movies such as:

"Eternal Sunshine of the Spotless Mind" (2004) directed by Michel Gondry. The film uses non-linear storytelling and surreal elements to explore the complexities of memory and relationships, challenging traditional narrative structures.

"Inception" (2010) directed by Christopher Nolan. This film delves into the concept of dreams within dreams, creating a complex narrative that challenges the audience's perception of reality and invites interpretation.

"Mulholland Drive" (2001) directed by David Lynch. Known for its non-linear and enigmatic storytelling, the film embodies "fabulation" by presenting a narrative that defies traditional storytelling conventions and invites multiple interpretations.

In short, Mullarkey as one of the contemporary and prolific film scholars asserts that film can engage in philosophical discourse through its structure. He believes that films can present narratives that challenge our perceptions, invite interpretation, and embody dynamic processes that reflect the complexities of reality.[87]

[86] - ibid, pp. 45. 106. 156-163.
[87] - ibid.

2.5. Objection to Film Philosophers' Methodology

Wartenberg in his idea of 'screening philosophy' refers "to the specifically cinematic way in which a film presents a philosophical issue, one that depends upon features of the film medium itself,"[88] and Sinnerbrink's idea of 'cinematic thinking' suggests an altered way of thinking about the philosophical aspects of films,[89] but speaking of cinema without practicing its movement (as its incontestable essence) is like speaking of chemistry without actually practicing it in the lab. Movement for Rene Clair is the fundamental aesthetic of cinema.[90] Siegfried Kracauer in "*From Theory of Film"* confirms that movement is the first respect that distinguishes cinema from photography.[91] And as Murray Smith confirms, the word *cinema* itself comes from the Ancient Greek *κίνημα* (*kínēma*), 'movement'."[92]

The point is, that we can practice philosophy by only sitting and contemplating, but we cannot treat cinema with the same attitude. In my opinion, the main issue concerning this debate, as currently published texts indicate, could be the fact that the debaters tend to solve the problem in papers. This is mainly because most of the debaters come from a purely philosophical background and are not practitioners in the field of filmmaking. While cinema, unlike philosophy, does not happen in paper, but on the screen.

Therefore, it is crucial for those engaging in this debate to have a deep understanding and appreciation for the practical aspects of filmmaking. Without this hands-on experience, their arguments may lack the necessary nuance and insight into the complexities of creating a film.

---

[88] - E. Wartenberg, Thomas (2007), *Thinking on Screen: Film as Philosophy*. New York/London: Routledge, pp. 12-13.
[89]- Sinnerbrink, Robert (2011), *New Philosophies of Film: Thinking Images*. New York/London: Continuum Books, pp.12, 137-157.
[90] - Braudy, Leo & Cohen, Marshall (1998), *Film Theory and Criticism: Introductory Readings*. New York/ Oxford University Press, p. 177.
[91]- ibid
[92] - Herzogenrath, Bernd (2017), *Film as Philosophy*. Minneapolis: University of Minnesota Press, p. 306.

Additionally, the dynamic nature of cinema as a visual and auditory medium requires a different approach to analysis and interpretation compared to the more abstract and theoretical nature of philosophy. By recognizing and embracing these differences, we can better appreciate the unique challenges and opportunities that cinema presents as a form of artistic expression.

2.6. Meditation On Philosophical Films

What is a philosophical film? How can we distinguish a philosophical film from other types of films? Can other art forms, such as painting or music, also be considered philosophical? What distinguishes a philosophical film from other philosophical art forms?

A review of recent literature and artistic practices exploring the relationship between art and philosophy reveals an intense debate regarding the connection between film and philosophy, whereas there is relatively little published work on the relationship between other art forms and philosophy.

Could this disparity stem from an inherent link between film and philosophy? Perhaps there is a connection that exists with other art forms as well, but for some reason, it is not as significant or dynamic as it is in film. This notion is supported by Cavell's work, which confirms such a relationship:

> "To my way of thinking the creation of film
> was as if meant for philosophy- meant to
> reorient everything philosophy has aid about
> reality and its representation … about

> skepticism and transcendence, about language and expression." [93]

Or according to Mulhall's investigation:

> "If films of this kind (such as *Alien* and *Mission: Impossible* series) can be discovered to be philosophically significant, then which films might not?" [94]

Is it not due to the unique focus of philosophy on cinema, rooted in the ancient and esteemed comparison established by Plato's Allegory of the Cave in his Republic from 380 BC?

Philosophy explores profound and abstract ideas, encouraging individuals to think deeply and critically about the world around them. Ultimately, it serves as a tool for understanding both ourselves and the universe we inhabit. By examining various philosophical perspectives, we can gain a broader appreciation of the complexities of human existence and our environment.

Through philosophical inquiry, individuals are motivated to question their beliefs, values, and assumptions. This process promotes personal growth and self-discovery. Philosophy provides a platform for meaningful discussions and debates, which can lead to new insights and perspectives on life's most pressing questions.

In essence, philosophy acts as a guiding light for those seeking to deepen their understanding of the world and their place within it. This introspective journey

[93] - Mulhall, Stephen (2008), *On Film*, Second Edition. New York: Routledge, p. 146.
[94] - ibid, p. 147.

allows individuals to challenge societal norms and conventional ways of thinking, opening new possibilities for personal and societal progress. Ultimately, philosophy offers a pathway to greater intellectual and spiritual fulfillment, inviting everyone to ponder the mysteries of existence and the infinite opportunities for personal growth and transformation.

Philosophy, in both schools of Analytic and Continental, aims to clarify human perspectives in four main areas: epistemology, ethics, aesthetics, and metaphysics. While myths and religions have historically sought to provide answers to these fundamental questions, at some point, humanity opted to seek answers through our own means—specifically through experimentation, observation, research, speculation, and even skepticism.

Human nature includes a fundamental desire to ask a variety of questions. These encompass metaphysical inquiries, such as: What is reality? Why do things appear in certain ways? How does reality relate to the representations presented to us? Additionally, there are ethical questions regarding morality: What is morality, and how important is it in our everyday lives? What distinguishes right from wrong and good from bad behavior? Epistemological questions also arise, including: What is knowledge? How does knowledge differ from belief? What can be known, and how can we attain knowledge? Finally, there are aesthetic questions about beauty and art: What is beauty or art, and how can we study them?

One might wonder whether it's possible to find a film that does not address any significant questions. The answer is simply no. Regardless of whether a film is a recent release or a classic from years ago, its director's reputation—whether big, small, or unknown—does not matter; every film either challenges our preconceived notions about a particular topic or guides us toward forming a specific opinion.

Films either critique human morality by portraying certain behaviors as right or wrong, or they illustrate the consequences of various actions, emphasizing what is good or bad. They present a certain perspective on reality, urging us to see things in a particular light. Additionally, they often convey that films can be works of art, much like a piece of jazz represents the art of music.

Films are made by human beings for human beings. A filmmaker simply expresses their ideas, concerns, or questions regarding the human condition—topics that are relevant to our everyday lives. Even if we produce films about the society of kangaroos in Australia, the ultimate audience is human beings, not kangaroos. By watching such a film, we gain insight into kangaroo life, including their behavior, such as how they walk and interact. This adds to our understanding of them.

A film, regardless of its genre, length, or style—whether it is fiction, nonfiction, documentary, or experimental—addresses at least one of the philosophical questions mentioned above. We create films to express our perspectives or introduce new ideas related to themes such as reality, knowledge, ethics, and beauty. Consequently, films are inherently philosophical because they explore or raise these significant themes.

But it seems something is missing in this line of reasoning which makes it unsatisfactory regarding the definition of philosophical films. Surely, there must be significant differences between the films made by Bergman, which have a profound philosophical impact, and other films when examining the relationship between film and philosophy.

An in-depth study of the relationship between film and philosophy shows that many films clearly align with philosophical themes based on the ideas of certain philosophers. In other words, they explore specific philosophical concepts through

cinema. For example, the Wachowskis' film *The Matrix* (1999) addresses the famous theory of doubt proposed by Descartes regarding the distinction between life and dreams. It raises questions such as, "What if our life is nothing but a grand illusion?" and "What if an Evil Genius is manipulating our thoughts, deceiving us into believing in a physical world when, in reality, there is not one?" *The Matrix* uses Descartes' theory to present a fundamental philosophical theme: the differences between appearance and reality.

There are other examples including, but not limited to films such as:

"*Conan the Barbarian*" (1982), directed by John Milius, is inspired by Friedrich Nietzsche's concept of the Übermensch. The film follows Conan's journey as he seeks revenge for the murder of his parents, battling powerful sorcerers and evil warlords along the way. Conan represents the Übermensch, someone who transcends societal constraints and embraces his own power. Throughout his quest for vengeance and conquest, Conan embodies Nietzsche's idea of the individual breaking free from herd mentality and forging his own path. The film explores themes of strength, power, and the pursuit of greatness in a world rife with corruption and weakness.

Ultimately, Conan's story reflects Nietzsche's belief that true power comes from within rather than from external sources. For example, Conan rejects the traditional values of his society, following his own moral code as he seeks revenge on those who wronged him. This illustrates Nietzsche's idea that individuals must create their own values and determine their own destinies, rather than conforming to societal norms.

"A Clockwork Orange" (1971), Stanley Kubrick, is based on B. F. Skinner's theory of Radical Behaviorism, which focuses on the science of behavior. The film examines the complexities of individuality and free will in a dystopian society that prioritizes conformity over personal autonomy. The protagonist, Alex, symbolizes rebellion against a repressive government that seeks to strip him of his agency in the name of social order. Through Alex's journey, the film raises important questions about the nature of humanity and the limits of societal control.

Alex undergoes a form of aversion therapy designed to suppress his violent tendencies, reflecting Skinner's belief that behavior can be modified through conditioning. The film explores the ethical implications of utilizing such methods to control behavior, raising questions about free will and the essence of humanity. *A Clockwork Orange* serves as a thought-provoking commentary on the relationship between behavior and society. The juxtaposition of Alex's reformed behavior and the manipulation of his free will forces viewers to consider the boundaries of morality and individual agency.

By presenting a dystopian world where control and punishment take precedence over personal autonomy, the film challenges audiences to reflect on the consequences of sacrificing freedom for the sake of order. It acts as a cautionary tale, warning against the dangers of employing behavioral conditioning to mold society into a predetermined shape. For instance, in one scene, Alex undergoes controversial aversion therapy to suppress his violent tendencies, highlighting the ethical concerns surrounding the use of coercion to control behavior. Additionally, the film examines how societal norms and expectations can influence individual actions, as Alex struggles to navigate a world that seeks to suppress his true identity.

"*12 Angry Men*" (1957), directed by Sidney Lumet, is inspired by Socrates' philosophy of "knowing that one does not know." This film, based on a classic play by Reginald Rose, centers around a jury deliberating the fate of a man accused of murder. As the jurors work towards a unanimous verdict, they confront their own biases, prejudices, and preconceived notions. Tensions rise and tempers flare, forcing each juror to examine their shortcomings and understand the importance of fair and impartial judgment in the legal system.

The film follows a jury as they deliberate the fate of a young man accused of murder, with one juror questioning the certainty of the evidence presented. This juror's skepticism and commitment to seeking the truth reflect Socrates' belief in questioning assumptions and pursuing knowledge. Through discussions and debates, the jurors embody the idea that true wisdom comes from recognizing the limitations of one's knowledge.

The film emphasizes the importance of critical thinking and open-mindedness in the pursuit of justice. By acknowledging their own biases and preconceived notions, the jurors can uncover the truth and ultimately deliver a fair verdict. In this way, *12 Angry Men* serves as a powerful reminder of the value of intellectual humility and the necessity of questioning established beliefs in the search for truth and justice.

For example, in one scene, Juror 4 initially dismisses the defendant's alibi based on his personal experiences with unreliable witnesses. However, through careful examination of the evidence and thoughtful reflection, he comes to realize that his assumptions may not always hold true. This moment of intellectual humility allows him to see the case from a new perspective and leads to a shift in his beliefs, illustrating the transformative power of critical thinking in the pursuit of justice.

"*Groundhog Day*" (1993), directed by Harold Ramis, is a classic comedy that explores themes inspired by Friedrich Nietzsche's concepts of the Übermensch and Eternal Return, ultimately prompting an examination of one's values. The film stars Bill Murray as a weatherman who becomes trapped in a time loop, reliving the same day repeatedly. Through this experience, he is compelled to confront his own beliefs and values. As the weatherman navigates the challenges of the time loop, he eventually realizes that he can break free by embracing the idea of the Übermensch—someone who creates their own values and lives authentically. This transformation enables him to escape the cycle of repetition and move forward in his life.

By accepting his newfound freedom and living according to his own principles, the weatherman learns the significance of self-discovery and personal growth. His journey through the time loop ultimately leads him to a more fulfilling existence. The film serves as a powerful metaphor, encouraging individuals to reflect on their values and strive to live authentically in order to break free from the monotony of everyday life.

"The Truman Show" (1998), directed by Peter Weir, is inspired by Plato's allegory of the cave. The film follows a man named Truman, who discovers that his entire life is actually a reality TV show being broadcast to the world. As Truman begins to question his reality and seek the truth, he confronts the manipulative forces that control his every move.

The film explores themes of free will, authenticity, and the search for true meaning in a world consumed by artificiality. Ultimately, Truman's journey toward self-discovery and liberation serves as a powerful reminder for viewers to break free from societal expectations and live life on their own terms. In both Plato's allegory of the cave and the film, individuals are trapped in a false reality, unaware of the

true nature of the world around them. The protagonist, Truman, gradually begins to question his surroundings and ultimately decides to break free from the constraints of his constructed world. This mirrors the idea in Plato's allegory that true enlightenment comes from seeking knowledge and questioning one's reality. As Truman discovers the truth about his artificial existence, he faces challenges and obstacles that test his determination to escape the illusion. Similar to the prisoners in Plato's cave who resist leaving their comfortable ignorance, Truman must confront his fears and uncertainties in order to embrace the unknown.

By choosing to pursue the truth and explore the world beyond his fabricated environment, Truman embodies the essence of Plato's message: that growth and enlightenment require courage and a willingness to challenge the status quo. Both the allegory and the film highlight the transformative power of knowledge and self-discovery in breaking free from a limited perspective. For instance, Truman's decision to sail to the edge of his world in search of the truth parallels the prisoners in Plato's cave, who are urged to break free from their chains and venture into the light. Similarly, Truman's realization that his entire reality has been manufactured prompts him to embark on a journey of self-discovery and embrace a new way of seeing the world.

Also, there are some other types of films that, while intentionally aligning themselves with philosophical concepts, often refrain from referencing a specific philosopher's ideas. Numerous examples can be found in this category:

"Blade Runner" (1982), directed by Ridley Scott, presents a dramatic exploration of existentialism, raising fundamental questions about what it means to be human. The film's protagonist, Deckard, struggles with his own identity as he is tasked with hunting down replicants—biologically engineered beings that are nearly indistinguishable from humans.

The film challenges viewers to consider the nature of consciousness, empathy, and the soul. Ultimately, "Blade Runner" compels us to confront the notion that humanity is not defined solely by physical characteristics but by something deeper and more elusive.

For instance, in one scene, Deckard faces the challenge of determining whether a suspect is a human or a replicant through a series of psychological tests. This moment emphasizes the blurred lines between artificial intelligence and human emotion, prompting the audience to question where the true essence of humanity resides. Through his interactions with the replicants, Deckard begins to reevaluate his own beliefs and values, ultimately leading him to confront his own humanity in the process.

My Dinner with Andre (1981), directed by Louis Malle, is a philosophical discussion on the meaning of life, the human condition, and religion. Throughout the movie, the two main characters engage in deep conversations about their personal experiences and beliefs, challenging each other's perspectives and delving into complex existential questions. As they discuss topics such as the nature of reality and the role of art in society, the audience is invited to reflect on their own beliefs and values. By the end of the dinner, viewers are left pondering the profound insights and thought-provoking ideas presented in this unique and intellectually stimulating film. For instance, in one scene, the characters debate the concept of free will versus determinism. One character argues that our choices are predetermined by external factors, while the other insists on the importance of individual agency. This leads to a heated discussion about the implications of this debate on moral responsibility and personal accountability. Ultimately, the audience is left contemplating the complexities of human existence and the ongoing search for meaning in a seemingly chaotic world.

"Being There" (1979), directed by Hal Ashby, is a satirical exploration of human morality. The film centers around Chance, a simple-minded gardener who unintentionally becomes a political advisor to high-ranking officials due to their misunderstanding of his gardening metaphors. Through Chance's interactions with these powerful figures, the film reveals the superficiality and absurdity of human behavior and societal norms.

"Being There" encourages viewers to reconsider the authenticity of their own beliefs and values in a world that often prioritizes image over substance. For instance, in one scene, Chance's straightforward advice on gardening is misconstrued as profound political insight by a senator, which leads to a significant policy decision. This illustrates how easily people can be swayed by appearances and how minimal substance is sometimes required to influence major decisions.

"Being John Malkovich" (1999), directed by Spike Jonze explores the crises of human identity. The characters in the film grapple with questions of self-identity and existential purpose as they have the unique ability to inhabit the mind of actor John Malkovich. This unusual experience blurs the lines between reality and fantasy, causing the characters to question their own sense of self and individuality.

The film delves into the complexities of human nature and the search for meaning in a world where identity can be fluid and ever-changing. For instance, the character Craig Schwartz struggles with dissatisfaction and a lack of fulfillment in his life, prompting him to seek solace in the temporary escape offered by entering Malkovich's mind. This exploration of identity crisis and existential angst is further complicated by the character Lotte, who also battles with her sense of self as she becomes entangled in the strange and surreal world of *Being John Malkovich.*

The main issue with these two types of films, either delivering certain philosopher's notions (let's call them type A) or delivering philosophical concepts (let's call them type B) is that films in both categories often lack an individual identity. They serve primarily as vehicles for conveying either a philosopher's notion or a philosophical theme. While some might argue that this is the best a film can do to communicate philosophy, many scholars strongly disagree. They argue that films can accomplish much more than merely acting as messengers for philosophical ideas. In their view, films are capable of thinking, and therefore, they can philosophize. Let's call these films type C.

Daniel Frampton's "*Filmosophy"* can be seen as a culmination of various published works and research exploring the idea of film as philosophy. *Filmosophy* incorporates diverse perspectives from many scholars on the ongoing debate, making it an essential contribution to the study of film and philosophy. Frampton conducts an in-depth analysis of numerous scholars' views on the relationship between film and philosophy, encouraging us to consider this connection critically.

For instance, he explores different aspects of the relationship between the human mind and film. He examines early thinkers' ideas, such as Henri Bergson's concept of "mental imagery" and Germaine Dulac's notion of "visualizing our thoughts and memories," which highlight the connection between film and memory. Additionally, he discusses the relationship between film and the mind, referencing Edward Small's idea of "film acting like a mind" and Parker Tyler's notion of "how film can reveal how we think with our imagination." Finally, he addresses the link between film and dreams, citing Emile Vuillermoz's assertion that "film is an exploration of the subconscious" and Ricciotto Canudo's idea that "film presents experiences we cannot encounter in normal life."[95]

[95] - Frampton, Daniel (2006), *Filmosophy*. New York: Columbia University Press E-Book, pp. 18, 22, 24.

Frampton raises an intriguing question: do films merely reflect the mental states of humans, or can a film possess its own mind? He explores this concept through the lens of "subjective cinema" and "filmic thinking." In his analysis, he reviews several key theories, including Yhcam's "cine-theatre," Christian Metz's concept of the "purely mental image," Antonin Artaud's idea of a "film of subjective images," Bruce Kawin's notion of the "mindscreen," Bela Balazs's "absolute film," and Vivian Sobchack's theory of the "film-body."

After a detailed study of Deleuze's perspectives on the relationship between cinema and thought, particularly his concepts of "time-image" and "movement-image," Frampton introduces the term "filmind." This term refers not to the human mind but to a new kind of consciousness—the mind of the film itself.

Frampton asserts that:

> "The dramatic meaning of film
> comes from within the film rather
> than from some outside force."[96]

In fact, Frampton attempts to tell us that since film has its own mind, therefore film can think. He is not alone in this view. In his book, *Refractions of Reality: Philosophy and the Moving Image*, John Mullarkey supports the idea that film can engage in philosophy through its own structure, offering us a novel way to experience time. Similarly, Stanley Cavell, in *Pursuits of Happiness*, asserts that "film can even provide philosophical insights of its own."

[96] - Frampton, Daniel (2006), *Filmosophy*. New York: Columbia University Press E-Book, p. 72.

From now on the term “philosophical films” in this dissertation is an indication of type C films.

3- WHAT DOES A PHILOSOPHICAL FILM LOOK LIKE?

3.1. Plato’s Cave and Cinema

In order to envisage philosophical films, one should get into a time machine and go back to 380 BC, when Plato was writing his Allegory of the Cave in Book VII of his Republic:

> “Next then,” I said, “make an image of our nature in its education and want of education, likening it to a condition of the following kind. See human beings as though they were in an underground cave-like dwelling with its entrance, a long one, open to the light across the whole width of the cave. They are in it from childhood with their legs and necks in bonds so that they are fixed, seeing only in front of them, unable because of the bond to turn their heads all the way around. Their light is from a fire burning far above and behind them. Between the fire and the prisoners there is a road above, along which see a wall, built like the partition’s puppet handlers set in front of the human beings and over which they show the puppets.”
> “I see,” he said.
> “Then also see along this wall human beings carrying all sorts of artifacts, which project above

> the wall, and statues of men and other animals wrought from stone, wood, and every kind of material; as is to be expected, some of the carriers utter sounds while others are silent."
> "It's a strange image," he said, "and strange prisoners you're telling of."
> "They're like us," I said.
>
> (514a-515a)

Prisoners in Plato's cave are situated between two sets of elements: the artifacts manipulated by puppet handlers and the shadows cast by those artifacts on the wall. In this allegory, Plato suggests that the prisoners will perceive the shadows as reality as long as they remain chained within the cave. He asserts that education is the only way for the prisoners to discover the true facts.

The allegory of the cave is often viewed by modern scholars as an early prediction of cinema, with one key difference: the prisoners in the cave are unaware that another world exists outside. In contrast, moviegoers recognize that there is a distinct reality beyond the confines of the movie theater. This awareness allows them to compare the images presented on the silver screen (the projected world) with their own familiar reality (the everyday world). According to Cavell, there is only one difference between these two sets of images: "The projected world does not exist now."[97]

As a matter of fact, our experience as audiences in a movie theater is worse than that of prisoners in Plato's cave because the most we can do is compare the shadows (the images projected on the screen) with our everyday reality, which is ultimately just another set of shadows. As Nathan Andersen asserts,

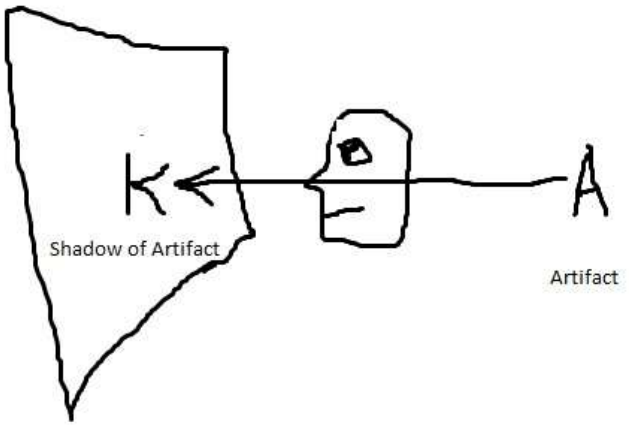
[97]- Braudy, Leo & Cohen, Marshall (1998), *Film Theory and Criticism: Introductory Readings*. New York/ Oxford University Press, p. 335.

> "What we take to be most real, what we encounter all around us, is like shadows on a wall, and our so-called common sense and understanding of the world is nothing more than prejudice, untrustworthy opinions rooted in false assumptions. Instead of honest inquiry into the way things really are, we are more concerned with debate, aimed at silencing critics."[98]

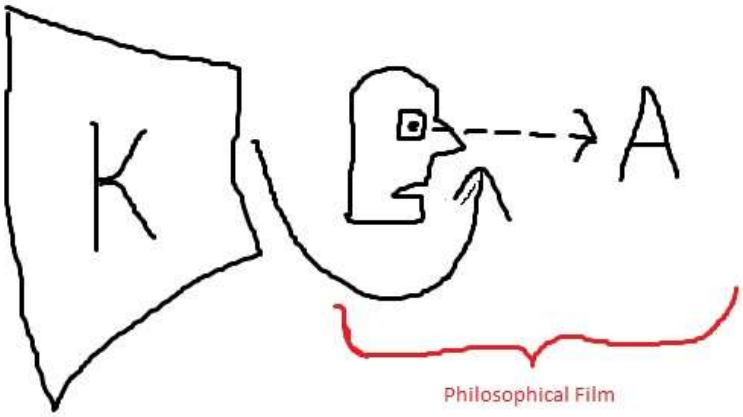
Whereas as soon as the prisoners in the cave get rid of the chains and turn their heads back toward the light, they see real artifacts. Therefore, if we are looking for "reality" the only solution for us is nothing but "turning our heads back" towards real artifacts (Platonic Ideas).

I believe philosophical films also could be achieved when we turn our heads back and focus on real objects instead of mere representations. As long as we are dealing with shadows, what we create in film - or any other art form - is nothing but a presentation of shadows. Type A and type B mentioned earlier - more or less - fall within the same spectrum. In contrast, Type C films stand out because they strive to engage with reality instead of merely dealing with shadows.

[98]- Andersen, Nathan (2014), *Shadow Philosophy: Plato's Cave and Cinema*. New York: Routledge, p. 37.



(Position I)



(Position II)

In position I, we are dealing with shadows or the physical world. While we occupy this position, the best we can achieve is scientific knowledge, which explains various phenomena without itself being fully explained. This limitation arises from the very nature of science; it cannot provide ultimate insight into the mysteries of the world. As Bryan Magee states in *"The Philosophy of Schopenhauer,"* "Science always leaves an unexplained something that it presupposes."[99] This is because every explanation in science is based on certain assumptions or presuppositions that cannot be entirely clarified within its framework. For instance, science presupposes space and time in mathematics or matter in physics and chemistry. Similarly, in other scientific domains, some fundamental concepts and principles serve as the basis for explanations but are not fully explained within those explanations. This leads to the idea that there are inherent limitations to what science can fully explain.

In contrast, philosophy operates in a different realm. In philosophy, nothing is assumed to be known. Everything is treated as equally strange and problematic, not only the relationships between phenomena but also the phenomena themselves. Philosophy begins precisely where science concludes, due to its lack of ability to explain further. Philosophy commences when we start to question what matter truly is, or when we delve into inquiries that science cannot further elucidate; at that point, we enter the realm of position II.

In position II, we are able to deal with the ineffable and ask essential questions such as: What is matter itself? What is justice itself? What is compassion itself? Etc. The question is, how do we turn our heads/cameras back? I believe exploring the comparison between Schopenhauer's philosophical system and cinema will be beneficial.

[99] - Magee, Bryan (1983), *The Philosophy of Schopenhauer*. New York: Oxford University Press, p. 34.

3.2. A Cinematic Interpretation of Schopenhauer’s Philosophical System

Among the prominent philosophers who have greatly influenced our understanding of the world stands Arthur Schopenhauer (1788 – 1860). As the last major system-builder in philosophy, he provided profound insights into human existence, the nature of reality, and the concept of perception. Schopenhauer’s legacy remains powerful, highlighting the transformative potential of philosophy in our lives. His ideas about the importance of self-awareness and living in harmony with nature resonate particularly well in today’s society, where mindfulness and environmental consciousness are increasingly valued.

Schopenhauer’s philosophy acts as a timeless guide for individuals seeking meaning and fulfillment amidst life’s challenges and uncertainties. As we continue to navigate the challenges of the modern world, Schopenhauer's timeless wisdom highlights the power of self-reflection and the importance of understanding ourselves and our place within society. He influenced thinkers such as Nietzsche and Freud, who further delved into his ideas on human suffering and the nature of existence. By embracing Schopenhauer's philosophy, individuals can learn to detach from the superficial values of society and focus on inner peace and personal growth. His emphasis on compassion and empathy serves as a reminder of our interconnectedness with all living beings, making his teachings both relevant and impactful in today's fast-paced and often isolating world. As we seek meaning and fulfillment in a society that often prioritizes material success over emotional well-being, Schopenhauer's philosophy offers guidance for those striving for a deeper and more fulfilling life.

As I discussed earlier, philosophical films—specifically Type C films—emerge when filmmakers successfully draw viewers' attention to the ineffable and raise fundamental questions. To achieve this, the filmmaker must metaphorically turn their head or camera back. I am committed to exploring the concept of "turning heads back," which is a critical element of my dissertation within Schopenhauer's philosophical system. I believe there is a fascinating connection between his ideas and cinema that has not yet been fully examined. This connection can help us appreciate the importance of engaging with the reality itself when creating philosophical films. Let's refer to this exploration as "A Cinematic Interpretation of Schopenhauer's Philosophical System."

According to Julian Young, a prominent scholar of Schopenhauer's philosophy, several key elements are central to Schopenhauer's philosophical framework. These elements provide insights into the core tenets and themes that define Schopenhauer's philosophical system. Some of the key elements highlighted by Julian Young in his book: *"Schopenhauer"* include:[100]

- **The Will**: Schopenhauer's concept of the will represents a central and defining element of his philosophy. The will, as a universal and primal force, underlies all existence and drives the phenomena of the world. Schopenhauer's emphasis on the will as the fundamental aspect of reality distinguishes his philosophy and shapes his views on human nature, desire, and the underlying forces that govern existence. Schopenhauer identifies the will as the underlying, universal force that drives all existence.

  The will, in his philosophy, represents a primal, blind, and incessant striving that underlies the phenomena of the world. It is not limited to human volition but

[100] - Young, Julian (2005), *Schopenhauer*. London &New York/ Routledge.

extends to all forms of life and existence. Schopenhauer's concept of the will transcends the individual desires and intentions of human beings and encompasses a broader, metaphysical force that animates the entire world.

- **Representation**: The term "representation" refers to the world as it appears to human beings through their sensory experiences and cognitive faculties. According to Schopenhauer, the world of representation is shaped by the cognitive apparatus of the human mind, which imposes its own structures and forms on the external world. This world of representation is characterized by the illusory nature of human perception and the limitations of sensory experiences in providing access to the underlying reality.

  Young emphasizes that Schopenhauer's distinction between the world as will and the world as representation is a key element in his philosophy. He posits that the world as representation is shaped by human cognition and sensory experiences, which provide a distorted and illusory view of reality. This distinction underscores the contrast between the underlying, metaphysical will and the limited, subjective world of appearances.[101]

- **Metaphysical Pessimism:** Schopenhauer's philosophy is characterized by a pervasive sense of metaphysical pessimism. He emphasizes the suffering and dissatisfaction inherent in human existence and the limitations of human knowledge and will. This pessimistic outlook on life and the human condition is a prominent element in Schopenhauer's philosophical stance.

- **Influence of Eastern Thought:** Young highlights the influence of Eastern philosophical traditions, particularly Indian and Buddhist thought, on

Schopenhauer's philosophy. Schopenhauer's engagement with Eastern ideas, such as the concept of Maya and the nature of suffering, significantly shaped his philosophical outlook and contributed to the development of his distinctive philosophical system.

- **Aesthetic Theory:** Schopenhauer's aesthetic theory, which emphasizes the significance of art and aesthetic experiences, represents a key element in his philosophy. He posits that art provides a unique avenue for transcending the world of representation and gaining insight into the underlying will. Schopenhauer's views on the redemptive and transformative power of art are integral to his broader philosophical framework.

These key elements underscore the foundational themes and concepts that define Schopenhauer's philosophy, reflecting his distinctive views on the nature of reality, human existence, and the underlying forces that shape the world.

According to Bryan Magee, who has extensively studied Schopenhauer's philosophy, the Will acts as the fundamental aspect of Schopenhauer's philosophy. He believes that Schopenhauer's philosophy centers around the concept of the "will." Magee emphasizes the significance of the will as the central and unchanging aspect of reality in Schopenhauer's philosophy. This aligns with Schopenhauer's view that the will is the underlying force that drives all phenomena and human actions.[102]

Dale Jacquette also asserts that "Will, represents a universal, blind, and ceaseless striving, encompassing the desires, needs, and impulses that motivate living beings. The will, in this context, is not limited to human volition but extends to all forms of

[102] - Magee, Bryan (1983), *The Philosophy of Schopenhauer*. New York: Oxford University Press.

life and even inanimate objects. It is the driving force behind individual actions, needs, and the perpetuation of life itself."[103]

'The Will' and 'the Representation' (The Idea) are two main notions in Schopenhauer's philosophy which appear in his book title: *"The World as Will and Representation"*. The world can be seen in two interdependent views of 'the Will' & 'the Representation'. 'The world as the Will' represents an aspect that is inaccessible to our direct experience, as the Will is an impersonal, singular unity that is undifferentiated and manifests itself through objects in the world. It represents the inner nature of all things, the driving force behind life and existence.[104] 'The world as the Representation' refers to the external world as it appears to us, the world of phenomena. The world that we perceive through our senses and understand through our intellect.

In essence, Schopenhauer's concept of "The World as Will and Representation" suggests that the world has an inner, unchanging essence (the will) and an outer, perceived aspect (representation) that is shaped by our cognitive faculties. This duality is central to Schopenhauer's philosophy and his understanding of the nature of reality.[105]

As Dale Jacquette states in his book: *"Schopenhauer, Philosophy and the Arts",* "The world, as we perceive it, is a product of representation. This representation is shaped by the cognitive faculties of the human mind, including sensory perception and intellectual understanding. The world, as it appears to us, is a constructed reality, mediated by our consciousness and subject to the limitations of human cognition."[106] He believes that "the world as will and representation" signifies the

[103] - Jacquette, Dale (1996), *Schopenhauer, Philosophy and the Arts*. The Pennsylvania State Uni Press, pp. 2-4.
[104]- Magee, Bryan (1998), *The Story of Philosophy*. New York: DK Publishing, p. 140.
[105] - ibid.
[106] - Jacquette, Dale (1996), *Schopenhauer, Philosophy and the Arts*. The Pennsylvania State Uni Press, pp. 11-26.

dual nature of reality. On one hand, the world is the product of the universal will, an underlying force that propels existence and drives all life. On the other hand, the world is the product of human representation, shaped by individual consciousness and cognitive faculties. This duality reflects the interplay between the universal, primordial will and the subjective, human experience of the world.[107]

"The world as will and representation" encapsulates Schopenhauer's fundamental metaphysical and epistemological outlook. It reflects the dual nature of reality, acknowledging the universal, primordial will as well as the subjective, human representation of the world. This concept forms the basis of Schopenhauer's philosophy and informs his views on human existence, perception, and the nature of reality.

Schopenhauer says:

> “the objective world, the world as representation, is not the only side of the world, but merely its external side, so to speak ... the world has an entirely different side which is its innermost being, its kernel, the thing-in-itself. This we shall consider in the following book, calling it "[W]ill" after the most immediate of its objectifications.”[108]

According to Julian Yung, Schopenhauer's philosophy delves deeply into the concept of appearance and the thing in itself. He argues that the world as we perceive it is merely an appearance, and the true nature of reality lies beyond our sensory experiences. According to Schopenhauer, the thing in itself, or the essence

[107] - ibid.
[108] - Schopenhauer, Arthur (1969 {1818}), *The World as Will and Representation*, Book 1, trans. E. F. J. Payne. New York: Dover, pp. 30-31

of reality, is not directly accessible to human perception. Instead, we can only perceive the world through our senses, which provide us with a distorted and illusory representation of reality. Schopenhauer's concept of the will as the thing in itself is central to his philosophy. He posits that the will, which represents the fundamental force underlying all existence, is the true essence of reality. However, this will is not directly observable in the world of appearances. Instead, it manifests itself indirectly through the phenomena we encounter in our everyday lives.

In essence, Schopenhauer emphasizes the stark contrast between the illusory nature of appearances and the underlying reality of the will. He suggests that human suffering and dissatisfaction arise from our attachment to the illusory world of appearances, and true enlightenment comes from transcending this illusory realm to gain insight into the nature of the will, or the thing in itself.[109]

Where and when the Will appeared, or what is beyond and before it cannot be asked or investigated. What can be said about it is that the entire world of phenomena is the self-objectification of Will. It is crucial to understand that Will is not the cause of the world of phenomena, it is the world of phenomena.

> "The will in all its appearance is subject to
> necessity, while in itself it can be called
> free and even omnipotent."[110]

Will, objectifies itself in objects - four grades – which the character of each grade is determined by Platonic Ideas:

Matter → Animals → Plants → Humans

[109] - Young, Julian (2005), *Schopenhauer*. London &New York/ Routledge.
[110] - Schopenhauer, Arthur (1969 {1818}), *The World as Will and Representation*, Book 1, trans. E. F. J. Payne. New York: Dover, p. 307.

We have no direct knowledge of Platonic Ideas; we only have indirect knowledge about them through their manifestations of the Will in physical objects and their movements. We receive this indirect knowledge by perception which is the function of our senses (sensory) and brains (intellectual).

“The World as Will and Representation” tells us that there are two ways to explore reality. The world is Will (which is inaccessible) and The World is Representation (how the world appears to us in certain forms imposed by our senses and brain (which it can be experienced).

To understand how things happen (events) in our phenomenal world, Schopenhauer introduces The Principle of Sufficient Reason (PSR). This principle which is deeply connected to Schopenhauer's concept of the Will, as explained by Magee, is a fundamental principle that asserts that everything must have a reason or cause. This principle is central to Schopenhauer's philosophical framework and serves as a guiding principle in his exploration of the nature of reality and human existence.

Magee likely explains that the Principle of Sufficient Reason is intimately linked to Schopenhauer's understanding of the Will, as it reflects the idea that the Will operates according to causal principles. The Will, as the underlying force of reality, is subject to the principle that everything must have a reason or cause. This connection underscores the deterministic nature of Schopenhauer's metaphysical outlook, where the Will and its manifestations are governed by the principle of causality and sufficient reason. The PSR extends to the diverse manifestations of the will in the world. According to Magee, Schopenhauer argues that the principle operates across various domains, including the natural world, human actions, and

the realm of ideas. The PSR demands that every event, object, or idea must have a reason or explanation for its existence or occurrence.[111]

The principle of sufficient reason, as articulated by Schopenhauer, encompasses several key aspects that shed light on its significance within his philosophical system. Julian Young points out these key aspects as follows:[112]

- **Explanatory Principle:** The principle of sufficient reason serves as an explanatory principle that seeks to account for the nature of existence and the underlying reasons or grounds for various phenomena. According to Schopenhauer, this principle asserts that for every occurrence, event, or state of affairs, there exists a sufficient reason that explains why it is the way it is and not otherwise.

- **Fourfold Root:** Schopenhauer outlines the principle of sufficient reason in his work "The Fourfold Root of the Principle of Sufficient Reason," where he presents four distinct forms or aspects of this principle. These four aspects include the principle of becoming, the principle of knowing, the principle of being, and the principle of acting. Each of these aspects reflects different dimensions of the principle of sufficient reason, encompassing the realms of causality, knowledge, existence, and action.

- **Causal Explanations:** Within the context of the principle of sufficient reason, Schopenhauer emphasizes the role of causality and the need for causal explanations. He posits that events and phenomena do not occur arbitrarily or without reason but are instead governed by causal relationships. The principle of

[111] - Magee, Bryan (1983), *The Philosophy of Schopenhauer*. New York: Oxford University Press, pp. 7-15.
[112] - Young, Julian (2005), *Schopenhauer*. London &New York/ Routledge.

sufficient reason underscores the idea that every effect has a cause, and every cause has a sufficient reason for its occurrence.

- **Metaphysical Implications:** Schopenhauer's articulation of the principle of sufficient reason extends beyond empirical causality to encompass metaphysical considerations. He applies this principle to the realm of metaphysics, seeking to elucidate the underlying reasons and grounds for the nature of reality, existence, and the fundamental forces that shape the world.

- **Epistemological Significance:** The principle of sufficient reason also holds epistemological significance within Schopenhauer's philosophy. It reflects his emphasis on the limitations of human knowledge and the quest for rational explanations. Schopenhauer's articulation of this principle underscores the human drive to seek reasons and explanations for the phenomena encountered in the world.

Furthermore, Magee states that Schopenhauer's treatment of the PSR acknowledges certain limitations and exceptions. While he upholds the principle as a fundamental aspect of the world, he also recognizes that the will itself stands as an exception to the principle. The will, as the unconditioned aspect of reality, does not require a further reason or cause for its existence, and it serves as the ultimate ground that underlies the principle itself.[113]

Before getting into the comparison of cinema and Schopenhauer’s philosophical system, there is one more aspect of his philosophy that needs to be explored: The Theory of Perception.

[113] - Magee, Bryan (1983), *The Philosophy of Schopenhauer*. New York: Oxford University Press.

Schopenhauer's theory of perception explains how individuals perceive the world and the limitations of human knowledge. It underscores the active role of the mind in shaping our conscious experience and highlights the interdependence of the perceiving subject and the perceived world. It offers a nuanced perspective on the nature of perception and the relationship between the self and the external world.

According to Julian Young, Schopenhauer in this theory posits that the world, as humans perceive it, is a world of representation that our sensory experiences and cognitive faculties provide us with a distorted and illusory representation of reality.[114] Bryan Magee explains this function as the interdependence of the perceiving subject and the perceived object. He asserts that Schopenhauer emphasizes that all the characteristics we ascribe to phenomena are subject-dependent. This means that our perception of the world is shaped by our cognitive faculties and the way we interpret sensory input. He argues that there can be no object in any sense without the existence of a subject.

The role of the intellect and senses in this theory are at most important since Schopenhauer distinguishes between the intellect and the senses in the process of perception by drawing a clear distinction between the thing in itself and the phenomenal world. According to Young, Schopenhauer suggests that the intellect, through its conceptual and abstract nature, imposes a framework of understanding on sensory experiences. This framework shapes and organizes the raw sensory data received through the senses, leading to the formation of a coherent, albeit illusory, representation of the world.[115]

[114] - Young, Julian (2005), *Schopenhauer*. London &New York/ Routledge.
[115] - ibid.

Schopenhauer's theory of perception also underscores the inherent limitations of human knowledge. He suggests that individuals are confined to the world of representation and are unable to directly access the thing in itself. This limitation leads to a fundamental gap between the illusory world of appearances and the true nature of reality, which remains beyond the reach of human cognition.

In short, Schopenhauer's theory of perception highlights the illusory nature of human knowledge and the limitations of sensory experiences in providing access to the underlying reality. His philosophy emphasizes the stark contrast between the world as representation and the thing in itself, shedding light on the fundamental challenges inherent in human perception and cognition. The thing in itself, which he identifies as the will, exists independently of human perception and sensory experiences. In contrast, the phenomenal world, as perceived by individuals, is a distorted representation of the underlying reality.

According to Schopenhauer the world, as we perceive it, is a product of our individual consciousness that is not a direct reflection of an external reality but rather a construction of the mind. This view aligns with his broader philosophical stance that the world is fundamentally a representation of the will.

3.2.1. The Film is My Representation

Schopenhauer’s central doctrine is encapsulated in the opening sentence of his book: “*The world is my representation*.”[116] This suggests that the world is not the reality itself but rather a representation of reality. According to his theory of perception, this world is what represents itself as our experience or perception of it.

[116]- Schopenhauer, Arthur (1969 {1818}), *The World as Will and Representation*, Book 1, trans. E. F. J. Payne. New York: Dover, p. 1.

It is shaped by our intellect; hence, it is mind-dependent. In simpler terms, the world presents itself as objects for us to experience (percept) in our minds as subjects to experience (perceptive) or the world is the perception of the perceptive (*the world is my representation*).

I argue that the film can be viewed as a mind-dependent construct, representing the filmmaker's intellect and perception. This perspective aligns with Schopenhauer's notion that the world is our representation.[117] The primary distinction between reality (the everyday world) and the film (the projected world) is, according to Cavell, that "the projected world does not exist now." [118] I believe that the filmmaker as the perceptive can take any object in the world as the object for experience (percept) and present his/her representation (as the result of perception which is the product of intellect) through a film.

Films undeniably reveal complex layers: do they showcase reality, mere appearance, or a representation of reality? While I won't engage in the ongoing debate about "reality and cinema," as it is beyond the scope of this dissertation, it is important to raise some concerns regarding the concept of representation in Schopenhauer's philosophy, which I will explore further.

The question is whether and how we can differentiate between appearances and reality, how we should characterize reality when we only have access to its appearances, and whether we can have any insight into what is ultimately real, independently of how it appears. The fact is, films have the capacity to evoke reality so powerfully that our reflections upon what they present us are relevant to our understanding of the realities we experience outside of the movie theatre. Film and reality are often intertwined in ways that challenge our perceptions

[117] - Gregory Currie also from a different point of view investigates the idea of 'Film as Representation' in his book, *Image and Mind* (New York: Cambridge University Press, 1995)
[118]- Braudy, Leo & Cohen, Marshall (1998), *Film Theory and Criticism: Introductory Readings*. New York/ Oxford University Press, p. 335.

and beliefs. Movies have the power to transport us to different worlds and show us perspectives we may never have considered before. They can make us question what is real and what is simply a creation of someone's imagination. This blurring of lines between fiction and reality can lead to a deeper understanding of ourselves and the world around us.

There's a long-standing debate among film scholars and film philosophers regarding how film relates to reality. Realists believe that films' direct connection with the real makes films unique. Because film, for the most part, is made up of sequential photographs, created by pointing a camera at something in the world, it seems it should be able to capture and preserve reality as it is. Andre Bazin in *"Ontology of Photographic Image"* in *"What Is Cinema, vol. 1"* compares it to the way ancient Egyptians preserved their loved ones as mummies, but suggests that film does even better: it can keep things alive.[119] He argues that just as mummies were preserved to maintain a physical connection with the deceased, photographs serve as a way to preserve a moment in time and keep memories alive. Bazin believed that photography captured the essence of reality in a way that no other art form could, allowing viewers to connect with the past tangibly and powerfully. In this way, photographs become a form of immortality, preserving not just the image but the emotions and experiences of the past for future generations to see and understand.

By contrast, formalists, such as Rudolph Arnheim in *"Film as Art"* insist that film transforms reality, that when it is captured on film, reality becomes something else, something other than it was.[120] Arnheim argues that through the process of editing, framing, and manipulating images, filmmakers have the power to alter and distort reality, creating a unique cinematic experience for the viewer. He believed that film has the ability to convey emotions, ideas, and narratives in a way that is distinct from any other art form. Ultimately, Arnheim's perspective highlights the transformative and imaginative capabilities of film as an art form.

[119] - Bazin, Andre (1967{1958/59}), *What is Cinema?* trans. Gray, Hugh. Berkely: University of California Press.
[120] - Arnheim, Rudolf (1932 {1957}), *Film as Art*. University of California Press.

In his view, the film has the power to transport audiences to new worlds, evoke deep emotions, and challenge their perceptions of reality.

For formalists, cinema is not there to just capture reality but to transform it, and sometimes into art that transcends the confines of reality. Through the manipulation of sound, light, and editing techniques, formalists believe that filmmakers have the power to create a new world that is both visually stunning and emotionally resonant. By pushing the boundaries of traditional storytelling and experimenting with non-linear narratives, they aim to challenge the audience's perception of reality and evoke a deeper, more profound understanding of the human experience. In the hands of a skilled formalist filmmaker, cinema becomes a powerful medium for exploring the complexities of existence and expressing the ineffable beauty of life itself.

For example, a formalist filmmaker could use techniques such as manipulating sound to create a disorienting, dream-like atmosphere in a film about the nature of memory and perception. By combining this with innovative editing techniques that blend past and present moments seamlessly, they can craft a narrative that challenges viewers to question their own understanding of time and reality. Ultimately, through the careful integration of sound, light, and editing, the filmmaker can transport the audience into a world that is both visually captivating and emotionally provocative.

On the other hand, philosophers have consistently argued that we need to look beyond our ordinary ideas about reality, beyond what people tend to consider real which are things that surround them. They believe that by questioning these everyday assumptions, we can uncover deeper truths about the nature of existence. This often involves exploring abstract concepts such as time, consciousness, and the self.

For example, René Descartes famously questioned the nature of reality by doubting the existence of the external world and asserting "I think, therefore I am." This radical skepticism led him to explore the philosophical concept of dualism, separating mind and body as two distinct substances.

Robert Hopkins in what he calls "Classical Illusionism" asserts that "we seem to see directly the events movies depict rather than a pictorial representation of these events."[121] This theory suggests that the visual experience of watching a film is so immersive that we perceive the events on screen as if they were happening in front of us, rather than as a series of images. Hopkins argues that this effect is achieved through meticulous attention to detail in cinematography, editing, and sound design, which create a seamless and convincing illusion of reality. In essence, classical illusionism blurs the line between the viewer and the screen, drawing us into the narrative world of the film in a way that traditional art forms cannot.

To gain a better understanding of the matter through Schopenhauer's philosophy, I conducted a questionnaire. I created an imaginary scenario and emailed it to several contemporary thinkers outside of HFBK to ask for their opinions.

My scenario was:

> "A real object, like a cup, is only considered real when it exists in a specific time and space. For example, the cup is on my desk (space) at 3 PM (time), which means it is real, and I am interacting with the reality of that cup.

[121] - Hopkins, Robert (2010), *Moving because Pictures? Illusion and the Emotional Power of Film.* Midwest Studies in Philosophy 34, no. 1.

However, if I manipulate its time or space, the object ceases to be real in that context. For instance, if I take the cup away from my desk, it is no longer in its original space.

Similarly, when I photograph or film the cup at my desk, I am manipulating its properties. The image or video of the cup is not real; it is merely a representation of the cup's reality. By capturing it in a photograph, I have frozen the cup in a specific moment in time and space. Consequently, the picture of the cup exists outside the laws of space and time—the picture taken at 3 PM on my desk does not possess real time and space anymore.

Does this line of reasoning make sense to you?”

Here are the responses:

- Response # 1

Prof. Dr. Ferdinand Fellmann (German Philosopher, University of Munster)

https://en.wikipedia.org/wiki/Ferdinand_Fellmann

Dear Shahin

No, that is not right. Taking the cup from your desk it remains real because you experience every step of your action. You are not manipulating the properties of the object, you are only changing its place. The object remains identical.

Similarly, when I photograph or film the cup at my desk, I am manipulating its properties. The image or video of the cup is not real; it is merely a representation of the cup's reality. By capturing it in a photograph, I have frozen the cup in a specific moment in time and space. Consequently, the picture of the cup exists outside the laws of space and time—the picture taken at 3 PM on my desk does not possess real time and space anymore.

That is perfectly right. The picture of the object is virtual reality, and the object itself becomes a symbolic form. Take the example of a photograph of Marilyn Monroe taken in a given space and time. In the photo Marilyn is frozen, so to speak, in a strictly limited section of the environment. Consequently, for the viewer of the photo, Marilyn represents the idea of a pretty and exciting woman. This shift from objective reality to subjective representation has been expressed by René Magritte in his famous painting of a pipe with the subtitle "This is not a pipe". It is like the Platonic timeless, absolute idea.

Best of luck with your research
Ferdinand

- Response # 2

Prof. Dr. Margit Ruffing (Director of the Kant research center, University of Mainz)

https://www.philosophie.fb05.uni-mainz.de/arbeitsbereiche/neuzeit/mitarbeiter/mruffing/

Dear Shahin

Concerning your question, I think that there is an errored conclusion – since Kant's Copernican Revolution, philosophers in his tradition do not consider time and space as "properties of the object", but as determinations of the human faculty of knowledge. According to Schopenhauer, matter, i.e. the object in space and time, is the product of space and time, 'produced' or constituted by our understanding/Verstand. Therefore, manipulations of space and time – the temporary and spatial situation of the object – always refer to our representations, and if you change anything, you change nothing else than the representation of the object. Actually, this is an idealistic position: Representations are real.

I don't know if this is a reply you want or need to know… But to my opinion, the laws of space and time (and natural causality) are no divine rules, but a creation of human rationality; they never apply to the material objects (we didn't create the world's matter), but apply to our representations.

Let me know what you think!
All the best,
Margit

- Response # 3

Prof. Dr. Marco Segala (Holder of national scientific qualification for full professor, University of L'Aquila)
http://scienzeumane.univaq.it/index.php?id=segala

Dear Shahin,

Your point is well taken – from a realist point of view. But from Schopenhauer's? Not at all, because from his idealist perspective, space and time (and causality) are a priori forms of our knowledge: it is our intellect that experiences objects and events by ordering them along space-time-causality – thus making them our Vorstellungen (representations or ideas, both translations are accepted). Therefore, when you freeze reality in a frame or a picture (or a painting) you create another kind of Vorstellung (this one, when beautiful can bring to the vision of the Platonic Idea). Once you have a frame/picture you have the Vorstellung of a frozen Vorstellung.

I hope this can help
Best
Marco

- Response # 4

Prof. Dr. Søren R. Fauth (University of Aarhus)
https://da.wikipedia.org/wiki/S%C3%B8ren_R._Fauth

very nice explanation, makes perfect sense to me, dear Shahin

Best, Søren

Reviewing the responses leads us to conclude that the concept of representations and their relationship to reality, as viewed through Schopenhauer's lens, emphasizes that our perception of objects and events is shaped by our intellect. This intellect organizes them in terms of space, time, and causality. Additionally, it explores the idea that space and time are not inherent properties of objects; rather, they are constructs of human knowledge. From this perspective, representations are considered real, and the laws of space and time are creations of human rationality, applying to our representations rather than to the material world itself. In other words, or as Schopenhauer states in the opening sentence of his book: "*The world is my representation*."[122] What about the film? Is the film my representation as well?

Margit Ruffing in her response emphasizes that since the laws of space, time, and natural causality are not divine rules and are not properties of the object, therefor if we change them (for instance, in my scenario, freeze an object in a specific time and space in a piece of film forever) all I have done is, I have only changed the representation of that object (here, the film of the cup) and as Marco Segala in his response states, "when you freeze reality in a frame or a picture (or a painting) you create another kind of Vorstellung ... Once you have a frame/picture you have the Vorstellung of a frozen Vorstellung." I have my own Vorstellung of the cup captured in my film of it. In other words, the film of the cup is my representation of it.

Consider this intriguing scenario: what if my friend and I both decided to film a cup at the exact same time and space (3 PM at my desk in my apartment), using identical cameras, lenses, and frames? We would capture the same object, likely producing two films that are indistinguishable from one another.

[122]- Schopenhauer, Arthur (1969 {1818}), *The World as Will and Representation*, Book 1, trans. E. F. J. Payne. New York: Dover, p. 1.

This raises a compelling question: which film truly is the representation of the cup—mine or his? The fact is that both films serve as valid representations of the cup, despite their striking similarity. This emphasizes that representation is not confined to a single perspective; it can embrace multiple viewpoints, each equally meaningful. In other words, The Film is My Representation.

Marco Segala also in his interesting research paper called, "*The World as Will and the Matrix as Representation: Schopenhauer, Physiology, and The Matrix"* compares the term "representation" in Schopenhauerian way with the world of cinema as appears in the film "*The Matrix*." He asserts that the film's exploration of the concept of representation aligns with Schopenhauer's views on the nature of reality and the possibility of alternative representations of the world.[123]

In *"The Matrix,"* the simulated reality created by the machines serves as a representation of the world, blurring the lines between what is real and what is illusory. Schopenhauer's concept of representation and the film *"The Matrix"* are interconnected through their exploration of the nature of reality, illusion, and the human experience. In the film, the Matrix serves as a representation of reality, blurring the lines between what is real and what is illusory. This parallels Schopenhauer's concept of the world as representation, where the perceived reality is a product of the mind's interpretation of the will.[124]

[123] - Segala, M. (N.D.) (2006). *The World as Will and the Matrix as Representation: Schopenhauer, Physiology, and The Matrix*. Retrieved from https://www.schopenhauer.philosophie.uni-mainz.de/Aufsaetze_Jahrbuch/87_2006/2006_Segala.pdf
[124] - ibid.

3.2.2. Introducing The Hidden Layer of The Tale

Imagine my friend and I decided to revisit the cup scenario and film it once more—the cup sitting on my desk in my apartment at 3 PM. This time, we have the freedom to choose our preferred lens, camera angle, camera level, and lighting as we wish, allowing us to craft our own mise-en-scène precisely as we envision. The term "mise-en-scène," as David Bordwell describes it, refers to everything in front of the camera, including set design, lighting, and actors, and it plays a crucial role in shaping the audience's experience of the scene.[125]

The outcome is likely to result in two distinct pieces of film. Both films feature the same cup, but they depict it in different ways. I conducted this experiment by asking my friend to film a cup on my desk using her cell phone, while I did the same with my own phone. I told her that she could choose her desired mise-en-scène, just as I was allowed to choose mine. The only restriction we had was that we could not alter the cup itself. The following photos illustrate how different our results were.

[125] - Bordwell, David*; Thompson, Kristin (2003).* *Film Art: An Introduction, 7th ed*. New York: McGraw–Hill.



My friend’s representation.



My representation

Although the two films still are two representations of the cup – like the first attempt – they differ significantly from each other. Let's explore the sources of these differences. One might argue that they stem from various perspectives, styles, emotions, and the filmmakers' intellect or artistic sensibilities. While this explanation is valid—since two individuals with distinct desires will create two different films about a single object—it feels like something is missing. A more in-depth exploration is needed to fully understand these differences.

Based on Frampton's argument, the differentiation between the two films mentioned above stems from an unknown area that he calls "filmind." According to Daniel Frampton, "filmind" is a concept that refers to the mind of the film itself. It represents the idea that films possess a kind of consciousness or thinking process, distinct from the minds of the viewers. This concept suggests that films have their own unique way of conveying meaning, emotions, and ideas and that they engage in a form of thinking through the images, narratives, and themes they present.[126]

The term "filmind" implies that films have a cognitive and expressive capacity that goes beyond being a mere visual medium. It suggests that films have their own intentions, perspectives, and ways of communicating with the audience, which may influence the viewers' thoughts and emotions. It implies that films are not just passive visual content but active agents with their own intentions, perspectives, and ways of communicating with the audience. This concept highlights the active role of films in shaping the cinematic experience and engaging the minds of the audience in a unique and meaningful way.[127]

[126] - Frampton, Daniel (2006), *Filmosophy*. New York: Columbia University Press E-Book, pp. 70-81.
[127] - ibid.

Frampton in his book, *"Filmosophy"* explains in detail how "filmind" works:

- **Conveying Meaning:** Films use images, narratives, and audio-visual elements to convey meaning and evoke emotions. The arrangement of scenes, characters, and dialogues creates a specific impact on the viewer, influencing their thoughts and feelings.

- **Stimulating Thought:** Films prompt viewers to think, reflect, and interpret the content presented. The visual and narrative elements of the film engage the audience's cognitive processes, leading to an active mental interaction with the cinematic experience.

- **Creating Emotional Impact:** Through the use of visual storytelling, films evoke emotional responses in the audience. The combination of visuals, music, and storytelling techniques can elicit a wide range of emotions, influencing the viewer's state of mind.

- **Shaping Perspectives:** Films have the ability to shape the perspectives and viewpoints of the audience. They can introduce new ideas, challenge existing beliefs, and provide unique insights into various themes and subjects.

- **Engaging the Senses:** Films engage the audience's senses, creating a multi-sensory experience that goes beyond intellectual engagement. Visuals, sound, and storytelling techniques work together to immerse the viewer in the film's world.

Frampton developed the concept of "filmind" from his idea of "film-thinking," which highlights the active role of the viewer in interacting with a film's content. This approach emphasizes the film's capacity to provoke thought, evoke emotions, and encourage reflection in its audience. Frampton believes that the concept of "film-

thinking" refers to the idea that films have the capacity to provoke thought and engage viewers in a unique form of cognitive activity. It suggests that films are not just passive visual experiences but rather active agents that stimulate mental processes and evoke emotional and intellectual responses.

In relation to the experience of the filmgoer, "film-thinking" implies that viewers are not merely passive recipients of visual content but active participants in the process of engaging with the film's themes, images, and narratives. The filmgoer's interaction with the film is seen as a dynamic exchange, where the film's content and presentation prompt the viewer to think, feel, and reflect. This interaction can lead to a deeper understanding of the film's messages and themes, as well as a personal and subjective interpretation of the cinematic experience.

"Film-thinking" and "filmind" mutually influence each other. The active cognitive and emotional engagement of the audience with the film's content, as described by "film-thinking," contributes to the idea that films have a form of consciousness or thinking process, as represented by "filmind." They both create a dynamic interaction between the film and the audience. The cognitive and emotional responses of the audience to the film's content contribute to the perception of films as active agents with their own intentions, perspectives, and ways of communicating with the audience.

Both concepts of “film-thinking” and “filmind” emphasize the expressive capacity of films. "Film-thinking" highlights the ability of films to prompt viewers to think and reflect, while "filmind" represents the idea that films have a unique way of conveying meaning, emotions, and ideas, suggesting a form of thinking inherent to the film itself.

But where the filmind is coming from and what is the force behind it (if there's any)? I argue that the filmind exists in an unknown and inaccessible area in the film, hidden like an invisible layer, covering the entire film, from the first until the last frame encompassing the desires and impulses that motivate the film. This layer is the driving force behind whatever we see or hear in the film. It is the force behind the "filmind" and mise-en-scene of the film. I call it The Hidden Layer of The Tale (HLT).

HLT operates and behaves in a manner similar to the concept of the Will in Schopenhauer's philosophy. According to Schopenhauer, all objects in the phenomenal world must adhere to the principle of sufficient reason (PSR). This principle serves as a framework of rules that governs objects and events in the world of phenomena, which are manifested in four forms: mathematical, causal, moral, and logical.

The world of cinema adheres to a similar principle. A film can be understood, analyzed, and critiqued based on the four forms of the principle of sufficient reason (PSR). In other words, according to PSR in filmmaking, everything must have a reason or cause; nothing occurs in a film without a mathematical, causal, moral, or logical basis. This principle allows us to perceive and interpret most films, except for experimental films, which intentionally aim to challenge and move away from the principle of sufficient reason, as their purpose is to explore beyond the constraints of the principle of sufficient reason, encouraging viewers to engage with art in a more liberating way.

These films often employ unconventional techniques and storytelling methods, pushing the boundaries of traditional filmmaking. By breaking free from the principle of sufficient reason, experimental films allow for a more subjective interpretation. This departure from conventional narratives can be both disorienting

and invigorating, offering a unique and immersive experience for those willing to embrace the ambiguity and complexity of the unknown.

But as Schopenhauer asserts there is another side to the world of phenomena dealing with the principle of sufficient reason which he calls the Will.

> "The objective world, the world as representation, is not the only side of the world, but merely its external side, so to speak ... the world has an entirely different side which is its innermost being, its kernel, the thing-in-itself. This we shall consider in the following book, calling it "[W]ill" after the most immediate of its objectifications."[128]

Schopenhauer posits that the will is the essence of the world and is the driving force behind all phenomena. According to Schopenhauer, the will is an irrational, blind, and insatiable force that underlies all existence. It is not governed by reason or purpose, unlike the world of phenomena which is governed by PSR, and it is the fundamental aspect of reality.

As it was mentioned before, Julian Young asserts that the will, which represents the fundamental force underlying all existence, is the true essence of reality. However, this will is not directly observable in the world of appearances. Instead, it manifests itself indirectly through the phenomena we encounter in our everyday lives… and the true nature of reality lies beyond our sensory experiences.[129]

[128] - Schopenhauer, Arthur (1969 {1818}), *The World as Will and Representation*, Book 1, trans. E. F. J. Payne. New York: Dover, pp. 30-31
[129] - Young, Julian (2005), *Schopenhauer*. London &New York/ Routledge.

I argue that the “hidden layer of the tale” serves a similar purpose. It cannot be understood through PSR, just as "filmind" cannot be directly examined. Instead, we only know it indirectly through its particular manifestations in individual objects, events, and movements within a film. In other words, the hidden layer of the tale manifests itself in mise-un-scene based on the film’s “filmind.”

The hidden layer of the tale exists from the opening title until the end title, it even manifests itself in the form and design of the film title. For example, Francois Truffaut in his film, “*Fahrenheit 451”* (1966) decides to present the film's opening title without any written credits. The credits are read aloud by an authoritative and omnipresent narrator, depicting a world without written words. This bold and thought-provoking choice was made based on the film’s hidden layer of the tale. “*Fahrenheit 451”* refers to the temperature at which paper burns. This is a crucial detail in the story, as the main character, Guy Montag, is a firefighter tasked with burning books in a society where literature is outlawed. The title serves as a reminder of the oppressive regime's fear of knowledge and the power of ideas. The burning of books at such a high temperature symbolizes the government's attempt to eradicate all forms of dissent and intellectual freedom. It highlights the extent to which the ruling authorities will go to maintain control over the population and prevent them from questioning the status quo. *Fahrenheit 451* ultimately serves as a cautionary tale about the dangers of censorship and the importance of preserving the freedom of thought and expression.

“The hidden layer of the tale” even – sometimes – exists after the film is finished, the theatre curtain is closed, and the lights are turned on. It continues to exist in a different form, manifesting as a memorable line of dialogue, a striking shot of a particular landscape, a captivating camera movement, or a close-up of an actor in the viewer’s mind, perhaps even forever.

One might refer to it as the theme of the film or the unique vision of the filmmaker, but both the theme and the specific vision originate from a source. Additionally, it is the “filmind” and the “hidden layer of the tale” behind the “filmind” that represents a theme or a vision in various ways among different filmmakers. I believe that’s the main reason that we see two films based on the same theme but quite different in their representation.

Furthermore, the hidden layer of the tale exists even before the film is born. Its first appearance can be investigated in the screenplay. In screenplay writing, there is a saying: “Inserting something into a scene or a character’s dialogue that sounds beautiful but simply doesn’t work.” As a screenplay consultant, I often encounter scripts—even from experienced writers—where I find myself saying, “This scene is beautiful, but the screenplay does not say it. You are saying it.” This happens when the hidden layer of the tale in the screenplay rejects certain elements because it does not know how to digest them into the overall tale of the film.

Schopenhauer asserts that the world of phenomena (our world) is merely a representation of reality, where all objects and events are governed by the principle of sufficient reason. Similarly, I argue that a film serves as a representation of the filmmaker's perception of reality, (the film is my representation) and this representation is also governed by the principle of sufficient reason. Just as Schopenhauer’s philosophy presents another side to the world through the concept of the Will, films too have another side—a "hidden layer of the tale" that drives “filmind” as the film’s essence. In this context, the filmmaker’s main job is to discover the hidden layer of the tale of their film and depict their representation.

Further explanation could be investigated in a link between the sensory-motor schema, as discussed by Deleuze, and Schopenhauer’s principle of sufficient reason. According to Schopenhauer, the world of phenomena is governed by this principle,

which consists of four categories: causal, logical, mathematical, and moral. In this framework, the existence of every single object or event in the realm of phenomena (the natural world) can only be explained in relation to one of these four categories, to the extent that no further explanation or inquiry into the "why" is necessary:

> "The validity of the principle of sufficient reason is so much involved in the form of consciousness that we simply cannot imagine anything objectively of which no "why" could be further demanded."[130]

It can be argued that by breaking away from our sensory-motor experience—such as by turning our heads—we are freeing ourselves from the principle of sufficient reason. This liberation allows us to access "time," which is typically inaccessible within the realm of phenomena. Essentially, by moving beyond sensory perception and the constraints of sufficient reason, we move from the physical world to metaphysics where images that are out of reach by human thought (time-image) become presentable. According to Schopenhauer, this transition is possible by shifting our perspective from an objective viewpoint, which allows us to understand our everyday world based on the principle of sufficient reason and the fundamental laws of nature, to a subjective perspective. This subjective viewpoint focuses on the essence (or "whatness") of things and enables us to grasp the fundamental forces of nature, revealing the ultimate nature of reality. I believe this is where the concept of philosophical film can be envisioned.

[130]- Schopenhauer, Arthur (1969 {1818}), *The World as Will and Representation*, Book 1, trans. E. F. J. Payne. New York: Dover, p. 483.

Schopenhauer's theory of perception not only invites us to look at the real Ideas (prototypes instead of copies)[131], but also in his theory of art,[132] he illustrates how to achieve this perspective. Schopenhauer's theory of art underscores the transformative and transcendent power of aesthetic experience, emphasizing the role of art in providing insight into the universal ideas that underlie human existence and offering a temporary escape from the confines of individual will.[133]

He claims that the main purpose of art is to make us aware of the essence of things and to give us the experience of the sublime (aesthetic state). According to Schopenhauer if we could break the Kantian rules that limit our knowledge to the world of the phenomenon (appearances), we can enter a timeless realm and experience ultimate reality (the thing-in-itself). This liberation can be found in art.[134] Schopenhauer in his theory of art by introducing the concept of "Freedom From The Will" describes a specific kind of liberation that enables us, as the prisoners in the Platonic cave, to turn our heads back towards the 'ultimate reality', a deeper, more meaningful reality, where one can find solace from the suffering and struggles of everyday life, where individuals can momentarily escape the confines of their individual will and experience a sense of unity with the underlying essence of existence,[135] and makes us 'wonder' instead of seeing shadows on the wall.

I believe such art that by objective perception enables us to see the Platonic Ideas inside the objects, which, according to Nietzsche is a process called 'idealising',[136] could be considered as a philosophical endeavor and therefore a film based on such

[131] - ibid, p. 130.
[132] - Robbert Sinnerbrink pays a close attention to Munsterberg's neo-kantian and Schopenhauerian aesthetic approach to film in his chapter entitled "*Hugo Munsterberg, Film, and Philosophy*" in Herzogenrath's *Film as Philosophy* (Minneapolis: University of Minnesota Press, 2017),pp. 25-36.
[133] - ibid.
[134]- Young, Julian (2005), *Schopenhauer*. New York: Rutledge, pp. 7, 11, 55, 111-150.
[135] - ibid.
[136]- ibid, p. 132.

an endeavor could be a philosophic one regardless of its genre or kind.[137] Such a film makes us 'wonder' and as Socrates confirms, wonder is the sole origin of philosophy.[138]

3.3. Turning Heads/Cameras Back – Three Suggestions

I'm not the only one who believes in "turning the camera back." In part one of *Plato and The Moving Image* Edited by Shai Biderman and Michael Weinman we come across a chapter called: *Dead Ringers: Plato and Turning the Camera Back*. In this chapter, the author argues how a critical reflection on the self-conscious could advance our understanding of the dynamic interaction between knowledge of the self and the right action.[139]

Although his argument is heavily based on Roland Barthes' Camera Lucida and Barthes' theory of the triangle consisting of The Operator (the one who takes the image), The Spectrum (the object captured), and The Spectator (the one who looks at the image), he contends that turning the camera back on ourselves allows us to collapse the distinction between the operator and the spectrum. Kieslowski has effectively employed this technique in his beautiful movie, *Camera Buff* (1979). By using the phrase "turning the camera back," he also implies the concept of "looking back." But the question still remains, "How to do it?" and the author doesn't tend to give us a clear path to get there. Here, I would like to present three distinctive approaches: Transcendental Perception and Transcendental Style, Self-Writing, and Plato's Meno Dialogue as suggestive pathways utilized by different filmmakers from various eras, continents, and cultural backgrounds. Each method offers insightful guidance on "How to do it?"

---

[137] - As Mulhall finds Hollywood blockbusters such as *Aliens* to be philosophically significant in his book, *On Film* (New York: Routledge, 2011) and also Mullarkey's discussion of new way of experiencing time in *Bourne* series in his book, *Refractions of Reality, Philosophy and the Moving Image* (London: Palgrave McMillan, 2009) 152-154.

[138] - Magee, Bryan (1983), *The Philosophy of Schopenhauer*. New York: Oxford University Press, p. 49.

[139] - Biderman, Shai and Weinman, Michael (2019), *Plato and The Moving Image*. Leiden-Boston: Brill Rodopi Publications, p. 60.

3.3.1. Transcendental Perception and Transcendental Style

Among filmmakers who pay serious attention to philosophical themes and try to produce movies capable of philosophizing comes David Lynch with his unorthodox filmmaking style.

Besides his unique and undeniable genius voice in the modern world of filmmaking, what is more impressive is the fact that he openly discusses his method and the way to get there. Understanding his approach not only allows us to comprehend his films and the world he creates more deeply, but also encourages us to reflect on the notion of "turning our heads/cameras back."

As Ronie Parciack in the chapter called *The World as Illusion* in a book named *The Philosophy of David Lynch* edited by William J. Devlin and Shai Biderman asserts: "Lynch's work is a philosophical act that calls for a significant upheaval in the Western spectator's apprehension of the phenomenal; it constitutes an epistemological change regarding both the nature of the phenomenal world and the nature of the subject within it."[140]

According to the editors of *The Philosophy of David Lynch*, Lynch presents to his audience his own distinct philosophical account of reality[141] (read it as his own perception, or what he gives us is his world according to his representation in a Schopenhauerian way!):

> "Lynch's philosophy begins with his view that, as a filmmaker, he is able to create a new reality, a new world for the audience. Lynch pulls us into his

[140] - Parciack, Ronie (2011), *The World as Illusion - The Philosophy of David Lynch.* Kentucky Uni Press, p. 77.
[141] - ibid, p. 2.

> constructed reality so that the dividing line between the world on the screen and the audience members is blurred."[142]

According to Lynch, through Transcendental Perception, which he refers to as Transcendental Meditation, "we can become a unique perceiver and get our own perception," [143] or in a Schopenhaurian way, see the world as our own representation.

Transcendental Meditation (TM) is a specific type of meditation technique developed by Maharishi Mahesh Yogi in India. It is a well-established meditation technique with a focus on relaxation, stress reduction, and potential health benefits. Its unique characteristics and effects on various aspects of well-being have been the subject of numerous studies and reviews, highlighting its potential as a valuable practice for individuals seeking to improve their mental and physical health.[144]

Transcendental Meditation is a huge part of Lynch's life; he has stated that Transcendental Meditation has been key to his work and promoting the establishment of the David Lynch Foundation.[145] Understanding the mind/body link that is so central to Lynch's cinema can be aided by the traditions of Transcendental Meditation, which Lynch has been practicing for nearly 40 years. Hindu philosophy's fundamental truth is that the world we live in is an illusion of duality and multiplicity called Maya, from which we must awaken (by turning our heads back) in order to recognize Brahman, the one, undifferentiated absolute reality.[146]

---

[142] - ibid.
[143] - Lynch in the Documentary of a 16 Country Tour explains what Transcendental Perception or Meditation is and how it works: https://www.youtube.com/watch?v=BH4qD5Fzyjk
[144] - ibid.
[145] - Messina, Teresa (2022), *Transcendental Meditation and the creation of soundscapes for storytelling in the work of David*. Canterbury Christ Church University, p. II.
[146] - ibid, p. 17.

According to Lynch's Foundation for Consciousness-Based Education and Peace website, "to 'dive within' is the goal of Transcendental Meditation."[147] It also appears to be a goal of Lynch's cinema which is characterized by a unique filmmaking style that includes memorable characters, surreal scenes, and deep philosophical themes. His films explore the creation of new realities, the human psyche, and existential self-understanding. They often depict individuals struggling for identity while confronting a chaotic world. Lynch employs illogical and absurd situations, challenging traditional logic to create unpredictable narratives that examine concepts such as duality, desire, and the limitations of logical analysis.

For instance, David Lynch's *Blue Velvet* (1986) serves as a profound meditation on the darker aspects of human nature and existence. Lynch's use of symbolism, dream logic, and surreal imagery in *Blue Velvet* creates an atmosphere that blurs the line between reality and fantasy, inviting viewers to question their own perceptions and beliefs.[148] The film's characters navigate a world filled with violence, manipulation, and hidden desires, reflecting the inner turmoil and psychological struggles that lie beneath the surface of everyday life.[149]

In transcendental perception, truth emerges as a unique blend shaped by the individual perceiver. I cannot rely on the perceptions of others; it's a personal journey. In other words, I have to turn my head back by myself and perceive it. I won't achieve it as long as I'm facing the shadows, nor can I depend on the

[147] - www.davidlynchfoundation.org
[148] - Biderman, Shai and Weinman, Michael (2011), *The Philosophy of David Lynch.* Kentucky Uni Press.
[149] - Baumgartner, Holly Lynn. *Visualizing Levinas: "Existence and Existents" Through "Mulholland Drive", "Memento", and "Vanilla Sky."* Bowling Green State University, search.proquest.com/openview/58588372b5e4df16aab82d2bd9241197/1?pq-origsite=gscholar&cbl=18750&diss=y.

perspectives of others while remaining in that state. As Schopenhauer states in the opening sentence of his book:

"The World is my Representation/idea/perception/understanding."

The Transcendental Style or as it is known “Transcendental Style in Film” could be considered as the other side of the Transcendental Perception. In this approach, again, the main point is to deal with a new reality as a product of the perceiver (the film director) showing us his/her unique perception. Both approaches come as a personal journey of the perceiver who tries to depict us his/her personal narrative of the ineffable. The main difference between them lies in the usage of technique. In the Lynchian way, there is no limitation in utilizing cinematic tools, such as music, complex storyline, visible editing cuts, different types of shots, and acting techniques, on the other hand, the Transcendental Style uses delayed action, motionless performances, and absence of musical underscoring as a significant role in leading viewers towards a deeper understanding of the ineffable.

Among those who practice the Transcendental Style comes Paul Schrader. He is known for his gritty and intense style of filmmaking, often delving into themes of moral ambiguity and psychological complexity. His films often feature antiheroes and explore the darker aspects of the human experience. Schrader's work is characterized by its bold visual style, intricate storytelling, and thought-provoking subject matter.

For example, in "*Taxi Driver*," Schrader as the screenplay writer delves into the psyche of a disturbed Vietnam War veteran who becomes a vigilante in the seedy underbelly of New York City. The film's dark and gritty atmosphere, along with its exploration of themes such as loneliness and alienation, exemplify Schrader's signature style of filmmaking. The interesting point about Shrader and Lynch is the

fact that both openly discuss their methods, something that rarely happens among filmmakers. In his book *Transcendental Style in Film*, Shrader offers a detailed explanation of this style and how it encourages us to focus on the essence of things rather than just their superficial appearances, in other words, turning our heads back to perceive our own perception.

The Transcendental style in film, as discussed by Paul Schrader in his book, refers to a style of filmmaking that aims to draw viewers into contact with the ineffable, the invisible, and the holy other. These films often employ techniques that create a sense of mystery, contemplation, and spiritual reflection. According to Shrader, the Transcendental style in film could be characterized by:

(1) Withholding Techniques: Transcendental films often use techniques of delayed action, inaction, and flat expressions to create a sense of mystery and contemplation.

(2) Lean-back Approach: Transcendental films challenge viewers to lean forward into the film's journey, encouraging active engagement and contemplation rather than passive consumption.

(3) Minimal Musical Underscoring: Transcendental films may feature minimal or no musical underscoring, relying on sound effects to dictate emotion or using music unexpectedly to evoke specific responses.[150]

These kinds of films seek to transcend traditional narrative structures and engage viewers in a deeper, more contemplative exploration of the human experience and the mysteries of existence. They aim to evoke a sense of the sublime and provoke contemplation about the nature of existence and reality.

[150] - Shrader, Paul (2018), *Transcendental Style in Film.* California Uni Press, pp. 108, 146-149, 181.

Schrader in his book discusses the importance of style over content in conveying spiritual themes, emphasizing the role of form, techniques, and presentation in creating a sense of transcendence. He analyzes the works of directors like Ozu, Bresson, and Dreyer, who employ withholding techniques, delayed action, motionless performances, and the absence of musical underscoring to engage audiences in a deeper exploration of the ineffable or the invisible. Through his study of these filmmakers and their techniques, Schrader proposed the idea of transcendental style as a distinct cinematic approach that prioritizes form, style, and presentation to evoke spiritual or contemplative experiences for viewers. By focusing on the how of storytelling rather than the what, Schrader emphasizes the role of visual and auditory elements in creating a sense of transcendence and inviting audiences to engage actively in the viewing process.[151]

The transcendental style in films reflects Schrader's belief in the power of cinema to convey profound and ineffable truths through stylistic choices and aesthetic sensibilities. Schrader suggests that films utilizing transcendental style aim to lead viewers toward a meditative or reflective state, challenging traditional narrative conventions and inviting audiences to participate actively in the viewing experience.[152]

The examples of movies that employ transcendental style, as mentioned by Paul Schrader, showcase a variety of techniques and approaches aimed at creating a meditative viewing experience for audiences. Some of them are:

[151] - ibid, p. 108-119.
[152] - ibid.

"*Mother and Son*" (1997) directed by Alexander Sokurov: This film is known for its slow pacing, long takes, and minimal dialogue, focusing on the intimate relationship between a mother and her dying son. The deliberate pacing and visual composition contribute to a sense of timelessness and emotional depth.

"*Silent Light*" (2007) directed by Carlos Reygadas: It explores themes of love, faith, and redemption within a Mennonite community in Mexico. The film features extended takes, naturalistic performances, and a contemplative atmosphere that invites viewers to reflect on the characters' internal struggles and spiritual dilemmas.

"Hey, Tú!" (2002) directed by Bruno Dumont: The film's slow pace, minimalist storytelling, stark visuals, non-professional actors, and emphasis on visual composition create a sense of stillness and introspection, allowing viewers to engage with the characters' inner lives.

"Lords" (2008) directed by Jessica Hausner: The film's use of long takes, muted colors, and restrained performances contributes to its contemplative tone and invites viewers to ponder the characters' moral dilemmas.

"Pavelka" (1990) directed by Velazquez: This film is noted for its unconventional narrative structure, minimalist dialogue, and emphasis on visual storytelling. The film's use of silence, long takes, and static compositions creates a sense of quiet introspection and invites viewers to immerse themselves in the characters' emotional journeys.

"Stations of the Cross" (2014) directed by Dietrich Brüggemann: This film follows a young girl's strict adherence to her faith and the challenges she faces within her religious community. The film employs a restrained visual style, minimal editing,

and contemplative pacing to explore themes of devotion, sacrifice, and spiritual struggle.

Both the Transcendental Perception and the Transcendental style in film allow viewers to engage with deeper spiritual and philosophical themes. They evoke a sense of contemplation and introspection, offering a unique cinematic experience that transcends traditional storytelling conventions. These approaches invite audiences to reflect on the ineffable, the invisible, and the mysteries of existence. This style of filmmaking encourages viewers to connect with the narrative on a deeper level, exploring the complexities of human emotions, spirituality, and the human condition.

3.3.2. Self-Writing

After watching Woody Allen's movies, we often feel as if something has changed within us. While they entertain and make us laugh, there is a sense that his films do something deeper. Many of Allen's movies explore philosophical themes such as moral crises, the existence of God, the meaning of life, suicide, pessimism, justice, hope, desire, existential angst, and personal integrity. He directly references philosophers like Nietzsche and Kierkegaard, which adds to the philosophical depth of his work. Yet, despite this richness, the question remains:

How does he achieve it?

According to Thomas Wartenberg in his influential book: *Thinking on Screen. Film as Philosophy* (2007) films can philosophize in at least 4 ways: 1- They can illustrate a philosophical thesis (as Charli Chaplin does in *Modern Times, 1936*) 2- They can conduct thought experiments (as the Wachowskis do in *The Matrix Trilogy, 1999-2003*) 3- They can present counterarguments against philosophical

theories through narrative examples (as Michel Gondry does in *Eternal Sunshine of the Spotless Mind, 2004*) 4- They can combine all of these approaches (as Carol Reed does in *The Third Man, 1949*).

Roberto Mordacci in his essay published in a book called *Philosophy and Film (2019)* identifies another way in which film can engage with philosophy, which he terms "Self-Writing." I believe that Self-Writing could be considered another suggestive method to turn our heads/cameras back.

By Self-Writing, he means:

> "films can philosophize not only by illustrating or elaborating arguments but also by being exercises in the self-writing of one's personal identity". [153]

His idea is mostly based on the teachings of the Stoic tradition of "taking care of oneself" studied among others by Michel Foucault and as the case study he looks at Federico Fellini's masterpiece *8 ½* (1963).

8 ½ is about Guido (Marcello Mastroianni), a troubled filmmaker facing artistic and moral crises making his new movie. Even though everything is ready for him to work, the problem is that he is not ready! The movie is told from Guido's point of view which is clearly intended to represent Fellini.

[153] - Mordacci, Roberto (2019), *Philosophy and Film*. New York: Routledge, p. 175.

In Fellini's words, "*8 ½* is a journey inside the crisis of contemporary man, who cannot avoid going into the depths of his present confusion, confronting all the parts of himself and all the characters, the ghosts and the monsters inside and outside of him, to come to accept them, to love them, to give everyone a place and a role, until they are unified in a creative synthesis that represents the new balance reached by his evolving personality."[154]

According to Roberto Mordacci: "Fellini in this period discovered Jungian psychoanalysis and was influenced by Ernst Berhnard, the technique used in the process of analyzing oneself also follows the "teaching of the self" of the Stoic tradition that Seneca recommended to his friend Lucilius in his moral letters. Self-examination, especially in the form of self-writing (what Foucault called écritures de soi) was a common practice in the building of moral identity according to the Stoic tradition."[155]

Mordacci argues that the film serves as a mirror for Fellini's own inner turmoil and creative process, allowing viewers to glimpse into the director's psyche. By delving into Guido's psyche, Fellini is able to delve into his own insecurities and fears, creating a raw and authentic portrayal of the artistic struggle. Through this self-reflective approach, Fellini transforms *8 1/2* into a poignant and deeply moving exploration of the human condition and the complexities of creativity. The film's narrative structure, which weaves in and out of dream sequences and memories, further blurs the boundaries between reality and imagination, inviting the audience to question what is real and what is fabricated.[156]

Fellini seems to apply this technique to himself, through filmmaking. He is clearly facing a personal crisis as Guido is. Before this film, Fellini's style constituted a personalized and atypical version of Italian neorealism. On the contrary, starting

[154] - ibid, p. 176.
[155] - ibid, p.177.
[156] - ibid.

with *8 ½*, the techniques and the narrative structure of Fellini's films change radically. To the extent that he calls his film *8 ½*. Its title refers to the fact that, up to then, Fellini had made seven features and two episodes in composite films that added up to about a half.

In *8 ½*, the main character, Guido, takes an evolutionary journey from hypocrisy to reflective self-understanding, facing shortcomings and failures as the fundamental requirements of any personal identity, the same journey that Fellini takes and shares with us through *8 ½*.

Back to Woody Allen, besides his clear reprise of *8 ½* in *Stardust Memories (1980)*, he also shares the same journey – almost – in most of his works and cleverly gives us a little bit of Self-Writing in each of his films. He incorporates a Self-Writing method in his movies by infusing his strong sense of self and personal style into his films.[157] This approach allows Allen to create works that reflect his unique perspective and individuality.

Through his films, Allen intertwines personal and family relationships with social events to convey the complexity of humanity, illustrating how individuals navigate moral expectations and rights.[158] For instance, Allen often creates characters that closely resemble himself in terms of neuroticism, intellectualism, and romantic struggles.

[157] - Miao, Miao (2014), *The philosophy of "crime and punishment" and "existentialism" in Woody Allen's film*. DaLian Uni, pp. 752, 753. https://doi.org/10.2991/icelaic-14.2014.190

[158] - Enlow, B. and Popa, A. (2008), *Developing moral imagination in leadership students*. Journal of Leadership Education, 7(2), pp. 24-31. https://doi.org/10.12806/v7/i2/ab1

These characters, such as Alvy Singer in "*Annie Hall*" (1977) or Isaac Davis in "*Manhattan*," (1979) serve as mouthpieces for Allen's own anxieties, insecurities, and philosophical ponderings. By integrating elements of Self-Writing into his movies, Allen explores themes of existentialism and personal relationships, showcasing the interplay between character development, narrative strategies, and thematic expression.[159]

This method enables Allen to delve into philosophical ideas within the realm of cinema, providing audiences with a fresh perspective on the fusion of cinematic storytelling and philosophical concepts such as mortality, morality, and the search for meaning. By infusing his personal experiences and beliefs into his storytelling, Allen invites viewers to contemplate universal truths and existential questions.

For example, in "*Annie Hall*" Woody Allen's character Alvy Singer shares similarities with Allen himself, reflecting his neurotic tendencies, romantic struggles, and philosophical musings on love and relationships. The film's exploration of Alvy's personal experiences and reflections on failed relationships resonates with Allen's own views on love and intimacy. Other examples include, but are not limited to films such as:

"*Husband and Wives*" (1992): It delves into the complexities of marriage and infidelity, themes that have been recurrent in Woody Allen's personal life and public persona. The film's candid portrayal of marital discord and emotional turmoil reflects Allen's own struggles and reflections on the nature of romantic partnerships.

"*Stardust Memories*" (1980): In this film Woody Allen plays a filmmaker grappling with questions of artistic integrity, celebrity culture, and existential angst. The character's interactions with fans, critics, and lovers mirror Allen's own experiences

[159] - Zhang, Lu (2018). *The movie world in Woody Allen's eyes*. Zaozhuang Uni, p. 785. https://doi.org/10.2991/icassee-18.2018.157

in the film industry, offering a self-reflective commentary on fame, creativity, and personal identity.

"*Irrational Man*" (2015): In this film Allen examines the theme of irrationality and moral luck, showcasing how individuals navigate ethical dilemmas influenced by luck.[160]

"*Match Point*" (2005): The film offers a philosophical interpretation that merges tragic imagery, contemplating themes like fate, chance, and the repercussions of one's choices.[161]

"*Midnight in Paris*" (2011): Allen incorporates elements of magical realism, using time disruption to investigate the boundary between reality and fantasy, encouraging viewers to ponder perception and existence.[162]

In short, Woody Allen's use of self-writing techniques in his films allows him to express his personal style and beliefs while also providing a platform for examining complex human emotions, relationships, philosophical themes, and moral dilemmas. This approach helps his films resonate with audiences by offering insights into the intricacies of the human experience.

[160] - Mazierska, E. (2011). *Moral luck in the films of Woody Allen*. Kinema: A Journal for Film and Audiovisual Media. https://doi.org/10.15353/kinema.vi.1235

[161] - Almeida, R. d. and Beccari, M. N. (2017). *A filosofia de match point: síntese do imaginário trágico de Woody Allen.* RuMoRes, 11(22), pp. 41-58. https://doi.org/10.11606/issn.1982-677x.rum.2017.132183

[162] - Devi, I. P. (2022). *Examining time disruption on Woody Allen's Midnight in Paris movie: magical realism study.* Surakarta English and Literature Journal, 5(2), pp. 119-131. https://doi.org/10.52429/selju.v5i2.23

3.3.3. Plato's Meno Dialogue

Plato's Meno Dialogue, written in 380 B.C., consists of rounds of questioning that ultimately lead us to a universal insight, even if a clear answer is elusive. This Dialogue is a philosophical work that explores the nature of virtue and the possibility of acquiring knowledge about virtue. It features a conversation between Socrates and Meno, a young nobleman from Thessaly, who questions whether virtue can be taught or if it is innate. The central theme of the dialogue revolves around the definition of virtue and the inquiry into its teachability.

Throughout the dialogue, Socrates engages Meno in a series of dialectical exchanges, challenging his assumptions and beliefs about virtue. Socrates employs his method of questioning to lead Meno to a deeper understanding of virtue and knowledge. The dialogue also introduces the concept of the theory of recollection, where Socrates suggests that knowledge is innate and can be recollected through philosophical inquiry. As the conversation unfolds, Socrates and Meno grapple with the complexities of defining virtue and the implications of its teachability.

The Dialogue raises fundamental questions about ethics, education, and the nature of human excellence. It begins with Meno asking Socrates whether virtue can be taught, and from there, it leads to several essential points regarding the nature of virtue itself. Plato through the mouth of Socrates engages us in rounds of questioning and by the end of the Dialogue although we still do not have any concrete definition of virtue, we get a certain new insight into the virtue. For instance, we comprehend that virtue is not teachable, it is not gendered, and it looks very multifarious.

The Meno Dialogue delves into epistemology and the nature of knowledge. It examines the contrast between metaphysical matters and the acquisition of knowledge, belief, or opinion, emphasizing the formative elements involved in the process of acquiring knowledge.[163] As Mark Thorsby confirms, "Plato shows that people who are ignorant of something can come to know it by asking some another person a series of questions, so knowledge is not something you pour into a person."[164]

Mark Thorsby recognizes six key themes present in Plato's Meno Dialogue:[165]

1- Virtue: The central theme of the dialogue revolves around the question of what virtue is and whether it can be taught.
2- Knowledge: The dialogue delves into the nature of knowledge, particularly in relation to virtue and the ability to acquire knowledge.
3- Theory of Recollection: Plato introduces the theory of recollection as a way to address the paradox of knowledge and the idea that knowledge is innate.
4- Socratic Irony: Socrates employs irony throughout the dialogue, highlighting the contrast between true knowledge and mere opinion.
5- Theory of Forms: A central concept in Plato's philosophy, significantly contributes to our understanding of reality and knowledge.
6- Divine Gift: The discussion ends with the suggestion that virtue may be a divine gift, adding a mystical element to the exploration of virtue.

These themes intertwine to create a rich philosophical exploration in the Meno dialogue, challenging readers to contemplate the nature of virtue, knowledge, and the pursuit of wisdom.

[163] - Wadigala, S. (2021). *A critical overview of Plato's epistemology in dialectic of Meno.* European Journal of Theology and Philosophy, 1(1), pp. 4-9. https://doi.org/10.24018/theology.2021.1.1.8
[164] - https://www.youtube.com/watch?v=lAmMVN0Rppw
[165] - ibid.

Dominic Scott in his book, *Plato's Meno* highlights the main characters in the Meno Dialogue who interact within the Meno dialogue to explore fundamental questions about virtue, knowledge, education, and the nature of human excellence, engaging in philosophical inquiry and dialectical exchanges under the guidance of Socrates are:[166]

1. Socrates: The central figure in the dialogue and serves as the primary interlocutor. Known for his method of questioning and pursuit of wisdom, Socrates engages in dialectical exchanges with Meno to explore the nature of virtue, knowledge, and education.
2. Plato (as himself): He serves as the author and philosopher behind the construction of the dialogue.
3. Meno: He is a young nobleman and the main interlocutor alongside Socrates. He poses questions about virtue and its teachability, prompting philosophical inquiry and dialogue with Socrates.
4. Anytus: An Athenian politician mentioned in the dialogue. He is associated with the trial and execution of Socrates, adding a political dimension to the philosophical discussions in the dialogue.
5. Gorgias: A famous sophist and teacher of rhetoric mentioned in the dialogue. Socrates contrasts his approach to education with the pursuit of true knowledge and virtue.
6. Prodicus: Another sophist mentioned in the dialogue, known for his teachings on language and definitions. His views are also contrasted with Socratic philosophy.
7. Pericles: A prominent Athenian statesman, is referenced in the dialogue as an example of a virtuous individual whose sons did not inherit his virtues, raising questions about the teachability of virtue.

[166] -Scott, Dominic (2005), *Plato's Meno*. Cambridge Uni Press, pp. 1-7.

8. Lysimachus: He is mentioned in the dialogue as another virtuous Athenian whose son did not exhibit the same virtues, contributing to the exploration of virtue and its transmission.
9. Unnamed Slave Boy: A slave boy who appears in the dialogue and participates in a demonstration of the theory of recollection, illustrating the potential for innate knowledge within individuals.

To understand the importance of this dialogue about type C philosophical films and how it can aid us in reflecting on the concept of "turning our heads/cameras back," we should first focus on four key characters: Plato, Socrates, Meno, and the Slave Boy. Next, we need to explore the Theory of Forms as presented in the Meno Dialogue.

Plato's role in the Meno dialogue is that of the author, philosopher, and educator who uses the dialogue format to convey his philosophical insights, engage readers in profound contemplation, and stimulate intellectual curiosity about fundamental questions concerning virtue, knowledge, and the pursuit of wisdom. Although he does not appear as a character within the dialogue, his role can be understood in the following ways:

1- Plato as The Authorial Voice: As the author of the Meno dialogue, Plato shapes the characters, dialogues, and philosophical themes presented in the text. Through his writing, Plato conveys his philosophical ideas, insights, and inquiries on virtue, knowledge, and education, using the dialogue format to explore complex concepts and engage readers in critical reflection.
2- Plato as The Philosophical Architect: Plato acts as the philosophical architect of the Meno dialogue, structuring the narrative, arguments, and discussions to convey his philosophical perspectives and theories. Through the interactions between

Socrates and Meno, Plato constructs a platform for examining fundamental questions about ethics, epistemology, and the nature of human excellence.

3- Plato as The Educator and Mentor: In crafting the dialogue, Plato functions as an educator and mentor to readers, guiding them through the intellectual journey of exploring key philosophical concepts. Through the dialogue's exploration of virtue, knowledge, and teachability, Plato imparts lessons on critical thinking, self-examination, and the pursuit of wisdom.
4- Plato as The Interpreter of Socratic Thought: Plato interprets and presents Socratic philosophy through the character of Socrates in the Meno dialogue. By portraying Socrates as the primary interlocutor engaging in dialectical exchanges with Meno, Plato conveys Socrates' method of inquiry, intellectual humility, and commitment to seeking truth through dialogue and questioning.
5- Plato as The Promoter of Philosophical Inquiry: Through the Meno dialogue, Plato promotes the value of philosophical inquiry, critical thinking, and intellectual exploration. By engaging readers in the dialogue's discussions on virtue, knowledge, and education, Plato encourages a deeper understanding of ethical principles, epistemological theories, and the nature of human flourishing.

Socrates serves as the chief questioner, employing his renowned Socratic method of inquiry to engage Meno in a series of dialectical exchanges. Through probing questions and critical examination, Socrates challenges Meno's assumptions, beliefs, and definitions, leading him to deeper insights and self-reflection. He encourages Meno to think critically, articulate his ideas, and consider alternative perspectives, fostering a deeper understanding of the subject matter.

While Socrates is often portrayed as claiming ignorance, he acts as a teacher and mentor in the dialogue, imparting wisdom and guiding Meno toward intellectual growth. Through his guidance and mentorship, Socrates helps Meno navigate the complexities of ethical inquiry and epistemological exploration. He also challenges

Meno's preconceived notions and beliefs, encouraging him to critically evaluate his ideas and reconsider his definitions of virtue and knowledge. By challenging assumptions and encouraging self-examination, Socrates prompts Meno to engage in deeper reflection and intellectual growth.

In short, Socrates' role in the Meno dialogue is multifaceted, encompassing that of a questioner, facilitator, teacher, mentor, and challenger. Through his dialectical engagement with Meno, Socrates guides the dialogue toward a deeper exploration of virtue, knowledge, and the nature of human excellence, embodying the spirit of philosophical inquiry and intellectual humility.

Meno's character serves as a key interlocutor alongside Socrates, playing a significant role in the philosophical conversation. Meno actively engages in dialogue with Socrates by posing questions, offering definitions, and responding to Socrates' inquiries. As a questioner, Meno prompts Socrates to explore the nature of virtue and knowledge, contributing to the dialectical exchange that drives the philosophical investigation. He embodies the role of a seeker of knowledge and wisdom throughout the dialogue. His inquiries into the nature of virtue and the possibility of its teachability reflect a genuine quest for understanding and intellectual growth. His interactions with Socrates create a platform for examining different viewpoints, clarifying concepts, and delving into the complexities of virtue and knowledge.

The Unnamed **Slave Boy** plays a crucial role in illustrating the concept of the theory of recollection and demonstrating the potential for innate knowledge within individuals. I believe the reason Plato has not named him is that anybody could identify with this character.

The Slave Boy transitions symbolically from a state of ignorance to knowledge during the demonstration. Through the process of questioning and discovery, he embodies the potential for intellectual growth and learning, illustrating the transformative impact of philosophical inquiry on individual understanding. His role also raises philosophical questions about the nature of knowledge, the immortality of the soul, and the possibility of accessing universal truths through dialectical engagement.

The interaction with the Slave Boy exemplifies Plato's belief in the existence of innate knowledge within individuals. For instance, by engaging in dialectical questioning, Socrates helps the Slave Boy uncover truths about geometry that were latent within him, emphasizing the idea that learning is a process of recollection rather than mere instruction.

Mark Thorsby's lecture on the Meno Dialogue, featured on his YouTube channel, clarifies how this dialogue introduces **Plato's Theory of Forms**, which serves as a central framework in Plato's philosophy, encompassing metaphysical, epistemological, and ethical dimensions. The theory of forms offers a coherent system for explaining concepts related to knowledge and reality.[167]

According to Thorsby, The Theory of Forms posits that there exist abstract, ideal forms or essences of things beyond the physical world. These forms are the true reality, while the physical world is a mere reflection or imperfect copy of these forms. This dualistic view of reality provides a framework for understanding the nature of existence. It also explains how we come to know things.

[167] - https://www.youtube.com/watch?v=lAmMVN0Rppw

According to Plato, knowledge is not acquired through sensory experience but through recollection of the eternal forms that the soul encountered before birth. This innate knowledge serves as the basis for true understanding and wisdom. By striving to comprehend the eternal and unchanging forms that underlie the fleeting world of appearances, individuals embark on a philosophical journey toward enlightenment and self-discovery.[168]

In short, The Theory of Forms provides a comprehensive framework for exploring the nature of reality, the acquisition of knowledge, and the ethical dimensions of human existence, shaping our understanding of the world and our place within it.

The Meno Dialogue, crafted through a series of questions among Socrates, Meno, and the Slave Boy, in a narrative engineered by Plato based on his Theory of Forms illustrates how we can uncover knowledge by not always having the answers. Plato establishes a vital distinction between ignorance and knowledge, and between wisdom and folly. The true reality exists beyond our immediate perception, akin to the prisoners in Plato's cave who remain unaware of the truths behind them. The real artifacts are right there in the cave, behind us. Through a thoughtful process of questioning, we can gradually turn our heads back toward the reality itself, as Plato describes.

Moreover, Plato's Meno Dialogue serves as an essential philosophical technique that I believe can be effectively applied within the realm of film as philosophy. By embracing this method, filmmakers can turn their cameras back to explore and create their own realities based on their own perceptions as David Lynch and Paul Schrader do.

[168] - ibid.

I believe that this approach could be considered as a suggestive method for filmmakers interested in making philosophical films to project their unique perceptions of reality through film to the world. After all, as Schopenhauer says, "The World is My Representation" (The Film is My Representation).

The Slave Boy in Meno shows us that without having been taught but only questioned, we can have some philosophical knowledge. Although this technique is not usable to get empirical knowledge, it does capture the process of reaching philosophical knowledge. As Tom McClelland in his essay on *Film as Philosophy* states: "Film can prompt its audience into greater philosophical understanding precisely by not making explicit philosophical claims about its narrative, but rather by inviting us to do some of the work for ourselves."[169]

Let's revisit the notion of "The Film is My Representation." Imagine replacing Plato's role as the hidden creator of the whole thing with that of the film director. Just as Plato replaces himself with Socrates, creating a blend where it's often unclear where Plato's ideas begin and Socrates' end, we can similarly replace Meno's role as the active participant agent in dialogue with the filmind.[170] In this scenario, the audience can embody the "Slave Boy" as the one who is supposed to transport symbolically from a state of ignorance to knowledge during the demonstration. Then, through a dynamic exchange of questions between the film director (Plato in Socrates' costume), the film (Meno), and the audience (Slave Boy), they immerse themselves in the dialogue, and together, they can turn their heads back and ultimately discover a profound philosophical insight (the ineffable), akin to what is explored in The Meno Dialogue.

[169] - McClelland, Tom (2018), *The Philosophy of Film and Film as Philosophy*. University of Sussex, p. 26.
[170] - As Frampton describes: Frampton, Daniel (2006), *Filmosophy*. New York: Columbia University Press E-Book, p. 72.

The question is, is it doable? Yes. Akira Kurosawa in his acclaimed film, *Rashomon (1950)* did it.

Rashomon tells the story of a peasant, a woodcutter, and a priest seeking refuge under a broken fence. Each shares their version of the trial of a notorious bandit charged with rape and murder.

Rashomon explores the concept of subjective truth by retelling a crime from multiple perspectives. As various characters recount their versions of the events surrounding a murder and assault in the woods, the audience is left questioning the nature of perception and the nature of truth.

The film delves into themes of morality, justice, and the inherent ambiguity of truth. Each character's version of events is colored by their own biases, motivations, and perceptions, leading to conflicting accounts that challenge the audience's understanding of what really happened. Through its gripping storytelling, *Rashomon* forces viewers to confront the complexities of the line between right and wrong. As the layers of the story are peeled back, the audience is forced to grapple with the uncomfortable reality that the truth may never be fully known and that each individual's perspective is just one piece of a much larger puzzle. For example, in a court case where multiple witnesses recount the same event from different perspectives, each witness may provide conflicting details based on their own biases and interpretations. This creates a challenging situation for the jury as they try to piece together what truly happened, highlighting the complexities of human perception.

According to the film critic, Roger Ebert, the main point in *Rashomon* is that “we should suspect even what we think we have seen. This insight is central to Kurosawa's philosophy. The old clerk's family and friends think they've witnessed

his decline and fall in "Ikiru" (1952), but we have seen a process of self-discovery and redemption."[171]

In the film, each character represents a different perspective on an event. The magic occurs when the audience leaves the theater unsure of who committed the crime and what the truth actually is. Although we don't know which character is telling the truth, a series of episodes—akin to rounds of questioning in Meno Dialogue—engages us in a sense of "wonder" about the nature of truth. *Rashomon* challenges us to deeply consider the essence of truth, which remains ultimately elusive and ineffable.

Here is an explanation of how the magic of *Rashomon* works. Kurosawa as the hidden mastermind of the whole thing (Plato in Socrates' dress) represents his world (his representation) as the "filmind" which we call "*Rashomon*" (Meno) as the active participant agent in dialogue. The audience (The Slave Boy) is meant to be transported from a state of ignorance to knowledge. The knowledge that the filmind of *Rashomon* imparts reflects Kurosawa's perception of the essence of truth. To achieve this knowledge, all agents (Kurosawa, the film itself, and the audience) must engage in a round of questioning (series of episodes in the film, each different from the other, and each raises a new perception, offering new insight into the truth). In the end, none of the agents arrive at a definitive truth, but that is not the primary goal. The goal is to provoke a sense of "wonder" regarding the essence of knowledge (here, the truth) and to get a certain new insight into the "truth" as seen in Plato's Meno Dialogue. By the end of Meno Dialogue, we do not receive a specific definition of virtue. We leave Plato's Meno Dialogue without knowing what virtue is, all we get is a certain new insight into the virtue itself.

[171] - https://www.rogerebert.com/reviews/great-movie-rashomon-1950

One might argue that all movies involve the engagement of three agents: the creator, the film itself, and the audience. While this is true, not all movies aspire to evoke a sense of wonder about the essence of a particular knowledge. In other words, to turn our heads back.

Jim Jarmusch's "*Night on Earth*" (1991) also illustrates the method of the Meno Dialogue within a cinematic framework. In this film, the ineffable is captured in the exploration of life itself. The movie portrays five individuals from different cities who take nighttime cab rides, engaging in captivating conversations about existence, spirituality, and culture with their taxi drivers. This structure mirrors the rounds of questioning found in the Meno Dialogue, yet it unfolds in a different setting. By the film's conclusion, nothing significant happens, and we are left without a definite meaning of life. However, we emerge from the experience with a profound sense of wonder about the ineffable nature of life itself.

As the acclaimed film critic Roger Ebert asserts:

> "Jim Jarmusch's "Night on Earth" assembles five moments in time, in taxicabs, in the middle of the night, in five of the world's cities. At the end, we have learned no great lessons and arrived at no thrilling conclusions, but we have shared the community of the night, when people are unbuttoned and vulnerable - more ready to speak about what's really on their minds."[172]

[172] - https://www.rogerebert.com/reviews/night-on-earth-1992

It can be argued that episodic films, which consist of separate episodes or segments typically connected by a common theme, characters, or narrative thread, can effectively support the execution of Meno Dialogue within cinematic frameworks. Each episode serves as a new round of questions regarding various ineffable concepts explored in the film.

4. Conclusion

The relationship between film and philosophy is a dynamic and enriching interplay that greatly enhances our understanding of both fields and contributes to our overall cultural experience. This symbiotic relationship allows films to present complex philosophical ideas in a visually engaging and accessible way, making abstract concepts more relatable to audiences. By blending visual storytelling with these concepts, films create a unique platform for exploring profound philosophical themes, prompting thought and discussion among viewers.

Furthermore, the interaction between film and philosophy is not one-sided; it is a two-way street. Philosophers have employed film as a medium to explore and illustrate their theories, effectively bringing abstract ideas to life. This dynamic exchange between cinema and philosophy not only deepens our understanding of both disciplines but also fosters a continuous dialogue that broadens our intellectual horizons and enriches our cultural experiences.

Engaging with thought-provoking films that challenge our perspectives and provoke introspection encourages viewers to explore philosophical discourse and new ways of thinking. Similarly, delving into philosophical texts and theories offers a deeper understanding of the underlying themes and messages within cinema, allowing us to appreciate this art form on a more profound level.

This interconnectedness invites us to approach both film and philosophy with curiosity and open-mindedness, ultimately shaping our worldview and enhancing our appreciation for the complexities of the human experience. Therefore, the relationship between film and philosophy serves as a catalyst for personal growth

and intellectual exploration, broadening our horizons and enriching our cultural experiences.

This dissertation explored the complex relationship between film and philosophy, highlighting how cinema can effectively engage with intricate philosophical ideas and inspire viewers to reflect on them critically and deeply. By analyzing various theories proposed by film scholars, this work identified the essential components for creating films that engage with philosophical concepts.

The practice-based approach allows for an in-depth examination of primary sources from both philosophy and cinema. Inspiration is drawn from filmmakers such as Ingmar Bergman, Louis Malle, Spike Jonze, Ridley Scott, Christopher Nolan, Woody Allen, Jim Jarmusch, and Akira Kurosawa. This dissertation argued that film is not merely a mirror reflecting philosophical ideas, but rather a window offering valuable insights. It has the power to challenge perspectives, provoke introspection, and foster a deeper understanding of the human experience.

Ultimately, this work demonstrated that films are not just a source of entertainment; they can also inspire and serve as valuable tools for philosophical inquiry, bridging the gap between academic discourse and a broader audience. Further research could investigate how specific cinematic techniques impact philosophical understanding and explore the potential for film to contribute to ongoing philosophical debates.

Based on the engagement of films with philosophical notions, this dissertation identified three distinct types of films:

Type A Films: These films primarily focus on conveying specific philosophical notions or ideas from well-known philosophers. They act as vehicles for these concepts, often straightforwardly presenting them. The emphasis here is on the

philosophical content rather than the artistic or narrative qualities of the film. Type A films prioritize the transmission of philosophical ideas over deeper thematic exploration or character development.

Type B Films: In contrast to Type A films, Type B films aim to explore broader philosophical concepts rather than specific philosophical notions. They engage with themes and ideas that resonate with philosophical discourse but do not necessarily align with the teachings of a particular philosopher. These films approach philosophical themes more abstractly, allowing for wider interpretation and exploration of concepts such as morality, existence, and the human experience.

Type C Films: This category represents a more advanced engagement with philosophy, where films do not merely serve as vehicles for philosophical ideas but actively engage in philosophical thinking themselves. Type C films are characterized by their ability to provoke thought and inspire reflection, inviting viewers to grapple with complex philosophical questions through narrative, visuals, and character development. This type of film is seen as possessing its own identity and artistic merit, contributing uniquely to philosophical discourse by "turning our heads/cameras back."

The phrase "turning our heads/cameras back," inspired by Plato's allegory of the cave, refers to a philosophical and reflective practice that encourages individuals to examine their own perceptions and the nature of reality. In this dissertation, "turning our heads/cameras back" serves as a metaphor for introspection and philosophical exploration, promoting a deeper understanding of reality through personal reflection and cinematic representation.

I argued that philosophical films can emerge when we "turn our heads back" to engage with real objects rather than mere shadows. This concept suggests that

philosophical films should aim to depict reality authentically. The dissertation posited that these films could embody this idea by shifting the viewer's perspective from an objective understanding of reality to a subjective exploration of essence and meaning. Such a shift allows for a more profound engagement with the fundamental forces of nature and the ultimate nature of existence.

I proposed that this objective can be achieved through three suggestive approaches: Transcendental Perception and Transcendental Style: This approach highlights the significance of perception in understanding reality. It encourages filmmakers to create works that invite viewers to engage deeply with the material, often using techniques that promote contemplation and introspection. This methodology aligns with the idea that the act of perceiving is a personal journey, where the viewer's engagement is vital for grasping the ineffable aspects of existence.

David Lynch exemplifies the techniques of Transcendental Perception, utilizing his unique style to inspire contemplation and spiritual reflection among audiences. Films that embody Transcendental Style often challenge conventional narrative structures. They may feature slow pacing, long takes, and minimal dialogue, which immerse viewers in a contemplative state, prompting them to reflect on the essence of the narrative rather than merely its surface details.

Paul Schrader is a key figure in discussing Transcendental Style in film. His works frequently engage deeply with spiritual themes and the ineffable. He emphasizes the importance of form and style in crafting a meditative viewing experience, inviting audiences to reflect on their own perceptions and experiences.

Self-Writing: This methodology involves filmmakers reflecting on their own experiences and identities through their work. By incorporating personal narratives and introspective elements, filmmakers can forge a more authentic connection with

their audience. This approach allows for a deeper exploration of the self and can lead to a richer understanding of the complexities of the human experience.

Federico Fellini's film "8 ½" serves as a prime example of Self-Writing, as it reflects his own creative struggles and personal crises. The film acts as a mirror for his inner turmoil, offering audiences insight into his psyche and artistic process. Fellini's unique narrative style and the incorporation of dream sequences further illustrate his self-examination and exploration of identity.

Plato's Meno Dialogue: This philosophical approach serves as a philosophical framework that utilizes the Socratic dialogue to examine how philosophical questions can be presented and explored within a film. By framing the film's narrative as a dialogue that raises questions about knowledge, truth, and morality, viewers are encouraged to interact with the philosophical content in a more engaging and thought-provoking way. In "Rashomon," directed by Akira Kurosawa, the theme of subjective truth and the nature of perception is explored, echoing the philosophical inquiries found in the Meno Dialogue. The various perspectives in his narratives prompt audiences to critically reflect on the very nature of truth.

5. BIBLIOGRAPHY & REFERENCES

Herzogenrath, Bernd (2017), *Film as Philosophy*. Minneapolis: University of Minnesota Press.

Braudy, Leo & Cohen, Marshall (1998), *Film Theory and Criticism: Introductory Readings*. Oxford University Press

Ott, Michaela (2005), *u.a. Hollywood: Phantasma/Symbolische Ordnung in Zeiten des Blockbuster-Films.* Munich Edition Text + Kritik

Ott, Michaela (2018), *Gilles Deleuze zur Einführung.* Junius Verlag GmbH; 4th edition.

Mullarkey, John (2009), *Refractions of Reality: Philosophy and the Moving Image.* London: Palgrave McMillan.

E. Wartenberg, Thomas (2007), *Thinking on Screen: Film as Philosophy*. New York/London: Routledge.

Sinnerbrink, Robert (2011), *New Philosophies of Film: Thinking Images*. New York/London: Continuum Books.

Sinnerbrink, Robert (2014), *"Cavellian Meditations: How to do Things with Film and Philosophy." Film-Philosophy*, Volume 18 Issue 1, Page 50-69. https://doi.org/10.3366/film.2014.0005

Laugier, Sandra (2022), *"Taking TV Series Seriously" Open Philosophy*, vol. 5, no. 1, pp. 250-253. https://doi.org/10.1515/opphil-2022-0198

Livingston, Paisley (2009), *Cinema, Philosophy, Bergman: on Film as Philosophy*. Oxford University Press.

Frampton, Daniel (2006), *Filmosophy*. New York/London: Wallflower Press.

Magee, Bryan (1998), *The Story of Philosophy*. New York: DK Publishing.

Schopenhauer, Arthur (1969 {1818}), *The World as Will and Representation*, Book 1, trans. E. F. J. Payne. Dover.

Braudy, Leo & Cohen, Marshall (1998), *Film Theory and Criticism: Introductory Readings*. Oxford University Press.

Currie, Gregory (1995), *Image and Mind*. New York: Cambridge University Press.

Deleuze, Gilles (1986 {1983}) *Cinema 1: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam. Minneapolis: University of Minnesota Press.

Deleuze, Gilles (1989 {1985}), *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galatea. Minneapolis: University of Minnesota Press.

Bordwell, David (2008), *Poetics of Cinema*. New York: Routledge.

Bazin, Andre (1967{1958/59}), *What is Cinema?* trans. Gray, Hugh. Berkely: University of California Press.

Arnheim, Rudolf (1932 {1957}), *Film as Art*. University of California Press.

Adorno, Theodor (1970 {1998}), *Aesthetic Theory*. University Of Minnesota Press.

Carroll, Noel & Choi, Jinhee (2005), *Philosophy of Film and Motion Pictures An Anthology*. Wiley-Blackwell.

Colman, Felicity (2009), *Film, Theory, and Philosophy*. McGill-Queen's University Press.

Gilmore, Richard A (2005), *Doing Philosophy at the Movies*. Albany: State University of New York Press.

Janaway, Christopher (1989), *Self and World in Schopenhauer's Philosophy*. Clarendon Press.

McClelland, Tom (2018), *The Philosophy of Film and Film as Philosophy*. University of Sussex.

Botz-Bornstein, Thorsten (2011). Philosophy of Film: Continental Perspectives. In James Fieser & Bradley Dowden (eds.), Internet Encyclopedia of Philosophy. Routledge.

Kaczmarek, A. & Adam Mickiewicz University. (2014). International Conference on Philosophy and Film eProceedings. In S. Viegas & M. T. Teixeira (Eds.), *International Conference on Philosophy and Film eProceedings: Vol. Volume 1*

Mulhall, Stephen (2008), *On Film*, Second Edition. New York: Routledge.

Andersen, Nathan (2003): *Is Film the Alien Other to Philosophy?* : Philosophy as Film in Mulhall's On Film. Film-Philosophy, volume 7, p. 23.
http://www.film-philosophy.com/vol7-2003/n23anderson

Baggini, Julian (2003): *Alien Ways of Thinking: Mulhall's On Film*. Film-Philosophy, volume 7, p. 24.
http://www.film-philosophy.com/vol7-2003/n24baggini

Barnett, Daniel (2007): *If a Film Did Philosophy We Wouldn't Understand It*. Film-Philosophy, volume 11, number 3. (Retrieved 10.01.2019)
http://www.film-philosophy.com/2007v11n3/barnett.pdf

Livingston, Paisley (2006), *'Theses on Cinema as Philosophy'*. The Journal of Aesthetics and Art Criticism Vol. 64, No. 1, Special Issue: Thinking through Cinema: Film as Philosophy (winter, 2006), pp. 11-18. (Retrieved 10.08.2017)
https://www.jstor.org/stable/3700488?seq=1#page_scan_tab_contents

Andersen, Nathan (2014), *Shadow Philosophy: Plato's Cave and Cinema*. New York: Routledge.

Magee, Bryan (1983), *The Philosophy of Schopenhauer*. New York: Oxford University Press.

Young, Julian (2005), *Schopenhauer*. New York: Rutledge.

Biderman, Shai and Weinman, Michael (2019), *Plato and The Moving Image*. Leiden-Boston: Brill Rodopi Publications.

Parciack, Ronie (2011), *The World as Illusion - The Philosophy of David Lynch.* Kentucky Uni Press.

- Messina, Teresa (2022), *Transcendental Meditation and the creation of soundscapes for storytelling in the work of David.*
Canterbury Christ Church University.

Biderman, Shai and Weinman, Michael (2011), *The Philosophy of David Lynch.* Kentucky Uni Press.

Baumgartner, Holly Lynn. *Visualizing Levinas: "Existence and Existents" Through "Mulholland Drive", "Memento", and "Vanilla Sky."* Bowling Green State University, search.proquest.com/openview/58588372b5e4df16aab82d2bd9241197/1?pq-origsite=gscholar&cbl=18750&diss=y.

Shrader, Paul (2018), *Transcendental Style in Film.* California Uni Press.

Mordacci, Roberto (2019), *Philosophy and Film*. New York: Routledge.

Miao, Miao (2014), *The philosophy of "crime and punishment" and "existentialism" in Woody Allen's film*. DaLian Uni, pp. 752, 753. https://doi.org/10.2991/icelaic-14.2014.190

Enlow, B. and Popa, A. (2008), *Developing moral imagination in leadership students*. Journal of Leadership Education, 7(2), pp. 24-31. https://doi.org/10.12806/v7/i2/ab1

Zhang, Lu (2018). *The movie world in Woody Allen's eyes*. Zaozhuang Uni, p. 785. https://doi.org/10.2991/icassee-18.2018.157

Mazierska, E. (2011). *Moral luck in the films of Woody Allen*. Kinema: A Journal for Film and Audiovisual Media. https://doi.org/10.15353/kinema.vi.1235

Almeida, R. d. and Beccari, M. N. (2017). *A filosofia de match point: síntese do imaginário trágico de Woody Allen.* RuMoRes, 11(22), pp. 41-58. https://doi.org/10.11606/issn.1982-677x.rum.2017.132183

Devi, I. P. (2022). *Examining time disruption on Woody Allen's Midnight in Paris movie: magical realism study.* Surakarta English and Literature Journal, 5(2), pp. 119-131. https://doi.org/10.52429/selju.v5i2.23

Wadigala, S. (2021). *A critical overview of Plato's epistemology in dialectic of Meno.* European Journal of Theology and Philosophy, 1(1), pp. 4-9. https://doi.org/10.24018/theology.2021.1.1.8

Scott, Dominic (2005), *Plato's Meno*. Cambridge Uni Press.

Hopkins, Robert (2010), *Moving because Pictures? Illusion and the Emotional Power of Film.* Midwest Studies in Philosophy 34, no. 1.

Bordwell, David*; Thompson, Kristin (2003). Film Art: An Introduction, 7th ed.* New York: McGraw–Hill.

Segala, M. (N.D.) (2006). *The World as Will and the Matrix as Representation: Schopenhauer, Physiology, and The Matrix*. Retrieved from https://www.schopenhauer.philosophie.unimainz.de/Aufsaetze_Jahrbuch/87_2006/2006_Segala.pdf

Laugier, Sandra (2022), *"Taking TV Series Seriously" Open Philosophy*, vol. 5, no. 1, pp. 250-253. https://doi.org/10.1515/opphil-2022-0198

"Preface – A Deleuzian Journey" (2015), *Knowing, Becoming, Doing as Teacher Educators: Identity, Intimate Scholarship, Inquiry* (*Advances in Research on Teaching, Vol. 26*), Emerald Group Publishing Limited, Leeds, pp. ix-xxi. https://doi.org/10.1108/S1479-368720140000026032

Sinnerbrink, Robert (2014), *"Cavellian Meditations: How to do Things with Film and Philosophy." Film-Philosophy*, Volume 18 Issue 1, Page 50-69. https://doi.org/10.3366/film.2014.0005

Colebrook, Claire (2002), *Understanding Deleuze*. Allen & Unwin.

Nilson, Jakob (2018), *Deleuze, Concepts, and Ideas about Film as Philosophy*. Journal of French and Francophone Philosophy - Revue de la philosophie française et de langue française, Vol XXVI, No 2. pp. 127-149

Colman, Felicity (2011), *Deleuze and Cinema, The Film Concept.* Oxford, New York, Berg.

Marrati, Paola (2008), *Gilles Deleuze-cinema and Philosophy*. The John Hopkins Uni Press.

Lapworth, Andrew (2016), *Cinema, thought, immanence: Contemplating signs and empty spaces in the films of Ozu*. Journal of Urban Cultural Studies Volume 3 Number 1, pp. 13-27.

Kuhn, Annette (2004), *The State of Film and Media Feminism.* Journal of Women in Culture and Society, Volume 30, Number 1. Institute of Cultural Research. Lancaster University.

Worth, Sol (1969), *"The Development of a Semiotic of Film"* Semiotica, vol. 1, no. 3, pp. 282-321. https://doi.org/10.1515/semi.1969.1.3.282

David Lynch on Transcendental Meditation:
https://www.youtube.com/watch?v=BH4qD5Fzyjk

Mark Thorsby's Lecture on Meno Dialogue:
https://www.youtube.com/watch?v=lAmMVN0Rppw Mark Thorsby

Lynch's Foundation for Consciousness-Based Education and Peace
website:
www.davidlynchfoundation.org

6. FILMOGRAPHY

Blade Runner (1982, Ridley Scott)

Inception (2010, Christopher Nolan)

It Happened One Night (1934, Frank Capra)

Alien series (1979 – 2024)

Mission Impossible series (1996 – 2025)

Rashomon (1950, Akira Kurosawa)

Crimes and Misdemeanors (1989, Woody Allen)

The Matrix (1999, the Wachowskis)

The Seventh Seal (1957, Ingmar Bergman)

Wild Strawberries (1957, Ingmar Bergman)

Winter Light (1963, Ingmar Bergman)

Persona (1966, Ingmar Bergman)

The Silence (1963, Ingmar Bergman)

Eternal Sunshine of the Spotless Mind (2004, Michel Gondry)

Mulholland Drive (2001, David Lynch)

Conan the Barbarian (1982, John Milius)

A Clockwork Orange (1971, Stanley Kubrick)

12 Angry Men (1957, Sidney Lumet)

Groundhog Day (1993, Harold Ramis)

The Truman Show (1998, Peter Weir)

My Dinner with Andre (1981, Louis Malle)

Being There (1979, Hal Ashby)

Being John Malkovich (1999, Spike Jonze)

Camera Buff (1979, Krzysztof Kieślowski)

Blue Velvet (1986, David Lynch)

Taxi Driver (1976, Martin Scorsese)

Mother and Son (1997, Alexander Sokurov)

Silent Light (2007, Carlos Reygadas)

Hey, Tú! (2002, Bruno Dumont)

Lords (2008, Jessica Hausner)

Stations of the Cross (2014, Dietrich Brüggemann)

The Third Man (1949, Carol Reed)

8 ½ (1963, Federico Fellini)

Stardust Memories (1980, Woody Allen)

Annie Hall (1977, Woody Allen)

Manhattan (1979, Woody Allen)

Husband and Wives (1992, Woody Allen)

Irrational Man (2015, Woody Allen)

Match Point (2005, Woody Allen)

Midnight in Paris (2011, Woody Allen)

Night on Earth (1991, Jim Jarmusch)

Fahrenheit 451 (1966, Francois Truffaut)

L'Avventura (1960, Michelangelo Antonioni)

Publication Note

The artistic component of this doctoral project - the short film *The Chess Player* - is published at the HFBK Hamburg Research Repository:

https://projekte.hfbk.net/project/9be0f24f-287b-4b01-8eec-579bf0834bf1

The film can also be viewed directly at:
https://youtu.be/SDYj2bMo4Xc