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**Research as Practice Essay**

*1. Philosophical Inquiry and Artistic Underpinnings,*

In the world of filmmaking, ideas fuel the creative process, "Whereof one cannotspeak, thereof one must be silent" (Ludwig Wittgenstein). But what happens when we encounter concepts that are difficult to express or discuss? In the Ludwig Wittgenstein's statement challenges us to ponder the essential link between articulation and practice and in film making particularly in the context of "Interstellar." As this film does not differentiated itself by prioritizing realism, groundedness, and authenticity, setting it apart as a standout in the science fiction genre. Release in (2014) Director Christopher Nolan's is a firm belief in practical effects brought life and palpable realism to "Interstellar," enhancing the gripping storyline. The cinematographer, Hoyte van Hoytema, and the filming team went to great lengths to achieve a subdued palette and capture authentic locations, defying boundaries to deliver a visual masterpiece. Furthermore, the challenges faced in balancing an intimate family story with an intergalactic journey highlight the importance of creating a reality on set to bring out the human element of the narrative. This emphasis on authenticity and attention to detail in filmmaking underscores the significance of articulation and practice in conveying complex concepts effectively on screen. As the film explores themes of love, human perseverance, and the unknown mysteries of the universe. Through its thought-provoking quotes and visually stunning scenes, "Interstellar" challenges viewers to contemplate the boundaries of human achievement and the vastness of space. "Interstellar" a cinematic masterpiece that seamlessly blends science fiction with profound philosophical themes, particularly exploring concepts of love, sacrifice, and the resilience of the human spirit. Through its captivating visual storytelling and editing techniques, the film delves into the complexities of time, human relationships, and the consequences of our actions on future generations. The editing in "Interstellar" plays a crucial role in conveying the film's message about time and love. By skillfully switching between shots and utilizing flashback cuts, the editors create a narrative that transcends traditional temporal boundaries. Objects like a watch symbolize love and memory, serving as links between different moments in time and emphasizing the power of love as a unifying force . Furthermore, prompts viewers to contemplate ethical dilemmas surrounding space colonization and humanity's place in the universe. The film challenges us to reflect on our responsibility towards Earth, the consequences of overpopulation, and the intrinsic value of human life.

Through its exploration of these themes, "Interstellar" encourages audiences to ponder existential questions and consider the impact of our choices on both present and future generations . In essence, "Interstellar" stands as a testament to Christopher Nolan's ability to blend intricate storytelling with breathtaking visuals, inviting audiences on a thought-provoking journey that transcends the boundaries of traditional science fiction narratives.

In our belief of the universe, metaphysics ia a branch of philosophy that, delves into fundamental questions about existence, reality, and the nature of being. Aristotle, a prominent philosopher, made significant contributions to metaphysics by exploring the concept of substance, causality, and the nature of reality. In his work "Metaphysics," Aristotle delved into the study of being qua being, emphasizing the importance of understanding the fundamental principles and causes that underlie existence . He discussions on the metaphysics resonate with the overarching questions posed in the film through its narrative “For nothing is moved at haphazard, but in every case there must be some reason present” (Aristotle's *et al.* 1503), contemplating the nature of reality, the essence of human existence, and the interconnectedness of time and space. Just as Aristotle's metaphysical inquiries seek to unravel the mysteries of existence, ponder the limits of human knowledge and the complexities of the universe . By linking Aristotle's metaphysical inquiries to the philosophical underpinnings of "Interstellar," one can appreciate how both delve into profound questions about the nature of reality, human consciousness, and our place in the cosmos. Though he's exploration of metaphysics provides a philosophical framework that resonates with the thematic depth and intellectual curiosity portrayed in film inviting audiences to reflect on timeless questions about existence and the mysteries of the universe. However, when comes Descartes (1629) and Berkeley (1709) which offer a more contrasting perspectives on reality and perception, which resonate with the philosophical themes explored in "Interstellar." Descartes (1629) , known for his dualism, distinguished between formal reality (the world of things) and objective reality (the world of ideas), emphasizing the role of innate concepts in human knowledge acquisition. On the other hand, Berkeley (1709) he rejected the notion of material substance, proposing that all that exists are minds and ideas, leading to his idealism where the world is composed of perceptions. Base on the film as the characters grapple with the questions about the nature of reality, the reliability of perception, the interplay between consciousness and existence this contemplate the boundaries of human knowledge and the complexities of the universe, echoing Descartes (1629) ' skepticism about sensory perception and Berkeley's (1709) which he emphases on the mind-dependent on the nature of realities perception.

By drawing parallels between the two idealism, this invites us to reflect on the nature of truth, which is the limitations of human perception, and the interconnectedness of consciousness with the external world. Through this narrative exploration of time, space, and human experience, would prompts us to ponder the profound philosophical questions that resonate with Descartes and Berkeley's inquiries into thier reality and perception. However, on the concept of editing time and temporal distortions Augustine, a significant figure in the history of philosophy, offered profound insights into the nature of time and its relationship to human consciousness. Augustine's (1829) hes perspective on time is characterized by his subjective idealism, where he posited that time is dependent on the human mind and is sustained by attention and memory as quoted “time is not some material and external issue but an intellectual and mental issue which drives from the past and the future events and incidents (Augustine's. *et al.* 1829)”. He viewed time as an extension of the mind itself, emphasizing the role of mental continuity in shaping our perception of temporal reality. In the film, the exploration of time as a fluid and multidimensional concept resonates with Augustine's philosophical inquiries contemplating the nature of time, the fluidity of memory, and the interconnectedness of past, present, and future. Through its narrative, "Interstellar" prompts audiences to reflect on the subjective nature of time perception and the impact of memory on our understanding of temporal reality. By drawing parallels between Augustine's theories on time and the thematic elements in "Interstellar," one can appreciate how both delve into profound questions about the nature of reality, human consciousness, and the subjective experience of time. Augustine's (1829) philosophical insights provide a lens through which to explore the intricate relationship between perception, memory, and temporal existence portrayed in "Interstellar," inviting audiences to ponder the complexities of temporal reality and the subjective nature of human experience. Hence, the manipulation of time through editing techniques also resonates with Immanuel Kant's (1981) views on subjective time, providing a philosophical foundation for exploring temporal concepts. Kant (1981) posited is that “space and time are forms of intuition that structure our experience of the world, emphasizing their subjective nature and their dependence on the mind". Though, the editing in "Interstellar" plays a pivotal role in portraying the complexities of time travel and temporal causality. With thier manipulating sequences and transitions, the film challenges the traditional notions of chronological time and causality, inviting viewers to rethink temporal relationships. The narrative structure of "Interstellar" however, defies the linear time, echoing Kant's (1981) assertion “that time is a subjective construct shaped by human perception” (Immanuel Kant's. et al. 1981).

Through Kant's lens, the subjective nature of time in "Interstellar" becomes apparent as the characters navigate through different temporal realities and dimensions. The film's editing techniques, such as flashback cuts and juxtapositions, create a non-linear narrative that mirrors Kant's notion of subjective time perception. By intertwining different temporal threads, "Interstellar" prompts audiences to question the nature of time, memory, and consciousness. In essence, of editing choices in "Interstellar" it can be stated that it is in align with Kant's philosophical framework by challenging conventional notions of time and causality. Though however, by manipulating temporal sequences and creating a non-linear narrative structure, the film does invites viewers to contemplate the subjective nature of time perception and the intricate relationship between consciousness and temporal reality.

## 2. Applying Philosophical Concepts in Practice.

Relating these philosophical concepts to the existential choices and human experience in "Interstellar," has many existentialist ideas, particularly those of Jean-Paul Sartre (1864), which resonate with the characters' choices and dilemmas portrayed in the film. Sartre's (1864) existential philosophy emphasizes the concept of radical freedom, where “individuals are responsible for creating their own essence through their choices and actions” (Jean-Paul Sartre. *et al.* 1864). Which can be seen in the characters in the film when they faced a existential challenges that mirror Sartre's ideas. For instance, when Dr.Mann's decision in film to prioritize his survival over the collective good reflects a self-centered approach that neglects the broader implications of his actions. This choice embodies Sartre's notion of bad faith, where “Individuals act inauthentically by evading their responsibility to make choices that consider the greater good (Sartre. *et al.* 1850)”. On the other hand, the scene when Cooper's dilemma between fulfilling his mission and staying with his family exemplifies the existential struggle between personal desires and moral obligations. His choice to embark on the mission despite the personal sacrifices required reflects a sense of duty and commitment to a higher cause, resonating with Sartre's (1844) which he emphasis on individual responsibility and authenticity. Through the characters' moral dilemmas and existential choices, as this film "Interstellar" delves into the profound philosophical questions about human nature, ethics, and the complexities of individual agency. The film's exploration of these themes aligns with Sartre's (1830) existentialist philosophy, highlighting “the importance of personal responsibility, freedom, and the impact of individual choices on one's essence and existence” (Jean-Paul Sartre. et al. 1830).

Furthermore, In "Interstellar," the elements of absurdism, can be seen which defined by Albert Camus (1901) , are intricately woven into the characters' struggles for meaning in an uncertain universe. Camus described the absurd as “the futility of seeking meaning in a universe devoid of inherent purpose or God, where human desires for order and happiness clash with the indifferent natural world” (Albert Camus. *et al.* 1901) . This tension between human longing for meaning and the universe's refusal to provide it is reflected in the characters' existential dilemmas in the film. The characters in "Interstellar" grapple with profound questions about existence, sacrifice, and the search for significance in a vast and unpredictable cosmos. Driven by a desire to save humanity and their loved ones, they confront the inherent absurdity of their endeavours face of overwhelming odds and existential uncertainties. The film's narrative however, mirrors Camus (1901) which hes notion of embracing the absurdity of human existence and finding value through resilience and purposeful action, rather than succumbing to despair or nihilism. Through the chracters choices and actions, embody Camus' (1944) call to confront “the absurdity of life” which can be seen in the scene where Sisyphus rolling his boulder up the mountain, they persist in their quests for meaning and connection despite the inherent challenges and uncertainties they face. By navigating through themes of sacrifice, love, and perseverance, "Interstellar" do contemplate the complexities of human existence within an indifferent universe, echoing Camus' (1870) assertion that "embracing life's absurdity can lead to a profound sense of fulfillment and purpose”(Albert Camus. *et al.* 1870).

## 3. The Power of Philosophical Concepts in Filmmaking.

Relating these literature thoughts to visual language, symbolism and montage in film making today. Significant visual motif can be seen in film as the use of spirals and circles, symbolizing the interconnectedness of all life and the cyclical nature of existence. These visual motifs add layers of symbolism and meaning to the narrative, inviting viewers to interpret the story on multiple levels and contemplate broader philosophical concepts such as interconnectedness, continuity, and the eternal return. Furthermore, the film's non-linear storytelling approach, weaving together multiple timelines and perspectives, challenges

viewers to piece together the puzzle of the storyline. This narrative complexity enhances the sense of mystery and intrigue, prompting audiences to actively engage with the characters' journeys and reflect on existential themes such as human agency, choice, and the search for meaning in an uncertain universe. By incorporating these visual symbols and motifs into its editing and composition, "Interstellar" not only captivates viewers aesthetically but also invites future film makers to delve into profound philosophical concepts such as time, interconnectedness, human relationships, and the mysteries of existence. As the film's rich visual tapestry serves as a gateway to exploring deeper layers of meaning and contemplating existential questions that resonate with Albert Camus' (1804) philosophy of absurdism. The use of montages and narrative gaps in "Interstellar" plays a crucial role in engaging the audience philosophically by enhancing the storytelling and prompting viewers to actively interpret the narrative. The film's editing techniques, such as montages that compress time and narrative gaps that leave certain events open to interpretation, which create a sense of mystery and intrigue, challenging us to fill in the missing pieces and make connections between different parts of the story. Montages in "Interstellar" are employed to convey the passage of time, the characters' emotional journeys, and the interconnectedness of events. By condensing sequences into a series of rapid shots, montages evoke a sense of urgency and highlight key moments in the characters' development. These visual storytelling devices not only propel the narrative forward but also invite film makers to reflect on the significance of each scene and its contribution to the overarching themes of their film. Narrative gaps in "Interstellar" serve to stimulate film makers engagement by leaving room for interpretation and speculation at the end of their movie. By omitting certain details or leaving events open-ended, encourages to actively participate in constructing the story's meaning. This open-ended approach to storytelling prompts philosophical reflection on themes such as human agency, existential choices, and the nature of reality, inviting audiences to contemplate the implications of the characters' decisions within the broader context of the narrative.

To conclude, the intricate interplay between philosophy, editing, and the visual storytelling in "Interstellar," masterfully weaves together elements of science fiction, philosophy, and visual storytelling to create a captivating narrative that challenges viewers to contemplate these profound existential questions. Through the lens of metaphysics, time, existentialism, and symbolism, that we delved into how philosophical concepts from thinkers such as

Descartes, Kant, Camus, and Sartre seamlessly resonate with the characters' choices and dilemmas in the film. The editing techniques in "Interstellar," including montages and narrative gaps, enhance the audience's philosophical engagement by creating a sense of mystery and prompting active interpretation. Visual symbols like the watch and spirals add layers of meaning to the narrative, inviting us to reflect on interconnectedness, time, and human relationships. By exploring themes of time manipulation, existential choices, and the search for meaning in an uncertain universe, this would prompt audiences to contemplate the complexities of human existence within an indifferent cosmos. Furthermore, highlighting how transcends traditional science fiction narratives by intertwining philosophy with editing and visual storytelling. Responding to Wittgenstein quotation and reflecting on the importance of wider ideas linked to philosophical concepts, and how the ability to express and discuss ideas plays a pivotal role in bringing them to life on screen as viewers embark on a cinematic odyssey through "Interstellar," let us not merely witness the film's editing choices but instead embark on a philosophical voyage of introspection. Just as the characters navigate the vast expanse of space and time, may we too explore the depths of our consciousness and contemplate the profound implications of each editing cut. For in the intricate tapestry of visual storytelling lies a mirror reflecting our own existential journey, urging us to ponder the interconnectedness of philosophy, editing, and the enigmatic nature of human existence.

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