



THE MEDITATION INDUSTRY IN TERRENCE MALICK'S FILMS

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Article history:	Abstract:
<p>Received: 1st August 2022 Accepted: 1st September 2022 Published: 4th October 2022</p>	<p>It talks about a distinct style in director Terrence Malick's films, about how meditation is made, as he is one of the directors affected by philosophical theories in Heidegger's philosophy on the other hand, and on the other hand, his interest in the religious and spiritual aspect, which resulted in the image he presents and its hidden presentation without him of the events and the characters that they present Therefore, his dealing with the image and sound can be unique because it depends on meditation as a basis in influencing the recipient and making it merging with what he is watching without using excitement, movement or suspense, and he is also concerned with the depth of the content image that montage and commenting techniques set from outside the staff and music to achieve it to move the insides of the recipient And his cognitive and psychological reserves in order to draw his attention to topics that may be familiar and circulating, but they were not present to him.</p> <p>Research problem: What are the ways of making meditation in Terrence Malick's films.</p> <p>The aim of the research: to reveal the ways of making meditation in the films of Terrence Malick.</p> <p>The importance of the research: The importance of the research is related to the importance of studying the films of this director, who is considered one of the most important contemporary directors, who drew attention with his distinctive style of filmmaking, and it benefits scholars, researchers and those interested in the field of cinema.</p>

Keywords: Meditation, Terrence Malick, contemplative cinema, cinema philosophy

INTRODUCTION

The concept of meditation is one of the important concepts that have been discussed and researched a lot, as it is related to many scientific, social, psychological, and even religious, spiritual and medical aspects. Therefore, the concept of meditation has attracted a lot of diverse studies and research, starting from a deep-rooted history to our present time, especially in recent years, where "I witnessed The past four decades have produced significant scientific research on meditation as an alternative therapy for the mind and body" (Hussain, 2010) There is great interest in meditation on a global level due to the rapid pace of life transactions that it witnesses to the point that man is in a great whirlpool and he needs something of stillness, calmness, retrieval and contemplation a little in order to reduce this continuous flow of events and things.

The effects of meditation on human physiology such as heart rate, blood pressure, metabolism, breathing and skin resistance were discussed, and the effect of meditation on human cognition was also discussed, as

well as discussing possible pathways or effects through which meditation affects health such as relaxation, regular desensitization, and release Repressed memories, stress relief, and so on" (Hussain, 2010).

Going back, we can talk about meditation from a spiritual point of view in line with the metaphysical or mythical beliefs that the primitive man was in a constant struggle with nature, whose secrets he does not know, let alone what is behind it. From its phenomena, he attributed it to unseen forces. Hence, this concept (meditation) was linked to the unseen aspect through which man wanted to explain what happens to the universe, inquiring about the origin of its existence, the secret of this existence, and its relationship to what surrounds it.

The first topic: the concept of meditation

There is no specific definition of the meaning of meditation, as it is multiple with the multiplicity of sciences and specializations, but it is possible to find a number of definitions to first approximate this concept and to surround it in general, and the other thing is to



focus on the concept that pertains to the title of the research.

Linguists see that the concept of meditation "is related to the word (meditari), which comes from the same Greek and Latin root of the word medicine, which means engaging in meditation or thinking"(www webster.com), Others see that contemplation is the use of thought in contrast to contemplation, which is the heart's behavior by looking at the consequences, and contemplation in this sense is synonymous with contemplation and contemplation and opposite to activity and practical activity, and contemplation is the immersion of thought in a subject to an extent that makes it neglect other things, rather the conditions of itself. The difference between contemplation and thinking is that thinking distracts the mind in the meanings of things to know their causes, circumstances and consequences, while contemplation is thinking accompanied by consideration (which is more aesthetic than mental and perspicuous rather than temporal, i.e. concerned with the moment and its Orientalisms).

There are those who view meditation as "a deep and long contemplation of a specific subject that tries to extract its general aspects, and it is synonymous with reflection, examination and deep study. (Saliba, 1982), and Craven argues that emphasis should be placed on other characteristics of meditation such as relaxation, concentration, altered states of consciousness, suspension of logical thought processes, and maintaining attitudes of self-monitoring. (Craven, 1989), while there are those who find meditation is the retreat of the mind from thinking about the details of things Keon defines meditation as "a state of altered consciousness evoked in a controlled manner, and its goal is not to have the mind in another place, but to be in its place in full awareness and awareness, and the goal is to gather mental forces and mental focus instead of distraction, if the goal of meditation is to block mental noise." and reduce gossip that drains spiritual energy" (Keown, 2016).

From an epistemological and psychological point of view, there are those who define meditation as "a set of self-regulating practices that aim to put mental processes under voluntary control by focusing attention and awareness." Therefore, specialists in the psychological field believe that meditation achieves a state of calm and psychological peace and the treatment of some diseases. Psychology and achieve reassurance and a state of peace to stay away from the state of hustle and bustle and daily routine.

Through studies, it has been shown that meditative practices enhance psychological growth and well-being

as they act as a therapeutic aid in both re-education and rebuilding (Bagart, 1990).

From a philosophical point of view, Shapiro believes that the original purpose of meditation as defined in the philosophical and cultural context of the techniques is to "create a deeper sensitivity to perceptual and cognitive stimuli and bring about a change in one's awareness and one's reaction to oneself, others and the world around him" (Kumar, 2014).

Here, the researcher relies, in his introduction to the subject of meditation, on this definition, which he finds as the closest definitions that pertain to the meditation industry through cinematography. With the addition of spiritual stimuli to those perceptual and cognitive stimuli that meditation adopts, the movement of the soul in meditation may be the reason for moving the rest of the stimuli, as meditation reduces the activity of the mind while maintaining a certain level of alertness.

Opinions may differ about determining the time and place of the first beginnings of the emergence and use of meditation, but it is almost agreed that the first emergence of the thought of meditation appeared in the countries of the East before the West, although there are those who see that the behavior of meditation appeared with the appearance of the first human being and it is an innate behavior as old as humanity itself.

It seems that there is a difference in the origin of meditation, whether it is one of the traditions of the monotheistic religions (Judaism, Christianity, and Islam) or is it one of the techniques of earthly religions such as Hinduism, Buddhism, Confucianism and others.

Meditation on earthly religions

Some sources indicate that the oldest reliable evidence for the practice of meditation is what was found from mural art in the Indian subcontinent in about 5000-3500 BC. The Hindu individual for reincarnation and a sense of faith and solitude Even modern yoga, which focuses on postures and exercises of the soul, is an adaptation of only one of the hundreds of schools of yoga and is considered a tradition of wisdom whose essence is meditation and spiritual development, not physical exercise. , while some believe that Buddha, known by many names, including the master of Hartha Gautama in Sanskrit or the master of Hata Gautama in Bali, is the one who used meditation and played a major role in spreading this practice With other enlightened teachers to learn the practice and methods of self-actualization. Despite his active role in spreading the value of meditation as a practice, Buddha was not the first to use meditation, so meditation for Buddhists constitutes a basic pillar and an advanced state of faith and spiritual practices. The correct vision ends with the correct meditation, which is the most prominent and



highest level of this path" (www.johnpaulacapongrocom) As Buddhism sees "meditation is the highway to enlightenment" (Keown, 2016).

Meditation has prevailed in many oriental religions such as Naphchuisim and Taoism, and even exceeded that to the Greeks at Aristotle, Plato and others through the influence of Eastern thought on Western thought.

In the modern era, especially in the last three centuries, many Eastern philosophical texts were translated into European languages, especially (Upanishads and Buddhism) and these texts became a subject of controversy, study and interest in the Western world, especially philosophers who followed the spiritual approach, including the pioneers of the transcendent movement in America. Eastern spiritual meditation method in Western philosophical and psychological schools.

Meditation on the monotheistic religions

Meditation is of great importance in the philosophy of the heavenly religions, as it emphasized the spiritual aspects of the human being, who consists of a soul and a body. It leads to the knowledge of the Creator, his ability and wisdom, thus bringing man to faith. "The path to certainty begins with meditation on the kingdom of the heavens and the earth, and this meditation is available to all human beings and is not limited to anyone" (Al-Hami, 2010), The prophets were a clear example of practicing meditation, even if the methods and methods differed in their practical form. The Prophet Musa, peace be upon him, was conversing with his Lord. Likewise, it was known about the Prophet Jesus, peace be upon him, that he was alone with his Lord and leaving people "a deserted place alone" (Matthew, 13:14), as well as the Prophet Muhammad, peace be upon him. May God be upon him and his family go to the Cave of Hira, this seclusion is in reality to show a state of contemplation and contemplation in the presence of God and the purity of the heart and the activation of the spiritual work that requires stillness and calm.

Therefore, it can be said that all religions encouraged meditation in its various forms, and so is the Islamic religion, although the word meditation was not mentioned in the Holy Qur'an, but it came with different words that emphasize the issue of meditation, the most important of which is (contemplation), which is not thinking. Observing things calmly is like silent heart worship, and among the benefits of this contemplation are spiritual and psychological benefits that are embodied in realizing the greatness of the Creator through His creation of the universe and the visible and invisible beings, and what results from this knowledge of psychological comfort, a sense of tranquility,

submission to the Creator's command and the extent of His wisdom. Therefore, the Sufis see that meditation is a degree of knowledge based on the abandonment of the heart from thinking about sensory things until it reaches the point of union with God (Saliba, 1982).

Therefore, many researchers believe that one of the best forms of meditation is the spiritual meditation related to God, because God is the Creator of the universe and man, and He knows its secrets and secrets, and is familiar with its secret. True meditation is a psychological trick, rather it is a theological blessing" (Ove, 2016).

The second topic: Malick's meditative themes

It is very difficult to discuss Terrence Malick's films, due to the many dimensions that can be recalled in such films, and the nature of the films presented by Malick can be a gateway to discussing many trends and issues, whether philosophical, religious, social or cultural, and this is certainly linked to a The nature of this director's personality and his intellectual, religious and social dimensions is great, so the researcher finds that there is a need to know even a small thing about the history of this director in order to have an understanding of the nature and directions of his films.

Terrence Malick was born in 1943 in Ottawa and grew up in Texas in the United States of America.

Three important issues in the life of this director can have an impact on his style and cinematic direction, taking into account the disparity in the importance of these positions.

The first issue: his enrollment in some religious schools as a child, and this study may be a reason for some of his cinematic orientations of a spiritual nature, as many of his film subjects discussed religious issues and other spiritual aspects.

The second case: he was exposed to an accident that may have an impact on his psyche, as some sources mention that his brother committed suicide while studying music, and it seems that this incident took its toll from him, so the talk about death appeared in many of his films, and perhaps more precisely in my film (The Tree of Life. 2011) Knight of Cups (2015).

The third issue: the most influential trend that appeared clearly in his cinematic works is his study of philosophy. He studied philosophy and obtained a bachelor's degree from Harvard University in 1965 and worked as a philosophy teacher in some schools in addition to his work in journalism at first, then moved to work in the cinematic environment.

It seems that his study of philosophy and his views on some philosophical details that made him leave his doctoral thesis and did not complete it due to his



disagreement with the supervisor had a clear impact on his choice of a special style of subjects in his films, which was reflected in his method of dealing with this medium through which he presented distinguished, unique and different films to some extent.

It is clear that Malick was influenced by some philosophers, so his philosophical and intellectual propositions through his films were a translation of this influence, especially the views of the German philosopher (Martin Heidegger), who translated his book (Essence of Reasons) from German into English. This has become a feature in his films, as "Malick uses Heidegger's philosophy as a tool to criticize American cultural myths. Malick's ontological aesthetics is an integral part of his criticism of American culture" (Stivers, 2016), and Malick's films, as seen by many critics, despite their directorial treatments, contemporary presentation, and stylistic disengagement from what is known in Hollywood cinema, but it is "inseparable from the myths of the American dream" (Orr, 2012).

The first beginnings of this director as a filmmaker were by writing some scripts for different works of art, but he started writing scripts for his films, which he started working as a director in 1973 with the movie (Bad Land) (www.britannica.com)

Those who follow the path of this director find that despite his long artistic career, his films may be relatively few, which he directed, especially in his early beginnings, as his first film, which he was known for as a director in the cinematic environment, was (Day of Heaven) in 1978, for which he won an Oscar. In Cinematography and Best Director Award at Cannes. In addition to many other international awards, which took him to the world.

Despite the fame of this film and the emergence of a new name in film direction, the director was absent from this field for twenty years and emerged with a new film (The Thin Red Thread in 1998), which is a milestone in the career of this director and one of the unforgettable films in the history of world cinema, which gave a new and unfamiliar approach to war films. This director has completed his cinematic career by directing a number of films without departing greatly, as happened in previous years, through which he was able to prove his name as an accomplished director with his own style and to be one of the cinematic personalities that could be worthy of attention.

The exciting thing about Malick's films is their stylistic uniqueness at the level of directing and the nature of the selected topics, which usually establish a new style of films that may not be similar with any other films. A mixture of propositions to stop thinking and make

meditation the only option to explore or delve into the aspects of the film and its fluctuations, while not leaving the aesthetic value and enjoyment that is present throughout watching the movie.

Malick's films, despite their stylistic and qualitative diversity, are linked to their philosophical and contemplative dimension. Almost all films share one stylistic feature through his use of photography, commentary from outside the frame, and montage in a different way. So the movie (The Thin Red Line) is a war movie, and (The Wasteland) is one of the outlaw movies, the movie (Days of Paradise) is one of the western movies, and the movie (The New World) is one of the historical drama films.

This did not affect the director's way of dealing with his cinematic tools, and he did not abide by the laws of film genres and styles. Perhaps the director has sought, through this method, to undermine the film style, concerned with what the viewing that he imposes on the recipient achieves, whatever the subject of the film or its style, depending mainly on its techniques presented in sound and image and on the recipient's ability to reflect on what he is watching, Nancy talks about Malick's films, especially the film (Tree life)" Most of Malick's films adopt the fragmented character of the film to make a profound impact, but The Tree of Life (2011) goes beyond anything Malick has created so far. On the whole, his film is an image of fragments – scattered and fragile narrative links Fantastic scenes of cosmic and earthly beauty, and an intimate chronicle of childhood, despite the huge variety of stunning visuals and poignant moments brought together in this film, the outstanding inclusion of religious imagery, through its unique appropriation of many specifically Christian religious images, creates Malick has the potential for viewers to perceive the entirety of his elusive film mosaic as an extended meditation of sorts. In other words, the Tree of Life invites a sacred presence by deconstructing its religious features in an attempt to present an evasive image of prayer. (Norman, 2013), This also does not mean that Malick's films are religious films. Malick uses religious symbols and religious commentaries. He is also inspired by meditation and the method of influencing the recipient in a spiritual way, which is similar to the work of religious practices, rituals and rituals performed by religious groups, and therefore one of the film critics pointed out that Continuing to watch a Terrence Malick movie is like completing a devotional prayer.

Malick's films are not philosophical, as he seeks through his films and based many of his themes on philosophy that he tries to mix philosophy, religion and psychology and makes films that can be called



contemplative films that motivate the recipient to be contemplative. The reception here is different from all kinds of reception that can be referred to in other types of films or dramas, starting from Aristotle to the present time, and the purification that occurs at the recipient in Aristotle's films is also a special kind of purification based on spiritual and aesthetic contemplation, not emotional. The recipient of Malick's films enters into a deliberate process of concentration carried out by the director through his cinematic tools to leave all secondary or random details and thus reduce the activity of the mind and enter into a momentary spiritual growth and awareness of what he is watching.

The most important themes in Malick's cinema (existence - non-existence)

As we have said, Malick was very influenced by Heidegger's philosophy and it is clear that in most of his films he discussed the issue of (existence - nothingness) and everything related to those topics such as the Creator, the creature, faith, the universe and its beginning, and it is known what Heidegger focused on in his philosophical themes.

Malick, according to Heidegger, seeks to consolidate the idea of the unity of existence through his cinematic works. Rather, it is at the top of the tense scenes during the war, as is the case in one of the war scenes in the movie *The Thin Red Line*, which forgets the intensity of the war and its events so that the camera roams between the characters, the land, the trees and the sky to give the impression that the scenes of war and any action is a part linked to the rest of the details of our cosmic life that are not They are separated from each other.

Also, most of Malick's films contain religious commandments, whether from the scriptures or from the commandments of clerics, and as Robert Mixa says, referring to Malick's films (his films showed me that cinema can be a medium that leads to faith) in the movie *Tree of Life*, there is a spiritual journey. For the characters, you force the viewer to change his view of things or perhaps force you to see things from another perspective. At the beginning of the film he puts questions taken from the Book of Job saying: "Where were you when I built the foundation of the earth? When the morning stars sang together and all the children of God cried out from joy".

(Life-Death)

It is clear that through his films, Umm Malick does not give importance to material life, as he views life as a dream or travel, and he takes his viewers on a journey in his own spiritual world where he wants without paying attention to details. , the hero in the movie

(*Hidden Life*) does not care about his fate despite the dangerous decision he took not to participate in the war, which led to his execution, and his wife supported him in his decision despite the suffering she experienced and the difficulties she faced, They have lost financially, but they have gained their spiritual being.

On the other hand, Malick emphasizes through his films the idea of death and the difficulty of accepting that idea - and the anxiety arising from it, and this was confirmed by Heidegger in his philosophy. Death and living those moments, he has realized the philosophy of his existence, and this is the real or authentic existence of Heidegger. Animals and plants, as Heidegger sees, live and live, but they do not realize the moment of their death and therefore they do not exist in the philosophical sense, according to what Heidegger sees. Therefore, the unexpected death of the son in the movie (*The Tree of Life*) was a shock to his parents, especially his mother, whose faith was shaken after the accident, while the (hero) in the movie (*The Hidden Life*) realized his death and his presence was real as Heidegger sees.

(Nature And Technology)

Not all of Malick's films were devoid of depicting nature in detail, dense trees, seas, rivers, winds, sunlight and hills, animals of all kinds, the beauty of nature and its interweaving, as it carries within it fear and tranquility. The director always tries to show us nature in a contemplative way, he wants to make the viewer contemplate nature, looking It has a new and different way. The trees, the sea and the mountains are not what we always see, but we see them in the film something different, especially when they come within a context of pictures, scenes, music and commentary, the tree that he depicts in the movie "*The Tree of Life*" sometimes refers us to life and its branches and the hope that springs from it through the illumination that permeates the sun's rays. Perhaps the director is due to Heidegger and his view of nature, which he calls (primitive nature), nature as the tyrannical force that exists for us and is hidden from us at the same time (Livingston, 2013).

Critic (Lloyd Michaels) argues that Malick's themes include "the isolated individual's desire for transcendence amid established social institutions, the grandeur and pristine beauty of nature, and the competing claims of instinct and reason" (Repin, 2012). Malick and his passion for nature and the hidden secrets it possesses was critical of technology, not with its progressive and evolutionary thought, but with its destructive effects on spiritual life, and its elimination of the quiet life resulting from contemplating nature and living in beautiful stillness. It needs time, calm, distance, and technology is intent on leaving these things and this



view is consistent with what Heidegger sees in technology in "It frames existence" (Boy, 2012).

The third topic: Malick's contemplative techniques

There is no doubt that the huge number of cinematic films since the art of cinema has been known to the present day differs in its substantive content, but this difference is not great because of the limited topics available and discussed in our world, all films do not stray from topics such as (love, death, friendship, betrayal love of power, despair, heroism, alienation, etc.), but they differ greatly in their methods and directive treatments, as the subject is one and the treatments are multiple.

It is not surprising that a director like Malick appears to present topics that may be accessible and familiar, but the way they are treated is unfamiliar." Cavill argues about Malick's films as something different from Hollywood cinema, something that makes us stick to the emotional state of the characters he creates and immerses us in the silent scenes in which he is based. The image has a tool for dialogue instead of sound, and sometimes it leaves the viewer with very simple audio dialogues to give some information that does not necessarily explain something, but makes the viewer pay attention to the scene and hold it in order to understand the context of events" (Cavell, 1979).

So it can be said that Malick's films are characterized by a special kind of treatment and the use of cinematic tools in a way that can be said that it is an attempt to cancel the general topic, and occupy the recipient with the image and the sound stream, moving away from the details of events and narration, as if the director wanted to push the recipient to understand life, not understanding the film, to understand an issue The scene is not an understanding of the events of the scene, and here the director wants to achieve greater awareness of the recipient. "Malick's films not only push us to meditate, but also transform us into greater awareness. One of the features of Malick's films is his visual perceptions of nature, the use of audio commentary and perspective effects" (Martin, 2017).

1-Comment:

One of the most important techniques that Malick used, which is a distinguishing mark in most of his works, is the commentary. A set of questions so that the answer to some of them is a gateway to understanding the reasons for this use.

Does the commentary facilitate the process of viewing, as the commentary explains the interpretation, or is it the exact opposite, as it complicates the image more than it is? Does the commentary contribute to the process of continuity of viewing, or does the recipient

need to pause sometimes to reflect on what he sees and hears and tries to link the sound and the image? Is the comment related to the visual in a way that matches what we see on the screen from the events?

Is the commentary a voice from outside the frame, or is it outside the film, or is it outside of nature? Does the comment contribute to the continuity of the narrative or stop it? Does commenting from outside the frame deepen or flatten the image? Is the comment revealing the insides of the characters or to increase their ambiguity and complexity? Is the comment closer to the contemplative spiritual side of the picture? It seems that the answer to these questions, which the researcher is trying to review here, may not fit with what Morrison put forward when he talks about the commentary function in Malick's films, when he says, "All comments from outside the cadre may be attributed to one function, which is to contribute to building the character by assembling impersonal facts." with the aesthetics of stream of consciousness" (Morison, 2003)

Here, the researcher tries to focus the discussion on two main axes related to the director's use of the commentary and the title of the research:

The first: What is related to the director's use of the commentary technique from outside the cadre for the manufacture of meditation, as for the second, which is related to the first, is the expression of topics that are in their origin contemplative or need contemplation, especially when the recipient watches them or is presented to him in a different way from what is accustomed to him as topics (death and life-existence). Nothingness - Man and Nature - Creator and Creature - Love and Cruelty).

As for the first axis, and by following most of Malick's films in which commentary was used, no researcher can summarize the tasks of commentary or jobs in one job, due to the diversity of methods used in different scenes and many films. Sometimes Malick seeks to avoid dialogue to add strangeness to his characters because the person if A pronunciation revealed his personality, and the other thing is that he wants not to interrupt the recipient from his contemplation of looking at what he depicts because he does not want the focus of the recipient to be what the characters say, but even the dialogue in most cases is outside the framework, or perhaps this dialogue is a dialogue Every character in this world who is not concerned with this or that character, Thus, the characters' dialogue or comment does not reveal the nature of the characters, but may be an introduction to the philosophy of the topics that the director wants to raise, or perhaps this comment could be expressive of the characters in certain scenes, but it has an explicit contradiction between it and the



image that he presents to the viewer to give a state of feeling of schizophrenia or alienation experienced by his characters, which is what distinguishes Malick in his use of the comment is that the comment is usually supportive and explaining to the image, while the commentary in Malick's films often adds complexity to the image and the viewer finds it difficult to find mixing or consistency between photo and comment. This is what makes the viewer focus more on watching, perhaps finding something that explains to him through the image the hadith that is mentioned in the commentary, or what he finds in the hadith that explains the image for him. That is why the viewer finds that he needs to stop completely in the careful contemplation when watching the movie, but needs to review some scenes and repeat them more than once. He lives the atmosphere of the party and says (Hunger - no one is in the house) here the recipient is forced to contemplate the picture, the place is crowded with people and the character speaks of hunger and the absence of anyone, this is one of the director's methods of making meditation.

It also uses the comment from outside the frame in order to tighten the recipient of the picture and make him more focused. The act of the viewer of the picture does not have the understandable meanings that the recipient tries to understand through the symbols he sees, so he tries to use the comment, so it reveals the meaning, but the recipient is forced to return to the picture after realizing that the words in the commentary are more symbolic and ambiguous than the picture, and then he returns to contemplate the picture or the sound and the picture to find what unites them in meaning, and thus increases his capacity to perceive things and he engages in contemplation of topics even if they are simple topics, but he sees it from another perspective, add to that that the director tries to connect the recipient sometimes with the course of the picture, so he puts a word through the comment that is incomprehensible or incomplete, and the recipient remains waiting for what he will say. No, really, but the word does not come. Remember) the recipient waits for a word or a group of words after that, then a word comes after it that only increases the subject matter ambiguity, so he says (never) and then becomes silent.

In most of the scenes in which the comment is used, the director usually uses poetic words that involve philosophy, whose topics have already been discussed, and in a calm and clear manner that contributes to creating meditation and contemplation. Words through quiet talk and in a whispered voice with music.

Sometimes he uses the slow image, usually the words are derived from religious or poetic texts to give that

spiritual dimension in which feelings and emotions operate with a small part of the mind, until the scene or the movie ends as if the recipient came out of a spiritual exercise he had practiced. "Cinema often employs forms. Other forms of art such as music, visual arts and literature, and the ability of these forms to influence us is an integral part of the power of cinema. However, cinema's ability to influence us and tickle our feelings is not simply the result of the effect of its artistic components. It increases its impact if it is included in films" (Levine, 2017).

Or the comment can take its own course without being bound by the image. In the movie (Hidden Life), the wife sends a message to her husband, who participated in the Second World War with the German army, and the message is read in a voice outside the cadre, although the events continue, the wife lives her life normally, joking with her sister and throwing the water is on her daughters and she moves on the farm and the sound of the suspension continues.

Therefore, and in response to the second axis, which focuses on the topics, the director presented values and contemplative topics, which he tried to highlight through commenting from outside.

Most of the other films are by other directors, but they possessed their privacy in the unique style that the director used in this kind of use. On the subject of existence and nothingness, creation and God, the director raises these topics directly through commenting with an image that consolidates most of these topics despite their strangeness and allows the recipient to contemplate greatly what he sees in the movie Knight of Cups, when (Rick) the main character in the movie moves in the city there is a comment from outside the frame of a girl's voice (We don't live the life meant for us, something else is meant for us) and then (Rick) looks through a window to see a car accident and the comment continues by the girl (you live in exile, stranger on a strange land, pilgrim, knight, find your way from darkness to light).

The director depicts man's relationship with God, belief in the Hereafter, and the creation of the universe, and he usually uses nature in mixing it with commentary. In the movie (The New World), the commentary from outside the frame is similar to the prophets or guardians communicating with the Creator, as the film depicts women in the sea in a spiritual atmosphere where water permeates light. Sunshine with music and then accompanied by the comment (When you fill the earth with your beauty to reach the end of the world, how can I ask you, show me your face, you are a great river that never knows dryness) This comment is similar to the call of the Prophet Ibrahim,



peace be upon him, with God as mentioned in the books When he wanted to see the face of God Almighty.

In the movie (Days of Paradise), the film depicts through commentary topics that need to be contemplated, as they are issues related to the supernatural, and they are fateful issues that express the future of man. Fires will burn, oxen will appear here and there and cover everywhere, mountains will burn with great fire, water will come out fires, all creatures will run randomly some of them burnt with half their wings on fire, people will scream for help, people who were good will go to heaven and escape from this fire, but If you are bad, the Lord will not hear you or hear your words. This comment is similar to what the heavenly books depict about the afterlife, and here a question comes to mind, why did the director resort to commenting in describing these images and did not present them with a graphic presentation? It is more like the voice of the prophets, guardians and righteous people whispering inside the recipient to move the spiritual side more than the image that might move the mental side more.

The director also used the comment from outside to express the philosophy of death, and it is known that the topics of death are among the topics that Malick discussed in his films, and the topic of death needs to be expressed through a great spiritual and emotional energy, especially since Malick, as mentioned previously, is highly influenced by Heidegger's philosophy. Therefore, the concern about the idea of death was clear in his characters, whether in war situations such as the movie (The Thin Red Line) or in other situations, as it is in the films (The Knight of Cups or the Tree of Life), so the fear of death was a hidden obsession for Malick's characters, and the comment was a clear embodiment of this Anxiety and fear of death In the movie (The Thin Red Line), when the hero in the movie sits in front of the sea to talk to himself and be the comment revealing the character's thought (when will I die, and what if I knew that this is my last breath in this life, I hope to meet death, as she did with the same Calm down, because that's where the eternity I've never seen before hides."

In another scene, the director condemns the death that is controlled by others, and he explicitly condemns the war and those who create war and destroy millions of people without mercy. He says: "Who kills us, takes away our light and our life, and mocks our ignorance? Does our destruction benefit the earth? Does it help growth or the sun on?" Al-Ishraq) and this comment is an invitation to reflect on the effects of war and the feasibility of its benefits and about the love of life and

who benefits from the destruction caused by war and is war better than a life radiant with hope, peace and love.

2- Photography

Malick has his own style of using the technique of photography, and despite the tremendous development in this field, which most contemporary directors have benefited from, Malick maintained a special awareness of the privacy of the camera far from the glamor and excitement in photography, despite his use of modern techniques as is the case in some scenes Film in the new world films, the tree of life, the hidden life, and others. However, those who follow Malick's films realize that there is an attractive force in his footage, regardless of what those clips contain, and as one critic calls it "the camera's fluid awareness" (Hamner, 2017).

It is clear that Malick cares about photography to a great extent, because photography is the way to look at things inside the film, whether from the point of view of the director or the viewer alike, and this can be seen in Malick's early cinematic beginnings. Filled with elegant and stunning photography, the film won an Oscar for Best Cinematography in 1979.

Malick believes that the camera is his eye and his philosophical thought through which he wants the recipients to know what he wants to reveal. Rather, the camera is not a technical tool in order to transfer the real reality into a film reality, but rather it is part of the reality of reality and its tool that represents this reality.

Therefore, the images presented by Malick are almost unique and strange to the viewer despite their familiarity with spatial and temporal, he usually depicts trees, rivers, sky, desert, buildings and streets, but these things are almost new in our eyes because he chooses angles, movement, lighting and time that is not authored by us, he invites us To meditate on what he portrays involuntarily, especially if he accompanied this photography (commenting with poetic words, cathedral music, dim lighting, unfamiliar visual and sound effects, and strangely moving characters as if they were performing roles on a theatrical stage).

Malick always tries to create stillness in a fast-moving and moving world, and he criticizes the movement brought by technological development, because it weakens the state of meditation that accompanies peace and calm. They climb the boat, the camera watches them from behind, so the owner does not care about the characters, and does not care about seeing their faces as much as he presents a subject, so the viewer is not facing the character to contemplate it, but rather he contemplates the things and nature that the director wants to make him witness and contemplate on, and here the recipient is part of the place and accompanying For the characters on their journey, he



gazes at nature with trees, water, birds and sky and is with the characters in the boat when he moves with the camera moving spontaneously and calmly, Thus, Malick's camera travels without restrictions between seas, trees, clouds and celestial bodies. He is the one who emphasizes nature and wants the recipient to contemplate it because it holds many hidden secrets, and Malick's camera does not settle in some scenes when he wants to express the character's instability, alienation and anxiety. And the illogicality of the life they live, so the camera at Malick vibrates and sometimes depicts half of the character or part of the hand or back of the character, or it moves to leave the character aside and focuses on a tree or animal standing aside or away from the character as it is in the movie (The Tree of Life) in the movie (hidden life) The camera withdraws away from the character and then approaches it. In the movie (The New World), the camera wraps around the character from all sides, showing a part of it that is not interested in the composition of the shot and the organization of the frame, which is apparently part of showing the characters' disorder and inner alienation.

As for the shooting angles that Malick uses, which contribute to achieving meditation for the recipient, they are somewhat strange angles that show us things differently, as he does not take into account the known rules in photography. The Necessary Meditation Who Believes (Murdoch & Nussbaum) Good fiction embodies both of them, but in cinema there are tricks that go far beyond what novels have. The camera takes us exactly where the director wants us, and a point of view can be highlighted using sound or music, and films show us faces and then unleash our ability to read faces and understand the meaning of movements and gestures. While the novelist is forced to state or hint at things that the film-maker can show us" (Cox, 2017), in (Days of Paradise) the owner of the harvest shows us from seemingly unfamiliar angles, where he depicts ears of wheat from below as he depicts the movement of machines in the field, and he was The process of planting and harvesting is a case of life and creation, and in the movie (The Tree of Life) He photographs large trees from below with a quiet movement, the trees permeate the sunlight in front of the camera. He usually photographs the windows through which the rays of light penetrate. He repeats these uses for the recipient to contemplate to feel the insides of things, not their appearance.

Malick also tries to break the rules of photography in dealing with the size of the shots. He sometimes uses large shots to photograph a personal eye or part of a statue standing on a farm, or an insect standing on a tree leaf, in the movie (New World) the camera moves

spontaneously to photograph the hands when it touches Someone his lover and then photographing her hair, clothes, and then her eyes, or photographing the ear of a girl for a relatively long period and in complete silence in the movie (Voyage of Time).

Here we must focus on an important feature in portraying Malick, which is the movement in his camera that accompanies his actors, which is associated with the movement of his representatives and things in nature. The camera follows them, and this confirms the fact of participating in the philosophy of Malick's cinema. He always wants the recipient to share his characters and contemplate nature and the place he tries to make us in constant contemplation of him as he always invites us to share his themes and ideas he presents "Malick allows his viewers to roam and thus achieves contact for them, and there is an intimate relationship between walking and meditation. Malick's films provide viewers with a unique experience of walking with characters and things. Malick's cinema of walking and roaming characters is clear and continuous" (Martin, 2019)

3- Montage

One of Malick's most important techniques in the meditation industry is his distinctive use of montage, which tries to break the usual monotony in linking shots. Shots that disrupt this flow, as if he is trying to wake us up or draw our attention to an important topic he is trying to build in our minds as in the case of structural montage, or at other times he tries to surprise us by collecting pieces of the inconsistent image spatially, temporally or objectively, to achieve a new idea, as does the intellectual montage of Eisenstein, or he tries to express his contemplative themes that usually focus on dualities such as (death and life). The characters are to be photographed in their bedroom in a scene full of romance as they stand in front of a window covered with curtains, and there is light from the sun that enters the room through the curtains. And the director here expresses his condemnation of death through wars He expresses his opinion on the war and the destruction that it left behind, so the follower of the movie (The Thin Red Line) or the movie (The Hidden Life) is well aware that dealing with films whose main theme is war is not supposed to be war, that is, to present the scenes of war in all its details, and this One of the features of Malick's films in which he dealt with the subject of war, he does not care about the history, the place, the warring party, the victor or the loser, but rather the subject. It is present in other war films by other directors who were interested in the historical event, time and place Malick tries to highlight through successive clips in those films the tragedies of the war



and its bad social, psychological, economic and cultural effects, so in the montage of the movie (The Thin Red Line) he is interested in the details of the atmosphere of war, before and after, where he depicts the beauty of nature before the entry of the occupying armies. Then he depicts the situation of the soldiers as they prepare for war before they enter the place, where fear and anticipation are evident on the faces of the fighters. And nature loses its luster, and at the top of this atmosphere the director moves to show us (a bird emerging from the egg). It is part of Malick's techniques in which he tries to understand the nature of the topics he presents through his use of these techniques. "Flashback scenes, close-ups, and fade-outs are methods or parts of the code that help us understand the film. Most of us realize the meaning of these codes over time through watching a lot of movies and focusing most of our attention on the characters, their relationships, and the emotions in each scene. We may become so deeply involved in the stories, i.e. what the movie is about, that we lose our awareness of the discourse, i.e. how it tells the story, but when an unorthodox story baffles us, and when we are distracted by the unusual style of an experimental film or an exotic style from China, we may begin to focus on cinematic discourse, remembering that films are installations" (Costazo, 2017).

Also, the director in the movie (Knight of Cups) tries to make the audience contemplate the duality (technological development versus complexity in life), where the character appears surrounded by high-rise buildings and new cars and between nature (trees, water and clear sky).

Often he tries to remind us of the first creation (the universe and man) and between the annihilation and the end of the world, where snapshots of the heavenly spheres, galaxies, the planet in its first inception, the desert and wild herbs, and between the metro and skyscrapers, the explosion of heavenly bodies, curtains moving to open windows, an elevator moving up and patients lying in a hospital, a flying plane, broken glass, and street beggars with the comment, "The world is a swamp you must fly over, fly higher where everything becomes small." Here he talks about the smallness of life. "All of Malick's films constantly deal with the difficult relationship between man and nature in the form of limitation and freedom of choice." (Blasi, 2012).

RESULTS:

- 1- The meditation on cinematic art falls within two cases: the case of film work, which is the responsibility of the director, in which he focuses his cinematic tools in order to activate the hidden aspects of the topics he wants to

present to the recipient. That the spiritual aspects are provoked more than the mental aspects in receiving the scenes of the film, with the help of its calmness, focus and stability.

- 2- Malick's films can be called meditative films, or a new type of cinema can be designated as "contemplative cinema" that relies on spiritual awakening more than mental aspects or other psychological or emotional arousals achieved by horror films or films of chases and action or romantic or historical films.
- 3- Malick's contemplative films relied heavily on an unfamiliar use of some elements of the cinematic language such as (commenting from outside the frame - montage - photography - lighting) more than his interest in other elements such as (dialogue) or other basics of the cinematic film such as the plot, events and details of the characters.
- 4- The nature of the subjects of Malick's films are centered on philosophical issues and take a dialectical dimension such as the issues of (existence and non-existence), (death and life) and (creator and creature).

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