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The Concept of Stimmung and the Creation of Objective Moods in Movies: "Kerr" (2021) Movie Review

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Abstract

Every movie is a mental design objectifying intentional images. Movies aim to influence the audience at certain levels, intellectually and effectively. The stylistic order enables films to create non-subjective effects. This study expands the boundaries of affect and focuses on the relationship between episodic emotions and long-lasting moods in cinema. It also supports the idea that mood is an affect designed in motion pictures. Moods are subjective in everyday life. The main suggestion of the study is that it is possible to produce moods objectively in movies. This issue regarding moods finds a vast place in philosophy within the framework of *Stimmung*. Stimmung expresses an objective state of mind that is not subjective and spreads to large masses. At this point, the study's primary purpose is to show that it is possible to create an objective mood designed in cinema films and the effectiveness of these moods in determining the affective and intellectual levels of the movie. We used the literature review method. In addition, director Tayfun Pirselimoğlu's film "Kerr" (2021), determined by the purposeful sampling method, was examined with the phenomenological analysis method. As a result of the analysis, it emphasized that the director produced anxiety as a *Stimmung* in the sample film. The anxious mood directly affects the movie's intellectual and affective design. The tense mood directly affects the movie's intellectual and affective design.

Keywords

Stimmung; Moods; Affect; Atmosphere; Phenomenology; Cinema; "Kerr"

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Концепт Stimmung и создание объективных настроений в кино: рецензия на фильм «Керр» (2021)

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Аннотация

Каждый фильм представляет собой ментальную конструкцию, объективирующую намеренные образы, и стремится воздействовать на зрителя как интеллектуально, так и эмоционально. Стиль фильма позволяет создавать эффекты, не привязанные к восприятию конкретного человека. Настоящее исследование расширяет понимание аффекта, акцентируя внимание на соотношении кратковременных эмоций и устойчивых настроений в кино. Оно также подтверждает идею о том, что настроение — это аффект, намеренно создаваемый в фильмах. В повседневной жизни настроение носит субъективный характер. Основное предположение исследования заключается в том, что возможно создавать объективные настроения в кино. Эта проблема широко обсуждается в философии в рамках концепта Stimmung, который выражает объективное состояние духа, не привязанное к индивиду, но влияющее на широкую аудиторию. Основная цель работы — показать возможность создания объективного настроения, которое формируется в фильмах, и проанализировать его влияние на эмоциональные и интеллектуальные уровни восприятия картины. В исследовании был использован метод обзора литературы, а также метод феноменологического анализа фильма «Керр» (2021) режиссера Тайфуна Пирселимоглу, отобранного методом целенаправленной выборки. Анализ показал, что режиссер создает тревогу как Stimmung в рассматриваемом фильме. Тревожное настроение напрямую влияет на интеллектуальный и эмоциональный дизайн фильма.

Ключевые слова

Stimmung; настроение; аффект; атмосфера; феноменология; кино; «Керр»

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Introduction

When we consider the effects of a movie on the audience, it reveals the power relationship between the film producer and the film receiver within the framework of the concept of affect. In other words, films that present deliberate images direct the viewers intellectually and emotionally at a certain level. This level may be different in each movie. While some films create determined effects by exerting power on the audience in a highly intense way, some films offer more subjective participation. It is also possible to consider this participation in two intellectual and affective stages. The potential of films to create such an effect is related to the idea of a film as a design. The filmmakers design the structural features of a movie within the framework of exerting power on the audience. The movie's story and the power that emerges with the objectification of this story come into existence with the coming together of many parameters. The film's discourse objectifies the subject matter, creating a power dynamic between the audience and the film, allowing the audience to sense and engage with it.

In recent years, there has been a notable shift in cultural and film studies towards understanding the intricate relationships between films and their audiences, often referred to as the "emotional turn" (Gross, 2007, p. 2; Ahmed, 2004, p. 3). This shift highlights the significance of emotions in shaping viewers' intellectual and affective responses to films. Films, with their deliberate imagery, guide viewers on both intellectual and emotional levels, albeit to varying degrees depending on the film's design and intent. This article intends to reveal the differences between the concepts of emotion, feeling, and mood, which are sometimes used interchangeably, by examining the affective existence of the film produced with deliberate images in the interaction between the audience and the film. We utilize new, reinterpreted versions of cognitive theories to achieve this goal.

It is possible to speak of a new cognitivist approach overturning long-standing Romantic notions of the opposition between emotion and cognition. This approach sees emotions as a structured complement to cognitive processes. According to this perspective, emotions push people towards their goals faster. The primary purpose here is to emphasize that emotions provide a momentum that logical thinking alone cannot offer, such as moving away from the presence of a threatening creature or establishing intimacy with a loved one. Therefore, from this perspective, the explanation that emotions are dysfunctions that interfere with our rationality, as expressed by the earlier cognitivist approach, is not accepted. Functional processes define emotions rather than being defined by them. The developing cognitive perspective posits that situational expectations shape our emotions, which act as practical action tendencies that motivate us toward our goals (Smith, 1999, p. 103).

As an interdisciplinary approach, cognitive film theory encompasses film and media studies, aesthetics, psychology, and neuroscience. The sensory presence of

cinematic works enables the creation of an emotional experience. Moreover, this emotional experience is central to the meaning of films, generated themes, ideological structures, and moral implications. Greg M. Smith's "mood cue" approach claims that "the primary emotional effect of the film is to create mood" (Plantinga, 2012, p. 458). Outlining an approach to analyzing the emotional appeal of films, Smith (1999) aims to provide comprehensive insight into the complex emotional cues presented to the viewer in cinema. Smith (1999, p. 104) attempted to develop an "associative model of emotion," which parallels but is not identical to the functional model promoted in film cognitivism.

In addition to the concept of mood, this study also examines film atmosphere and discusses the conceptual meanings of atmosphere in the aesthetic strategies of film design. Tarja Laine's work is particularly relevant here, as she actively writes about emotions in cinema, providing significant insights into how films evoke and manipulate emotional responses. Similarly, Anne Rutherford's book, "What Makes a Film Tick? Cinematic Affect, Materiality and Mimetic Innervation" (2011), offers valuable perspectives on the material and affective dimensions of cinematic experience.

On the other hand, how the concept of "Stimmung" used by Kant and Heidegger, especially in the philosophy of aesthetics, is evaluated in the axis of motion pictures and its relationship with atmosphere and moods is examined. The literature review emphasizes that it is possible to produce an objective mood in motion pictures and that this can be evaluated on the axis of cinematic affect. To support this theoretical framework, we used the phenomenological method, which is essential for analyzing the subjective experiences of viewers and the intentional design of films to create specific moods.

This study addresses the following research questions to understand better the interaction between cinematic design and audience affect:

- RQ 1: Does the analyzed movie exemplify one or another mood, such as "curiosity, melancholy, and anxiety"?
- RQ 2: What is the effect of the atmosphere produced by formal arrangements on creating an everyday mood? How does the relationship between episodic emotions linked to formal arrangements and mood function in the film?
- RQ 3: What is the relationship between the cinematic atmosphere, potential moods to be created, and the participation of the aesthetic subject?
- RQ 4: What kind of force does the *Stimmung* created by the director exert on aesthetic subjects? How is the power relationship between the film and the aesthetic subject realized at the sensory and intellectual level?

This structure is necessary to introduce and explain all the concepts used in the study, as they form the foundation for understanding the power dynamics and emotional influences that films can exert on their audiences. The phenomeno-

logical approach provides a robust framework for examining these influences and their effectiveness in cinematic design.

Cinematic Mood

"We are never free from moods... A state of mind always has its understanding ... Understanding always has a mood." According to Heidegger, moods precede and even condition all forms of cognition. According to him, moods are a totality that allows us to experience the world and are, therefore, above human cognitive comprehension and even more comprehensive and direct than sensory perception. According to the thinker, moods are interpreted as a constant attempt to "take over" and, in some way, seize the other. In this context, mood as a concept reveals a phenomenon opposed to philosophy's traditional understanding of rationality. Heidegger provides essential clues to this issue in his famous discussion of the difference between fear and anxiety. For the thinker, anxiety is not about a single object in the world that threatens us. In other words, anxiety differs from fear, an emotion, in that it is not object-oriented. In Heidegger's philosophical architecture, states of mind are crucial for understanding our existence in the world (cited in Kenaan & Ferber, 2011, p. 4-5).

In the literature on moods, it is generally stated that, unlike standard mental emotions such as anger, sadness, or joy, which are specifically directed towards something, i.e., an object or objects, the most distinctive feature of moods is that they are not directed towards a specific object. Moods are, therefore, related to life and, more generally, to the world. Regarding their duration, moods are categorized as temporary and permanent moods. It is emphasized that the moods in these two categories tend to last longer than acute emotions (anger, fear, etc.) under many conditions. On the other hand, according to their intensity, all moods tend to be lighter and more stable compared to object-based emotions. As Krebs defines, moods linger in the background in the context of the subject's awareness mode. Their effect on cognition involves coloring everything we perceive and think. The impact on the subject's behavior is indirectly motivating. Besides their central integrative function, moods differ from emotions in many other ways (Krebs, 2017, p. 1422). Table 1 below provides a comparative overview of the differences between feelings and moods:

Table 1. Comparison of emotions and moods in the context of typical characteristics (Krebs, 2017, p. 1423)

Typical features	Emotions (anger, sexual desire, etc.)	Moods (happiness, sadness, etc.)
1. Intentionality: What are they about?	Something specific	Life and the world in general
2. Why: What triggers them?	Specific events	The reason is less well is defined
3. Duration: How long will it take?	Seconds, minutes, hours, or days (for acute emotions); weeks, months, or years (for durable emotions)	Hours or days (for temporary moods). Weeks, months, or years (for persistent moods)
4. Intensity: How strong is the emotion?	Intense least for acute (at emotions)	Lighter, more moderate than sensitive emotions.
5. Dynamics: What movement do they have?	Dynamic least for acute (at emotions)	Stable, a kind of equilibrium
6. Awareness mode: Did they feel in the foreground or the background?	In the foreground (at least for acute emotions)	Background
7. Impact on cognition: How much do they color what we see and think?	Limited impact	Diffuse effect (mood harmonization)
8. Link to behavior: How motivated are they?	Directly motivating	Indirect, loose connection to behavior

The mood in everyday life is subjective. The mood in films, on the other hand, as one of the mysterious elements of cinema, transcends relaxed moods into a personal experience or a particular state of mind. The mood in films is defined as a shared emotional attunement to a fictional world that leads the viewer to exist for this world. In Sinnerbrink's (2012) words, mood, as a designed state, has a crucial role in the disclosure of cinematic worlds, although it has been neglected in many studies. After much work on this point, many authors, such as Sinnerbrink, have argued that moods reveal or express the cinematic world and that distinctive cinematic worlds have particular moods (pp. 148-149). As one of the first pioneers to examine the relationship between motion pictures and mood, Smith (cited in Cardwell, 2005, p. 60) argues that "the primary emotional effect of the film is to create mood." To prepare for the elicitation of brief and intense emotions, filmmakers create "an oriented emotional state," "a predisposition that makes it more likely that we will experience emotions." For Smith, this is the mood. Smith describes these orienting states or moods as, for example, joyful, curious, funny,

fearful, and embarrassed. Smith argued that the primary emotional effect of film is to create moods and claimed that films offer an invitation to an informed and responsive audience seeking specific emotional responses. The "mood-cue" approach developed by Smith (cited in Cardwell, 2005, p. 60-64) seems to differ from previous cognitive scientists' studies on film emotion. This is because film style, in other words, style, is at the center of Smith's analysis. The first vital concept for Smith's approach is the concept of "emotional inertia." This concept was created to describe the human tendency to maintain a particular emotion on a cinematic level. Smith used the concept of "emotional inertia" to explain why a specific movie fails to fully engage the viewer on an appropriate emotional level. Another concept the author uses to discuss film emotion and mood is the "concept of genre micro writing." He defines "genre micro writing" as a valuable shortcut for thinking about how a film can manipulate the viewer's knowledge of the movie by using their knowledge of the genre. Genre micro writing controls mood and increases attention to a film's emotional patterns and creation.

Emotion systems are, according to many emotion researchers, flexible systems. It is, therefore, very difficult for a form of mass communication to elicit consistent emotional responses. If social and cultural differences create diverse, dynamic scripts and prototypes, audiences may use very different prototypes when emotionally evaluating the same stimuli. Even if a viewer has a basic understanding of emotion, one viewer's emotions may be more easily elicited by facial positioning or conscious thought. In contrast, another viewer may prefer a different channel for emotional access. Also, a single emotion channel may not be enough to generate a considerable emotional response without significant extra cues. This means that more parameters must come into play to convey emotions considered more reflexive and short-lived to the audience in motion pictures or other mass media systems and construct reliable responses. For Smith (2003, p. 42), who makes this argument, the primary emotional effect of the film is to create mood. According to the author, creating short, intense emotions often requires a state of orientation that asks us to interpret our environment emotionally. Therefore, film structures create a predisposition to experience the desired emotion and try to increase the chances of the film evoking emotion in this way. This predisposition and orientation become possible through the production of a mood.

Moreover, to sustain a mood, it is necessary to provide the audience with moments of emotion occasionally. Therefore, if a movie wants to maintain a mood, it must give viewers a periodic diet of short emotional moments. Mood and emotion, therefore, feed each other. Mood encourages us to experience emotion, and experiencing emotion encourages us to continue in the current mood. This statement is significant because film structures that seek to elicit mood can benefit from various ways of accessing the emotion system. Since emotions can be evoked using various stimuli linked in an associative network, films can use the full range of perceptual cues to evoke emotion. Filmic cues that can provide emotional

information include facial expression, figure movement, dialogue, vocal expression and tone, costume, sound, music, lighting, mise- en-scène, set design, editing, camera (angle, distance, movement), depth of field, character qualities and backgrounds, and narrative situation. Each of these cues can play a role in creating a mood orientation or a stronger emotion. There are significant differences between the emotional systems of individual viewers, and single cues may be picked up by some viewers and missed by others. Therefore, as Smith notes, by providing a variety of redundant emotional cues, films increase the chances that different audience members (with their different preferences for uninhibited access) will be guided to an appropriate emotional orientation (2003, p. 42-45).

Different thinkers have taken up Smith's discussion of moods. Noel Carroll is one of these thinkers. Carroll (2003) questions how it is possible to ensure that works of art reveal moods and attributes this to artistic Affect, as Smith and Plantinga also express. At this point, he differs from Smith in claiming that artists reveal their moods indirectly rather than directly. In Carroll's words, if moods can be revealed as the results of emotional episodes, it shows that works of art can evoke them. In other words, the method of creating moods that affect the body is to present involves to the art viewer. If artists can seamlessly evoke emotions or emotion-like experiences, then they have the means to elicit specific mood states by evoking. Moods of persistent diffusions- emotions that give rise to emotionally charged prejudices (p. 539-541).

At this point, it would be fitting to think of the moods created in the film regarding the concept of affect from the perspectives of both Smith and Carroll. In brief, the concept defines the package of affective processes or objects produced to affect another body. In recent studies on affect theory, it is seen that Affect is modeled. In this modeling, studies on the difference between perceived and felt affect try to reveal the distinction between the viewer's subjective perception and the film's subjectivizing power. In this sense, as Tarvainen et al. (2014, p. 3) put it, perceived and felt affect are distinguished by the objects they focus on. Perceived affect is a property of the movie; on the other hand, felt affect is a property and subjectivity of the viewer. The perceived affect of a film is defined as its mood, i.e., its emotional character, which determines the "aesthetic composition of the cinematic world" and facilitates emotional responses in the viewer. Perceived Affect is less sensitive to individual differences between viewers and, therefore, indicates a common characteristic or, in other words, collusion between receivers. In other words, some studies have found that perceived and felt essential Affect ratings are pretty consistent.

While studies on perceived and felt affect are ongoing, at the conceptual level, Deleuze has some very decisive statements on this concept. For Deleuze, affects are not private or subjective emotions, feelings, or moods. Affectations are "autonomous" potentialities, as the thinker underlines, and are linked to Deleuzian concepts such as "sensation," "becoming," "force," "lines of escape," and "displace-

ment." In sum, for Deleuze, art involves extracting and producing emotion. Therefore, Deleuze does not see the affect as dependent on an internal state or individualized subject (cited in Deleuze 2003; Deleuze & Guattary, 2013). This definition draws an acceptable roadmap in the context of confusion about the concept of affect. In this study, on the axis of Deleuze's idea of affect, moods are seen as a type that is produced, in other words, perceived or made to be perceived. In other words, Affect is a cinematic structure that is not subjective but subjectivizing and exerts force on the viewer. From this perspective, it will be possible to focus more on the issue of mood in the creations of filmmakers.

To answer the question "What are the most basic moods?" for cinema, the basic template of a group of researchers investigating the relationship between philosophy and moods was used in this study. In "Philosophy's Moods: The Affective Grounds of Thinking," Kenaan and Ferber (2011), who bring together philosophers and researchers examining the impact of moods, draw attention to three basic mood categories that reveal different dimensions in philosophy's encounter with the world, in other words, in the relationship between moods and thought. These basic categories are defined as "curiosity, melancholy, and anxiety," their relation to philosophy is analyzed for each. These basic categories are crucial for studying the cinematic creation of moods. Kenaan and Ferber associate curiosity as a state of mind with Ancient Greek thought. Curiosity reflects the fundamental lack felt in the presence of the unattainable beauty of the world and thus marks the beginning of philosophizing. Curiosity encompasses both nearness and distance, creating a passionate attraction and suggesting that resistance to the forces of fascination is possible. The transition from curiosity to melancholy in the 17th century is related to the gradual transformation of the desire to know in philosophy into a matter of not knowing. Not learning is linked to melancholy and doubt in that the philosophical connection with curiosity and its accompanying forms of desire is severed. In this process that began with Descartes, the impossibility of knowing the world made philosophy confront its limits. To cope with melancholy, Descartes' cogito is read as a resistance and sometimes a retreat in the face of the world's allure. When melancholic scrutiny conditions the disclosure of the world, the self becomes formative for the emergence of meaning and the disclosure of the world. In this respect, melancholia can bring together a particular class of moods in which detachment from the world and absorption in oneself becomes imperative. On the other hand, anxiety is related to 19th-century philosophy in many ways, challenging ancient curiosity and baroque melancholy. In it, one encounters neither the world nor the self. What is located in anxiety is nothingness and is modernity's response to the inadequacy of both curiosity and melancholy. Anxiety ultimately challenges the orientational structure of consciousness and the understanding of meaning in terms of "content" and instead opens up the possibility of philosophizing from a void (p. 7-8).

Curiosity, melancholy, and anxiety appear in the context of creating moods, especially in the cinema of thought. It can be stated with many examples that these moods, which shape philosophical thought, play an essential role in creating both thoughts and emotions in the movies that appear before human beings as tangible entities. It may be possible to express this connection of movies purely through the viewer's intuition without making an analysis. For example, one of the most important examples of curiosity as a mood in cinema is Orson Welles' *Citizen Kane* (1941). For melancholic mood, director Lars von Trier's *Melancholia* (2012). Charlie Kaufman's *I'm Thinking of Ending It All* (2020) is an example of an anxious mood.

On a related note, Plantinga (2012) is interested in distinguishing between human and artistic moods and their differences. According to the author, "human moods tend to be long-lasting and somewhat persistent, but narrative films can change moods abruptly." Based on the examples given by the author, the moods created by cinema and other arts are not human but rather potential determinants of human moods. For this reason, the author says that different moods in cinema can be created together in the same film and even in many films. While human moods are often discrete, artistic moods in narratives are often presented in an ever-evolving mix of genres (p. 641). In this case, it can be argued that cinematic moods are adequate for the cinema audience regarding reception and navigating specific perspectives on the film. While the fact that films are potential determinants of human moods points to creating an everyday mood for the audience, it should be noted that this created mood is a perceived affect.

In the stage of thinking with films, it would not be wrong to state that directors are influenced by certain moods, just like philosophers. The point to be emphasized here is that the human mood that is active in creating and directing the film, the director and the mood in the movie have different existences. Despite these diverse existences, the mood created by the movie also gives the viewers information about the human mood experienced by the director.

Mood and Movie Atmosphere

For Balázs, who makes the assertive statement that atmosphere is undoubtedly the soul of all art, the atmosphere is the air and aroma at the core of all artwork and that gives authenticity to medium or fictional worlds. In addition to this metaphorical description of the atmosphere as an aroma or air, Balázs likens it to the first nebulous substance that condenses into individual shapes. The author says that the vivid atmospheres created by cinema achieve the effect of the dense, aromatic fluidity of living life and that only the most significant writers, on rare occasions, capture this state with words (cited in Carter, 2010, p. 22). In the axis of Plantinga's statement mentioned above, it is possible to claim that the concept of atmosphere will gain importance when distinguishing between human and artistic moods. The creative transition from a subjective mood to a mood to be considered on a common ground relates to the atmosphere.

In the most general and accepted sense, the atmosphere is defined by Böhme (2016) as "a set space, i.e., a space with a certain mood". As Böhme emphasizes, the atmosphere is always spatial, and the atmosphere is always emotional. Atmosphere is the tendency of subjects to change their mood. The solemn atmosphere of a meeting can make subjects serious, or the gloomy atmosphere of a cemetery can make subjects melancholic (p. 2). The word *atmosphere* has been in use since the 18th century and was first used to refer to the emotional tone of a space, figuratively to describe moods that were "in the air." Today, however, this expression is widely used in all European languages; it is no longer accepted as a metaphor. In the relationship between atmosphere and cinema, the everyday mood desired in the audience is extremely important for producing other emotions as a kind of aesthetic encounter. The effect desired to be evoked in the audience is created by organizing the elements technically framed by the camera apparatus through certain boundaries on the axis of psychological emotion and the general atmosphere of the scene (Aytaş, 2020, p. 112).

The association of appearances in cinema adds a new dimension to the effectiveness of the image alone. This new way of seeing and sensing for human beings is unique to cinema. One dimension of this cinematic sensation is that the viewer is dragged into a cinematic atmosphere (Koca, 2016, p. 253). In the studies conducted, it is seen that the concept of atmosphere for cinema or other arts tends to be defined in terms of the characteristics of environmental characters, such as the color and light options of the image and sounds, etc. In addition, the atmosphere has generally been considered a background element for motion pictures. However, in recent years, the importance of the concept of atmosphere for art and especially for cinema has been revisited in the context of aesthetic philosophy, and its artistic connections with moods have been re-established (Böhme, 2013, p. 1).

Böhme states that "the introduction of atmosphere as a concept into aesthetics must be linked to everyday distinctions between atmospheres of different character" and that atmosphere can only become recognizable and identifiable as a concept by explaining its specific mediation between subject and object. From the producers' point of view, Böhme's definition of the new aesthetics emerges as a general theory of aesthetic work understood as the production of atmospheres, which implies a theory of perception in the fullest sense. According to the author, atmosphere has become both the basic concept of new aesthetics and the central object of cognition of this new aesthetics. Accordingly, it can be said that atmosphere is the common reality of the perceiver and the perceived. As the author reminds us, classical aesthetics was practically only concerned with three or four 'atmospheres', i.e., the beautiful, the sublime, and then the characterless atmosphere. However, from a new perspective, Böhme argues that it is possible to deal with more atmospheres than one might think, if not unlimited, such as calm, serious, horrible, oppressive, fearful, power, saintly, and sacred atmospheres

in aesthetic philosophy. Since it is also connected to language, a much more complex atmosphere of knowledge is waiting to be discovered than the classical aesthetic theory suggests. Böhme, therefore, defines aesthetic work as "creating" atmospheres by working on an object. Atmospheres are experienced as an emotional effect. The art of producing them is, therefore, according to the author, also a matter of generating force and exerting power over the perceiver (2016, p. 21-22).

The most important thing about a created atmosphere is that it must be felt or experienced through subjects. Because in this not-so-old phenomenon referred to as atmospheric aesthetics, the attention of subjects is shifted from the 'what' that something represents to the 'how' of something. Atmospheres are environmental, and this environmental nature produces qualitative properties. With their qualitative properties, atmospheres can evoke and present an entire aesthetic environment to the reader. When watching a movie, for example, our active perception looks for possibilities to understand the narrative. Our perception in the causal activity mode, i.e., our mind trying to predict cause and effect, guides our understanding of the movie narrative about a story world and the shades of emotion created in this world. Atmosphere will point to implicit aspects that inform the reader. Atmospheres are what provide the sense of background to any given story world. This atmospheric background allows stronger emotions to emerge (Christiansen, 2019, p. 1-12). In Spadoni's (2014) definition, the atmosphere for films often evokes an idea that resembles an emotion. On the other hand, atmosphere can evoke the spirit of a literary author or a time and place (p. 154).

Considering all these, it should be stated that the atmosphere in motion pictures is a practical element in determining the mood the receiver will experience after encountering the film. On the other hand, this mood is not a subjective mood but an everyday mood desired to be created in the receptive subjects with the cinematic atmosphere. In other words, this everyday mood is related to the director's desire to harmonize those who encounter the films, and in this case, we come across the concept of "Stimmung" which clarifies the issue.

The Function of the Concept of Stimmung in Cinema

The complex concept, called "Stimmungen" in German, appears in the literature as "Stimmung" and refers to moods that are not only personal but can also be part of a shared atmosphere (Soffner, 2011, p. 211). This concept, which cannot be adequately translated into English, was initially conceived in musical attunement. In the most general terms, Stimmung encompasses the ideas of resonance, atmosphere, and mood. Between 1770 and the late 19th century, it was developed and widely used in German publications in many science, art, and humanities fields, especially physiology, psychology, philosophy, and aesthetics. In the period between the First and Second World Wars, European culture began to be explained with

the concept of atmosphere, which is thought to be related to the war (Bruno, 2014, p. 258).

It is generally stated that the concepts of atmosphere and mood (Stimmung) have emerged to describe situations such as the dark and dull state of a rainy day, for example, in other words, as reasons for seeing the world differently. At this point, a twofold situation is encountered when thinking about the concept of atmosphere. The first is that a person's psychic, inner state or mood, determines the character of the space surrounding him. The second is the opposite that the external affects one's psychic state. Every concrete space in which one finds oneself, whether internal or external, has a mood character or "Stimmung" determined in this way. For example, the narrowness and width of a given space have qualities that affect human experience. These moods appear calm, light, dark, dull, grave, etc., and are transmitted to subjects. There is a mood both in the human psyche and in a landscape or an enclosed interior space, and these two things are, in principle, only two aspects of a single harmony (Griffero, 2016, p. 43-76).

The actual use of the word Stimmung brings together nuances that make it different from related English terms such as mood, atmosphere, or attunement. Stimmung is subjective and objective (perhaps attributable to a person or a landscape, for example), internal and external, with a strong sense of music that can communicate, transmit, and connect it to melody, sound, and harmony. As an aesthetic concept, Stimmung captures mood and the resonance, harmony, and animation processes between living beings and their environment. According to Kant who began to use the concept in his philosophy of aesthetics, the term Stimmung is linked to how human emotions are always communicable and shareable. In the Kant's philosophy, aesthetic experience is the point of connection of the self and imagination with the community and liveable reality. Here, it becomes clear that the concept of Stimmung is both objective and subjective. After Kant, Martin Heidegger deepened this issue by saying that "wherever we are, a Stimmung is already there and surrounds us"; for Heidegger, unlike Kant, Stimmung is not an event in the soul. Instead, it determines the conditions of human coexistence. Even if Kant's and Heidegger's definitions differ, Stimmung is always related to mediation for both thinkers. In most 18th- and 19th-century accounts of Stimmung, whether the focus is on the internal/subjective or the external/objective, this moment of mediation occurs reactively, passively, without a will or an identifiable mediator (Pollmann, 2017, pp. 169- 171; Kant, 2008).

Some of Heidegger's thoughts on Stimmung are also connected to Nietzsche through the philosophy of the body. The bodily state, which Nietzsche shows as the condition of both artistic creation and reception of art, is at the center of the thinker's basic aesthetic conception. This bodily state is defined as what he calls intoxication or ecstasy, but also as a state of the physical, animal body (Korper). However, this bodily state is neither purely biological nor purely psychological and implies a Stimmung or emotional disposition that cannot be defined objectively or

subjectively. This Stimmung belongs to the "living body" (Leib) as defined by phenomenology. Heidegger, using in part Nietzsche's relation of Stimmung and the body, implies both passivity and transcendence for Stimmung. Stimmung is the subject's passivity because the mood allows oneself to be determined and regulated by being.

On the other hand, it is transcendental because we are taken out of ourselves and transported by our mood. Transcendence is thus surrendered to passivity. Stimmung takes over subjects. It comes neither from outside nor within; it is a condition that arises from being in the world. For Heidegger, therefore, Stimmung is not a psychological state that projects itself outward but a way of being in the world. In a positive sense, the body is inseparable from Stimmung; through it, "the body, in its bodily states, penetrates the self". Stimmung "predetermines the implicit investment of the body in our Dasein." Stimmung is transcendence, and Stimmung is the fundamental way we are outside ourselves (Heidegger, 2010).

Stimmung encompasses the entire semantic field of mood and atmosphere to the extent that subjects and objects can participate in Stimmung. In other words, it is dominant in producing meanings and determining other emotions that arise afterward. What is at stake here is the merging of the objective and the subjective. Stimmung directs subjects to focus on relations instead of substantive polarities. Thus, the potential for thinking beyond the subject-object dualism emerges. Moreover, Stimmung implies a state of predispositional openness for more excellent stability in terms of self-activated and stranger-influenced adaptation. As such, it is also compatible with an ontology that emphasizes relationality, interaction, and processes over individual situations and fixed and stable conditions (Thonhauser, 2021, p. 1263).

The difficulties in translating the concept of Stimmung are overcome by emphasizing its distinction between mood and atmosphere. First, Stimmung refers not only to mood but also to longer lasting and more reliable affective attitudes. This existential state has been described in the literature as "persistent moods". Second, Stimmung does not refer to moods in the context of people's psychological states. The concept refers to both social atmospheres, such as mass panic on the one hand, and non-human atmospheres such as landscapes or the melancholy of cities (Lithgow, 2019, p. 109). At this point, the concept's importance increases to explain the atmosphere created by the films in cinema and the moods desired to be produced in the audience. Stimmung encompasses the film's expressive power and the viewer's effective sensitivity.

The current use of the term Stimmung, which allows for the transmission of Affect between the individual and the group and for different people to have psychologically and aesthetically similar forms of experience, has received increasing critical attention, especially in German-speaking academic discourse on aesthetic experience. The common idea from this interest is that Stimmung is understood as a field of experience rather than a property of the individual self.

Thus, Stimmung allows two people to be in the same emotional space, i.e., in the "same state of mind". However, this concept still implies that subjects who enter a mood are separate, self-sufficient individuals encountering an objective attunement as an 'outside' force. Gumbrecht's suggestion that Stimmung is always at work in our encounter with works of art relates to how artists, especially the author, communicate affect to the reader through the literary text. The idea that art makes the Stimmung dimension communicable and attempts to produce moods that envelop the recipient begins to spread in modern aesthetics.

Béla Balázs is one of the writers who adapted the concept of Stimmung to cinema. In addition to this concept, the author's ideas about cognition, aesthetic value, and the flow of emotion are also fundamental. Balázs sees mass, landscape, gestures, body parts, and inert partial objects as having a status equal to the importance of the human face shown in a movie. In Balázs' film theory, what becomes apparent when film technology (plans, camera, movements, etc.) interacts with objects, bodies, or spaces to produce film realities within the mise-en-scène corresponds to what the author refers to as "mood," "atmosphere," "micro- psychology". Balázs also describes this as a 'visceral sensibility' that manifests itself in the interaction between the viewer and the film (cited in Carter, 2010). Balázs combines the concept of Stimmung with the concepts of individual physiognomy (especially the human face), aura, and atmosphere in motion pictures. For the author, Stimmung refers to a synesthetic, emotional state that extends beyond the contours of the individual body and fuses the contours of person and environment, subject and object, with a kind of perceptible empathy (Steimatzky, 2017, p. 33).

In his article on Stimmung, Lithgow mentions that in some films, we encounter autonomous or encompassing moods. Arguing that these are sequences no longer subject to the production of a fictional world or the maintenance or alteration of emotionally relevant moods, the author interprets the most straightforward thing that appears in the encompassing moods as the encompassing and transforming meaning of the narrative. Describing this as cinematic Stimmung, Lithgow emphasizes that this phenomenon overrides the traditional plot. With encompassing moods, mood determination is no longer a background feature that guides our relationship with characters but rather takes on a primary rather than a supporting role as a semi-independent element in the perceived world (2019, p. 111).

Sinnerbrink, one of the prominent authors writing about Cinematic Stimmung, states that "it refers to the power of the image to evoke atmosphere or mood, whether through action, gesture or facial expression, or through the vivid life of material objects that evoke a world by revealing the dense materiality of an environment," and that the materiality of motion pictures, which is an aesthetic phenomenon, exerts a potential force on the viewer through the adaptation performed by directors, in other words, cinematic Stimmung (2012, p. 149).

Based on this and other definitions, Stimmung, in a nutshell, describes a cinematic aesthetic that possesses the ability to reveal a world experience by estab-

lishing a cinematic atmosphere and aligning this atmosphere with the moods of the audience. This cinematic aesthetic allows the cinematic experience to be approached from a common point of view. It provides a basis for the forces of other emotions to be created and benefiting from them. At the most superficial level, it is possible to clearly express this issue because hundreds of people in movie theaters have similar affective reactions simultaneously. Stimmung causes all these people to reach a common state of mind and experience common emotions.

Method

Phenomenology, in its intellectual legacy that began with Edmund Husserl, defines a philosophical approach to contemporary French thought through the work of Martin Heidegger and the translations and writings of Emmanuel Levinas. Thought is associated with thinkers such as Simone de Beauvoir, Maurice Merleau-Ponty, Pierre Klossowski, Jean-Paul Sartre, Jacques Derrida, Jean Luc Nancy, Jean Luc Marion, and Michel Henry. Simon Glendinning's approach to film phenomenology is precious. He argues that the film encounter depends not only on its unique contextual, historical, plastic, textual, political, material, aesthetic, relational, and embodied moment but also on a multitude of theoretical strands that inform and co-inform, recasting phenomenological thought across other disciplinary fields (Chamarette, 2012, p. 12).

Phenomenology is a philosophical movement devoted to the study of phenomena (objects and appearances) of consciousness and direct experience, and its project is to describe the experience of things as they present themselves to us. Two main tendencies can be identified in phenomenology. The one developed by Edmund Husserl, the founder of phenomenology, is based on a philosophical mode of inquiry that involves systematic reflection on, description of, and critical analysis of the objects that make themselves available to consciousness, reducing them to their essence by precise methods. The other is Maurice Merleau-Ponty's phenomenology of bodily perception. Merleau-Ponty extends Husserl's method to include the objects of consciousness, the lived world, the lived body, and sense data. Concerning cinema, phenomenology asks questions about cinematic experience and the capacity of film to present an external view of the world. Understandably, philosophers with a phenomenological bent have begun investigating the cinematic experience's unique qualities.

Phenomenological description attempts to identify the underlying structures of the phenomenon at hand by examining its close relationship to the intentional act of perception in which it is present. When we approach a film experience in this way, we must remember that aesthetic objects require a confident attitude and, because they are linked to sensation, they create bodily testimony. This can be exemplified by a cathedral that regulates step and gait, a painting or sculpture that guides the eye, and music that disciplines sound. These examples point to how the way the work of art exists can direct how the beholder moves, looks, listens,

and speaks. A reciprocal relationship emerges between these examples as aesthetic phenomena and those who bear bodily witness to them. In the context of cinematic experience, a phenomenological approach does not focus on the formal or narrative features of the film, solely on the viewer's identification with the characters (empathy aesthetics) or on the cognitive interpretation of the film. Instead, phenomenological film analysis treats the film and the viewer as mutually acting together. Phenomenological analysis allows us to focus on the embodied, tactile structures that slide, bleed, vibrate, and circulate between the film and the viewer, moving through the body (Barker, 2009). For this reason, this study will reflect on the power relationship between the film and the aesthetic subject. At this point, power is related to the possible effects of the discourse on the body of the aesthetic subject.

Many theorists interested in phenomenological analysis approach film in general terms as an object of a particular kind of perceptual experience rather than being concerned with the details of specific films. Cinematic representation is highly selective, irreducibly mediated, and framed by cultural perspectives. As hitherto meaningless production techniques become visible and make sense, the phenomenological method can be used to address how film produces reality and positions the viewer. This concept of phenomenological experience as subjective and contextually meaningful differs from the scientific ideal, where data can be objectively observed and recorded (Stadler, 2002, p. 238-242). In this ideal axis, the study focuses on the positions of the aesthetic object and the aesthetic subject. According to Tunalı (2012), four essential structural elements provide the ontic integrity of an aesthetic phenomenon. These are "aesthetic subject, aesthetic object, aesthetic value or beauty and aesthetic judgment." All of the crucial structural elements are extremely important for the existence of the aesthetic phenomenon (p. 18). In this study, motion pictures are accepted as an aesthetic phenomenon. For this reason, phenomenological description and analysis will be carried out with a phenomenological approach. The most crucial methodological problem is related to the ontic integrity of an aesthetic phenomenon. The attitudes and judgments of aesthetic subjects and their attitudes towards aesthetic value are extremely valuable for ontic integrity. However, this study focuses on harmonizing aesthetic objects away from the claims of subjectivity or objectivity on the axis of the *stimmung* concept given above. In other words, it is thought about how the aesthetic subject or subjects experience everyday moods and emotions regarding Affect in their encounters with the aesthetic object and how Stimmung works.

For this reason, instead of the subjective thoughts of the subjects who encounter the film, the existence of Stimmung in the film is the main starting point of the study. Of course, the viewers who watch the films can go beyond the emotions and meanings produced by the directors and reveal their potential subjectivity even in the most forceful films. However, beyond this subjective situation, the study turns its attention to how the existence of film operates in terms of

coherence and considers film as an object of sensation, which, as a phenomenon, produces deliberate images to create packaged moods and emotions and to attune us. Therefore, the study seeks to clarify what aesthetic strategy the film follows in the context of the creation of Stimmung in the sample film and the existence of the mood expected to emerge in the viewer.

The choice of director Tayfun Pirselimoğlu's 2021 production, "Kerr" (2021), as the sample film was not arbitrary. "Kerr" (2021) was selected because it exemplifies the theoretical issues addressed in this study and serves as a robust illustration of the concepts under consideration, including affect, mood, and Stimmung. Pirselimoğlu's filmography is known for its intricate designs and thematic depth, often engaging with complex emotional and philosophical questions. "Kerr" (2021), in particular, was chosen due to its explicit use of cinematic techniques that align with the theoretical framework of Stimmung and affective design. The film's atmosphere, character interactions, and narrative structure provide a rich ground for phenomenological analysis, making it an ideal candidate to explore how an objective mood is created and maintained throughout the film.

Within the framework of the questions asked to the film, it is potentially aimed to identify the aesthetic subject being affected in an objective mood and its relations with other affective effects.

"Kerr" (2021) Movie Review

Director Tayfun Pirselimoğlu's "Kerr" (2021), released in 2021, was determined by the purposive sampling method in this study. It is thought that the film is objectified with an artistic understanding similar to the previous films in the director's career, and it is seen as an essential example with a unique aesthetic strategy in producing an everyday mood in the aesthetic subject, in other words, in the production of Stimmung. It can be stated that the director, like a philosopher, creates an anxious mood in many of his films in his career at the point of meaning and expression while objectifying his thoughts about phenomena and using them in his essential intellectual and design processes. It is revealed in the analysis part of this study that the general mood in this movie, which bears the name "Kerr" (2021), is shaped on the axis of anxiety. In connection with the answer to the first research question, the fact that anxiety dominates the film as an everyday mood can also be read due to the director's philosophical approach. The design created by Pirselimoğlu in "Kerr" (2021) to bring the audience together in a common state of mind appears as the everyday reality of the perceiver and the perceived. The production of this shared reality is essential for determining the dimensions of the intellectual and affective force that the director will exert on the aesthetic subject in the name of filmmaking. To realize this, it is seen that vital design work is done in the formal order. Thus, it is necessary to emphasize that the Stimmung that emerges with the design of the elements examined in detail below will bring the audience

together in anxiety in this film and that this everyday mood significantly affects the intellectual and affective impact of the film.

Can, the movie's main character, witnesses a murder and finds himself in a situation he can never get out of. Not knowing what will happen to him, he encounters many oddities until the movie's end. He is in uncanny places, affected by the extraordinary actions of the other characters in the film, and we witness the character's struggle in a universe surrounded by uncertainty. He has arrived in a city after the death of his father, and social abstract and concrete institutions cover Can and prevent him from leaving the city. The director explores the subjectivities of individuals and the processes of subjectification through metaphorical expression.In this whole process, the success of the attempt to stabilize the affective level of the Stimmung created by the film's atmosphere and other parameters from the beginning to the end is related to the formal arrangement of the film, as well as the dialogues or discourses of the characters, the ambiguity of the actions shown and the objectification of the concept of strangeness through the characters. At this point, it is seen that the emotions produced, which support and strengthen the general mood intended to be harmonized in the audience and, at the same time, fed on it, are frequently repeated episodically in the film in general. This is done as an aesthetic strategy to provide sensory information to the audience. For example, the episodically heightened moments of fear and tension in the film's design support the general atmosphere and strengthen their effects with the mood created by the atmosphere. Here, it is also necessary to clarify the difference between anxiety, fear, and tension. Anxiety describes a prolonged state of mind in which worry, discomfort, and uneasiness about future adverse events or uncertainty persist. Tension, conversely, is an emotion that arises about an event or object that is physically happening at that moment and diminishes or disappears when the physical cause disappears. Similarly, fear is a short-lived emotion episodically present in films concerning an event or object. For this reason, even though some writers and critics consider "Kerr" (2021)'s film a thriller or horror film in terms of genre, it aims to harmonize anxiety as a state of mind in its audience due to its aesthetic existence. Anxiety follows the audience from the opening to the end of the movie and tries to be kept alive with various elements. The other dimensions of the first question will be explained in the second and third questions on the axis of different elements.

The second question of the analysis is, "What is the effect of the atmosphere produced by formal arrangements on the production of a common mood? How does the relationship between episodic emotions associated with formal arrangements and mood function in the movie?" To answer this question, it is necessary to evaluate the formal arrangements of the film individually and then examine the relationship between the formal elements. First of all, it has been determined that cold colors dominate the general color preferences in the film's scenes. In addition, the color palette was created to create a cold effect

in the general color arrangement of the film in the post-production stage. All outdoor daytime shots were produced in weather conditions where the effect of the sun was low. While this situation already causes low color intensity in the raw images of the film scenes, it can be seen that with the choice of color palette, these raw images are transformed to support a gloomy and pessimistic mood in post-production. In addition, it has been determined that the images produced with outdoor daytime shots are cooled with the weight of blue tones in the color arrangement. This situation in the color scheme is also valid for indoor and outdoor night scenes. It does not seem possible for such color and toning preferences to produce an atmosphere that would directly create a mood such as anxiety. The color preferences and tonality in the film may be barterable for visuals that can produce melancholy detached from the context of the film. When this color and tonality preference is combined with other sensory information, it affects the film's atmosphere. The use of light as another formal arrangement in the film varies. In interior shots, it is sometimes seen that low-level light is used in the interior shots with painted light, and soft light and sharp side light preferences are also used in the film. Here, it cannot be stated that using light in the interior space directly produces an anxious mood. Sunlight was utilized in outdoor daytime shots. Technically, high light is used very little in the outdoor daytime plans and scenes produced in cloudy weather. High light in daytime shots will partly cause a dark and gloomy image to emerge. Cloudy weather produces negative moods in daily life as an atmospheric phenomenon.

For this reason, the movie's exterior shots, especially in winter, can produce negative moods in their own state without any special effort. In outdoor night shots, the light used is predominantly painterly; different parts of the scene are illuminated with different light sources, and the realities of the locations are revealed with this light preference. The spaces in outdoor night shots are generally uncanny. The use of light increases this uncannyness to a certain extent. Although these formal arrangements cannot be associated with the mood of anxiety in general, they combine with other parameters in the film to create a negative mood on the whole.

Music is occasionally used outside and inside the film to enhance the atmosphere. These soundtracks do not have a direct anxiety-inducing effect on their own. On the contrary, they are produced in significant ways. However, the music is very disconnected and unrelated to the context. The music heard at the train station and the music coming from the hole Can encounter sounds belonging to the world of the movie. As can be understood from these examples, the movie's use of music is quite different. First, when evaluated in a cultural context, the music and the locations are pretty incompatible. On the other hand, the music contrasts with the movie's general affective levels scenes and plans. This contrast can be considered as a cause of displacement. The music that does not support the visuals produces an essential problem of interpretation and ambiguity. In this way, visual and auditory images, which have strong meanings, turn into audio-visual images

without a homeland. This is in line with the overall aesthetic strategy of the film. The incompatibility or contrast between visuals and music is used as an emotional clue to keep the audience in an anxious mood in the context of creating uncertainty in general. This situation, which can be considered one of the aesthetic strategies realized by the film to ensure emotional inertia, also works in connection with the other strategies mentioned below.

The ambient sounds used in the movie are designed to affect the overall atmosphere directly. Especially the scenes where the silence of the natural environment is given have an extraordinary place in the production of the atmosphere. The image of silence is used at a disturbing level in the movie. The silence here is not about the reduction or elimination of sound through montage but is related to the existence of film spaces and indirectly indicates the lack of action. In other words, silence points to the existential problem of the city where the characters live. Inaction and silence indicate a city's existence that suggests death and extinction.

Dialogues, another sound element in the film, are the most important and dominant in anxiety production. Far from being explanatory, the dialogues seriously support uncertainty. This sound element alone provides a sufficient level to produce an anxious mood for the movie's atmosphere. This situation created by the dialogues provides common sensory information, especially when combined with the pessimistic mood creation of light, color, and other sound elements. Of course, the shooting scales of the dialogues and other visuals also come into play at this point and play an influential role in crystallizing the anxious mood. Regarding shooting scales, the director frequently uses general and distant plans. These are perceptual images and play an essential role in determining the reality and general atmosphere of the film space. For this reason, this preference supports other formal elements and strengthens the desired atmosphere. However, in the design of the scenes, it is sometimes seen that the director also conveys the character's emotions by switching to plans produced with chest, shoulder, or head scales. The emotional images experienced by the character and shown through his/her face are also compelling independent of the atmosphere. Still, it is seen that they become more effective, especially with the atmosphere created in the universe of the movie. The close-ups mentioned here, or in Deleuzian terms, show that the emotions created by the affective images also strengthen the atmosphere and are in harmony with it. In general terms, when the facial expressions of the characters and the emotions conveyed are evaluated, it is seen that the main character, Can, whose negative emotions are derived from grief, is constantly shown. Affective images also show the feelings of fear and tension experienced by the characters in the movie. The action images created with medium-scale plans are compatible with affect and perception images and provide a periodic affective diet. The character actions in the medium-scale plans also increase the episodic feelings of tension and fear experienced by the receiver while supporting the general atmos-

phere, and thanks to the atmosphere, it exceeds the effect that can be produced by its display alone.

The third research question is, "What kind of relationship is there between the cinematic atmosphere and potential moods to be created and the participation of the aesthetic subject?" Dialogues, affective images, and perceptual and action images enable the viewer to be intellectually confronted with a chain of strangeness in the film. For a movie, strangeness emerges through the actions and discourses of the characters. Character identification is the most crucial aesthetic strategy to create this situation in the film. It is intended to create a sympathetic level of identification between Can, the film's main character, and the audience. With this identification, the film characters with strange actions and discourses that Can encounters reveal the essential element of uncertainty in the film, while the emergence of an anxious mood, in other words Stimmung, for the audience who sympathetically identifies with the main character, and the adaptation of the audience becomes inevitable with this sensory information. Will Can, the main character, be able to return to his life after leaving his hometown, where he went because of his father's death and where he does not know anyone? How will the strangeness in the city harm Can's existence? Questions such as these keep the audience in the film universe and cause an anxious mood to emerge at an ordinary affective level.

For this reason, there is a unity between the atmosphere and mood of the film design and its episodic emotions. In addition, character design significantly impacts the production of this unity. The sympathetic identification with the main character is decisive in terms of the affective levels that the audience will experience during the film. Identification enables the strengthening of both mood and episodic emotions. What should be emphasized here is that the participation of the aesthetic subject in the work is a designed situation. In other words, the sympathy of the aesthetic subject for the character and his/her identification with him/her at this level in front of the film does not emerge with the aesthetic subject's own decision; on the contrary, it is interpreted as a part of the force that the film exerts on the aesthetic subject as the essential part of the design.

The fourth and final research question is, "How does the Stimmung created by the director exert a force on aesthetic subjects, and how is the power relationship between the film and the aesthetic subject realized at the sensory and intellectual level?" The primary purpose of this question is to reveal how the aesthetic strategy designed around the mood in the film realizes the power relationship between the film and the aesthetic subject. As stated above, the director's main aim in the movie is not to produce horror or suspense. These two elements are combined with other parameters to create a mood of anxiety. Anxiety, as a state of mind, is the main element that alienates aesthetic subjects from a common reality, to alienate them from places and situations that resemble their own lives. The emotional inertia created by the director is essential in this alienation.

The movie produces consistent and coherent images based on the production of a predetermined mood. In this case, the primary purpose of creating emotional inertia on the axis of anxiety is to distance the audience from the world of meanings around objects, events, actions, and discourses they accept as usual in their social subjectivity. In other words, it is also possible to read this issue as a form of displacement and de-territorialization. However, while it is seen in many films and in life itself that displacement continues with re-territorialization, the director's attitude here is based on preventing the re-territorialization of the aesthetic subject. At this point, it is claimed in this study that the director aims to create nothingness on a philosophical level. The desire to perpetuate the anxious mood in the audience shows that the director philosophically goes beyond the ideals of doubt and unknowing that we encounter in ancient and modern philosophy. Thus, as the work, objectified on the axis of the director's aesthetic strategies, creates a state of anxious mood as an everyday reality in the audience at the film level, the intellectual process of the film opens up to nothingness. It is seen that the viewer subject is left alone with their subjectivity in making sense. This situation is an attitude of the director in his other films as well.

To summarize, while the director brings the aesthetic subjects together in an anxious mood, he leaves them alone intellectually and does not create common meanings. Thus, while the director exerts an aesthetic force at the affective level, he shares his force with the aesthetic subjects in the intellectual process. The main reason for this bifurcation of the affective and intellectual structures is uncertainty.

Conclusions

Motion pictures can produce an aesthetic discourse about the human body. The aesthetic discourses of films are created through aesthetic strategies that are extremely difficult to express with formulas. In these aesthetic strategies that directors develop in objectifying their mental contents, their moods have a twofold effect. The first of these is the director's state of mind, which, just like in philosophy, is influential in shaping the content, in other words, in the director's definition of the phenomena in the universe. The second is the directors' desire to unite the audience in a typical mood while conveying their content. This situation is analyzed in the context of the concept of *stimmung*, which describes an effect that is consciously and deliberately designed with the atmosphere and formal features of the film. The everyday moods created in films work in cooperation with other emotions designed. Thus, it is emphasized in this study that this cooperation exerts a force on the audience at both intellectual and affective levels in the film's reception.

The theoretical framework of this study, including concepts such as cognitive film theory, emotional turn, and Stimmung, provides a comprehensive understanding of how films can influence viewers' intellectual and emotional experiences.

By integrating insights from Tarja Laine's work on emotions in cinema and Anne Rutherford's exploration of cinematic affect, materiality, and mimetic innervation, we can better appreciate how films like "Kerr" (2021) evoke complex emotional responses.

The film "Kerr" (2021) by director Tayfun Pirselimoğlu, analyzed in the study, was evaluated as an essential example of designing Stimmung in a movie. After the analysis, it was determined that the movie applied a specific aesthetic strategy in the design process to create a shared mood. Accordingly, the typical mood of the movie is anxiety. Sensory inertia is provided with anxiety. In other words, it was determined that deliberate images were produced for the audience to experience an anxious mood from the beginning to the end of the movie, albeit at different levels. This situation is, of course, related to formal arrangements. However, as determined in the study, the cinematic construction of an anxious mood is closely related to the harmony in formal arrangements. Formal elements alone are implausible to produce anxiety. Even the formal arrangements used to create tension and fear are insufficient to produce anxiety as a dominant mood. This complex situation is made possible in the film "Kerr" (2021) when the formal arrangements focus on anxiety as a whole, and the other emotions created in the film support it. While the emotions in the film sustained the mood, the mood created strengthened other episodic emotions. Thus, this harmony ensured the continuation of the mood, albeit at different levels. The issue that should be emphasized here is that the Stimmung created significantly increases the force that the film will exert on the audience and strengthens the bodily discourse of the film.

In this context, it is essential to connect the theoretical discussions with the film analysis more explicitly. The cognitive film theory posits that emotions are integral to cognitive processes, and "Kerr" (2021) exemplifies this by using its formal elements to engage viewers emotionally and intellectually. The emotional turn in film studies emphasizes the role of emotions in shaping viewers' experiences, which is evident in "Kerr" (2021)'s deliberate creation of an anxious mood.

One of the aesthetic strategies applied in the film for the continuity of an anxious mood, apart from the relationship between the atmosphere created by formal arrangements and moods and emotions, is the provision of character identification. In the context of the aesthetic participation of the film, a sympathetic identification between the audience and the main character is designed. In summary, the formal elements that produce the film's atmosphere, the other emotions produced by the film, and the aesthetic participation planned to be realized through sympathetic identification create a force for the audience to meet in an anxious mood.

Theoretical concepts such as *stimmung*, as discussed by Kant and Heidegger, are crucial in understanding how "Kerr" (2021) creates a shared emotional state among its viewers. *Stimmung* refers to an objective mood that can be communi-

cated and shared, transcending individual subjectivity. This is precisely what "Kerr" (2021) achieves through its formal and narrative strategies, uniting the audience in a shared experience of anxiety.

Although the "Kerr" (2021) film draws us a vital road map for constructing anxiety as a mood and Stimmung, accepting it as a formula would be problematic. The main issue is the director's content and the goals to be achieved through objectifying this content. As a film director and philosopher, Pirselimoğlu aims to harmonize the Stimmung he constructs in this film with the aesthetic subjects related to the phenomena he presents in the film. While the film director's reality brings the audience together on a common ground at the affective level, this is not the case at the intellectual level. The director has succeeded in harmonizing emotions such as anxious mood and tension or fear in evaluating the reality he created in the film. For this, he has applied a force to aesthetic subjects. However, on the intellectual level, the movie avoids creating the same force. While the uncertainties created in the film strengthen the anxious mood, on the other hand, on the intellectual level, it leaves the viewer alone at the point of making sense. In this case, the audience must interpret what is shown with their subjectivity. This aligns with the idea of "nothingness" created by the anxious mood in philosophy. Thus, as a philosopher director, Pirselimoğlu's aesthetic and intellectual attitude in this film is evident, and the mood he creates is consistent with his philosophical positioning.

In conclusion, the study of "Kerr" (2021) illustrates how theoretical concepts such as cognitive film theory, emotional turn, and *Stimmung* can be applied to analyze the intricate relationship between film and audience. By creating a meticulously designed anxious mood, "Kerr" (2021) demonstrates the power of cinema to evoke profound emotional and intellectual responses.

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