

# Abstract

## Sound on screen. Between art and craft

The present monograph describes the complex issues of aesthetic nature connected with the creation and functioning of the auditive layer in films. Analysing the creative aspects of sound production in films the text deals in a cross-cutting way with the subject of audiovisuality in cinema and describes the issue of viewer's activity in the sound perception of the movie. It also refers to the current notions in the film studies and to the ideas formulated by Władysław Tatarkiewicz.

The central point of this book is the verification of the hypothesis according to which the sound in film fulfills the criteria included in the definition of art formulated by Władysław Tatarkiewicz in "A History of Six Ideas": "Art is the recreation of things or the construction of forms or the expression of feelings – provided that the product of this recreation, construction, expression is able to enrapture or move or shock". This monograph – in its basic sense – gives ample evidence supporting the claim that the sound in film is art in itself. However, the use of Tatarkiewicz's definition of art is only a pretext to look at many other key issues in aesthetics, ontology and perception of the sound in film.

Chapter I shows that sound in film plays an important role in re-creating and building the film reality. The explanation of the process of transforming the present reality on the film set into the audiovisual reality seems to support the thesis of the film sound's mimetic functions. In Chapter II the author argues that the sound is what constructs the form of the film. In order to describe the mechanisms of the auditive layer's form-making role the neoformalist views and the cognitive film theory are also taken into account. A film – treated as a formal system – is watched and interpreted by the viewer, who on

the basis of the auditive formal elements present in the movie constructs and deciphers the meanings contained in the plot.

Chapter III, by bringing up the cognitive perspective, discusses the ways in which the film sound influences the viewer's rapture, shock or agitation. The auditive layer can serve as a means of intensifying feelings and emotions present in the movie, as well as expressing emotions accompanying the creative process. The third chapter points to the possibilities of applying sound to the process of building the aesthetic experience and expression understood as articulation of experiences.

**Keywords:**

sound in film, auditive layer, cognitivism, neoformalism, sound aesthetics, Władysław Tatarkiewicz, art, notion of art, recreating reality, constructing forms, creativity, expression, aesthetic experience

**Słowa kluczowe:**

dźwięk w filmie, warstwa audytywna, kognitywizm, neoformalizm, estetyka dźwięku, Władysław Tatarkiewicz, pojęcie sztuki, odtwarzanie rzeczywistości, konstruowanie form