


# Chapter 15

## The Unbearable Aesthetics of Violence That Comes From Another Dimension: Gotham City

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### **ABSTRACT**

*In the 2000s, when the possibilities of cinema increased considerably, many violent stories became animatable with the help of technology. The Joker has been seen as the enemy of Batman and the city called Gotham City with unjustified violent acts. The film The Joker focuses on the Joker's life before all the acts of violence and how he went through the processes before doing these acts. In other words, the script of the film turned into the cause of the violence and took action to find the main reasons why the Joker turned into such a brutal character. This chapter will focus on the aesthetization of violence in cinema based on the Joker character and The Joker film that released in 2019. It will try to shed light on the relationship between art and violence based on the question of how the violence presented in many works of cinema can be approved.*

### **INTRODUCTION: THE AESTHETICS OF VIOLENCE OR THE VIOLENCE OF AESTHETICS**

The end of the 18th century and the beginning of the 19th century mark a period of history in which very important political and social developments took place for the whole World. It is inevitable to see that movements such as the Renaissance, the Reformation, the Enlightenment and the French Revolution that started in Europe in the 16th century followed a chain development. All these movements significantly affect the artistic organization as well as the social order. The Romanticism movement that emerged against Classicism<sup>1</sup> in art with the French Revolution is largely an indicator of artistic change. There are

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callous art movements before Romanticism, but Romanticism focuses entirely on emotion. “In every field, artists moved away from the literature and philosophy of the ancient world glorified by the Neoclassical style and turned towards a very personal, very emotional subjectivity” (Melick, 2015: p.238). The movement, without a doubt, makes its most important breakthrough with literature. Famous writers of the period begin to reflect the love, war, class conflict and many moods to the readers with their works. As of the time of its release, literature serves as a kind of cinema, and builds characters that people can imitate. Famous romanticist of the period also invite people to see themselves and to recognize these new emotions with dozens of works in which emotions are revealed. Themes such as love sprouting during war, romantic relationships outside marriage, courage and death pour down on the people from the pen of romantic writers. These works, which point to an admirable feeling in almost everything, are effective not only in literature but also in many art fields such as painting, music and sculpture.

## **ROMANTICISM AND KANT’S CRITIQUE OF JUDGMENT**

The first representatives of the Romanticism movement are seen as literary figures. Adopting irregularity as a reaction to the prescriptive works of the classical movement and bringing subjectivity to the forefront instead of objectivity, the artists who are representatives of this movement breathed their artistic spirit into the period. In the classical period, the artist aims to reflect reality to the finest detail, almost like a camera, and literary works reveal almost perfect heroes. These heroes are ideal people who are extremely courageous, extremely strong, show no weakness under any circumstances, and do almost everything necessary to face the destiny that presented to them. “The authors, who were overwhelmed by the strict normality of classicism and had to produce works within the framework of dictated themes, gathered around this trend thanks to the characteristic of romantic understanding that cares about individuality and gives them the opportunity to observe, think and write freely” (Şahbaz, 2016: p.339). Together with the backgrounds such as the French Revolution, the July Revolution, and the Enlightenment thought, which the current is particularly nurtured, it has important contributions in revealing the revolutionary dynamics of the “subject” in the art world.

If we are going to talk about the Romanticism movement, it is necessary to deal with this subject in connection with Immanuel Kant’s III. Critique, ” Critique of Judgment “. Art has always pursued the aesthetic, but the addressee of aesthetic judgment has changed with Kant and later with the romantics. Kant brings a different perspective to the mathematical, calculable, objective aesthetic judgments of the preceding period by putting the subject in the foreground.

*According to Kant, finding something nice or good is hidden in the relation between the design of the object and the existence of the subject, but the judgment of taste is all about the audience, and the audience does not care about the object’s design or need to connect it with its own existence. So what is beautiful is universally pleasurable without concept. (Kant, 2006: p.40).*

Although Kant, who put forward the judgment of taste as a judgment about the audience, tries to universalize the aesthetic and pleasant in his later statements, what he actually does can be seen as giving the audience an unlimited word on aesthetic taste. Kant continues his explanations by detailing the concept of the sublime and beautiful. He suggests that the sense of beauty can be felt against certain objects in form, while depicting the sublime as a feeling that develops for things with unlimited and

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