

## Abstract

Terrence Malick's filmography has already been discussed many times in film studies literature. Most often, it is interpreted through philosophical, psychological or religious concepts that emerge directly from the themes of the individual films. However, only minimal attention has been paid to the music in his films and its reflection, even though it is often the key driver of the atmosphere, themes and the overall narrative structures. The object of this thesis is this neglected aspect and its theoretical-analytical unfolding within (dis)continuous montage sequences that underpin the loose narrative structures of Malick's films and their overall poetics. This bachelor thesis focuses on three concepts that are not quite common within film-music theory and builds its basic structure upon them – the musical suture, the intertextual interpretation of pre-existing film music and the graphic visualisation of the image-music relationship. Although each of the chapters delves into one of these themes, a central question runs throughout the work – are continuous-sounding musical compositions able to function as a cohesive for the cracks in discontinuous sequences? And if the answer is ambiguous, could the viewer, through active participation, heal these discontinuities – whether through intertextual interpretation or graphic visualization?