

Part Nine - The construction of feelings

The lost dimension — Language and imagination — How to do things with images —
Luhmann's alternative

Short Panorama

In a world where reality is assumed as 'invisible' and 'non material', feelings becomes a constitutive part of individuals. It is during the XIXth Century the feelings became part of a representation and where allocated within the public domain or, alternatively were considered as a secret and part of the private sphere. During the XX Century feelings became part of the 'identity' of individuals and therefore relevant not only in everyday life but also in the construction of the individuals memory and in the development of the expectation towards the future.

Under this situation the relevance of language is indeed crucial as it is the aspect of communication among individuals. 'Love', as the most relevant concept of feelings, becomes a symbolic system in its own and, therefore, a system of references to be used in the construction of meaning. 'Love' is a field populated of symbols, signs and non material things, whose maximum expression is usually expressed in the form of image or images. And this is why cinema became a 'ruling model' in socially determining the field of 'Love' and establishing the language to communicate it.

Target

The purpose of this lecture is to encourage students to think about the relation between cinema and the way in which we 'think' about feelings and the way in which we communicate and express them.

Key Questions

How could you define 'feelings'? How important are images in it?

Which is in your view the meaning of love? How much do you think is it dependant or relaying in your cinematographical culture?

Can you, outside a particular image, 'think' about feelings? And if so, when you 'think' on feelings, do you think in terms of space or time?