

Available online at <http://lumenpublishing.com/journals/index.php/po/index>

e-ISSN: 2069-9387; ISSN-L: 2068-0236

Postmodern Openings

2017, Volume 8, Issue 3, December, pp. 125-129

**About the Movie as an Act of
Philosophizing. Book review:
Political philosophy in
motion.mkv, authored by
Viorella Manolache, Cambridge
Scholar publishing, UK, 2017**

Elena UNGURU

DOI: <https://doi.org/10.18662/po/2017.0803.10>

Covered in:

Emerging Sources Citation Index (ESCI);
EBSCO, ERIH PLUS, CEEOL, Ulrich Pro
Quest, Cabell, Index Copernicus, Ideas
RePeC, EconPapers, Socionet, Journalseek,
Scipio, Crossref, WorldCat

©2017 The Authors & LUMEN Publishing House.

Selection, peer review and publishing under the responsibility of LUMEN Publishing House.

How to cite: Unguru, E. (2017). About the Movie as an Act of Philosophizing. *Postmodern Openings*, 8(3), 125-129. Doi: <https://doi.org/10.18662/po/2017.0803.10>

About the Movie as an Act of Philosophizing.

Book review: Political philosophy in motion.mkv, authored by Viorella Manolache, Cambridge Scholar publishing, UK, 2017

Elena UNGURU¹

Abstract: Art has always been a means for philosophizing. The return of philosophy to Agora, more and more demanded by the current trends of the so-called philosophy in practice, is a deconstruction of the systematic philosophical claim to be the only one capable of successfully representing the love for wisdom in the face of the understanding consciousness. The movie, as an art of moving images, is constructed as a source of manipulating the fantastic, being the opportunity to consider the philosophical aspects, but also an “what if” mental experiment. The movie is a subterfuge for philosophy, in its postmodern search for re-contextualizing the discourse in the horizon of pure rationality, towards a visual rhetoric, emotionally engaged. The essential topics of the political philosophy, as well as of ethics, the philosophy of consciousness or artificial intelligence are susceptible of communicating through a particular discursiveness, the one specific for cinematographic art we dare to call “visual textuality”. The critical overview of the volume *Political philosophy in motion.mkv*, authored by Viorella Manolache and published in 2017 by Cambridge Scholar Publishing from UK, is a perfect occasion for philosophizing through movies.

Keywords: *consciousness, political philosophy in motion, means of philosophizing, Viorella Manolache.*

Introduction

Doing philosophy is after all, a way of referring to the Otherness. Philosophizing is an act through which I abduct the Other in order to capture him as a thinking consciousness and transform him into an actor of my own cognitive drama, since, philosophizing for himself, in his horizon of beingness, I come to insinuate my discourse in his silence, or the tumult of his search, interrupting them by trying to transform the noise of his own words into meanings for the Other. The art has always been a means for

¹ PhD student, University of Oradea, Romania; LUMEN Research Center in social & Humanistic Sciences, Iasi, Romania, ely8519@yahoo.com.

philosophizing. The dramatized – dialogical form of the Platonic dialogues has remained in the history of philosophy as a privileged way of doing philosophy. The return of the philosophy in Agora, more and more demanded by the currents of the so-called philosophy in practice, represent a deconstruction of the demands of systematic philosophy of being the only one capable of successfully representing the love for wisdom, towards the understanding consciousness. The movie, as an art of moving images, is constructed as a source of manipulating the fantastic, being the opportunity to consider the philosophical aspects, but also an “what if” mental experiment. Such a mental experiment is brought to our attention by the movie *The Philosophers* (2013), when the issue of the relationship with the Other is placed in the context of the imminence of an apocalyptic ending and of the importance of each individual that could be saved or left out of the perspective of the survival of the human species.

These remarks on philosophizing through means of the movie is an opportunity facilitated by the critical reading of the volume *Political philosophy in motion.mkv*, authored by Viorella Manolache and published in 2017 by Cambridge Scholar Publishing, UK.

The Dark Room of the Self. About the Introduction, as a pre-philosophy

The volume starts with an introduction by Angela Botez and Henrieta Șerban (2017), who analyse the idea of *consciousness* in the current philosophy, followed by a second introduction belonging to Marina Roman (2017). The construction of an introduction to a volume referring to the synergy between the new political philosophy and its relationship with the neurosciences, and particularly the attempt to legitimize the consciousness towards the very thinking consciousness, is an act of philosophizing in itself, and the introductory dimension is an expressive context for the author (Botez & Șerban, 2017; Roman, 2017).

The first of the two introductory approaches starts from the Cartesian idea of *objectifying* the psychic life, and its search in the experience of the others, idea criticized by Heidegger as being improper, since placing it under the empire of the psychic processes is not justified. The consciousness should rather be placed under the imperative of *searching for a better life*, and as such, in the *ethical* dimension, not the epistemic one, of the human being. The contemporary philosophy, in the Heideggerian tradition, continues to see consciousness as a mental phenomenon, generated by the mind-body

report. Another specific approach transfers the issue of Consciousness from the philosophy of knowledge and ethics, towards the philosophy of language and Artificial Intelligence. The philosophy of the mind derives from the concerns referring to the ontological, epistemological and methodological perspectives that can be used in neurosciences and the artificial intelligence in order to explain, shape and eventually digitalize the consciousness. Here, the authors (Botez & Șerban, 2017) make an interesting plea for the closeness between the cognitive sciences, the neurosciences and the new philosophy of the mind, showing the transparency of the border between neurosciences and the philosophy of the mind.

Another direction of the philosophy of the consciousness in the contemporaneity is the one correlated with the philosophy of action, for example in Habermas and Adorno, and related, in the framework of the critical theory. Bringing into discussion the philosophies of the consciousness cannot ignore the postmodern perspective, which integrates the topics of the philosophical modernity, but empowers them through a multiplicity of the senses.

A second introduction of the volume is signed by Roman Marina (2017), who draws the attention on the concept of *dedoxifying* and *dedoxification*, concepts belonging to Viorella Manolache (2017). The synthesis between the political philosophy and the movie is a syntax, on whose construction the current volume bents to.

About dedoxification

The author, Viorella Manolache (2017) also confesses the adherence to the perspective opened by Linda Hutcheon (1989) through introducing the term *dedoxification*. The meanings at stake are all in the registry of the postmodern as a cultural expression, and of the relationship between the discursive and its narrative context in the horizon of the desistlement and the de-legitimization of the political.

The volume aims to legitimize three working hypotheses:

- the existence of a recessive relationship between movies and philosophy, which can be placed under the sign of philosophy through movies. More precisely, creating a movie is an act of philosophizing in itself, and the movie is a philosophic text and a resource for philosophizing. This idea is taken by Viorella Manolache (2017) from the paper of Damian Cox and Michael Levine (2011).

- replicating the main topics of the political philosophy: *power, authority, repression, legitimacy, etc.*, in the movie scenarios, of which a part converges with the postmodern pressure of dedoxification. This approach intervenes, for example, through the emphasis on the biological side of representing the characters, the political ideas remaining in the discursive subsidiary.

- establishing a technicality of the reception of the philosophical movie in order to allow the transformation of such reception into an act of philosophizing in itself.

Viorella Manolache adheres to the idea that the movie represents a construction of meanings, by attributing certain meanings to the fictional world created. Manipulating the imagination through the artistic act allows the game in the prospective horizon, of the imaginary world, whose reality is not certified by objectivity, but by reception. The fictional world represented, for example, in the movies, do not stand, in front of the consciousness, as having an increased philosophical potential. In the fictional universe we can conduct philosophical experiments, can repeat the experiences anytime the producer finds it necessary, can change and re-change the initial conditions, without the movie losing its imaginary factuality. The concept of philosophy taken by Daniel Frampton allows the author to open-up discursively towards this symbiosis between the movie and philosophy, which transforms the movie into an act of philosophizing, and at the same time, re-instates the philosophy in the consciousness of the audience, who otherwise would refuse the cognitive effort of analyzing purely rational the topics of the political philosophy.

Instead of conclusions

Without going into the details of exegesis of the philosophy that underlies great cinematographic works, we only mention that Viorella Manolache focused on the movies: *The philosophers* (2013) – the repeated deconstruction of the real in an imaginary experiment, *Irrational Man* (2015) – the morality and the moral choice, *God's not Dead* (2014) – hermeneutics on death, *Lions for Lambs* (2007) – the issue of communicative action, *The Emperor's Club* (2002) – the relationship between the journalist and power, etc. The particularities of the political philosophy the author discovers in the movies, are: the ideological lens, the social interaction, the essentialization of the inter-human relationships, etc.

The movie is a subterfuge for philosophy, in its postmodern search for re-contextualizing the discourse from the horizon of the pure rationality, towards a visual rhetoric, emotionally engaged. The essential topics of the political philosophy, but also of ethics, the philosophy of the consciousness or the artificial intelligence are susceptible to communicate through a particular discursiveness, the one specific for cinematographic art, which we dare to call *visual textuality*.

References

- Abraham, M., Karsch, A.S., & O'Neill, M. (Producers), & Hoffman, M. (Director). (2002). *The Emperor's Club* [motion picture]. United States.
- Aronson, L., Tenenbaum, S., & Walson, E. (Producers), & Woody, A. (Director). (2015). *Irrational Man* [motion picture]. United States.
- Botez, A., & Șerban, H. (2017). Introduction. Developing Ideas in the Dark rooms of Our Self: The Concepts and the Communications of Human Consciences in Film. In Manolache, V. (2017). *Political Philosophy in motion. Mkv* (pp. vii-xxiv). UK: Cambridge Scholar Publishing.
- Cox, D., & Levine, M. (2011). *Thinking through film: Doing Philosophy, watching Movies*. Wiley- Blackwell.
- Frampton, D. (2006). *Filmosophy*. Wallflower Press.
- Hutcheon, L. (1989). *The politic of Postmodernism*. London & New York: Routledge.
- Manolache, V. (2017). *Political Philosophy in motion. Mkv*. UK: Cambridge Scholar Publishing.
- Redford, R., Carnahan, M.M., Falco, T., & Hauptman, A. (Producers), & Redford, R. (Director). (2007). *Lions for Lambs* [motion picture]. United States.
- Roman, M. (2017). Philosophy/Cinema: „Beyond any Discipline”. In Manolache, V. (2017). *Political Philosophy in motion. Mkv* (pp. xxv-xxvii). UK: Cambridge Scholar Publishing.
- Scott, M., Wolfe, R., & Zielinski, A. (Producers), & Cronk, H. (Director). (2014). *God's not Dead* [motion picture]. United States.
- Zakk, G., Lui, C., & Huddles, J. (Producers), & Huddles, J. (Director). (2013). *The Philosophers* [motion picture]. Russia: An Olive Branch Productions