International Journal of Arts and Social Science www.ijassjournal.com
ISSN: 2581-7922,
Volume 8 Issue 7, July 2025

Poetics of Eternal and Historical: Authenticity in Wings of Desire (Wenders, 1987)

Carlos Jorge da Silva Correia Fernandes[1]
[1]*Institute of Human Sciences, Communication and Arts / Federal University of Alagoas, Brazil*

ABSTRACT: *Wings of Desire (Wenders, 1987) invites the viewer into a divided Berlin, where silent angels vigilantly guard human yearnings. The film does more than narrate a simple love story: it weaves, with poetic subtlety, a profound meditation on eternity and historicity.At the center of this meditation stands Damiel, the angel who, moved by earthly existence, elects to renounce his immortality. In this context, the concept of authenticity, long explored by philosophy, acquires fresh nuance in Damiel's predicament. By forsaking his immortal condition, he elects to confront time and the historical imprints that constitute human beings.This study employed a qualitative research approach to investigate the concept of authenticity in the cinematographic oeuvre of Win Wenders, with particular emphasis on the film Wings of Desire (1987). Specifically, the investigation utilized a narrative design framework. Thus, these films establish a profound dialogue between dimensions, physical and spiritual life, childhood and maturity, by celebrating the possibility of sustaining childlike innocence in full adulthood, even amid life's disillusionments. Ultimately, Wenders's angels (1987) teach us the importance of cultivating attitudes of perplexity, wonder, and enthusiasm toward the embodied world and its phenomena. In doing so, they remind us why it remains meaningful to continue wishing to live here and now with joy and authenticity.*

KEYWORDS *–Authenticity, Cinema, Philosophy, Poetics,Narrative*

I. INTRODUCTION

Wings of Desire (Wenders, 1987) emerges in the landscape of 1980s European cinema as a poetic gesture that transcends the narrative and visual conventions of its time. Set in a divided Berlin, the film follows Damiel, an angel who silently observes human life before choosing to renounce eternity. This renunciation inaugurates a reflection on the nature of authentic existence, shifting the gaze from the angelic realm to the historical and sensible dimension of the human being.

In this context, the concept of authenticity, long explored by philosophy, acquires fresh nuance in Damiel's predicament. By forsaking his immortal condition, he elects to confront time and the historical imprints that constitute human beings. This article argues that the tension between eternity and historicity mirrors a quest for a genuine "being-in-the-world," in which every gesture and every memory become inseparable from temporal experience.

Accordingly, the aim of this article is to elaborate reflections on authenticity through Damiel's dilemma, demonstrating how the renunciation of eternity unveils the historicity of the human. To this end, the study is organized as follows: a Deleuzian reading of cinema; the philosophical foundations of authenticity; the historical and poetic context of Wenders's cinematic oeuvre; and the intersections between cinematic poetics and the historicity of experience in *Wings of Desire* (Wenders, 1987). In the concluding synthesis, we discuss the implications of becoming human as a poetic and historical act.

II. LITERATURE REVIEW

Cinema andPhilosophyin the Light of Gilles Deleuze

In *Cinema 1: The Movement-Image*, Deleuze (1985) revisits Bergson's theory of movement to propose that the cinematic image is structured as a mobile cut within duration. For Bergson (1972), duration denotes lived time, qualitative and continuous, resisting decomposition into discrete instants because each moment bears vestiges of the past. States of consciousness thus unfold as an "oily flow" in which past and present interpenetrate, generating unforeseeable novelties. Consequently, Deleuze (1985) argues that cinema can engender the unexpected by operating duration in a fluid manner. Within this framework, "time" appears only as a measure subordinated to normalized movement, as exemplified in classical linear narrative films (Deleuze, 1985).

In *Cinema 2: The Time-Image*, Deleuze (2005) identifies a critical rupture marked by the emergence of images in which time manifests directly, without subordination to movement. These time-images exhibit aberrant movements, displacements that defy common-sense cause-and-effect logic, and visual fragments expressing pure duration and temporal virtuality. Deleuze studies films by Jean Epstein, Orson Welles, and early auteur experiments as paradigmatic examples of this imagistic revolution (Deleuze, 2005).

For Deleuze, cinema realizes what he terms "cine-thought": a non-dogmatic philosophy in images and sounds. Unlike the movement-image, which reproduces classical representational models, the time-image inaugurates a conceptual space where thought circulates freely between difference and repetition, the virtual and the real, and the sensible and the intelligible. This "filming-thinking" finds its roots in his inaugural work Difference and Repetition (Deleuze, 2006), where he articulates the concepts of radical difference and multiplicity, breaking with the logic of identity and representation.

Thus, Deleuze's contribution to the philosophy of cinema lies in shifting the critical gaze on the seventh art toward an analysis that recognizes the creative and conceptual potential of moving images (Deleuze, 1985, 2005). Whether through the logic of the movement-image or the temporal liberation of the time-image, cinema becomes, in the Deleuzian view, a privileged apparatus for thinking about the complex dynamics of time, memory, and subjectivity. Accordingly, this article employs his philosophy of cinema to analyze Wenders's film *Wings of Desire* (Wenders, 1987).

Authenticity

Authenticity is a concept that spans centuries of philosophical inquiry, acquiring distinct nuances according to each thinker and the historical context (Abbagnano, 2007). Accordingly, this article brings together brief reflections on authenticity by Socrates, Nietzsche, Kierkegaard, Sartre, Taylor, and Heidegger, in that order.

For Socrates, living authentically entailed "knowing oneself," such that authenticity emerges from the constant reflection on one's own values and actions. He rejected an unexamined life dictated by convention, encapsulated in his famous declaration: "the unexamined life is not worth living" (Plato, 1980, 38a). Indeed, Socrates himself exemplified authenticity by continually scrutinizing his thoughts and behaviors and encouraging others to undertake the same task.

Nietzsche conceived of authenticity as the affirmation of the self and the transcendence of societal norms, urging everyone to create personal values, even if doing so entails a rupture with the "herd" morality. To him, authenticity lies in living intensely and embracing one's own will to power. In the preface to Beyond Good and Evil, he famously reprises the Greek maxim "Werde, der du bist": "Become who you are!" (Nietzsche, 2001, p. 15). With this terse injunction, Nietzsche exhorts readers to free themselves from herd morality, forge their singularity, and give concrete expression to their will to power.

For Kierkegaard, authenticity demands embracing existential anguish and making personal choices in the face of absurdity. He valorized radical individuality, insisting that each person must stand before God and life on their own terms. In *The Concept of Anxiety*, Kierkegaard (1997a) characterizes the existential condition that underpins authenticity: "Anxiety is the reality of freedom, it is the dizziness of the infinite possibility" (p. 61). Confronting this vertigo, the individual faces the abyss of choice and assumes responsibility for one's singularity. In *Fear and Trembling*, he dramatizes the authentic gesture amidst absurdity, asserting that "the movement of faith is the movement of losing oneself to find oneself, by virtue of the absurd" (Kierkegaard, 1997b, p. 52). Here, authenticity emerges through a radical, personal relationship with God that violates established morality.

Jean-Paul Sartre maintained that authenticity consists in acting in accordance with human beings' radical freedom: "Man is condemned to be free; for once thrown into the world, he is responsible for everything he does" (Sartre, 1978, p. 50). In this famous line from *Existentialism Is a Humanism*, Sartre underscores that we cannot evade freedom: we are "thrown" into a world without preordained meaning, yet we must create our own values and bear their consequences. Conversely, he defines bad faith as the attitude by which one attempts to conceal one's transcendence, denying one's freedom to project oneself into possibilities (Sartre, 1986, p. 412). In *Being and Nothingness*, bad faith signifies a flight from freedom, whereas authenticity requires rejecting all external justifications and acknowledging ourselves as the authors of our existence. To live authentically, then, is simply to own our status as creators of meaning in a world without inherent purpose.

Charles Taylor approaches authenticity as a matter of recognition. He articulates a dialogical view, arguing that authenticity is constituted through our relations with others. Taylor critiques radical individualism and contends that to be authentic is to find one's voice within shared horizons. In *The Ethics of Authenticity*, he asserts that authenticity "is not a matter of rediscovering a pre-existing inner core, but of finding our voice in a space of shared meanings, constituted through mutual recognition" (Taylor, 1991, p. 79). Thus, genuine authenticity cannot be realized in isolation; it is forged in encounters with others and in reciprocal affirmation of values and life projects.

To this point, the history of philosophy reveals multiple facets of authenticity: self-knowledge (Socrates), creation of personal values (Nietzsche), singular existential choice (Kierkegaard), responsible freedom (Sartre), and interpersonal recognition (Taylor). Each perspective illuminates a dimension of the quest for a meaningful life. What remains is to explore Martin Heidegger's extensive treatment of authenticity.

In *Being and Time* (2012), Martin Heidegger proposes that human existence (Dasein) is characterized by possibilities. To live authentically, then, is to assume these possibilities consciously, rather than hide behind social conventions or routine. Heidegger regards anxiety as a revelatory mood: it lacks a specific object (unlike fear) yet discloses the "nothing," that is, the absence of predetermined meaning. This existential void compels us to confront the radical freedom to choose who we will be. Central to his analysis is the awareness of death; as a being-toward-death, Dasein's finitude empowers authentic existence, recognizing our limited lifespan endows every choice with weight, urgency, and depth. Authentic life, for Heidegger, entails projecting oneself into the world with freedom, even within the constraints of facticity (unchosen conditions such as culture, body, or epoch), transforming these constraints into possibilities for authentic being.

In what follows, Table 1 synthesizes the principal distinctions between authenticity and inauthenticity as delineated by these philosophers:

Table 1

Summary of the differences between authenticity and inauthenticity

Aspect	Authenticity	Inauthenticity
Temporal orientation	Confronts finitude and death as integral aspects of existence	Evades mortality and lives as if time were infinite
Choices	Assumes responsibility for one's decisions	Allows "others" to decide on one's behalf
Meaningoflife	Creates an autonomous existential project	Lives according to standards imposed by society
Dominantemotion	Existential anguish (as a revelatory experience)	Conformityanddistraction

Finally, in the context of contemporary life, authenticity may be conceived as both an act of resistance and a potent source of well-being. Amid social media, aesthetic standards, professional expectations, and cultural pressures, authenticity entails living in accordance with one's values, emotions, and purpose, even when such alignment runs counter to prevailing norms. Conversely, in the workplace and in personal domains, imperatives of success and productivity often stifle genuine self-expression. Under these conditions, candid self-disclosure can provoke rejection or criticism, prompting many to do social masks. Thus, authenticity in contemporary life emerges as an ongoing process of courage, reflection, and choice: it is not a matter of perfection but of truthfulness and coherence. In this respect, as we shall see, Wenders's angels in *Wings of Desire*(1987) offer crucial insights.

III. RESEARCH METHODOLOGY

Method Used

This study employed a qualitative research approach to investigate the concept of authenticity in the cinematographic oeuvre of Win Wenders, with particular emphasis on the film *Wings of Desire* (1987).Specifically, the investigation utilized a narrative design framework (Sampieri *et al*., 2013) to perform micro-analyses of the dilemmas surrounding authentic versus inauthentic modes of existence, using the narrative of *Wings of Desire* as a springboard for these reflections.

This narrative choice further aligns with the prescriptions of Byung-Chul Han (2023). Although Han (2023) contends that we are experiencing a crisis of narration, he argues that this does not signify the obsolescence of storytelling. On the contrary, the imperative to convey genuine accounts of human experience grows ever more pressing.For Han (2023), narratives transcend mere communicative devices; they constitute symbolic structures that endow life with meaning. He posits that we inhabit a "post-narrative" age, characterized by information overload, the superficiality endemic to social media, and the fragmentation of temporality, all of which undermine our capacity to craft profound and meaningful narratives. Nevertheless, Han (2023) maintains that to narrate is to live, and if philosophy represents a way of living thought, then storytelling inherently embodies an act of philosophizing.Accordingly, this article adopts the narrative format as a potent form of human expression.

Research Environment

This study was carried out at the Institute of Human Sciences, Communication and Arts of the Federal University of Alagoas (Brazil) as part of a university extension project entitled *Cinephilia: Reflections on Cinema and Philosophy*. The project aimed to interrogate cinema through the systematization of reflections on possible intersections between cinema and philosophy, with a marked focus on avant-garde films. In this article, the work under analysis is *Wings of Desire* (Wenders, 1987), whose creators belong to the New German Cinema movement.Accordingly, this investigation seeks to reflect on the concept of authenticity by adopting the perspective of an "absolute other" to humanity incarnate on Earth, that is, Wenders's angels, and in particular Damiel: an outsider to human history who, in observing its unfolding, increasingly longs to partake in it.

IV. RESULTS AND DISCUSSION

The Wenders' Cinematography and the place of *Wings of Desire*

The cinematography of Wim Wenders constitutes a profound visual and emotional journey. The filmmaker is justly renowned for transforming landscapes into characters and for employing the camera as an extension of his protagonists' inner lives. Wenders exhibits a sustained preoccupation with open spaces, roadways, and foreign cities. His work frequently interrogates themes of displacement and the search for identity. He affords the camera ample freedom to breathe, thereby capturing moments of introspection and silence that reveal essential facets of character.

Moreover, as a photographer, Wenders demonstrates a refined sensibility for composition and light. Each frame appears as a meticulously considered still photograph. In his most iconic films, *Paris, Texas* and *Wings of Desire*, Wenders collaborated with cinematographer Robby Müller. Together, they generated poetic imagery through the expressive deployment of natural light and color, most notably in Paris, Texas, where the Texan desert acquires an almost mythical dimension.

The focus of analysis in this article, however, is Wings of Desire (Wenders, 1987), which is widely regarded as a watershed in Wenders's oeuvre (see Table 2). The film alternates between black-and-white and color to symbolize the angels' perspective versus that of human beings. The camera glides with a lyrical smoothness, as if truly soaring alongside the winged angels, thereby reinforcing the dual notions of divine observation and emotional distance. Furthermore, Wenders integrates music into the visual narrative in an organic fashion: in Wings of Desire, for example, Nick Cave's presence is not merely auditory but also visual and dramatic.

Table 2

Summary of the phases in Wenders' cinematic work

Period	Features	Representativeworks
1970–1986	Road movies, roads, existential crisis	*Alice in the Cities* (1974) *Wrong Move* (1975)
1987	Urban cine-poem, fantasy, angels	*Wings ofDesire*(1987)
Post-1987	Documentaries, visual essays	*Faraway, SoClose!*(1993) *Pina* (2011)

The position of *Wings of Desire* within Wim Wenders's filmography is indeed highly significant. The film marked, in 1987, Wenders's transition from road movies and existential dramas to an urban cine-poem imbued with fantasy and visual poetry. By introducing angels as observers of a divided Berlin, the director transformed the city's landscape into a character and elevated his inquiry into displacement and identity to a metaphysical plane. In so doing, the film crystallized an aesthetic characterized by extended takes, silences charged with meaning, and camera movements that "breathe." Wenders merged his expertise in photography with a minimalist narrative approach, allowing each frame to unfold as an instance of pure cinematic meditation.

This philosophical orientation toward cinema (Deleuze 2005; 1985), manifested in the stream of consciousness of human thoughts overheard by the angels, became Wenders's thematic core thereafter and exerted a lasting influence on his subsequent works. *Wings of Desire* had a profound impact on world cinema, inspiring filmmakers across generations and styles. The film helped define contemporary German cinema and is widely regarded as one of the greatest achievements of modern film. It encouraged a generation of directors to explore silence, time, and space as narrative languages and to deploy the city itself as a living, breathing character.

***Wings of Desire*: Poetics of Eternal and Historical**

Wings of Desire (Wenders, 1987) invites the viewer into a divided Berlin, where silent angels vigilantly guard human yearnings. The film does more than narrate a simple love story: it weaves, with poetic subtlety, a profound meditation on eternity and historicity. At the center of this meditation stands Damiel, the angel who, moved by earthly existence, elects to renounce his immortality. *Wings of Desire*(Wenders, 1987) thus embodies a duality between the eternal and the historical, probing the tension between an eternal gaze, that of the angels, immortal and contemplative beings, and the historical temporality of human life, marked by the scars of a city sundered. This duality further enables the film to explore themes such as the collective memory of a city still under reconstruction, the burden of twentieth-century history on the individual, and the contrast between the immutable (the angelic vision) and the ceaseless transformation of urban space.

By portraying Berlin as a "living character," Wenders (1987) places the spectator in a milieu that simultaneously testifies to the past and stages the craving for renewal. In this setting, the angels Damiel and Cassiel exist in a state of pure observation. They perceive thoughts and secrets as though they were invisible electric currents, maintaining an ethical distance by refraining from direct intervention in human destiny. In so doing, they enact a radical form of empathy, apprehending each emotion with reverential respect. This stance prompts us to consider phenomenological questions (Heidegger, 2012): what does it mean to experience the

world without altering its course? And how "authentic" is an existence devoid of choice and suffering? (Kierkegaard 1997a; 1997b).

The angels in Wenders (1987) are atemporal entities: they observe without acting, inhabiting each instant as if it were boundless. Their gaze reminds us of the immobility of eternity, a realm where human pain and pleasure become mere distant echoes (Figure 1). Such an impassive perspective suggests that eternity, however seductive, ossifies empathy: an angel may know all yet never truly participate.

Figure 1. Angel, the absolute other of humanity incarnate on Earth. Film still from *Wings of Desire* (Wenders, 1987).

Human historical life, by contrast, is defined by the passage of time and by finitude: each moment lived bears the audacity of singularity. To be human is to experience hunger, pain, hope, and disappointment, a perpetual oscillation that endows existence with intensity. Within historicity, mistakes and successes weave personal narratives; the unforeseen acts as a generator of meaning, distancing us from eternal torpor.

Damiel's dilemma acquires a distinctly human dimension when he looks upon Marion, the circus tightrope walker, with love. His central conflict reveals three intertwined impulses: the desire for participation, longing to touch, to inhale scents, to hear laughter and tears, sensations forbidden to angels; the search for meaning, perceiving oneself as part of a story that unfolds with a beginning and an end, whose value lies precisely in its uncertainty; and the rupture with neutrality, abandoning the role of detached observer in order to become an agent whose choices shape his own destiny.

One is thus compelled to ask: would you exchange eternity for the chance to perceive the world's colors, to taste the sweetness of fruit, or to feel the warmth of a hot coffee on a cold day? Damiel makes that exchange. It is in this spirit that we embark on reflections amid the labyrinths of desire that our human existences, impoverished yet rich in experience, can evoke even in eternal beings. For Wings of Desire is, above all, an encomium to human existence despite its tribulations.

Was Damiel's choice prudent? In relinquishing eternal serenity, he embraces the pulsation of the ephemeral. From a human standpoint, his decision is judicious: he sacrifices immortality for the authenticity of each moment (Taylor 1991), thereby becoming who he aspired to be (Nietzsche 2001). Could Damiel, then, be

the incarnation of the Angel of History whom Walter Benjamin (2020) discerned in Paul Klee's Angelus Novus? (see Figure 2).

Figure 2. Angelus Novus, art byPaul Klee (1920).
https://upload.wikimedia.org/wikipedia/commons/d/db/Klee-angelus-novus.jpg

> There is a painting by Klee entitled Angelus Novus, which depicts an angel on the verge of being swept away from that which he gazes at intently. His eyes are wide open, his mouth agape, and his wings outstretched. This, Benjamin argues, is how the Angel of History must appear. His face is turned toward the past. Whereas *we* perceive a succession of events, *he* sees a single, unremitting catastrophe that piles wreckage upon wreckage and hurls it at his feet. He would like to pause, to awaken the dead, and to reassemble what has been smashed. Yet a storm blows in from Paradise; it catches in his wings and is so powerful that the angel can no longer close them. This storm irresistibly propels him into the future, toward which his back is turned, while before him the heap of debris rises into the sky. What we call progress is this storm (Benjamin, 2020, p. 76, emphasis in original,free translation)[1].

According to Santos's (2010) reading, the Angel of History, whether Paul Klee's 1920 figure or, in our case, Wenders's Damiel (1987), confronts, without any power of intervention, a vast accumulation of destruction and suffering arrayed before him. Although he longs to take root in that catastrophe, to awaken the dead and gather the vanquished, he is compelled by an external force to turn his gaze away toward an unknown future. His extreme lucidity stands in stark contrast to his utter inability to act: that which is familiar and transformable becomes inaccessible to him, even as he surrenders unconditionally to the unfamiliar. Deprived of

[1] Original inPortuguese: "Há um quadro de Klee que se chamado Angelus Novus. Nele se apresenta um anjo que parece estar na iminência de afastar-se de algo que ele encara fixamente. Seus olhos estão arregalados, sua boca aberta e suas asas estiradas. É assim que deve parecer o Anjo da História. Sua face se volta para o passado. Lá onde *nós* vemos surgir uma sequência de eventos, *ele* vê uma catástrofe única, que incessantemente empilha escombros sobre escombros e os lança a seus pés. Ele gostaria de se demorar, de despertar os mortos e de reunir de novo o que foi esmagado. Mas uma tempestade sopra do paraíso, que se agarra às suas asas, e é tão forte que o Anjo já não as consegue mais fechar. Essa tempestade o leva inexoravelmente para o futuro, para o qual ele dá as costas viradas, enquanto diante dele a pilha de escombros cresce rumo ao céu. Aquilo que chamamos de progresso é essa tempestade." (Benjamin, 2020, p. 76, grifos do autor).

sustenance from his own roots, he nonetheless must make choices, ultimately electing the authenticity inherent in human life.

Humanity *in*and *of*Berlin endures manifold pains and afflictions. In the 1980s, the city that serves as both the film's setting and its primary site of inquiry remained cleaved by the "Wall of Shame" erected at the height of the Cold War. For Avancini (2012) and Fernandes (2013), *Wings of Desire*(Wenders, 1987) represents an effort to reconceive Berlin as the twentieth century's capital, a place of fragments, ruins, and traumas. Thus, in numerous scenes of Wenders's film, what lingers of the epochs layered over the city is largely ash in its memories and landscapes: "through the streets what one sees / is a people who neither see themselves / nor smile / nor kiss / nor embrace" (Toquinho& Moraes, 1975), a populace frequently melancholic, frail, and exhausted (Rolnik 1989).

Evidently, the song "Marcha de Quarta-Feira de Cinzas" by Toquinho and Vinicius de Moraes (1975) alludes to Brazil's Carnival. Yet, at this juncture, one must note that war, like Carnival, is a carnal festival. The difference lies in how each consumes the flesh: Carnival celebrates it through bodies and feasting, whereas war sacrifices it, tearing bodies apart. From both, one emerges with little more than ashes and exhaustion. Yet from ruins, futures also rise. Carnival thus becomes the Brazilian mode of waging war with both ethics and aesthetics.

Returning to *Wings of Desire* (Wenders 1987), Rolnik's (1989, p. 1) sensitive diagnosis observes that the human bodies wandering through Berlin (Figure 3) suffer from a pervasive malaise that neutralizes emergent affects in their encounters: they "do not trigger the wings of desire toward new configurations that might express them; they keep revolving at the boundaries of an isolated space." And yet, the film is far from somber. On the contrary, these initially despondent bodies are almost invariably reinvigorated by an angel's gentle touch, resuming their dreams of alternative futures. Redemption unfolds everywhere: in the metro, on the streets, in the circus, and within private homes. It is as though Wenders (1987) wishes to deliver the good news that we stand on the threshold of happiness, and if we are not yet happy, it is only by the narrowest margin. It is therefore more imperative than ever to lift our heads, look ahead and upward, and perceive angels as only a child can: above all, to continue.

Figure 3. Humanity (*in* and *of* Berlin) poised between the forces of life and death. Montage of stills from the film *Wings of Desire* (Wenders, 1987).

When viewing *City of Angels* (Silberling, 1998), many spectators remain unaware that it is, in fact, an adaptation of Wings of Desire (Wenders, 1987). Indeed, the apparent "coincidences" between the two films emerge as particularly significant when one revisits *Wings of Desire* (Wenders, 1987), above all in the way human experiences seduce the angels. This enchantment is of such magnitude that angels, even immortals, sometimes renounce eternity in exchange for a life suffused with color, taste, scent, and texture. It is in this light that Damiel's fall may be understood as "his possibility to experience things as a child experiences them" (Fernandes, 2013, p. 8).

In Silberling's*City of Angels* (1998), a striking scene occurs when the fallen angel, now human, asks his muse to describe the taste of a pear. She, in turn, challenges him, asking whether he truly does not know what the fruit tastes like. He explains, however, that he seeks her personal interpretation of the flavor she perceives. Her reply is as follows: "sweet, juicy, soft on the palate, grainy, like sweet sand dissolving in the mouth", Rice in Silberling (1998). At the time, I had never tasted a pear and found this description utterly enchanting. In the original, *Wings of Desire* (Wenders, 1987), a comparable moment unfolds when Damiel, moments after plummeting from the heavens, tastes his own blood and later savors a cup of black coffee. He never articulates these sensations in words, yet Wenders's (1987) masterful alignment of gesture and affect renders verbal description unnecessary.

Thus, these films establish a profound dialogue between dimensions, physical and spiritual life, childhood and maturity, by celebrating the possibility of sustaining childlike innocence in full adulthood, even amid life's disillusionments (Avancini, 2012). Ultimately, Wenders's angels (1987) teach us the importance of cultivating attitudes of perplexity (Rolnik, 1989), wonder (Fernandes, 2013), and enthusiasm (Avancini, 2012) toward the embodied world and its phenomena. In doing so, they remind us why it remains meaningful to continue wishing to live here and now with joy and authenticity.

V. CONCLUSIONS TO BE CONTINUED

Wings of Desire (Wenders, 1987) concludes not with a definitive "the end" but with a resonant "to be continued." Accordingly, this formula is invoked at the close of this article to underscore Wenders's conviction that human history is an interminable creation of worlds, far removed from any final closure. In doing so, Wenders (1987) reveals that eternity, however seductive, may become a prison of static observation. By opting for historicity, Damiel illuminates the film's central lesson: to live is to engage actively with the passage of time, embracing both its beauty and its pain. Thus, Damiel's exchange of angelic life for human existence is not only prudent but indispensable for life to achieve its fullest significance.

Acknowledgements

I thank Professor Dr. João Carlos Neves de Souza e Nunes Dias for their brilliant guidance of the university extension project that led to the production of this article.

REFERENCES

[1] Abbagnano, N. (2007). *Dicionário de filosofia*(A. Bosi, Translation). Martins Fontes.

[2] Avancini, A. (2012). Asas da história, anjos do desejo. *Significação*, 39(38), 227-246.

[3] Benjamin, W. (2020). *Sobre o conceito de história* (A. Müller; M. S. Silva, Translation). Alameda.

[4] Deleuze, G. (1985). *Cinema 1:a imagem-movimento*. Brasiliense.

[5] Deleuze, G. (2005). *Cinema 2:a imagem-tempo*. Brasiliense.

[6] Deleuze, G. (2006). *Diferença e repetição*. Editora 34.

[7] Fernandes, R. Z. (2013). Wim Wenders leitor de Walter Benjamin: Berlim, capital do século XX. *Revista Escrita*, (16), 1-13.

[8] Han, B.-C. (2023). *A crise da narração* (D. Guilhermino, Translation). Vozes.

[9] Heidegger, M. (2012). *Ser e tempo* (F. Castilho, Translation). Unicamp/Vozes.

[10] Kierkegaard, S. (1997a). *O conceito de angústia* (J. Morelli, Translation). Vozes.

[11] Kierkegaard, S. (1997b). *Medo e tremor* (J. Morelli, Translation). Vozes.

[12] Klee, P. (1920). *Angelus novus*. 31,8 cm x 24,2 cm. India ink, oil paint, paper, watercolor. https://upload.wikimedia.org/wikipedia/commons/d/db/Klee-angelus-novus.jpg.

[13] Nietzsche, F. (2001). *Além do bem e do mal* (M. A. Vieira, Translation). Companhia das Letras.

[14] Plato. (1980). *A defesa de Sócrates* (J. Bruna, Translation). Abril Cultural.

[15] Rolnik, S. (1989).*O anjo e a trapezista*.https://www.pucsp.br/nucleodesubjetividade/Textos/SUELY/anjoetrapezista.pdf.

[16] Sampieri, R. H.; Collado, C. F.; Lucio, M. de P. B. (2013). *Metodologia de pesquisa* (D. V. de Moraes, Translation). Penso.

[17] Santos, B. de S. (2010). *A gramática do tempo:para uma nova cultura política*. Cortez.

[18] Sartre, J.-P. (1978). *Existentialism is a humanism* (C. Macomber, Translation). Yale University Press.

[19] Sartre, J.-P. (1986). *Being and nothingness: an essay on phenomenological ontology* (H. E. Barnes, Translation). Routledge.

[20] Silberling, B. (1998). *City of Angels.* USA, 213 min.,dubbedtoportuguese, cor.

[21] Taylor, C. (1991). *The ethics of authenticity*. Harvard University Press.

[22] Toquinho; Moraes, V. (1975). Marcha de Quarta-Feira de Cinzas. In: Toquinho; Moraes, V.*O poeta e o violão*. Som Livre, 1 disc original audio (39min48). Track 2 (2min46).

[23] Wenders, W. (1987). *Wings of Desire*. Germany,128 min., original audio, subtitled, color andb&w.