## **Author's Note**

This is the abridged translation of my PhD-thesis that I submitted in 2014 and which studies the feeling of guilt not as a state of individual persons but as an aesthetic modality that connects film viewers to a sense of commonality and a shared past, present and future.

First of all, I would like to thank Hermann Kappelhoff and Michael Wedel for their support and the opportunity to present this book to the English-speaking public and I would like to thank Daniel Hendrickson for his faithful translation. Many thanks also to Christina Schmitt, Kaspar Aebi, Maximilian Grenz and Maja Roth for their diligent and thorough support in getting this manuscript into the printing press.

To keep this book lean and handy, I had to cut one of the cases studies in each of the three thematic chapters: For the German post-war cinema I have dropped the chapter on DIE MÖRDER SIND UNTER UNS (THE MURDERERS ARE AMONG US, 1946, Wolfgang Staudte) since it is discussed in practically every book on the topic. For the part on Hollywood genre cinema I have dispensed with the chapter on Casualties of War (1989, Brian De Palma) because the war film is already well represented in the Cinepoetics book series. For the part on climate change documentaries I chose the opposite argument and cut the chapter on The Age of Stupid (2009, Franny Armstrong) and kept An Inconvenient Truth (2006, Davis Guggenheim) in order to make the case for a study of affect rhetoric even stronger by applying it to one of the most prominent examples within the field of cinema and ecology, climate change and the Anthropocene.

I have resisted the urge to rewrite larger passages, only smaller expendable digressions have been left out and I added a handful of bibliographic references that have appeared in the meantime and that I find to be especially meaningful connections that are worth being made.

I dedicate this edition to Josephine and Benjamin. May they never become victims of our comfort.