## **Contents**

Author's Note — V  Introduction — 1  Part 1: Theoretical Positions			
		1	Feeling and Morality in the Cinema —— 17
		1.1	Feeling —— <b>21</b>
	Feeling as embodied appraisal —— 23		
	Phenomenology of physical sensation —— 28		
	Feelings as relational practices —— <b>31</b>		
1.2			
	Lines of tradition — 34		
	The authority of feelings — 40		
1.3	Aesthetic Experience, Moral Feelings, and Common Sense — 46		
	Dewey: Unity and experience — 47		
	Kant, Arendt, and Rorty: Taste, the power of judgment, and solidarity —— <b>50</b>		
	Cavell: Perfectionism and acknowledgement —— <b>56</b>		
	Feeling and commonality —— 59		
1.4	,		
	Beyond cognition and empathy —— 64		
	Historical positions — 69		
	Film, phenomenology, and physicality —— 71		
	Film feeling as the temporal structure of moving images — 78		
1.5	Feelings of Guilt as an Aesthetic Modality —— 81		
	Cultivating guilt —— 84		
	Feelings of guilt (and shame [and rage and fear and		
	sorrow]) —— <b>88</b>		
	The affect of the irrevocable —— 92		
	Feelings of guilt and audiovisual expressivity —— 94		
	A modality of communal sensation —— 98		

## Part 2: Affective Dramaturgies of the Sense of Guilt

- 2 The Present: German Post-War Cinema and Guilt Reorganized —— 105
- 2.1 Resolving the Question of Guilt 108

2.2 DER RAT DER GÖTTER: Fascism, Science, and Capital — 118	
The bad conscience of class consciousness — 120	
The affective logic of making a pact with the devil —— 123	
Learning processes of the sense of guilt —— 126	
Trials of shame and anger —— 133	
N2H4 —— <b>138</b>	
2.3 Resolved Feelings —— 140	
3 The Past: Hollywood Genre Poetics —— 143	
3.1 Genre Poetics as Modalities of Aesthetic Experience — 145	
3.2 Genre Poetics and the Sense of Guilt — 152	
3.3 LITTLE BIG MAN: The Dysfunctionality of the Western — 156	
"So our slaughtered beauty mocks us" —— 160	
Dramaturgy of violence and (stereo-)types of genres —— 163	
Past and present of the massacre —— 168	
A feeling for one's own history —— 176	
4 The Future: Global Responsibility and the Rhetoric of Climate	
Change —— 179	
4.1 Rhetoric in the Anthropocene —— 182	
4.2 Analysis of Audiovisual Rhetoric — 188	
4.3 AN INCONVENIENT TRUTH: A Patriotic Speech —— 199	
The appearance of the orator —— 200	
Lógos <b>— 205</b>	
Êthos —— <b>208</b>	
Páthos —— 210	
The duration of the film as the duration of a persuasion —— 218	
4.4 Catastrophe and Control — 220	
5 Conclusion: The Cinema's Guilty Conscience — 225	
Bibliography —— 233	
Filmography —— 251	
Name Index —— 253	
Film Index —— 257	