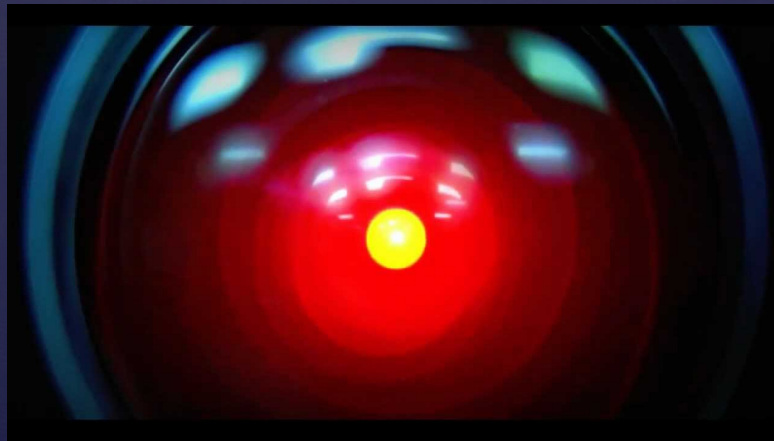


Characters and Emotions

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Identification

- ⌘ **Viewer Identification** (Metz, 1975): Primary identification is with the camera. Secondary identification with the characters.
- ⌘ Films technique creates the **illusion of presence**; It is a fetish, a surrogate, which is enjoyed not only by the cinephile, but also by average film goers.
- ⌘ **The tragic viewer** (Aumont, 1983): The cinema spectator is always something of a fugitive, whose concerns is to redress some irreparable loss, even at the cost of a passing regression, socially controlled, lasting only as long as a projection.

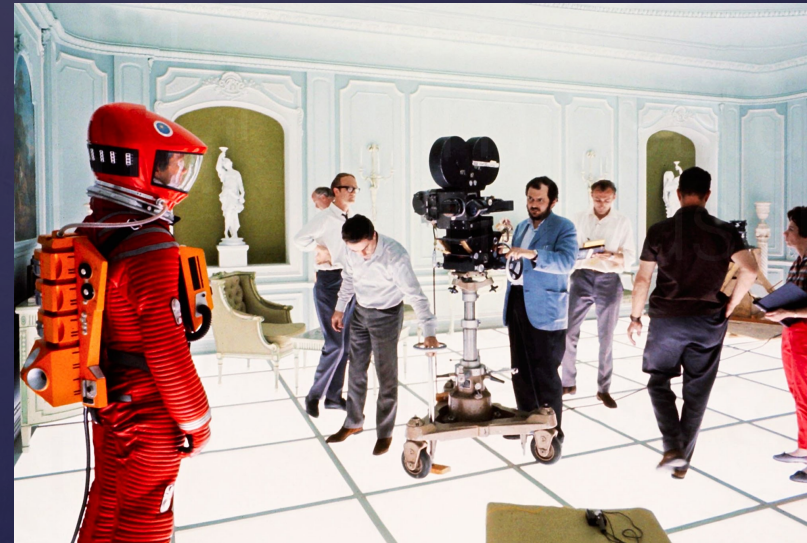


Understanding Characters

Type VS. Person

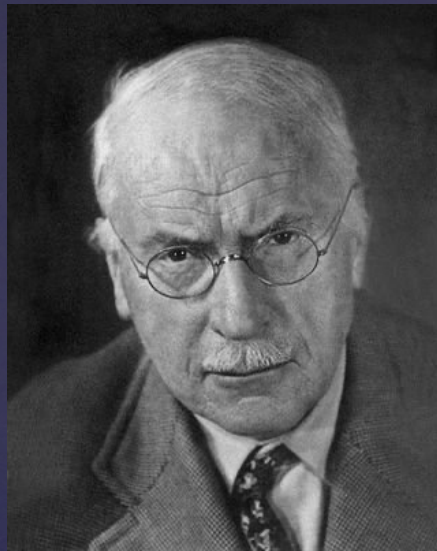
- ⌘ **Literary theories:** Characters as elements of the Narrative structure.
- ⌘ **Psychological theories:** The categorization of characters is based on our habit of trying to recognize the rich array of sensory impressions confronting us by linking all the different characteristics of the perceived other.

- ⌘ **Automatic Categorization:** Characterization makes use of innate releasers or stimuli that, through processes of conditioning, are related to innate releasers.
- ⌘ **Categorization on less Elementary levels of processing:** Processes of impression formation, which follow logically upon automatic encoding, lead to a cognitive representation of a character that is of varying complexity and degree of integration.



Archetypes

Analytical psychology – Carl Gustav Jung.




















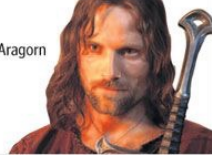



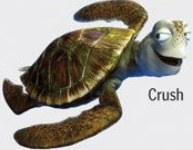






Definition: *universal archaic patterns and images that derive from the collective unconscious and are the psychic counterpart of the instinct.*

Jungian's Archetypes



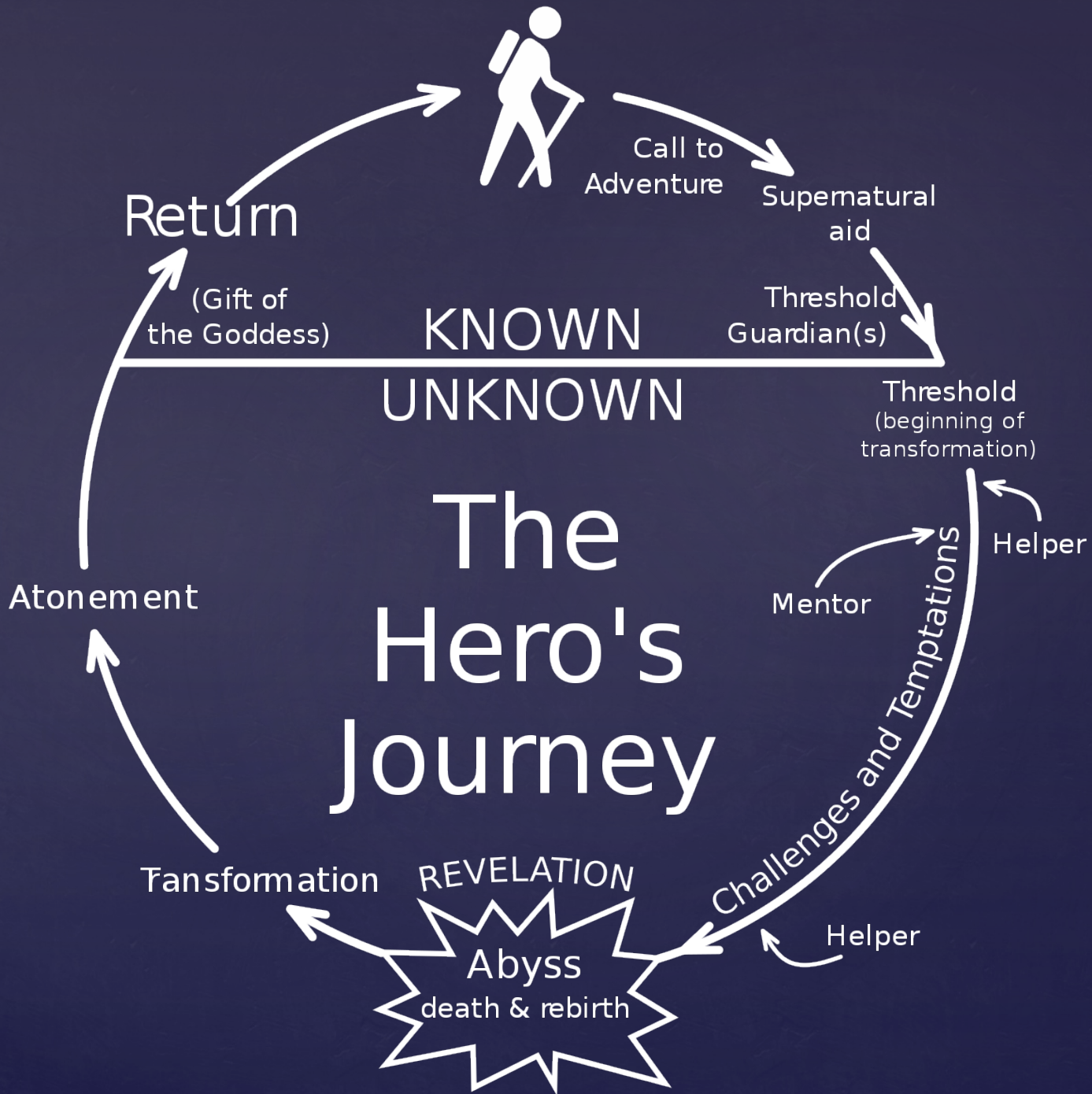
Campbells Arquetypes

	The Hero "More or less human in character, through whom the world destiny is realized"	The Ancient Mystagogue "The Wise Old Man... whose words assist the hero through the trials and terrors of the weird adventure"	The Enemy "Great and conspicuous in the seat of power"	The Threshold Guardian "The first problem of the hero to surpass"	The Shape-Shifter An ambiguous character whose loyalties and values are not always clear	The Trickster Comic relief, to offset the dramatic tension
"Harry Potter" series	 Harry Potter	 Dumbledore	 Voldemort	 Quirrell	 Snape	 Ron Weasley
"Star Wars" series	 Luke Skywalker	 Obi-Wan	 Darth Vader	 Stormtroopers	 Han Solo	 C-3PO and R2-D2
"The Matrix" series	 Neo	 Morpheus	 The Matrix	 Agent Smith	 Cypher	There's not much to laugh at in "The Matrix."
"Lord of The Rings"	 Frodo	 Gandalf	 Sauron	 Aragorn	 Boromir	 Merry and Pippin
"Finding Nemo"	 Marlin	 Crush	 Darla	 Bruce	 Gill	 Dory

SOURCES: Joseph Campbell, "The Hero With a Thousand Faces"; Internet Movie Database

NOTE: Your opinion may vary.

PATRICK GARVIN/GLOBE STAFF



Some ideas about Beauty

Why popular actor/actress are always beauty?



Etcoff, N. (2011). *Survival of the prettiest: The science of beauty*. Anchor.

Some ideas about Beauty

10 PRINCIPLES FOR WHICH THE BRAIN QUALIFIES
SOMETHING BEAUTIFUL

Symmetry

Grouping

Contrast

Perception

Rhythm & order



Some ideas about Beauty

10 PRINCIPLES FOR WHICH THE BRAIN QUALIFIES
SOMETHING BEAUTIFUL

Hyperbole

Isolation

Balance & Metaphor

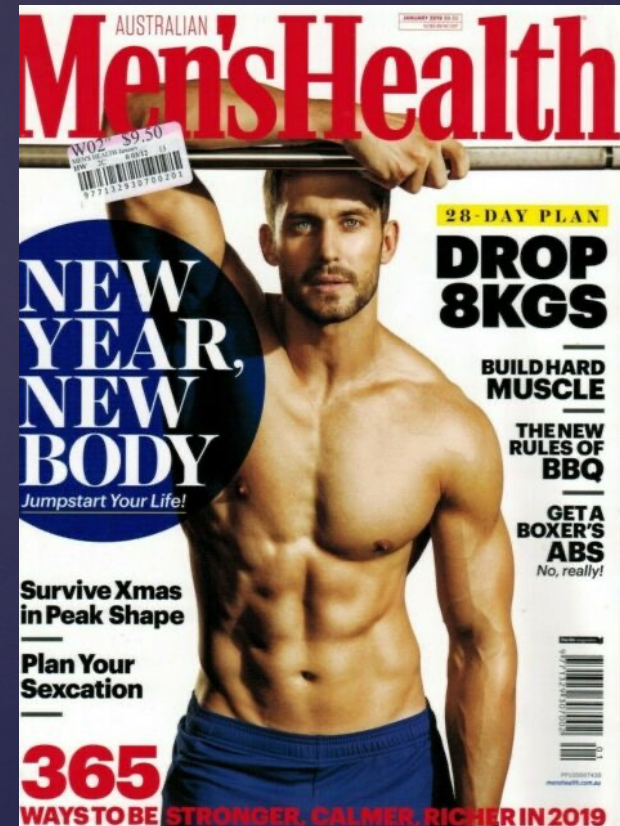
Repetition

Abstraction



Some ideas about Beauty

NEURO-MARKETING TOOL



Some ideas about Beauty

The “Halo Effect”

When one trait of a person or thing is used to make an overall judgment of that person or thing



The Kuleshov effect

The Kuleshov effect is a **film editing effect**. It is a cognitive event in which viewers derive more meaning from the interaction of two sequential shots than from a single shot in isolation.



= NICE OLD MAN



= DIRTY OLD MAN

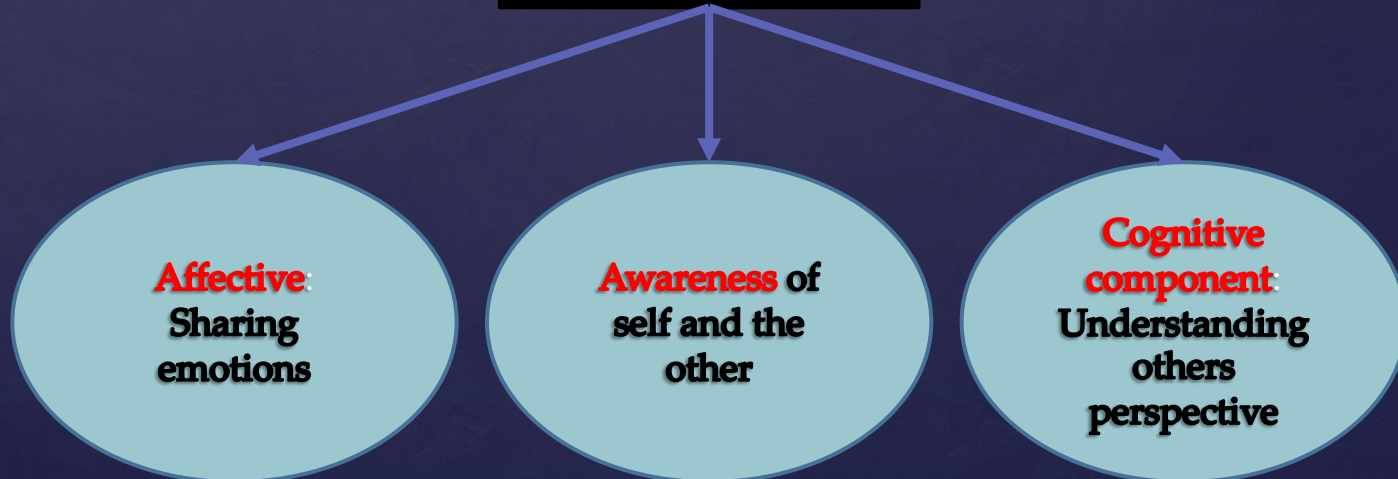
EMPATHY

“Empathy is putting self into the other person’s shoes, either consciously and unconsciously.”

↳ Empathy is a multidimensional phenomenon:

- ⌘ Interpersonal process and individual ability.
- ⌘ Personality trait.
- ⌘ Capacity or competency.
- ⌘ Response or reaction to observing another’s experiences.

FUNCTIONAL COMPONENTS



Theory of Mind

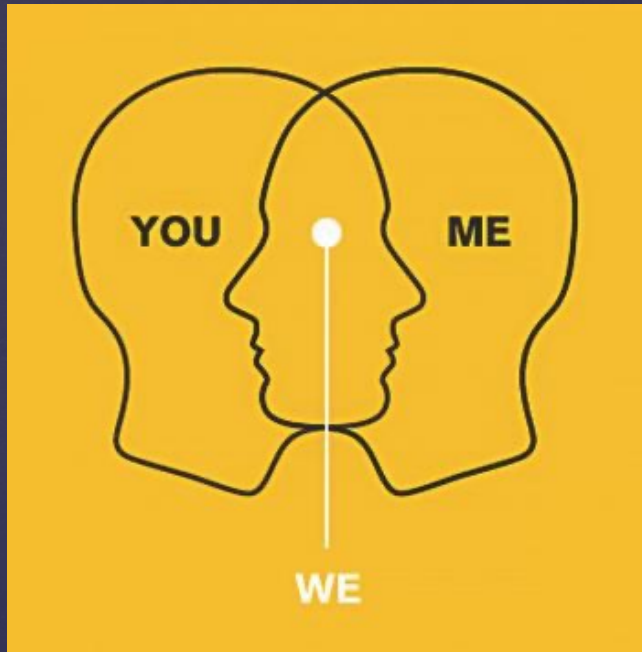
- ⌘ TOM (Levin et. Al 2013): is a system of cognitive representations of what beliefs, needs, desires, intentions and feelings people have in their interaction with others and the world.
- ⌘ Acquire in early Childhood – Others have an internal life.
- ⌘ Elementary understanding of film character actions and feelings.
- ⌘ **Somatosensory neurons** (*Mirror Neurons*): Neurons which are activated when an individual performs an action, but also when he/she observes a similar action performed by someone else.





Source: Rooney, B., & Bálint, K. E. (2018). Watching more closely: shot scale affects film viewers' theory of mind tendency but not ability. *Frontiers in psychology*, 8, 2349.

Empathy in Films



- ⌘ **Empathy** is seen as major gratification in reading stories.
- ⌘ (Zillman, 1996): **Perceived similarity and sympathy** for the character
- ⌘ (Smith, 1995): Movies use “**alignment**” techniques that promote perspective taking and allegiance strategies that foster viewer sympathy for the character while the distinction between self and character is unaffected.

Empathetic Emotions: An emotion which is characterized by the fact that the situational meaning structure of the situation for a character is part of the meaning for the viewer

The Major Empathetic Emotions

Similarities and Differences Among Sympathy, Compassion and Admiration

Empathetic Emotion	Comparison of situational meaning for Character and Viewer	Action Tendency
Compassion	C: Weak V: Greater than C	Seek intimacy, giving, protection.
Sympathy	C: Strong and weak V: Equal to C	Seek intimacy, giving and receiving sharing.
Admiration	C: Strong V: Less than C	Seek proximity, receiving and giving

Sympathy for the devil



⌘ The Villain: (Un)Sympathy?

“Those who fights with monsters should look to it that they themself do not become a monster”

⌘ Antipathetic Character (Schadenfreude):

Can be intensified by the contrast between two situational structures.

⌘ Evil as the Hero:

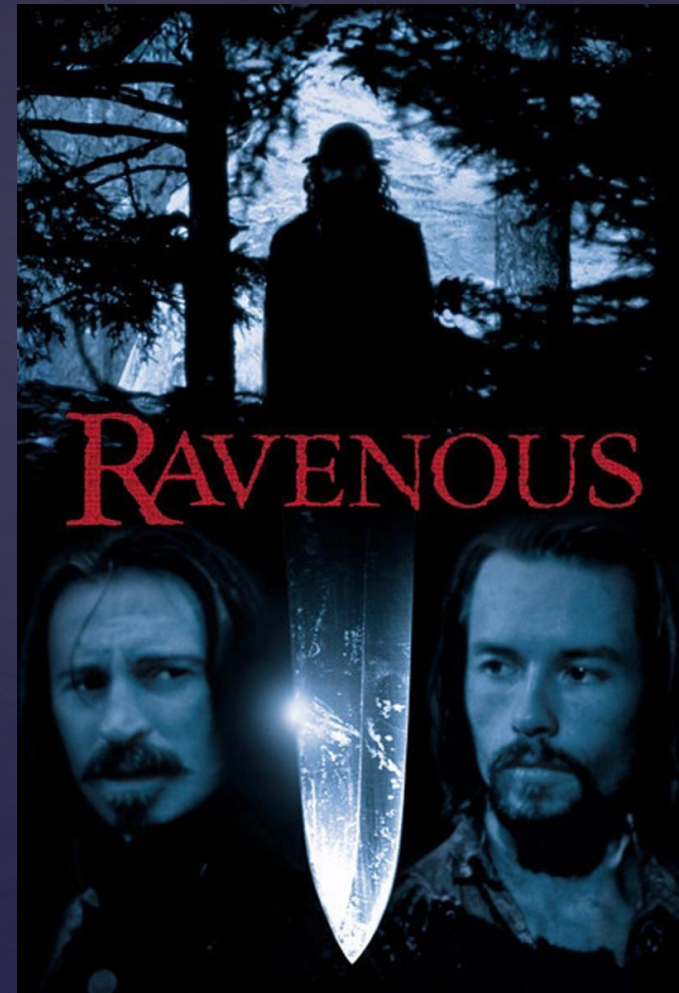
⌘ **Moral Emotions:** Feeling morally superior we can excuse ourselves from thinking immoral thoughts about those who are deemed immoral.

⌘ **Catharsis Theory:** Realizing hide desires and emotions through a fictional character

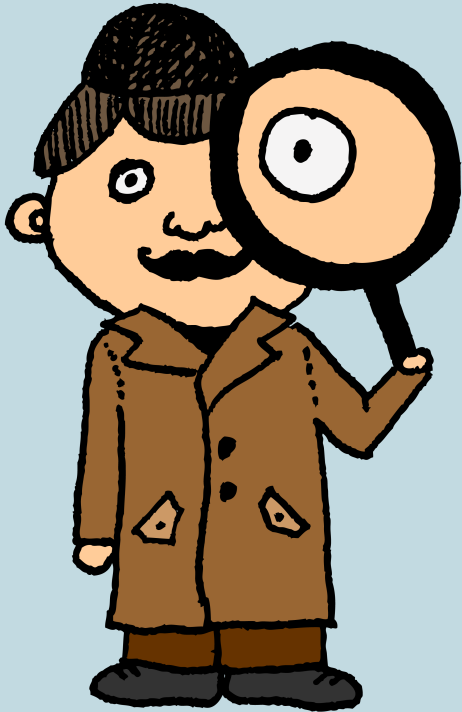
The Appeal of Unpleasant Emotions

A brief glance at the success rates of Films featuring sad, violent or horrific content illustrates the appeal that unpleasant emotions can have to audiences at large.

- ⌘ **Dispositional Theory** (Zillman, 1991): The generated affective disposition is negative, it is expected that those negative acts that the character develops, have their consequences.
- ⌘ **Transfer Theory** (Zillman, 1996): The worse the protagonist suffers, the more we enjoy. As events contrary to our expectations occur, empathic discomfort is generated and, in turn, a consequent physiological reaction.
- ⌘ **Thought-provoking Theory** (Oliver & Bartsch, 2013): Movies that tends to provoke appreciation and elevation rather than enjoyment seem to compensate the most painful experiences they offer by a high instruction or reflection potential.



Observational Attitude and Emotion

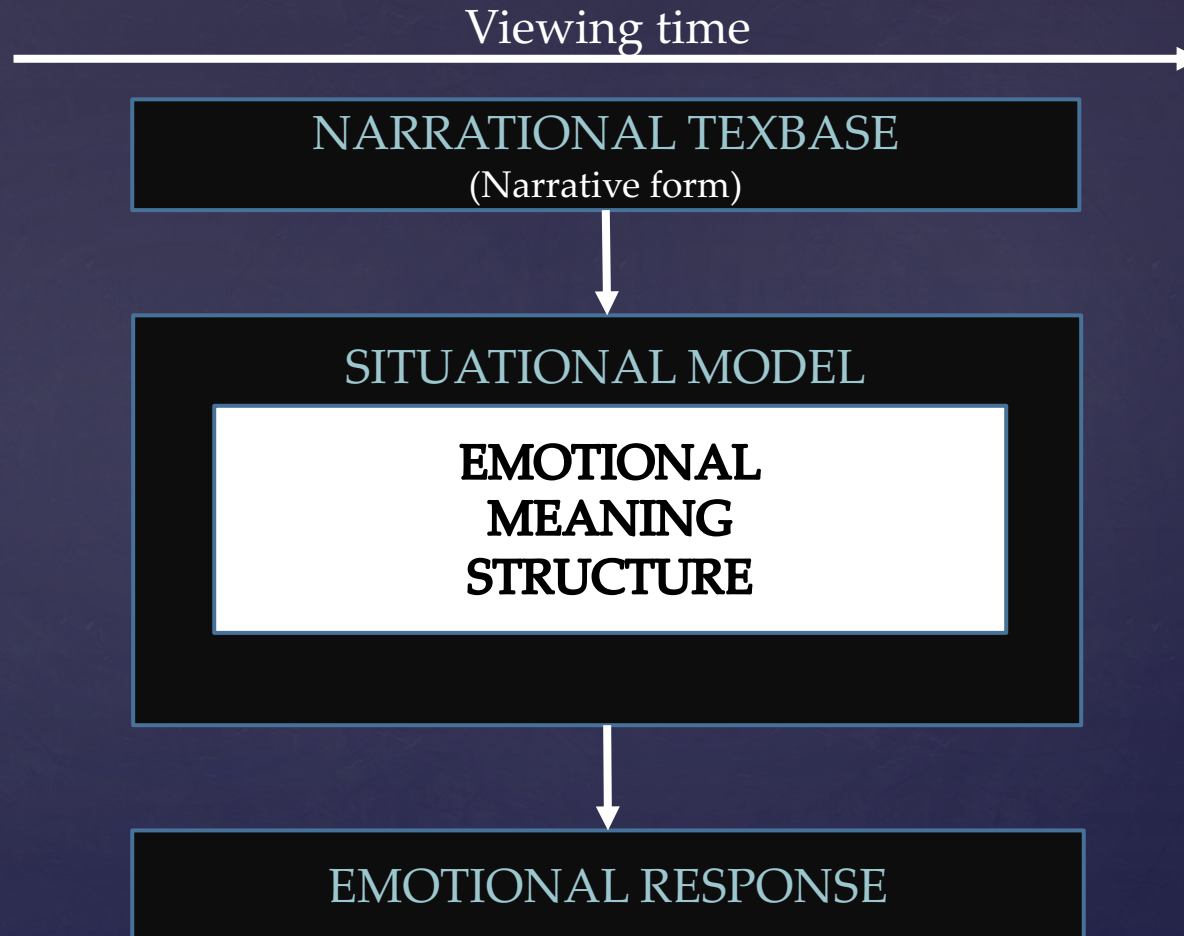


The traditional feature film imposes upon the viewer a certain **observational attitude** (Frijda 1956):

- ⌘ **Attitude vis-à-vis**: The observer interacts with the observed person by means of a directed confrontation.
- ⌘ **Attitude en-profil**: The observer interprets the behavior of the model as a signal that the situation addresses certain concerns.
- ⌘ **Attitude en-face**: The observer follows attentively the comings and goings of the model.

Eight levels of Narration (Branigan 1992): On the highest level, the knowledge is extremely broad and unfocused. Communicates an Artifact. On the lowest level the knowledge imparted has a narrowest focus; here private thoughts are transmitted by a character to the viewer.

The Psychological affect structure of the Feature Film



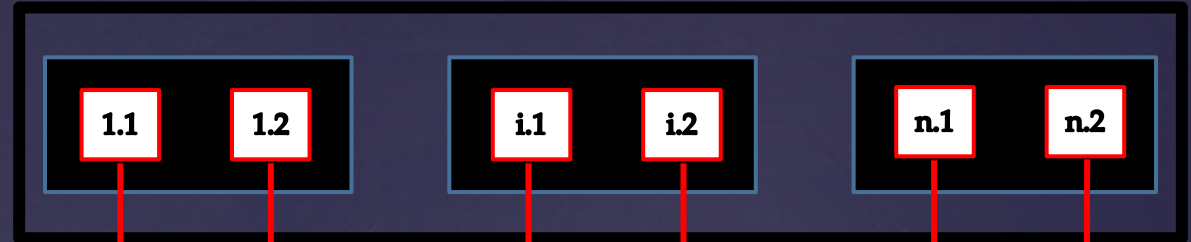
Source: Tan, E. S. (2013). *Emotion and the structure of narrative film: Film as an emotion machine*. Routledge.

The Psychologic affect structure of the Feature Film

Tan, E. S. (2013).

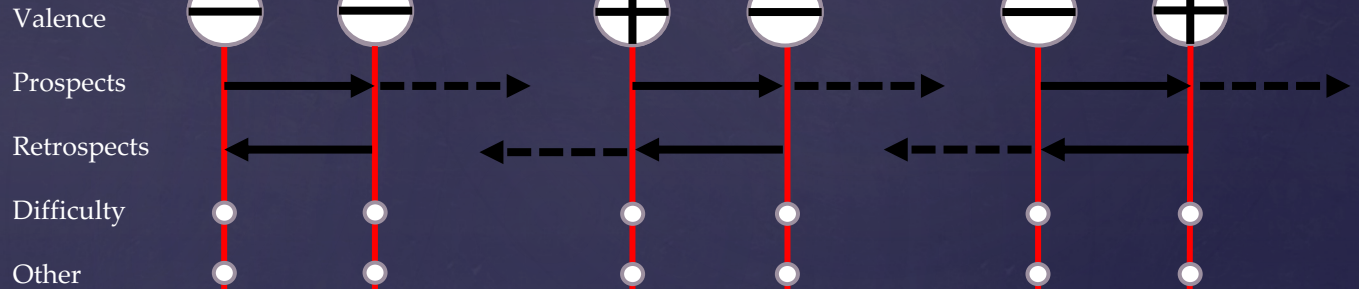
Narrational
textbase

EPISODES
EVENTS



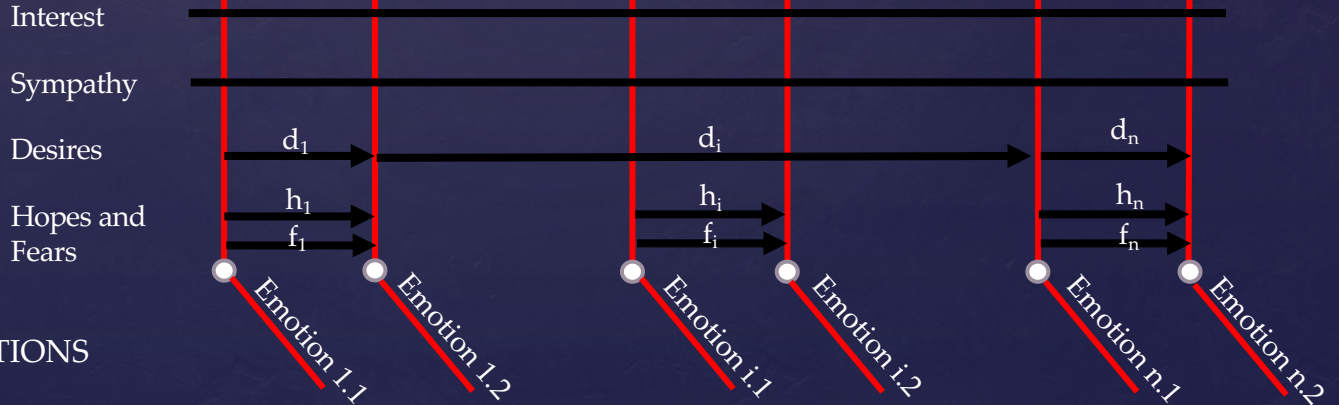
COMPONENTS

Emotional
Meaning
Structure



TONIC EMOTIONS

Emotional
Response



PHASIC EMOTIONS

Assignment

- ⌘ Can you identify archetypes in the characters of the film?
- ⌘ How interesting these characters are? Why? How are they presented on the screen?
- ⌘ What types of empathetic emotions these characters rise in viewers? Why?