Tomas Axelson 100805

Assistant professor Religious Studies/Media and Communication

School of Humanities and Media

Högskolan Dalarna, 791 88 Falun, Sweden

Mobile: +46 703 39 82 76

http://users.du.se/~tax/

Narration, Visualization and Mind

Movies in everyday life as a resource for utopian self-reflection

Abstract

The paper is analyzing how people in late modern society characterized by de-traditionalization, use moving images as a cultural resource for the construction of meaningful subjective world views. As a theoretical concept with several dimensions, "sacralization of the self" (Woodhead & Heelas 2000: 344), is related to media theory. With a critical focus on 'the self', as a core aspect in contemporary media society Eric W. Rothenbuhler labels the individual self as one of "the sacred objects of modern culture" (Rothenbuhler 2006: 31).

I want to emphasize the need for case studies in order to undertake a critical investigation about 'the self' and how consumption of fiction film is interconnected to spectator´s creation of self images, but also to understand how film engagement elicits self-reflection (Giddens 1991, Axelson 2008, Vaage 2009a). The paper make use of empirical data to illustrate and theoretically develop perspectives on how the audience uses fiction film in every-day life for the construction of the self, as well for the construction of more profound and long-lasting ideas of being part of a moral community (Brereton 2005, Jerslev 2006, Klinger 2008, Mikkola et al. 2007, Vaage 2009b).

Some empirical findings support a conclusion that moving images creates a transitional space for the human mind, with the capacity of transporting the spectator from real life to fiction and back to real life again, helping the individual with an ongoing process of *transforming* the self, dealing with who you actually are, and who you want to become (Axelson 2008, Vaage 2009b).

1. Introduction - moving images in every-day life

Film scholars estimate a rapid increase in film watching during recent decades. With figures sometimes difficult to obtain due to illegal down loading, Hedling and Wallengren combines statistics from box-office, DVD-sales and rent, as well as figures from TV-channels together with down-loading habits and reach a conclusion about the Swedish audience. We watch more films than ever before. Probably five times more than 50 years ago, nearly 500 million films a year (Hedling & Wallengren 2006). The latest statistics from Nordicom also show that there are no immediate threats against ticket-sales at cinemas in the majority of the Nordic countries. On the contrary actually. Sweden for example, did 2009 the best box-office year in cinema going since 2003. Notably also is the fact that domestic-made films had a 33% share of the total film market ticket-sale in Sweden, the best result since the start of the Swedish Film Institute 1963 (Flisen & Harrie 2010).

Watching films is easy in every-day life today. Whenever I go by train in Sweden for example, I see quite a number of travelers spending the trip absolved in a movie, screened on their laptops or small portable DVD-screen. Asked about frequency in watching films there are people that claim they watch at least 30 films a month (Axelson 2008a: 90)[1] Consumption of films is obviously an important habit for many people. Antonio Damasio suggests this is anchored in the human brain that fits well into a preverbal and narrative oriented function of the human mind.

> A natural and preverbal prevalence of storytelling may well be the reason why we started to create drama and, finally, books and why so many people today are crazy about movies and TV-series (Damasio 2002:   217).

People seem almost to have a craving for stories and narratives of all kind and there are a number of questions to be asked about what actually goes in the mind of the audience, what films do with people and what people do with films. But also to anchor the possible answers to these questions in empirical findings.

2. Movies and moods

Audience research in recent years have made it clear that there is no contradiction between experiencing films as entertaining, with an escapist potential on the one hand, and experiencing films creating profound meaning on the other hand, with a deep impact in the mind of the spectator (Jerslev 2006, Axelson 2008a, Klinger 2008). The Danish film scholar Ann Jerslev did a study on the Danish data in The Lord of the Rings Research Project which collected empirical data from some twenty

---

[1] In this case study, 8% in a sample of 179 respondents stated they watched more than 30 films a month.

countries around the world (Jerslev 2006). She found that the audience explained their responses connected to the film Lord of the Rings, mainly in a highly emotionally charged language. "The joy of watching the film or the pleasure derived from it has to do with *experiencing strong emotions*" (Jerslev 2006: 206). These emotions are attached both to the fictional universe itself - the intratextual epic universe of the story - but also to the making of the fictional universe - the handicraft of the filmmakers. Jerslev finds that the spectators express a range of vivid emotions, "a strong feeling of *being immersed in* – a kind of *being-lost-in a fictional universe* that is in every sense overwhelming – the story the images, the scale of the project, the technical skills". As one respondent puts it:

> *Grand, fantastic, grippingly beautiful – I was completely absorbed in the universe and wanted to be there myself. Brilliant escape from the everyday* (Jerslev 2006: 208).

The deep engagement in the filmic experience in the many quotes from respondents combines without problem a movement from worshipping the technical skills, creating spellbinding special effects on the screen, and at the same time invites the spectator to be absorbed completely by the story and enter into it. As one viewer comments:

> *It is more than just a film. It is an experience, a state of mind. You fly away from the chair and disappear into the screen and you fight against the orks and Uruk-hais and cling to the side of a mountain and fear the Nazguls'* (Jerslev 2006: 210).

Some spectators try to describe the strength of the visual pleasure using erotic metaphors. *"It is primarily I visual orgasm. I left the theatre feeling immensely joyful and with a sense of physical wellbeing. Though at the same I was sad because it is over now"* (Jerslev 2006: 211). Jerslev summons up the data adopting the concept 'sacred viewing' to grasp the magnitude of the audience expressions. She is interpreting these examples of awesome viewing with the help of the theoretical concept of *the sublime*, defined by Immanuel Kant as an ambiguous feeling of pleasure and pain. Jerslev's arguing is convincing as such, but I am still missing a perspective where these expressions are related to the spectators *own* constructions of meaning and personal world views. Interpreting these expressions of strong emotions of the experience of the Lord of the Rings, as 'sacred', asks for further research and in depth interviews with spectators.

2.1. Film engagement as a social or individual practice

The overall impression in Jerslev's interpretation of the data of The Lord of the Rings-project is that most people in the audience want to experience the film viewing

as part of a social activity while a minority wants their experience to remain private. The majority of the audience seems to be eager to share these film viewing emotions with others as a part of a social situation while a smaller group is reluctant to share the emotional impact of the viewing situation with other viewers. In these latter cases, it is interesting to think about what it is, that makes it difficult for spectators to share the experience with others. One guess, supported by other case studies would be that it is related to meaning on a very private level, may be activating deeper layers of personal memories and sensitive biographical episodes (Axelson 2008a). One line of thought could be that some people are overwhelmed visually and narratively by a filmic experience, and that this experience goes beyond what you actually are prepared to talk about on a personal level, possibly activating nearly subconsciously wishes and ideas.

When Barbara Klinger looks at the Lord of the Ring's fans and asks what female spectators in the U.S. audience want, she enters into a domain where women long for another kind life, where characters are "saturated with morality" (Klinger 2008: 72). Klinger present data where she shows how women's pleasures in the trilogy is mobilized through a series of cross-gender identifications, where female viewers relate to male character in the Lord of the Rings both through desire as well as through appreciating characters moral behavior. Klinger makes an important point where she detects female fans relating to the male protagonists as carrying a utopian dream of maleness, representing almost anything to their female viewers, from incarnation of humanness and vulnerability, to the way they express themselves.

> The cross-gendered look, then, can be energized by desire, moral assessment, and behavioral observations. [ ] For some, these male figures appear as antidotes to the more cynical, less heroic present day, making nostalgia for mythic masculinities a prime ingredient in the pleasure derived from male characters (Klinger 2008: 79).

The trilogy creates and provides models of a utopian world where spectators enter into an alternate universe where you find hopes and wishes and a sense that things could be better than life you see around you. As one viewer express it, "the movie captured well the importance of friendship, perseverance, love and courage… qualities that are all too often absent in today's modern movies. It appeals to the optimistic romantic in me" (Klinger 2008: 81).

2.2. An idyllic world order – both regressive and progressive

This aspect, which Klinger also underlines, is important to notice. There is several quotes of this kind where spectators bring forth elements in the narratives that compose an important utopian sentiment for audience. Klinger discuss the complex amalgam of both regressive and progressive tendencies that are embedded in the

viewer's euphoria about the film. Lord of the Rings offer a utopian space for an idyllic world order, with attractive white male stars, a kind of mythical erotic masculinities in a safe moral world where the male characters are virtuous with a high moral standard. As Klinger concludes, a "vivid confirmation of longstanding cultural convictions", fueled by utopian affect. (Klinger 2008: 82).

Klinger and Jerslev extract expressions of strong positive moods, sometimes inexpressible euphoria and the deepest pleasure with the film experience that derives from the whole range of the viewing situation, the social setting, the fictional universe, the cultural artifact, and the magnificent special effects on so on. But what about more in-depth perspectives on how the audience treats extra-ordinary film experiences and how these relate to the viewers explicit personal world view and personal belief system?

In my research project (2008a), *Movies and Meaning. Studying the Audience, Favourite Films and Existential Matters*, I asked some participants to take part in an individual interview about "a favourite movie which made a great impression on you and which had an impact on the way you look at the world and your personal experience of life" (Axelson 2008b: 10). It was possible to detect a clear emphasis on a combination of two main processes; engagement in characters on the screen and engagement in self-image negotiation. Detailed cognitive processes about fictitious characters on the screen and their role model behaviour are combined by the respondents with dynamic cross-references to detailed self schematic introspections about the respondents own characteristics, related to existential matters at some very specific moments in their lives. How then is it possible to evaluate these perceivable processes with respondents preoccupied with their self image, dealing and negotiating a cognitive construction of their selves? Does it lead to individualism and a self centred cult of the ego? (Rothenbuhler 2006). That is not the only conclusion available.

3. 'The self' in individualized media society

Individualism in late modern society is of a kind which is institutionalized and forced upon the individual (Baumann 2000, Beck & Beck-Gernsheim 2002). Some scholars, like Beck & Beck-Gernsheim, claim that it is possible in our individualised society, to trace forces developing 'altruistic individualism', where people are coping in creative ways with structural problems in the society. My empirical examples of individuals enjoying movies could be interpreted as being compatible with these latter perspectives. The viewers in my investigation seem to be inspired by movies as a mediated cultural resource, promoting the development of a personal moral

framework with references to values deeply fostered by a humanistic tradition, in line with John C. Lyden's argument of what film is capable of doing with viewers. "We should […] be able to appreciate and applaud the positive functions they perform (conveying hope, catharsis, and a range of societally supportive values)"(Lyden 2003: 248).

Eric W. Rothenbuhler claims that we live in an age of the cult of the individual with the self as a sacred object in media society.

> [O]ur communication practices; our cultural choices; our industries of information, entertainment, and consumption; our politics; our educational institutions; and, increasingly, our churches are built around the construction, display, critique, and improvement of selves. The self is the holy object of the society carried by the medium of the individual (Rothenbuhler 2006: 31).

His perspective has many important points but he also paint an overall dark image of a self-obsessed society with little room for individual creativity and freedom. That may be so, and especially with the distinction between people's varying life conditions where some individuals have considerable advantages and abilities for making use of the full value of individualism where as others lack these means and live under conditions of poverty (Johansson 2000: 67) But never the less I want to follow the line of thought that focus on aspects of the reflexive self which I believe is neglected by Rothenbuhler and others.

In a critical investigation about film habits and its impact on the audience in individualized societies, not only forces of closure should be noticed, but also forces of openness, where progressive aspects of this whole process could be brought into the foreground. Some of the quotes in Jerslev's and Klinger's investigations as well as in my own case study, calls for a more nuanced understanding of the creativity of spectator's meaning making processes related to the construction of self-images and the construction of a biographical self in an overarching moral framework.

3.1.Transforming the self-image – 'real self' and 'ideal self'

One of the most important empirical findings in my reception study of the audience was how detailed cognitive processes about fictitious characters on the screen were combined by the respondents with dynamic cross-references to detailed self schematic introspections about the respondents own mental self representation. Adopting a social cognitive theoretical framework interpreting the respondent's

stories about their film experiences I emphasized the distinction between two different dimensions within the self.

Self schemas organise spectator's considerations of themselves as persons with particular traits, qualification and possibilities as well as weaknesses. According to social psychologists, we as human beings have an idea of which dimensions we consider typical and important in our self image. In the mental construction of a complex self representation as a schematic structure in the human mind it seems that individuals construct two important dimensions; one dimension creating aspects of the self-image with ideas of what is *typical* for the person being, and another dimension creating ideas about the self with components of a potential *better* self, and wishful ideas about the kind of person the individual *want* to become (Fiske & Taylor 1991: 189).

This was a key theory on a micro level for understanding film experiences in my study. A perspective which I believe to a certain extent explains why movies are able to create such an impact, emotionally and cognitively. One good example of these emotionally charged self-representation considerations was the outcome of the in-depth interview I conducted with "Madeleine", 26 years old, about her favourite movie of all time, *Dirty Dancing*, from 1987.

Madeleine watched *Dirty Dancing* over and over again with her friends at the age of 11 or 12 and they all learned the lines and the songs by heart. She explained why Baby was a perfect role model for someone interested in what is going on in the world, coupled with a wish to develop as an attractive young woman. Madeleine was constantly processing considerations about Baby's personality on the one hand and her conceptual image of herself on the other hand. First, how she resembles Baby in many ways, dealing with issues of being a cute young woman wanting to develop both her female identity as well as wanting to struggle for a better world.

> *I can really identify myself very much with her. I think I'm a little bit like her…with smiles and laughter, but also that you don't like injustices in the world that you fight.* (Madeleine 13).

Secondly, Madeleine is also dealing with Baby as a role model for herself and the personal traits Madeleine wants to grow stronger in her, concerning basic aspects in Madeleine's life; sexual identity, personal charisma, moral values of responsibility and the courage to stand up for what you believe in. Madeleine struggled with this in her real life, trying to combine a political awareness in life with an interest in gaining an attractive female persona.

You don´t have to be naive and stupid just because you're interested in your own sexual appeal, this kind of sexy and cute thing she [Baby] has. She is also having these very wise and sensitive values." (Madeleine: 13)

The film *Dirty Dancing* taps directly into Madeleine's self-image and her negotiation about her actual self as well as her ideal self. The film inspires her. Madeleine shows emotionally engagement in Baby as a fiction character. At the same time Madeleine is seamlessly shifting over to her own self-image and self-understanding, dealing with the complex and possible discrepancy between actual self and ideal self and how to bridge this gap. *"And there she is the perfect mix, the one you can try to be"* (Madeleine: 15).

3.2. A double projection in narration – an intermediate area for play and reality

This example empirically illustrates something important about the role of fiction in everyday life. When watching films that the audiences get emotionally engaged and some interesting things happen. It is as if a double projection goes on. First, the film is projected on the screen. Secondly, the spectator projects his or her own life into the narrative and a possible impact on many levels gets started, where meaning is created and processed. Not the least existential matters and questions of the meaning and purpose of life.

Investigating empirical case studies of film experiences in the audience, there are good reasons to believe that cinema going, and watching films, for many people creates an intermediate area of experiencing in which the never-ending task to build bridges between our cultural and individual identities takes place, "a psychic room where cognitions of outer reality and inner conditions can meet" (Höijer 1998: 78). Created when we are children, even as adults we need this kind of transitional space for relating inner and outer reality. Donald Winnicotts theory (1991), stressing the importance of a cultural field available for playing with reality, such as art and religion, could as well be used for a deeper understanding of spectator's relationship to fiction.

In an individualized society cultural experience like theatre, music and movies are bound to be experienced more in a liminoid individualized way as Victor Turner puts it instead of in a collective ritual way as in more pre-modern societies (Turner 1987). And as Höijer emphasize, when discussing art and religion as intermediate areas possible to enter as human beings, "fiction narration […] may play an even more profound role in post-modern societies" (Höijer 1998: 78).

The presence of fiction in media and the vast range of mediated narratives consumed every week by the audience are by Johansson understood as such an intermediate area where mediated fantasy finds a proper place.

> Media create openings for experiments, for labor with identity. […] The development of intermediate areas where the solid is dissolved in a variety of hybrid forms, media contribute to the production of dream worlds. They open a direct channel to the unconscious and stimulate the imagination (Johansson 2000: 179).

The empirical examples of spectator's experience of movies support the view that narratives in popular forms are extremely attractive and important in every-day life where the individual finds a transitional space for wild fantasies and inner journeys. And as Johansson underlines (2000: 171), provides the spectator with stuff for identity construction as well as a need for transcendence.

A social psychologist, such as Thomas Johansson, examines theories about the self and the conditions for the individual in late modern society where he identifies four main grouping of theories. Following loosely a somewhat historical development he starts with ideas of *the private self*, the perspectives on the self as a product of enlightenment and the modern society. The self is here a rational and critical agent with a distinct subjective self-awareness. As a consequence of the development of psycho-analyses, theories of *the splitted self* emerged. In this vein of thought, the fragmented self in torment, with different forces in struggle within the self, had a huge impact on western culture from Sigmund Freud and onwards. Later on the awareness of different discourses of language and its impact, creating a control apparatus where *the disciplined self* is overwhelmingly colonized by the power of discourse, dominated social theory. Johansson finally distinguishes *the extended self*. In a media saturated society technology and entertainment industries in combination provide the individual with tools and an abundance of opportunities for travels into fictional worlds (Johansson 2000: 38).

3.3. 'The utopian self'

In the theoretical context of self theories I want to label this creative and imaginative dimension of the human mind which makes use of a phantasmagorical space, *the utopian self*. Spectators formulate dreams and imagine alternative ways of living, creating possible metaphors from the screen to be integrated into functional inspiring self images. The capacity to symbolize and create attractive fictional worlds and narratives through a partially extended self is something that is typical for human mind. There are good reasons to believe that empirical data supports the notion that individuals make use of utopian fragments in fictional universes of popular culture, by which spectators create meaning and built up a personal belief system (Axelson 2008b).

It is what the Norwegian film scholar Margreth Bruun Vaage aptly outlines theoretically with the help of the concept *idiosyncratic* film responses, where spectators empathy with a character triggers the spectator to reflect on his or her own real-life issues on a very personal level (Bruun Vaage 2009b: 159). Vaage suggests that fiction film elicits self-reflection through self-focused role taking where spectators with the help of fiction clarify emotional experiences that has relevance in the spectators own life. She suggests a theory about 'transportation' and 'transformation' to understand what happens when strong emotional experiences in film viewing takes place with personal and non-conventional associations and reflections.

> The transition from fictional engagement to self-reflection is characterized by a change from being *transported* into the fictional world to an experience of the fictional world also contributing to a potential *transformation* of the real self (Vaage 2010: 167).

In my study I was looking for a theoretical concept to capture this transition from fiction to real life in my study, and I decided to use the concept, *extra-textualization* for this process where the spectator makes references from fiction to real life, from *intra text* to *extra text* (Axelson 2008). What I think is the interesting core of this phenomenon is how people use fiction in every-day life as a resource for personal dreams, personal wishes and personal change. It is in this perspective Johansson notion of the extended self becomes a missing theoretical tool, especially when focusing on the utopian aspect of the extended self. Movies are setting up a emotionally charged intermediate area, 'a space set apart' for the audience, where the individual is allowed to dream about a better life, a better society, a better self, or at least negotiating the possible discrepancy between cognitively formulated ideals – utopian fragments – about the world as it should be and the world as it is. Also dealing with existential questions about the meaning of life, using cultural metaphors in an awareness of their preliminary nature, instead of creating absolute answers (Johansson 2000: 70).

4. Visual narratives in a transitional space

In the context of moving images and cognition I think visual theory is crucial for a much better understanding of our contemporary world, rapidly in change towards an image dominated culture (Mitchell 2005). Analyzing visual rhetoric's, Jens Elmelund Kjeldsen (2008) is clearing out the fusion of both *logos* and *pathos* in pictures. Watching images, in a split second, the spectator has to deal with an explosion of impression and meaning in a condensed way, creating an appeal that combines emotional and logical response. Pictures are not satisfactory explained only through linguistic or structuralistic views. There is something gripping in moving images, with sound and light, that captures the mind of the audience in a preverbal

way, creating resonance (Kjeldsen 2008: 298). The receiver of a message is activated by an *entymemic polysemy*, where meaning in images is hinted, but finally constructed through a responding chord in the heart and mind of the audience.

The rhetoric character of visual messages, condensating emotion and argument - pathos and logos – creates an entymemic message. The message success in reaching out to the audience relies on the responding chord from the spectators. "Instead of forcing the message *into* the recipient, it tries to retrieve a response *from* the recipient (Kjeldsen 2008: 311). This is an interpretative process which needs to be studied much more in detail, not only to understand what happens when we deal with visual impressions of objects and create meaning from visual stimulus on the retina (Ware 2008). But much more important when trying to understand more complex visual inputs, like narratives in movies. What happens when the audience's own meaning systems and ideological horizons are activated by films? How should we understand the relationship between strong emotional responses in movie watching, and cognitive processes?

5. Conclusion

Some empirical findings support a conclusion that moving images creates a transitional space for the human mind, with the capacity of transporting the spectator from real life to fiction and back to real life again, helping the individual with an ongoing process of *transforming* the self, dealing with mental representations of the person you believe you actually are, and the person you want to become (Axelson 2008, Vaage 2009b). Culturally embedded values seem to be expressed and mediated in films and become a resource for personal belief systems and moral cognitive frameworks on an individual level. The respondents in my study illustrates processes where individual viewers are dealing with matters of human virtues and the dignity of what it is to be a decent human being, such as trustworthiness, friendship, responsibilities for your neighbour, standing up for the less privileged, self sacrifice and other core moral principles (Axelson 2008b: 16). Individuals seem to transcend the given conditions by constructing cognitively unique creations of normative and moral frameworks in ways that empirically underlines Lyden's conclusion, that movies proposes values according to which we can live (Lyden 2003). In short, there is interplay between culture and cognition in three contexts; a socio-historic process, a socio-cultural interaction with the world and an inner psychological process.

My call in this paper is for a more nuanced understanding of the complex interplay between moving images and non-visual meaning-making processes (Marsh 2004, Ware 2008). Empirical oriented reception studies is one way to develop this

understanding, elaborating visual theory about narration, and how the human mind relate to moving images as resource for the extended self, creating useful metaphors for the audience interested in utopian dimensions of self-reflection. In a late modern society preoccupied with the sacralization of the self, empirical case studies support the idea that the audience uses movies in a liminoid way, as a possible space set apart, where film engagement elicits spectator's creation of utopian self representations.

References:

Axelson, Tomas (2008a). *Film och mening. En receptionsstudie om spelfilm, filmpublik och existentiella frågor.* Diss. Acta Universitatis Upsaliensis. Psychologia et Sociologica Religionum 21.

Axelson, Tomas (2008b). "Movies and Meaning. Studying the Audience, Favourite Films and Existential Matters". In *Particip@tions : Journal of Audience and Reception Studies.*

Baumann, Zygmunt (2001). *The Individualized Society.* Cambridge: Polity Press.

Beck, Ulrich & Elisabeth Beck-Gernsheim, *Individualization: Institutionalized Individualism and its Social and Political Consequences.* London: Sage Publications 2002.

Brereton, Pat (2005). *Hollywood Utopia. Ecology in Contemporary American Cinema.* Bristol: Intellect Books

Damasio, Antonio R. (2002). *Känslan av att leva: kroppens och känslornas betydelse för medvetenheten.* Stockholm: Natur och kultur

Flisen, Terje & Harrie, Eva (2010). *Medietrender i Norden 2010.* Göteborg: Nordicom.

Giddens, Anthony (1991). *Modernity and self-identity: self and society in the late modern age.* Cambridge: Polity press

Jerslev, Ann (2006). "Sacred Viewing: Emotional Responses to *The Lord of the Rings.*" I Mathijs, Ernest (red.). *The Lord of the Rings. Popular Culture in Global Context.* London: Wallflower Press

Johansson, Thomas (2000). *Social Pshychology and Modernity.* Buckingham: Open University Press.

Johansson, Thomas (2002). *Bilder av självet. Vardagslivets förändring i det senmoderna samhället.* Stockholm: Natur och Kultur.

Klinger, Barbara (2008). "What Do Female Fans Want? Blockbusters, *The Return of the King* and U.S. Audiences". I Barker, Martin & Mathijs, Ernest (red.). *Watching the Lord of the Rings. Tolkien's World Audiences.* New York: Peter Lang Publishing

Lyden, John (2003). *Film as religion: myths, morals, rituals*. New York: New York University Press

Marsh, Clive (2004) *Cinema and Sentiment. Film's Challenge to Theology.* Bletchley: Paternoster Press

Marsh, Clive (2007). *Theology goes to the movies: an introduction to critical Christian thinking*. London: Routledge

Mikkola, Teija, Niemelä, Kati & Petterson, Juha (2007). *The questioning mind: faith and values of the new generation*. Tampere: Church Research Institute

Mitchell, W. J. Thomas (2005). *What do pictures want?: the lives and loves of images*. Chicago: University of Chicago Press

Rothenbuhler, Eric (2006) "The Self as a Sacred Object in Media" I Sumiala-Seppänen, Johanna, Lundby, Knut & Salokangas, Raimo (red.) (2006). *Implications of the sacred in (post)modern media*. Göteborg: Nordicom

Turner, Victor, *The Anthropology of Performance*, New York: PAJ Publications 1987.

Vaage, Margrethe Bruun (2009a). *Seeing is Feeling: The Function of Empathy for the Spectator of Fiction Film.* Diss. Oslo: University of Oslo

Vaage, Margrethe Bruun (2009b). "Self-reflection. Beyond Conventional Fiction Film Engagement". *Nordicom Review*, Volume 30, number 2. Göteborg: Nordicom

Ware, Colin (2008). *Visual thinking for design*. Burlington, Mass.: Morgan Kaufmann

Winnicott, Donald Woods (1991). *Playing and reality*. [New ed.] London: Routledge

Woodhead, Linda & Heelas, Paul (red.) (2000). *Religion in modern times: an interpretive anthology*. Malden, Mass.: Blackwell