

Abstract

This bachelor thesis focuses on the subject of empathy in the reception of film work of art and the distinction of empathy and the terms which are being generally confused with it (such as identification and sympathy) in a representative selection of texts on both psychoanalysis and film cognitivism. Bela Buda's writing serves as a background for those works.

The first two parts are dealing with the definition of Buda's empathy and its differentiation from sympathy, identification and projection in the context of the reception of film work of art with emphasis on psychical distance. The following part is focused on the comparison of various concepts of authors from the field of psychoanalysis (Mulvey and Metz) and film cognitivism (Carroll, Neill, Grodal, Smith). This part works with the findings of the previous parts.