

# Personal pronouns: First, second, and third person

First person



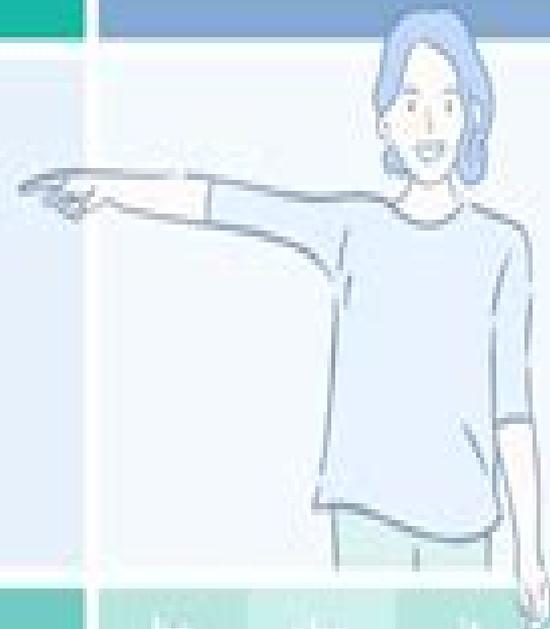
I we

Second person



you

Third person



he she it they

# The Second Person

**George C. Williamson**



## **The Second Person:**

The Second-Person Perspective in Aquinas's Ethics Andrew Pinsent, 2013-10-18 Thomas Aquinas devoted a substantial proportion of his greatest works to the virtues. Yet despite the availability of these texts and centuries of commentary, Aquinas's virtue ethics remains mysterious, leaving readers with many unanswered questions. In this book, Pinsent argues that the key to understanding Aquinas's approach is to be found in an association between attributes he appends to the virtues and interpersonal capacities investigated by the science of social cognition, especially in the context of autistic spectrum disorder. The book uses this research to argue that Aquinas's approach to the virtues is radically non-Aristotelian and founded on the concept of second-person relatedness. To demonstrate the explanatory power of this principle, Pinsent shows how the second-person perspective gives interpretation to Aquinas's descriptions of the virtues and offers a key to long-standing problems such as the reconciliation of magnanimity and humility. The principle of second-person relatedness also interprets acts that Aquinas describes as the fruition of the virtues. Pinsent concludes by considering how this approach may shape future developments in virtue ethics.

**The Second-Person Standpoint** Stephen Darwall, 2009-09-30 Why should we avoid doing moral wrong? The inability of philosophy to answer this question in a compelling manner, along with the moral skepticism and ethical confusion that ensue, result. Stephen Darwall argues from our failure to appreciate the essentially interpersonal character of moral obligation. After showing how attempts to vindicate morality have tended to change the subject, falling back on nonmoral values or practical first-person considerations, Darwall elaborates the interpersonal nature of moral obligations, their inherent link to our responsibilities to one another as members of the moral community. As Darwall defines it, the concept of moral obligation has an irreducibly second-person aspect: it presupposes our authority to make claims and demands on one another. And so too do many other central notions, including those of rights, the dignity of, and respect for persons, and the very concept of person itself. The result is nothing less than a fundamental reorientation of moral theory that enables it, at last, to account for morality's supreme authority, an account that Darwall carries from the realm of theory to the practical world of second-person attitudes, emotions, and actions.

**The Second Person** Naomi Eilan, 2017-09-13 The past few years have witnessed an exponentially growing body of work conducted under the second-person heading. This idea has been explored in various areas of philosophy: philosophy of mind, philosophy of language, ethics, epistemology, in developmental psychology, in psychiatry, and even in neuroscience. We may call this interest in the second person the "You Turn." To put it at its most general and ambitious, the idea driving much of the work is this: proper attention to the ways in which we relate to one another when we stand in second-person relation to each other can deliver something like a paradigm shift in the way in which we address questions about a range of fundamental issues in these fields. There is, however, very little agreement about what second-person relations are, and a huge variation in why people think they are important. The contributions to this book focus on developing key second-person claims in the philosophy of mind, ethics, and epistemology.

with the aim of beginning to provide a framework for assessing and relating the multitude of fascinating new questions that come up under the second person heading This book was originally published as a special issue of Philosophical Explorations

**Second Person** Pat Harrigan, Noah Wardrip-Fruin, 2010-01-22 Game designers authors artists and scholars discuss how roles are played and how stories are created in role playing games board games computer games interactive fictions massively multiplayer games improvisational theater and other playable media Games and other playable forms from interactive fictions to improvisational theater involve role playing and story something played and something told In Second Person game designers authors artists and scholars examine the different ways in which these two elements work together in tabletop role playing games RPGs computer games board games card games electronic literature political simulations locative media massively multiplayer games and other forms that invite and structure play Second Person so called because in these games and playable media it is you who plays the roles you for whom the story is being told first considers tabletop games ranging from Dungeons Dragons and other RPGs with an explicit social component to Kim Newman s Choose Your Own Adventure style novel Life s Lottery and its more traditional author reader interaction Contributors then examine computer based playable structures that are designed for solo interaction for the singular you including the mainstream hit Prince of Persia The Sands of Time and the genre defining independent production Fa ade Finally contributors look at the intersection of the social spaces of play and the real world considering among other topics the virtual communities of such Massively Multiplayer Online Role Playing Games MMORPGs as World of Warcraft and the political uses of digital gaming and role playing techniques as in The Howard Dean for Iowa Game the first U S presidential campaign game In engaging essays that range in tone from the informal to the technical these writers offer a variety of approaches for the examination of an emerging field that includes works as diverse as George R R Martin s Wild Cards series and the classic Infocom game Planetfall Appendixes contain three fully playable tabletop RPGs that demonstrate some of the variations possible in the form

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