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On the contrary, emotions are structured in several ways: by their underlying neurology, by the judgments and evaluations that enter into them, by the behaviour that expresses or manifests them, and by the larger social contexts in which they occur. Thus, one might say that an emotion is an integrated neuro-physiological-behavioral-evaluative-experiential-social phenomenon.

Emotion - The structure of emotions | Britannica

Current understanding of the psychology of emotions provides the basis for identifying critical features of the fiction film that trigger the general emotion system. Individual emotions are classified according to their position in the affect structure of a film -- a larger system of emotions produced by one particular film as a whole.

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The social structures of emotion consist of the ways in which the larger social context determines an emotion's causes, content, modes of expression, and meaning. Even the basic emotions, which are generally assumed to have a neurological core, are shaped to a large extent by social factors. Read More on This Topic

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The Basic Structure of Emotions | Psychology Today

All of those emotions are interestingly different in their structure and in their appropriate contexts, as are members of the self-critical family, which includes shame, embarrassment, guilt, remorse, and regret. The great variety and abundance of emotions suggest that the category of emotion may not be a single class of psychological phenomena but a large family of loosely related ...

emotion | Definition, Scope, Variety, & Structures ...

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Specifically, cognitive models define emotion in terms of reaction to cognition. It is the case of the OCC model, which defines a taxonomy of emotions and identifies them as valenced (positive or...

(PDF) The Cognitive Structure of Emotion - ResearchGate

The wheel emotions can be paired in four groups: Primary dyad = one petal apart = Love = Joy + Trust Secondary dyad = two petals apart = Envy = Sadness + Anger Tertiary dyad = three petals apart = Shame = Fear + Disgust Opposite emotions = four petals apart = Anticipation Surprise

Emotion classification - Wikipedia

A Poison Tree deals with a key human emotion - anger. The poem's content, ideas, language and structure are explored. Comparisons and alternative interpretations are also considered.

Form, structure and language - A Poison Tree by William ...

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Emotion and the Structure of Narrative Film : Film As An Emotion Machine. Introduced one hundred years ago, film has since become part of our lives. For the past century, however, the experience offered by fiction films has remained a mystery.

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TextBook Emotion And The Structure Of Narrative Film Film ...

Masaru Emoto ([illegible], Emoto Masaru, July 22, 1943 October 17, 2014) was a Japanese businessman, author and pseudo-scientist who claimed that human consciousness can affect the molecular structure of water.Emoto's book The Hidden Messages in Water published in 2004 was a New York Times best seller. Emoto's conjecture evolved over the years, and his early work revolved around pseudo ...

Introduced one hundred years ago, film has since become part of our lives. For the past century, however, the experience offered by fiction films has remained a mystery. Questions such as why adult viewers cry and shiver, and why they care at all about fictional characters -- while aware that they contemplate an entirely staged scene -- are still unresolved. In addition, it is unknown why spectators find some film experiences entertaining that have a clearly aversive nature outside the cinema. These and other questions make the psychological status of emotions allegedly induced by the fiction film highly problematic. Earlier attempts to answer these questions have been limited to a few genre studies. In recent years, film criticism and the theory of film structure have made use of psychoanalytic concepts which have proven insufficient in accounting for the diversity of film induced affect. In contrast, academic psychology -- during the century of its existence -- has made extensive study of emotional responses provoked by viewing fiction film, but has taken the role of film as a natural stimulus completely for granted. The present volume bridges the gap between critical theories of film on the one hand, and recent psychological theory and research of human emotion on the other, in an attempt to explain the emotions provoked by fiction film. This book integrates insights on the narrative structure of fiction film including its themes, plot structure, and characters with recent knowledge on the cognitive processing of natural events, and narrative and person information. It develops a theoretical framework for systematically describing emotion in the film viewer. The question whether or not film produces genuine emotion is answered by comparing affect in the viewer with emotion in the real world experienced by persons witnessing events that have personal significance to them. Current understanding of the psychology of emotions provides the basis for identifying critical features of the fiction film that trigger the general emotion system. Individual emotions are classified according to their position in the affect structure of a film -- a larger system of emotions produced by one particular film as a whole. Along the way, a series of problematic issues is dealt with, notably the reality of the emotional stimulus in film, the identification of the viewer with protagonists on screen, and the necessity of the viewer's cooperation in arriving at a genuine emotion. Finally, it is argued that film-produced emotions are genuine emotions in response to an artificial stimulus. Film can be regarded as a fine-tuned machine for a continuous stream of emotions that are entertaining after all. The work paves the way for understanding and, in principle, predicting emotions in the film viewer using existing psychological instruments of investigation. Dealing with the problems of film-induced affect and rendering them accessible to formal modeling and experimental method serves a wider interest of understanding aesthetic emotion -- the feelings that man-made products, and especially works of art, can evoke in the beholder.

The Structure of Emotions argues that emotion concepts should have a much more important role in the social and behavioural sciences than they now enjoy, and shows that certain influential psychological theories of emotions overlook the explanatory power of our emotion concepts. Professor Gordon also outlines a new account of the nature of commonsense (or 'folk') psychology in general.

The past decades have seen significant advances in the sociological understanding of human emotion. Sociology has shown how culture and society shape our emotions and how emotions contribute to micro- and macro-social processes. At the same time, the behavioral sciences have made progress in understanding emotion at the level of the individual mind and body. Emotion and Social Structures embraces both perspectives to uncover the fundamental role of affect and emotion in the emergence and reproduction of social order. How do culture and social structure influence the cognitive and bodily basis of emotion? How do large-scale patterns of feeling emerge? And how do emotions promote the coordination of social action and interaction? Integrating theories and evidence from disciplines such as psychology, cognitive science, and neuroscience, Christian von Scheve argues for a sociological understanding of emotion as a bi-directional mediator between social action and social structure. This book will be of interest to students and scholars of the sociology of emotion, microsociology, and cognitive sociology, as well as social psychology, cognitive science, and affective neuroscience.

Three aspects of the world to which people can react (events, actions of agents and objects) are used to characterize a wide range of emotions and reveal the cognitions that underlie distinct types of human emotion.

As a reference that contains original and innovative research on the sociology of emotion, this book will not only appeal to sociologists but also to scholars of psychology, psychiatry, anthropology, history, social work, and business/management. With contributions from experts in the field, this text examines the role and influence of emotion in everyday social circumstances. It poses clear questions and presents the contemporary theoretical developments and empirical research linking social structure and emotion. Comparable books are narrowly focused and less comprehensive, the breadth and depth of this new work is unmatched. *Explores the roles played by emotion in social arrangements (i.e., the power of emotions in psychology, finance, economics, etc...) *Poses clear questions and presents the newest theoretical developments and empirical research linking social structure and emotion *Contributions from experts in the field

This is a PhD dissertation that analyzes the metaphors and metonymies found in Chinese emotion concepts, such as ANGER, FEAR, HAPPINESS, SADNESS, and WORRY and looks at the role of culture in the folk models which structure them. Completed in 1989, it was the first detailed attempt to look at Chinese emotion metaphors using the Cognitive Linguistic Framework developed in Metaphors We Live By (Lakoff and Johnson 1980). The content should be equally accessible to cognitive linguists interested in Chinese metaphors, universals of metaphors, emotion metaphors, or to Chinese language learners wanting to expand their vocabulary in a meaningful and systematic way.

Films evoke broad moods and cue particular emotions that can be broadly shared as well as individually experienced. Although the experience of emotion is central to the viewing of movies, film studies have neglected to focus attention on the emotions, relying instead on vague psychoanalytic concepts of desire. Film Structure and the Emotion System synthesizes research on emotion in cognitive psychology and neurology in an effort to provide a more nuanced understanding of how film evokes emotion. Analysing a variety and range of films, including Casablanca and Stranger than Paradise, this book offers a grounded approach to the mechanisms through which films appeal to the human emotions, demonstrating the role of style and narration in this process.

How does a person s way of thinking influence their personality, their values and their choice of career? In this important study, originally published in 1985, Susan Aylwin uses such questions as a starting point for elucidating the relationship between thought and feeling. Three modes of thought are compared in detail: inner speech, visual imagery and enactive imagery the last being an important addition to our understanding of mental representations. The structural characteristics of all three types are analysed using an association technique. Their affective aspects are then explored through a variety of means, including the analysis of daydreams, an examination of the evaluative complements of categorizing, the study of cognitive style, an exploration of such social feelings as embarrassment, and the experiential study of strong emotion. The author ends by integrating her findings, showing how thought and feeling are related aspects of the temporal organization of consciousness. Structure in Thought and Feeling is written in a lively and accessible style, and brings a refreshing perspective to many issues of central concern to psychologists interested in cognition, emotion, personality and psychotherapy. "

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