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ALANA LYONS

Positive emotions in early modern literature and culture
 Routledge

The first essay collection to examine emotion across the span of Romantic literature and thought, in light of new scholarship.

The Spatiality of Emotion in Early Modern China Cambridge University Press

This book is a collection of studies providing a unique view on two central aspects of poetry: sounds and emotive qualities, with emphasis on their interactions. The book addresses various theoretical and methodological issues related to topics like sound symbolism, poetic prosody, and voice quality in recited poetry.

The authors examine how these sound-related phenomena contribute to the generation of emotive qualities and how these qualities are perceived by readers and listeners. The book builds upon Reuven Tsur's theoretical research and supplements it from an experimental angle. It also engages in methodological debates with prevalent scientific approaches. In particular, it emphasises the importance of proper theory in empirical literary studies and the role of the personal traits of the reader in literary analysis.

The intended readership of this book consists mainly of literary scholars, but it might also appeal to researchers from disciplines such as linguistics, psychology, and brain science.

Medieval Affect, Feeling, and Emotion Little, Brown

The emotions pose many philosophical questions. We don't choose them; they come over us spontaneously. Sometimes emotions seem to get it wrong: we experience wrongdoing but do not feel anger, feel fear but recognise there is no danger. Yet often we expect emotions to be reasonable, intelligible and appropriate responses to certain situations. How do we explain these apparent contradictions? *Emotion, Imagination, and the Limits of Reason* presents a bold new picture of the emotions that challenges prevailing philosophical orthodoxy. Talia Morag argues that too much emphasis has been placed on the "reasonableness" of emotions and far too little on two neglected areas: the imagination and the unconscious. She uses these to propose a new philosophical and psychoanalytic conception of the emotions that challenges the perceived rationality of emotions; views the emotions as fundamental to determining one's self-image; and bases therapy on the ability to "listen" to one's emotional episode as it occurs. *Emotion, Imagination, and the Limits of Reason* is one of the first books to connect philosophical research on the emotions to psychoanalysis. It will be essential reading for those studying ethics, the emotions, moral psychology and philosophy of psychology as well as those interested in psychoanalysis.

[What Literature Teaches Us about Emotion](#) John Benjamins Publishing Company

Does empathy felt while reading fiction actually cultivate a sense of connection, leading to altruistic actions on behalf of real others? *Empathy and the Novel* presents a comprehensive account of the relationships among novel reading, empathy, and altruism. Drawing on psychology, narrative theory, neuroscience, literary history, philosophy, and recent scholarship in discourse processing, Keen brings together resources and challenges for the literary study of empathy and the psychological study of fiction reading. Empathy robustly enters into affective responses to fiction, yet its role in shaping the behavior of emotional readers has been debated for three centuries. Keen surveys these debates and illustrates the techniques that invite empathetic response. She argues that the perception of fictiveness increases the likelihood of readers' empathy in part by releasing them from the guarded responses necessitated by the demands of real others. Narrative empathy is a strategy and subject of contemporary novelists from around the world, writers who tacitly endorse the potential universality of human emotions when they call upon their readers' empathy. If narrative empathy is to be taken seriously, Keen suggests, then women's reading and responses to popular fiction occupy a central position in literary inquiry, and cognitive literary studies should extend its range beyond canonical novels. In short, Keen's study extends the playing field for literature practitioners, causing it to resemble more closely that wide open landscape inhabited by readers.

Sound-Emotion Interaction in Poetry Routledge

A thoughtful, gleeful encyclopedia of emotions, both broad and outrageously specific, from throughout history and around the world. How do you feel today? Is your heart fluttering in anticipation? Your stomach tight with nerves? Are you falling in love? Feeling a bit miffed? Do you have the heebie-jeebies? Are you antsy with iktuarpok or filled with nakhes? Recent research suggests there are only six basic emotions. But if that makes you feel uneasy, suspicious, and maybe even a little bereft, *THE BOOK OF HUMAN EMOTIONS* is for you. In this unique book, you'll get to travel across the world and through time, learning how different cultures have articulated the human experience and picking up some fascinating new knowledge about yourself along the way. From the familiar (anger) to the foreign (zal), each entertaining and informative alphabetical entry reveals the surprising connections and fascinating facts behind our emotional lives. Whether you're in search of the perfect word to sum up that cozy feeling you get from being inside on a cold winter's night, surrounded by friends and good food (what the Dutch call gezelligheid), or wondering how nostalgia evolved from a fatal illness to enjoyable self-indulgence, Tiffany Watt Smith draws on

history, anthropology, science, art, literature, music, and popular culture to find the answers. In reading *THE BOOK OF HUMAN EMOTIONS*, you'll discover feelings you never knew you had (like basorexia, the sudden urge to kiss someone) and gain unexpected insights into why you feel the way you do. Besides, aren't you curious what nginyiwarrarringu means?

[The Emotional Self](#) Elsevier

Engaging with the wide sociological literature on emotions, this book explores the social representation of emotions, their management and their effects by making reference to creative sources. With a specific focus on literary narrative, including the works of figures such as Dante, Austen, Manzoni, Tolstoy and Kundera, the author draws out the capacity of literary works to describe and represent both the external aspects of social relations and the inner motivations of the involved actors. An interdisciplinary study that combines sociology, narratology, philosophy, historical analysis and literary criticism, *Emotions through Literature* invites us to re-think the role of emotions in sociological analysis, employing literary narratives to give plausible intellectual responses to the double nature of emotions, their being both individual and social.

Fiction and Emotion University of Toronto Press

Why do people respond emotionally to fiction when they know that it is only make-believe? This question which is fundamental to aesthetics and literary studies, is here tackled from a new perspective. The author first discusses the various answers that have been offered by philosophers from Aristotle to Roger Scruton. He shows that while some philosophers have denied any rational basis to our emotional responses to fiction, others have argued that the emotions evoked by fiction are not real emotions at all. In contrast, Dr Boruah argues that fictional emotions are rational, and that they are based on the same sorts of beliefs that we form about real situations and real people. He illustrates his discussion throughout by an extensive use of literary examples, ranging from Shakespeare to Tolstoy.

[Emotion in the Tudor Court](#) Routledge

Jenefer Robinson uses modern psychological and neuroscientific research on the emotions to study our emotional involvement with the arts.

[Literary Reading, Cognition and Emotion](#) Springer Nature

Scholars of ecocriticism have long tried to articulate emotional relationships to environments. Only recently, however, have they begun to draw on the complex interdisciplinary body of research known as affect theory. Affective Ecocriticism takes as its premise that ecocritical scholarship has much to gain from the rich work on affect and emotion happening within social and cultural theory, geography, psychology, philosophy, queer theory, feminist theory, narratology, and neuroscience, among others. This vibrant

and important volume imagines a more affective—and consequently more effective—ecocriticism, as well as a more environmentally attuned affect studies. These interdisciplinary essays model a range of approaches to emotion and affect in considering a variety of primary texts, including short story collections, films, poetry, curricular programs, and contentious geopolitical locales such as Canada's Tar Sands. Several chapters deal skeptically with familiar environmentalist affects like love, hope, resilience, and optimism; others consider what are often understood as negative emotions, such as anxiety, disappointment, and homesickness—all with an eye toward reinvigorating or reconsidering their utility for the environmental humanities and environmentalism. *Affective Ecocriticism* offers an accessible approach to this theoretical intersection that will speak to readers across multiple disciplinary and geographic locations. [The Routledge Companion to Literature and Emotion](#) Springer Nature

Learning How to Feel explores the ways in which children and adolescents learn not just how to express emotions that are thought to be pre-existing, but actually how to feel. The volume assumes that the embryonic ability to feel unfolds through a complex dialogue with the social and cultural environment and specifically through reading material. The fundamental formation takes place in childhood and youth. A multi-authored historical monograph, *Learning How to Feel* uses children's literature and advice manuals to access the training practices and learning processes for a wide range of emotions in the modern age, circa 1870-1970. The study takes an international approach, covering a broad array of social, cultural, and political milieus in Britain, Germany, India, Russia, France, Canada, and the United States. *Learning How to Feel* places multidirectional learning processes at the centre of the discussion, through the concept of practical knowledge. The book innovatively draws a framework for broad historical change during the course of the period. Emotional interaction between adult and child gave way to a focus on emotional interactions among children, while gender categories became less distinct. Children were increasingly taught to take responsibility for their own emotional development, to find 'authenticity' for themselves. In the context of changing social, political, cultural, and gender agendas, the building of nations, subjects and citizens, and the forging of moral and religious values, *Learning How to Feel* demonstrates how children were provided with emotional learning tools through their reading matter to navigate their emotional lives.

The Book of Human Emotions Central European University Press This work seeks to chart what happens in the embodied minds of engaged readers when they read literature. Despite the recent stylistic, linguistic, and cognitive advances that have been made in text-processing methodology and practice, very little is known about this cultural-cognitive process and especially about the role that emotion plays. Burk's theoretical and empirical study focuses on three central issues: the role emotions play in a core cognitive event like literary text processing; the kinds of bottom-up and top-down inputs most prominently involved in the literary reading process; and what might be happening in the minds and bodies of engaged readers when they experience intense or heightened emotions: a phenomenon sometimes labelled "reader epiphany." This study postulates that there is a free-flow of bottom-up and top-down affective, cognitive inputs during the engaged act of literary reading, and that reading does not necessarily begin or end when our eyes apprehend the words on the page. Burke argues that the literary reading human mind might best be considered both figuratively and literally, not as computational or mechanical, but as oceanic.

Banned Emotions Postcolonialism Across the Dis Essays by an international team of scholars in Latin literature and ancient philosophy explore the understanding of emotions (or 'passions') in Roman thought and literature. Building on work on Hellenistic theories of emotion and on philosophy as therapy, they look closely at the interface between ancient philosophy (especially Stoic and Epicurean), rhetorical theory, conventional Roman thinking and literary portrayal. There are searching studies of the emotional thought-world of a range of writers including Catullus, Cicero, Virgil, Seneca, Statius, Tacitus and Juvenal. Issues of debate such as the ethical colour of Aeneas's angry killing of Turnus at the end of the Aeneid are placed in a broad and illuminating perspective. Written in clear and non-technical language, with Greek and Latin translated, the volume

opens up a fascinating area on the borders of philosophy and literature.

Emotions in History ? Lost and Found Oxford Handbooks Research into the emotions is beginning to gain momentum in Anglo-Saxon studies. In order to integrate early medieval Britain into the wider scholarly research into the history of emotions (a major theme in other fields and a key field in interdisciplinary studies), this volume brings together established scholars, who have already made significant contributions to the study of Anglo-Saxon mental and emotional life, with younger scholars. The volume presents a tight focus - on emotion (rather than psychological life more generally), on Anglo-Saxon England and on language and literature - with contrasting approaches that will open up debate. The volume considers a range of methodologies and theoretical perspectives, examines the interplay of emotion and textuality, explores how emotion is conveyed through gesture, interrogates emotions in religious devotional literature, and considers the place of emotion in heroic culture. Each chapter asks questions about what is culturally distinctive about emotion in Anglo-Saxon England and what interpretative moves have to be made to read emotion in Old English texts, as well as considering how ideas about and representations of emotion might relate to lived experience. Taken together the essays in this collection indicate the current state of the field and preview important work to come. By exploring methodologies and materials for the study of Anglo-Saxon emotions, particularly focusing on Old English language and literature, it will both stimulate further study within the discipline and make a distinctive contribution to the wider interdisciplinary conversation about emotions.

Affective Ecocriticism Oxford University Press Literature provides us with otherwise unavailable insights into the ways emotions are produced, experienced and enacted in human social life. It is particularly valuable because it deepens our comprehension of the mutual relations between emotional response and ethical judgment. These are the central claims of Hogan's study, which carefully examines a range of highly esteemed literary works in the context of current neurobiological, psychological, sociological and other empirical research. In this work, he explains the value of literary study for a cognitive science of emotion and outlines the emotional organization of the human mind. He explores the emotions of romantic love, grief, mirth, guilt, shame, jealousy, attachment, compassion and pity - in each case drawing on one work by Shakespeare and one or more works by writers from different historical periods or different cultural backgrounds, such as the eleventh-century Chinese poet Li Ch'ing-Chao and the contemporary Nigerian playwright Wole Soyinka.

Anglo-Saxon Emotions Clarendon Press Coming to terms with emotions and how they influence human behaviour, seems to be of the utmost importance to societies that are obsessed with everything "neuro." On the other hand, emotions have become an object of constant individual and social manipulation since "emotional intelligence" emerged as a buzzword of our times. Reflecting on this burgeoning interest in human emotions makes one think of how this interest developed and what fuelled it. From a historian's point of view, it can be traced back to classical antiquity. But it has undergone shifts and changes which can in turn shed light on social concepts of the self and its relation to other human beings (and nature). The volume focuses on the historicity of emotions and explores the processes that brought them to the fore of public interest and debate.

Masculinity and Emotion in Early Modern English Literature Oxford University Press on Demand This volume explores the relationship between representation, affect, and emotion in texts for children and young adults. It demonstrates how texts for young people function as tools for emotional socialisation, enculturation, and political persuasion. The collection provides an introduction to this emerging field and engages with the representation of emotions, ranging from shame, grief, and anguish to compassion and happiness, as psychological and embodied states and cultural constructs with ideological significance. It also explores the role of narrative empathy in relation to emotional socialisation and to the ethics of representation in relation to politics, social justice, and identity categories including gender, ethnicity, disability, and sexuality. Addressing a range of genres, including advice literature, novels, picture books, and film, this collection examines contemporary, historical, and canonical children's and young adult literature to highlight the variety of approaches to emotion and affect in these

texts and to consider the ways in which these approaches offer new perspectives on these texts. The individual chapters apply a variety of theoretical approaches and perspectives, including cognitive poetics, narratology, and poststructuralism, to the analysis of affect and emotion in children's and young adult literature.

Affect, Emotion, and Children's Literature Oxford University Press Who benefits and who loses when emotions are described in particular ways? How do metaphors such as "hold on" and "let go" affect people's emotional experiences? *Banned Emotions*, written by neuroscientist-turned-literary scholar Laura Otis, draws on the latest research in neuroscience and psychology to challenge popular attempts to suppress certain emotions. This interdisciplinary book breaks taboos by exploring emotions in which people are said to "indulge": self-pity, prolonged crying, chronic anger, grudge-bearing, bitterness, and spite. By focusing on metaphors for these emotions in classic novels, self-help books, and popular films, *Banned Emotions* exposes their cultural and religious roots. Examining works by Dante, Dickens, Dostoevsky, Kafka, Forster, and Woolf in parallel with *Bridesmaids*, *Fatal Attraction*, and *Who Moved My Cheese?*, *Banned Emotions* traces pervasive patterns in the ways emotions are represented that can make people so ashamed of their feelings, they may stifle emotions they need to work through. The book argues that emotion regulation is a political as well as a biological issue, affecting not only which emotions can be expressed, but who can express them, when, and how.

Handbook of Emotion, Adult Development, and Aging SAGE This book provides an important and original way of understanding how journalists use emotion to communicate to readers, posing the deceptively simple question, 'how do journalists make us feel something when we read their work?'. Martin uses case-studies of award-winning magazine-style features to illuminate how some of the best writers of literary journalism give readers the gift of experiencing a range of perspectives and emotions in the telling of a single story. Part One of this book discusses the origins and development of narrative journalism and introduces a new theoretical framework, the Virtue Paradigm, and a new textual analysis tool, the Virtue Map. Part Two includes three case-studies of prize-winning journalism, demonstrating how the Virtue Paradigm and the Virtue Map provide fresh insight into narrative journalism and the ongoing conversation of what it means to live well together in community.

Mind and Emotions Routledge The first full length treatment of how men of different professions, social ranks and ages are empowered by their emotional expressiveness in early modern English literary works, this study examines the profound impact of the cultural shift in the English aristocracy from feudal warriors to emotionally expressive courtiers or gentlemen on all kinds of men in early modern English literature. Jennifer Vaught bases her analysis on the epic, lyric, and romance as well as on drama, pastoral writings and biography, by Shakespeare, Spenser, Sidney, Marlowe, Jonson and Garrick among other writers. Offering new readings of these works, she traces the gradual emergence of men of feeling during the sixteenth and seventeenth centuries, to the blossoming of this literary version of manhood during the eighteenth century.

Emotion Guilford Press Deploying literary analysis, theories of emotion from the sciences and humanities, and an archival account of Tudor history, *Emotion in the Tudor Court* examines how literature both reflects and constructs the emotional dynamics of life in the Renaissance court. In it, Bradley J. Irish argues that emotionality is a foundational framework through which historical subjects embody and engage their world, and thus can serve as a fundamental lens of social and textual analysis. Spanning the sixteenth century, *Emotion in the Tudor Court* explores Cardinal Thomas Wolsey and Henrician satire; Henry Howard, Earl of Surrey, and elegy; Sir Philip Sidney and Elizabethan pageantry; and Robert Devereux, Earl of Essex, and factional literature. It demonstrates how the dynamics of disgust, envy, rejection, and dread, as they are understood in the modern affective sciences, can be seen to guide literary production in the early modern court. By combining Renaissance concepts of emotion with modern research in the social and natural sciences, *Emotion in the Tudor Court* takes a transdisciplinary approach to yield fascinating and robust ways to illuminate both literary studies and cultural history.