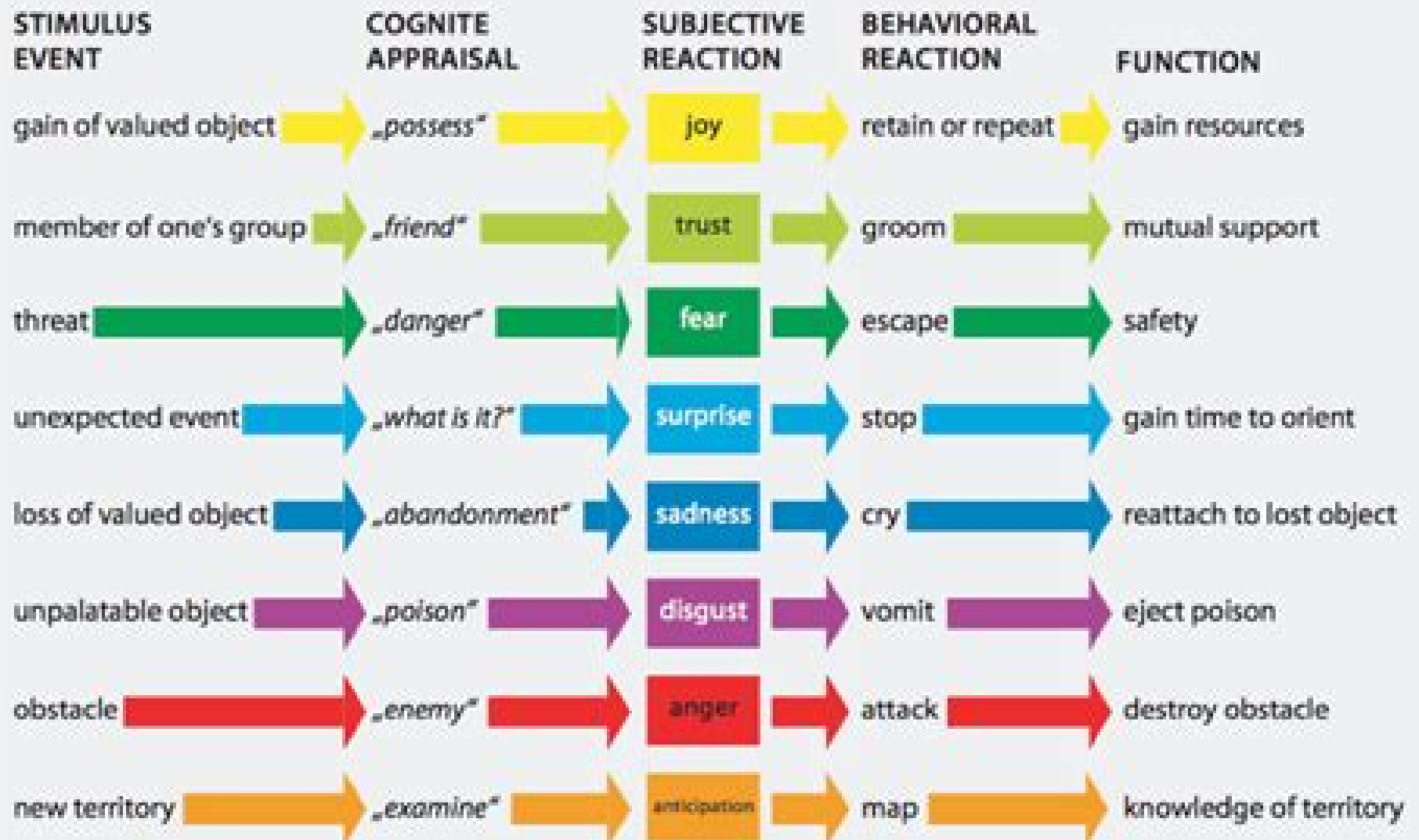


Survival Issues

„Organisms at all evolutionary levels face certain common functional survival problems.“



Emotion And Object

John R. S. Wilson



Emotion And Object:

Emotion and Object John R. S. Wilson, 2009-06-25 A study in the philosophy of mind centred on the problem of intentionality the sense in which emotions can be said to have objects their relation to these objects and the implications of this relation for our understanding of human action and behaviour Dr Wilson sets his enquiry against a broad historical background on what distinguishes man from inanimate objects by describing both Cartesian view of man as matter plus mind and the neo Wittgensteinian view that there is a dynamic behavioural difference causal notions being often inapplicable to human action Dr Wilson goes on to show the controversies and arguments that arise from the notion of intentionality cannot be analysed in causal terms Dr Wilson believes that this notion can be shown causally and sets out to prove it Finally he brings this argument to a larger context mentioning that it has far reaching effects in natural and social sciences

Emotion, Thought and Therapy Jerome Neu, 2022-09-01 First published in 1977 Emotion Thought and Therapy is a study of Hume and Spinoza and the relationship of philosophical theories of the emotions to psychological theories of therapy Jerome Neu argues that the Spinozists are closer to the truth that is that thoughts are of greater importance than feelings in the classification and discrimination of emotional states He then contends that if the Spinozists are closer to the truth we have the beginning of an argument to show that Freudian or analytic therapies make philosophic sense Throughout the book careful attention is paid to modern discussions in philosophy of mind and psychology and materials from anthropology and other relevant disciplines are considered At the centre of the discussion is the notion of thought dependence Therapies for psychological disorders are placed along a spectrum in accordance with the role they assign to thoughts The Spinozist view of the emotions can be seen as at the extreme thought end of a corresponding spectrum of theories of the emotions The book suggests that this stream may help explain the spectrum of therapeutic theories and the possibilities that exist for psychological development and change This book will be of interest to students of philosophy psychology and counselling

Engineering Computational Emotion - A Reference Model for Emotion in Artificial Systems M. Guadalupe Sánchez-Escribano, 2017-06-17 This book provides a new perspective on emotion in artificial systems It presents an insightful explanation of how emotion might emerge deep inside the systems and emotional behaviour could be seen as a consequence of their internal management The final approach attempts to account for a range of events associated with emotion from functional and behavioural features to aspects related to the dynamics and the development of feeling The book provides a theoretical foundation for engineering and designing computational emotion as a framework for developing future adaptive systems It includes a painstaking analysis of the rationales for the features of the final approach including aspects from the fields of Artificial Intelligence Psychology the Cognitive Sciences and Model based Systems Synthesizing knowledge from a variety of disciplines it ultimately presents a model conceptualization following the perspectives of Engineering and the Cognitive Sciences

The Role of Emotion in 1 Peter Katherine M. Hockey, 2019-01-24 Provides the first full scale

theoretically informed exploration of the rhetorical function of emotions in a New Testament epistle *Film Structure and the Emotion System* Greg M. Smith, 2003-10-13 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 *The Oxford Handbook of Philosophy of Emotion* Peter Goldie, 2009-12-03 This Handbook presents thirty one state of the art contributions from the most notable writers on philosophy of emotion today Anyone working on the nature of emotion its history or its relation to reason self value or art whether at the level of research or advanced study will find the book an unrivalled resource and a fascinating read

Emotion and Value Sabine Roeser, Cain Samuel Todd, 2014 This volume brings together new work by leading philosophers on emotion and value They address questions including the role of emotions in practical rationality and moral psychology the connection between imagination and emotion and the ability of emotions to ground ethical or aesthetic judgements

Works of Music Julian Dodd, 2007-02-22 In this original and iconoclastic book Julian Dodd argues for what he terms the simple view of the ontological nature of works of pure instrumental music This account is the conjunction of two theses the type token theory and sonicism The type token theory addresses the question of which ontological category musical works fall under and its answer is that such works are types whose tokens are sound sequence events Sonicism meanwhile addresses the question of how works of music are individuated and it tells us that works of music are identical just in case they sound exactly alike Both conjuncts of the simple view are highly controversial and Dodd defends them vigorously and with ingenuity Even though the simple view is favoured by very few writers in the philosophy of music Dodd maintains that it is the default position given our ordinary intuitions about musical works that it can answer the sorts of objections that have led other philosophers to dismiss it and that it is on reflection the most promising ontology of music on offer Specifically Dodd argues that the type token theory offers the best explanation of the repeatability of works of music the fact that such works admit of multiple occurrence Furthermore he goes on to claim that the theory's most striking consequence namely that musical works are eternal existents and hence that composers discover rather than create their works is minimally disruptive of our intuitions concerning the nature of composition and our appreciation of works of music When it comes to sonicism Dodd argues both that this way of individuating works of music is *prima facie* correct and that the putative counter examples it faces most notably those propounded by Jerrold Levinson can be harmlessly explained away In the ontology of music simplicity rules **On Emotions** John Deigh, 2013-03-28 This volume brings together philosophical essays on emotions by

eleven leading thinkers in the field The essays cover a variety of topics that relate emotions to humor opera theater justice war death our intellectual life authenticity personal identity self knowledge and science Several break new ground in the field Others extend and deepen work for which their authors are well known All but two of the essays are new Contributors include Noel Carroll Martha Nussbaum Paul Woodruff Laurence Thomas Kathleen Higgins Michael Stocker Nancy Sherman Jerome Neu Charles Nussbaum and Robert Roberts The book honors the memory of Robert C Solomon whose influential work in the philosophy of emotions helped mold the field for over three decades An introductory essay explains the development and importance of Solomon's thought in this field

Feeling Our Feelings: What Philosophers Think and People Know Eva Brann, 2008-10-01 A dazzling wealth of stimulating reflection and wise insight To read *Feeling Our Feelings* is to relive one's own early moments of intellectual awakening with the all the advantages of age and experience Eva Brann proves to be a most steady and enlightening guide on an inquiry into the relation between life and thought that few have pursued so thoroughly Susan Shell Department of Political Science Boston College In *Feeling Our Feelings* Eva Brann considers what the great philosophers on the passions and feelings have thought and written about them She examines the relevant work of Plato Aristotle the Stoics Aquinas Descartes Spinoza Adam Smith Hume Kierkegaard and Heidegger and also includes a chapter on contemporary studies on the brain *Feeling Our Feelings* provides a comprehensive look at this pervasive and elusive topic Feeling our feelings comes from the words a little boy called Zeke said to me some thirty years ago when he was four I was swinging him in a park in Cambridge Massachusetts and not doing it right Swing me higher he said I want to feel my feelings The phrase stuck with me you might say it festered in my mind it agitated questions Why do we all want to feel our feelings so generally that people not in touch with them are thought to be in need of therapy What feeling was swinging high inducing Was it an exultation of the body or an exhilaration of the soul When he wanted to be feeling his feelings was there a difference between the general feeling the mere consciousness of being affected and his particular feelings the distinguishable affects as when you sing a song there is a difference between the singing done and the song sung or is there Eva Brann from her Preface

Emotional Insight Michael S. Brady, 2013-11-28 Michael S Brady presents a fresh perspective on how to understand the difference that emotions can make to our lives It is a commonplace that emotions can give us information about the world we are told for instance that sometimes it is a good idea to listen to our heart when trying to figure out what to believe In particular many people think that emotions can give us information about value fear can inform us about danger guilt about moral wrongs pride about achievement But how are we to understand the positive contribution that emotions can make to our beliefs in general and to our beliefs about value in particular And what are the conditions in which emotions make such a contribution *Emotional Insight* aims to answer these questions In doing so it illuminates a central tenet of common sense thinking contributes to an on going debate in the philosophy of emotion and illustrates something important about the nature of emotion itself For a central claim of the book

is that we should reject the idea that emotional experiences give us information in the same way that perceptual experiences do. The book rejects in other words the Perceptual Model of emotion. Instead the epistemological story that the book tells will be grounded in a novel and distinctive account of what emotions are and what emotions do. On this account emotions help to serve our epistemic needs by capturing our attention and by facilitating a reassessment or reappraisal of the evaluative information that emotions themselves provide. As a result emotions can promote understanding of and insight into ourselves and our evaluative landscape.

The Emotional Power of Music Tom Cochrane, Bernardino Fantini, Klaus R. Scherer, 2013-07-18 How can an abstract sequence of sounds so intensely express emotional states? How does music elicit or arouse our emotions? What happens at the physiological and neural level when we listen to music? How do composers and performers practically manage the expressive powers of music? How have societies sought to harness the powers of music for social or therapeutic purposes? In the past ten years research into the topic of music and emotion has flourished. In addition the relationship between the two has become of interest to a broad range of disciplines in both the sciences and humanities. The Emotional Power of Music is a multidisciplinary volume exploring the relationship between music and emotion. Bringing together contributions from psychologists, neuroscientists, musicologists, musicians and philosophers, the volume presents both theoretical perspectives and in-depth explorations of particular musical works as well as first-hand reports from music performers and composers. In the first section of the book the authors consider the expression of emotion within music through both performance and composing. The second section explores how music can stimulate the emotions considering the psychological and neurological mechanisms that underlie music listening. The third section explores how different societies have sought to manage and manipulate the power of music. The book is valuable for those in the fields of music psychology and music education as well as philosophy and musicology.

Themes in the Philosophy of Music Stephen Davies, 2003-01-02 Representing Stephen Davies's best shorter writings, these essays outline developments within the philosophy of music over the last two decades and summarize the state of play at the beginning of a new century. Including two new and previously unpublished pieces, they address both perennial questions and contemporary controversies such as that over the authentic performance movement and the impact of modern technology on the presentation and reception of musical works. Rather than attempting to reduce musical works to a single type, Davies recognizes a great variety of kinds and a complementary range of possibilities for their rendition. Among the questions that Davies considers are these: How can expressiveness be in a musical work when music experiences nothing? Is music a language of the emotions? How do recorded pop songs and purely electronic pieces differ from works created for live performance? Is John Cage's silent piece 4'33" music? To what extent is the performer free to create her own interpretation and to what extent is she constrained by the composer's score? Is training in musical technicalities a prerequisite for a full appreciation of musical works and performances? Is an awareness of the socio-historical setting in which a work is created relevant to its appreciation? How does the value of individual musical works go

beyond the worth of an interest in music in general Stimulating and insightful both as individual discussions and as a coherent argument these essays will be greatly enjoyed by philosophers aestheticians art theorists and musicologists

Philosophy and the Emotions Stephen Leighton, 2003-02-05 While philosophical speculation into the nature and value of emotions is at least as old as the Pre Socratics William James What is an emotion reinvigorated interest in the question Coming to grips with James proposals particularly in the light of subsequent concerns for the difficulties inherent in a so called private language led philosophers away from analyses centred on feelings to ones centred on thoughts Analyzing the emotions in this way involves returning to a vision of the emotions that traces its ancestry back to the Stoics but has proven to be enormously insightful and influential again in modern times The papers collected here centre on James question and often respond explicitly to one another Together they provide a sense of what a cognitive view of the emotions maintains what it denies and how it has arisen The connection provides wide ranging coverage of the point of dispute amongst those impressed by the cognitive approach and gives a good sense too of the tremendous explanatory power of this view

Musical Meaning and Expression Stephen Davies, 1994 We talk not only of enjoying music but of understanding it Music is often taken to have expressive import and in that sense to have meaning But what does music mean and how does it mean Stephen Davies addresses these questions in this sophisticated and knowledgeable overview of current theories in the philosophy of music Reviewing and criticizing the aesthetic positions of recent years he offers a spirited explanation of his own position Davies considers and rejects in turn the positions that music describes like language or depicts like pictures or symbolizes in a distinctive fashion emotions Similarly he resists the idea that music s expressiveness is to be explained solely as the composer s self expression or in terms of its power to evoke a response from the audience Music s ability to describe emotions he believes is located within the music itself it presents the aural appearance of what he calls emotion characteristics The expressive power of music awakens emotions in the listener and music is valued for this power although the responses are sometimes ones of sadness Davies shows that appreciation and understanding may require more than recognition of and reaction to music s expressive character but need not depend on formal musicological training

Handbook of Music and Emotion Patrik N. Juslin, John Sloboda, 2011-03-17 Music s ability to express and arouse emotions is a mystery that has fascinated both experts and laymen at least since ancient Greece The predecessor to this book Music and Emotion OUP 2001 was critically and commercially successful and stimulated much further work in this area In the years since publication of that book empirical research in this area has blossomed and the successor to Music and Emotion reflects the considerable activity in this area The Handbook of Music and Emotion offers an up to date account of this vibrant domain It provides comprehensive coverage of the many approaches that may be said to define the field of music and emotion in all its breadth and depth The first section offers multi disciplinary perspectives on musical emotions from philosophy musicology psychology neurobiology anthropology and sociology The second section features methodologically oriented chapters on the

measurement of emotions via different channels e g self report psychophysiology neuroimaging Sections three and four address how emotion enters into different aspects of musical behavior both the making of music and its consumption Section five covers developmental personality and social factors Section six describes the most important applications involving the relationship between music and emotion In a final commentary the editors comment on the history of the field summarize the current state of affairs as well as propose future directions for the field The only book of its kind The Handbook of Music and Emotion will fascinate music psychologists musicologists music educators philosophers and others with an interest in music and emotion e g in marketing health engineering film and the game industry It will be a valuable resource for established researchers in the field a developmental aid for early career researchers and postgraduate research students and a compendium to assist students at various levels In addition as with its predecessor it will also attract interest from practising musicians and lay readers fascinated by music and emotion

A New, Objective, Pro-objectivity Normative Theory
Frederick Farrand, 2011 A New Objective Pro Objectivity Normative Theory tries to solve fundamental normative moral social political educational legal etc problems It defends a uniquely evidence based objective theory The theory argues it has one objective primary end and plural a objective secondary ends irrelevant to that end The theory s basis permits great liberty as well as cultural sexual artistic lifestyle and much other diversity regarding secondary ends The primary end is a general principle implying non sexism non racism types of happiness freedom education sympathy peace democracy altruism flourishing fairness and much more Emotions and various other subjective experiences are considered important Part II discusses such specific practical applications at length Part I mainly explains and defends the theory s foundation and general guidelines One guideline prescribes applying the theory s rationally critical approach to the theory stressing that fallibilism and skepticism may be appropriate regarding some suggested specifics but that future research can increasingly avoid problems here epticism may be appropriate regarding some suggested specifics but that future research can increasingly avoid problems here epticism may be appropriate regarding some suggested specifics but that future research can increasingly avoid problems here

On the Emotions Richard Wollheim, 2008-10-01 Leading philosopher Richard Wollheim recruits into service the insights of literature and of psychoanalysis as well as of philosophy in this rich and thought provoking account of the emotions Starting from the premise that emotions form a distinct psychological category Wollheim argues that they are like beliefs and desires dispositions or underlying forces in the mind that erupt from time to time into the stream of consciousness However to assimilate emotions to beliefs or to desires or to some combination of the two is quite wrong Emotions are attitudes or orientations to the world says the author and in this regard they are naturally associated with the imagination The book considers what emotions are how they arise in our lives and how standard and moral emotions differ Wollheim writes within the analytic tradition yet decisively abandons a number of assumptions

associated with that tradition and instead develops what he calls the psychologization or repsychologization of the emotions. Addressing repsychologization of the mind and its contents as a major theme, the author offers sustained discussion of the opinions of Sartre, William James, Freud, Melanie Klein, Stendhal, Montaigne, and Bertrand Russell. **Explaining Emotions** Amélie Rorty, 1980-05-09. The challenge of explaining the emotions has engaged the attention of the best minds in philosophy and science throughout history. Part of the fascination has been that the emotions resist classification. An adequate account therefore requires receptivity to knowledge from a variety of sources. The philosopher must inform himself of the relevant empirical investigation to arrive at a definition and the scientist cannot afford to be naive about the assumptions built into his conceptual apparatus. The contributors to this volume have approached the problem of characterizing and classifying emotions from the perspectives of neurophysiology, psychology, and social psychology, as well as that of philosophical psychology. They discuss the difficulties that arise in classifying the emotions, assessing their appropriateness and rationality, and determining their function in motivating moral action. **True Emotions** Mikko Salmela, 2014-08-15. True Emotions discusses several key problems in emotion research. The question about the true nature of emotions focuses on the role of cognition in human emotions at different levels of analysis: functional, role types, processes, and representations, and neural implementation. Truth to the self or authenticity has two meanings: psychological and normative, where the latter is analyzed as coherence between the evaluative content of an emotion and the subject's internally justified beliefs and values. Truth to the world is argued to be a matter of correct evaluative representation of the emotional object on the one hand, and the existence of the object or the actuality or accurate probability of the represented situation on the other hand. Finally, authenticity and truth are applied to analyses of the authenticity of occupational emotions and the constitution of sentimental values, respectively. Recommended reading for philosophers, psychologists, sociologists, and gender researchers.

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Emotion And Object Introduction

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