Session 6. February 9. We will continue discussion of the willing suspension of disbelief. Why do we feel real emotions at unreal, i.e., fictional, situations? What are emotions, anyway? How do we feel them? When do we feel them and why? Why do we feel them in response to fictions? What are our brains doing when we are "rapt," "absorbed" in a literary experience? Talk about the hour exam.

Reading:
Holland, YMoM, ch. 4. "How Do We Become "Absorbed"?" Online. 25pp.
Holland, YMoM, ch. 5. "Why Don't We Doubt?" Online. 16pp.

Writing:
Do possibly do one session on psychoanalytic criticism: maybe use some of Dyn or PxP (from cyberedns)>non-gradable exercise #3. Instructions are online.

I. ABSORPTION

Holland, YMoM, ch. 4. "How Do We Become "Absorbed"?" Online. 25pp.
   a. 4 aspects of willing suspension of disbelief
      1) body
      2) environment
      3) reality-testing
      4) emotions
   b. "detachment" - "aesthetic attitude" -- what is it? A key concept for our purposes. Kant's interesselosigkeit.
   c. student responses to non-gradable #1a. I hope you weren't just feeding me what you could tell from the course description I wanted to believe.
   d. If we think it fiction, we read it one way; if we think it truth-telling, we read it another. We test it against every day experience.
   e. Lose track of body: since we are not moving, we do not pull up information relating to current body states.
   f. Intention to move is crucial. Lacking intention to move shuts down a lot of stuff.

II. REALITY-TESTING

Holland, YMoM, ch. 5. "Why Don't We Doubt?" Online. 16pp.
IV. Feedforward --> Imagining counterfactuals. In feedback, the standard may be counterfactual. Essential to movement.
Prefrontal cortex - frontal lobes - executive function.
Feedforward & feedback means imagine! You imagine when you write. When you read?
Reading as involuntary. The Stroop test.
You are not going to act. Is that so? No counterfactuals? But literary work, movie, play gives you a constant stream of counterfactuals. Inconsistent messages? But you are not doing the imagining. You are "passive."
See your responses to the science-fi hero hurtling through the air--online.

III. EMOTIONS (1)
How do you feel in response to the counterfactuals imagined by the "other," i.e. the literary work? Bownds, ch. 10, pp. 228-261. Handout. 34 pp. Read the summary 260-261 first. In this account, feelings are closely linked to stimuli.

a. IMP'T 230.8 4 pieces of "emotion." Visceral; skeletomuscular expression (e.g., facial expression); "feeling," the sensory-cognitive component; cognitive appraisal (can you have "unconscious anger")? Which causes which? See 241.7.
b. Self-experiment on 231.2 is typical cognitive approach. Psychologists work down from feelings or cog appraisal. Famous Damasio experiment of self-generated emotions; patients crying in the scanner. 237.6-9.
c. 231.5-9. But top-down approach quickly becomes vague. This problem is why Panksepp uses capital letters for RAGE, SADNESS, etc. We have lay terms for feelings that sprawl across many different emotions. Panksepp wants to talk about neurally definable entities that he can get at via animal experiments. His capitalized terms refer to neural networks. Wants to work his way up from brain data. Importance of limbic system--shared with "lower" mammals.
d. 232.2. Circumplex theory. How did Turnbull rule out this approach on the DVD?
e. 235.5 Darwin's Expression of the Emotions. Emotions as communication.
f. 247.4 Close link to psychoanalysis: transference; literary chars understood as avatars of emot'l figures. Father.
g. 250.9 The dual pathway: LeDoux.

IV. EMOTIONS (2)
a. Emotion as read-out of inner state. 6th modality of qualia. "an internally directed sensory modality." A perception of the state of the subject, not of the object world. 2 sources of knowledge about the body:
i. visceral body, not a map.
ii. musculoskeletal information, yes, a map.
iii. these two maps together generate a rudimental representation of the whole person (inner and outer virtual bodies combined). Panksepp calls this region [tectum, dorsal tegmentum of upper brain stem] the SELF system. They also give access to action-generating mechanisms of approach & avoidance.
b. emotions are impulses to do something. "Basic-emotion command systems." Basic emotions (evolved, common to all) trigger innate internal and external motor responses.
c. This sensory system is state-dependent vs. channel-dependent (cp. vision, hearing). Detector systems generate "needs" which activate SEEKING. A very general system. As long as you are alive, you always need something.
d. LUST hypothalamus down --> periaqueductal gray (PAG).
e. SEEKING followed by CONSUMMATION is basis for self-stimulation. THIS IS LITERATURE.
f. P. 125. RAGE (hot aggression vs. cold). Chronic anger-rage in movie MONSTER.
g. FEAR system
h. PANIC (separation-distress). Kid on 1st day of school. CARE subsystem. N.B. These "primes" Solms & Turnbull change a bit.
i. PLAY.
j. Learning from experience - inhibition by ventromesial & orbital frontal areas. In adult humans, interplay & balance between inhibiting frontal and emotional-limbic.

V. READER RESPONSE

   2 kinds of explanation of psychic functions: causal and adaptive/functional. What is the relation between them?
b. Heavy reliance on identification. (Cp. "empathy." Einfühlung.) We feel emotions with literary chars because we simulate their plans.
c. Literature: no goals, says Hogan. 148.3 Then accepts Oatley & Tan & concludes that the reader has a goal, but it coincides with characters' goals. All this is familiar stuff from earlier litcrit: empathy; identification; suspense. WHY(!) does it coincide with characters' goals? Not answered by these folks. Hogan: sometimes it doesn't (dramatic irony: Romeo's suicide).
d. Is Hogan consistent with reader-response in his theoretical section?
e. 156.2-4. "dhavani." Suggestions in the work? Or nodes in the reader's mind? Hogan is pretty clear: reader's mind. Personal memories "prime" emotional response to fiction. Alternative: mirror neurons: I see a human situation, feel the appropriate emotion.
160.4 Oatley's Suggestion Structure="dhavani." Oatley's Realization Structure. Story-as-realized -- where is this?

VI. EMOTIONS (3)

His current list of "basic," "blue-ribbon," or "prime" emotions and their mechanisms.
His relation of those to lay-term emotions and to disorders.

OK, what are we supposed to get out of all this?
Basic question is, Why do we feel real emotions toward fictional persons and events?
  Prelim question: are there basic, "blue-ribbon" emotions neurally defined? Or something more cognitive?
  Literary emotions: sensory processing of the cognitive stimulus of work of literature leads to some combination of bodily and cognitive "emotions." These are impulses to act. But in the literary situation we don't act. We are left with the feelings, impulses, but no actions.

But there are many complexities:
  Role of "analogizing," personal memories? Function like a prime?
  Role of identification, empathy? What are these things in a neural sense? Mirror neurons?
  Work from top-down (cognitive approach) or bottom-up (neural approach)?
  Causal explanations vs. function/adaptation explanations.

7. February 16. Why do we feel real emotions at imaginary situations? Why do we care about what happens in fictional events? What is a literary character? Why do we care about literary characters?  

Reading:
Holland, YMoM, ch. 6. "Why Do We Care?"  Online.35pp.

The following items will not be covered in the hour exam and will not be discussed on Feb. 23, but will be discussed March 9. And they should be read before March 9. Questions you should consider in doing these readings are: What are the kinds of memory? What do they lead us to expect? Recall the Yovell video (Jan. 26). What memory systems are involved in doing different genres of literature?<\nnh: hand out the Carey piece on working memory and stress and students and exams.>
Solms and Turnbull, "Memory and Phantasy," ch. 5, 139-181. 43pp.