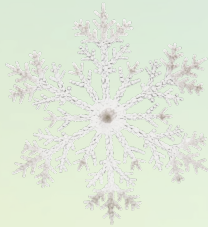


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1. Sistema de citación
2. Herramientas para la búsqueda de artículos científicos
3. Aspectos formales del trabajo escrito
4. Aspectos formales de los resúmenes críticos de lecturas obligatorias
5. El CV académico



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Libros

[Apellido, Nombre]. [*Título completo del libro*]. [Ciudad]: [Editorial]. [Año].

Hogan, Patrick Colm. *Literature and Emotion*. Abingdon/New York: Routledge. 2017.

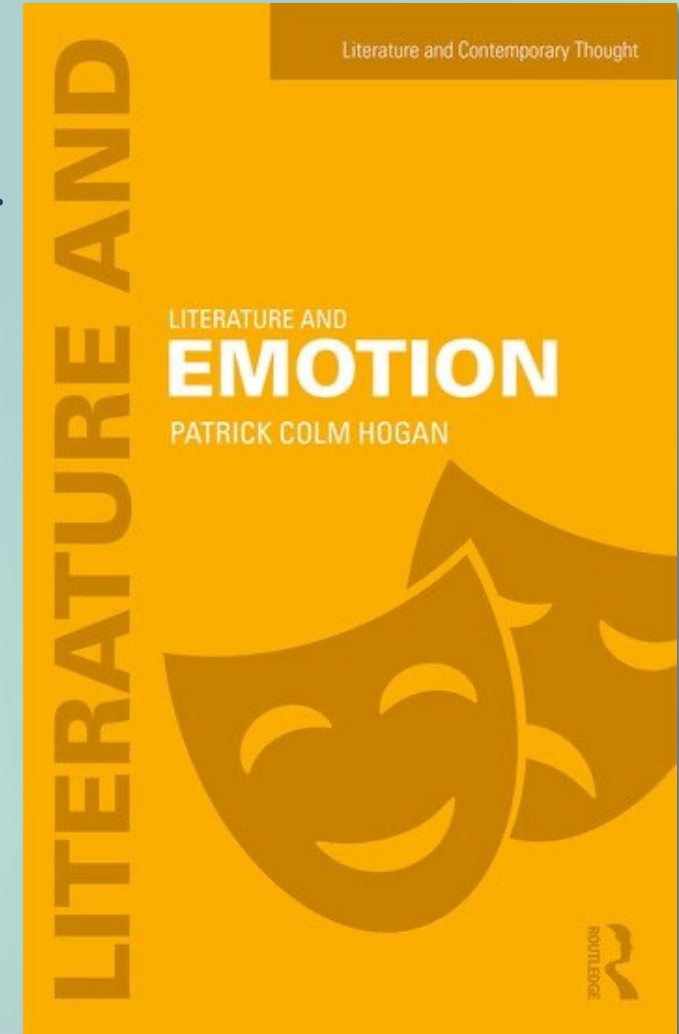
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[Apellido, nombre] (Ed./Eds.). [*Título completo del libro*]. [Ciudad]: [Editorial]. [año].

Zunshine, Lisa (Ed.). *The Oxford Handbook of Cognitive Literary Studies*. Oxford: Oxford University Press. 2015.



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LITERATURE AND

Literature and Contemporary Thought

LITERATURE AND **EMOTION**

PATRICK COLM HOGAN



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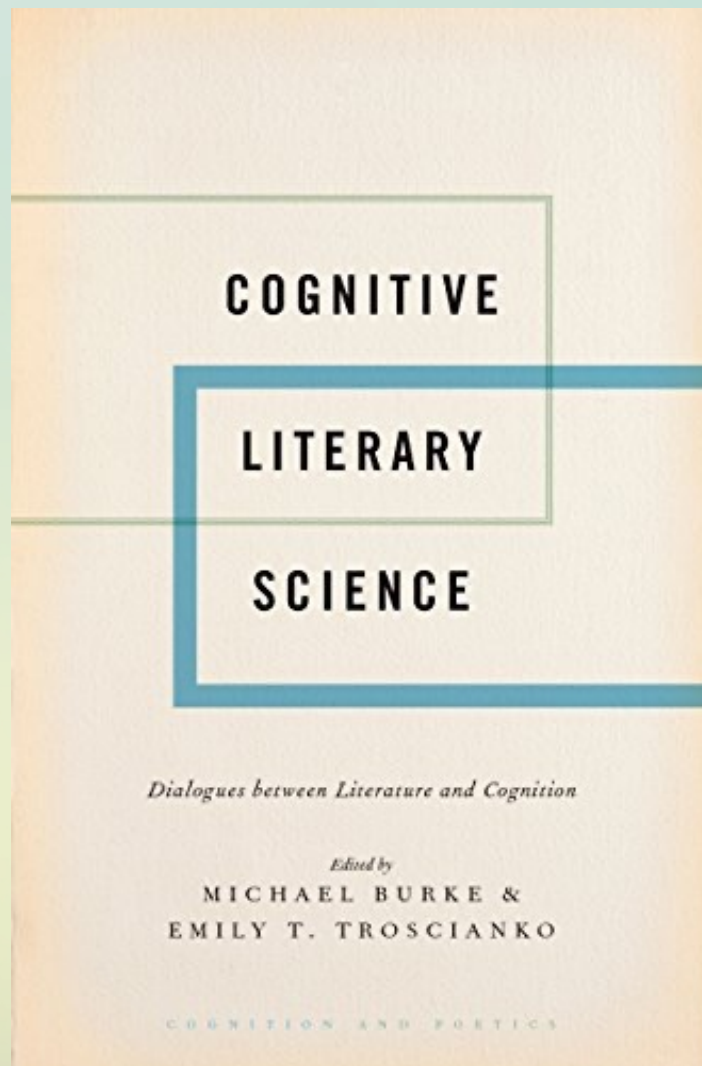
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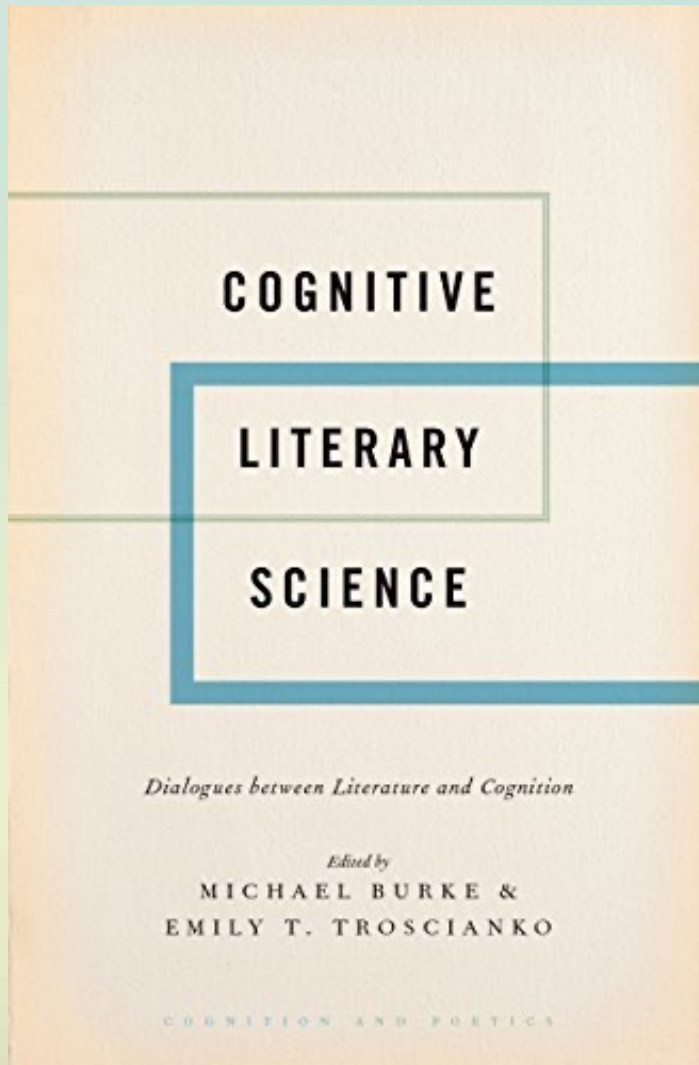
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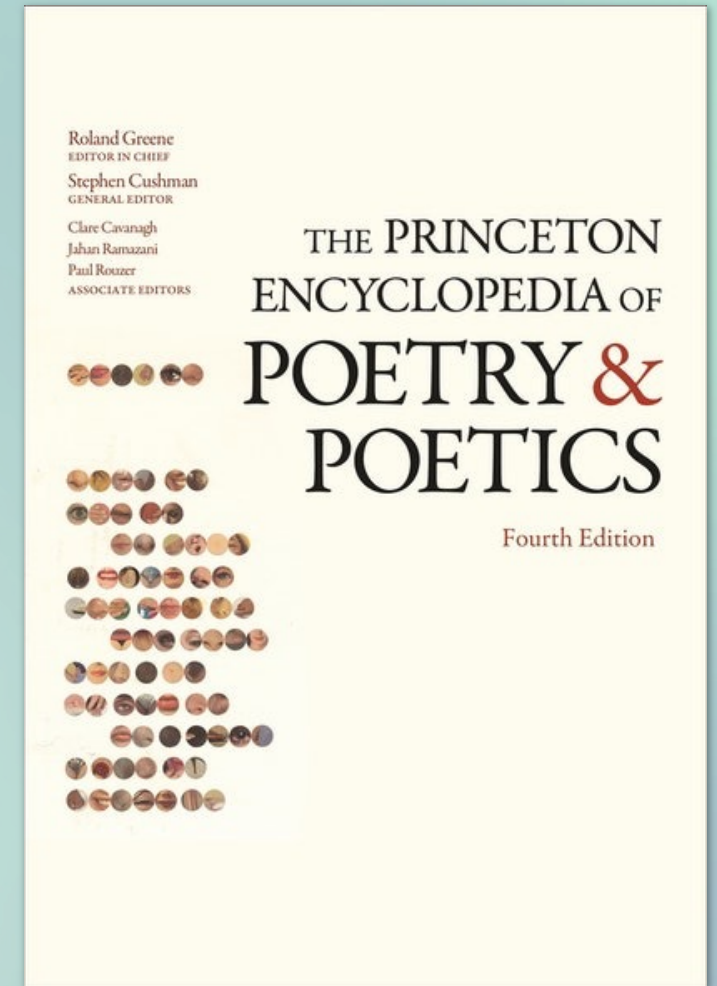
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Bonnett, Piedad. «Una historia improbable». En *El Tiempo*. 13.02.2021. URL: <<https://www.eltiempo.com/lecturas-dominicales/las-poetas-piedad-bonnett-y-chantal-maillard-sumaron-sus-voces-en-homenaje-a-los-hijos-que-perdieron-566802>>. Consultado: [FECHA de consulta].



Práctica



Affinity for Poetry and Aesthetic Appreciation of Joyful and Sad Poems

Marie Krauseberger* and Winfried Menninghaus

Department for Language and Literature, Max-Planck-Institut (MPI) for Empirical Aesthetics, Frankfurt am Main, Germany

Artworks with sad and affectively negative content have repeatedly been reported to elicit positive aesthetic appreciation. This topic has received much attention both in the history of poetics and aesthetics as well as in recent studies on sad films and sad music. However, poetry and aesthetic evaluations of joyful and sad poetry have received only little attention in empirical studies to date. We collected beauty and liking ratings for 24 sad and 24 joyful poems from 128 participants. Following previous studies, we computed an integrated measure for overall aesthetic appreciation based on the beauty and liking ratings to test for differences in appreciation between joyful and sad poems. Further, we tested whether readers' judgments are related to their affinity for poetry. Results show that sad poems are rated significantly higher for aesthetic appreciation than joyful poems, and that aesthetic appreciation is influenced by the participants' affinity for poetry.

Keywords: poetry, joy, sadness, liking, beauty, affinity, aesthetic appreciation

INTRODUCTION

Many, if not most, poems are "sad" in terms of their emotional content, with their artistic construction (word choice, prosody) also expressing feelings of sadness, loss, and despair. Paul Celan's *Death Fugue*, Walt Whitman's *O Captain! My Captain!* and W.H. Auden's *Funeral Blues* are only three of the myriad examples for this. Importantly, readers do not just cognitively decode the emotional content and decipher the emotional expression of poems, but apparently also genuinely feel the sadness by way of empathy, emotional contagion, identification, or other means of emotional transfer (Lundqvist et al., 2009; Gerger et al., 2014). However, is sadness not an emotion we prefer not to feel? Or do we appreciate sadness in aesthetic contexts, such as reading poetry, as something positive? And do we appreciate happier, more joyous poems less than sad poems, however paradoxical this may seem?

Intuitively, positive aesthetic evaluation and the emotional classification of artworks as joyful or affectively positive seem very closely related. However, movies, music, and poems with sad, i.e., affectively negative, content have repeatedly been reported to be highly appreciated aesthetically. Notably, a rating study of the perception of sad and joyful music excerpts found a significant positive correlation between perceived sadness and perceived beauty (Eerola and Vuoskoski, 2011). Likewise, Oliver and Hartuch (2011, p. 31) suggested that the "experience of appreciation is often thought to be tied more closely with sad than joyful affect."

Throughout the history of poetics and aesthetics, philosophers and poets have tried to tackle the question of why people enjoy and appreciate feelings of sadness (e.g., Hume, 1757/1793; Schiller, 1792/2006). Hanich et al. (2014) suggested that the overall positive feeling of being moved can be understood as a cause of the pleasure associated with negative emotions expressed in or elicited by

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Affinity for Poetry and Aesthetic Appreciation of Joyful and Sad Poems

Maria Kraxenberger^{*} and Winfried Menninghaus

Department for Language and Literature, Max Planck Institute (MPI) for Empirical Aesthetics, Friedrichstrasse 107, Germany

Artworks with sad and affectively negative content have repeatedly been reported to elicit positive aesthetic appreciation. This topic has received much attention both in the history of poetics and aesthetics as well as in recent studies on sad films and sad music. However, poetry and aesthetic evaluations of joyful and sad poetry have received only little attention in empirical studies to date. We collected beauty and liking ratings for 24 sad and 24 joyful poems from 128 participants. Following previous studies, we computed an integrated measure for overall aesthetic appreciation based on the beauty and liking ratings to test for differences in appreciation between joyful and sad poems. Further, we tested whether readers' judgments are related to their affinity for poetry. Results show that sad poems are rated significantly higher for aesthetic appreciation than joyful poems, and that aesthetic appreciation is influenced by the participants' affinity for poetry.

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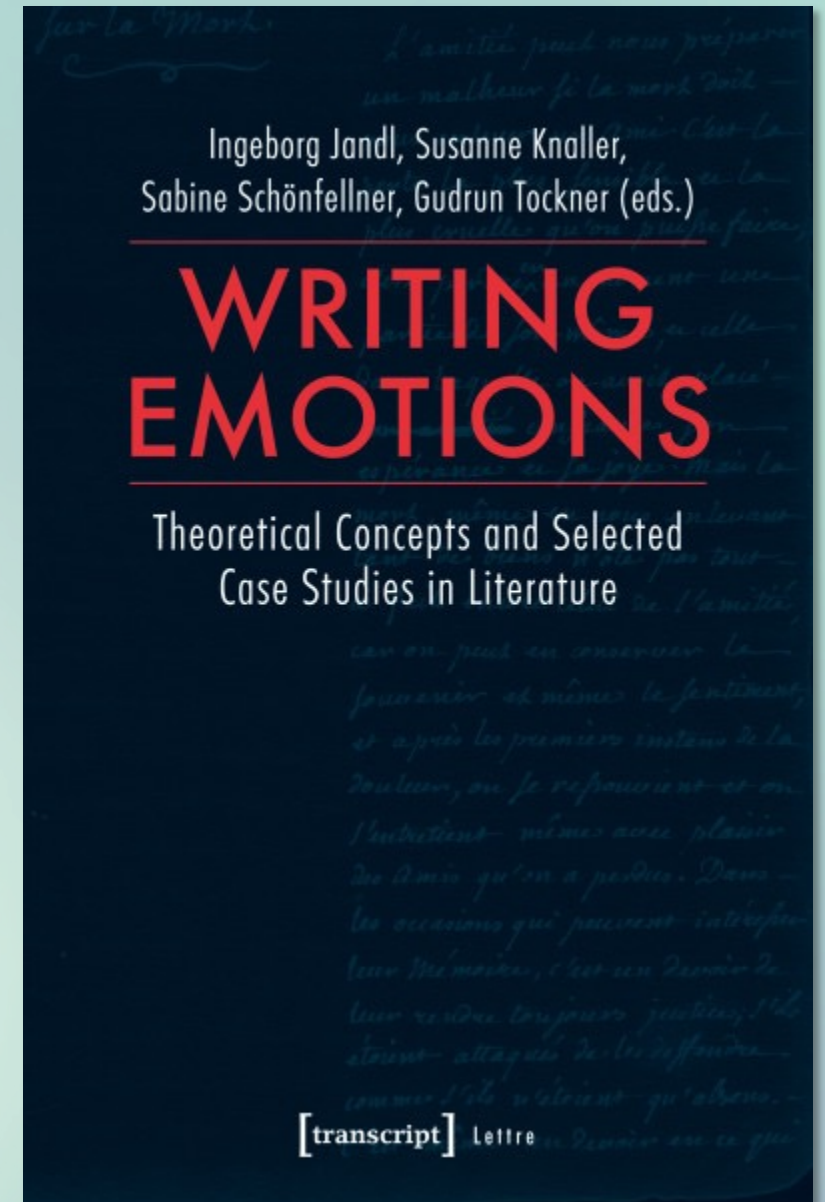
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VERA NÜNNING

The Affective Value of Fiction

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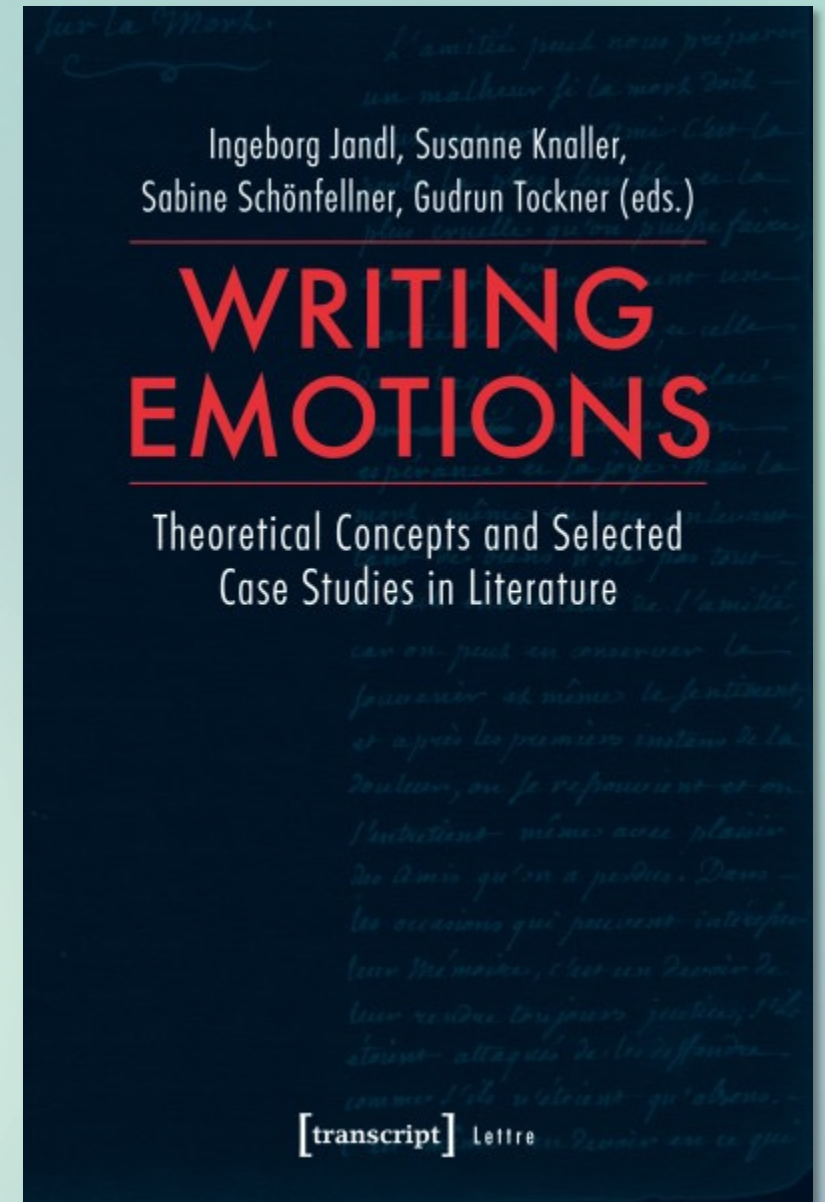
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Knaller, Susanne. «Emotions and the Process of Writing». En *Writing Emotions. Theoretical Concepts and Selected Case Studies in Literature*, Jandl, Ingeborg, Susanne Knaller Sabine Schönfeller & Gudrun Trockner (Eds.). Bielefeld: Transcript. 2018: 17-29.



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- **Parafrasear**

- Burke (2012: 34) explica que ... /Según Burke (2012: 34), esto se debe al hecho de que ...
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Bibliografía

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Burke, Michael & Troscianko, Emily (Eds.). *Cognitive Literary Science. Dialogues Between Literature and Cognition*. Oxford: Oxford University Press. 2017.

Burke, Michael. *Literary Reading, Cognition and Emotion: An Exploration of the Oceanic Mind*. Abingdon/New York: Routledge. 2012.

Hogan, Patrick Colm. *Literature and Emotion*. Abingdon/New York: Routledge. 2017.

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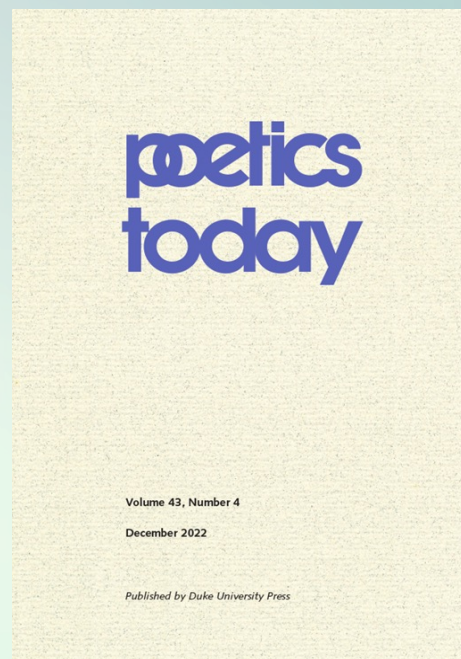
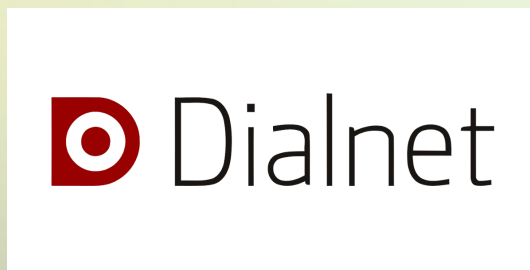
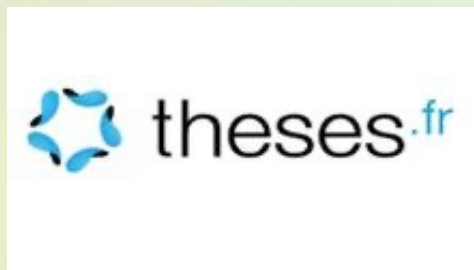
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Zunshine, Lisa (Ed.). *The Oxford Handbook of Cognitive Literary Studies*. Oxford: Oxford University Press. 2015.

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