

[책] **Emotion in the human face**: Guidelines for research and an integration of findings
← 1972

P Ekman, WV Friesen, P Ellsworth - 2013 - [books.google.com](#)

Emotion in the Human Face: Guidelines for Research and an Integration of Findings reviews research findings about the link between the face and emotion and provides some guidelines for study of this complicated but intriguing phenomenon. Some of the conceptual ...

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Constants across cultures in the **face and emotion**.

P Ekman, WV Friesen - *Journal of personality and social ...*, 1971 - [psycnet.apa.org](#)

Investigated the question of whether any facial expressions of emotion are universal. Recent studies showing that members of literate cultures associated the same emotion concepts with the same facial behaviors could not demonstrate that at least some facial expressions of ...

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EMOTION IN THE HUMAN FACE:

Guidelines for Research
and an
Integration of Findings

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PERGAMON PRESS INC.

New York · Toronto · Oxford · Sydney · Braunschweig

TABLE 2

Emotion Categories Proposed by Five Investigators

Woodworth 1938	Plutchik 1962	Tomkins & McCarter 1964	Osgood* 1966	Frijda** 1968b	Proposed
Love Mirth Happiness	Coyne Happiness Joy	Enjoyment Joy	Complacency Quiet pleasure Joy Glee Worried laughter	Happy	Happiness
Surprise	Surprise Amazement Astonishment	Surprise Startle	Surprise Amazement Bewilderment Awe	Surprise	Surprise
Fear	Apprehension Fear Terror	Fear Terror	Fear Horror	Fear	Fear
Suffering	Pensiveness Sorrow Grief	Distress Anguish	Despair Boredom Dreamy sadness Acute sorrow Despair	Sad	Sadness
Anger Determination	Annoyance Anger Rage	Anger Rage	Sullen Anger Rage Stubbornness Determination	Anger	Anger

It should be emphasized that the consistent emergence of the seven categories across the array of experiments is remarkable. Even though the studies shared the use of still posed photographs, they varied enormously in the theoretical bias of the investigators, the stimuli shown, and the judgment task employed. These seven categories of emotion seem likely to remain as a minimum group of distinctions which can be made by observers in describing facial behavior. Later (Chapter XIX) we will see further support for the generality of these categories in the findings that observers across literate and preliterate cultures agree in their use of these categories to describe facial behavior. In subsequent chapters, when we consider questions about accu-

Disgust	Tiresomeness	Disgust	Annoyance		
Contempt	Disgust	Contempt	Disgust	Disgust	Disgust/
	Loathing		Contempt		Contempt
			Scorn		
			Loathing		
	Attentiveness	Interest	Expectancy		
	Expectancy	Excitement	Interest	Attention	Interest
	Anticipation				
	Acceptance	Shame	Pity	Calm	
	Incorporation	Humiliation	Distrust	Bitter	
			Anxiety	Pride	
				Irony	
				Insecure	
				Skepticism	

* All categories which were found in at least two of Osgood's three types of data analyses have been listed.

** All categories which emerged in the analysis of judgments of both stimulus persons have been listed.

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TABLE 4

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Disgust Contempt	Tiresomeness Disgust Loathing	Disgust Contempt	Annoyance Disgust Contempt Scorn Loathing	Disgust	Disgust/ Contempt
	Attentiveness Expectancy Anticipation	Interest Excitement	Expectancy Interest	Attention	Interest
	Acceptance Incorporation	Shame Humiliation	Pity Distrust Anxiety	Calm Bitter Pride Irony Insecure Skepticism	

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Computers in Human Behavior

Volume 24, Issue 3, May 2008, Pages 766-785



Review

The role of emotion in computer-mediated communication: A review

Daantje Derks^a  , Agneta H. Fischer^b, Arjan E.R. Bos^c

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We propose that CMC is especially likely to reduce negative social appraisals (Mansstead & Fischer, 2001) both with regard to negative and positive emotion expressions. Negative social appraisals indicate that people are aware of and pay attention to the potential negative consequences of their emotional reactions. As studies by Evers and colleagues (2005) and Fridlund (1991, 1994) have shown, the absence or presence of others in F2F interactions has an impact on the way in which we regulate our emotions. We downplay our anger or sadness when we expect negative consequences from the expression of these emotions, especially in situations in which others are present or in which we expect we have to deal with others. The absence of visible others in more or less anonymous interactions in CMC is therefore assumed to lead to fewer negative appraisals and thus to more overt and explicit negative emotions expression. This may results in more anger expressions, especially in more anonymous settings, but it also explains the success of internet therapy and support lists, as individuals seem to feel less embarrassed or anxious to communicate their feelings. The relative absence of negative appraisals may also result in greater intimacy and closeness, because interactants may be less concerned with the impression they make on others, or with vulnerability they might display. All in all, CMC may create a safer communication context (e.g., McKenna et al., 2002) than many F2F-contexts, especially for the communication of negative emotions.

This brings us to the final question of the differences in emotional communication in CMC and F2F that have not or hardly been considered in research to date and which may form the input of a new research agenda. The first most obvious difference between online and offline emotion communication is the absence of emotional embodiment. We can have our own emotional and bodily experiences in reaction towards messages from others, but we may generally assume that these reactions are generally less intense than when we are confronted with actual persons and situations. Moreover, the fact that we cannot touch, hold or hit others also implies that parts of the emotional impulses are simply inhibited by this medium. This also may lead to a decrease of the intensity of

A second, related difference is the greater controllability of our emotional reactions online. One of the features that have traditionally been conceived of as distinctive of emotion, is its uncontrollable or impulsive nature. Indeed, many traditional theories in both psychology and philosophy have emphasized the irrational and passionate nature of emotions (see e.g., Calhoun & Solomon, 1984). This impulsive nature refers to the fact that emotions are often experienced as hard to control. Moreover, once elicited emotions

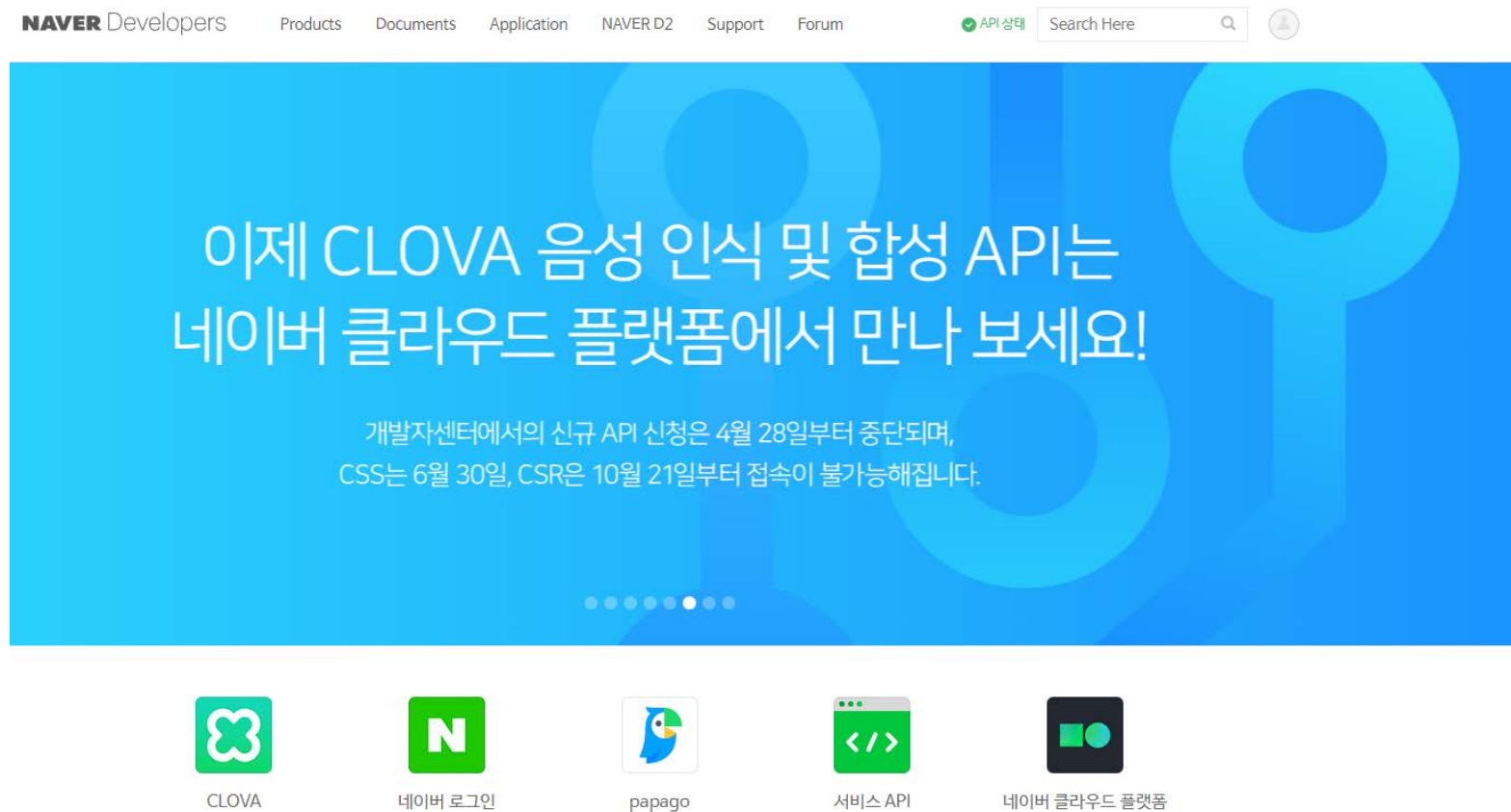
One of the characteristics of CMC is its reduced spontaneity. We expect an individual to have more control over the expression of emotion in CMC, because there often is a time-lag and there is therefore room to choose to what extent and how you want to show your emotions to your interaction partner. As messages have to be typed, there is time to think, reflect and the possibility to read them over and change them before sending. CMC may therefore inhibit one's impulses and lead to more controlled emotion expressions.

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David G. Stork

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