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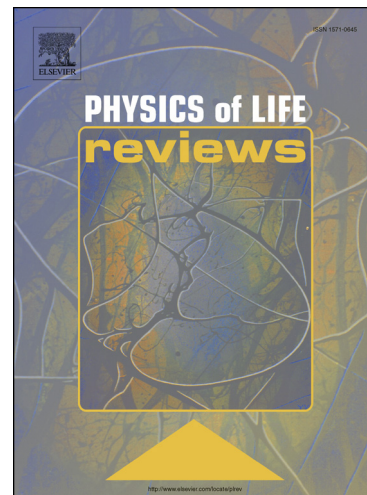
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Cultural sciences and representation of culture in the mind, and body

Comment on "An Integrative Review of the Enjoyment of Sadness Associated with Music" by Tuomas Eerola et al.

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It is certainly fruitful, in my view, to pursue the investigation of enjoyment of sadness associated with music from the biological, the psychosocial and cultural level, as the authors suggest. In addition, I would like to suggest that it may be beneficial to introduce additional perspectives and levels of analysis which, when rigorously pursued, serve as an analytical framework that helps to further the investigation. First of all, distinguishing a third person objective, perspective on physical, chemical and biological phenomena and measures from a first person perspective on mental information processing perfectly fits with the psychophysical approach. In 1860, Gustav Theodor Fechner suggested to abandon ontological views of the mind brain in the everyday laboratory work, but rather to pursue a pragmatic dualism [1]. His psychophysics consists of establishing transformational relations between the objective physical, or biological for that matter, world and the perspective of the mind. His pragmatic approach to the mind-brain suggested to obtain measures of both perspectives, put them in relation, and, thereby, make progress with a scientific study of the mind. Today's biological psychology and cognitive neuroscience use this psychophysical paradigm. The biological and psychosocial levels of analysis that the authors suggest can be equated with the psychophysical approach under the assumption that the psychosocial level is only interested in mental representations, that is only mental representations of social processes, or, put more generally, culture. In other words, the cultural level would also be subsumed under the psychophysical mind perspective if it pertains to mental representations of culture, such as affect scripts, genre scripts, and the like. The psychophysical account also holds that each and every mental process or structure has a biological (physical and/or chemical) correlate. Therefore, in principal, it is possible to investigate biological correlates for each and every mental process involved in the enjoyment of sadness associated with music, including bodily counterparts of (mental representations) of culture. The psychophysical approach is exactly what I suggested in my 2006 framework [2]. Under the mind and body perspective the whole of cognitive neuroscience, cognitive science and biological psychology can be expanded. This holds, by the way, also for the distancing embracing model [3], even if the model focusses on a number of processes, while it does not spell others in detail.

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