

SUMMARIES

Inger Glavind Bo: The Social Bond and Emotions in Social Interaction - A Social Psychological Perspective on Pride and Shame

The article discusses the theory of social psychologist Thomas Scheff and the key concepts: social bond, pride and shame. The point of departure is shame in showing the consequences of Scheff's understanding of social interaction. He emphasizes shame to be the most frequent and central emotion since it is created in the social interaction by the ongoing process of self-monitoring on the basis of the appreciation or disrepute of others. The article outlines three important inspirations 1) Goffman and his specific eye for the dynamics of social interaction – specifically embarrassment 2) C.H. Cooley's theory about the "looking-glass-self" and the self-monitoring process, which leads to emotions of shame or pride; and 3) the psychodynamic researcher: Helen Lewis' concept: feeling traps and her distinction between the open, undifferentiated shame and bypassed shame. Both types of shame are unacknowledged and hidden. I analyze how these social emotions have an influence on social life, and how this provides deeper insights in dysfunctional communications and interpersonal conflicts in the light of Scheff's and Suzanne Retzinger's shared and individual work. Finally the article discusses the relationship between interpersonal conflicts on a micro-level and conflicts on a macro-level.

Kristine Jensen de Lopez, Laura Quintanilla Cobian, Marta Giménez-Dasi & Encarnación Sarriá Sánchez: Young children's understanding of envy. Precursors of young children's understanding of self-conscious emotions: envy across cultures

One of the most common conflicts among young children concerns the possession of objects or toys. The social comparison regarding possessions that children (and adults) participate in may sometimes result in hostility. Envy a complex emotion influenced by cultural context may underlie these types of conflicts. The aim of this study was to explore preschoolers' understanding of hostility as a sign of envy, and their strategies for solving conflicts arising from envy. We interviewed 131 (for story 1) and 129 (for story 2) 3-, 4- and 5-year-old children living in two different cultures: Zapotec and Danish. Children heard two stories depicting two different envy situations: in one situation resources were limited and in the other resources were unlimited. In both situations two characters desired the same toy. As a consequence of the conflict, the character that could not obtain the toy reacted in an aggressive manner. We asked children to explain the aggressive behaviour arising from these envy situations and to provide pro-social strategies to solve the conflict. The results show that from 4 years of age, children across cultures explain the hostile reaction regarding the character's desire. However, different strategies for solving conflicts were identified according to cultural groups when there were sufficient resources and ownership was common. The results are discussed in terms of children's abilities to express components of the self-conscious emotion envy, and in terms of culture mediated conflict resolutions.

Danish summary

En af de mest velkendte konflikter, som opstår mellem småbørn, omhandler ejerskab af objekter eller legetøj. Den sociale sammenligning, som børn (og voksne) deltager i, kan til tider resultere i fjendskab. Misundelse, som betragtes som en kompleks emotion, der er påvirket af personens kultur, kan udspringe af denne type konflikter. Formålet med vores empiriske undersøgelse er at udforske førskolebørns forståelse af fjendskab som noget, der er forbundet med følelsen af misundelse, og børnenes strategier til at kunne løse de konflikter, der udspringer af misundelse. Vi interviewede 131 børn (i historie nr. 1) og 129 børn (i historie nr. 2) i alderen tre til fem år, som er vokset op i to forskellige kulturer: zapotekisk og dansk. Børnene hørte først to historier, hvor to forskellige legesituationer med misundelse blev vist: I den første legesituation var der tilstrækkelige ressourcer, mens der i den anden legesituation var utilstrækkelige ressourcer. I begge historier indgik der to børn, som begge gerne vil have det samme stykke legetøj. Som følge af konflikten mellem de to børn opførte barnet, som ikke fik lov at lege med legetøjet, sig aggressivt. Vi bad efterfølgende børnene forklare den aggressive adfærd, som opstod pga. situationerne med misundelse, og om at foreslå prosociale strategier til løsning af konflikten. Resultaterne viser, at børn fra alderen fire år og på tværs af de to kulturer er i stand til at pege på mentale tilstande som begrundelse for en fjendtlig handling. Hvad angår strategierne til at løse konflikten identificerede vi forskellige strategier inden for hver af de to kulturelle grupper i forhold til historien med tilstrækkelige ressourcer og med et fælles ejerskab. Afslutningsvis diskuterer vi resultaterne i forhold til småbørns evner til at udtrykke de forskellige delkomponenter af den selvbevidste emotion misundelse og i forhold til at forstå småbørns konfliktlösingsstrategier som medierede af den kultur, de opvokser i.

Charlotte Simonsen: Countertransference – significant in psychotherapy with borderline clients

Freud almost forbids psychotherapist's countertransference. However, when the borderline patients entered the clinical scene, the prohibition had to be cancelled. First of all, countertransference feelings were to be a characteristic in psychotherapy with these patients. Next the psychotherapists had to find out what to do with these strong emotions. From the middle of the last century some very important discussions were raised. How the concept and the phenomenon should be defined, and how should these feelings be handled? Paula Heimann became a prominent figure both in relation to the definition of the concept and in assigning how psychotherapists should use the countertransference as a guide in understanding and helping borderline patients. This article follows the development of the countertransference concept and the important discussions, and an explanation is offered of why the countertransference feelings with borderline patients are so strong. The concepts reverie and figurability are introduced to describe how the feelings can be transformed into helpful interventions.

Mette Thuesen: Psychotherapeutic change through the therapist's emotional processing.

We know from clinical experience that through affective communication with the patient, the therapist can unknowingly get involved in relational patterns that lead to an impasse in the therapeutic process. This is confirmed by empirical psychotherapy research based on the tradition from emotion psychology of examining facial expressions as an observable indicator of unobservable emotional processes. On the basis of a clinical sequence and examples from psychotherapy research, it is argued that the therapist's processing of her own emotions can resolve maladaptive relational patterns and lead to new insight and experiences with the patient. To be able to do the necessary emotional work, the therapist needs sensitivity for relational processes and an open approach towards their own reactions. The therapist's processing of their own emotions and the subsequent effect on the patient is related to psychoanalytic theory; mainly represented in this article by Wilfred Bion and Neville Symington.

Charlotte Lindvang & Lars Ole Bonde: Feelings in sounding movement. On learning processes in the training of music therapists.

This article focuses on the relationship between music and emotions, in the context of music therapy students' personal and professional learning processes. The theoretical starting point is Antonio Damasio's and Daniel Stern's body oriented theories about emotions, especially the concepts of "background feelings" and "dynamics of vitality". The core issue of the article is an investigation of personal therapy as a mandatory part of the music therapy program at Aalborg University. This study element is based on the classical psychotherapeutic dogma of the therapist's own psychotherapy as a *sine qua non* for good clinical practice. The empirical basis of the article is a research study investigating the students' experiences and understanding of what influence the therapeutic processes had in relation to their professional development (Lindvang 2010). The study documents that different kinds of feelings, including background feelings and vitality affects, are worked through on several levels of reflection during the therapy course. It is also documented that it is possible to integrate academic training, emotional development and professional identity-building within the framework of a university education, and that this integration fosters increasing self-awareness and relational competence, and a high level of reflexive thinking.

Ulla Konnerup & Lene Tanggaard: How emotions affect the rehabilitation of people suffering from aphasia

This article focuses on how emotion and motivation play a central role in the communicative rehabilitation of people suffering from aphasia. We argue that the communicative rehabilitation practices should address significant emotional issues for the rehabilitation and in particular the importance of belonging, identity and meaning. Through inclusion of two specific cases on virtual rehabilitation of people suffering from aphasia, showing how social interaction in learning environments can affect action, socialization and com-

munication, we discuss the importance of emotion and motivation in virtual learning environments. Finally, we suggest an educational design for people with aphasia after an acquired brain injury.

Lena Lippke: From vocational education to semi-therapeutic conversation? Emotional actions preventing drop-out within vocational educational training colleges

Due to high drop-out rates among students entering vocational educational training colleges in Denmark, retention of students has become pivotal to the Danish educational policy. Vocational educational training colleges have been asked to work on implementing different kinds of retention initiatives and amongst others things, most colleges have established extended basic courses aimed at students with personal, social and/or academic difficulties. This paper derives from a field study based upon participating observations at a vocational educational training college offering extended basic courses and interviews with teachers teaching at those courses. Inspired by the emotional turn within social sciences, the paper presents an analysis of teachers working with retention of students by using emotional actions as a productive force establishing positive identities. The notion of emotional actions will be discussed from a situated perspective looking at the potentials, dilemmas and ambivalences related to the practice of emotional actions within an educational setting.

Tatiana Chemi: The funny story we have heard too often: positive emotions in art experiences and their influence on learning.

Nagg and Nell are two roles in the play *Endgame*, written by Irish Samuel Beckett (1990), the last modernists and the first postmodernist in Western culture. The many stories they tell each other are often a joke in the breakdown: “The funny story we have heard too often, we still find it funny, but we do not laugh any more” (Beckett, 1990, p. 101). Samuel Beckett’s works are a vital resource for the artistic and philosophical reflections on positive emotions, optimism, hope, realism, and their opposites. This article will take its poetic inspiration from Beckett’s writing to discuss the art’s relation to positivity and the ability of art to create positive emotional experiences. The current contributions are grounded in an empirical study on the relationship between positive emotions in art experiences and learning (Chemi, 2012) and conceptualized within the positive psychology tradition, however problematized against a cultural and humanistic analytical approach. The research questions the article relates to are: Are emotions in art experiences always positive? What is the role or function of positive emotions in learning situations where artistic experiences are involved?