

tor of external objects...” (Abrams 1958: 406, Tomkins 1995: 265). The former position of Tomkins reflects the looseness and striking fuzziness of evidences about the conjunction fallacy of scripts, and the latter view projects his own insights onto the illuminated and restricted subjects of emotions and restricted subjects of emotions and scripts interrelatedness. It is considered to be fruitful when creating new theoretical concepts and empirical paradigms, but obviously could dump any alternative research attempt at this moment. His change in the phenomenological paradigm can also be considered as an important sign of the revolving decisively his personal opinion or an emergence of a new approach based on internal theoretical contradiction and inductively oriented trials-and-error enterprise. In this case, neglecting the hypothetical-deductive procedures could be a significant obstacle but a step forward to comprehend complexity and mixtures of expressive moods and affective attitudes to develop a brand new conceptual framework in a given particular field in the science of emotions. His phenomenological representation of personal synthesis between experienced observations and investigations in the field of affective scripts might be *as if* justification of his personal life script to *outdo* the emotional discrepancy and unpredictability itself as his mentor tried (Tomkins 1995: 104, Alexander 1996).

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