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CROATICA ET SLAVICA IADERTINA

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CALL FOR PAPERS IN THE THEMATIC ISSUE OF THE JOURNAL *CROATICA ET SLAVICA IADERTINA* ENTITLED

BODY, IDENTITY, AND EMOTIONS IN CROATIAN AND THE SLAVIC LANGUAGES, LITERATURES, AND CULTURES

After a long period of neglecting research on emotions in the humanities, the so-called ‘affective turn’ (Anz 2006) made both linguistics and literary science join an interdisciplinary platform which has been addressing these issues more intensively and extensively since the 1980s. Apart from the papers investigating the role of emotions in various types of discourse and communication in general, the term of emotional discourse has been created, building on constructivist and poststructuralist approaches to the role of language in the creation of identity. The cultural coding of emotions (Ahmed, Luhman, Wierzbicka, and others) has been recognised. Emotions play an important role in communicating meaning to others, and they are important for cognitive development (Damasio 1995). They enable us to understand our body, to consider it, when they give us perceptive images of the body, or by ‘retransmission’, when they give us recalling images of our physical state in particular circumstances. In *Kulturna politika emocija* [The Cultural Politics of Emotions], Sara Ahmed talks about the processes “in which ‘emotionality’ is primarily observed as a feature of specific

bodies and not some others” (2020: 7), while linking emotions to political, i.e. ideological, discourse.

The investigation of verbal strategies of revealing emotions presents an interdisciplinary task in which, due to the influence of literary texts on the whole cultural context of creation and perception of emotions, literary science plays an important role. Oxenhandler 1988, Oatley, Jenkins 2003, Hogan 2015 and others wrote about the role of literature in the articulation of emotions in the western cultural context. Literary emotionology examines the expression of emotions in a literary text, strategies of their representation, and the emotional as well as moral impact of the text on the readers (Brković 2015). Studies on emotions in literature are also important in contemporary cognitive research (e.g. Hogan 2015, Keen 2015, and others). The connection between emotions and physical states is reflected in the way we talk about emotions (Nummenmaa and others 2013) and how we conceptualise them. The metaphorical way of expressing emotions is a vast field. Literature has an effect on conceptualising, expressing, and understanding emotions, thus directly developing empathy towards the experience of the other and different (e.g. Keen 2006 dealt with the theory of narrative empathy, and Galván 2016 examined the role of empathy in literature and literary science). According to Culler, for a long time, the value of literature has been associated with the direct experience provided for its readers, enabling them to “perceive what it is like to be in a particular position, by means of which they acquire competences for the appropriate way of behaving and expressing emotions” (2001: 132). In that way, literary texts can make readers question themselves, which is crucial for making an ethical decision (Nussbaum 1995: 255), the aspects of which are applicable in the research on the reception of literary texts as well as in the methodical practice.

This thematic issue is open to the research on the language of emotions in a broader sense. What makes it special with regard to the hitherto issued publications about emotions in language, literature, and culture in Croatia is its focus on investigating relations between the body, identity, and emotions, which can be observed in the synchronic and diachronic sequence in various forms of textual material (considered in its broader sense), published in the Slavic languages and the corresponding cultures and literatures of Slavic peoples. The phenomena of physicality and identity are interdisciplinarily dealt with in the humanities, social and natural sciences, and they have also been an interesting aspect of research in literary science for a while. Starting from the definition that “emotions are the subject's natural-cultural response to changes

in the constructed environment” (Sardelić 2015), it is possible, through the literary-historical and stylistic-poetic paradigm of Croatian and other Slavic literatures, to observe the formation, role, and reception of emotions in representations of the body and constructs of identity, i.e. the interrelation of the three phenomena with regard to tumultuous changes of social, aesthetic, ideological, cultural, and other circumstances that determined their development. By investigating relations between the body, identity, and emotions, examined are models, by which authors question specific collective identities, detect the trauma of an individual resulting from the clash of those conflicting cultural practices, thus eventually pointing to the issue of shaping individuality. Namley, as “a social, cultural product, the bearer and producer of sounds” (Perrot 2006: 273), the body is a place of eternal cultural conflicts.

We encourage scholars from Croatia and abroad to apply a relatively new methodological frame in philological, cultural, literary-anthropological, methodological, and other studies. Interdisciplinary papers using a comparative approach are welcome.

The papers for the thematic issue are to be submitted by 1 May 2023. Publishing is scheduled for December 2023.

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