

Call for Papers
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Affective Vocabulary: Spread and Contagion in Peripheral Spaces

Our everyday life seems to be marked by recurring use of affective vocabulary. Whether it is literature, art, history or media, we are embedded in an affective society. Affective discourse, the discourse of the body, the discourse of all that is perceived as not overtly intellectual isn't new in human sciences, but became indispensable once the promises of progress made by ideologies had failed. An entire current of post-structuralist thought emphasized not only the ontology of multiplicity, but also multiple modes of existence. From *La Vie énigmatique des signes* (*The Enigmatic Life of Signs*, Maniglier 2006), to the framework of Actor-Network Theory of Bruno Latour, it is evident that the impact of affects on theoretical, aesthetic and literary evaluation can no longer be doubted.

The interest for contemporary cultural history in terms of affects/emotions/sensitivities is very lively: a special 2014 issue of the journal *Vingtième siècle*, "The History of Sensitivities in the 20th Century", gives an overview, for France in particular, while American historian Peter Stearns views himself as the "emotionologist" of American modernism (Stearns 1994). Joel Dinerstein (2017) applies the ethos of cool to the existentialist moment. More epistemologically, the work of Frédéric Lordon (Lordon 2013) demonstrates that even when referring to the dynamics of contemporary capitalism emotions must be called upon. Lauren Berlant (Berlant 2011) coins the concepts such as "cruel optimism" or "unfeeling" (Berlant 2011) in order to translate the ethos of intimacy into the post-ideological and post-crisis Western world.

A colloquium organized by the University of Constanta in October 2017, "Affective Vocabulary: Towards a New Politics of the Discourse in Literature and Media" offered the opportunity to present the research on the affective turn of contemporary episteme. The fifth, thematic issue of the review *Dacoromania litteraria* intends to focus on specific cultural and local traits of affective vocabulary. The dialectics between the rhythm of history (the social and the collective) and the rhythm of everyday life (individual experiences, bodies and micro-subjectivities) seems to have shaped the course of thought in social sciences and their methodologies. The enrichment of theoretical affective vocabulary mirrors the intensified dynamics of cultural network: the dynamic relations between centers and peripheries, as well as the instability of these very identities; the relations between national/regional cultural spaces and the world defined by the crossing of borders as its main presupposition; the discursive redistribution of social sciences as neurosciences and digital technology invade the discourse of social sciences questioning what could be called the national/regional methodological culture.

Considering the importance of social and cultural geographies, of the global economic (Wallerstein, center/periphery), political (the Global South or the North/South, the democratic West vs. the authoritarian South) or cultural divide (the Balkans, for instance, as the object of Maria Todorova's groundbreaking study), we encourage the reflection on the spread of the affective vocabulary determined by specific cultural, local or regional traits as well as the means of interaction between the individual and the local on one hand, and collective affective phenomena/movements, on the other.

The call for papers addresses several research axes, encouraging case studies of a specific national culture, as well as theoretical approaches with an overall perspective of intercultural contacts that could be translated into affective terms.

1. First and foremost, we could question the place of emotions in peripheral spaces. What are their fields of application? What role did emotions play in the development of human sciences in these spaces? How can affects/emotions be integrated into cultural ecology and according to what type of relations formed between a theory conceived in the West and the defined local practices?
2. In literature, we strive to better understand the interplay of emotion, ethics and ethos in marginal cultures. What was the influence of social values on artistic practices at a given moment? Which ethos could be assigned to a specific moment in history and to a particular geocultural space? What structure(s) of sensitivity and what affective disposition determine the types of artistic/cultural activity or a model of writing (Nouveau roman, minimalism, autofiction, biopics, women's/queer/minority writing or different types of style stemming from national/regional/local entities)?
3. Finally, a focus on practices of the spread of emotions and their transfer from one culture to another is proposed. We question the migration of affective configurations and their spread via the dynamics of interaction between centers and peripheries. What are the networks and the contact points that transmit emotions? What justifies the "borrowing" from or the imitation of a collective affection?

The article proposals (up to 4000 characters), in English or French, followed by a bio-bibliography, can be submitted up until the **1st of September, 2018**. The full articles (between 25000 and 50000 characters) can be submitted until the **31th of October, 2018** (for submission guidelines, see the website: <http://www.dacoromanialitteraria.inst-puscariu.ro/pdf/nr/EN.pdf>). The final publication decision shall be made following an external reviewing process and shall be communicated to the authors until the 15th of December, 2018.

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