

Editorial Introduction

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In the 29th issue of the *MSFAU Social Sciences Journal*, dated Spring 2024, the focus was on “Emotional Studies”. Over the past twenty years, significant research has been conducted on the concept of emotion, which has become widespread in the 19th century and has continuously evolved in meaning and definition throughout history. Studies in sociology, anthropology, history, economics, philosophy, literature, and gender studies have begun to reveal the historical, cultural, and collective aspects and sources of emotions, rather than focusing solely on individual emotions. Emotional studies have become a field that reflects on what we do with emotions and what emotions do to us, exploring which emotions underlie the production, circulation, and dissemination of historical narratives, political discourses, experiences of modernity, collective affiliations, individual relationships, and self-construction.

The motivation behind this issue was based on the question of what opportunities can be offered by revealing the potential of emotional studies to encompass different disciplines, primarily social sciences and art. Accordingly, detailed studies have emerged investigating singular or complex emotional states such as trauma, mourning, witnessing, happiness, fear, hope, nostalgia, etc., which shape cultural, historical, social, and individual discourses. These articles have not neglected to engage in dialogue with texts that form the theoretical, conceptual, and terminological context of emotional studies. They discuss the determinative role of the emotional repertoire they address in the production of various artistic-aesthetic forms; they emphasize the practices of emotion generation and dissemination in political discourses, forms of power and resistance; and they indicate the function of emotions in defining and performing gender roles.

This issue covers a wide range of topics, from literature to cinema, journalism to modern art, and from programs prepared for digital platforms to disability studies, showcasing the sociological, aesthetic, historical, and political dimensions of emotions. Of the twelve articles in the dossier, six focus on literary texts. The article “The Realm of Emotion in *Mektup Aşkları*: Love in the Letters of Female and Male Characters” examines whether the emotion of “love” constructed through letters is determinative in the performance of gender roles in Leylâ Erbil’s novel *Aşk Mektupları*. The article “The Narrative Function of ‘A Private Kitchen’: Exploring Hearing, Thinking, Eating, and Emotions in Nezihe Meriç’s Stories” attempts to answer questions about how senses are aroused, how they can rapidly change, and why they are so extensively explored in Nezihe Meriç’s literature by closely examining the stories in *Bir Kara Derin Kuyu*. The article “The Author of Vulnerabilities, Barış Bıçakçı” seeks answers to questions about how vulnerability is expressed in Bıçakçı’s novels and how he uses music, and how this is reflected to the reader. The article “Sentimentality and Sensibility: Sentimental Parson Yorick’s (Sentimental) Adventure in Laurence Sterne’s *A Sentimental Journey*” investigates etymologically and philosophically the meaning gained by the word “sentimental” mentioned in the title of Laurence Sterne’s work *A Sentimental Journey*, during the 18th century, also known as the “Age of Sensibility. And then

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analyzes the importance of Yorick's feelings through the examination of the reception of the work and its philosophical background. The article titled "Presentation of Emotions in Halid Ziya and Tevfik Fikret: Encounters with the 'Sublime' Object" examines the connection between the sublime in Halid Ziya and Tevfik Fikret's works with the emotional regime in Servet-i Fünun. The article "Slavery and Otherness in Halit Ziya Uşaklıgil's Story "Dilhoş Dadı"" focuses on how the narrator remembers his African-origin nurse, Dilhoş, and tries to empathize with her, while also discussing how the emotional repertoire of the text indicates the limitations of the intended empathy.

There are also two cinema articles in the issue, one titled 'Love' in *Three Colors: White* from Chela Sandoval's Perspective on Social Justice" examines the film *White* through the methodology of oppressed developed by American third-world feminist Chela Sandoval, arguing that the subject is not a fixed entity but the result of a fluid and complex process shaped by power relations and social dynamics. The other article, "Scratch and Mark: Affective Intermediality Towards *Mathilde*", investigates how various intermedial elements are used to evoke emotional responses in the film by blending affective response and intermediality theories.

The article titled Home as an Emotionally Charged Space: The Program of Living Spaces "Apartment" discusses what kind of emotions the program "Apartment" broadcast on YouTube evokes in viewers, trying to understand what they feel about the houses they watch and what home beautification practices mean for individuals, discussing its relationship with self-presentation of the home. The article "Happiness, Positive Psychology and Flow: *Positive* Magazine Analysis on Sara Ahmed" examines the problems in positive psychology's approach to the concept of happiness through Sarah Ahmed's "flow" theory by focusing on the numerous articles published on happiness, positive psychology, and personal development themes in the magazine *Positive: Your Personal Development Guide*. The article titled "Reflections of Intergenerational Trauma on Cypriot Art" examines the impact of the trauma caused by war and division on the works of three artists from different generations living in the North Cyprus. The article "Disability, Emotions, and Social Encounters" discusses the relationship between a person's disability and their emotions at the intersection of disability studies and sociology of emotions by focusing on facial disabilities, pointing out that the relationship between a person's disability and their emotions is not only determined by their psychobiographical structure but also influenced by the emotions, perceptions, and prejudices of others.

I would like to thank the journal editors, the referees who supported the issue, and the writers who contributed to emotional studies for their efforts in the preparation of this issue.