

## THEORETICAL AND METHODOLOGICAL CHALLENGES IN THE STUDY OF LANGUAGE LINGUISTICS AND THE HISTORY OF EMOTIONS

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**Abstract:** The study of emotions has become a thriving pursuit among western historians focused on various periods and areas. They have established several approaches, shifting from cognitive and social constructionist position (originating in the research of Carol and Peter Stearns, 1985) to a more recent direction known as “the bodily turn” (Rosenwein & Cristiani, 2018). This paper serves as an introduction to theoretical background of emotional history and application of its features within critical discourse analysis. It provides a methodological and theoretical framework for studying emotions in socialist discourse that is empirically illustrated using fragments of Slovak women’s magazine *Slovenka* in the year of communist coup d’état – 1948. Secondary aim of this paper is to demonstrate inevitability of linguistic research for a modern-day historiography and a need to shift towards more interdisciplinary research.

**Keywords:** history of emotions, emotion discourse, social constructionism, critical discourse analysis, interdisciplinary research

### Introduction<sup>1</sup>

History of emotions had been an emerging concept outside of local (Slovak and central European) research. Nevertheless, Slovak works usually are not focused on emotion analysis in language-oriented historical research, with

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the exception of texts focused on propaganda or the communist regime as such, that sometimes slightly touch the subject. Authors of those works usually use emotions just for a better description or illustration of social phenomena or actions instead of analyzing them as an object of research. Furthermore, if we perceive emotions just as a result of certain actions, we are missing dialectical character of their relationship with social reality, a role in creating any social construct, and a possibility to discover their function in certain social dynamics. Accepting social constructionist position, utilization of tools of critical discourse analysis within history of emotions and vice versa can be productive.

It has been argued many times that including emotions as an additional category expands the scope of any analysis. Some even raise a question, if emotions as a category can become “the new gender” in a way of challenging and changing historical perceptions (Hitzer, 2011). Such categories could be helpful especially in linguistic studies based on discourse analysis that provide a general framework to problem-oriented social research. Hitzer (2011) states that focusing on emotions and thus also on experience, the body, and the self, reaches beyond a pure discourse analysis, which, according to her, explanatory potential seems to have lost its persuasive power. Accepting theories of social constructivism of 1980s and 1990s and assuming that social reality is socially constructed while language is an important part of creating such construction, blending critical discourse analysis (or possibly a different approach to a discourse analysis) with any historical research should be not only productive, but interdisciplinary enriching. Adding emotions as an analytical category could provide analysts with deeper understanding of a discourse mechanisms that create a construct, which would correspondingly help historians when analyzing and describing the socially constructed reality.

This paper is focused on three main areas: the development of history of emotions in the past few decades, attempt to create a method that combines features typical of history of emotions and critical discourse analysis and finally, empirical illustration of the method used to analyze an article from Slovak women’s magazine *Slovenka* and in the year of communist coup d’état – 1948.

## **History of Emotions**

The tumultuous development of research on emotions in various humanities and social sciences in recent decades (especially since 1990s) has also been reflected in historiography and to some it is known as “emotional turn” – this term is also used within discourse analysis in the field of international relations. The history of emotions had been a marginalized field for many years, however, lately, it is regarded as a highly productive and innovative branch of historiography, both in terms of empirical research and of methodo-

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logical reasoning (Hitzer, 2011). Within the modern-day historical disciplines, emotions were first addressed by Peter and Carol Stearns, who in the 1980s introduced the term *emotionology* (the study of changes in standards of emotion expression), examining the difference between how people actually felt and how they were supposed to feel. For example, they analyzed manuals of appropriate behavior, which naturally included instructions on how to respond appropriately (emotionally) to various situations, regardless of how one actually felt. B. Rosenwein and R. Cristiani called this breakthrough in thinking the ‘big bang’ and associate it with a change in the understanding of emotions at the cognitive, or rather psychological, level. Even before Stearns, in the 1970s, philosophers, sociologists, sociocultural anthropologists and psychologists drew attention to the fact that society itself constructs emotions, which are shaped and governed by social rules and norms. Simply put, some societies may value emotions that are disparaged or even rejected in other societies, and vice versa (Rosenwein & Cristiani, 2018). Despite being innovative, the theory of Stearns lacks an important aspect of emotional experience – internalization (acceptance of norms and consequent internal adaptation to given set of attitudes, standards and values).

Later, in the late 1990s and early 21st century, William M. Reddy built on these researches and developed the theory of emotional regimes, making emotions the key to power, and vice versa, making power the key to emotions. In his monograph *The Navigation of Feeling: A Framework for the History of Emotions* (2001), he describes emotions from psychological and anthropological perspectives. Reddy views history through the prism of reactions to regimes that seek to manage or control the emotions of particular communities. He distinguishes between the concepts of *emotional regime* and *emotional refuge*. While the regime represents (or rather prescribes) official rituals, emotions and their expressions, the refuge represents a space in which individual actors can express emotions that do not, or only partially, conform to the feeling rules that apply within the emotional regime. Reddy refers to a refuge as a community that may or may not be formally organized and that externally manifests itself through relationships, interactions, and rituals distinct from those typical of the emotional regime (Reddy, 2001). Reddy assumes that the way we talk about or express our feelings is crucial to how we perceive our feelings, therefore an expression of a feeling or an emotion impacts both inner and outer world (Hitzer, 2011). Additionally, Reddy calls emotional expressions an *emotive* in analogy to the performative of speech act theory.

Around the same time, Barbara H. Rosenwein’s concept based on the notion of overlapping emotional communities emerged (Rosenwein & Cristiani, 2018). She opposed Reddy’s theory of one socially dominant *emotional regime*, claiming there are always many different *emotional communities* present. Emotional communities were (and are) groups of people who equally or

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similarly value particular emotions, goals, and norms of emotional expression (Rosenwein & Cristiani, 2018). How those emotions are implied, constituted, supported, or on the other hand unsupported or rejected, can be explored. People move between multiple communities throughout their lives, or even within a single day. Sometimes (and probably often) these communities have different expectations or demands for emotions, but people can easily adapt to them. Everyone may have a basic, unchanging identity (Traditionskern), but must be flexible enough to move between multiple communities at the same time (Rosenwein, 2004). Emotional communities can be imagined as a multitude of circles. Some of them are larger, some smaller, some overlap, some do not overlap at all. What unites or divides the circles are basic assumptions – values, goals, *feeling rules* and the accepted way of expressing emotions in a given community (Rosenwein, 2006). Rosenwein calls this overlapping of the communities. F. Costigliola (2016) defines feeling rules as established norms that ‘prescribe’ in a particular community how its members should feel or what emotions they should express in particular situations – emotional communities can then be seen as social groups whose members share feeling rules enforced by group pressure. At the same time, it can be assumed that if a community exists on a voluntary basis (e.g., a sports fan club), emotions and the associated rules of feeling will not necessarily be the result of external influence (pressure) and will be more authentic or internal. On the other hand, if it is a community that has been created e.g., on the basis of a political order (pioneers), the rules of feeling in it will be largely enforced and institutionalized (the pioneer pledge). However, the question of (in)voluntariness is very individual and probably related to the collective identity and its perception by particular individuals.

A number of historians are focused on researching and conceptualizing particular emotions, amongst which fear is probably the most studied subject. But as Hitzer (2011) notes, other emotions have also found their chroniclers. Mostly, however, it is the so-called strong emotions that have attracted the attention of historians: love above all, more rarely grief, anger, hatred, revenge, jealousy and envy, shame and disgust, and finally, more complex emotions such as honor and trust. Emotional states and moods, on the other hand, have so far been among the stepchildren of the history of emotions, although their history, perhaps even more than that of the ‘strong’ emotions, promises to shed light on emotional styles and processes of subjectivation.

These three theoretical approaches are a kind of ‘old’ or ‘original’ school in the history of emotions. Although they differ in many ways, one thing they have in common is that they all emphasize text and words (Rosenwein & Cristiani, 2018). There is now a noticeable turn away from an approach based on understanding emotion as a cognitive phenomenon towards affectivity and corporeality – while it is often understood that the body, like everything else,

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is constructed by society. J. Bourke (2014), one of the representatives of this new direction, argues that “the body is never just a soma – it is the result of social, cognitive and metaphorical action”. Bourke’s research focuses on how power structures determine people’s emotions or feelings. Historians (especially in western Europe and the US) are increasingly interested in how different conceptions of the body (or perceptions of the body) can influence the research itself.

Research methods chosen by above-mentioned historians also depend on the sources they have. Research that analyzes primarily written sources is more widely used in original (older) methods (the Stearns, W. M. Reddy, B. Rosenwein). It is essential to note that the newer approaches do not conflict with the application of older approaches, or in other words, the older approaches have not been refuted and they are still relevant. Thus, they can be a starting point for a linguist trying to include emotions into his/hers work. Study of emotions has also become a part of social, political, communication and media history. According to Hitzer (2011), there are three main questions being studied: the role of emotions in the process of mobilizing and controlling groups and movements or even masses; question of specific, politically significant cultures of emotion, whose attention is given to the long-term processes of shaping and creating these cultures as well as to their more short-term political consequences; the possible emotional effects of media, media-specific emotionalization techniques or their narrative structures. In some of the studies visual media accompany written sources, which I personally find logical – from the linguistic point of view, working with multimodal texts offers a wider range of (complementary) material to be analyzed. Working with both written and visual sources (or, in linguistic terms – fragments of discourse) is especially important when analyzing media discourse of 20<sup>th</sup> century since the emergence of poster and movie propaganda linked to world wars and totalitarian regimes.

Although a wide range of works on the history of emotions can now be found, applying different approaches and understandings of emotions, these methods are more likely to be applied to research on older historical periods (from ancient history, through the Middle Ages to the 19<sup>th</sup> century) and often do not capture Central and Eastern European region. B. Rosenwein focuses mainly on the Middle Ages in France and Britain, W. Reddy also focuses on France. N. Eustace and F. Costigliola deal with the history of emotions in the USA, E. Lean specializes on China, J. Livingston on Africa, etc. Concept of history of emotions has not been applied by Slovak scholars and so, it has not been established within Slovak (or local, regional) research yet.<sup>2</sup> However,

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<sup>2</sup> With the exception of Matejko, 2020, pp. 24-33 and Bujačková, 2021, pp. 87-97.

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works of above-mentioned foreign scholars provide sufficient theoretical background and can serve as inspiration when applying the methods in different disciplines and contexts.

On the whole, it is probably clear that each approach of history of emotions has its advantages and disadvantages. Some approaches contradict one another and in general, they are not very straightforward. While they formulate stimulating theses, bring up innovative methods and are impressive in their thematic breadth, some findings still remain speculative. When studying works of these scholars or even trying to apply their methods, many questions can arise. Starting with the definition of *emotion* itself, which, as it seems, has been varying “since always” (there were more than 90 definitions formulated in the 20<sup>th</sup> century; Plutchik, 2001), to understanding of its inner and outer manifestations, meanings of particular emotions and their changes in the course of time and their overall construction and conceptualization. Focusing on specific aspects of emotions as a part of a particular discourse and their linguistic manifestation could bring some clarity, or at least, could propose a method in which emotions serve as a limited analytical category.

## **Emotions and Critical Discourse Analysis**

While linguistic studies are not concerned with determining emotions as such (e. g. from psychological, sociological or biological view), it is necessary to differentiate between *discourse on emotions* and *emotion discourse* (Abu-Lughod & Lutz, 1990, p. 10). S. Koschut (2017, p. 2) explains that discourse on emotions relates to the way we understand and talk about emotions both in academic and everyday spheres. On the other hand, “emotion discourse is concerned with how actors talk about emotions and how they employ emotion categories when talking about subjects, events, or social relations. Emotion discourse can be strategically used to construct social hierarchies by, for example, assigning praise or blame to actions or attributes and by verbally contrasting various emotions with alternative emotion categories within the discursive construction of reality. Theoretically, such an understanding views emotions as socially constructed representations of meaning that are linked to conceptions of identity and power.” (Koschut, 2017, p. 2) In other words, discourse on emotion explains the understanding of emotions, and emotion discourse is the one, that actively employs emotions as a part of its communication strategy.

If we accept this definition of emotion discourse, we must perceive emotions as a social construct. Scholars who incline to this constructivist position claim that emotions differ from culture to culture, that for example a nature of grief in the western culture has been changing over time, and that relationship

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between expressing, describing and actually feeling emotions is dialectical (Hacking, 2003, p. 39). This way they oppose universalists' point of view, which is also a starting point for historians of emotions mentioned above. Universalism is based primarily on the work of psychologist Paul Ekman, who is the author of the theory of universal facial expressions of specific emotions. Ekman also defined six basic emotions which, like the three basic colors, form a wide range of other derived emotions: surprise, happiness, anger, sadness, fear and disgust. Ekman has subsequently been followed by research outside the humanities, hence the work of neurobiologists and geneticists. Almost all such studies tend towards presentism and thus suggest that emotions are not defined by time, being the same in the past, present and future. Consequently, they are based on a belief that at least basic emotions are universally valid for all people in different historical and geographical settings. In other words, this means that "our modern skulls house a stone age mind" (Rosenwein, 2010). Accepting universalism and presentism would presumably mean a collapse of history of emotions as a theoretical concept and jeopardize attempts to include emotion studies into discourse analysis.

Opponents of emotion research both in historiography and linguistics might argue that these approaches can be easily refuted by the fact that one does not have enough influence over one's emotions or that one does not know how to control them sufficiently. But even if we challenge constructivist view, there are different psychological theories to rely on. According to Weiner (1986), there are two types of emotions – global and specific. Global emotions (or feelings) are primal reactions such as sadness, pleasure, etc., whereas specific emotions are intended to fulfill a specific goal (toward self and environment), e.g., shame, anger, pride, or gratitude. Weiner explains, that we cannot truly control global emotions, they simply 'happen to us', but specific emotions are under some control because they are derived from the interpretation of global emotions, thus they are concretizing them. Building on this theory, Lawler (2003) demonstrates that the emotional aspects of social interaction have an impact on the construction of collective identity, which is related to the formation of a social reality in all its aspects – which returns us back to the social constructivism theory.

Clearly, emotions are very difficult to identify, name and comprehend as they are a matter of subjective ontology. According to Hitzer (2011), most contemporary historians of emotion start from two premises: First, they are convinced that emotion and cognition cannot be sharply separated or contrasted. Second, they regard emotions as socio-cultural products that can thus vary both culturally and historically – not only in their expression but also in their content. On the other hand, when studying emotions, we can reliably see (especially working with historical sources) verbal and non-verbal expressions of emotions, including those, that are components of social interactions. While

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some sources or fragments of discourse present intentional use of emotions, some are a reflection of them being reactions to different arousals. As Matejko (2020, p. 25) states, historical resources speak about those arousals and so, it is possible to conceptualize emotions even when they are hidden and “the path leads through information we are provided with, about both the stimuli that triggered the emotions and the social interactions that are their expressions.” However, this is a task for historians, not for linguists. And in this case, the problem of subjective ontology and a lack of definition or information about given emotions can be resolved “by shifting the analytical focus from their internal phenomenological perception and appraisal by individuals to their representational and intersubjective articulation and communication within social spheres” (Koschut, 2017).

Emotions usually become more visible and present in a society that is experiencing political, social and/or cultural changes, as they are an inevitable part of people’s reactions to them. Similarly, triggers to employ emotions in written texts (and visuals) are dramatic events and transformative moments linked to those social changes. Therefore, we can assume, that emotions are a crucial part of any kind of agitational or propagandist (multimodal) text, and if so, they are probably used intentionally, otherwise they would be a useless communication tool. In other words, they do not become a part of a discourse just to make it more interesting or vivid – they are used with a specific purpose and therefore, they cannot be ignored neither by linguists analyzing (historical or present; written or multimodal) texts, nor by historians working with written or visual sources.

N. Fairclough (1993) introduced a social theory of discourse that brings together linguistically-oriented discourse analysis and social scientific research, especially a study of social change. He suggests that there is a dialectical relationship between discourse and social structure in which they influence one another. “Discourse contributes to the constitution of all those dimensions of social structure which directly or indirectly shape and constrain it: its own norms and conventions, as well as the relations, identities and institutions which lie behind them. Discourse is a practice not just of representing the world, but of signifying the world,” (Fairclough, 1993, p. 64) and it contributes to the construction of social identities, social relationships between people and lastly, systems of knowledge and beliefs. Fairclough introduces a three-dimensional conception of discourse in which text, discursive practice (production, distribution, consumption) and social practice are interrelated and can be in complementary or overlapping relationship. When analyzing texts within a social context, we can apply a method developed by *Critical Discourse Analysis Duisburg School* based on the work of Siegfried Jäger together with discursive strategies introduced by Ruth Wodak and Martin Reisigl (2017).



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When analyzing emotion discourse, we need to answer what the emotions that are built into it actually “do” (Koschut, 2017), e. g. revelation of speaker’s/author’s motives and attitudes, recognition of audience reception and responses, construction of power relations or hierarchies or stimulating certain action or behaviour. When doing so, identification and analysis of discursive strategies (nomination, predication, argumentation, perspectivization, intensification) according to R. Wodak’s and M. Reisigl’s theory (2017) should be helpful. When working with multimodal texts focus should be on:

- emotions expressed both explicitly and implicitly, bearing in mind that affective language is highly figurative and uses many metaphors, comparisons and analogies, special focus should be on grammatical metaphors (Fairclough, 2003, p. 220) and pars pro toto synecdoches (Cingerová & Motyková, 2017, p. 89) – this is in contrast with historical research that often goes beyond without analyzing those figures and thus should be complementary with linguistic analysis;
- coherent time period that provides ability to properly recognize and describe historical, political and cultural context of a studied discourse;
- selection of specific fragments – “mixing” fragments of different origins, genres or means could be misleading, therefore if we employ various fragments of a discourse, we should apply comparative methods that can reveal different ways of employing emotions as a communication tool;
- intertextual comparison of emotion discourse of a particular group of people with one of a larger collective, as the links and differences between various texts should provide us with better understanding of constructing certain social realities keeping in mind that “emotional intertextuality refers to the way emotional expressions are quoted, appropriated or criticized within and against other texts” (Koschut, 2017);
- employing secondary sources for better understanding of the context;
- identification of the most prevalent emotions, their resonance within the discourse and communication patterns that they establish;
- noticing the silence – it is important to notice and analyze absence of emotional expression especially in the texts in which we may (according to experience) expect their presence.

While these points stem from linguistic approach to research, they are very similar with a sort of guide or best-practice introduced by historian B. Rosenwein (2010), who introduces following steps:

- gather a dossier of sources for each emotional community;
- problematize emotion terms;

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- make use (where possible) of theories of emotions from the relevant time period;
  - weigh the words and phrases to establish their relative importance;
  - read the silences;
  - read the metaphors;
  - read the ironies;
  - consider the social role of emotions;
  - trace changes over time.

On the whole, it is apparent that methods typical for critical discourse analysis and history of emotions are in a way interrelated. They share many conceptual similarities and aims; however, their methods may somewhat differ and thus be complementary to one another. In conclusion, forming a *category of feeling rules* within a methodological framework of critical discourse analysis that is based on its definition established by historians (i. e. norms that prescribe what emotions should particular groups of people feel and express) and the above-mentioned analytical tools, should create a productive method or even a strategy applicable in interdisciplinary research.

### **Empirical Illustration: Early Communist Propaganda in the Slovak women's magazine**

In this attempt I will apply a step-by-step methodology framework of Critical Discourse Analysis Duisburg School as reproduced by N. Cingerová and K. Motyková (2017, pp. 99-100) while implementing a category of feeling rules within the analysis. I will therefore divide analysis into several parts according to the guide. I will analyze early communist propaganda (or, more precisely – agitation; cp. Zavacká, 2002) in the Slovak women's magazine *Slovenka* in the year of communist coup d'état – 1948. It has been said that this magazine played an important role in the ideological promotion of the regime among common people (Rusinová, 2015, p. 159), growing into a popular and well-read medium which published over sixty thousand copies just seven years after its first issue (Rusinová, 2015, p. 305). However, it is important to note, that this growth was partly a result of a campaign to gain more readers amongst Slovak rural women.

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## *Structural analysis*

The very first issue of *Slovenka* was published on 20<sup>th</sup> February 1948<sup>3</sup>, right on the eve of communist coup d'état, as a Slovak version of the bulletin of the Ministry of Agriculture *Rural Woman* (*Venkovská žena*) published in Czech language. It was supposed to be published once in two weeks on Friday, however, the second issue came out as late as March 12, which was probably a result of turbulent ongoing political change. At the beginning it was published in Bratislava by the ministry, later on in 1949 it becomes a magazine of Slovak Women's Union. There is no imprint or copyright page to be found, except of information on the front page (publisher – the ministry and price) and one footnote with information on periodicity, publishing house and editor-in-chief. Information on other editorial staff is scarce and scattered throughout the magazine, moreover, authors' names are often given in initials. Editorial of the first issue claims, the magazine is aimed at rural Slovak women and their families, saying it is the first of its kind, one that will address problems and challenges of living in the country and motivate women to name and resolve them. It is said to be non-political or better, politically impartial magazine that is not involved in “quarrels and squabbles” of political parties (Našej Slovenke na cestu, 1948, p. 2). Truly, the first issue corresponds with these intentions – it comprises of articles on animal husbandry, cooking and sewing patterns, fiction (short stories) for women and children and a few (often very short) texts on news (article on a funeral of Jozef Skultety<sup>4</sup>), social security (information on planned old-age insurance<sup>5</sup>) and other social events (excerpt from Zora Jesenska's presentation for the Slavic Convention in Belgrade<sup>6</sup>). There is none communist agitation in the first issue, which is going to be gradually changed in the upcoming period – especially a comparison of the first and second year of the magazine is interesting as a paradigmatical shift can be observed. However, due to limited space of this study, I will only focus on the year 1948 and I will pick one specific article for further analysis.

In 1948, 22 issues of *Slovenka* were published, and throughout the year the magazine is, as intended, visibly and clearly dedicated to and oriented towards rural women, although it would be more accurate to say that it is oriented towards the rural population. To a certain extent, it defines itself in opposition to the urban environment, which is particularly evident in the section *Chronicle*, to which female readers contribute, and, of course, in the selection of “women's topics”, which can be divided into basic categories: agriculture (especially animal husbandry) and farming, cooking, childcare, dressing and

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<sup>3</sup> The magazine is still being published nowadays.

<sup>4</sup> Za Dr. Jozefom Škultétym, 1948, p. 2.

<sup>5</sup> Na staré kolená, 1948, p. 3.

<sup>6</sup> Pripomienka z bratskej slovanskej zeme, 1948, p. 7.

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sewing patterns (always to some extent linked to the lack of textiles), health and hygiene – these topics are also connected with the image of the hard-working rural woman, who often lives in difficult material conditions. Some texts on culture and arts occur as well, and since tenth issue there are pages with jokes or other funny stories. The communist agitation is subtle, unforced, present in the texts in the spirit of a new so-called motto “things have changed, we will be better off”. Visually it comprises of photographs and simple illustrations, so far there are no posters and agitational visuals (if we do not count photographs of political or social meetings of various kinds).

As I have already mentioned, communist agitation in the first year is present only to some extent and usually in specific articles, not as a “motive” for the whole magazine. However, it is apparent, the magazine (especially in that first year) was intended to serve as a supportive medium to gain “approval” for new agrarian policies that were supposed to make (not only) women’s lives easier. Consequently, the texts are not as “emotionally loaded” as those published in later periods. Accordingly, one may formulate a hypothesis saying the more agitation/propaganda there is in this discourse, the more emotions are applied.

### ***Detailed analysis of a discourse fragment***

#### ***Context***

For this analysis I have chosen an article *Impressions of Mrs. Durishova from her trip to the Soviet Union*<sup>7</sup> (published in October 1948), because it is the first text, where a politician’s wife (wife of the Minister of Agriculture, also a chairwoman of the Women’s Council’s Agricultural Commission) agitates in favor of “friendship with USSR”. Her position in this matter is especially important, as she is a woman talking to other women, hence it is personalized and concrete utterance made by someone who is (in the magazine) continuously presented as an inspirational female figure. An author of the article is not identified – it is not Mrs. Durishova herself; it is written as a mix of interview and report of the trip she attended as a member of ministerial delegation. It is while reading this article when I formulated above-mentioned hypothesis. Moreover, this article has a prominent space within the issue, right on the first two pages (pagination begins with the cover). Thematically it fits in with articles intended to promote the new agrarian policies and the perception of the USSR as an idol or inspiration. The magazine also covers this topic in the next issue with the article *We Were in the Soviet Union*<sup>8</sup>, which is written

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<sup>7</sup> Dojmy pani Ďurišovej, 1948, p. 3.

<sup>8</sup> Boli sme v Sovietskom zväze, 1948, p. 3.

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in the same spirit; an illustrative example: “For a Czechoslovakian who only knows his own country, or a Central European region, a trip to the Soviet Union is like a trip to Wonderland.”

### *Visual and layout of the article*

The article takes up a full page, which in the context of the layout of other articles in the journal means that it is one of the more significant texts – the opening two pages often contain a number of short reports on different topics (news and reports on latest affairs). It begins with a distinct headline which is followed by the text and a photograph that takes up to one third of the page and depicts departure of the delegation (on an airport, standing in front of their plane) with the agriculture minister J. Durish and his wife in the center of the group. Both of them stand slightly ahead of the rest delegates. The delegation members are smiling, looking excited about the trip and the picture shows them in slight movement, they do not pose on it. Other members of the group (six men and one woman) are not identified.

Even though the article is not very long, the author managed to cover six different topics that are interconnected with one specific purpose – creating an image of an ideal country in which ideal people live. Article opening is focused on the “enduring energy of the Soviet people” who, after all the war struggles, are rebuilding their destroyed country while feeling happy, joyful and enthusiastic. The Soviet women (who, according to Mrs. Durishova, are fully equal to men in USSR) play an important role in this matter and especially in the Soviet agriculture. The article also informs, that the Soviet government takes a great care of their children, so the women can work. This is followed by giving a specific example that is worth following – Praskovya Malinina, the chairwoman of a kolkhoz that exceeds the norms in milk production due to her work and “application of scientific methods”. The fourth topic is positive impact of mechanization, planned economy and industrialization on Soviet material problems, production and even landscape (reforestation). Eventually, Mrs. Durishova is asked about Moscow and its cultural life, that is, according to her, on a very high level. At the end of the article, the “most important question” is asked, namely what do Soviet people say about war. Mrs. Durishova answers that nobody in the USSR talks about it, because everybody is sure that “the efforts of the peace-loving anti-imperialist camp to keep the peace will prevail”.

### *Linguistic means*

Probably the most productive way of analyzing linguistic means in this article is identification of discursive strategies, namely nomination and predication (Wodak & Reisigl, 2017). Both of them are aimed at creating and image

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of USSR and its people, which is a dominant aspect of the analyzed fragment. However, certain division into “us vs. them” is apparent through recognizing the two different positions via usage of different kinds of verbs. The Soviets are in a position of “positive-other” and they are usually described with verbs of motion, Slovak recipients of the text are put into the position “negative-us” and verb of feeling prevail within their group. In other words, “great Soviet actions” are to be looked upon and the recipient is supposed to feel amazed by them.

When uncovering nomination strategies, we are answering a question of how are persons, objects, phenomena/events, processes and actions named and referred to linguistically; resulting in defining discursive construction of social actors. In this case, I will focus on names given to USSR and its people in general, together with names given to Praskovya Malinina. The Soviet Union/ USSR is usually named by its proper name, which is complemented or replaced by more ideological names “(the) land” or “(the) Soviet land”. The same strategy is applied to the Soviets, however, they are never named using this proper name, instead, they are referred to as “the Soviet people”, “inhabitants” or “Soviet women”, as the article is partly focused on them. Praskovya Malinina (proper name) is a “kolkhoz chairwoman” (professional anthroponym), once she is also named as “a rural woman”. Although there is a variety of names used for USSR, the Soviets and Praskovya, usage of their proper names prevail. Answering the question of what characteristics, qualities and features are attributed to them (predication strategy) is much more determinative mainly within ideological scope. USSR is characterized as “a war-torn land”, “happy Soviet land”, “the peace-loving anti-imperialist camp” full of “people of enduring energy” or “working people”. Praskovya Malinina is mostly described as a capable chairwoman, which is made very explicit in the context of emancipated Soviet women. Mrs. Durishova also describes her as a “beautiful type of a rural woman”.

### *Feeling rules*

Following predications that so-to-say set the emotional and ideological tone of the article, the analysis should move forward towards expressions of feelings and emotions. “Most conventional discourse analyses would take this affective content for granted without making it explicit,” (Koschut, 2017) or emotional expressions could fit into identification of different discursive strategies (predication, argumentation or perspectivization). In this case, I will provide illustrative examples of emotion applied in the text and formulate a feeling rule that can be proved or disproved in further research.

At this point, it is important to remind the already mentioned difference in applying verbs of motion and verbs of feeling. There are many descriptions of Soviet action (rebuilding the country, work in the kolkhoz and a village, creat-

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ing new forests, social events in Moscow, etc.) that are reflected by Mrs. Durishova – her reflection are, we may say, “emotionally loaded”. At the very beginning of the article, Mrs. Durishova is expressing her *astonishment*, saying she has never had “so many and such powerful impressions”. From this point on, her praise of the Soviet Union begins and there is no negative emotion connected to it. She describes USSR and Soviets in terms of “rebuilding their country”. The Soviets are *determined, happy and joyful*.<sup>9</sup> When she speaks of Praskovya Malinina and her work, she speaks of her with *enthusiasm* and *profound respect*.<sup>10</sup> The article says, Mrs. Durishova also *admires* culture in the village, “the standard of which filled us with *enthusiasm* and *envy*”<sup>11</sup>. Even the Soviet economy is getting better thanks to “patriotic *enthusiasm*”<sup>12</sup> of its workers.

So, what do emotions “really do” in this discourse fragment? They are used to assign praise to USSR generally by assigning praise to many of its individual aspects. Consequently, it is emotions that construct not only the image of a “perfect country”, they also construct a feeling rule that may be called “praising is obligatory”.

### *Ideology and message of the article*

Overall, the message of analyzed article is simple: the Soviet Union is great country where everything works and exceeds expectations – recipients of this article (and the Czechoslovak society as well) should be happy to have such an inspiration. This is a message common to everyone who is at least a little familiar with communist propaganda, hence it is not a ground-breaking finding. The interesting finding is, that the agitation aspect of this article was mainly achieved thanks the use of emotions.

The feeling rule “praising is obligatory” could be one of key aspects of further research based on analysis of more fragments of this discourse and its comparison with different ones (e. g. the next year or years of the magazine; different periodicals; comparison of political and media discourse of the period; etc.).

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<sup>9</sup> In Slovak they are described in these terms: „nezlomná železná vôľa sovietskeho ľudu“, „radosť zo života“.

<sup>10</sup> In Slovak: „Pani Ďurišová o nej hovorí s nadšením a hlbokou úctou“.

<sup>11</sup> In Slovak: „Každý kolchoz má svoje divadelné a spevácke krúžky, ktorých úroveň nás naplnila nadšením a závišťou“.

<sup>12</sup> In Slovak: „vlastenecké pracovné nadšenie“.

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## Conclusion

Historians and linguists often ask themselves very similar questions, but they employ different tools when finding the answers. A good example of this phenomenon are three emotions-related questions defined by historian B. Hitzer (2011) described in this study. All of them could be answered by scholars from both disciplines, but the research would probably reach its full potential only if they are combined.

Employing methodological framework of critical discourse analysis including identification and analysis of discursive strategies (mainly nomination and predication) together with theoretical fundaments of history of emotions, one can recognize more aspects of a studied (historical) discourse. Especially adding a category of feeling rules as established by historians to the analysis, a possibility to describe emotional constitution of a society or a group and instrumentalization of emotions and feelings is created. Moreover, power relations and social hierarchies responsible for the way emotions were understood and experienced can be identified. Consequently, these findings can be of essential use to any further research, be it in the field of linguistics, history, ethnology or any other relevant discipline.

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