

## **“MOODY NARRATIVES: MAKING SENSE OF OUR EMOTIONS AND SELF-STORIES”**

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This paper will be exploring the double narrative and emotional nature of our daily thoughts and self-stories from a holistic and transformative perspective. The focus of attention will be placed on the narrative mode of language, that is all that repertoire of stories through which we (re)present the world, disclose and hide our experiences, even identify ourselves with to a greater or lesser extent. In addition, awareness will be raised about aspects of subjectivity and affect that accompany, determine and skew each and every one of the stories we tell and are told at individual and collective level (from dreams, excuses, to family secrets, historiographic and mythic discourse, just to mention a few).

Why do we tell things the way we do? One way or another, the answer to this question is likely going to point towards one basic emotion—sadness, anger, fear, joy, disgust—and ultimately, to our level of consciousness in relation to the emotional filter capacity language displays. In fact, through the biological language of emotions human beings relate—by means of the signifying signs of our bodies and lives—the story of our adaptation to our environments and contexts (Jablonka, Corbera).

The perception of the extent to which the narrative scaffolding permeates every cultural object has been consolidated at a multidisciplinary level in recent decades, not only in the academic field of literary-theoretical studies, but also in very diverse domains of knowledge, such as cultural studies, historiography, visual arts, philosophy, communication sciences, law and also psychology and education, among others (Bal). This goes to say that not only a novel or a short story are actually narrative texts, but also a film, a history book, a painting, a philosophical essay, a newscast, a country's constitution, even a lesson plan and a school's curriculum. None of these narrative discourses are exempt, consequently, from the perceptive, subjective and affective conditioning inherent in any narrative act.

Ultimately, this paper also offers a basic kit of epistemological tools for narrative self-management and psycho-neuro-emotional self-inquiry, such as narrative focalization (Bal, 1999), the superficial and deep structure of language (Bandler & Grinder, 1975), and the neuroscientific notion of engram (Lashley, 1950, Damasio, 1996, Corbera, 2015). All of them put language at the transformative center stage and may assist to navigate and transcend perceptual and emotional maps—as well as limiting and devaluing belief systems—and to incentivize effective and enabling ways of expressing, reasoning, learning and accomplishing.