



The Emotions in History, Memory and Storytelling Postgraduate Conference

CENTRE FOR RESEARCH
IN MEMORY NARRATIVE
AND HISTORIES

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Falmer Campus, University of Brighton

Abstracts

Lauren Auger, University of Brighton, UK

‘The Best Soldiers of All!’: Canadian Memory Frameworks of the Second World War and the Figuring of British War Brides and British War Bride Veterans in Canadian Memory Narratives

I will discuss dominant Canadian memory of the Second World War. Canadian popular memory is characteristically masculine and nationalistic emphasizing Canadian military accomplishments and promoting the understanding that Canadian soldiers were, as popular Canadian hockey icon Don Cherry stated: “the best soldiers of all!”

I will analyze how British war brides, who married Canadian servicemen, figure in Canada’s popular memory narrative. Drawing on media accounts, I will contend that war brides are fondly remembered and recognized for their role in the Canadian wartime experience. It will be argued that war brides’ acceptance in Canadian memory, particularly in English-Canada, is rooted in their acceptable feminine identities and British origin.

I will contrast this popular acceptance with the absence, in this memory frame, of war bride veterans. It will be argued that while war brides are valued as wives and mothers, their military service is often ignored. Drawing on my oral history project, I will examine how war bride veterans perceive popular memory of their wartime contribution. I will demonstrate that war bride veterans who had positive experiences in their adopted country typically promoted their war bride identity, while war bride veterans who experienced harsher transitions generally promoted their wartime service.

Francine Bradshaw, University of Bristol, UK
Researching my Grandmother in Sierra Leone

Researching my grandmother in Sierra Leone (1918-1922), she is absent from colonial office documents. It is an emotional journey I undertake, following my grandmother's trail from St. Vincent to West Africa and back across the Atlantic to Barbados. The family stories that guide me tell of witchcraft and children dying. My search becomes 'emotional sociology' (Ellis 2004) as I reveal the trauma of my grandmother's experiences. Both journeys, hers and mine, in different times but in the same landscapes, are subjective, emotional and on my part reflective.

Reflexivity leads me to write vulnerably (Behar 1996), taking the lead from Esperanza (Behar 1993), a Mexican peasant woman, whose life story exposes the issues of coping with everyday events and the vulnerabilities of being a woman in a gendered world. My own vulnerable self is exposed as I attempt to bring an ordinary black woman into the corridors of academia.

Where there are no letters, no diaries, it requires archival material, passenger lists from the Internet to hint at her trauma and distress. I relive these experiences through my fictionalising, journal writing and poetic interpretation of her, and my own subjectivity. We inquire into our black identities and Caribbean indigenous people.

Lilian Cameron, University of Melbourne, Australia

Distance and Intimacy, Empathy and Ellipsis: Approaches to Historical Loss and Silence in Contemporary Literature

This paper highlights the complex, empathetic approach to loss and silence in contemporary writing. Through an affective reading of the voice, form and language of key texts by W.G. Sebald and J.M. Coetzee, this paper shows the persistent movement between empathy and ellipsis in the approach to narrating loss and silence in history, particularly losses that are not the writer's own, but the historical other's, only tangible through research, memory and writing. The paper traces the movement of Sebald's poem *After Nature* between intimacy and distance in its evocation of historical violence, examining the poem's oblique form as well as the distinctive voice of Sebald's later prose. The paper then moves to a discussion of J.M. Coetzee and the complex shifting between empathy and ellipsis in his narration of the loss and silence of historical others, most apparent in texts of the 1980s such as *Foe*. Noting the surfacing of intimacy and empathy in both oeuvres, partnered with an elliptical approach to loss and silence, this paper highlights the complex role of emotion in recent memory, as memory moves between intimacy and distance in narrating the losses of others in history.

Jennie Carlsten, Queen's University, Belfast.

Fracture and Emotion: The Achronological Narratives of Recent Irish Cinema

The critical discourse around contemporary Irish and Northern Irish cinema assumes that social changes over the last two decades have produced an “optimistic” cinema, a cinema seen as increasingly conservative in form and content; reflecting and contributing to a wider complacency, commercialism, and cultural amnesia. Contrary to this interpretation, many of these films are in fact characterized by formal strategies that express anger, alienation, and disorder. My research looks at how these films treat the representation of emotion, exploring the relationship between film form and the processes of loss and recovery, and analysing the films with reference to trauma theory and to the cognitive study of filmic emotion.

This paper considers the fragmented, arrested, and disrupted narratives of such Irish films as Tom Collins' *Kings* (2007), Steve McQueen's *Hunger* (2008), Robert Quinn's *Cré na Cille* (2007), and Neil Jordan's *Breakfast on Pluto* (2005). Formal strategies of flashback, ellipsis, and repetition are employed to cue emotion and to engage with the process of traumatic recovery. These case studies provide an opportunity to reflect on the relationship between the formal strategies and the thematic elements of the recent Irish cinema, which is preoccupied with questions of national trauma and personal bereavement.

Defne Cizakca, University of Glasgow, UK

Coffeehouses, Travelling and the Emotions in Ottoman Storytelling Tradition

Storytelling is now an extinct art form in Turkey. However, from 1553 till 1914, during the reign of the Ottoman Empire, storytelling was very popular and had a very specific structure.

Storytellers or *meddahs*, used to travel from city to city. Upon arrival in their chosen destinations they would choose a coffeehouse of their liking. Night after night, they would tell stories in this chosen coffeehouse. The duration of the stories depended on the interaction between the *meddah* and his audience, and the only limitation to the stories he told were the *meddah's* own acting capacities; the storyteller would enact all his characters. Once the *meddah* finished his repertoire in one coffeehouse, he would have to find another coffeehouse to tell his stories in.

The following paper has two aims. Firstly to investigate the unique relationship between Ottoman coffeehouses and the art of storytelling, with a focus on how the space we inhabit shapes the stories we tell. Secondly, to analyze how travelling between cities and coffeehouses affects the storyteller and his art. Our particular focus in this section is on the idea of shifting territories and the emotions homelessness arouses in both the storyteller and his stories.

Fiona Cosson, University of Northampton, UK

Sensing Community: The History of a Feeling

The disciplines of sociology, anthropology, philosophy, and psychology have for a long time mused on the theory and practice of 'a sense of community' in human social groupings. The 'shared emotional connection' is deemed to be one of the key components of a sense of community (McMillan & Chavis, 1986), and whilst the emergence of the history of everyday life has opened up the world of the non-material and the personal to exploration by historians, they appear to have so far shied away from investigating the emotional dimensions of community of place in the historical setting.

This paper attempts to begin to address the gap by focusing on the history of a sense of community in a small town in East Northamptonshire between 1880 and 2010. Using a combination of both written and oral sources, contemporary and historical, this paper attempts to understand and document a sense of community in the town by those who live(d) there. The paper also pays attention to the national and academic discourse and sensibilities on emotional attachment to community during this period to help shed light on the history of a sense of community.

Madalena d'Oliveira-Martins, Universidad de Navarra, Spain

The New Feminine Emotional Codes in Hochschild: New Perspectives for Modern Social Studies

For some years now, among contemporary Western societies (where capitalism and globalization have a great influence), the presence and development of a well-defined and peculiar emotional culture has become clear. The appropriate use and management of emotions support a system of relations and codes that draw new limits between public and private life and between people and their actions.

Arlie Russell Hochschild has studied the dynamics of emotions, aiming to define their distinctive languages. Interactions between the public and individual realm and the social sphere give shape to a code which imposes certain meanings and uses that are beyond the intention and perception of emotional subjects. Studies on the recent transformations of feminine roles and the social readjustments that go along with those changes, specifically motivated by the insertion of women in the business world, take a central place in Hochschild's investigations.

This paper shows how new emotional codes, as Hochschild defines them, have great influence on modern lifestyles and how the role of women (and here lies the central friction in family and career consolidation) is at the centre of the characteristically modern lifestyle revolution.

Delaney, Emer; University of Dublin Trinity College

'Each memory vapour that is not of love': Sibilla Aleramo and the poetics of sentiment

Sibilla Aleramo is chiefly remembered as the author of *Una Donna* (*A Woman*, 1906), dubbed the first feminist Italian novel. In her subsequent life and work, however, she moved from a sociopolitical

feminist agenda towards absorption in a quest for love and for a means of expressing what she perceived as specifically female experience. A later book title, *Amo Dunque Sono (I Love, Therefore I Am)*, encapsulates her desire to recast a cognitively-coded world in affective terms.

This paper focuses on Aleramo's poetry, critically neglected but viewed by Aleramo herself as her most authentic work. I trace its emotional landscapes, from the ebullient 'rediscovered adolescence' of her earliest collection (1921), through decades filled with cycles of romantic love and its wreckage, to the barely-controlled disillusionment of her final collection (1956). Aleramo appropriates an affective lexicon from a tradition dominated by men-moved-by-women. Partly in consequence, I argue, she casts herself at once as muse and poet; despite the presence of other lover-interlocutors, it is her own condition and being that moves her. Paradoxically, then, although most of her 'moments of song' ostensibly deal with interpersonal relationships, when strung together they chart an unresolved narrative of intense and painful preoccupation with self.

Wojciech Drag, Wroclaw University, Poland

Memory as Wound: Representation of Trauma in the Novels of Kazuo Ishiguro

The paper will be based on one of the chapters of my doctoral dissertation, which is tentatively entitled "Orphaned by the Past: The Metaphors for Memory in the Novels of Kazuo Ishiguro". The aim of the paper will be to explore the role of trauma in *A Pale View of Hills* (1982), *The Unconsoled* (1995) and *When We Were Orphans* (2000). The three novels in question employ a first-person narrator who retells and reassesses their past. Through their cryptic narratives, they attempt at once to acknowledge and conceal the extent of a traumatic loss, which they have struggled with for most of their lives and which has never ceased to haunt them. The act of retelling the painful past – particularly in the case of Ishiguro's first novel – is dictated by their desire to come to terms with the trauma and liberate themselves from its destructive spell. The paper will focus on the significance of memory and narrative to the process of integrating trauma, by making reference to Freudian notions of working through, mourning and melancholia.

Foroughi, Hamid; Henley Business School, University of Reading, UK

Exploring Forgetting and Remembering in Organizations: A case of Organizational Trauma

The literature of organizational memory and forgetting is characterized as predominantly functional perspective, based on a pure cognitive understanding of memory (e.g. Walsh and Ungson 1991). Few recent studies tried to depart from this dominant objectivist ontological assumption in organizational Memory Studies (OMS) (Feldman and Feldman 2006; Rowlinson, et al. 2010). Their proposed frameworks, however, are fragmented and incomplete. To fill this gap, I contend with Rowlinson (2010), that a deeper analysis of collective memory studies is called for. I, thus, draw on different conceptualizations of collective memory in social theory to investigate reflection of collective memory in different forms such as commemorative demonstrations, social institutions, cultural representation, and finally personal impacts (Halbwachs 1980; Durkheim 1976, Douglas 1986, Freud 1939). I would seek to

explore these aspects of collective memory in the case of an organizational trauma. This choice would allow the researcher to analyse a wide range of mnemonic practices rather than focusing on a particular one such as corporate museum (e.g. Nissely and Casey 2002). To this end, I am inclined to use an exploratory design, featuring a wide range of qualitative research methods including participant observation, semi structured interview and archival research. An ethnographic study is in the heart of this research as disguised stories and silent voices in post trauma situation may not be discovered without extensive, critical and close observation.

Alec Grant, School of Nursing and Midwifery, University of Brighton

Writing the reflexive self: an autoethnography of alcoholism and the impact of psychotherapy culture. *Journal of Psychiatric and Mental Health Nursing*. 17: 577-582.

Experimental ethnography allows for the use of fiction in writing. Fiction both enables the preservation of anonymity in accounts based on real people and events and breaks down the barrier between art and science in ethnographic work. The use of fiction, which should not be regarded as synonymous with falsehood, arguable facilitates telling tales in a dramatic and enjoyable way. It is also a useful means of 'writing the self', so that the researcher and the research become one and the same. Writing the self means using fiction and other literary tools to both construct and clarify the person being written about. In the case of autoethnography, this person is both the researcher and the researched.

The short story, which forms the heart of this paper, is based on the author's battle with alcoholism over two decades. It utilizes literary devices, including poetry, time changes, and moves from describing the main protagonist in the story in first to third person. The story describes the Grant's experiences of feeling increasingly stigmatized and treated as 'other' by members of the humanistic counselling and therapy fraternity.

Charlotte Greenhalgh, University of Oxford, UK

Ageing as an Emotional Process in Mid-Twentieth-Century Britain.

Mid-century social scientists identified the elderly with isolation and loneliness but I suggest there were other patterns of feeling and subjectivity that were not asked about or recorded in academic and official publications, ranging from an instinct to conform to immense self-pride. Did these processes of adjustment to age constitute a particular emotional experience in later life? Can we trace functions of familial relationships, storytelling, memory or conceptions of time that were vital to emotional survival in old age?

This paper draws on a doctoral project which integrates the study of an underexplored historical experience — ageing — with the methodological innovations demonstrated by historians of emotion. I explore how ageing was experienced on the level of emotion, subjectivity and affect by looking at the cultural sites where Britons gathered their ideas about old age and at the ways Britons represented themselves after the age of 60. My work repositions ageing as an emotional process that has been as central to identity formation as it has been to social policy. I engage with the challenge posed by

Michael Roper that historians must find better ways to deal with corporeal and emotional experiences in our histories as I consider how people felt about growing older in mid-century Britain.

Hollis Griffin, Colby College, US

Screens, Spaces, & Affects: Manufacturing Difference in Queer Public Space

This presentation aims to re-historicize the process of digital media convergence in urban public space and re-articulate the pleasures enabled by media commerce for queer publics in the terms of affect and emotion. Niche-oriented media industries imagine queer audiences as fluid but finite publics that circulate among an array of texts and platforms. I use the history of queer public cultures—specifically, bars, clubs, and other commerce-friendly nightlife—as a new starting point for understanding how contemporary film and TV companies court queer consumers.

Looking at promotions published in locally-published, queer-targeted, advertiser-supported magazines in three different city locales (New York, Chicago, and San Francisco), I examine how commercial spaces target multiple, overlapping publics. Like all ads, they promise certain things to potential customers, and feature a host of heavily commercial appeals: drink specials, discounted cover charges, product giveaways, and the like. They generate an affective discourse yoking sexuality together with music, dancing and drink specials. The magazines and their ads present ideas about sexual freedom, community-belonging, and political personhood to target queer consumers. Such consumerist affective appeals are wholly consonant with the cultural industries' courtship of niche publics in the context of digital convergence.

Public modes of media consumption problematize the “universal spectator” present in so much queer media criticism. My goal is to underline how queer media forms “manufacture feelings,” a concept I use to bridge the pleasures of media consumption and participation in urban public cultures. Identifying this parallel helps understand how developments in digital media have important precedents in other, older forms of commerce.

Griner, Arbel; Fundação Getulio Vargas, Brazil

The Aesthetics within the Ethics in the Documentary Cinema: An Analytical View

This project attempts to understand the ethics of responsibility as experienced by the contemporary Brazilian director João Moreira Salles. It is proposed that responsibility in this context stems from the emotion that the director experiences by acknowledging his privileged position *vis-à-vis* his characters. As a consequence, the director feels “responsible” to not abuse this relationship. This sentiment, it is argued here, to a large extent, guides the process of filming and editing. Moreover, it is suggested that emotions that are usually described as identification, solidarity and obligation inspire the ethics which on the screen are manifested as aesthetics. The project is based on observation and interaction with the director, in the form of interviews, aiming at understanding his perception of his own moral obligation and the loyalties that accompany that obligation.

Laura Guy, Durham University, UK

States of Belonging and Being-in-Common: The Collective Subject in Photographs of Honorific Ceremony, 1901-1911

This paper addressed photographic souvenirs from unveiling ceremonies of Queen Victoria memorial statues in town and city centres through the period 1901 to 1911. Demonstrating how these images can be understood as a homogeneous record of variously differentiated events it is acknowledged that they can be conceptualised as part of a broader collective impulse, in Victorian Britain, to gather cultural signs that functioned to strengthen institutions and in turn uphold the state. Certain photographic theory is used to demonstrate the medium's function--via a Foucauldian discourse--as an optical apparatus of that same state. This type of discourse is then rejected and Louis Kaplan's post-community framework of 'photograph as a relationship' is addressed. It is suggested that this reorientation allows the images to be produced as a collective investment, one that functions through the emblem of national sovereignty. Developing this argument the multiple-subject positions of photography, allowed by an ontological argument, demonstrate how the images continually evoke a sense of belonging as they make their way through private and public networks of display. This methodology is discussed as a potential way to address the emotional aspect of these events and additionally argues that such a project can act to reinterpret these images as part of a post-sovereign narrative.

Guy Konigsten, Independent Scholar

The Story Behind 'Family Stories'

It all started with an innocent mapping-exercise, challenging me to create a map about movements of people. Since I have always been fascinated by the complex history of my Jewish family, I decided to dedicate the map to the movements of my family members in the last century.

I already had a general idea about the different whereabouts of my ancestors before I started, but during the research I came across more and more stories. Most of the stories were not told to me at first hand and were therefore often based on anecdotes and personal memories, rather than on concrete and actual facts. However those anecdotes were interesting and very meaningful, creating all together a seemingly-real collage of the past.

These stories seemed to complement the black and white facts I have learned in history-classes and coloured them with a personal and emotional layer.

I started compiling the map by creating a schematic visual overview of the facts I knew. Every person received a colour. Years were listed along a timeline. Places of birth and residence were set on a row. Movements were drawn in lines from A to B.

It was abstract, coherent and clear. A proper diagram.

But it did not feel good.

The colours had no personality. Time seemed to stand still. Places felt unreal. A was far away, B even more.

I missed my family.

I approached the challenge anew, this time decisive not to forget my family again.

For the second try I used a simple cardboard surface as background while two strips of paper served as time and place axes. For every member of the family I wound a thread around a small spool. Equipped with a camera I let the spools roll and begun to tell and map their story.

The spools rolled through their lives, changing direction when they move away or back home, crossing life-lines of others, joining them for a while and sometimes separating from each other again. While moving, the voice-over told about what they were going through: hundred years of births and deaths, love and loss, war and deportation, motives and plans, migration and recommencement.

The short-film 'Moving Family' was the surprising result, whose qualities I recognized only in retrospect. The combination of the abstract images and the spoken narrative enabled the viewer to easily identify with the personages and their story. The proper diagram became a touching narrative map.

Motivated by many enthusiastic reactions I continued to follow the rolling spools. Although they were heading towards an unknown future I was actually more interested in their present and decided to investigate the current situation of my family.

This was a new challenge. Where do you start? How can you research a topic you believe to know so well?

The answer came to me in the form of a single word; a single word with two different meanings. The Hebrew word 'Keshet' stands both for 'relationship' and for 'knot'. Saying this word out loud, I immediately imagined the colourful thread spools entwining around each other.

This almost logical metaphor intrigued me to concentrate on the visualisation of emotions and knotted relationships; at the same time it helped me to narrow down my research into a question I then posed to my parents and siblings: what "knots" you to our home?

Provided with their different answers and points of view I returned to the blank cardboard surface, let the thread spools free and created a second film.

'Home Feeling' is about belonging to a place; about togetherness and common destiny. It talks about memories and space and deals with family conflicts, reconciliation and fear of the future.

The film ends abruptly in an undefined point of time, somewhere in the present. The film ends, but the Family Stories continue.

Martin, Anna; Lancaster University, UK

(Un)Writing the Self: Remembering and Forgetting in traditions of Shared Journaling

This paper aims to do two things: firstly, to identify continuities between centuries-old practices of shared or communal journaling and the practices of communal journaling that take place online today, on sites such as LiveJournal.com; and secondly, to understand how practices of communal journaling afford the opportunity to (un)write the self.

While journals are often considered a means by which to remember one's past, they also play a role in allowing one to forget. Often under the guise of maintaining privacy, users of LiveJournal—and similar online journaling sites—can obscure certain aspects of their lives, from such practical things as personal information and the names of friends or workplaces, to far more “private” things, such as strong emotions, embarrassments, foolishnesses and fears. As time passes, the journal then becomes an archive, but an archive full of lacunae. In rereading our own journal entries, how do we marry our memories and our written narratives? Do we remember what remained unwritten? In what ways does the unwritten haunt the writing of our selves?

Drawing on the work of Elspeth Probyn, Cinthia Gannett and Harriet Blodgett, among others, this paper will investigate how writers of shared journals navigate emotions, memory and writing the self.

Millmore, Bridget; University of Brighton, UK

‘An Heart That can Feel for Another’: The Expression of Affection on Tokens of the Poor (1700-1856)

Engraved on a copper cartwheel penny is a heart neatly pierced by two arrows with the date 1805 and the words, *‘An Heart that can feel for another’*. This token of affection carries both words and symbols associated with love. An initial reading of the feelings conveyed by this personalised token might be to associate the image of a pierced heart and words of endearment to the expression of romantic love between a couple. However turn the coin over and on the reverse the engraving not only demonstrates their affection but also celebrates the birth of their son.

Morey, Kathryn; Lancaster University, UK

Love Conquers All

In this presentation I shall be focusing on love in war films, and in doing so question what this theme adds to the historical reality of the film, how it effects the collective memory and indeed what effect is created by adding it.

To discuss this topic I shall be focusing on a few choice films, including ‘Pearl Harbor’ and ‘Enemy at the Gates’, which embody the theme of war and love, and in doing so I shall be examining how romance in

the historical drama affects our perception of historical events, and whether by romanticising history in Hollywood films, it is, in effect, romanticising the past.

It seems that even films about the darkest of subjects always have a brighter side to the story (e.g. the Holocaust, see the Roberto Benigni film *"Life is Beautiful"*, 1997). For example, they can show the strength of the human spirit, and/or the perseverance of good triumphing over evil, so that the viewer leaves with a feeling of "nostalgic utopia", (Warrington, 2007, 171).

Marnie Hughes-Warrington has stated that nostalgia is "predicted on a preference for emotional attachment over intellectual abstraction and distance" (Warrington, 2007, 171).

We as the viewer have to believe that there is a purpose for every historical event and that by 'experiencing' this through the cinema we learn something about humanity and may empathize.

This paper explores the sentiment expressed through the images and mottos engraved on eighteenth and early nineteenth century mementos of the poor by focusing on a close reading of the tokens recording the birth of a child. It seeks answers to questions about whether a material culture reading of this discrete group of artefacts can provide insights into the emotional conventions of the 'lower ranks' during this period.

Kate Mullins, University of Toronto, Canada

Experiencing the Body: History, Memory, and Materiality in Dionne Brand's *Sans Souci and Other*

Stories

Dionne Brand's short-story collection, *Sans Souci and Other Stories*, contains narratives that relay both contemporary and historical experiences of Black, female oppression, often simultaneously and always from a female perspective. To live in a black body, Brand suggests, is to embody a history. It is not, therefore, surprising that Brand's characters in *Sans Souci* often "experience" the past through the body. Rather than separate mind and body, Brand's stories suggest that they are inextricably linked, and that the body plays a fundamental and productive role in the psychological processes through which her characters confront history, and the dynamic between past and present experiences. I propose that characters' bodies in *Sans Souci* play a major role in the "working through" of memories and thoughts. By exploring ways in which history, present, and future collapse not only in temporal space, but specifically on and around the body, I hope to show that, in many of the *Sans Souci* stories, Black female characters both revile and revere their bodies as symbols of history to become empowered in the face of oppression.

Goze Orhon, University of Essex, UK

The Voice of Some, The Silence of Some Others: Right Wing Memory of the 12th September Coup in Turkey

On 12th September 1980, Turkey experienced a military *coup* which had been the initial step of a series of economical, political and cultural transformations in the country. The gap between the *coup's* self-rationales and its actual motivations had become controversial, as the 3 year period following the *coup* resulted in execution of 47 people, relegation of 30.000 people, and imprisonment of thousands of

people for totally thousands of years. Besides, a common acknowledgement of the public about the torturing practices in prisons also reinforced this controversy.

Although there appears a literature of a published narratives mostly composed by the Left wing subjects of the *coup*, the Right-wing people who claims to have suffered equally from the *coup*'s implementations, has drown in silence for more than thirty years. My ongoing study tends to investigate how the *coup* is narrated, what are the differences, similarities, relations/interrelations between the narratives of divergent parties whose social activities were re-organized. However, in this paper, in particular, I aim to present the accounts of the silenced Right-wing people who experienced the *coup*. When the fact that Right-wing published narratives are not more than a few within the narrative literature, this silence becomes clearer. Drawing on my ethnographic research, I aim to analyse the possible intentions, motivations, community inter/relations, and Right-wing people's own accounts while discussing such silence on their "traumatic experience".

Michael Paraskos, Cyprus College of Art

Art and Emotional Containment

A common assumption is that artworks are somehow records of emotion. When looking at paintings by artists such as Francis Bacon we assume the artist is visualising raw emotion, and the artwork is a visual history of an emotional state.

In reality the relationship between the emotions and art is rather different. Art is a special category of memory which does not perform in a standard narrative way. You cannot read a painting or sculpture in the way you read a time based medium because the world of the artwork is forever in stasis. This often leads people to an ekphrastic response in which they imagine the action of the artwork in our world. As a result the presumed emotion is 'projected' into our temporal world.

A more appropriate response, however, is to recognise the artwork as a unique space, outside our reality, in which any emotional history that might have prompted the artist is transfixed and rendered safe. In this paper I argue that this amounts to emotional containment, and is one of the defining features of visual art that gives it a particular place in human culture as a means to face the unfaceable.

Vasiliki Petsa, University of Peloponnese, Greece

Political violence and trauma in contemporary Greek novels

The proposed announcement will analyse the Greek literary production positing at the kernel of its narrative web issues of political violence in the post-Junta context by Marxist-Leninist armed groups. The literary representation of such traumatic events does not constitute a direct symbolic transcription of recorded facts interjected by fictional elements, since many court cases are still open, but consists in

mainly fabricated stories occurring in the socio-historical context of modern-day Greece with an emphasis on the psychology of individual characters and the group or social dynamics.

The main focus will be cast on novels in which involvement and active participation in ultra-left armed groups forms a crucial landmark in the characters' personal past, rather than a turbulent present. The discourse of trauma will be shown to emerge on contested narrative sites: either memorial (where political convictions collapse and moral absolutism is attenuated) or interpersonal (where group solidarity ties gradually or abruptly dissolve). The interplay between "before" and "after", remembering and forgetting, remorse and resolution, dignity and humiliation, betrayal and complicity, will be shown not only to advance the unraveling of the plot, but also to form narrative schisms whereupon traumatic indexes emerge.

Maja Popovic, Academie van Bouwkunst Amsterdam, Holland

The Old Belgrade Fairground: Architecture and Storytelling

The Old Belgrade Fairground complex is situated on the west bank of the Sava River in downtown New Belgrade. Opposite to the old city Centre. Although envisioned as the epicentre of the future transformation and development, it is today one of the most neglected city areas populated by poor inhabitants and a large area isolated from the other parts of the city.

Old Belgrade Fairground was built in the year nineteen thirty-seven. It was constructed as the modern extension of the orient city in constructivist style.

Its destiny changed with the World War Two, when complex was transformed into a concentration camp. At first the camp was organised to house Jewish and Roma people. Almost half of the Serbian Jewish population perished there. Later, camp changed its function into a detention camp for political prisoners and forced labourers.

After the war this spot was never considered to be reconstructed or belonged to any urban plan for New Belgrade. Next to the political intention that history should be forgotten, came the new spirit in urbanism and architecture, inspired by CIAM and Le Corbusier. In the fifties artists were given a temporary place in the Old Fairground. By that a new chapter in the transformation of the site began.

Only in nineteen eighty-nine the old fairground was recognised as the monument. Today two decades after, this topic is still a taboo, for the city government, architects and urban planners.

Project aims to discuss power of Architecture as a storyteller, as a medium that can reconstruct our remembrance, and help connecting missing links and memories. It investigates ability to understand, through architectural space, fragments of history that we are consciously or unconsciously trying to forget, as nation and as individuals. It is aiming to prove that architecture and space can be as strong as words and stories.

June Rowe, Independent Scholar

Disturbances in the Moon: Narrative and Language in British Folklore.

I would like to participate in the conference as a MA graduate from the University of Brighton by presenting research on the emotions in story-telling with particular reference to the British folkloric tradition.

In sources such as East Anglian folktales the archetypal elements of natural cycles such as the phases of the moon are used to symbolise features of human cultural activity and narratives of community life. Stories are traditionally based on the locality of a landscape and the emotional life of the people is dependent on a continuance of natural cycles within the environment which surrounds them.

The language of these tales is rich in sounds and repetitions as well as revealing many polarities in its descriptiveness. It is the polarities of for example, light and dark, which represent the emotional links between human life and nature.

The aim of the research is to provide a basis for discussion on the interplay between language and narrative in relation to the emotions and also to view how heritage and memory are distilled through incantations and local myths where the rhythms of the emotional life of a community are regulated in its landscape.

Emilia Salvanou, University of Athens, Greece

When writing history is used for working through trauma: *A case study on interwar refugees of Thrace and the development of their national narrative*

The proposed paper aims at discussing trauma, silencing and renegotiation of memory in the context of the massive compulsory population movements after WWI. Drawing from theoretical works on trauma (Bakhtin, LaCapra), memory (Huyssen and Rigney) and regimes of historicity (Hartog), through this paper we would like to discuss the way traumatic embodied experiences of a group of refugees from Thrace, were worked through, renegotiated and narrativized by the migrants themselves in order to facilitated their inclusion in the national imaginary. The basic argument of this paper is that history writing on their behalf served both as an act of working through their traumatic experience and as a political action that resulted in the gradual discrediting of the trauma itself.

Selecting as a case study the mutual population exchange between the prior Ottoman Empire and Greece, which was based on religion but aimed at the nationalization of the post war states, this paper is going to argue that refugees experienced a double trauma - both because of their dislocation and because their 'de-hellenization' from the majority by the majority of the natives, due to their cultural difference. In particular, although before and during the war the dominant ideology schema of Greece was the "Megali Idea" – the aspiration of including all the lands of the Ottoman Empire where "greek" communities lived into the national territory (and on that basis Ottoman Orthodox communities were included into the national imaginary), after the war was lost and these populations entered Greece as refugees, their national identity was questioned on the basis of cultural difference. The same fact of "reaching" their perceived motherland, led to their rejection because of difference. Responding to such an attitude, the refugees, who anyway were not homogenized neither culturally nor as far as the level of the construction of their national identities was concerned –mainly because of differentiations at their social capital– organized associations with references to the homelands they left behind with the

double task to create a shared memory of the past for the refugees and to convince Greece about their Greekness and their right to be included to the national imaginary.

During this process, memories of intercommunity disputes of the past and discriminatory practices experienced at the time of their arrival at Greece were silenced, while at the same time a heroic past of national inclusion was invented. The new narration of trauma referred to a past of troubled cohabitation with other ethnicities in the Ottoman Empire. For the sake of their perspective inclusion into the national body, these refugees re-invented their past in terms both of regional perception and of ideology discourse. In other words, having experienced both a spatial dislocation and a violent passage to modernity and its structural discourse –while at the same time being excluded exactly because of their a-synchronicity regarding the level of modernization- from the dislocated population a group of intellectuals emerged, who functioned as the intermediators between the refugees and the native dominant narrative. They were in charge of giving shape and providing guidance and norms to the attempts of the creation of a new shared cultural memory that would function as their connecting bond with the native Greeks.

Maggi Smith-Dalton, Lesley University, Salem, Massachusetts

Music as Ritual Redemption at the Boston Peace Jubilees

The Boston "National Peace Jubilee and Great Musical Festival" (June 1869) and the "World's Peace Jubilee and International Musical Festival" (June-July 1872) were prime examples of "monster concerts" dotting the artistic landscape of the U.S. in the nineteenth century. Both were organized by Irish-born bandmaster, musician, and impresario Patrick Sarsfield Gilmore (1829-1892).

The first was promoted as a "celebration of the restoration of peace in the land" in the wake of the American Civil War (1861-1865). The second was promoted as an agency of international peace after the Franco-Prussian War (1870-1871). The Jubilees present as cultural rituals celebrating redemptive triumph for "the Union," under banners of "national and international peace."

Due to the way music is processed in the brain, how it affects the body, and its importance in the formation of memory, potency of Jubilee ritual behavior was magnified and reinforced. Music played a central role in molding audience reception of the Jubilees' perceived "missions."

Mind-body aspects in historical analysis are largely underutilized tools. Through such case studies, methodology utilizing such tools may become broadly applicable to in-depth historical inquiry.

Jim Stanford, Independent Scholar

Perpetual Spirals of Power and Pleasure

This paper explores the life experiences of gay men living long-term with HIV by means of in-depth narrative analysis of life history interviews. The author's relationship with HIV forms one methodological issue, as does the continuum of involvement of relationships between the researcher and the researched.

Themes analysed include coming out narratives in the context of sexuality and of being HIV positive. Coming out is shown as a process of moving to a positive or accepting sense of identity as being gay, or as being HIV positive. Coming out and other sexual life stories are shown to be part of the political process, embodied in the concept of intimate citizenship. These narratives describe a circular life journey, ending in finding of 'family' or of coming home. The topics of identity and existential angst, linked to disconnection, self-esteem and mental health issues are examined, as is the creation of a positive identity and shift in consciousness.

Power including traumatic personal relationships and stories of personal empowerment are analysed in the light of the theories of Foucault and Plummer. The power of sharing information, and also of not telling, is a dominant theme in the narratives, as is the interconnection of power with sex.

Joanna Tapp, Elmbridge Museum, & Alistair Grant, University of Sussex/ V&A Museum

The Passionate People of Elmbridge, Past and Present

Joanna Tapp and Alistair Grant who conceived and organised *The Elmbridge Hundred* community heritage partnership will jointly explore, from a male and female perspective, the emotive issues raised in researching, documenting, and celebrating local life histories.

The Elmbridge Hundred was a community arts and heritage project initiated in 2010 to commemorate the centenary of Elmbridge Museum, in partnership with Brooklands Museum, Claremont, and Painshill landscape parks. The aim of the project was to research, document, and celebrate the life stories of people historically associated with the historic borough of Elmbridge in Surrey. The area is first documented in the *Domesday Book* of 1086 as the *Amelebrige hundred*. With two royal palaces, Oatlands and Claremont, and numerous stately homes in the area, alongside the prosperous towns of Esher, Cobham, Weybridge, Walton, and Molesey and Brooklands racing track and aerodrome the longlist eventually ran to over 750 historic figures. The process of researching the longlist, creating and implementing a selection process comprising six panels of local historians to select a shortlist, and a final selection panel of four professional historians (including Dr Claire Langhamer, Senior Lecturer in History at the University of Sussex) and a well-known television celebrity was fraught with emotion and local passions. Judging one historic figure against another, and deciding who was worthy of selection, and who was not, meant emotions ran high. Age, gender, and class divisions, political and religious affiliations, racial and sexual perspectives were all raised to the surface to expose that all the great divisions of British history are alive and kicking and living in Elmbridge. With the selection over, now the really emotive task has begun of commissioning over 750 life histories from local AS/A-level students for *The Elmbridge Hundred* website, audioguide, and publication, and writing and installing a public artwork

comprising 100 laser-engraved mirror-steel 'poetic portraits' at numerous site-specific historic locations by summer 2012.

Tarika; English and Foreign Languages University Hyderabad, India

I Must Tell My History: Communal History and Identity in Women's Ritual Songs in North India.

The women's ritual narratives are lessons in the appropriate response to themselves. It is a constant process of looking inwards as these narratives teach the women through the stories how they should conduct the rituals and respond to them. The stories points to their own origin (which needs to be problematized) and to their own end. That is in fact their entirety. Hence the history and the length of the narrative is also the history of the community.

These rituals are situated in a homo-social sphere restricted to women. Though story-telling is an integral part of Hindu religion, there is a difference in the character of rituals depending upon whether it is performed by women or men. The rituals which are performed by men are more metaphoric in nature, those which are meant for women are more self-reflexive. Like in all mnemocultures, these narratives come into being at the intersection of history and memory. What is interesting however is that these narratives seek a wholesomeness which narratorially attained through various metamorphoses but culturally are open-ended. It depends on the reaction of the participants. This is why the anticipated response to the ritual is embedded and in fact is the crux of the ritual. I would try to investigate the repercussion of these theoretical arguments upon some ritual tales that I have collected as part of my research.

Kanako Terasawa, University of London, UK

Cinema, memory and emotion: Hollywood cultural texts and Japanese women's story-telling of feeling, romance and love

This paper will trace Japanese women's memories of Hollywood cinema in the post-war period and significantly question the importance of emotion, affect or sensibility. In particular, the paper will analyse the story-telling mode of women's cinematic experiences in relation to contemporary discourses of courtship, sexuality and marriage.

The defeat in the war and the consequent US occupation (1945-1952) led to Japan's economic recovery and the social transformation of women. Hollywood cinema played an important if contested role in offering new vocabularies of desires, pleasures and mentalities, and creating a collectivity of cultural response and sensibility. Hollywood's ideal of courtship and marriage was reinforced as the culmination of love and heterosexual romance, through powerful visual attractions, narratives, and the couplings of stars. With the abolition of the traditional 'family system' and the granting of freedom in marriage and divorce to Japanese women, the experience of modernity came to be inseparably related to the feelings of love, romance, sexuality and sexual mores.

In thinking about audience's engagement with cinema, scholars have come to shift their emphasis from filmic visions or visual perception to questions of memory, affect and emotion achieving a more nuanced mode of bodily or embodied engagement. My objectives then will be to analyse how historical memory work can understand not only the inscription of emotion in Hollywood filmic texts but also affect and emotion central to audience's memories.

Elena Trivelli, Goldsmiths College, UK

Space and Affect in Narratives of Deinstitutionalization in Mental Asylums

The paper will discuss silence as a feature of narrative research. It will explore how traumatic silence exposes and testifies to the missing archive of official history, and how trauma exists and reproduces itself through an economy of gaps. Gaps in memory, in knowledge and in official documentation are indeed the sites where traumatic narratives can emerge.

The paper especially draws from recent psychoanalytic work on the relation between narratives of trauma and the master narratives of History, and from current work on transgenerational haunting conducted in cultural studies.

This literature is explored in relation to narratives of deinstitutionalization in mental health care and the affective dynamics between subjectivity, space and place as newly emerging fields in human geography. In particular, the space of the asylum is reconfigured as simultaneously closing down and opening up to the outside, generating undocumented narratives of displacement that interweave place, objects and embodied practices of care, too often omitted – indeed *silenced* – in the master narrative and discourse of deinstitutionalization.

Embodied memories are understood as privileged sites for the unfolding of narratives that require to be simultaneously *seen, felt* and *heard*, in relation to a spatial paradigm of co-creation and co-enaction of affect and subjectivity.

Erin Poole Walters, University of Cambridge, UK

'How these Visions Would Affect Thee': Emotions and Conceptions of the Afterlife in England, 1560-1640

Ideas of an afterlife have, for much of history, provided people answers in the face of inevitable mortality. This is particularly relevant for the years 1560-1640, as English society adjusted to the spiritual disturbances created by the Reformation. Yet whilst writers drew on early Christian tradition and contemporary philosophy to develop ideas about life after death, there is evidence of subjectivity in conceptualising the afterlife beyond prescribed beliefs. An explanation for this lies in the application of doctrine to pragmatic human experience; in its varied connections to both life and death, the afterlife is intrinsically linked to a range of emotions.

Yet contemporary understandings of 'emotion' differ from our modern ideas of what the term conveys; it is a word that must be carefully applied to the early modern period. Still, whilst the constancy of human psychology over time remains an open-ended debate, the historian can illuminate the circumstances in which individuals in the past found themselves, and their ability to reject, accept and adapt to them. This paper will discuss the variety and wider implications of emotions as connected to conceptions of the afterlife.

Wincott, Abigail; University of Brighton, UK

Growing My Heritage

'Growing your own' has seen a surge in popularity in recent years. Sales of vegetable seed have outstripped flower seed for the first time since the Second World War. And objects of particular desire are heritage or heirloom vegetables; tomatoes can be pink or yellow or even white, cucumbers might be round or orange and squash come in all shapes and sizes. Not surprisingly many consumers are attracted to them. Mainstream seed catalogues are listing more of these heirloom veg, and specialist sites have sprung up online.

Many websites and books on the subject lead with rational arguments about genetic diversity, staggered cropping time and superior taste as a justification for saving and growing old vegetable varieties. But they also reveal complex and strong feelings about these crops. We hear a yearning or mourning for a lost past, and a fear of the faceless power of multinational corporations and bureaucrats and an anger at loss of freedom. Wherever they are discussed, we can see that our relationship to them is both pragmatic and strongly emotional.

Malgogosa Wloszycka, University of Southampton, UK

Individual Memories and the Reconstruction of the Jewish-Polish Community. A Case Study of a Town in Southern Poland

Writing about the memory of the past based on in-depth interviews raises the issue of the relationship between historical events and individual memory. One has to keep in mind that individual memories do not transmit information about the past to the present without emotional impact. This is especially true, when the past events we are interested in concern the period of the Second World War. Even more so, when the analyzed memory relates to the recollection of the past by two separate groups of the same community: Jews and Poles.

A case study of a small town in Southern Poland shows how the emotional aspect of our memory has an impact on how we remember the past and how we selectively forget some of its parts. Is it possible to reconstruct the history of the community and of its Polish-Jewish relations based mainly on the individual memories? Are we entitled to treat the story of a community's life, as retold by individuals as the history of the community?

Elizaveta Yuzhakova, European University of St. Petersburg, Russia

Michael Ann Holly: Art Historian's Melancholy or Historian's Nostalgia?

American art historian and historiographer Michael Ann Holly proposes the idea of art history as melancholic discipline since the beginning of 2000s. Strongly relying on psychoanalytic theory and Freud's definition of melancholy she highlights the notion of loss which is always present in art historian's work as he/ she deals with the lost meanings and contexts. However it is possible to argue that this "disciplinary melancholy" is actually of nostalgic origin. There are several arguments that allow proposing this. First, I will argue that Freudian definition of melancholy appears rather blurred in Holly's meditations. Second, one of the quotations she uses to support her argument, belonging to Winkelman, one of the founders of the discipline, is rather nostalgic than melancholic. Third, there is a tendency in the neighboring discipline of history to employ the notion of nostalgia. This tendency could influence Holly's meditations and inspire her to use the similar trope in her field. In proposed paper I will analyze the effectiveness of Holly's "melancholic" approach to art history, explore the methodological context that lead to appearing of this kind of writing, and try to put her ideas inside the current tendencies in philosophy of history.