

18 February	
19:00	Conference Warming at Tio Erlangen, Südliche Stadtmauerstraße 1A, 91054 Erlangen (registration necessary)

**Conference Venue: Kollegienhaus, Universitätsstraße 15, 91054 Erlangen**

19 February	Room 1 (KH 1.011)	Room 2 (KH 1.012)	Room 3 (KH 1.013)	Room 4 (KH 1.014)
08:45-09:15	<b>Registration (KH 1.011)</b>			
09:15-10:30	<b>Welcome and Keynote by Heike Paul: "Historical Fiction and Historical Revisionism in the Age of Polarization" (KH 1.011)</b>			
10:30-11:00	<b>Coffee (KH 0.014)</b>			
11:00-12:30	<p><b>Panel 1; Chair: Marlene Compton</b></p> <ul style="list-style-type: none"> <li>• <b>Kim Swivel:</b> Fantasy Figures: Jews in Historical Fiction as Figments of Western Emotion</li> <li>• <b>Atalie Gerhard:</b> Arctic Noirs: Jewish (Be-) Longing in <i>Solomon Gursky Was Here</i> (1990) and <i>The Yiddish Policemen's Union</i> (2007)</li> <li>• <b>Jennifer Ehrhardt:</b> "Is It Going to Have Any Romance in It?" – On Emotions and Feelings in Holocaust Fiction on Digital Storytelling Platforms</li> </ul>	<p><b>Panel 2; Chair: Dennis Henneböhl</b></p> <ul style="list-style-type: none"> <li>• <b>Sophie-Constanze Bantle &amp; Franca Leitner:</b> "Ever since the war ended you've been waiting, hoping, longing": Nostalgia, Comfort, and National Character in <i>Murder at Bletchley Park</i> and <i>The Bletchley Circle</i></li> <li>• <b>Nadine Schmidt:</b> The Once and Future National(ist) Icon? King Arthur, Reflective Nostalgia and the Brexit Novel</li> <li>• <b>Ulf Zander:</b> Love and Affection. The Worship of a Great Power King and a Legendary Actor in <i>Charles XII</i> (1925)</li> </ul>	<p><b>Panel 3; Chair: Isabel Kalous</b></p> <ul style="list-style-type: none"> <li>• <b>Cecilia Trenter:</b> Love, Curses, and Heritagage: The Use of History in <i>The Legend of the Ice People</i></li> <li>• <b>Nadia Teh:</b> Love as a Liberatory Force: The Cultural Legacy of Black Historical Romance</li> <li>• <b>Alicja Bemben:</b> Cultural Imaginary of Love and <i>The King Who Run Away</i></li> </ul>	<p><b>Panel 4; Chair: Lena Oetzel</b></p> <ul style="list-style-type: none"> <li>• <b>Ron Heckler:</b> Seriously Touched? Serious Games as a Method for Emphatically Teaching Sensitive Historical Topics</li> <li>• <b>Sabrina Völz &amp; Kara O'Neil:</b> "Don't Look Away:" Chinonye Chukwu's Film <i>Till</i> as an Affective Catalyst for Social Justice Education</li> <li>• <b>Danièle André:</b> Emotional Undercurrents: When Science Fiction Plays on Current Feelings to Warn Us about the Future by Reliving the Past</li> </ul>
12:30-14:00	<b>Lunch (self-organised)</b>			
14:00-15:30	<p><b>Panel 5; Chair: Yolanda Rodríguez Pérez</b></p> <ul style="list-style-type: none"> <li>• <b>Soo Kim:</b> The Politics of Affect in South Korean Historical Fiction and Film</li> <li>• <b>Lucy Jeffery &amp; Anna Váradi:</b> The Affective Dynamics of die Wende in the Historical TV Series <i>Deutschland 89</i></li> <li>• <b>Kristina Fjelkestam:</b> To "Know" the Past: Authenticity Fetishism in Popular History</li> </ul>	<p><b>Panel 6; Chair: Lou Pfeiffer</b></p> <ul style="list-style-type: none"> <li>• <b>Marleen Waffler:</b> "With an Air of Suspicion": The Role of Emotions in Keith Heller's <i>Man's Illegal Life</i> (1984)</li> <li>• <b>Loredana Filip:</b> Quiet Feelings in the Dust: Ordinary Affects, Ecological Grief, and the Politics of Emotion in Kristin Hannah's <i>The Four Winds</i></li> <li>• <b>Robert Allen Johnson:</b> Freeing "Irish Slavery": Emotion, Propaganda, and Historical Fiction in Digital Culture</li> </ul>	<p><b>Panel 7; Chair: Rehnuma Sazzad</b></p> <ul style="list-style-type: none"> <li>• <b>Lioudmila Fedorova:</b> Broken Contract: The Emotional Landscape of Novoherkassk and the Trauma of Witness</li> <li>• <b>Archana Ravi:</b> Narrating Fear, Complicity and Implication in Adania Shibli's <i>Minor Detail</i></li> <li>• <b>Catherine Laliberté:</b> The Emotional Reception of Staged Historicity: A Linguistic Perspective</li> </ul>	<p><b>Panel 8; Chair: Isabel Kalous</b></p> <ul style="list-style-type: none"> <li>• <b>Anna Opanasenko:</b> Intimate Histories: Feminist Reimaginings of Medieval Women in Contemporary Fiction</li> <li>• <b>Lena Oetzel:</b> Creating a Sisterhood beyond Times: Feminist Narratives of Early Modern Women in Popular Culture</li> <li>• <b>Koyel Dasgupta:</b> Weapons of the Heart: Elizabeth's Emotion, Power, Agency, and Resistance in Anne O'Brien's <i>The King's Sister</i></li> </ul>
15:30-16:00	<b>Coffee (KH 0.014)</b>			
16:00-17:30	<p><b>Panel 9; Chair: Alina Aulbur</b></p> <ul style="list-style-type: none"> <li>• <b>Veronika Ruttkay:</b> Foreign Feelings: Exultation, Revulsion, and Revolution in William Godwin's <i>St. Leon: A Tale of the Sixteenth Century</i> (1799)</li> <li>• <b>Marie-Agathe Tilliette:</b> "The Last of the...": Expressing and Experiencing Loss in the Romantic Historical Novel</li> <li>• <b>Ksenia Shmydkaya:</b> Emotional Repertoires of Historical Fan/Fiction: Stanisława Przybyszewska's French Revolution as a Fandom Text</li> </ul>	<p><b>Panel 10; Chair: Siobhan O'Connor</b></p> <ul style="list-style-type: none"> <li>• <b>Lou Pfeiffer:</b> Gendered Anger in Pat Barker's <i>Silence of the Girls</i> (2018)</li> <li>• <b>Ingibjörg Ágústsdóttir:</b> Emotions Unbound: Women's Rage in Post-#MeToo Feminist Rewritings of Greek Myths</li> <li>• <b>Pablo Úrbez:</b> The Evocation of Hope in Three Film Versions of the Odyssey: An Analysis Based on the Theory of Philosopher Julián Marías and Cultural Myth Criticism</li> </ul>	<p><b>Panel 11; Chair: Julia Wiedemann</b></p> <ul style="list-style-type: none"> <li>• <b>Anna Derksen:</b> Affective Alibis: Emotion, Complicity, and the Memory of Nazi Eugenics in Francis Neník's <i>E. oder die Insel</i> (2021)</li> <li>• <b>Alexandra Dold:</b> Feeling History: Affective Encounters with Eighteenth-Century Transatlantic Slavery and Coloniality in Diana Gabaldon's <i>Outlander</i> Novels</li> <li>• <b>Albana Lota:</b> The Passing(ness) of Disavowal in Percival Everett's 2024 <i>James</i></li> </ul>	

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09:00-10:30	<p><b>Panel 12; Chair: Anna Derksen</b></p> <ul style="list-style-type: none"> <li>• <b>Jaime Orrego:</b> Echoes of Violence: Emotion, Memory, and Human Resilience in Manuel Mejía Vallejo's <i>El día señalado</i></li> <li>• <b>Lucia Krämer:</b> 'Tis 40 years since: Memorising the Not-So-Distant Past of Thatcherite Britain through Personal and Collective Affect and Emotion in <i>It's a Sin</i> (Channel 4, 2021)</li> <li>• <b>Rehnuma Sazzad:</b> <i>When Memory Dies</i> (1997): Historical Fiction and the Politics of Hope</li> </ul>	<p><b>Panel 13; Chair: Lucy Jeffery</b></p> <ul style="list-style-type: none"> <li>• <b>Sara Strauß:</b> Migration and Feelings of Identity in Contemporary Irish Historical Fiction</li> <li>• <b>Paul Csillag:</b> Fear and Loathing in the Mediterranean – The Sea as a Source of Anxiety in Nineteenth-Century Italian Fiction</li> <li>• <b>Jana Valová:</b> Stories Told and Untold: The Voice and Ambiguity of Aetonormative Children in Diane Setterfield's <i>Once Upon a River</i> (2018)</li> </ul>	<p><b>Panel 14; Chair: Claudia Lindén</b></p> <ul style="list-style-type: none"> <li>• <b>Cédric Courtois:</b> "[E]verywhere people, gaunt, broken, and tattered, beaten by the crude anvils of suffering": Poetics and Politics of Emotions in Chigozie Obioma's <i>The Road to the Country</i> (2024)</li> <li>• <b>Aleksandra Novačesković:</b> Echoes of Silence and Emotional Truth in Chimamanda Ngozi Adichie's <i>Half of a Yellow Sun</i> (2006)</li> <li>• <b>Verena Adamik:</b> Simultaneous Feeling and Whiteness in Thomas Dixon Jr.'s Ku Klux Klan Trilogy</li> </ul>	
10:30-11:00	<b>Coffee (KH 0.014)</b>			
11:00-12:30	<p><b>Panel 15; Chair: Rehnuma Sazzad</b></p> <ul style="list-style-type: none"> <li>• <b>Yolanda Rodríguez Pérez:</b> Staging Premodern Executions in Historical Fiction: Anachronical Emotional Regimes of Compassion?</li> <li>• <b>Lara Brändle:</b> Complicating Compassion in Emma Donoghue's <i>The Wonder</i> (2016) and Its 2022 Netflix Adaptation</li> <li>• <b>Dorothea Flothow:</b> Curiosity, Compassion and a Feeling of Injustice – Mary Anning in Historical Fictions for Young Readers</li> </ul>	<p><b>Panel 16; Chair: Alexandra Dold</b></p> <ul style="list-style-type: none"> <li>• <b>Susanne Gruß:</b> "A woman's voice is a hex": Negotiating Female Grief and Anger in Historical Witchcraft Novels</li> <li>• <b>Kristin Franseen:</b> "...of women who try to write music": Gendering Genius and Musical Emotion in Contemporary Historical Fictions</li> <li>• <b>Madeline Sporer:</b> Affective Historiography: The Emotional Landscape of the Italian Risorgimento in Elizabeth Barrett Browning's <i>Casa Guidi Windows</i> (1851) and <i>Poems Before Congress</i> (1860)</li> </ul>	<p><b>Panel 17; Chair: Atalie Gerhard</b></p> <ul style="list-style-type: none"> <li>• <b>Louis Aghogah Wihbongale:</b> Using Artisanal Art, Folk Music, and Photography to Craft Emotional Stories: A Case Study of the Buea Public Museum, Cameroon</li> <li>• <b>Valerie Fryer-Davis:</b> Fear and Unease at the Völklinger Hütte: Invoking Decolonial Countercartographies</li> <li>• <b>Melanie Knight:</b> Emotional Labor, Memory, and the Archive: Black Canadian Institutions as Historical Fictions</li> </ul>	
12:30-14:00	<b>Lunch (self-organised)</b>			
14:00-15:30	<p><b>Panel 18; Chair: Dorothea Flothow</b></p> <ul style="list-style-type: none"> <li>• <b>Julia Wiedemann:</b> In Love with the (Future) King – Women and Ideas of 'Leadership' in the Nineteenth Century</li> <li>• <b>Siobhan O'Connor:</b> "You're bad men, but you're our bad men": National (or Post-National) Politics and the Emotional Appeal of the Historical Gangster in British Long-Form TV Dramas</li> <li>• <b>Sandra Klos:</b> Feelings and Emotions in Scientific Autobiographies</li> </ul>	<p><b>Panel 19; Chair: Alina Aulbur</b></p> <ul style="list-style-type: none"> <li>• <b>Christian Mathis:</b> Guided by Emotions: Experiencing History through Affect and Feeling in the Audio Tour "Ave Gladiator – Find the Secret of the Camel"</li> <li>• <b>Roman Smirnov:</b> Time Travel Feeling: Strategies of (Hyper-)Emotionalization in History-Related Immersive VR Media</li> <li>• <b>Sarah Beyvers:</b> "We walk upon our histories": Forced Embodiment and Neo-Victorian (Re-) Constructions of the Past in <i>Amnesia: A Machine for Pigs</i> (2013)</li> </ul>		
15:30-16:00	<b>Coffee (KH 0.014)</b>			
16:00-17:00	<b>Business Meeting (KH 1.011)</b>			