

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	Registration (KH 1.011)			
09:15-10:30	Welcome and Keynote I: Heike Paul (KH 1.011)			
10:30-11:00	Coffee (KH 0.014)			
11:00-12:30	<b>Panel 1</b> <ul style="list-style-type: none"> <li>• Kim Swivel: Fantasy Figures: Jews in Historical Fiction as Figments of Western Emotion</li> <li>• Atalie Gerhard: Arctic Noirs: Jewish (Be-) Longing in <i>Solomon Gursky Was Here</i> (1990) and <i>The Yiddish Policemen's Union</i> (2007)</li> <li>• Jennifer Ehrhardt: "Is It Going to Have Any Romance in It?" – On Emotions and Feelings in Holocaust Fiction on Digital Storytelling Platforms</li> </ul>	<b>Panel 2</b> <ul style="list-style-type: none"> <li>• Sophie-Constanze Bantle &amp; Franca Leitner: "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>• Nadine Schmidt: The Once and Future National(ist) Icon? King Arthur, Reflective Nostalgia and the Brexit Novel</li> </ul>	<b>Panel 3</b> <ul style="list-style-type: none"> <li>• Cecilia Treter: Love, Curses, and Heritaging: The Use of History in <i>The Legend of the Ice People</i></li> <li>• Nadia Teh: Love as a Liberatory Force: The Cultural Legacy of Black Historical Romance</li> <li>• Alicja Bemben: Cultural Imaginary of Love and <i>The King Who Run Away</i></li> </ul>	<b>Panel 4</b> <ul style="list-style-type: none"> <li>• Ron Heckler: Seriously Touched? Serious Games as a Method for Emphatically Teaching Sensitive Historical Topics</li> <li>• Sabrina Völz &amp; Kara O'Neil: "Don't Look Away:" Chinonye Chukwu's Film <i>Till</i> as an Affective Catalyst for Social Justice Education</li> <li>• Danièle Andre: 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	Lunch (self-organised)			
14:00-15:30	<b>Panel 5</b> <ul style="list-style-type: none"> <li>• Soo Kim: The Politics of Affect in South Korean Historical Fiction and Film</li> <li>• Lucy Jeffery &amp; Anna Várdi: The Affective Dynamics of die Wende in the Historical TV Series 'Deutschland 89'</li> <li>• Kristina Fjelkestam: To "Know" the Past: Authenticity Fetishism in Popular History</li> </ul>	<b>Panel 6</b> <ul style="list-style-type: none"> <li>• Marleen Waffler: "With an Air of Suspicion": The Role of Emotions in Keith Heller's <i>Man's Illegal Life</i> (1984)</li> <li>• Loredana Filip: Quiet Feelings in the Dust: Ordinary Affects, Ecological Grief, and the Politics of Emotion in Kristin Hannah's <i>The Four Winds</i></li> </ul>	<b>Panel 7</b> <ul style="list-style-type: none"> <li>• Christoph Singer: Spectral Affects: Re-Imagining Partition in <i>Dr Who</i> and <i>Ms Marvel</i></li> <li>• Lioudmila Fedorova: Broken Contract: The Emotional Landscape of Novocherkassk and the Trauma of Witness</li> <li>• Archana Ravi: Narrating Fear, Complicity and Implication in Adania Shibli's <i>Minor Detail</i></li> </ul>	<b>Panel 8</b> <ul style="list-style-type: none"> <li>• Anna Opanasenko: Intimate Histories: Feminist Reimaginings of Medieval Women in Contemporary Fiction</li> <li>• Lena Oetzel: Creating a Sisterhood beyond Times: Feminist Narratives of Early Modern Women in Popular Culture</li> <li>• Koyel Dasgupta: 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	Coffee (KH 0.014)			
16:00-17:30	<b>Panel 9</b> <ul style="list-style-type: none"> <li>• Veronika Ruttakay: Foreign Feelings: Exultation, Revulsion, and Revolution in William Godwin's <i>St. Leon: A Tale of the Sixteenth Century</i> (1799)</li> <li>• Marie-Agathe Tilliette: "The Last of the...": Expressing and Experiencing Loss in the Romantic Historical Novel</li> <li>• Ksenia Shmydkaya: Emotional Repertoires of Historical Fan/Fiction: Stanisława Przybyszewska's French Revolution as a Fandom Text</li> </ul>	<b>Panel 10</b> <ul style="list-style-type: none"> <li>• Lou Pfeiffer: Gendered Anger in Pat Barker's <i>Silence of the Girls</i> (2018)</li> <li>• Ingibjörg Ágústsdóttir: Emotions Unbound: Women's Rage in Post-#MeToo Feminist Rewritings of Greek Myths</li> <li>• Pablo Úrbez: 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>	<b>Panel 11</b> <ul style="list-style-type: none"> <li>• Slaven Crnic: "Like Frosted Moonlight": Affect, Gender and Anticipated Modernity in Ivo Andrić's <i>Bosnian Chronicle</i></li> <li>• Anna Derksen: Affective Alibis: Emotion, Complicity, and the Memory of Nazi Eugenics in Francis Nenik's <i>E. oder die Insel</i> (2021)</li> <li>• Alexandra Dold: Feeling History: Affective Encounters with Eighteenth-Century Transatlantic Slavery and Coloniality in Diana Gabaldon's <i>Outlander</i> Novels</li> </ul>	<b>Panel 12</b> <ul style="list-style-type: none"> <li>• J. Albert Yoo: Feeling the Past: A Simulationist Account of the Ahistorical Historicity of Historical Fiction</li> <li>• Catherine Laliberté: The Emotional Reception of Staged Historicity: A Linguistic Perspective</li> <li>• Ulf Zander: Love and Affection. The Worship of a Great Power King and a Legendary Actor in Charles XII (1925)</li> </ul>
17:30-18:30	Keynote II: Christine Lehnen (KH 1.011)			

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09:00-10:30	<b>Panel 13</b> <ul style="list-style-type: none"> <li>Jaime Orrego: Echoes of Violence: Emotion, Memory, and Human Resilience in Manuel Mejía Vallejo's <i>El día señalado</i></li> <li>Lucia Krämer: '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>Rehnuma Sazzad: <i>When Memory Dies</i> (1997): Historical Fiction and the Politics of Hope</li> </ul>	<b>Panel 14</b> <ul style="list-style-type: none"> <li>Sara Strauß: Migration and Feelings of Identity in Contemporary Irish Historical Fiction</li> <li>Paul Csillag: Fear and Loathing in the Mediterranean – The Sea as a Source of Anxiety in Nineteenth-Century Italian Fiction</li> <li>Bela Gligorova: Histories of Feeling, Fictions of Betrayal: Emotional Engagement in Igor Štiks' <i>W</i> as Historical Fiction</li> </ul>	<b>Panel 15</b> <ul style="list-style-type: none"> <li>Cédric Courtois: "[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>Zvonimir Glavaš: Fragmented Memories, Scattered Wars, Elusive Sense: Emotional Montage of Tvrko Kulenović's <i>Kasino</i> (1987) and the Challenges of/to War Writing</li> <li>Aleksandra Novacekovic: Echoes of Silence: Emotional Truth in Chimamanda Ngozi Adichie's <i>Half of a Yellow Sun</i></li> </ul>	<b>Panel 16</b> <ul style="list-style-type: none"> <li>Albana Lota: The Passing(ness) of Disavowal in Percival Everett's 2024 <i>James</i></li> <li>Daný van Dam: How Do You Feel about a Different History? Changing Pasts in <i>Wuthering Heights</i> Rewritings</li> <li>Jana Valová: Stories Told and Untold: The Voice and Ambiguity of Aetonormative Children in Diane Setterfield's <i>Once Upon a River</i> (2018)</li> </ul>
10:30-11:00	<b>Coffee (KH 0.014)</b>			
11:00-12:30	<b>Panel 17</b> <ul style="list-style-type: none"> <li>Yolanda Rodríguez Pérez: Staging Premodern Executions in Historical Fiction: Anachronical Emotional Regimes of Compassion?</li> <li>Lara Brändle: Complicating Compassion in Emma Donoghue's <i>The Wonder</i> (2016) and Its 2022 Netflix Adaptation</li> <li>Dorothea Flothow: Curiosity, Compassion and a Feeling of Injustice – Mary Anning in Historical Fictions for Young Readers</li> </ul>	<b>Panel 18</b> <ul style="list-style-type: none"> <li>Robert Allen Johnson: Freeing "Irish Slavery": Emotion, Propaganda, and Historical Fiction in Digital Culture</li> <li>Trevor Dodman &amp; Corey Campion: Not Only Glory: The Conflicting Emotional Legacies of War in Physical and Literary Memorial Spaces</li> <li>Verena Adamik: Simultaneous Feeling and Whiteness in Thomas Dixon Jr.'s Ku Klux Klan Trilogy</li> </ul>	<b>Panel 19</b> <ul style="list-style-type: none"> <li>Susanne Gruß: "A woman's voice is a hex": Negotiating Female Grief and Anger in Historical Witchcraft Novels</li> <li>Kristin Franseen: "...of women who try to write music": Gendering Genius and Musical Emotion in Contemporary Historical Fictions</li> <li>Madeline Sporer: 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>	<b>Panel 20</b> <ul style="list-style-type: none"> <li>Louis Aghogah Wihbongale: Using Artisanal Art, Folk Music, and Photography to Craft Emotional Stories: A Case Study of the Buea Public Museum, Cameroon</li> <li>Valerie Fryer-Davis: Fear and Unease at the Völklinger Hütte: Invoking Decolonial Countercartographies</li> <li>Melanie Knight: 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	<b>Panel 21</b> <ul style="list-style-type: none"> <li>Julia Wiedemann: In Love with the (Future) King – Women and Ideas of 'Leadership' in the Nineteenth Century</li> <li>Siobhan O'Connor: "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> </ul>	<b>Panel 22</b> <ul style="list-style-type: none"> <li>Christian Mathis: Guided by Emotions: Experiencing History through Affect and Feeling in the Audio Tour "Ave Gladiator – Find the Secret of the Camel"</li> <li>Roman Smirnov: Time Travel Feeling: Strategies of (Hyper-)Emotionalization in History-Related Immersive VR Media</li> <li>Sarah Beyvers: "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>	<b>Panel 23</b> <ul style="list-style-type: none"> <li>Thibaut Goossens: Projecting onto Orwell?: A Comparative Study of Dennis Glover's Biofiction and George Orwell's Intimate Writings</li> <li>Sandra Klos: Feelings and Emotions in Scientific Autobiographies</li> </ul>	
15:30-16:00	<b>Coffee (KH 0.014)</b>			
16:00-17:00	<b>Business Meeting (KH 1.011)</b>			