

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 by Heike Paul: "Historical Fiction and Historical Revisionism in the Age of Polarization" (KH 1.011)			
10:30-11:00	Coffee (KH 0.014)			
11:00-12:30	<p>Panel 1; Chair: Marlene Compton</p> <ul style="list-style-type: none"> • Kim Swivel: Fantasy Figures: Jews in Historical Fiction as Figments of Western Emotion • Atalie Gerhard: Arctic Noirs: Jewish (Be-) Longing in <i>Solomon Gursky Was Here</i> (1990) and <i>The Yiddish Policemen's Union</i> (2007) • Jennifer Ehrhardt: "Is It Going to Have Any Romance in It?" – On Emotions and Feelings in Holocaust Fiction on Digital Storytelling Platforms 	<p>Panel 2; Chair: Dennis Henneböhl</p> <ul style="list-style-type: none"> • Sophie-Constanze Bantle & 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> • Nadine Schmidt: The Once and Future National(ist) Icon? King Arthur, Reflective Nostalgia and the Brexit Novel • Ulf Zander: Love and Affection. The Worship of a Great Power King and a Legendary Actor in <i>Charles XII</i> (1925) 	<p>Panel 3; Chair: Isabel Kalous</p> <ul style="list-style-type: none"> • Cecilia Trenter: Love, Curses, and Heritagizing: The Use of History in <i>The Legend of the Ice People</i> • Nadia Teh: Love as a Liberatory Force: The Cultural Legacy of Black Historical Romance • Alicja Bemben: Cultural Imaginary of Love and <i>The King Who Run Away</i> 	<p>Panel 4; Chair: Lena Oetzel</p> <ul style="list-style-type: none"> • Ron Heckler: Seriously Touched? Serious Games as a Method for Emphatically Teaching Sensitive Historical Topics • Sabrina Völz & Kara O'Neil: "Don't Look Away:" Chinonye Chukwu's Film <i>Till</i> as an Affective Catalyst for Social Justice Education • Daniéle André: Emotional Undercurrents: When Science Fiction Plays on Current Feelings to Warn Us about the Future by Reliving the Past
12:30-14:00	Lunch (self-organised)			
14:00-15:30	<p>Panel 5; Chair: Yolanda Rodríguez Pérez</p> <ul style="list-style-type: none"> • Soo Kim: The Politics of Affect in South Korean Historical Fiction and Film • Lucy Jeffery & Anna Váradi: The Affective Dynamics of die Wende in the Historical TV Series <i>Deutschland 89</i> • Kristina Fjelkestam: To "Know" the Past: Authenticity Fetishism in Popular History 	<p>Panel 6; Chair: Lou Pfeiffer</p> <ul style="list-style-type: none"> • Marleen Waffler: "With an Air of Suspicion": The Role of Emotions in Keith Heller's <i>Man's Illegal Life</i> (1984) • 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> • Catherine Laliberté: The Emotional Reception of Staged Historicity: A Linguistic Perspective 	<p>Panel 7; Chair: Rehnuma Sazzad</p> <ul style="list-style-type: none"> • Christoph Singer: Spectral Affects: Re-Imagining Partition in <i>Dr Who</i> and <i>Ms Marvel</i> • Lioudmila Fedorova: Broken Contract: The Emotional Landscape of Novocheerkassk and the Trauma of Witness • Archana Ravi: Narrating Fear, Complicity and Implication in Adania Shibli's <i>Minor Detail</i> 	<p>Panel 8; Chair: Isabel Kalous</p> <ul style="list-style-type: none"> • Anna Opanasenko: Intimate Histories: Feminist Reimaginings of Medieval Women in Contemporary Fiction • Lena Oetzel: Creating a Sisterhood beyond Times: Feminist Narratives of Early Modern Women in Popular Culture • Koyel Dasgupta: Weapons of the Heart: Elizabeth's Emotion, Power, Agency, and Resistance in Anne O'Brien's <i>The King's Sister</i>
15:30-16:00	Coffee (KH 0.014)			
16:00-17:30	<p>Panel 9; Chair: Alina Aulbur</p> <ul style="list-style-type: none"> • Veronika Ruttkay: Foreign Feelings: Exultation, Revulsion, and Revolution in William Godwin's <i>St. Leon: A Tale of the Sixteenth Century</i> (1799) • Marie-Agathe Tilliette: "The Last of the...": Expressing and Experiencing Loss in the Romantic Historical Novel • Ksenia Shmydkaya: Emotional Repertoires of Historical Fan/Fiction: Stanisława Przybyszewska's French Revolution as a Fandom Text 	<p>Panel 10; Chair: Siobhan O'Connor</p> <ul style="list-style-type: none"> • Lou Pfeiffer: Gendered Anger in Pat Barker's <i>Silence of the Girls</i> (2018) • Ingibjörg Ágústsdóttir: Emotions Unbound: Women's Rage in Post-#MeToo Feminist Rewritings of Greek Myths • 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 	<p>Panel 11; Chair: Julia Wiedemann</p> <ul style="list-style-type: none"> • Slaven Crnic: "Like Frosted Moonlight": Affect, Gender and Anticipated Modernity in Ivo Andrić's <i>Bosnian Chronicle</i> • Anna Derksen: Affective Alibis: Emotion, Complicity, and the Memory of Nazi Eugenics in Francis Neník's <i>E. oder die Insel</i> (2021) • Alexandra Dold: Feeling History: Affective Encounters with Eighteenth-Century Transatlantic Slavery and Coloniality in Diana Gabaldon's <i>Outlander</i> Novels 	

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09:00-10:30	<p>Panel 12; Chair: Anna Derksen</p> <ul style="list-style-type: none"> • Jaime Orrego: Echoes of Violence: Emotion, Memory, and Human Resilience in Manuel Mejía Vallejo's <i>El día señalado</i> • 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) • Rehnuma Sazzad: <i>When Memory Dies</i> (1997): Historical Fiction and the Politics of Hope 	<p>Panel 13; Chair: Lucy Jeffery</p> <ul style="list-style-type: none"> • Sara Strauß: Migration and Feelings of Identity in Contemporary Irish Historical Fiction • Paul Csillag: Fear and Loathing in the Mediterranean – The Sea as a Source of Anxiety in Nineteenth-Century Italian Fiction • Bela Gligorova: Histories of Feeling, Fictions of Betrayal: Emotional Engagement in Igor Štiks' <i>W</i> as Historical Fiction 	<p>Panel 14; Chair: Claudia Lindén</p> <ul style="list-style-type: none"> • 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) • Zvonimir Glavaš: Fragmented Memories, Scattered Wars, Elusive Sense: Emotional Montage of Tvrtko Kulenović's <i>Kasino</i> (1987) and the Challenges of/to War Writing • Aleksandra Novaceskovic: Echoes of Silence and Emotional Truth in Chimamanda Ngozi Adichie's <i>Half of a Yellow Sun</i> (2006) 	<p>Panel 15; Chair: Kerstin-Anja Münderlein</p> <ul style="list-style-type: none"> • Albana Lota: The Passing(ness) of Disavowal in Percival Everett's 2024 <i>James</i> • Daný van Dam: How Do You Feel about a Different History? Changing Pasts in <i>Wuthering Heights</i> Rewritings • Jana Valová: Stories Told and Untold: The Voice and Ambiguity of Aetonormative Children in Diane Setterfield's <i>Once Upon a River</i> (2018)
10:30-11.00	Coffee (KH 0.014)			
11:00-12:30	<p>Panel 16; Chair: Rehnuma Sazzad</p> <ul style="list-style-type: none"> • Yolanda Rodríguez Pérez: Staging Premodern Executions in Historical Fiction: Anachronical Emotional Regimes of Compassion? • Lara Brändle: Complicating Compassion in Emma Donoghue's <i>The Wonder</i> (2016) and Its 2022 Netflix Adaptation • Dorothea Flothow: Curiosity, Compassion and a Feeling of Injustice – Mary Anning in Historical Fictions for Young Readers 	<p>Panel 17; Chair: Jennifer Ehrhardt</p> <ul style="list-style-type: none"> • Robert Allen Johnson: Freeing "Irish Slavery": Emotion, Propaganda, and Historical Fiction in Digital Culture • Trevor Dodman & Corey Campion: Not Only Glory: The Conflicting Emotional Legacies of War in Physical and Literary Memorial Spaces • Verena Adamik: Simultaneous Feeling and Whiteness in Thomas Dixon Jr.'s <i>Ku Klux Klan Trilogy</i> 	<p>Panel 18; Chair: Alexandra Dold</p> <ul style="list-style-type: none"> • Susanne Gruß: "A woman's voice is a hex": Negotiating Female Grief and Anger in Historical Witchcraft Novels • Kristin Franseen: "...of women who try to write music": Gendering Genius and Musical Emotion in Contemporary Historical Fictions • 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) 	<p>Panel 19; Chair: Atalie Gerhard</p> <ul style="list-style-type: none"> • Louis Aghogah Wihbongale: Using Artisanal Art, Folk Music, and Photography to Craft Emotional Stories: A Case Study of the Buea Public Museum, Cameroon • Valerie Fryer-Davis: Fear and Unease at the Völklinger Hütte: Invoking Decolonial Countercartographies • Melanie Knight: Emotional Labor, Memory, and the Archive: Black Canadian Institutions as Historical Fictions
12:30-14:00	Lunch (self-organised)			
14:00-15:30	<p>Panel 20; Chair: Dorothea Flothow</p> <ul style="list-style-type: none"> • Julia Wiedemann: In Love with the (Future) King – Women and Ideas of 'Leadership' in the Nineteenth Century • 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 • Sandra Klos: Feelings and Emotions in Scientific Autobiographies 	<p>Panel 21; Chair: Alina Aulbur</p> <ul style="list-style-type: none"> • Christian Mathis: Guided by Emotions: Experiencing History through Affect and Feeling in the Audio Tour "Ave Gladiator – Find the Secret of the Camel" • Roman Smirnov: Time Travel Feeling: Strategies of (Hyper-)Emotionalization in History-Related Immersive VR Media • 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) 		
15:30-16:00	Coffee (KH 0.014)			
16:00-17:00	Business Meeting (KH 1.011)			