THE UNIVERSITY
OF QUEENSLAND
AUSTRALIA

isch
International Society
for Cultural History

CULTURAL HISTORY PROJECT

Cultures of Violence and Conflict

The Second Conference of the International Society for Cultural History

Hosted by the Cultural History Project
Faculty of Arts
The University of Queensland

Convenors:

Assoc Prof Chris Dixon
Assoc Prof Jason Jacobs

Committee:

Dr Prue Ahrens
Dr Hilary Emmett
Dr David Pritchard

**Cultures of Violence and Conflict Conference
20 – 23 July 2009**

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Cultures of Violence and Conflict Conference
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PROGRAM

Monday July 20

3.30 – 4.30pm **Registration**
Cloisters, Parnell Building (7)

4.30pm **Welcome to Country – Sam Watson**
ATSIS Unit, The University of Queensland
Room 234, Parnell Bulding (7)

Welcome Address – Professor Paul Greenfield
Vice-Chancellor, The University of Queensland
Room 234, Parnell Building (7)

5 – 6.30pm **Keynote - Atrocity: From Terror to Trauma**
Joanna Bourke, Professor of History
School of History, Classics, and Archaeology Birkbeck College, UK
Room 234, Parnell Building (7)

6.30 – 7.45pm **Welcome Reception – sponsored by the College of Arts and Social Sciences, University of Aberdeen, Scotland'**
Social Sciences and Humanities Library Foyer

Exhibition viewing: 'Tour of Paradise: An American Soldier in the South Pacific'.
Curator's talk by Dr Prue Ahrens, The University of Queensland

Tuesday July 21

8 – 9am **Registration**
Cloisters, Parnell Building (7)

9 – 10.30pm Parallel Session 1

10-30 - 11am **Morning Tea - Cloisters**

11 - 12:30pm Parallel Session 2

12.30 - 1.00pm **Lunch Break - Cloisters**

1 - 1.45pm **Lunchtime Plenary Session**
Race, Violence and the National Body
Professor Shirley Samuels
Department of History of Art & Visual Studies, Cornell University
Room 234, Parnell Building (7)

1.45 - 3.45pm Parallel Session 3

3.45 - 4.15pm **Afternoon Tea - Cloisters**

4.15 - 5.30pm **Keynote Plenary Session**
Japanese American Redress and the Resurrection of Traumatic Memories of Internment
Alice Yang
Associate Professor, Graduate Director, UC Santa Cruz, USA
Room 234, Parnell Bldg (7)

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Wednesday July 22

9 - 10am	**Keynote Plenary Session** **How Useful is Violence for Understanding Sex?: A Case-Study from Ancient Athens**
	Dr Alastair Blanshard Dept Classics & Ancient History, University of Sydney Room 234, Parnell Bldg (7)
10 - 10.30am	**Morning Tea - Cloisters**
10.30 - 12.30pm	Parallel Session 4
12.45 - 1.45pm	**Lunch Break - ISCH General Meeting** Room 234, Parnell Bldg (7)
1.45 - 3.15pm	Parallel Session 5
3.15 - 3.45pm	**Afternoon Tea - Cloisters**
3.45 - 5.15pm	Parallel Session 6
7pm	**Conference Dinner** River Canteen Restaurant, Southbank Boardwalk, South Bank, Brisbane

Thursday July 23

9 - 10.30am	Parallel Session 7
10:30 - 11am	**Morning Tea - Cloisters**
11 - 12.30pm	Parallel Session 8
12.30 - 1.30pm	**Lunch Break - Cloisters**
1.30 - 2.30pm	**Concluding Plenary: Cultures of Violence and Conflict: Future Directions** **Room 234, Parnell Bldg (7)**
4.00pm	Conflict as a source of musical ideas: *Nature/Nurture* and *Three Conflicts* by Robert Davidson Nickson Room, Zelman Cowan Bldg (51)
5.00pm	**Conference Concludes**

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PARALLEL SESSIONS AT A GLANCE

Tuesday July 21

Parallel Session 1: 9 - 10:30am

1a. The Physical Environment, Room 234, Parnell Bldg (7)
Chair: Prue Ahrens

Brooke Rogers	Can you Dig it? - Using Archaeology to Reconcile Divided Communities
Melissa Carter	Remains to be Seen: Insights into Violence and Warfare Through Archaeological Investigations of Fortified Settlement Sites in the Solomon Islands
Deborah Jordan	Cultural Conflict and the Environment:

1b. Philosophy & Aesthetics of Violence, Room 437, Michie Bldg (9)
Chair: Daniel Hourigan

Adam Barkman	Violence Against Darkness
Warwick Mules	Violence and Sense: Towards an Aesthetic of Indeterminacy
Matt Campora	The Violence-Hub Narrative

1c. Performance of Violence, Room 213, Richards Bldg (5)
Chair: Marion Redmond

Melissa Bellanta	Leary Kin: Violent Larrikins and Blackface Minstrelsy in Late-Nineteenth Century Australia
Victoria Bladen	Shakespeare and Revenge: Responding to Violence in Early Modern Culture.

1d. Cultures of Masculinity, Room 302, Parnell Bldg (7)
Chair: Sheila Collingwood-Whittick

Jens Petter Kollhøj	Socialist Antimilitarist Manlinesses: Visual Representations and Normativity in Norway ca 1914
Joanna McIntyre	Revealing and Revolting: 'Gender Bashing' in Two Australian Transgender Films

1e. Literature & Colonial Violence, Room 608, Michie Buiilding (9)
Chair: Hilary Emmett

Rehan Hyder	The Shadow of the Strangler: Representing 'Thuggee' in Colonial Fiction
Ellen Turner	E.M. Hull and the Imagined Orient: Sovereignty and Violence in the "Desert Romance" Novel

Parallel Session 2: 11 - 12:30pm

2a. Australia, War & National Identity, Room 302, Parnell Bldg (7)
Chair: Karel Arnaut

Mark Clayton	To The Victor Belongs The Spoils
Gillian Colclough	Multiple Loyalties: Experiences of the Glennie School 'at War'.
Piper Rodd	In Search of Meaning: The Adventure of Battlefield Tourism in Contemporary Australia

2b. Discourses of War in Ancient Athens, Room 437, Michie Bldg (9)
Chair: Ghil'ad Zuckermann

David Pritchard	Two Sides of the Same Coin: Culture and War in Democratic Athens
Rashna Taraporewalla	Fighting as Greece's champions: Athenian Commemoration of the Persian Wars
Peter Londey	Reflections on Massacre and Andrapodismos

2c. Racial Violence, Whiteness, Room 234, Parnell Bldg (7)
Chair: Shirley Samuels

Raphael Höermann	Spectres of Barbarism: Representations of Racial Violence in the Contemporary British Discourse on the Haitian Slave Revolution
Sundiata Cha-Jua	Academic Lynching: Discourse, Murder, and the Evasion of Political Economy and Resistance, 1865-1930
Theo Hummer	'If Whiteness Means Extreme Individualism': Miscegenation as Reconciliation in Fanny Howe's Tis of Thee'

2d. Media & its Impact on Foreign Policy and Communal Behaviour, Room 608, Michie Bldg 9
Chair: Uros Cvoro

Zala Volcic	Balkan Media and the Crossroads of Competing Narratives
Ratna Noviana	Visualizing Violence and the Construction of Deviant and the Regime of Justice

2e. Counter-culture Subversion & Representation, Room 213, Richards Bldg (5)
Chair: Kate Warner

Stef van den Hof	Aesthetics of violence in twentieth-century Germany: Continuities from Ernst Jünger to Andreas Baader
Leith Passmore	The Aesthetics of West German Terrorism: The Red Army Faction and the Visual War Narrative
Michael Rolland	Counter-culture, Cultural Subversion and Symbolic Violence in the Sixties

Parallel Session 3: 1.45 - 3.45pm

3a. Relations & Spaces, Identities, Room 302, Parnell Bldg (7)
Chair: Mark Clayton

Karel Arnaut	Urban Infantries: Building Violent Spaces and Recasting Social Relations in Côte d'Ivoire
Morgan Brigg	Marege-Makassar Relations: Old Cultures and Alternative Diplomacy in Southeast Asia
Tim Nicolaije	A Mathematician's Honour: Conflict among Teachers of Mathematics in Early-Modern Amsterdam

3b. The Politics of Conflict & Trauma, Room 213, Richards Bldg (5)
Chair: Zala Volcic

Gabriela Popa	Between Politics and Mourning: The Second World War Dead and the Post-Soviet Reconciliation in Moldova
Michelle Carmody	Political Violence, Human Rights and Implications for Democracy: The Case of Argentina.
Tuomas Tepora	War, Collective Attachment and Violence: The Finnish Case, 1939-1945

3c. Violence on Screen, Room 234, Parnell Bldg (7)
Chair: Jason Jacobs

Kate Warner	Differing Levels of Violence in Television Shows About Prison
Ivana Gulic	Analysis of Three Colors Trilogy Through the Bakhtinian and Zizek's Theory of Ethical Violence
Kim Wilkins	Awesome Cleavage: Feminising Medieval Violence in World of Warcraft
Matthew Sini	Meeting Violent Ends: New Queer Cinema and Renegotiations of the Road Movie

3d. Culture, Language & Religious Conflict, Room 608, Michie Bldg (9)
Chair: Jean Sébastien Noel

J Darrin Russell	Savage Missionaries: The Inversion of Kinship in Seventeenth Century New France
Ghil'ad Zuckermann	Lexical Terrorism' in Judaism, Islam and Christianity: Neutralizing or Inciting Violence?

3e. Memorialization of Violence & Conflict, Room 437, Michie Bldg (9)
Chair: Beatrice Trefalt

Lene Otto	Representations of Violence in Eastern European Museums: Traumascapes and Terrorspaces
Randy Delhanty	The making of War & Dissent: The U.S. in the Philippines, 1898-1915
Olivera Simic	Remembering and Placing the Dead: 'Dark Tourism' and Genocide in Srebrenica

Wednesday July 22

Parallel Session 4: 10.30 - 12.30pm

4a. Forms of Gendered Violence (Witchcraft), Room 213, Richards Bldg (5)
Chair: Philip Almond

Sarah Ferber	Witchcraft, Genre and Cultural Forms
Alexander Sutherland	Witchcraft Trials in Restoration Scotland: Rational Reluctance and Corrupt Exploitation
Alexander Roose	Violence in Early Modern Times – The memoirs of Marguerite de Valois

4b. Violence in the Contemporary Pacific, Room 302, Parnell Bldg (7)
Chair: Prue Ahrens

Volker Boege	Kastom in Violent Conflict and in Peacebuilding in Contemporary Bougainville
Anne Brown	The Enabling and Legitimizing of Violent Social Relations Through Popular Consent and Common National Identities.
Claire Rawnsley	Histories, Memories and Trauma: The Significance of Ritual in East Timor.

4c. Psychologies of Violence, Room 234, Parnell Bldg (7)
Chair: Julie Demange

Gillian Swanson	'How Can Civilization Be Saved?': Psychoanalysis in the Anticipation of World War Two in Britain
Renaud Quillet	The Catharsis of War Traumatisms. A Hypothesis on Cultural Side
Alexander Kraus	To Describe the Indescribable:Strategies to Overcome Traumatic Occurrences in Autobiographical Eyewitness-Accounts of the Armenian Genocide
Marjo Kaartinen	"The Heart of a Tender Parent" – Losing a Child in War: The Case of Sweden c. 1650—1810

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4d. Challenging & Creating Narratives of Conflict, Room 608, Michie Bldg (9)
Chair: Roger Markwick

Galina Myers	Carnivals of War: Re-enacting the American Civil War
Yvette Hunt	Dance, Violence, Competition and Factions in Greek and Roman Festivals
Beatrice Trefalt	Close up to Japan: The Battle for Saipan and the Internment of Japanese Civilians, 1944-1946.

4e. Varieties of State Violence, Room 437, Michie Bldg (9)
Chair: David Pritchard

Darryl Morini	Russian Foreign Policy and the Culture of Insecurity
Shailja Sharma	Pathos, Denial and Violence: The Indian-Pakistani Partition, 1947
Mneesha Gellman	Trauma, Apology, and Memory in Turkey's Democratization Process

Parallel Session 5: 1.45 - 3.15pm

5a. Gender, Culture & Violence / Violent Sexual Relations, Room 302, Parnell Bldg (7)
Chair: Marjo Kaartinen

Anna Hayes	Gendered Conflict in the People's Republic of China
Birgitta Svensson	Women as Assailants in an Urban Context. The Role of Violence in Destabilizing Gender.
Jason Wilson	True Crime, Violence and Social History: Surveying Australia's Transmedial True Crime Genre

5b. Culture, Genocide & Rwanda, Room 437, Michie Bldg (9)
Chair: Laurence Shee

Alissa Astrid Cabrera	Ethnic Hatreds, Government Propaganda, and the West: Which Factor is Most Responsible for the Rwandan Genocide?
Gabriella Valera	Cultures vs Civilisation in the Perspective of the World History

5c. Sanctioning Violence, Room 608, Michie Bldg (9)
Chair: David Pritchard

Stephen Crofts	The Cultural Formation as a Way of Making Sense of New Zealand Responses to the *Rainbow Warrior* Incident
Laurence Shee	The 'Green Bombers': Robert Mugabe's Lethal Graduates

5d. Extremes of Violence, Room 234, Parnell Bldg (7)
Chair: Warwick Mules

Alistair Rolls	Flanerie and the SFPD: The Paradoxes of Dirty Harry
Daniel Hourigan	Minimalism, Bloodied and Raw: Palahniuk's Literary Violence
Katrien Bollen & Sien Uytterschout	Touching the Void: Patrick McGrath's Gothic Gotham and the Aftermath of Trauma

5e. Violence & Visual Culture 1, Room 213, Richards Bldg (5)
Chair: Aileen Toohey

Fiona Paisley	"Risking the Charge and also the Danger of Insanity": Anthony Martin Fernando, Australian Aboriginal Activist and Internationalist in London, 1929
Prue Ahrens	War Photography, Tourism and the Mobilization of Aesthetics.
Luke Nicholson	Nicolas Poussin, Violence, and History Painting: Two Cases

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6a. Violence & Visual Culture 2, Room 213, Richards Bldg (5)
Chair: Luke Nicholson

Aileen Toohey	Violent Pasts: Memory and History in Philippine Cinema
Ulf Zander	Fictionalisation of the Holocaust and the Aesthetics of Violence - The Example of Black Book
Marion Redmond	From *Picnic at Hanging Rock* to *Jindabyne*: Examining Complicity in Australian Film

6b. Literature / Memory / Memorial: Sites of Failed Mourning, Room 234, Parnell Bldg (7)
Chair: Galina Myers

Lindsay Tuggle	Memorializing Trauma at Ground Zero and New Orleans
Laurence Johnson	Unremembered: Memorial as Dislocation
Shannon Burns	Remembering Forgotten Lore: Poe's "The Raven" as a Site of Failed Mourning

6c. Violent Cultures in Popular & High Culture, Room 302, Parnell Bldg (7)
Chair: Gillian Swanson

Heidi Hutchison	Masters of the Universe: Peace and Conflict in 2-D
Lesley Pruitt	Young People, Music, and Peace in Northern Ireland
Mark Chou	Antigone in Belfast: Cultures of Violence, Conflict and Reconciliation in Thebes and Northern Ireland

6d. Gendered Violence, Room 437, Michie Bldg (9)
Chair: Sarah Ferber

Annie Pohlman	Women, Sexualised Violence and the 1965-1966 Massacres in Indonesia
Tiina Lintunen	Sexual Stereotypes in War Propaganda
Philip Morissey & Joanna Simmons	Intimate Boundaries: Women and Aboriginal Mail Integrality

Thursday July 23

7a. War & Music, Room 302, Parnell Bldg, (7)
Chair: Hannu Salmi

Didier Francfort	Defining Musically the Enemy
Audrey Roncigli	Dmitri Shostakovich: Expressing the Violence of WWII Through Symphonic Music. A Cultural History Approach Using Musical Sources for the Definition of Aesthetics of Violence in Art.
Jean Sébastien Noel	Writing Music After Violence and Death of Genocide : Resistance and Survival. The Examples of Arnold Schoenberg's A survivor from Warsaw and Max Helfman's Di Naye Hagode.

7b. Martial Arts & Public Fear: Dealing with Violence in Latin American Culture, Room 608 Michie Bldg, (9)

Chair: Jason Wilson

Nadine Haas	The Impact of Violence and Crime on Literary Production in Central America
Ingrid Hapke	Brazilian Society and Marginal Culture: A Cultural Warfare
Sebastian Huhn	Sebastian Huhn: A History of Nonviolence. Fear of Crime and National Identity as a Cultural Conflict in Costa Rica

7c. Psychoanalytical Approaches on Violence & Cultural History, Room 213, Richards Bldg (5)
Chair: Alistair Rolls

Julie Demange	Conflicts in the War Memories in Latvia
Jean-Richard Freyman	Les Violences Comme Modalités de la Relation Humaine et Inhumaine. Les Approches Psychanalytiques de la Violence. (in French)

7d. Altercasting, Normative Change & Thresholds of Imagination: New Approaches to Cultures of Violence, Room 437, Michie Bldg (9)
Chair: Laurence Shee

Shannon Brincat	The Changing International Norms of Assassination and Tyrannicide
Samid Suliman	They call us Makwerekwere: The Politics of Representation, Xenophobic Violence and South African Development

7e. Representations of Violence in German-language Narrative and Visual Texts, Room 234, Parnell Bldg (7)
Chair: Jason Jacobs

Stephen Atzert	Fictional Histories and Violence in Alexander Kluge's 'Chronicle of Feelings'
Alan Corkhill	Violence and Holocaust Cinema
Jessica Gallagher	The Problematics of Violence and Confrontational Spaces in Contemporary Turkish-German Cinema

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Parallel Session 8: 11 – 12:30pm

8a. Music, Youth & Culture, Room 234, Parnell Bldg (7)

Chair: Didier Francfort

Uros Cvoro	Balkan Aesthetics: Turbo-folk and Nationalism as a Shared Culture in ex-Yugoslavia
Jeremie Maire	Violence in the Punk Culture in Europe in the 70's. A Comparative Approach
Delaney Michael Skerrett	Back to the Baltic: Trauma, History, and the "Return" of Descendents of Latvian and Estonian Exiles

8b. Writing Violence, Room 302, Parnell Bldg (7)
Chair: Hilary Emmett

Adam Cholinski	Plurilingualism and Trauma:The Bi-Langue, Poetics, and Ethics in Anne Michaels's Fugitive Pieces
Ika Willis	'Violence the Measure of Law (mensura iuris vis)': Sovereign Violence and the Writing of History in Lucan's On the Civil War
Maria de Fatima Silva	Herodotus on War: An Adventure Based on Intelligence

8c. Medicine & Violence, Room 608, Michie Bldg (9)
Chair: Fiona Paisley

David Smith	War and Nutrition Cultures: Scientific and Popular
Amanda Kaladelfos	Murder, Vigilantism and Mental Defectives in Interwar Sydney

8d. Resistance & National Identity in the Middle East, Room 213, Richards Bldg (5)
Chair: Ghil'ad Zuckermann

Benjamin Isakhan	Targeting the Cultural History of Iraq: Implications for National Identity and Democracy
Roger Markwick	Israel: Ethnic Cleansing in the Name of the Holocaust?

8e. History Wars, National Identity & Political Conflict, Room 437, Michie Bldg (9)
Chair: Beatrice Trefalt

Shelia Collingwood-Whittick	Acting Out or Working Through? Dealing with the Violence of the Colonial Cast in Contemporary Australian Life and Fiction."
Raita Merivirta-Chakrabarti	Jodhaa Akbar and Communal Conflicts in India

ABSTRACTS

Prue Ahrens
The University of Queensland
War Photography, Tourism and the Mobilization of Aesthetics.

Many war histories are concerned with the 'official gaze' of military photography. What has often been overlooked by historians is the 'unofficial gaze' presented in private photo-albums composed by soldiers on tour. The private album reveals much about the circumstances of soldiers abroad, the expectations and attitudes they took to different cultures, and their efforts to familiarize foreign environments. This paper will focus on photographs taken by two American GIs serving in New Caledonia during the Pacific war; Corporal Elmer Williams and Corporal Arthur Lavine. Williams, an amateur photographer, mailed his developed pictures to friends and family back home. His pictures represent an intersection of military photography with tourist perceptions of the 'South Seas' and incorporate 1940s American popular culture and media advertising. Lavine, a professional photographer conscripted into service, projects American modernist aesthetics onto New Caledonia and consequently refigures how an 'island culture' might be imagined in the minds of the viewers. Both collections highlight how the circumstances of war contributed to the mobilization of American aesthetics and visual culture in the early twentieth century.

Karel Arnaut
Ghent University, Belgium
Urban Infantries: Building Violent Spaces and Recasting Social Relations in Côte d'Ivoire

In two recent papers, I explore the emergence of new violence-ridden spaces of socialization and representation by youngsters in urban Côte d'Ivoire. The most intricate of these are the people's parliaments (run by so-called patriotic youth organisations) and the camps of youth militias such as the GPP (Groupement Patriotique pour la Paix), both situated in the economic capital Abidjan. More particularly, in these papers, I present preliminary fieldwork data while looking into methodological issues for the study of these typically 'glocal' spaces, based on insights from political geography and performance theory.

In this paper I present more final research results based on extensive fieldwork conducted in 2008 as well as in the spring of 2009, and I attempt to build a more comprehensive analytical framework. Further to Hoffman's argument that 'barracks' in conflict-ridden urban centres serve as spaces for the organization and deployment of violent labour, I look into the social, political, and governance aspects of these novel public spheres and the juvenile constituencies that occupy them. In general terms, this paper starts from de Certeau's recognition that places have the capacity to naturalize existing social relations and that people have the ability to carve out spaces and moments of cultural engagement in which those relations could be recast and recontextualized. In this spirit, I look into the newly partitioned public space of Abidjan in terms of reconstituting gender, generational and class relations in a nation-state which seems heavily engaged in reinventing itself.

Stephen Atzert
The University of Queensland
Fictional Histories and Violence in Alexander Kluge's 'Chronicle of Feelings'

Alexander Kluge is a prolific writer and filmmaker whose narrative short prose engages with historical and sociological topics and who often adopts the style of sociological and of historical reports in his stories. His diverse work includes the two-volume Chronik der Gefühle/Chronicle of Feelings, published in 2000. In its introduction Kluge writes: "When we speak of the present time, we refer to a maximum of 90 years. But what is real about this present time is the thrust of twenty billion years." Kluge situates his narrative depiction of feelings in a non-linear, subjective space of experience which overrides objective notions of linear time. Chronik der Gefühle contains thematic sections of fictional accounts of individual incidents in historical settings; for example, a number of short stories woven around the topic of Stalingrad. Perspectival shifts between those stories convey emotional experiences as simultaneously individualised, historically and socially conditioned. In addition, it seems that in some instances, non-conformism and non-violent, non-destructive behaviours are emphasised, at times featuring fictional individuals who make a positive difference. In this way alternative fictional histories are developed.

Adam Barkman
Yonsei University (Korea)
Violence Against Darkness

Over the course of man's history, darkness has long been vilified. Yet, to a large extent this vilification has been unjust, for while darkness is a valuable metaphor for evil, sin, crime and the monstrous, physical darkness (i.e. the absence of physical light) is a good and necessary thing not only in that it helps us to regulate our sleep patterns (i.e. biological health) and enhances our ability to see the stars clearly at night (i.e. aesthetic and spiritual health) but also in that it aids nocturnal plants and animals (especially aquatic animals) survive. Consequently, in this paper I wish to break down stereotypes and present a new philosophy of darkness which will both find value in ancient philosophical, literary and religious ideas about darkness and yet also show how these metaphorical ideas have often wrongly crossed over into a literal hatred of the night and have caused – by ignoring the science of darkness – an immense amount of damage via light pollution.

Melissa Bellanta
The University of Queensland
Leary Kin: Violent Larrikins and Blackface Minstrelsy in Late-Nineteenth Century Australia

In late-nineteenth century Australian cities, larrikin youths were notorious for their street violence, including their attacks on Chinese Australians. They were also avid consumers of violent melodramas and blackface minstrelsy, the latter of which combined a white racist agenda with the characterisation of razor-wielding black 'dudes' and slapstick-comedy acts. This article will explore the relationship between blackface minstrelsy, Australian larrikins, and the rough Anglo-Celtic masculine culture of which they were a part in end-of-the-century Australia. This relationship is fascinating not only because of what it tells us about racial and social dynamics in

Australia during this period, but also because it sheds light on the contemporary attractions of white boys to representations of black men with violent street cred. in popular culture today.

Victoria Bladen
The University of Queensland
Shakespeare and Revenge: Responding to Violence in Early Modern Culture

This paper will consider the idea of revenge in early modern culture. How were responses to violence depicted? Was revenge legitimized violence or was it viewed as problematic? Was revenge viewed as bringing closure to violence or perpetuating further cycles of violence? I will focus on three of Shakespeare's plays, two tragedies, Titus Andronicus (1594) and Hamlet (1600), and the tragicomedy Cymbeline (1610), where issues of revenge and the treatment of prisoners are raised. I will also consider a range of visual material and theological ideas that illuminate some of the ways that the concept of revenge was understood in the early modern period. Social and political responses to violence were linked to macrocosmic ideas of humanity's spiritual history and destiny. How political leaders were expected to respond to violence was tied to how God had responded to man's transgression in Eden.

Alastair Blanshard
University of Sydney
How useful is violence for understanding sex?: A Case-study from Ancient Athens

Any discussion of sex seems inevitably to involve violence. Paradoxically, violence has been invoked as both the antithesis of 'good sex' and the organisational principle on which sex is based. The correlation of sex with violence has become an almost critical reflex in western culture.

This paper examines the history and utility of this relationship for the study of interpersonal relations in classical Athens. Athens occupies a privileged place in the Western story of sex. It is the birthplace of two of the West's foundational texts on erotic love, Plato's Symposium and Phaedrus. Since the Renaissance, Athenian practice has been the template against which sexual practice has been measured and sexual identity conceived. Athens has been inspirational to numerous groups whose own sexual practices have attempted to disrupt and challenge moral and ethical norms.

In the discourse of sex in Athens, violence plays a key role. Violent rapes constitute a standard motif of Greek myth. Greek art seems to show no concern about depicting abusive sexual relationships for the apparent delectation of the viewing audience. Greek relationships are regularly constructed along hierarchical lines in which the right of physical abuse and the right of sexual penetration are conflated.

Yet alongside this culture of violent phallocentrism lurks a number of other models that stress equality, mutuality, and reciprocated pleasure. In a number of texts and images, we see a vision of a world that challenges the implicit assumptions of Athenian machismo. In contrasting these models with the ones where violence

predominates, this paper asks questions about the limits of violence for understanding Greek sexual practice, and investigates the nature of the legacy that Athens bequeaths us. Ultimately, it interrogates our own investments in perpetuating cultures of violent love.

Volker Boege
The University of Queensland
Kastom in Violent Conflict and in Peacebuilding in Contemporary Bougainville

For almost ten years (1989 to 1998) the South Pacific island of Bougainville was the theatre of a large-scale violent conflict, and over the last decade Bougainville has undergone a comprehensive process of post-conflict peacebuilding which presents one of the rare success stories of peacebuilding today.

The Bougainville conflict is usually presented as a war of secession, with the Bougainville Revolutionary Army fighting the security forces of the government of Papua New Guinea. But this is only one side of the story. Under the umbrella of this war, localised conflicts between different societal groups (clans, extended families, …) were also fought. Fighting did not only follow the logic of a politically motivated war, but also the logic of customary violent conflict. The war on Bougainville was a hybrid social-political exchange, with the motivating factors representing a mixture of interests both from the local customary sphere and the sphere of the state and politics. The overlap of these spheres with regard to the causes of conflict, the issues at stake, the perceptions, values and motives of the conflict actors as well as the forms of their (violent) behaviour gave the conflict its specific features, which made it neither a 'classical' nor a 'new' war.

Kastom (indigenous culture) also played an important role in post-conflict peacebuilding. As the violent conflict was a complex mixture of the war of secession and localised conflicts, it was not sufficient to merely end the war by political negotiations. It was also necessary to build peace in various local contexts, applying customary ways of conflict resolution.
This paper explores the role of kastom both in violent conflict and in peacebuilding, by drawing on the Bougainville example, highlighting the significance of indigenous culture(s) in contemporary violent conflicts in the Global South.

Katrien Bollen & Sien Uytterschout
Ghent University, Belgium
Touching the Void: Patrick McGrath's Gothic Gotham and the Aftermath of Trauma

As a co-founder of the literary movement that calls itself the New Gothic, Patrick McGrath frequently employs New Gothic strategies such as the use of parody, first-person unreliable narrators and Gothic architectural tropes to create a postmodern and more writerly version of traditional Gothic fiction. In recent years, he has couched his ideas into novels such as The Grotesque (1989), Asylum (1997), and Trauma (2008). The paper under consideration takes a closer look at McGrath's short story collection Ghost Town. Tales of Manhattan Then and Now (2005), in which he abandons the dilapidated castles and monasteries of earlier Gothicism for the urban labyrinth of New York. Each of the stories highlights a decisive period in New York

history, ranging from the War of Independence in "The Year of the Gibbet" to the nineteenth-century mercantile boom in "Julius", and, perhaps inevitably, the terrorist attacks of September 11 and their traumatic aftermath in "Ground Zero". We will use a three-fold theoretical perspective, combining trauma, Gothic, and urban studies into an investigation of how McGrath uses New Gothic strategies to reflect on the issues of trauma, witnessing, and mediation.

Professor Joanna Bourke
School of History, Classics, and Archaeology Birkbeck College, UK
Atrocity: From Terror to Trauma

Atrocity has become the defining event of our time. In this paper, I will be reflecting on the politics of atrocity within so-called progressive societies. Rather than challenging the basis of modern political life, atrocity constitutes it. Furthermore, I seek to situate atrocity within the discourses of the Arts and Humanities. Talk of terror, which has a long and familiar history, has become confused with talk of trauma.

Morgan Brigg
The University of Queensland
Marege-Makassar Relations: Old Cultures and Alternative Diplomacy in Southeast Asia

The international management of violence and conflict is typically thought of as a state-based affair managed by politicians, diplomats and professional advisors. We may well understand that groups of politically and culturally different people have *always* negotiated and established relations among themselves, but this is somehow of another order, only recognisable when we identify political organs and agents – such as states, monarchs and their envoys – which are commensurate with our currently dominant arrangements. What value might be added, then, by considering longstanding and under-recognised ways of managing international relations across difference? This paper considers the longstanding seafaring trade and exchange relationship between Makassan people of Indonesia and Yolngu Australian Aboriginal people of Marege, or northeast Arnhem Land. It first provides an overview of historical contact before exploring efforts to maintain this relationship and contemporary interest in it. Throughout, the paper asks how our conventional understandings and practice of the international management of violence and conflict might be enlarged through an encounter with alternative understandings of freedom, agency and value that arise in the Marege-Makassar relationship.

Shannon K Brincat
The University of Queensland
The Changing Norms of Tyrannicide

This paper explores the development of the norms governing the legitimacy of internationally assisted tyrannicide through political philosophy, international law, and state practice in order to assess its normative legitimacy within contemporary world politics. While international norms are never fixed but remain within a continual dialectical process of sublation with international society, it is argued that

contemporary norms governing tyrannicide are coming closer to a conception that is accepting of the permissibility of targeted, politically motivated killings than ever before. A satisfactory analysis of such normative developments must include an identification of the conditioning factors that have shaped such normative expectations from the past, whether they continue to operate, and the likelihood of their continued relevance in the future. In this paper some of the normative implications of this change shall be examined, particularly the question of what insight the normative evolution of tyrannicide may hold for the future.

While it is impossible to speculate how the norms regarding tyrannicide shall evolve, we can however, learn from its historical development and draw from it information with which we can assess its current trajectory. Norms always serve some purpose, whether a value, moral, or practical end, and are grounded in social relations. As social constructions they are systemically create and influence behaviour of all relevant actors in world politics. The necessity therefore, is to historicise the norm of tyrannicide within the full array of social and cultural relations rather than to reify it as unrelated to the changing nature of international forces. This paper indicates seven important aspects in the development of the norm regarding tyrannicide that are relevant for evaluating its normative legitimacy in contemporary international relations.

Anne Brown
The University of Queensland
The Enabling and Legitimizing of Violent Social Relations Through Popular Consent and Common National Identities

Identity is formed and reformed in relationship. The relationships between settler and Indigenous Australians and the violence marking those relationships, and between Australians and indigenous Pacific Islanders, are likely to be critical elements shaping Australian identity. This paper explores elements in the interaction between Pacific Island countries and Australia, in particular the depiction of Melanesian violence, and questions the function of these depictions for Australian cultural and political identities and for our orientations towards Indigenous Australians and Pacific Islanders. While the focus is on the relationship with Pacific Islands, arguments also have resonance for interactions between settler and Indigenous Australia, at a policy and societal level. Two notable trends have stood out in our relationships with the Pacific Islands. One is a process of overlooking – we have become extraordinarily ignorant of these societies. The second is the focus on the violence and political fragility of the region, with Melanesian cultures repeatedly depicted as intrinsically violent and the region as forming 'an arc of instability' and of 'failing states', populated by 'tribal and warlike' people. While there are significant levels of violence in parts of Melanesia, this characterization is profoundly misleading. Australia imagines a mythic Melanesia associated with irrationality, lawless power, parochialism and violence, particularly towards women. We have 'topographically highlighted moments' linked to discourses of threat and violence (Lederach, 2005). Images of a tribal and warlike culture are not engaged accounts of the region, but a polarisation of identities which takes the reality of exchange and ongoing processes of mutual, if not equal, shaping and makes them into 'us' and 'them', confining Islanders and Indigenous Australians within a symbolic territory at once threatening, but beyond our need to understand. This paper reflects on the nature of the

relationship that generates such accounts, the kinds of orientations and policies it enables, and its implications for political community.

Shannon Burns
University of Adelaide
Remembering Forgotten Lore: Poe's "The Raven" as a Site of Failed Mourning

In this paper I bring the "The Raven" into a conversation with the ghosts or spectres of Derrida's reading of history and heritage—that is, a reading of history that is also a mourning and a reading/history of mourning. I assert that "The Raven" provides an ideal example of the work of mourning (and therefore becoming human) emerging from the context of a failed mourning which leads, in the poem, to traumatised paralysis. Via Poe, I argue that literature is constituted by production/s of failed mourning while simultaneously providing the possibility of a type of 'successful' mourning or 'forgetting' for the author/narrator. I argue that Poe's poem is an 'exterior location' wherein the trauma of bereavement is externalised and becomes a traumatising—and therefore authentically 'literary'—event for its readers. The 'site' of failed mourning becomes a trauma producing further failed mourning (or melancholy).

Alissa Cabrera
New York University
Ethnic Hatreds, Government Propaganda, and the West: Which Factor is Most Responsible for the Rwandan Genocide?

The sounds of the airplane being shot down alone were most assuredly terrifying. However, these sounds, coupled with the devastating consequences Rwanda would endure as a result, were not simply terrifying, but completely earth-shattering. President Juvénal Habyarimana and Burundian President Cyprien Ntaryamira were abroad this airplane headed for Kigali, Rwanda when the plane was shot down bringing both men to their untimely deaths and plunging Rwanda into a genocide it has not yet recovered from. While a cataclysmic occurrence like the shooting down of a plane appears to be the product of a sinister plot constructed by brilliant perpetrators, no such outlandish explanation exists to explain the genocide in Rwanda. Its causes, which coincide for the reasons for the attack on Habyarimana's plane, are absolutely explainable and are not difficult to understand. The basic dynamics of Rwanda's ethnic culture, which are composed of years and years of biases and exclusionary policies, reached their boiling point in 1994. This, coupled with a unique constellation of other factors, is what led to the violent explosion in Rwanda; although not extraordinary circumstances for any state, they simply came together in Rwanda in a very distinctive way to produce unparalleled results. Rwanda's long, fragmented history of ethnic hatreds was only accelerated during the German and Belgian colonization of the state wherein a greater aperture was developed between the Hutu and Tutsi groups. This, paired with both government propaganda and a policy of non-intervention from the West, resulted in the deaths of 800,000 individuals in Rwanda in a period of three short months. However, of the three factors, one is most certainly more responsible, in comparison, for the genocide that ensued as a result.

Matt Campora
The University of Queensland
The Violence-Hub Narrative

This paper will consider the narrative and thematic similarities between Akira Kurosawa's *Rashomon* (1950) and Christopher Nolan's *Memento* (2000). These films will be analyzed as examples of what New Media scholar Janet Murray calls "violence-hub narratives", which feature a web of stories that offer multiple and mutually exclusive perspectives on a violent incident. In addition to analyzing the structures of *Rashomon* and *Memento*, it will be argued that the "violence-hub narrative", as a category, offers a useful framework for considering the fragmented, multi-stranded, and multi-perspectival narratives often used in the cinema to represent the experience of characters who have been victims of violence and/or trauma. The temporal, spatial, and ontological disruptions that characterize these narratives will be shown to complicate the spectator's attempt to make sense of the stories told by the film; and, that these disruptions do so in a manner designed to recreate the epistemological difficulties faced by the characters themselves. Finally, it will be argued that the violence-hub category mends a pronounced gap in the current taxonomy of complex narrative styles in the cinema.

Michelle Carmody
La Trobe University
Political Violence, Human Rights and Implications for Democracy: The Case of Argentina.

Histories and memories of violence and trauma are increasingly represented as human rights violations. In the discourse of human rights, complex histories of political violence are reduced to interactions between the (innocent) victim and victimiser.

In numerous countries in Latin America in the 1970s and 1980s, violence was unleashed by the state in the name of the 'war against subversion'. Following the return to civilian rule, this violence was recast as human rights violations.

This paper explores the implications of viewing political violence as human rights violations. Looking specifically at Argentina, it investigates the various attempts to interpret the most recent military dictatorship and the way that these memories of violence are used to establish social order. In the period following democratisation, the political affiliations of the victims were ignored – along with the political motivations of the repressive regimes – as a line was drawn between the repressive past and the peaceful future.

This paper will investigate the way in which a human rights framework may limit our understanding of political violence by preventing us, firstly, from seeing the victim as an agent of their own history, a product of concrete actions and allegiances; and secondly, from understanding how and why the violence came about. In Argentina, a human rights framework was use to demarcate a 'victimiser' who has now been demobilised. This paper will explore the potential implications for the 'peaceful future' of failing to adequately analyse past violence.

Melissa Carter
University of Sydney
Remains to be Seen: Insights into Violence and Warfare Through Archaeological Investigations of Fortified Settlement Sites in the Solomon Islands

Throughout the world the construction of fortifications has been a demonstrated strategic human response to conflict and territoriality. Across the islands of the Indo Pacific the existence of past fortified settlement sites is attested to by the historical record, anthropological research and oral histories. Archaeological investigation of fortified settlement sites in this region is shedding substantial new light on the cause, occupation history and abandonment of these constructions. This paper reports on recent archaeological investigations of hill top fortified settlement sites on Santa Isabel in the Solomon Islands. The island of Santa Isabel was first sighted by Europeans in 1569, with the Spanish explorer Alvaro de Mendana recording the warlike demeanour of the islanders and the absence of coastal villages. Contrary to the widely held view that headhunting and warfare throughout the western Solomon Islands was spurred by the European trade and labour industries of the late 19th century, the historic record testifies to the significantly earlier development and existence of conflict in the region. The role of resource availability, foraging strategies and environmental change are explored in the context of the emergence and persistence of fortifications in northwestern Santa Isabel. All be it within a prehistoric setting, this research demonstrates the multiplicity of the origin of violence and conflict and the potential of the archaeological record for understanding their cause and effect. In light of the current growing population of the Solomon Islands, resource pressure and over-exploitation, increased logging activity and climate change, the implications of this research also find relevance within a 21st century global setting.

Sundiata Cha-Jua
University of Illinois at Urbana-Champaign
Academic Lynching: Discourse, Murder, and the Evasion of Political Economy and Resistance, 1865-1930

In the African American imagination, lynching resides as the most frightening form of racial terror. Despite its prevalence and its recent popularity as a topic of historical research, the public conception of this gruesome crime is laden with misconceptions. The American and worldwide public conceptualize this crime as an act of extra-legal violence in which white men punished African American men for raping white women. Moreover, for the broad public, lynch victims are usually viewed as voiceless itinerants and during the incidents the local Black community too powerless to act cowered in fear. This conception pervades the American popular imagination, except that of African Americans. The collective memory of African Americans tells an alternative narrative. In African American autobiographies and oral histiores, stories of innocence and African American agency dominate tales of lynching and other forms of racial violence.

After decades of ignoring this gruesome topic, historians belatedly began to explore it during the late 1970s, and though they condemned the illegal execution, their work tended to reinforce the prevailing misconceptions. Few historians investigated the victim's life or the Black community's response to this heinous crime (Hall, 1979;

McGovern, 1982; Smead, 1986; Brundage, 1997). Perhaps, lynching studies' major problem is the focus on rape. This emphasis remains though only 23 percent of African Americans lynched concerned accusations of rape (Dray, 2002; Carrigan, 2004).

In this paper, I use examples from 300 primary lynching accounts drawn from African American newspapers, coroners' reports, grand jury records, other governmental reports, and investigations by antilynching activists such as Ida B. Wells and the National Association for the Advancement of Colored Peoples to reconstruct the lynching incident. I am especially interested in the personal background of the lynch victim, their relationship to the person(s) they were accused of assaulting, and the response of the Black community to the lynching. I recover the victims' lives, where possible give them voice, situate them within the web of social relationships which led to their murder, and reconstruct Black communities' mobilizations against mob violence. In doing so, I relocate the most frequent justification for the lynching Blacks, murder (41 percent), at the center of the discourse.

This project challenges the dominant approach in lynching studies by recovering the lived experiences of lynch victims, demonstrating the varied mechanism through which African Americans resisted mob violence, and by shifting the emphasis from alleged rape to alleged murder. This later move, forces scholars to engage the Plantation Economy's social relations of racial oppression, the social structure and discursive matrix which spawned lynching.

Adam Cholinski
Plurilingualism and Trauma:The Bi-Langue, Poetics, and Ethics in Anne Michaels's Fugitive Pieces

Anne Michaels's Fugitive Pieces, the poet's début novel, is ostensibly the memoir of Jewish poet Jakob Beer, a survivor of the German genocide whose story begins with the loss of his family at the hands of German soldiers. The novel provides fertile ground for an exploration of the dynamic interrelation of plurilingual subjectivity, trauma, and writing (especially the rhetorical techniques of memoir, fiction, and poetry). This paper will begin with a brief introduction of Abdelkebir Khatibi's concept of the *bi-langue*, which he develops in *Amour bilingue* (*Love in Two Languages*), a work directly, albeit allegorically, addressing bi- or plurilingual experience. There is in Khatibi's text what almost amounts to a third character (in addition to the bilingual narrator/protagonist and his foreign, monolingual lover): the *bi-langue*, 'a double tongue articulated outside of all closed signifying systems,' a 'third language [which] emerges from the interdependence of linguistic codes in the bilingual subject' (McGuire 113). *Fugitive Pieces* also radiates something like a *bi-langue*; the English the novel is written in strains under the palpable absences of Yiddish, of Polish, and of Greek. Even Part II of Michaels's text, written as though by the monolingual anglophone Ben, is shot through with the absence of Yiddish, the language of his parents, but one never his own. This paper will juxtapose several passages and images from the novel, and, using the framework of the *bi-langue*, analyse Michaels's interconnected uses of metaphor, metonymy, and allegory. The ultimate aim is an exploration of the ethical dimensions of the poeticisation of genocidal acts, and of the reflexive writing of a subject riven by trauma in a (pluri)language itself riven.

Mark Chou
The University of Queensland
Antigone in Belfast: Cultures of Violence, Conflict and Reconciliation in Thebes and Northern Ireland

On 23 October 2008, a "muscular new version" of Sophocles' timeless tragedy, Antigone, hit the stage at Belfast's Waterfront Studio. Written and directed by Owen McCafferty, one of Northern Ireland's most acclaimed playwrights, the new tragedy speaks to the cultures of violence, conflict and reconciliation in ancient Thebes and modern-day Northern Ireland. "The war has ended," we are told, "but with peace comes conflict." Following the deadly civil war, Thebes rests in ruins. Amongst the body count lie the heirs to the Theban thrown: the two sons of Oedipus, whose feud for power has led each to die at the others' hands. Wishing to restore order and to move the city forward, Creon the new king denies Thebans the chance to acknowledge the cause of the rogue brother who besieged Thebes. Eteocles, the brother loyal to Thebes, is to be buried with full honours, while Polyneices is to be left unburied, unmourned and un-forgiven. For Antigone, the daughter of Oedipus, this is no law. There can be no real reconciliation and no lasting peace if a city forgets and dishonours its own, even if their hands are stained with the blood of their kin. Seemingly, this is a production that speaks to the very culture of violence, conflict and reconciliation in Northern Ireland through the culture of violence, conflict and reconciliation in ancient Thebes. But is it? In ancient Athens, we know that tragedy frequently dramatised and, in so doing, problematised the political events of the day through tales from its mythic past. Did McCafferty employ Antigone the same way: as a metaphor for Northern Ireland's own legacy of civil violence and hoped-for reconciliation? By analysing the play and through post-performance discussions with the director and audiences, these are some of the questions which this paper addresses.

Mark Clayton
University of Southern Queensland
To the Victor Belongs the Spoils

Australian servicemen during World War One captured more than 1300 enemy guns and mortars, most of which were subsequently distributed throughout Australia as war tropies. This was in relative terms the largest collection of its kind ever assembled by an allied army, an astonishing testimony to both the AIF's military prowess, and the digger's determination to make that success known in every part of Australia. many of these tropies were later enshrined as war memorials and as such bnecame the foci of the newley instituted ANZAC ritual. these were in fact our first Great War memorials and significantly, these were almost as numerous then as the more traditional masonry memorials which followed.

To The Victor Belongs the Spoils documents the collection, and subsequent nationwide distributio of these war trophies. It seeks to understand why Australia - more than any other nation - should have attached so much importance to these bellicose symbols and why they still survivie (in significant numbers) as potent, and often anachonristic elements of our public landscape.

To The Victor is also a study of military commemoration, a subject that has recently begun to attract considerable popular and academic interest - both locally and

internationally. These studies have tended however to focus exclusively on the more traditional commemnorative forms (eg stone obelisks, cenotaphs and statues, rotundas, avenues and halls etc.) without reference to the war trophy memorial. *To The Victor* seeks to redress this situation.

Gillian Colclough
Multiple Loyalties: Experiences of the Glennie School 'at War'.

In a manner that ameliorated their wartime experiences, staff of the Glennie (an Anglican girls' school in Toowoomba, Queensland) helped students to engage with World War Two at many levels. From early in the war, students funded food parcels for the Godolphin School in Salisbury (England), where a former Glennie mistress had become Head. Girls and staff also united to learn First Aid, weave camouflage nets, knit socks and grow their own produce beside tennis courts where they regularly practiced air-raid drills. Later, students surrendered half of their school to the Australian Army for its First Orthopaedic Hospital, which they supported in a proud and proprietary manner. Wartime students were often boarders; isolated from family for months on end, they lived in a city near several military establishments, accepted that it might at any time become an enemy target and lost friends and relatives on service. Former Glennie girls experienced a different war, some through active service, and some on the land, but many maintained their connection to the school community throughout the conflict, providing another level of immediacy for the younger girls. Free to grieve and encouraged to engage, this potentially traumatised group of children developed into emotionally secure young women in an environment where multiple loyalties overlapped to create a student body that readily and practically expressed its membership of school, nation and Empire during war. This in itself is not unique: what is special about the Glennie situation is that its Old Girls' Association asked wartime and graduated students to record their experiences. By reference to these generally unpublished records, this paper considers the tactics adopted by the School during the war period, showing the way in which it empowered its students through making them respondents to (rather than recipients of) war.

Sheila Collingwood-Whittick
Université Stendhal, Grenoble III
Acting Out or Working Through? Dealing with the Violence of the Colonial Past in Contemporary Australian Life and Fiction."

Though violence is a regular feature of life in the cloistered realm of academe, the intellectual enmities that erupt into lethal backstabbings or vicious frontal assaults tend to be contained within the pages of scholarly journals. Departing from this general rule, Australia's history wars have been prosecuted in the full glare of the media spotlight before an infinitely larger, more heterogenous and, ipso facto, less academic audience. A Good Thing, on the face of it, that the country's colonial past should be hauled out of the dark cupboard into which previous generations had stuffed it and subjected finally to public inspection. It is, so the argument goes, only by confronting the hidden truth of the nation's origins that today's settler descendants can begin finally to come to terms with their colonial heritage – an essential first step for any settler-descended population bent on reconciliation with the Indigenous victims of colonial violence. Yet a significant percentage of the Anglo-Celtic population maintains, it seems, a refractory scepticism about the brutal truth of

Australia's colonisation. One reason for the failure to acknowledge settler atrocities is that the frontier genocides, whose outing has provoked such an extraordinarily public and ferocious dispute among the nation's intelligentsia, have been eclipsed by the furore over methodology, the deontology of historiography and the overdetermination of contested facts and figures. A further obstacle to an enlightened acceptance of the nation's past stems from the very abstractness, opacity even, of language itself – the incapacity, for example, of a term like "frontier violence" to convey the merest sliver of the physical and psychological realities to which it refers. One current of literary opinion holds that the truth of a traumatic period in history can only fully be rendered through fiction.[1] My paper will investigate the validity of this claim by analysing how three recent novels[2], which have at their narrative heart the massacre of Aborigines, represent the violence of life on the Australian frontier.

Alan Corkhill
The University of Queensland
Violence and Holocaust Cinema

Alain Resnais' semi-documentary interpretation of the horrors of Auschwitz in Nuit et Brouillard /Night and Fog (1955) became a litmus test for subsequent filmmakers attempting to reconstruct history by giving artistic shape to the unimaginable and unspeakable. This paper explores contrastively representations of physical, structural/institutional and linguistic violence in a sample of German-language feature movies about the Nazi genocide from Frank Beyer's Jakob der Lügner/Jakob the Liar (1974) to Stefan Ruzowitzky's Oscar-winning Die Fälscher/The Counterfeiters (2007). It addresses a range of issues pertaining to film aesthetics. Discussion focuses both on the extent to which the modes and levels of violence encountered in the films under review transgress established moral and aesthetic boundaries of representation, and on the intertextuality of codified screen violence, especially in terms of the (deliberate) avoidance or perpetuation of clichéd or stylised visual tropes and aural imagery. A further subject of interrogation is the degree to which depictions of perpetrator violence have been sanitised to fit an ideological agenda, or sentimentalised and spectacularised in order to cater to specific target audiences. The paper also considers within the context of Holocaust film the didactic and cathartic role cinematic violence plays in cultivating an affirmative politics of non-violence.

Stephen Crofts
The University of Queensland
The Cultural Formation as a Way of Making Sense of New Zealand Responses to the *Rainbow Warrior* Incident (hereafter RWI)

The1985 bombing in Auckland Harbour of the Greenpeace vessel, *The Rainbow Warrior*, by the French secret service was an act of violent state terrorism which occasioned diplomatic dismay in many countries. In New Zealand it became a major focus of outraged national pride.

To analyse why the RWI took on such importance for New Zealand nationalism, this paper proposes to elaborate the concept of the national cultural formation. What is it that makes New Zealand distinctive, as compared to, say, Australia or Britain? The

cultural formation offers a way of making fuller sense than is customary of the country's history and nationalism. New Zealand's cultural specificities would include a range of geographical and historical factors informing its developing senses of nationalism, such as the country's remote island status at the end of the world; its small population; its long and deep economic, political and cultural ties to Britain; the relative recency of what both its major historians, Sinclair and Belich, called "Mother's desertion"; its history of cultural violence and land wars pitting Pakeha (white settlers) against Maori and subsequent Pakeha repression of public memories of those wars; later Maori nationalist assertions; the relative lack of critical mass of its intelligentsia and fourth estate, and the arguably limited historiography resulting.

Newspaper responses to the RWI will be the primary data of this enquiry. The conclusions are likely to be twofold: that the RWI occurred at a time of acute crisis for Pakeha confidence; and that it mobilised strong senses of national pride because of the justified anger at a leading world power attacking New Zealand sovereignty, the international attention generated, the boost to the anti-nuclear movement and resulting senses of national identity independent of Britain.

Uros Cvoro
University of Southern Queensland
Balkan Aesthetics: Turbo-folk and Nationalism as a Shared Culture in ex-Yugoslavia

This paper will address the phenomena of the musical style 'turbo-folk' as a shared culture of ex-Yugoslav ethnic groups. Turbo-folk is usually linked to the ultra-right nationalism in Serbia of the nineties during the rule of Slobodan Milosevic. This government was overthrown in 2000 through massive public protests, presumably taking with it all the cultural forms of nationalism supported by the regime. Yet, despite the alleged demise of national politics of turbo-folk, the style has managed to reinvent itself in the years since into a hugely popular cultural anti-globalism in the region that persists on perceived localised 'Balkan' aesthetics and values. Its rise in trans-national(ist) popularity is explained primarily through the evolution of turbo-folk into 'Hollywood pop-folk', an apolitical version of previous style with only the most formal of similarities. This paper will argue that contrary to the allegedly apolitical nature of contemporary turbo-folk, the style has retained its politics, which have however evolved from Serbian nationalist resistance to globalisation, to a promotion of this resistance on a higher pan-Balkan level. Turbo-folk is a musical style – accompanied by a particular kitsch aesthetic and a violent life-style – that on the one hand establishes itself as a genuinely Balkan answer to global music trends, determining Balkans as what Slavoj Zizek calls the 'last exotic place in Europe'. Yet, on the other hand, turbo-folk paradoxically reproduces cultural phantasm that is axiomatic to the influx of global capitalism, replicating a cultural milieu taken from global entertainment outlets.

Maria de Fatima silva
University of Coimbra, Portugal
Herodotus on War: An Adventure Based on Intelligence

Xerxes' campaign against Greece, central in the Histories of Herodotus, became a paradigm of a conflict and of all 'weapons' involved in it: aims, potential and strategy.

A powerful empire and a poor country confront each other, the disproportion of means is huge. It will be intelligence and talent to decide about the result.

The making of War & Dissent: The U.S. in the Philippines, 1898-1915.
Randolph Delehanty
Presidio Trust

Randolph Delehanty, Ph.D., historian at the Presidio Trust and curator of the exhibition, will explore the lessons learned in creating this well-received but unsettling exhibition at the Presidio of San Francisco in the Golden Gate National Parks. The exhibition and its accompanying programming brought clashing points of view, both U.S. and Filipino, to bear on this little-known and brutal war of a century ago. It stimulated deep feelings among a variety of visitors -- American, Filipino and Filipino-American -- and revealed the differences between how professional historians and the general public look at painful historical experiences.

Julie Demange
Conflicts in the War memories in Latvia

World War II in Riga is very often considered as a succession of differents conflicts. The independant state of Latvia has been annexed by the Soviet Union in 1939. Massive deportations took place and when the German Troops came in the Latvian capital, there were considered as liberators by an important part of the population.

After the war, the memory of the Shoah was obliterated in this conflict of memories between Russians and Latvians. This paper tries to find in actual Riga, signs, marks of violence and monuments aimed to commemorate opposite memories. Can these conflictual memories of massive destructions and murders be shared to build a new common history? Which memory was celebrated in the Soviet occupation time ? How is the integration to the European Union linked with a new approach of this history where the Nation is not the only community building a common history? How can one commemorate one's history when, on the same side, victims and murders are concerned?

Sarah Ferber
The University of Queensland
Witchcraft, Genre and Cultural Forms

This paper will provide the basis for a preliminary enquiry into the role of genre and cultural form in the evolution of ideas about witchcraft from the later middle ages to the early modern period. The legal framework has rightly dominated much of the historiography of early modern witchcraft and witch trials: however, scholars working beyond the archive have drawn attention to the importance of the circulation of ideas about witches in literary, dramatic, folkloric and visual genres (among others). One question which might be asked of non-archival genres is: did they make what was said in courts more or less credible? To what extent did a dialectic between the creative arts and the legal imagination contribute to or detract from the credibility of what was claimed for (or by) alleged witches? Violence finds a strange home in these

contexts: witchcraft itself was seen as violence, and its prosecution at law was also often violent. But there were certain levels of cultural exchange which were not explicitly violent but which through a slippage of genre might have contributed to the physical violence entailed in prosecutions. This paper will consider some new examples from the period as well drawing together recent scholarly findings on this and related questions.

Didier Francfort
Defining Musically the Enemy

This paper tries to find a typology of the musical representations of the ennemy in the European and American Music of the 19th and 20th centuries. From the old musical form of the "Bataille" very common in the Renaissance to the characterization of the ennemy as barbarian or non human, the cultural pattern changed. A lot of samples (from Tchaikovsky to Debussy or Schoenberg) can be used to explain this mutation on the sensibilities of European and American societies confronted to War and Violence.

A large corpus of works can be used as sources referring in an explicit way to the musical representation of the enemy: operas, symphonies, film musical scores, popular songs, military marches... The question is the use of music in the brutalization processes, not only in the drill of the army and the mobilization of the society but in the same time in the building of a representation of the nations. The musical stereotypes are not exactly the same as in literature or painting. The musical characterisation of enemies and of other countries refers - a contrario - to the self representation of a nation (for instance, the French qualities like moderation vs the German "barbarian" strength in a musical French point of view...). With such use of music, it cannot be said that music brings always peaceful feelings...

Jean-Richard Freyman
(in French) Les Violences Comme Modalités de la Relation Humaine et Inhumaine. tes Approches Psychanalytiques de la Violence.

Cette communication s'intéresse à l'articulation entre les violences individuelles et les violences collectives. Des approches freudiennes « classiques » du meurtre du père de la horde primitive aux approches lacaniennes différenciant la « haine jalouse » et la « haine de l'être », la psychanalyse peut, dans un dialogue interdisciplinaire où l'histoire culturelle a sa place, contribuer à l'explication des formes collectives de violence. La violence collective est ainsi mise en relation avec le phénomène de « servitude volontaire » mais aussi avec un rapport au temps où le « temps réel » escamote « le temps pour comprendre ».

Quelles clés la psychanalyse peut-elle apporter aux approches d'histoire culturelle des conflits contemporains ? Les passages à l'acte individuel et collectif relèvent-ils des mêmes mécanismes ? L'approche de la violence peut–elle permettre de renouveler les relations théoriques entre disciplines.

Jessica Gallagher
The University of Queensland
The Problematics of Violence and Confrontational Spaces in Contemporary Turkish-German Cinema

Many recent Turkish-German films have focused on the lives of second-generation Turkish immigrants in Germany, and been praised by critics and scholars for presenting transnationality in a more favourable and good-humoured light than earlier Turkish-German productions. However, this positive reception has tended to overlook the fact that violence, crime and frustration routinely dominate the narratives of recent films, with younger characters frequently being depicted as trapped in violent suburbs or claustrophobic domestic spaces where they either commit, or become victims of, acts of aggression and cruelty. This paper concentrates on a leading director in contemporary Turkish-German cinema, Fatih Akin, who has commented: "I don't like violence in movies, […] but sometimes it's necessary." It explores the range of violent scenarios – including interethnic conflict, generational disputes, sexual abuse and domestic violence – in films such as Kurz und Schmerzlos/Short Sharp Shock (1998), Gegen die Wand/Head On (2004) and Auf der anderen Seite/On the Other Side (2007). The paper considers whether Akin's depiction of violence is simply a thematic device which fosters insight into the films' socio-political context, or whether it also serves to reinforce social stereotypes and highlight the disconnect between the Turkish-German community and German society at large.

Mneesha Gellman
Northwestern University, Chicago
What Role Can Conflict Resolution Capacity-Building Play in Expanding Notions of Turkish Citizenship Rights to Promote Reconciliation in the Aftermath of the Armenian Genocide?

My work explores the connections between cultural expressions of dignity and the causal nature of dignity in facilitating people's willingness to dialogue with 'the Other.' I will be travelling to Turkey in June-July 2009 to do a series of qualitative interviews with scholars and practitioners of conflict resolution, as well as academics, journalists, and activists working on issues of citizenship in Turkey's very diverse ethnic communities.

My research question in this project is; what role can conflict resolution capacity-building play in expanding notions of Turkish citizenship rights to promote reconciliation in the aftermath of the Armenian genocide? More broadly; do people approach political engagement differently when they feel they are treated with dignity, and what are the policy implications for post-conflict peace-building if this question in answered affirmatively?

My objective as a panellist is to communicate research findings about how we can qualitatively understand the connections between individually transformative conflict resolution and nationally-based peacemaking agendas in Turkey. The foundation for this topic was initially explored in *From Sulha to Salaam: Connecting Local Knowledge with International Negotiations for Lasting Peace in Palestine/Israel,* which my colleague Mandi Vuinovich and I recently published in Conflict Resolution Quarterly*.* My research findings from Turkey, which will be in raw form at the time of the conference, can be discussed in relation to cross-regional comparisons from my

previous research in Israel/Palestine and can be more broadly situated in the dignity and humiliation studies literature within peace and conflict studies.

Ivana Gulic
The University of Queensland
Analysis of Three Colors Trilogy Through the Bakhtinian and Zizek's Theory of Ethical Violence

Using the film of Kryzstof Kieslowski The Three Colors Red, the study will examine the violence using the theories of Zizek from his book The Ticklish Subject, Violence, and "The Plea for Ethical violence and Mikhail Bakhtin's theories of cognitive and aesthetic violence.

The film, as a case study, will illuminate these ideas particularly in the instances where Bakhtin's and Zizek's theories share the same grounds and where they converge.

Briefly, Zizek's radical evil can be said to be the very form of ethics and diabolical evil is the act that opens up the space of ethics to begin with. In other words, in order for man to be able to choose between Good and Evil, to act as a free ethical agent (in itself a redundancy), he must already have chosen diabolical evil. (This is, of course, what the biblical story of the Fall narrates, and as such it can be read as the fantasy staging not of the loss of our moral innocence but rather the gaining of our status as ethical creatures. Or, to put it another way, before the fall Adam and Eve are not human, and what they fall into is their human nature).The latter, in contrast, is conceived as a realm in which individuals compete for power over or seek to restrict the power of others. In this way (universal) ethical claims can be seen as an attempt to screen one's self-interest.

Bakhtin's elements of violence characterize the act of cognition and aesthetic form as a form of deadening and violent containment. Against the deadening and totalizing gaze, Bakhtin offers a concept of love which retains the concept of alterity of the beloved and does not seek to assimilate it or to contain its openness into the future. The aim of the study is to show how the film incorporates these two theories and opts for alterity. It also explores/problematizes the role of love as a solution in context of Baktin's and Zizek's theory.

Nadine Haas
German Institute of Global and Area Studies, Hamburg
The Impact of Violence and Crime on Literary Production in Central America

More than a decade after the end of the civil wars, everyday life in Guatemala and El Salvador remains dominated by violence. However, the forms in which violence manifests itself have changed. The politically motivated violence of the previous years has been replaced by social violence (youth gangs, drug-related crime, femicide, etc.). According to crime rates, Guatemala and El Salvador belong to the most violent countries in the world. This post-war violence is no longer caused by or explained with political or ideological arguments. It seems to have gained a dynamic of its own and to no longer be controllable or containable. Whereas the past political

violence could normally be assigned to different political actors, this anomic post-war violence does not seem to have a clear source.

This paper focuses on literary answers to the situation of everyday violence in Guatemala and El Salvador. It asks for narrative strategies in the representation of violence and assumes that in the most recent literary productions, fantastic and/or surreal elements are increasingly used to describe or (attempt to) explain the anomic character of post-war violence, its source, and its omnipresence. Understanding that fantastic literature has always dealt with subjects that provoke insecurity and fear, and considering that the predominant tone in Central American literature of the 1980s and early 1990s was a realistic, sober or even sarcastic one, this paper suggests that fantastic and surreal elements can be regarded as specifically related to the new type of post-war violence. The presence of this new kind of violence requests new literary strategies – and the answer given by the young generation has been taking recourse to fantastic elements. The paper analyses novels and short stories from the youngest generation of Guatemalan and Salvadorian writers, such as Maurice Echeverría, Claudia Hernández, and Jacinta Escudos.

Ingrid Hapke
University of Hamburg
Brazilian Society and Marginal Culture: A Cultural Warfare

In the peripheries of Brazilian megapoles – as in other postcolonial cities – a social and aesthetic movement is developing to protest their exclusion from official social, political, and cultural discourse. This so called Literatura Marginal around pen-man Ferréz includes – despite its name – every art form deriving from the peripheries (hip hop, film, texts, graffiti). Internet blogs and open stages function as cheap and easily accessible publication vehicles.

In national and international media the "wars" within the peripheries are broadly discussed. Although there has been no official declaration or definition of "war," the perception is one of extreme violence stemming from the peripheries with the *favela* inhabitants and drug lords as aggressors. Structural and historical reasons, which are often not considered in these discourses, are now added – often brutally – by the above-described marginal cultural production.

The paper examines a radical change in the national self-perception by analysing the development of this movement and the confrontational position it assumes, which it designates in its manifesto as "literary terrorism". The symbol of war implemented by the artists in their work and their deliberate opposition to the political and cultural establishment warns of a radical disruption of a society which is unmasked as hypocritical and brutally exclusive in its opposition to a racially integrated auto-perception. The *favelas*, the peripheries, are depicted as topographies of war and the artists refer to themselves as "warriors," thus revealing with the war metaphor the destruction and construction of social contexts and concepts which Brazilian society is currently witnessing.

Anna Hayes
University of Southern Queensland
Gendered Conflict in the People's Republic of China

In the People's Republic of China (PRC), many Chinese men have retained their traditional position of privilege within Chinese society and the traditional family structure, a position that is often clearly visible in the power dynamics of heterosexual relationships. Due to the continuation of traditional views of women as the property of men, there is often a focus on male prowess and pleasure versus female passivity when determining gendered sex roles. These unequal gender-based power relations mean that for many Chinese women, safer-sex options are difficult or impossible to negotiate. These practices not only highlight the disempowered status that many women hold in the PRC, but are also factors that significantly increase women's vulnerability to HIV/AIDS. The privileged status accorded to Chinese men has also contributed to a climate of gendered violence against women in China, one that is reflected by high levels of female suicide, domestic violence and even the incidence of state-sanctioned violence against women in the form of the One Child Policy and its draconian implementation. This paper explores the nature of gendered conflict in the PRC and demonstrates how Chinese women's personal security is threatened by a number of factors that are based on gender, and how the gendered violence and unequal gender-based power relations are fuelling rates of HIV transmission there.

Raphael Höermann
Universität Rostock
Spectres of Barbarism: Representations of Racial Violence in the Contemporary British Discourse on the Haitian Slave Revolution

Contemporary representations of the Haitian slave Revolution (1791-1804), which ended with establishment of the first black, post-colonial state in the Americas, invariably focused on its violence. The standard depiction was that of hordes of black savages butchering the white colonists, which also dominates the contemporary British discourse on the events. The Jamaican planter and MP Bryan Edwards warned in his *Historical Survey of the French Colony in the Island of St Domingo* (1791) of "savage man, let loose from restraint, exercising cruelties, […] and committing crimes which are hitherto unheard of in history", while Edmund Burke in his *Letters on a Regicide Peace* (1796) maintained that "tribunals formed of Maroon negro slaves, covered over with the blood of their masters" vied with the Jacobins and Sansculottes in Paris for the most savage atrocities.

Yet, as I will argue in this paper, besides this dominant discourse that in a black-and-white fashion depicted the Afro-Caribbean slaves as the perpetrators of racial violence against the planters and the European armies who were represented as their innocent victims, there existed an alternative discourse on the Haitian Revolution. Often overlooked in the existing research, abolitionists such as Thomas Clarkson and Percival Stockdale, historiographers such as Marcus Rainsford and ultra-radicals such as John Thelwall juxtaposed this prevalent dichotomy. While Rainsford's *Historical Account of the Black Empire of Hayti* (1805) was the first British history to indict European savagery and genocidal violence, Thelwall's gothic novel *The Daughter of Adoption* (1801) went even further. Attaching Burke's and Edward's racist representations of fighting, Thelwall casts the revolution as a socio-

revolutionary, anti-colonial struggle. As he suggests, the slaves' fight for emancipation corresponds with the one of European masses for social equality.

Daniel Hourigan
Griffith University
Minimalism, Bloodied and Raw: Palahniuk's Literary Violence

This paper analyses how Chuck Palahniuk's minimalist violence toward literary style feeds on conflict to bring the reader to a 'gut reaction'. It will be proposed that the Palahniukian source of this psychosomatic expression is the literary style of 'romantic minimalism'. Foremost, Palahniuk's style is romantic; his stories profane the utility of everyday life from within. And Palahniuk uses minimalist prose to shape this romantic impetus. This minimalism strips the regime of language raw; making it an unadorned core of literary expression that is too intense for merely cerebral celebration. Palahniuk's 'romantic minimalism' condenses the reader's experience into an evocative experience of, at times conflicted, embodied imagination. This condensed 'gut response' is reflexively explored in Palahniuk's book Diary where the motif of uncontrollable cerebral excesses (i.e. Stendhal syndrome) is a vital part of the ingested narrative that resonates within the reader's imagination. Mutatis mutandis, Palahniuk's exposition identifies several axioms that bridge the psychosomatic reception of his literary enterprise with the aesthetic field of his prose. Firstly, the contours of his minimalism are substantially 'in-aesthetic', excessively powerful. Subsequently, this excess is purified and condensed by Palahniuk's minimalism that transforms the words on the page into violent things that exceed the dead symbolic structures of written language, catching the reader unaware. From this it follows that this 'powerful excess' is not localised in the aesthetic 'present time' of the narrative but rather relies on the speculation of imagination, the in-aesthetic excess. Yet the reflexive ficto-critical exposition in Diary only partially reveals the resonance of Palahniuk's 'romantic minimalism' with our 'psychosomatic imagination'. While these axioms appear to suggest something extra-literary about Palahniuk's minimalist prose we should remember that this is merely the fruit of his subjection to the tyranny of symbolic regiment (language). Thus, in his fidelity to minimalism is Palahniuk also therefore his own tyrant?

Sebastian Huhn
German Institute of Global and Area Studies, Hamburg
A History of Nonviolence. Fear of Crime and National Identity as a Cultural Conflict in Costa Rica

Costa Rica has the worldwide reputation of being Latin America's most stable democracy as well as one of the most peaceable countries on the continent. Nevertheless, crime, violence, and insecurity are among the most important social topics in contemporary Costa Rica. These issues play a central role in the media, politics, and everyday life, and the impression has emerged that security has changed for the worse and that society is now threatened permanently. While crime statistics do not support this perception, the constant public repetition creates a problem perceived as "real" and the social consequences are becoming more and more obvious. Especially in the capital, people participate less and less in social life (especially at night) and transmute their homes into fortresses with alarm systems, cameras and barbed wired fences.

The paper thus asks why violence and crime generate such huge fear in Costa Rican society. The thesis is that the Costa Rican national identity – with Costa Rica constructed as a nonviolent nation – impedes a realistic discussion about crime and violence in times of social change, and simultaneously provides a platform for sensationalism, xenophobia, and the social construction of fear. The question is whether the continual affirmation that social facts such as crime and violence are unimaginable in Costa Rica due to the peaceful national identity obfuscates social processes and changes and simultaneously affects public discourses on violence and crime.

The paper asks when and in what context the imagination of a nonviolent national identity emerged in Costa Rica and why and in what context this identity is in crisis today. Empirically, the paper will be based on Costa Rican newspaper articles since the 1940s and on historical as well as current schoolbooks for secondary school social studies education.

Theo Hummer
St Lawrence University
'If Whiteness Means Extreme Individualism': Miscegenation as Reconciliation in Fanny Howe's Tis of Thee'

Jim Crow—the system of segregation, enforced via well-publicized lynching spectacles, that governed American race relations for the century following the Civil War—is a byword for nation-defining systematic violence, as well as an exemplary case of the paradoxes of attempting to contain the complexities of human connection within a rigid system of exclusions. Fanny Howe's book Tis of Thee explores the wounds Jim Crow inflicted upon the physical and psychic unity of the United States' decidedly mixed-race population, represented here by a splintered mixed-race family. Tis of Thee disregards generic boundaries, sprawling among the neighborhoods of opera and narrative poem, dramatic triologue and science fiction novel. Lineated, illustrated, set to music, and acted out, Tis of Thee maps miscegenated literary territory. Its characters—X, a black man; Y, a white woman; and Z, their son—exist simultaneously during Reconstruction and in the 1950s. Mourning their separation at the hands of Y's domineering father, these characters speak to and for one another across time, exploring issues of intimacy, responsibility, and the nation with a self-conscious ahistoricity that is simultaneously deeply invested in engaging with the violence of actual history. Offering equal voices to a white mother, a black father, and a mixed-race child, Howe's text proffers empathetic intimacy as a fragile yet ever-renewed disruptor of oppressive systems and the miscegenated body as a figure of redemption and hope. This paper investigates the pressures that the family or reproductive model of the nation—and the consequent utopian desire for mixed-race bodies—exerts upon such bodies and subjectivities, as well as examining the rhetorical strategies whereby Y attempts to renounce her white privilege. The paper also considers Tis of Thee's liminal form, illuminating resonances between the book's resistance to generic categorization and the means it represents for resisting the violence of segregation.

Yvette Hunt
The University of Queensland
Dance, Violence, Competition and Factions in Greek and Roman Festivals

"…while the majority of the people were deprived of education, some god took pity on the lack of education of the many and, to redress the balance, introduced pantomime as a kind of instruction for the masses in the deeds of old." Libanius Oration 64.112

While no-one could deny that pantomime was a cultural phenomenon which was unrivalled throughout the Roman Empire from the late first century C.E. onwards, apologists for pantomime, such as the fourth century Antiochene rhetorician Libanius, try not to mention the violence which accompanied the performance of what was essentially, solo ballet dancing.
Violence has long been associated with Roman public entertainment; gladiatorial battles and beast hunts are something most commonly associated by most people with Roman games, thanks in part to Ridley Scott. What is not commonly recognised is that violence was also associated with other public entertainments, most especially with pantomimic dance. Pantomimic dance, which involved solo dancers performing usually a mythological theme with musical accompaniment, was the most popular stage entertainment throughout the Roman Empire from the time of Augustus onwards. Such was its popularity, individual dancers were accompanied by theatre claques or factions and competitions resulted in riots not dissimilar to soccer hooliganism, something which resulted in ongoing policy changes towards how theatre entertainment was managed, both in the city of Rome and throughout the Roman Empire, even affecting the Hellenic festivals.

This paper seeks to contextualise this violence within the existing mores of violence in Classical society, the history of violence within Roman theatre entertainment both competitive and non-competitive and the history of violence at competitions within the Greek agonistic festivals.

Heidi Hutchison
Australian National University
Masters of the Universe: Peace and Conflict in 2-D

Recent International Relations literature has begun to focus on the aesthetics of war and peace through an examination of how violence and conflict are portrayed in varying cultural mediums such as film, art, and literature. This paper contends that childrens' cartoons require similar critical treatment. With the experiences of children in conflict zones increasingly gaining prominence on IR's agenda, it has been argued that the continual cycle of violence perpetuated by such experiences rob many children of a childhood. However it cannot be assumed that ideas of peace and conflict are equally absent from the childhoods of those living in peaceful western nations. This paper argues that beneath the veil of fantasy, embedded in the content and morals of various children cartoons are structures of international relations that shape from an early age how people see the world around them, and its possibilities and limitations. This paper explores this contention through a critical examination of the cartoon He-Man, first aired in the 1980s. He-Man protects the secrets and power of Castle Greyskull, and the peace and stability of Eternia, against the evil Skeletor. Each half-hour episode concludes with a short moral message, reminding children the lesson taught by each story. The paper examines the cartoon's stories,

characters and morals, and will highlight how themes of peace-through-strength, moral action and traditional gendered structures of violence, resonate throughout the cartoon series. More specifically, this paper will demonstrate that He-Man presents a worldview complementary to the Reagan presidency, its focus on the good society, and a moral foreign policy celebratory of American power. Finally, this paper will consider the implications of embedding certain ways of thinking about the world at such an early age, and asks whether it is unrealistic to think of 'childhood' as a realm unaffected by the everyday practices of international relations

Rehan Hyder
University of the West of England
The Shadow of the Strangler: Representing 'Thuggee' in Colonial Fiction

The 'discovery' of the criminal conspiracy known as Thuggee by the British in India during the early part of the nineteenth century was a key moment in the development of colonial power on the subcontinent. The uncovering, infiltration and dismantling of the system of Thuggee by the British administration went hand-in-hand with the expansionist policies of the East India Company and played a key role in the consolidation of British power in India. The figure of the Thug – a religiously inspired robber and strangler – quickly came to embody the essence of the native 'other' confronted by the expansionist British administration in India. The morally corrupt, religiously inspired and culturally sanctioned system of Thuggee helped shape dominant discourses of racial and cultural difference within British-run India and contributed to the development of increasingly brutal and all-encompassing systems of surveillance and control.

This paper will focus on the close relationship between 'official' accounts of the British anti-Thug campaign – epitomised by the sensational reports of Thug confessions – and fictional representations of the cult that helped establish Thuggee as a staple of colonial fiction. This paper will examine how the historical figures of William Sleeman (head of the anti-thug police) and Feringhea; supposed 'king of the Thugs' became incorporated into fictional narratives that helped to cement notions of racial and ethnic difference within official discourse of British colonialism. Incorporating literary works by Eugene Sue, Phillip Meadows-Taylor and John Masters, this paper will examine the continuities between these early fictional accounts of Thuggee and more recent instances to be found in the work of such diverse figures as Terence Fisher, Barbara Cartland and Steven Spielberg.

Benjamin Isakhan
Griffith University
Targeting the Cultural History of Iraq: Implications for National Identity and Democracy

Since its inception in 1921, a number of successive regimes have sought to politicize Iraq's cultural history in order to build nationalistic sentiment and social cohesion across this rich and complex nation. Foremost among these were the Baath party, particularly under the rule of Saddam Hussein, who used much of the nation's Oil wealth to undergo an extensive nation-building campaign. However, with the invasion of Iraq by the US in 2003 came the deliberate destruction and blatant negligence of the occupying forces. In addition, Iraqi civilians targeted the cultural landscape of

their nation with wanton looting and arson, as well as systematic attacks on sites of archaeological or ethno-religious significance. More recently, the Shia and Kurdish dominated Iraqi Government have organised the "Committee for Removing Symbols of the Saddam Era" and plan to purge the state of its Sunni dominated past. This paper argues that the destruction of Iraq's cultural history has played a part in eroding the national identity that many of these symbols and institutions were designed to promulgate. In turn, this has brought about the rise of ethno/religious sectarianism in Iraq which has had particular implications for the nation's fledgling democratic order.

Laurence Johnson
University of Southern Queensland
Unremembered: Memorial as Dislocation

Erika Apfelbaum has described the condition for displaced persons in terms of a 'need for legacy,' referring to the lack of normal markers of community which are offset by building community ties around just this very lack: uprootedness does in fact lead to community but one based on a shared sense of lack. This is to say that the displaced person wants for legacy and then finds connection with others who want for the same thing. This paper considers that these processes may be also at work in memorialising of the past, in potentially any medium of expression. Lindsay Tuggle has explored the status of sites designed to serve as a locus for the mourning of strangers, arguing that such sites operate as an objective ground for a 'failure of incorporation,' resulting in a need to project an already lost object – more specifically, the loss of the object, rather than the object itself – onto an exterior location. Tuggle's explanation extends theories of mourning and melancholia by Freud and others, which stipulate that incorporation is a result of a failure to mourn, meaning by extension that Tuggle is describing these memorial sites as a product of both a failure to mourn and a failure to achieve failed mourning. I shall ask if this double failure functions just like Apfelbaum's 'need for legacy' and, if this is the case, whether the operation of a need for legacy that does not proceed initially from large scale displacement may in fact produce just such a sense of uprootedness: do memorial practices linked to mourning for strangers lead to a general dislocation from the past, an unremembering? In short, is memorialization of any kind – communal, literary, artistic – a violence toward the past?

Deborah Jordan
The University of Queensland
Cultural Conflict and the Environment:

In the halcyon days of publishing in Australia in the 1970s and 80s, the University of Queensland Press published a series of environmental texts. This paper will examine the inspiration, logic, formation, solicitation and maintenance of its list on environmental issues in context of the themes of cultures of violence and conflict in the human response to nature, often played out in Australia in racialised terms. While the impact of The University of QueenslandP's publishing programme went far beyond the state borders, the paper will also address issues arising from The University of QueenslandP's embattled position in conservative Queensland of that era.

Marjo Kaartinen
University of Turku, Finland
 "The Heart of a Tender Parent" – Losing a Child in War: The Case of Sweden c. 1650—1810

John Flavel wrote in his treatise A Token for Mourners, (1796, p. 12): "To bury a child, any child, must needs rend the heart of a tender parent, for what are children but their parents multiplied? A child is a part of the parent, made up in another skin." My paper discusses violent deaths of children, and especially adult children in war in Sweden during the long eighteenth century (c. 1650—1810). For us postmodern historians it is a given that most early modern children were loved and cherished, and this chapter further re-inforces this notion by discussing the ways in which children of different ages were mourned and the ways the trauma of war added to the parental pain. By studying parents' diaries, letters, orations and sermons, I will explore the following questions: What exactly was mourned when a child died? Were there any differences in mourning the loss of a son in a war than the loss of a girl at home? My main task, however, is to explore the effect of the child's age on the emotional implications of his or her death: were they different for a child in "the age of discretion" than a child who was old enough to go to war? Age was an important factor in defining a child's identity, and age did have an effect on the ways in which children were depicted after their death. It is my purpose to discuss the ways in which a child was understood to mature and grow to full age – and in what ways the child indeed was "a part of the parent, made up in another skin". The family's emotions after the death of a child were in turmoil, and their revealing reactions in written works tell us painful stories of the ways in which losing one's child in general and in war in particular was understood in pre-industrial Europe.

Amanda Kaladelfos
University of Sydney
Murder, Vigilantism and Mental Defectives in Interwar Sydney

In 1923, seventeen year old Leonard Puddifoot was convicted at Sydney's Central Criminal Court of the manslaughter of a five year old boy and sentenced to three years imprisonment. Members of the local community were outraged by the light sentence given to Puddifoot, who they classed as a 'degenerate' and a 'sexual pervert'. Doctors found no medical evidence that the young boy had been raped, and alienists found no evidence that Puddifoot was a mental defective. Despite this, the belief that Puddifoot was a 'sexual pervert' dominated sensational newspaper reports and fuelled community outrage. Members of the community formed a Vigilance Committee to patrol neighbourhoods, looking for other 'Puddifoots'. They threatened that unless the government introduced a 'common-sense law' to deal with sex perverts – which included compulsory segregation and sterilization of these men - then 'the public would take the law into their own hands'. Newspapers and politicians supported the sentiments of these self-styled vigilantes, arguing for a harsher punishment of 'child trappers'. This paper explores why child murder, sexual violence and criminal punishment invoked such an emotional response in inter-war Sydney. It examines what was at stake - morally, medically and politically - that led to these interest groups each taking the moral high ground on how to protect young children from danger.

Jens Petter Kollhøj
Oslo, Norway
Socialist Antimilitarist Manlinesses: Visual Representations and Normativity in Norway ca 1914

Through history interrelations between soldiering and notions of "being a man" have been firm and persistent. Men openly criticizing military and war have risked severe punishment and cultural stigmatization as "cowards" and "unmanly". Nevertheless some men have chosen to challenge martial values in public. The research on antimilitarist men in gender perspectives is, however, surprisingly sparse, and there is a profound need for deepening our knowledge of these men. How have their ideals and norms coincided with and differed from dominant notions of what men should be? A period of special interest in Norway is the first decades of the twentieth century, when socialist antimilitarist activism was very visible in the public debate. Their critique materialized in discursive practices in many different forms including pictures, which provide a rich source material for looking at ideals and norms. Informed by hermeneutics, constructivism and discourse analysis, I apply a qualitative method and interpret images as elements in cultural communication and discuss them in relation to their historical contexts. Four different but also intertwining sets of ideals and norms come into view from the material discussed, relating to revolutionary, pacifist and muscular socialist manliness, and to visions of a new humanity. The paper includes discussions of concepts of masculinity, manliness and unmanliness. The arguments are not based on a representative selection of pictures; it forms part of my ongoing project aiming at acquiring more nuanced and precise understandings of antimilitarist men.

Alexander Kraus
University of Cologne
To Describe The Indescribable: Strategies to Overcome Traumatic Occurrences in Autobiographical Eyewitness Accounts of the Armenian Genocide

A huge amount of knowledge about the course and practices of the Armenian Genocide we owe to letters, comments, remarks and hints to the diplomatic representatives of western European states and the USA, not to forget the vast number of autobiographical writings of engaged and politically involved international activists in the Ottoman Empire. These people, working as missionaries, teachers, or in humanitarian aid projects, were involuntary witnesses to the dramatic outbursts of violence against the Armenian people. The more this material has been used by historians during the last decades as necessary sources to the reconstruction of the everyday occurrences of the genocide, the less research has been done on the producers of this content. In view of the intensive studies on the offenders of the crimes against humanity, especially as first differentiated typologies of the offenders appeared, and the increasing number of studies focussing on the victims, their commemoration and individual/collective memory, one may wonder why the international witnesses stand outside the scientific focus until now. A systematic survey of their strategies to arrange and communicate their experiences is non-existing. It is to be estimated that the directly written texts as letters and commentaries in newspapers differ from autobiographical practices in the way the own perspective, the own experiences are presented. The renewed confrontation with the witnessed culture of violence may lead to an unintended fictionalisation, to

narrative constructions that helped the authors to present and structure their individual stories. How intensely focuses the witness on his own sufferings and traumatic experiences in retrospect, particularly in contrast to the ongoing assaults against the Armenians? This question may seem at first sight as negligible but touches one of the major tasks of historical study: Objectivity. I will focus in my paper on a case study of contemporary sources referring to the events in Urfa in comparison to a couple of case-related autobiographies which has been published a few years later. In doing so I aim to develop a typology of writing strategies in witness-accounts and hope to find out more about a necessary and weighty historical source.

Tiina Lintunen
University of Turku, Finland
Sexual Stereotypes in War Propaganda

The defamation of the enemy is one of the basic elements of psychological warfare. Propagandists employ strong negative images of the enemy to further their aims. New irrational suspicions are created and old prejudices re-introduced while building up hatred. Motives for the use of these images are: the need to unify the own front, moulding the national identity or to legitimate the aggressive behaviour towards the enemy. The images of the enemy do not restrict to soldiers alone. Quite the contrary, stigmatizing the enemy means usually the condemnation of the whole nation as disgraceful. Women enemies are often condemned openly as being evil or reprehensible.

I have studied the stereotypes that were created in 1918 of the rebellious Red women who participated in the Finnish Civil War. The Whites who supported the government stigmatized Red women as vile and savage creatures with low sexual moral. These women faced rigorous treatment after the war. The labelling of political women opponents as women of easy virtues was not unique. On the contrary, it has been used widely in connection with other wars and revolts. Thus the situation in Finland in 1918 was no exception to this general trend. Instead, studying war propaganda and the forms of creating images of the enemies in the Finnish context offers us a fruitful and intriguing research area, which reflects universal patterns. In my paper I shall scrutinize these stereotypes closer and ponder their meaning and consequences.

Peter Londey
Australian National University
Reflections on Massacre and Andrapodismos

In about 416 BC, Athens conquered the small island state of Melos. Annoyed at Melian recalcitrance, the Athenians proceeded to massacre all the captured men of military age and sell the women and children into slavery. A few years earlier they acted similarly at another town, Skione; the Spartans had done likewise at Plataiai. Greeks even had a word for selling a population into slavery: *andrapodismos.*

Did Greeks view all this as one of the grim necessities of war, like bombing cities in World War II, or was it an outrage against civilised norms? Peter Green has argued

strongly for the former: 5th century Greeks regarded such atrocities "not so much as moral horrors, but as awful object lessons in the penalties of failure". Nevertheless, men who in the assembly had voted for this punishment did, one might argue, find themselves castigated for it by the playwright Euripides, who in *Trojan Women* used myth to cast his reproach in the form of a rumination on the fate of the high-born women forced into slavery after the sack of Troy. A few years later, the historian Thucydides also seems to express unease, in the Melian Dialogue.

Greeks certainly had their limits. Mutilation of prisoners and opponents was one of the behaviours that marked the Persians off as barbarians. This paper, in the brief time available, will raise four questions:

• did Athenians, or other Greeks, consider massacre and enslavement of opponents morally wrong?

• did Greek soldiers find the killing of unarmed prisoners difficult or even traumatising (as some modern theories of killing would suggest they should)?

• did Greeks see *andrapodismos* as morally more dubious than killing men of military age?

• where and why did Greeks draw the line on acceptable treatment of prisoners?

Jeremie Maire
Violence in the Punk Culture in Europe in the 70's. A Comparative Approach

This paper will compare the place of violence in the Punk Culture (not only in music but in the "punk way of life") in Western Europe, particularly in the UK and in France and in Eastern Europe (particularly in Hungary and in Poland).

Roger Markwick
University of Newcastle
Israel: Ethnic Cleansing in the Name of the Holocaust?

There is a cruel historical irony in Israel's ferocious 2008-09 attack on the besieged Palestinians in Gaza: the brutal suppression of the Warsaw Ghetto by the Nazis in 1943 was one of the most tragic episodes in the genocide perpetrated against European Jewry in the Second World War. Yet the Jewish state invokes the Holocaust, the most morally powerful trope of modern times, to legitimate its formation and thereby its violent dispossession of the Palestinian people, which the revisionist Israeli historian Ilan Pappe has deemed 'ethnic cleansing'. Characterising Israel as a European colonial settler state, this paper traces Israel's invocation of the Holocaust as state legitimation and considers the ways in which this impedes criticism of Israel's relentless dispossession of the indigenous inhabitants of historical Palestine.

Joanna McIntyre
The University of Queensland
Revealing and Revolting: 'Gender Bashing' in Two Australian Transgender Films

The two most prominent Australian transgender films, *The Adventures of Priscilla, Queen of the Desert* (1994) and *Head On* (1998), contextualise transgender very differently, yet both feature significant scenes in which a male-to-female transgender character is physically assaulted by non-transgender males. In *Priscilla*, a drunken, loutish mob attacks Adam/Felicia during a night in an outback town, and in *Head On*, a senior police officer spurs on a young officer as he beats Johnny/Toula while s/he is in their custody. These violent scenarios are pivotal junctures within each film's narrative respectively, functioning to position the transgender character's performance of transgender as antithetical to the masculinity their assailants perform.

This paper argues that despite how revolting such instances of 'gender bashing' (as compared to 'gay bashing') may be, the films' juxtapositions of queer and masculine genderings reveal complexities of both. Bound up in the structures of homosociality and the constrictions of homophobia and transphobia, the male characters that attack Felicia and Toula do so in attempts to reveal their dominance over and their distinctness from those transgender individuals. As such, their actions can also be understood as a revolt against the threat they perceive male-to-female transgendering poses to their masculinity; the 'threat' that the presence of a phallus does not constitute masculinity, that biological sex does not stabilise gender. Nevertheless, in both films the transgender character's physical subjugation is met with fortitude and a resistance against hegemonic expectations of masculinity. The nature of the films themselves further intensifies the defiance of the transgender characters, as the films are sympathetic to transgendering and it is the transgender characters that are given the final response.

Raita Merivirta-Chakrabarti
La Trobe University, Melbourne & Turun Yliopisto, Finland
Jodhaa Akbar and Communal Conflicts in India

Though Muslims have been part of the Indian fabric for a thousand years, Hindu-Muslim relations are still a contentious issue in India. Independent India was imagined to be a pluralist but unified nation but this idea of India has been challenged both on the pages of history books as well as in practice, when violent communal conflicts have rocked India. Since the late 1970s, the Secular and Communalist 'schools' of historiography have been fighting over the interpretation of the period of history the Communalists call the Muslim period (approximately 1200-1757) and the Secular 'school' calls the Medieval period. The Communalists maintain that Muslims were foreign invaders and their rule tyrannical and oppressive to the local Hindu population. In contrast, the Secular 'school' sees that since Muslims settled in India, they are no more foreign than the Aryans were and that Muslims therefore belong to India as much as Aryans/Hindus do. In their view India is multi-national. Furthermore, the Secular historians argue that ancient Hindu society was just as oppressive as the Muslim one. Hindu-Muslim relations and their representation continue to be argued over in India and are also at the centre of Ashutosh Gowariker's *Jodhaa Akbar* (2008), a historical film about the great Mughal emperor Jalaluddin Muhammad Akbar (1542-1605) and his wife Jodhaa Bai, a Rajput princess. The film, starring

Bollywood A-listers Hrithik Roshan as the Muslim ruler and Aishwarya Rai as his Hindu wife, deals with the medieval/Muslim period of Indian history through one of the most famous and religiously tolerant Mughal rulers and tackles the historical (and present-day) communal conflicts. In this paper I aim to analyse the representation of the Hindu-Muslim relations and conflicts in *Jodhaa Akbar*.

Darryl Morini
The University of Queensland
Russian Foreign Policy and the Culture of Insecurity

Seventy years ago, Winston Churchill lambasted the Kremlin's behaviour in foreign affairs as an unsolvable "riddle, wrapped in a mystery, inside an enigma." At the dawn of the Cold War, George Kennan went a step further. This career US diplomat—widely seen as the architect of the strategy to 'contain' the Soviet Union—diagnosed the Russian people with a "traditional and instinctive…sense of insecurity." Kennan explicitly pointed to an alleged Russian *cultural* trait as a primary motivator for the country's relations with other states.

In modern times, the resurgence of the Russian Federation, under the leadership of Vladimir Putin and the state security apparatus (i.e. the FSB), has renewed the Kremlin's seemingly erratic behaviour in world affairs. Russia is once more an enigma to Western analysts and policy-makers; Moscow's fear of NATO encirclement, for example, seems irrational. This raises the important, albeit controversial, question of whether insecurity is an integral part of the Russian mindset, or whether fear-mongering is a timeless tactic employed by Russian leaders to unify this enormous country against an external threat—real or imagined. The answer is: both.

This paper will provide a macroscopic overview of the numerous wars fought throughout Russian history, and their cumulative effect on grassroots culture. Secondly, this 'culture of insecurity' will be explored in relation to the age-old geopolitical desire of Moscow (the centre) to dominate neighbouring states (the periphery), in a bid to create 'buffer zones' against foreign invasions. Finally, this historical and cultural framework will be used to explain Russia's belligerent foreign policy at the beginning of the Twenty-First Century.

Philip Morrissey & Joanna Simmons
University of Melbourne
Intimate Boundaries: Women and Aboriginal Male Integrality

This paper commences with a brief summary and critique of Germaine Greer's 2008 essay 'On Rage' which speculated on Aboriginal male anger and violence and summarises responses to the essay by Aboriginal and non-Aboriginal commentators as reported in the Australian news media. It moves on to consider some of the issues raised by Greer and her respondents through the perspectives of Fanon and Erikson, and selected fictional works by Aboriginal men. Finally, it considers perspectives introduced in Brian McCoy's "Holding Men - Kanyirninpa and the Health of Aboriginal Men' and, drawing on Stephen Kinnane's Shadow Lines, seeks to identify those

aspects of male-female relationships that can contribute to contemporary Aboriginal male integrality.

Warwick Mules
The University of Queensland
Violence and Sense: Towards an Aesthetic of Indeterminacy

As a reflection on sense, aesthetics is concerned with the violence of the senses – the unstable contingency of sensory experience in the struggle of life, and the possibilities of restoring sense to reason. Modern aesthetics repairs the senses otherwise torn asunder in violent life. Alliez and Negri characterise this reparation as "a return to peace [which] entails the natural restoration of the sensory presentation of the world; the aesthetic restoration of being-within an outside'"("Peace and War" 112). However, in a world where peace becomes war and war peace, can there be an inside to being whereby the sensory presentation of the world might be peacefully restored, or is the inside already outside so that being loses any capacity to draw on an internal restorative power and is "thrown into emptiness"? In the latter case – the situation today – sense cannot be interiorised into a presupposed unity of self-affecting human being since human being has itself become anaesthetic, thrown into the indeterminacy of sense. Thus aesthetics cannot operate by presuming the natural restoration of sense to reason, but must begin from the indeterminacy of sense itself, in its violent, ecstatic relation to the world of beings-at-war. In this paper I propose an aesthetics of indeterminacy that opens up the possibility of what Jean-Luc Nancy calls being singular plural (Being Singular Plural). Aesthetics becomes an affirmation of a new kind of being-with thrown up in the "tearing of the sensible" (114) by the globalised chaos of indeterminate sense.

Galina Myers
The University of Queensland
Carnivals of War: Re-enacting the American Civil War

The Civil War has, for over a century, occupied a central place in the national history and popular memory of Americans. The dominant memory of the conflict that was constructed and reinforced through memorialisation and commemorative activity in the decades after the end of the war ensured that this most divisive and traumatic event actually became an essential and unifying element of national identity. Since World War II, re-enacting the battles of the Civil War has assumed an increasingly significant role in the public remembrance of the conflict. Participants and spectators have, through the re-enactment of battles on numerous landscapes and repeated occasions, continued to keep the memory and what they perceive to be a very real and visceral connection to the Civil War – especially the common soldier – at the forefront of American public memory and history. By continuing the dominant memory's focus on military details and the heroism and strength displayed by both sides, re-enactments also allow Americans to avoid the more unsettling and confronting issues, such as loyalty and race, which are intertwined in the story of the Civil War.

This paper will examine the role of Civil War battle re-enactments in reflecting and maintaining the dominant public memory of the conflict. The intersection of entertainment and the attitudes to violence and warfare as seen in the performance

and enjoyment of the re-enactments will be considered. Particular attention will be paid to the planning, performance, and reaction to battle re-enactments during the Civil War Centennial of the 1960s. The current perception of this method of remembering the Civil War will be addressed in relation to the preparation of the upcoming Civil War Sesquicentennial.

Luke Nicholson
Concordia University (Montreal)
Nicolas Poussin, Violence, and History Painting: Two Cases

The *Rape of the Sabines* (1634, Metropolitan Museum of Art) and the *Plague at Ashdod* (1631, Louvre) by Nicolas Poussin (1594-1665) are foundational examples of the classical genre of history painting. These depict violence and violation as foundational of new political orders. While the *Rape of the Sabines* treats the securing of a future for Rome, the Plague at Ashdod depicts a divine punishment visited upon Philistines at the time of the establishment of the ancient state of Israel. In either case a scene of horror is taken to mark the achievement of desirable political ends. Interestingly, both paintings adapt the image of the Hellenistic sculpture group the *Laocoön*, itself a stirring depiction of violent struggle, to mark the contrasts of nobility and horror, violence and justice. In the *Plague at Ashdod* a mother is felled by the plague, her pose an imitation of the Laocoön group as is the presence of her two sons. In the *Rape of the Sabines* an oblique view of Laocoön's torso is presented, in the form of a Roman warrior. His torso strains against the writhing limbs of his two opponents, presumably a Sabine father and daughter, as if they were Laocoön's snakes. In his desperation to separate the two, the figure of the warrior prefigures in this group's visual unity a political unity, anticipating the ultimate amalgam of the Romans and the Sabines. This paper will explore how Poussin's depiction as foundational of political violence, a use which retains a meditative and non-judgmental reserve, serves to establish an ambiguity around violence in the genre of history painting, a move which will have a serious destabilizing effect on uses of imagery of violence in history painting, and more indirectly for other political propaganda.

Tim Nicolaije
University of Twente, NL
A Mathematician's Honour: Conflict among Teachers of Mathematics in Early-Modern Amsterdam

In the early 1660s the people of Amsterdam were – probably much to their amusement – confronted with a couple of paper battles fought between *rekenmeesters*, teachers of mathematics who had a private school at their homes. Here these *rekenmeesters* taught their pupils the basics of such practical mathematical arts as navigation and bookkeeping. In Amsterdam, a city that was experiencing its Golden Age as centre of world trade, there was a good market for such topics. Still, the competition among these teachers of mathematics was fierce. An instance of the resulting expositions of verbal and mathematical violence was started by a pamphlet issued in 1663 by Cornelis van Leeuwen, who at that time had just taken over the school of his former teacher at the Zeedijk. In his pamphlet he ridiculed some of his colleagues who, according to Van Leeuwen, were loudly proclaiming their own mathematical abilities all over town while their published works

merely showed trivialities or things they had stolen from others. This latter point was linked by Van Leeuwen to their skills as mathematicians. Since they presented the textbooks or exercises of others as their own they clearly did not comprehend the material themselves. Van Leeuwen's method of discrediting his rivals shows us the strong link between a man's occupation and his honour that existed in the Dutch Republic, as his accusations of mathematical inability were aimed at dishonouring them and thereby placing them outside the circle of teachers of mathematics and outside civil society. Even though Van Leeuwen's attempt to dishonour some of his competitors on the Amsterdam mathematical market completely backfired, it is nevertheless instructive to see what tactics were used, which in turn shows us how interwoven mathematical practices were with the general culture of that time.

Jean Sébastien Noel
Writing Music After Violence and Death of Genocide: Resistance and Survival. The ExAmples of Arnold Schoenberg's A survivor from Warsaw and Max Helfman's Di Naye Hagode.

Holocaust, more specifically called Shoah in France, asked a unprecedented question to musicians, especially to composers, far away from the T. W. Adorno's theory of impossibility of saying poetry after Auschwitz. Even if the philosopher of the Francfort's school has first been acclaimed in the main topics and networks of occidental contemporary music, his work can't be the single way to understand the act of composing in the post holocaust area. Leonard Bernstein, while working on his Kaddish Symphony in the early 1960s, argued for the idea of a "gaping hiatus" at the American - especially Jewish American - composers who aimed at writing music about death. Nevertheless, many musicians dealt with the subject from the 1940s. Among the available material, the Arnold Schoenberg's A Survivor from Warsaw (1947) or the Max Helfman's Di Naye Hagode - The New Narrative (1948) embody this ability to express the sharp and painful reality. Both of them were born in Europe, emigrated to North America and were living in the United States in the 1940s (Schoenberg in Los Angeles and Helfman in New York).

These two opus, created by two leading figures of Jewish music, appear to be narrowly linked by their neighbour thematic : fight against barbarism, active resistance *and* survival. In fact, that inexpressible material - death of the victims of genocide - seems to be reversed, not to hide those who died but, on the contrary to remember them and those who survived the Warsaw ghetto uprising.

Is it to say that violence finds a positive issue into survival in this music ? Could it be possible to see, through these scores, a demonstrative account to Jewish memory of violence?

Ratna Noviana
Muhammadiyah University, Yogyakat, Indonesia
Visualizing Violence and the Construction of Deviant and the Regime of Justice

This paper attempts to analyse television reports on crime in Indonesia as cultural texts through which violence is visually narrativised and discourses of the deviant that is dangerous and threatening are constructed. This paper is concerned particularly with two Indonesian television crime news programs, which, according to

AC Nielsen (IPS, 2008), have gained highest rating in Indonesia, i.e. Patroli Minggu (Sunday Patrol) in Indosiar TV and Buser (Hunter) in SCTV. Both programs show not only the way in which police tracks down the criminal suspects, but also demonstrate the police roughing up the criminals. In addition, the programs perform footages in which the suspected criminals are beaten up by angry mobs or the scenes in which the beaten criminals are forced to make comments on camera by journalists with the police support. I argue that visual narrativisation of deviant and violence in those programs functions to construct and reinforce a sense of moral order, which is defined and defended by 'regime of justice' involving the police, the journalists and the angry mobs. The analysis shows that the programs participates in the legitimation of violence in dealing with the deviants by presenting images of fist fighting, beatings, bloody shooted bodies and body torture. They also play a significant role in constructing and defining social stigmata of the deviants, which largely refer to masculine, lower class bodies. It is shown from the tendency to perform gruesome and bloody footages of the police arresting and roughing up poor crooks or petty thieves rather than affluent and big-time criminals such as corrupt government officials. Furthermore, angry mobs are represented gaining the power as part of 'regime of justice' to violate and punish the criminals before they are handed over to the police. It is revealed as well that both programs offer an ambivalent understanding of violence.

Lene Otto
University of Copenhagen
Representations of Violence in Eastern European Museums: Traumascapes and Terrorspaces

n post socialist countries a significant development has been the growing emphasis on commemorating violent events and honoring the memory of victims of genocides and massacres, How to remember violent events from the end of WW2 until the fall of the Soviet Union is a disputed and contested subject, not least in cultural historical museums. My paper investigates how the violent heritage of communism is handled, collected and exhibited in some museums founded after 1989 in Hungary, Lithuania, Estonia, Romania and the Czech Republic. Several of these museums are memorial museums, meaning that they are buildings in which former atrocities took place.The transformation of a place into a memoryscape employs the agency of display that mediates and thereby transforms that which is shown into a vision of past events. Following the material turn's emphasis on the importance of studying the material processes through which culture is constructed I will analyze museums as arenas for the formation of collective memories of experiences with political violence. In this process it is a wide spread remembrance strategy to provide a link between Nazi and Communist injustice and violence. Thus, the nation finds its identity as a community of suffering.

My approach is influenced by the New Museology putting techniques of representation in focus. The museum representations, that is the different ways of narrating, visualizing and exhibiting trauma and violence are analysed in the framework of politics of memory and culture of memory. By examining the staging of the past in terms of violence, terror, and even genocide, I will discuss what effects politically and as regards identity these representations have. It is not my purpose to find out if the museum representations are true or in agreement with historical facts,

but rather how the staging of violence in museums interacts with, constitute and change reality.

Fiona Paisley
Griffith University
'Savage Life Views Itself in Pictures': The Johnsons Play Empire

Growing up in small town America in the late nineteenth century, Osa Johnson married a photographer and joined with him in adventures that took them both around the world. Together this 'boy and girl from Kansas' became world famous in the first decades of last century for their films documenting 'savage' cultures and wild animals. Osa's life married to filmmaker Martin Johnson took her to the South Seas, Borneo, the Congo, Europe, and (briefly) Australia, and saw her acknowledged as one half of a team famous for creating an international film market eager for the thrill of the exotic. Sell-out audiences on several continents embraced the combination of 'reality' and escapism promised by their work and much publicity surrounded their partnership. One of the first projects undertaken by the Johnsons was to film the 'cannibals' of Melanesia, an occasion that, by Osa's account, brought them face to face with profound savagery. Nonetheless, they later returned with the film to show to the inhabitants, resulting in the extraordinary moment in which 'savage life views itself in pictures'. A comparison of this early episode in their career with its later contributions to the African wildlife genre occupies my paper as I consider the ways in which the early expedition film contributed to the popularisation of 'empire' in the U.S. in the first half of the twentieth century.

Leith Passmore
University of Western Australia
The Aesthetics of West German Terrorism: The Red Army Faction and the Visual War Narrative

The Frankfurter Rundschau newspaper from 13 May 1972 ran images of the destruction caused by Red Army Faction (RAF) bombs with the accompanying headline: 'Such attacks only in Vietnam until now'. A narrative of war had, from the outset, been central to the protest movement of the late 1960s and 1970s terrorism in West Germany. Both the student movement and terrorist groups blended connotations of the recent, German World-War-II experience with the exotic, contemporary context of Vietnam to create a model for their understanding of the young Federal Republic of Germany. Such a 'script' was resisted, however, in the popular media until May 1972 when it became central to mainstream public debate as well as the development of counter-terrorism measures. Much has been written on importance of the war narrative for the contemporary 'War on Terror' and this paper examines the role of mediated, terrorist violence and visual narratives of war in the West German example. It investigates the imagery produced by the 1972 RAF bombing spree – which was neither the first, nor the bloodiest violent episode of West German terrorism – as the spark for the mainstream appropriation of the long since ready-made war narrative. Having failed to 'bring the Vietnam feeling to West Berlin' with a 1968 arson attack during the student rebellion, members of the RAF successfully aligned the mainstream discourses of terrorism and war by inserting the Federal Republic into the West German, visual experience of the Vietnam War in May 1972.

Annie Pohlman
The University of Queensland
Women, Sexualised Violence and the 1965-1966 Massacres in Indonesia

The aftermath of the 1 October 1965 coup in Indonesia saw the murder of an estimated five hundred thousand 'suspected Communists' and the mass political detention of a further one-and-a-half million. The violence perpetrated during the terror that followed the coup included many forms of sexualised violence against men, women and children. This paper examines forms of this violence carried out against women by analysing the testimonies of survivors and secondary accounts. I discuss three themes in this violence; (a) lethal and non-lethal sexualised violence as part of assault, mutilation and torture; (b) women's experiences of sexual assault following the death or detention of male relatives, paying particular attention to narratives of 'istri diambil' (wife-taking); and (c) the strip-searching of women and girls for Communist Party brands, marks or tattoos.

This analysis of sexualised forms of violence against women draws attention to how women's bodies and sexual identities are located at the centre of violent conflicts. The ubiquity of sexual violence speaks to the necessity of examining the killings of 1965-1966 from a gendered perspective that traces the production of sexed vulnerabilities. I argue that such a perspective should be central to understanding the massacres and their legacy in Indonesia.

Gabriela Popa
European University Institute
Between Politics and Mourning: The Second World War Dead and the Post-Soviet Reconciliation in Moldova

This paper examines the rebuilding of Second World War cemeteries and mass graves in post-Soviet Moldova.

In the Second World War, some Moldovans fought on the side of the Soviets, while others joined the Romanian (and German) side. With the establishment of the Soviet authorities after 1944, the majority of military cemeteries – that is, those built for the Romanian and German armies – were destroyed, and they remained dilapidated and neglected even after the fall of the Soviet Union. Only from the mid-1990s, by the initiative and financial support of the Romanian National Office for Heroes' Memory and the Volksbund Deutsche Kriegsgräberfürsorge, were some of these cemeteries rebuilt.

The paper reviews the activities of three foreign organizations that deal with the protection of war graves and cemeteries: the National Office for Heroes' Memory, the Volkbund Deutsche Kriegsgräberfürsorge (Germany), and the Organization for the Protection of Slavs' Rights VECE (Russia). Firstly, the paper discusses how these organizations collaborate both with each other and with the various local Moldovan authorities, and examines how ordinary Moldovans perceive the organizations' activities. Secondly, it analyzes how the rebuilding of war cemeteries and the reburial of war dead have affected narratives of the Second World War, and attitudes towards the Soviet period more generally.

Although the allegiances of the Moldovan population were split during the War, there was little public debate after the fall of the Soviet Union about the issue of 'war collaboration', as there was in other post-Soviet states (such as Ukraine or the Baltic states). I argue that it is precisely this attitude towards the war dead and the rebuilding of the war cemeteries that might explain a significant development: that the re-interment of the dead, along with the shift from commemorating an unknown soldier to naming and identifying the dead, has led to the reconciliation of formerly conflicting groups, and to more tolerant and inclusive war commemorations.

David Pritchard
The University of Queensland
Two Sides of the Same Coin: Culture and War in Democratic Athens

Classical Athens is famous for creating the most fully developed democracy of pre-modern times and for laying the foundations of the historiography, theatre and philosophy of the ancient and modern worlds. Ever since Johann Winckelmann – the eighteen-century founder of Classical Archaeology – this cultural revolution has been interpreted as a dependent variable of the democracy. Never celebrated and not widely known is the contemporaneous military revolution. Athens of the fifth century BCE broke away from traditional forms of combat, launched pre-emptive strikes against other democracies, and waged war more frequently than ever before. Certainly this transformation of war was made possible by the unrivalled size of Attica and the unprecedented supply of money from the maritime empire. However, it was also a consequence of the militarism and freedom of speech which the democracy supported. Athenian politicians and playwrights may have been upper class but they were compelled to articulate the points of view of their predominantly lower-class audiences if they were to win their debates or dramatic contests. In the truly popular culture which emerged *aretē* ('gallantry'), once the preserve of the elite, was recognized in all citizen soldiers and an oral tradition of history was perpetuated in which the Athenians had always been courageous and militarily successful. These cultural developments served as strong incentives for every citizen to be a combatant and had the potential to encourage the *dēmos* ('people') to accept proposals for campaigns which were excessively dangerous. This risk, however, was moderated by the open discussion of foreign policy in the democratic assembly, in which the *dēmos* were urged to take into account their longer-term interests and the utility of just international relations. Their increasing ability to negotiate competing considerations also allowed them to invent new forms of combat and solutions to military problems which broke the traditional customs and virtues of battle. In large part the cultural and military revolutions of democratic Athens can be understood as two sides of the same coin.

Lesley Pruitt
The University of Queensland
Young People, Music, and Peace in Northern Ireland

Music plays an important part in youth culture and can be a significant tool in peace-building efforts with youth. While young people frequently lack access to formal political involvement in peace-building, some have begun using their skills and abilities as a way to engage in building a culture of peace. Music can be particularly

useful in this area because it has a particular capacity to engage emotion, (re)create identities and communities, and stir imagination. Thus, it is necessary to develop a better academic understanding of the role music can play in youth peace-building, which should also include gender-sensitive analyses, given the importance of gender in the lives of young people and its integral role in achieving positive peace.

Hence, my primary research question is: Can music play an important role in peace-building efforts with youth? To answer that question, I have conducted 2 case studies with organizations that use music for peace-building with youth. This presentation will focus on preliminary findings from my second case study conducted at Beyond Skin's youth initiatives. Based in Belfast, Beyond Skin is an organization working throughout Northern Ireland to promote peace-building through music, with a particular emphasis on addressing racism and sectarianism. My findings are based on initial long-distance contact with program leaders followed by six weeks of on-site participant observation and interviewing. During my visit, I regularly made field notes to record my experiences and observations of the various groups and programs, trying especially to document observations about the characteristics of leaders and participants and their interactions, style of program delivery, dominant ideas about peace and peace-building in the organization and delivery locations, reactions to music making, any visible gendered behaviour, failures and successes, etc. Interviews likewise helped in recording the meanings the youth participants allocated to their participation in the program.

Renaud Quillet
The Catharsis of War Traumatisms. A Hypothesis on Cultural Side

The twentieth century's wars caused immense psychic damage among soldiers and those people who lived through them, providing many examples to medicine and many patients to infirmaries and specialized institutions, and perhaps contributing to make some of them war or civil criminals or agents of great totalitarianisms. Nevertheless, if one really considers the scale of this event, isn't it all the more astonishing that, in spite of the trials and cruelties a great majority of those implicated lived, they succeeded in keeping or recovering their mental and moral balance without medical and psychological help, escaping psychosis and often even neurosis, and living an ordinary life to the end ?

By basing our study on examples taken from World Wars I and II, without omitting extensions and comparisons with other conflicts, such as Algeria or Vietnam, and without dealing with the question in its entirety, we shall put forward some cultural factors of explanation. These will put a particular emphasis on witness and report, whether it be intimate or public, for private or professional purpose, and on its shape on levels of image, statement and, possibly, writing. The mental, then verbal, and occasional written repetition, for oneself then for a small or wide public, would have permitted the rationalization of the traumatic experience. Evoking this, immediately or through successive recollections, would often have taken the shape of a tale, including apparition and growth of the danger, confrontation with it and/or escape from it, and at last return to normal life. Thus, in the historical context of mass culture and writing civilization, a large-scale auto-psychotherapy would have occurred.

Claire Rawnsley
The University of Queensland
Histories, Memories and Trauma: The Significance of Ritual in East Timor.

For Indigenous people there is a close relationship between the land, supernatural beliefs and social and political behaviour. Both worlds, the social and the cosmic reflect the order of each, in other words, the cosmos is an analogy of the socio-political order. "They want our land they do not want our people" was the cry of one survivor. For a population of less than one million people, the number of deaths in East Timor over the last 25 years, has exceeded that of any other nation in proportion to the population. At least one third of the people have died as a result of the Indonesian invasion either from violence or starvation. An important issue is the place of the dead in indigenous thought and the importance of ritual and the grieving experience after so many years of violence. If the spirits have not been put to rest in the customary manner is there still an abiding fear that the spirits will haunt the village and the living? Many times a person just 'disappeared', there were no remains to lay the spirit to rest, or time to carry out the rites of grieving. In these cases what is the process of reconciling the spirits of the dead? Indigenous experience is recognized as authentic experience and can be a significant factor in the contribution to nation building. A further extension of this is to recognize that the recovery of stories, myths, ceremonies, sacred places, ancestor respect as well as dance and music and above all putting the spirit of the dead to rest. In the case of East Timor there is an authentic body of knowledge that can be drawn on from the experience of many generations.

In this Paper I explore, in the context of East Timor's recent history the effects of the massacres and trauma that has had an impact on the lives of the people, and consider the construction of memorials and the reconciliation process for peace and nation-building.

Marian Redmond
The University of Queensland
From *Picnic at Hanging Rock* to *Jindabyne*: Examining Complicity in Australian Film

Picnic at Hanging Rock (1975) redefined Australian identity to the world, with a view of the landscape as embodying mysterious and dangerous forces that could swallow up pubescent schoolgirls and against which an authoritarian British heritage was powerless.
What remained unspoken in this film was the Aboriginal relationship to the land, which was the silenced correlative to the problem of white settler belonging, of which this depiction of the landscape is metaphoric. In the excitement of presenting Australian identity anew through a resurrected film industry, the element of silence about and complicity with Indigenous dispossession was overlooked. *Jindabyne* (2005) brings these questions to the surface through its exploration of the mundane discontents of four couples who are forced to confront questions of ongoing complicity with the past, as they become enmeshed in the murder of an Indigenous woman . This paper compares the two films, showing the shift in representing this entanglement with the past in the different eras.

Piper Rodd
Deakin University
In Search of Meaning: The Adventure of Battlefield Tourism in Contemporary Australia

"There are two classes of Australians in this war, those who go to it and those who stay behind."

"If you meet Kokoda's challenge you will have achieved something that can stay with you in the resume of your life, a page of which you can be forever proud."

Battlefield tourism presents an uncomplicated nationalism necessarily fixated on war. It offers young, twenty-first century Australians an opportunity comparable to the challenge presented to their ancestors by war. For a generation of Australians who fail to identify with any domestic tradition sufficient to nurture a patriotic sense of self-identity, pilgrimages to sites of war-related historical significance such as Gallipoli and Kokoda promise adventure, personal fulfilment and nationalist sustenance. Freedom, sacrifice, gratitude and adventure are adjectives that abound in countless advertisements for war tourism packages catering to Australians touting meaning to a new generation. Such language conjures images of wartime propaganda, which urged young men to enlist to serve their country and appealed to a youthful exuberance and desire to explore one's self and to make meaning of the world.

As historian John McQuilton argues, Australians view the Gallipoli peninsula as theirs, 'ownership' having been conferred by the loss of Australian lives. The Anzac myth suggests that Australians required a baptism by foreign fire to cultivate a sense of national esteem. A frequently noted paradox of this mythology remains that feeling truly Australian required venturing far beyond the shores of the country and engaging in a war dictated by and serving foreign interests.

I intend to investigate the nexus of meaning between war, war memory and nationalism in contemporary Australia through an exploration of the cultural experience of battlefield tourism. I will theorise that the resurgence of interest in such pilgrimages is connected to the fragmenting of identity brought about by Globalisation and attached to a continuing colonial legacy of privileging the foreign while displacing the local from collective memory.

Brooke Rogers
The University of Queensland
'Can you Dig it? - Using Archaeology to Reconcile Divided Communities'

Simone Weil argued that "To be rooted is perhaps the most important and least recognized need of the human soul… A human being has roots by virtue of his real, active, and natural participation in the life of a community, which preserves in living shape certain particular treasures of the past and certain particular expectations for the future" (Weil 1952:43). Place is intimately tied to 'being' and 'being-in-the-world'. A sense of place or place attachment is often grounded in the historical musings spurned by disciplines such as archaeology. Within the context of the archaeology/nationalism debate, this paper seeks to address the potential of archaeology to create a narrative of place that is both inclusive and reconciliatory. This paper briefly discusses the traditional role archaeology has played in the

formation of a dominant nationalist narrative of place to the exclusion of the 'other'. Recognising alterity associated with place, this paper endeavours to open up what Alcalay (1993) calls the 'narrative space' in order to provide room for a multivocal and multilocal narrative of place that lends to inclusiveness, dialogue and reconciliation. My rationale is met by exploring how archaeological praxis can alter individual and group experience of place. I indicate that the other role archaeology can play stems from Margaret Rodman's observation that "place comes into being through praxis, not just through narratives" (1992:642). This paper will draw on archaeological, anthropological and human geography discourse which emphasise the creation of place through lived-experience.

Michael Rolland
Counter-culture, Cultural Subversion and Symbolic Violence in the Sixties

In France, complex protest group was born in the sixties and seventies. This group wants to denounce an oppressive society. It attacks with virulence all form of authorithy (State, Church, Police, School, Psychiatric practices etc.). Opposition becomes the order of the day between young people and adults, a consumer society and an an alternative society, classical music and rock music, values and norms.

However, contrary to leftist groups, counter-culture doesn't call for armed insurrection. It is based on the grounds of cultural subversion and uses the mass media to make itself heard (press, novels, comics, music etc.). Its rhetoric and its actions illustrate tensions existing within the French Society in the sixties and seventies.

This paper must allow one to understand the modalities and scopes of this symbolic violence.

Alistair Rolls
School of Humanities and Social Science
University of Newcastle
Flanerie and the SFPD: The Paradoxes of Dirty Harry

This paper will aim to understand the paradoxical situation of Dirty Harry (his oscillating political alignment, his views on justice and his simultaneously held roles as voyeur and actor on the streets of San Francisco through the lens of mid-nineteenth-century flanerie, Baudelairean prose poetry and the after-effects of these phenomena in twentieth-century French noir. The paper will attempt to bring together literary theory and cultural history in order to find new ways of apprehending this classic of twentieth-century cinema.

Audrey Roncigli
Dmitri Shostakovich: Expressing the Violence of WWII Through Symphonic Music: A Cultural History Approach Using Musical Sources for the Definition of Aesthetics of Violence in Art

Dmitri Dmitriyevich Shostakovich (Дмитрий Дмитриевич Шостакович, 1906-1975) was a Russian composer of the Soviet period, his most popular works including

fifteen symphonies, fifteen string quartets, two operas, six concertos and a substantial quantity of film music. David Fanning writes that "amid the conflicting pressures of official requirements, the mass suffering of his fellow countrymen, […] he succeeded in forging a musical language of colossal emotional power that was expressing these political and historical backgrounds[1]".

It is apparent from this quote that Shostakovich and his works cannot be studied without taking into account both the Soviet political foreground and the historical events of the 20th century, and mostly WWII.

Shostakovich had a complex relationship with the Soviet government. On the one hand, his music was officially denunciated two times, in 1936 and in 1948, and his works were periodically banned by the artistic doctrine of the Soviet regime. On the other, joining the Communist Party in 1960 and serving in the Supreme Soviet, he received number of accolades and state awards. When the war broke out between USSR and Germany in 1941, the composer remained in Leningrad and suffered through the siege. This led him to begin the writing of his *Seventh Symphony*, nicknamed "Leningrad", as a testimony to Russian Resistance; the music depicts mostly a heroic and victorious battle against the Nazi adversity.

More than twenty years later, Shostakovich turned to the subject of anti-Semitism in his *Thirteenth Symphony*, subtitled *Babi Yar*, based on poems by Yevgeny Yevtushenko and commemorating the massacre of 33,771 Jewish civilians by German troops, local collaborators and Ukrainian police in this ravine near Kiev during WWII. The symphony was banned for more than ten years and Soviet authorities forced changes to the text (to say that Russians and Ukrainians had died alongside the Jews at Babi Yar).

The *Seventh* and *Thirteenth Symphonies* are very different in their musical structures and forms, their aims and inspirations, their reception in the USSR and abroad - but they both can be used, with a necessarily precise and strict musical analysis, as historical sources to study violence and conflicts that happened during WWII.

Alexander Roose
Ghent University, Belgium
Violence in Early Modern Times – The Memoirs of Marguerite de Valois

This paper will focus on the "mémoires" of Marguerite de Valois, spouse of the later Henri IV. Marguerite was the daughter of Henri II and Catherine de Médicis, sister of the kings François II, Charles IX and Henri III. Her memoirs illustrate in vivid detail her testimony on political violence as it was organized and conceptualised on the highest levels of French political decision makers. Marguerite was present at the Louvre during the terrible "nuit de la Saint Barthélemy" (1572), during which several hundreds of protestants were killed by catholic extremists, conducted by the zealous Henri de Guise. The massacre took place during Marguerites wedding with the chief of the protestant faction, Henri de Valois.
Besides, Marguerites memoirs bear witness to having seen Machiavellian strategies of the highest members of court and to having undergone private violence, organized by court members. Marguerite was set aside by her brother and mother, kept in prison far away from her husband. Her lady-in-waiting was kid-knapped and almost killed. Her beloved-ones were cruelly persecuted. Henri de Valois had to escape

more than once from violent attacks, etc. Eventually, her brother, the severe king, Henri III was killed by a fanatical monk.

Having said this, I will demonstrate that these memoirs do not only present an array of religious and political violence in Early Modern France. They also offer a valuable glimpse of a new way of seeing violence and government, appearing in Early Modern France at the end of the Sixteenth century. In his lectures at the College the France, Michel Foucault (Security, Territory and Population) showed how the old Machiavellian concept of power, violence and government is slowly substituted by a new, both pastoral and liberal discourse, aiming to rule out political violence and to assure social and economical stability.

J. Darrin Russell
University of Aberdeen
Savage Missionaries: the Inversion of Kinship in Seventeenth Century New France

The seventeenth century Jesuit missionaries to New France understood 'ignoble savagery' as a condition of disorder engendered by people being governed by their passions rather than their faculty of reason. The relationship between unrestrained passions and violence – as an essential character trait of the 'savage' – is especially evident in the Jesuits' descriptions of Iroquoian platform torture. Indeed, Iroquoian platform torture stands as the leitmotif of the 'ignoble savage' theme of the seventeenth century Jesuit Relations. What revolted the Jesuits in particular was the inversion of kinship during these ordeals, and that Iroquoian violence, unlike the institutional violence of Europe, was chaotic and disordered. The Fathers believed that unlike the 'civilised' and 'ethically justified' violence of European judicial torture, which was sanctioned by reason and directed towards the public good, platform torture was nothing less than 'a living picture of hell'. By juxtaposing the ordeal of platform torture with the Fathers' efforts to baptise prisoners, the torture narratives contained within the Relations implicitly express the ideals of Christian charity, and brotherhood. I argue that by participating in these rituals the Jesuits were not only ministering to the torture victims, but they were also attempting to provide potential converts with a practical demonstration of Christian virtue. However, from the Iroquoian point-of-view the Jesuits' behaviour in this respect would have been the inversion of the reciprocity that was meant to exist between kin and allies. Therefore, rather than communicating Christian charity, the Fathers would have been communicating that they were in fact dangerous anti-social 'Others'. The Jesuits' performance of active ministry demonstrates the confusion engendered during this encounter when both sides utilised their own conceptual frameworks to translate the alterity of the 'Other'. Both missionaries and Iroquoians saw each other's behaviour during these rituals as being emblematic of the other's 'savagery'.

Shirley Samuels
Cornell University
Race and the National Body

Setting up the terms of this talk means I need to explain two projects I'm working on more or less simultaneously. One is a history of the novel in the United States before the Civil War, a conventional marking at once of literary history and of literary genre.

The other is a comparative project that takes me forward to the late 20th century and beyond. Here I look at unconventional literary histories and genres, asking questions about how mothers and daughters appear in women writers and artists in Africa, the Caribbean and North America. Both projects draw on a curiosity I have about concepts of contract and agency.

For some time as I worked to articulate the contours of the second project, to define its terms, and to select its writers and artists, I considered that it had a life apart from my previous work. As if it were an immutable force, the conjunction between the stunning visual work of Kara Walker and the stunning written work of Toni Morrison has begun to preoccupy me as a transition between my work on the Civil War and the leap forward more than a century that my work currently proposes. Both women have been at once extraordinarily successful and extremely controversial in this conversion of historical memory to phantasmagorical imaging. In the work of both women, flagrant sexuality and outrageous violence converge to force readers and viewers to squirm about their own participation as witnesses.

Shailja Sharma
Pathos, Denial and Violence: the Indian-Pakistani Partition, 1947

The partition of British India effected in August 1947 was one of the most violent in history. Over two million died in the resulting violence and over five million people were rendered homeless and forced to move across the border in both directions. However, over sixty years later, the process of narrativizing and understanding the partition is still incomplete. In India, there are three ways in which the historical event is narrativized. One is as sentiment or pathos: violence and trauma, rendered into the decrying of violence and regret at the loss engendered by the event. The next is as denial: the assertion that the partition was also an entry into modernity and forced Indians to embrace new forms of political activism and citizenship. The last is as the continuation of religious and communitarian violence: seeing the Partition as a blueprint for the kind of archetypes and methods that need to be stoked and re-enacted in the present. Thus one can argue that the partition is not yet over, its re-iteration and language underlie the present forms of nationalist chauvinism and violence against minorities.

The presentation will shortly examine these three responses and argue that because the last position remains the most constitutive of present day nationalism in India, it also remains the most regressive. Looking towards the past, especially a past marked by a trauma, allows the trauma to define national identity and prevents any constructive way of thinking about national identity. Culturally, too, it privileges religious identity above class or regional identities and works against the idea of a national identity. Thus the idea of India is perpetually defined by the threat of its fragmentation. This allows the nation-state to always take refuge in the notion of danger and the exceptional, and thus to invoke violence, in turn, as the only precondition for its existence. The circular logic of violence and remembrance, which has its roots in the partition, remains constitutive of the present day nation-state.

Laurence Shee
Monash University South Africa
The "Green Bombers": Robert Mugabe's Lethal Graduates

John Makumbe of Zimbabwe in Crisis Coalition knows the brutality of Zimbabwe's militant Green Bombers: "You have the entire Rainbow nation on my face! I am black, blue, red, yellow, white, every colour you can think of."This paper will examine the history of the Green Bombers against the socio-political conditions that have allowed them to flourish. It will ask whether these youths, so inured to violence, can be rehabilitated when democracy finally returns to Zimbabwe. The National Youth Service, originally created to provide Zimbabwean youths with life skills and leadership training, has long since morphed into a coercive tool of ZANU (PF) – the Green Bombers. Obert Madondo believes the militias are rooted in "the struggle for independence from illegal white supremacist rule", but notes that although ZANU was always "extremely authoritarian", the West and Africa "turned a blind eye to the killings, torture and cruelty" of the ZANU PF leadership.Atrocities have been catalogued by the Catholic Commission for Justice and Peace, the Legal Resources Commission and the Solidarity Peace Trust, whose reports, along with other documents, will be consulted for this paper.The Solidarity Peace Trust's overview of youth militia training and activities in Zimbabwe (2000 – 2003) revealed the prevalence of the rape of young girls by boys undergoing training with them and by their military instructors, the consequences of which have been pregnancies and sexually transmitted diseases. Its interview with militias revealed ZANU's leaders' preparedness to exploit the young:"It was about vandalism… We were used to do the things the State does not want to do themselves. Then they can just say it was just the youths, not us".The Green Bombers are one of the state organs President Mugabe has manipulated to keep himself in power, no matter what the consequences for the long-suffering people of Zimbabwe.

Olivera Simic
University of Melbourne
Remembering and Placing the Dead: 'Dark Tourism' and Genocide in Srebrenica

The Srebrenica-Potocari Memorial Room is a museum, established on the territory where the crime of genocide was committed against thousands of Muslim men and boys in the summer of 1995. It is attached to the cemetery and serves as a cultural and symbolical representation of the atrocity committed there. The Memorial Room is also a space where the identity of some of the deceased men has been partially reconstructed by displaying various belongings found at the scene, and forensically collected and preserved to be seen by curious visitors. Over the last few years, the Memorial Room and its surroundings have been frequently visited not only by scholars, but also by tourists, world leaders, and even Hollywood celebrities who have been attracted to this "beautiful and touching place". This paper addresses the recent development of 'dark tourism' in Srebrenica and the blurring between voyeurism and educational enlightenment that such tourism provokes. In particular, it critically analyses a recent visit of Hollywood actor Mia Farrow to the graveyard and the Memorial Room. Further, it explores the effects of violent images as a way of memoralisation of war. Do these images speak more effectively of genocide than written words? Do celebrities have the same status as the 'things' in the Memorial Room that function as memento mori?

Matthew Sini
The University of Queensland
Meeting Violent Ends: New Queer Cinema and Renegotiations of the Road Movie

The road movie is a genre that often presents two narrative choices to its marginalised protagonists; readmission into the social order, or some semblance of that order, or a violent death somewhere on the side of "the road." This paper will examine some of the cultural implications of the genre's narrative violence through a study of the road movie and its reformulation by New Queer directors Gus Van Sant and Gregg Araki. New Queer Cinema was a movement that occurred in the early 1990s which experimented quite liberally with film genres, even questioning the very notion of genre. Gus Van Sant's *My Own Private Idaho* and Gregg Araki's *The Living End* both infuse the road movie genre with a queer sensibility, questioning the notion of the road movie even as their films adhere to the genre's conventions. However, there is one crucial way in which the road movies by these directors are different from previous examples, and that is in their avoidance and disavowal of the violent narrative resolution. I will conduct a brief overview of the road movie prior to the 1990s and New Queer Cinema's advent, discussing the narrative use and discursive meanings of violence in these films, and why New Queer appropriations of this cinematic genre tended to use representations of violence differently from previous examples of the genre.

Delaney Michael Skerrett
The University of Queensland
Back to the Baltic: Trauma, History, and the "Return" of Descendents of Latvian and Estonian Exiles

A survey was conducted of a number of younger generation members of Estonian and Latvian émigré communities (11 and 16 subjects, respectively) who had 'returned' to the ancestral homeland, to determine the reasons for their decision. A detailed questionnaire was provided for the respondents. Attempts were made to ascertain the subjects' level of 'Latvianness' or 'Estonianness' and their emotional commitment to their new-found homeland. While the small sample may not provide definitive answers, the study gives richly suggestive insights into the thought processes and motivations of these young Baltic people.

David Smith
University of Aberdeen
War and Nutrition Cultures: Scientific and Popular

This paper explores the relationships between the Second World War and 'nutrition cultures' in the UK: referring firstly to the ways in which nutrition scientists came to conceptualise their roles, and, secondly, to the impacts of nutrition science upon popular conceptions of good and bad food, and food choices. It will be shown that in terms of nutrition science the war proved a watershed: in contrast with the pre-war ambitions of scientists for engagement in the formulation and implementation of scientific nutrition policies which would ensure good nutrition for all regardless of income, after the war nutrition scientists were more concerned with withdrawal to the laboratory, and animal rather than human nutrition. A few also created of rationales

for university degrees in nutrition – which also involved depoliticalisation of the field. In comparison to the impact of the war in the professional field, as regards popular cultures of nutrition, any impact of the visible two-pronged thrust of wartime food policy – of rationing and education – was relatively transitory. In the circumstances of deepening post-war austerity there was a clamour for the loosening of food controls, and when they came the majority of the population reverted to pre-war food habits which were not favoured by the professional consensus – such as the replacement of high extraction by white bread. The section of the population who were 'nutrition enthusiasts' in the sense of being purchasers of, for example, food supplements, continued to grow, but this trend had already been established before the war. In these circumstances, the third, less visible thrust of wartime food policy – the alteration of diets by stealth, fortification of foods with vitamins and minerals being the most obvious example – became the favoured strategy of scientists and policy makers. This approach provided the rationale for the later development of such products as artificially sweetened or high polyunsaturated fat foods, and what later became known as 'functional foods'.

Samid Suliman
The University of Queensland
They Call us Makwerekwere: The Politics of Representation, Xenophobic Violence and South African Development

Alexander Sutherland
The University of Aberdeen
Witchcraft Trials in Restoration Scotland: Rational Reluctance and Corrupt Exploitation

The paper looks at the workings of the legal system and developments in the attitudes towards witchcraft of those in power in Restoration Scotland. Taking King James VI's examination of the North Berwick Witches in 1590-91 as her starting point, Christine Larner has expressed the view that witch hunting was a top down process emanating from central authority with social control (especially of women) as the motivating purpose. This view has been challenged by Brian Levack who argues that local elites usually took the lead in pursuing and prosecuting witches and that central authority acted as a restraining influence. More recently, Julian Goodare argues that top down and bottom up models should not be seen as mutually exclusive. He suggests that local church rather than civil authority was invariably the instigator of prosecutions and that Kirk Sessions and the Privy Council always acted in 'harmonious co-operation' to stamp out witchcraft with the latter having ultimate control. This paper argues that this bilateral interpretation cannot be sustained when seventeenth-century witchcraft cases from around Inverness are closely examined. These fell into two distinct phases – those which occurred during the national witch hunt of 1661/62, when numerous witches were apprehended and some executed; and the relatively few case which occurred in the years thereafter. This paper argues that central authority acted (as Levack suggests) as a restraining influence but that local church sessions were capable of independently taking a moderate view of popular magical practices. This argument is based on an examination of state papers, church records and the diaries of those who had first hand experience of witchcraft examination and trials. The material is used to illustrate two models of elite involvement in witchcraft trials following the Restoration; a rational reluctance to

prosecute witches on one hand and corrupt exploitation on the other. The paper first examines the framework of the legal system under which witchcraft cases were heard and the social environment which precipitated the hunt of 161/62 and the years thereafter. It then considers specific case from around Inverness during the 1661/62 hunt and shows that despite theoretical safeguards, abuses did occur. It suggests that the employment of prickers secured confessions and that admission of the devil's pact secured convictions. The final section examines the moderating response to witchcraft, from central legal authority and local church officers. The paper's key theme is that, far from 'panicking' as some scholars have suggested, elites acted rationally throughout this period.

Birgitta Svensson
Nordic Museum & Stockholm University
Women As Assailants in an Urban Context. The Role of Violence in Destabilizing Gender.

Are the concepts of violence and femininity incompatible? Violence is a male practice. And we recognize woman as a victim of violence and man as the perpetrator. Women´s share of criminality of violence has always been low. What does this tell us? Are women who act violent doing female masculinity? Or does the use of violence destabilize and create disorder among the dichotomies of gender; can it even disturb the order of gender where women commit female crimes while men commit crime? Do acts of crime contribute to an admittance of women´s belonging to the same category as men? Will they also by that reach the same equality of status that is not based on identity e g reducing women to something they are, but associate them with what they really do. Does the act of crime both visualize the gender difference and destabilize the act itself as well as the power of balance by showing the act as possible? What happens to the gender borders when women practice illegitimate interpersonal violence on men? How will their activities be judged and looked upon and what impact will it have on the gender order? I will take my starting point in some court records where women´s violent crimes were discussed in Sweden in the 1880s. Back then, in the emergence of a modern urban life style where the female bourgeois ideal forced women into a private family life, the criminal women played an active role in public life contrary to the norms. However their crimes were mostly associated with their sex. My focus is instead on women who commit acts of criminal violence. Can they transgress gender borders and become recognized as criminals?

Gillian Swanson
University of the West of England
'How Can Civilization Be Saved?': Psychoanalysis in the Anticipation of World War Two in Britain

In November 1938, Ernest Jones, President of the British Psycho-Analytical Society, contributed to a Symposium directed to the anticipation of war, entitled 'How Can Civilization Be Saved?'. Jones prefaced his talk with a refutation of the assumption that civilization was in danger of destruction, arguing that the wish to 'save' it was indicative of 'some deep uneasiness about the state of the world and the safety of our social institutions' and an irrational belief in the possibility of salvation. Psychoanalysis, he argues, can prevent responses being driven by primitive,

instinctive responses – such as the belief in omnipotence and paranoid delusions of persecution - providing instead a rational appraisal of the international situation from which to select possible courses of action. 'I have not heard, however' he comments 'of any Foreign Office consulting psychiatric experts on the safest ways of coping with this dangerous complaint'. Two or three years earlier, Edward Glover, Director of Research of the London Institute of Psycho-Analysis gave a series of BBC broadcasts on 'The Dangers of Being Human'. His thesis, in these broadcasts, was that war was 'part of the balance-sheet of civilization ...a primitive attempt to control our own impulses'. Glover argues that 'civilized man is subject to the same primitive habits of mind as the so-called untutored savage', and so he also argues that psychoanalysis can prevent those impulses which, he argues, all humans, ancient and modern, share, but which are characteristic of primitive and savage cultures, erupting in the important negotiation of community welfare and national security. How was psychoanalysis seen to offer a means of understanding the psychic dynamics of social groups in the anticipation of war in Britain in the 1930s? This paper will consider the ways that psychoanalysis was understood to provide a distinctive insight in to the 'problems of civilization'.

Rashna Taraporewalla
The University of Queensland
Fighting as Greece's Champions: Athenian Commemoration of the Persian Wars

The impact of the Persian Wars upon interpolis relations in the Greek world was substantial. The status of many poleis was enhanced by their role in actions taken against the invading Mede. The valour demonstrated by Athenian forces against the Persians in both invasions allowed the Athenians to elevate the ranking of their polis relative to other city-states and provided justification for their position as hegemon of a powerful League, a position which directly challenged the primary status previously enjoyed by the Spartans. Commemoration of the contribution of the Athenians in these events became a potent tool in the process of asserting the standing of the polis, particularly against that of Sparta. This paper will examine Athenian commemoration of their role in the Persian Wars in the Panhellenic sanctuary of Delphi and in the urban and extra-urban spaces of their own territory. The ways in which commemorative practices and emphases changed as the bases for Athens' dominant position were reconfigured will also be explored.

Tuomas Tepora
University of Helsinki
War, Collective Attachment and Violence in Finland during World War II

This paper deals with the notion of collective attachment and its shadows in Finnish society during World War II. Judging from the Finnish wartime mainstream media and national celebrations, World War II marked an unparalleled burst of love for one's nation. As a reflection of the European trend in ideas, the nation was often addressed as a living organism existentially dependent on its individual parts. In the wartime media, the idea of the nation, condensed in the trinity of 'home, religion and fatherland', had to be internalized by every citizen. Wartime rhetoric and propaganda were, of course, used instrumentally to mobilize the masses, but they should not be considered *solely* from that perspective. Instead, propaganda should be seen in the

context of the world view of both its producers and its recipients, or the society as a whole. The content of the propaganda is therefore inseparable from the cosmology of the (hegemonic) culture. Wartime rhetoric and gestures offer solace in the face of some fundamental concerns of the war-waging populations; these include fear, grief, violence and uncertainty about the future. The idealized and powerful in-group portrayed in propaganda is often a comforting and nearly omnipotent object to which the individual adheres in times of crisis. Propaganda and wartime rhetoric therefore produce reality, and can actually translate into experienced reality in the minds of war-affected individuals and thus generate violence. The maintenance of enthusiasm for war relies on the justification of the common cause, which in turn requires a plausible external threat – real and imagined. During disturbing times, the environment is easier to split into clear-cut counterparts representing universal invariables of good and evil. This usually momentary collective phenomenon reflecting 'war trance', easily translates into expressions of individualistic desires and 'moral decadence' when the experienced and demanding collective attachment dissolves.

Aileen Toohey
The University of Queensland
Violent Pasts: Memory and History in Philippine Cinema

Drawing on earlier critiques on the enactment and enunciation of identity through difference as represented in Philippine cinema during the twentieth century, this work examines how contemporary filmmakers and new media artists engage with and mediate on difference itself. The ramifications of the foregrounding of difference as portrayed through legacies of violent pasts, on-going conflicts and the struggles of every-day life the Philippines, provides important insights into the aesthetics of violence in filmic discourses. What is of interest to this discussion are the ways through which the genre of violence is conceptualised and deployed through the modality of film, the salient registers of violence and how re-assertions of difference are informed by collective histories of violent pasts.

Beatrice Trefalt
Monash University
Close up to Japan: The Battle for Saipan and the Internment of Japanese Civilians, 1944-1946.

The battles for the Northern Marianas, and especially Saipan, in 1944 are famous for both their ferocity and their importance in putting the Japanese home islands within reach of American bombers. The dominant narratives of these battles on the Allied side are military ones: stories of grisly battles, of heroic or tragic deeds; pictures depict either the heat of battle or the marvel of efficiency that the airport on Tinian became, sending off thousands of bombs – including the A-bombs – to pound Japan into submission. The Japanese civilians on Saipan and Tinian rarely make it in to the picture unless they are the ones (a small proportion) who jumped to their deaths from the cliffs on the northern side of the island, too terrified to contemplate falling into American hands.

But most of the population of Saipan – Japanese, Okinawans, Korean as well as Chamorro and Carolinian islanders – surrendered. Herded into segregated internment camps, they became the first experiment in the occupation of Japanese territory, or at least, of territory where the Japanese population was most numerous. The internment camps, their location and the management of petty disputes reveals much about expectations and prejudices on both sides.

Lindsay Tuggle
University of Sydney
Memorializing Trauma at Ground Zero and New Orleans

This paper will explore the memorial designs at Ground Zero and New Orleans in relation to the theories of Nicholas Abraham and Maria Torok, and the ongoing work of Laurie Johnson on shared processes of mourning. I interpret Torok and Abraham's transgenerational phantom as a collective phenomenon operating within contemporary American memorial culture. It is my argument that the unspeakable inheritance of the phantom can exist, and be transferred, outside the familial structure, particularly within a virtual-media context in which traumatic events can be witnessed in infinite repetition from a variety of locations, becoming embedded in cultural memory. It is the spaces around (and within) the silences, exclusions, and (en)closures of memorial culture that I want to interrogate further. Traumatic anxiety is resonant in the name of the Ground Zero Memorial, 'Reflecting Absence,' which consists of two 'voids' that occupy the 'footprints' of the twin towers. In the words of concept designer Dr. Jeffrey Rouse, the New Orleans Katrina Memorial 'incorporates both the curves of the hurricane and the meditative quality of a labyrinth.' This design concretizes the entrapment of Katrina's aftermath, while the 'voids' at Ground Zero recall the towers' implosion. These memorial designs represent sites of failed incorporation, where the 'foreign body' is not 'lodged within the subject,' but encased and encrypted forever in its foreignness, entirely other but also entirely inaccessible. Rather than a dismissal of the full significance of the loss, failed incorporation may take the form of a hyper-memorializing, a garish and perhaps grotesque insistence on the absolute significance of the violent event, or a bizarre fixation on the trauma itself, rather than the lost object. As Johnson explains, 'incorporation produces the gap in the psyche which Abraham and Torok have called the crypt, a place where the lost object is to be kept alive within the ego.' I propose that failed incorporation produces a place outside the subject where the lost object is kept dead, and externalized.

Ellen Turner
University of Newcastle, UK
'E.M. Hull and the Imagined Orient: Sovereignty and Violence in the "Desert Romance" Novel

In 1919, the now largely forgotten popular novelist E.M. Hull sparked a decade of infatuation with the "desert romance" on the publication of her first book The Sheik. The obsession with the genre, fuelled by the release of the 1921 film adaptation of the book, saw women swooning in the aisles at Rudolph Valentino's starring role. The Sheik triggered a host of novelists to copy the successful formula in the pursuit of fame and fortune. In this paper I address the worrying resonance in Hull's formula of captivity, violence and rape as the material of erotic fantasy. I argue that the

solution is that it is to be found in the perpetuation of a wider myth of power which seeks to privilege and uphold a masculine form of power based on a unified model of government exemplified by the sovereign state. Typically, in the desert romance, the sheik's will is law as he brings to mind Michel Foucault's formulation of sovereign power as "the right to take life or let live" (1977). The sheik figures of Hull's romances have a monopoly of violence. I investigate how Hull's novels, both written and set in "topsy-turvey since the War" (Hull 1931), further legitimate a violence reflecting that of the First World War in the lawless space of the imagined orient. Writing in response to the notion of "men who aren't men any more but just disfigured, dismembered fragments of men" (Hull 1931), my reading of Hull draws on work theorising the emasculating proximity that the living shared with the dead in the trench narratives of the First World War (Tate 1998; Bland 2005). The desert romance genre attempts, through acquiescence with the patriarchal grand narrative of sovereignty, to reassert traditional masculinity through violence, particularly violence directed at women.

Gabriella Valera
University of Trieste Via Economo 4
Cultures vs Civilisation in the Perspective of the World History

In the year 1993 the Journal "Foreign Affairs" published an essay by S. P. Huntington titled "Clash of civilizatons?". The essay was deeply and widely discussed. After 3 years, S. P. Huntington published "The clash of civilizations and the Remaking of World Order" (1996), a book where the question posed in the essay turned into a thesis: in the new world order culturally similar societies cooperate so that the most dangerous conflicts don't occur between social classes or economic groups but between different "cultures" .

The paper analyses some steps of a paradoxically more and more close connection between Culture and Conflict/War, covered in our western Thought by a General Theory of Conflict. The first step will be a acknowledged in the definition of the "permanent conflict" as an anthropological datum and as a natural quality of man (Hobbes), compressed, ruled and repressed by the State. The second step, prepared by the hobbesian theory, was a consequence of the constitution of the society of the individuals, where the cultural data, elaborated as a function of the constitution and the consistence of the political community, were internalized as ethical values and the conflict between them become necessary and irreparable.

The paper examines at the end the debate on "Culture" vs "Civilization" that took place at the end of the 19th and at the beginning of the 20th century, when "Culture" was credited with those Values which was denied to be proper of the "civilization".

The necessity and the possibility to think for an unitary process of civilization with the task to compose the clash of cultures will be sustained.

Stef van den Hof
Utrecht University, The Netherlands
Aesthetics of Violence in Twentieth-Century Germany: Continuities from Ernst Jünger to Andreas Baader

Ever since Nietzsches Lebensphilosophie and the era of fascism, the combined domains of aesthetics and violence have proven to be an explosive phenomenon in German society. Intellectuals of the Frankfurter Schule identified the confusion of art and war as one major element of the 'German catastrophe'. But Germany's history of violence did not end with the Second World War, and neither did its history of aesthetization of violence. The provocations of the Rote Armee Fraktion that captivated (West-)Germany from the late 1960's on, did not only have political, but aesthetic dimensions as well. This is no original observation. Much has been said about the sensitivity of the terrorists themselves to matters of representation. Up to this day, populair imagination feeds on the cinematic qualities of the RAF.

These aesthetic aspects of left wing terrorism have often been explained in terms of the cultural context from which it supposedly emerged. That is, the RAF and its cultural afterlife are deeply marked by the dynamics of popcultural semiotics and mass media. However familiar we are with this context, in which playfulness and scandal are the norm, many artists dealing with the RAF easily succeed in genuinely unnerving German audiences. There is something unheimisch about this alliance of terrorism and aesthetics. The taboo is not merely a matter of the relative contemporaneity of the traumatic events. Certain members of the sixties-generation themselves have noted that their motives bear close affinities to the motives of the generation they wanted to oppose so badly. This observation of continuities emerged from a renewed reading, in the late 1970's, of one of the key writers of the conservative revolution of the 1920's – Ernst Jünger. Especially Karl Heinz Bohrers reappraisal of this controversial herald of neoromanticist aestheticism has awakend awareness to vitalist tendencies in the rebellion of the 1960's.
When seen from this perspective, the uneasiness with the aesthetics of the RAF can be explained in terms of the taboo that rests on the aesthetics of violence since the fateful escalation of the rebellion of the preceding generation. In my paper I intend to show what continuities actually exist between the aesthetics of violence of the mentioned right and left wing radicals. In a more general way I want to argue that the 'problem' of aesthetics and violence becomes a recurring trauma when the existence of fundamental romanticist-vitalist tendencies in modern culture is denied.

Zala Volcic
The University of Queensland
Balkan Media and the Crossroads of Competing Narratives

The media are seen as a crucial player in the formation of national identity, based on their role in providing space for discussion and in helping to sustain or suppress cultural memories, myths, and collective hopes for the future. In this paper I want to draw attention to the media situation in the Balkans, and raise some political issues and several important questions about new (media) visions of post-conflict former Yugoslav states.

After the collapse of Yugoslavia, the period during the wars of the 1990s was characterised by the dismantling of a sense of pan-Slavic unity and the emergence of a strongly nationalist and populist TV culture. The majority of main-stream broadcasters in all parts of former Yugoslavia alike turned to national(istic) tradition, history, myths, and culture. The paper focuses on Pink TV – television that began as a private station owned by an entrepreneur associated with the nationalistic Milosovic regime in Serbia. It gained in popularity as a strongly nationalist, entertainment

oriented station during the war, but managed to parlay its particular style of broadcasting into a regional power in the post-war period. Today, Pink TV offers an interpretation of a new national identity in which different global formats intermingle with traditional nationalistic stereotypes, myths, and rituals, leaving little or no space for critical reflections on the recent wars and Serbian responsibility in them.

I argue that in the Balkans, a new media system is emerging that is dominated by a tendency toward privatization and commercialization. What we have in this commercial-nationalistic media agenda is a particular model of nationalism being developed throughout the 1990s, and one I think that we should consider rather than simply dismiss. The result of the changes in the media sphere is not the elimination of nationalism or regional conflicts, but rather its reconfiguration in the emerging (capitalist) organization of the media.

Kate Warner
Differing Levels of Violence in Television Shows about Prison

This paper will address representations of violence in long running television fictions set in prisons. These series are: Porridge (UK,1974-7), Prisoner(Aus, 1979-86), Oz (USA 1997-2003), Bad Girls (UK 1999 -2006) and Prison Break (USA 2005-ongoing).

Prisons are often seen as places of violence in our culture. Programs such as Prisoner, Oz and to a slightly lesser extent Prison Break are famed for how they represent violence. However, it is not a universal representation: both Porridge and Bad Girls are significantly less violent. I will explore a number of possible reasons for this difference.

Are the lower levels of violence due to the conditions surrounding the genre or production of the shows? Porridge is a notably older program but Bad Girls is quite recent. In addition Prisoner is also an older show but is famed for its violence. Generically speaking Porridge is a comedy and Bad Girls a melodrama – this might explain the lower levels of violence in Porridge but Bad Girls is not significantly generically different from Prisoner and Prison Break.
Is it the conditions of transmission? Both Bad Girls and Porridge were for broadcast television. However, so were Prison Break and Prisoner – the only show for cable was Oz which is the most violent of the shows but the violence in the others is still significantly higher than in Bad Girls and Porridge.
Gender is another issue that needs consideration – Bad Girls and Prisoner are both about women but only Prisoner is noted for its violence. Finally is it a matter of nation? Bad Girls and Porridge are British. The others are Australian and American. This is the only factor that the two shows have in common that they do not share with the others. It is therefore an attractive answer but one that still requires further discussion.

Kim Wilkins
The University of Queensland
Awesome Cleavage": Feminising Medieval Violence in World of Warcraft

The faux-medieval fantasy war game World of Warcraft is the world's most successful online video game, boasting eleven million active players. These players create avatars who head out among the castles, dungeons, inns, and battlefields of Azeroth to perform violent quests and raids, and win honour and weapons. Thirty-three percent of avatars are female, and they demonstrate agency and power—both physical and social—vastly dissimilar to the actual agency women would have experienced in medieval times. The medieval female warrior is not a new category. She does exist in medieval culture—for example Joan of Arc, or the shieldmaidens of Old Norse literature—and she appears regularly in popular medieval reimaginings such as fantasy novels and movies. But, as Jane Tolmie argues, in these cases she is usually marked by her exceptional nature, meaning her adventures are often framed by patriarchal structures. The female characters in World of Warcraft are not exceptional; so the game appears to promote, on the surface, equality of the sexes. But this ostensible equality is undermined by the in-game representation of the female body, which constantly resists being obscured, masculinised, or contained by armour and weapons. This paper considers that resistance, in order to discuss the unique ways that medieval violence intersects with the feminine in World of Warcraft.

Ika Willis
University of Bristol
 'Violence the Measure of Law (mensura iuris vis)': Sovereign Violence and the Writing of History in Lucan's On the Civil War

The Roman poet Lucan committed suicide in 65 CE, aged twenty-six, when his involvement in a conspiracy against Nero was discovered. According to Tacitus, he died reciting the last words of a fictional soldier from his unfinished epic On the Civil War. In 'Lucan: the word at war', Henderson argues that this intertextuality between poem and life means that the end of the epic is imposed, not by aesthetic requirements of closure or unity, but by the very violence of totalitarianism which the poem represents and condemns.

In this paper I read two notoriously graphic representations of violence in On the Civil War (the death of Scaeva in Book 6 and the sea-battle at Massilia in Book 3) in order to explore two questions. The first is the question of sovereign violence – the violence which, as Lucan shows no less clearly than contemporary theorists like Agamben, is the condition of possibility for legitimate State power. Here, extending an argument from Bartsch's Ideology in Cold Blood via Agamben's reading of the Nazi camps in Homo Sacer, I will show how Lucan figures the human body not as the site of agency but as 'bare life' – that is, as the material in which sovereign violence is inscribed – and how this exposes, in Agamben's words, the 'tenacious correspondence... between modern power and the most immemorial of the arcana imperii'.

Secondly, I address the crucial ethical question of the writing of violence. In the violence he inflicts on bodies and language in On the Civil War, Lucan constantly reminds us that he, as writer, and we, as audience, are implicated in the violence being done. Comparing the narratological violence of On the Civil War with the more decorous Aeneid, I ask what ethical models Lucan gives us for the historian of violence.

Jason Wilson
University of Wollongong
True Crime, Violence and Social History - Surveying Australia's Transmedial True Crime Genre.

This paper will consider the uses of violence in a number of books from one of Australia's most successful and diverse publishing genres: true crime. It will consider how violence plays a different structuring and narrative role across four examples: Mark "Chopper" Read's *Chopper* series (1991-present), Andrew Rule and Jon Silvester's *Underbelly* series (1997-present), Tom Gilling and Clive Small's *Smack Express* (2008), and Paola Totaro and Robert Wainwright's *Born or Bred* (2009). In each example, violence is presented in different ways, as more or less inevitable or complex, and as being a motive force in different visions of Australia's social history. The paper will consider these different books as having different positions in Australia's current "true crime moment", which is best exemplified by the critical and commercial success of the true-crime television series, *Underbelly*.

Alice Yang
UC Santa Cruz, USA
Japanese American Redress and the Resurrection of Traumatic Memories of Internment

This talk analyzes changing representations of the internment of 120,000 individuals of Japanese ancestry in the United States during World War II between 1942 and the passage of redress legislation in 1988 providing an official apology and monetary compensation of $20,000 to surviving internees. During these five decades, government officials, internees, academics, and activists struggled to control historical memories of internment and redress. Some groups presented a history of internee loyalty and military heroism rewarded by postwar assimilation and economic success. Former internees were praised as "model minorities" who demonstrated that all Americans could overcome racism through forbearance, patriotism, and hard work. Others depicted a history of internee trauma, suffering and resistance within the camps that inspired postwar protest and civil rights activism. Former internees were portrayed as victims of an oppressive system that still discriminated against people of color. This talk examines how these conflicting depictions of internment history had a direct impact on the suppression of internees' memories during the 1940s and 1950s, the resurrection of community discussions of America's "concentration camps" in the 1970s, the success of the redress movement in the conservative 1980s, and the legacy of redress for other groups in America.

Ulf Zander
Lund University
Fictionalisation of the Holocaust and the Aesthetics of Violence - The Example of Black Book

How can we explain that history has been and still is a recurrent motive in moviemaking? What do films mediate about the past? How do they reflect the present and anticipate the future? These questions have come to the fore during the last decades in an increasingly vivid and larger field of research involving film

historians, historians, archaeologists, ethnologists, sociologists and many others academics.

It has been said that scholarly history nowadays is "didactisised". The same goes for modern research on film and history, even though most of the researchers do not use history didactical concepts and theories. Instead of a one-sided focus on how film directors (not manage to) deal with historical facts, the new approaches is characterised by an interest in the conditions of film production in general and the traditions and genre demands of "historical" film production in particular. Films are in other words a crucial part of the history cultures of today, not least since "history" for many people is strongly connected to what they see at the cinema or in the television sofa.

Zwartboek (Black Book, 2006) have almost all of the usual ingredients for a World War II-movie. The Dutch film-team tells the story of a Jewish girl, Rachel Stein, who is hiding in the Netherlands during the Second World. In my proposed paper, I will discuss how this film relates to the genres of resistance films and Holocaust films. My main focus is to discuss in which ways Black Book adapt conventional filmic methods of visualising violence and describing the horrors of the Holocaust, but also to study the ground-breaking aspects of the film in which it is seldom obvious which person who is "the good guy" and who is "the bad one".

Ghil'ad Zuckermann
The University of Queensland
'Lexical Terrorism' in Judaism, Islam and Christianity: Neutralizing or Inciting Violence?

> *El original es infiel a la traducción.*
> 'The original is unfaithful to the translation'
> (Jorge Luis Borges 1943, cf. 1974: 732)

> **The apparent identity of what appear to be cultural units – human beings, words, meanings, ideas, philosophical systems, social organizations – are maintained only through *constitutive repression*, an active process of *exclusion*, *opposition*, and *hierarchization*. A phenomenon maintains its identity in semiotic systems only if other units are represented as foreign or '*other'* through a hierarchical dualism in which the first is '*privileged'* or favored while the other is *deprivileged* or devalued in some way.**
> (Lawrence E. Cahoone 2003: 11)

Language is a guide to 'social reality'.
(Edward Sapir 1949: 162)

This paper will explore interactions between religions at the micro-level of lexis. It will focus on mechanisms of 'etymythology' (a.k.a. popular etymology) and 'lexical engineering', especially within Jewish and Muslim groups. Lexical engineering reflects cultural interactions, often manifesting the attempt of a religion to preserve its identity when confronted with an overpowering alien environment, without segregating itself from possible influences. The result can be either rejective (ethnocentric xenophobia) or receptive (cultural flirting). This paper will focus on the former. For example, Greek euangélion 'gospel', lit. 'good news' (from eû 'good' + ángelos 'messenger'), was punningly named by some first-millennium rabbis åwen

gilyon 'evil revelation-book'. Arabic rasu:l 'messenger (of God), Muhammad' was referred to in Hebrew as pasu:l, lit. 'disqualified, flawed, faulty'. (Obviously, the scholarly neologizers were fully aware of their manipulation, but later generations might have been less informed, especially given that Hebrew was considered to be the Ursprache.) Lexical engineering opens a window onto the broader question of how language may be used as a tool for religions to maintain or form their identity.

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SHOPS AND SERVICES ON CAMPUS

Bakery
Location: Union Complex
Hours: Monday to Friday 7:30am-5pm
Enquires: 3377 2309

Darwins
Location: beneath the Biological Sciences
Library (building 94)
Hours: Monday to Friday 8am-3pm
Contact: 3346 4181

Juice Bar (or Ice Creamery)
Location: Union Complex
Hours: Monday to Thursday 9am-5pm,
Friday 9am-4pm
Enquires: 3377 2309

Main Refectory
Location: Union Complex
Hours: Monday to Thursday 7:30am-
4:30pm, Friday 7:30am-4:00pm
Enquires: 3377 2260

Noodle Bar
Location: Union Complex
Hours: Monday to Thursday9am-7:30pm,
Friday 9am-4pm
Enquires: 3377 2309

Physiology Refectory
Location: under the Physiology Lecture
Theatres (building 63)
Hours: Monday to Thursday 7:30am-
5:00pm, Friday 7:30am-4:00pm
Enquires: 3377 2245

Sushi Bar
Location: Union Complex
Hours: Monday to Friday 9am-3pm
Enquires: 3377 2309

Bookshop & Second-hand Bookshop
Location: Union Complex
Hours: Monday to Friday 8:30am-5pm
Enquires: 3377 2200, Bookshop Website

Campus Pharmacy
Location: Union Complex,
Hours: Monday to Friday 8am-6pm
Enquires: 3870 1509

Card and Gift Shop
Location: Union Complex
Hours: Monday to Friday 9am-5pm

Commonwealth Bank
Location: Student Union Complex
Trading Hours: Monday to Thursday 9:30-
4:00pm, Friday 9:30-5:00pm
Enquires: 3377 2144

POD Print on Demand
Location: Staff House Road

National Australia Bank ATM
Location: Union Complex
Trading: Automatic Teller Machine
operates 24hrs

Student Travel Agents (STA)
Location: Union Complex
Hours: Monday to Friday 9am-5pm
Enquires: 3371 2163

Uni Copy Shop
Location: Union Complex Hours: Monday
to Friday 8.30am-5pm
Hours: Monday to Friday 8:30am-5pm
Enquires: 3871 0219

Uni Disk (music store)
Location: Level 2, Union Complex
Hours: Monday to Friday 9:30am-5pm
Contact: 3720 8190

Uni Hair Salon
Location: Union Complex,
Hours: Monday to Friday 8am-6pm,
Saturday 9am-3pm
Enquires: 3371 2603

UQ Sport Fitness Studio
Location: Level 1, Union Complex,
beneath the Red Room
Hours: Monday to Friday 7am-3pm
Enquires: 3346 6204

Westpac Bank ATM
Location: Union Complex
Hours: 24hr

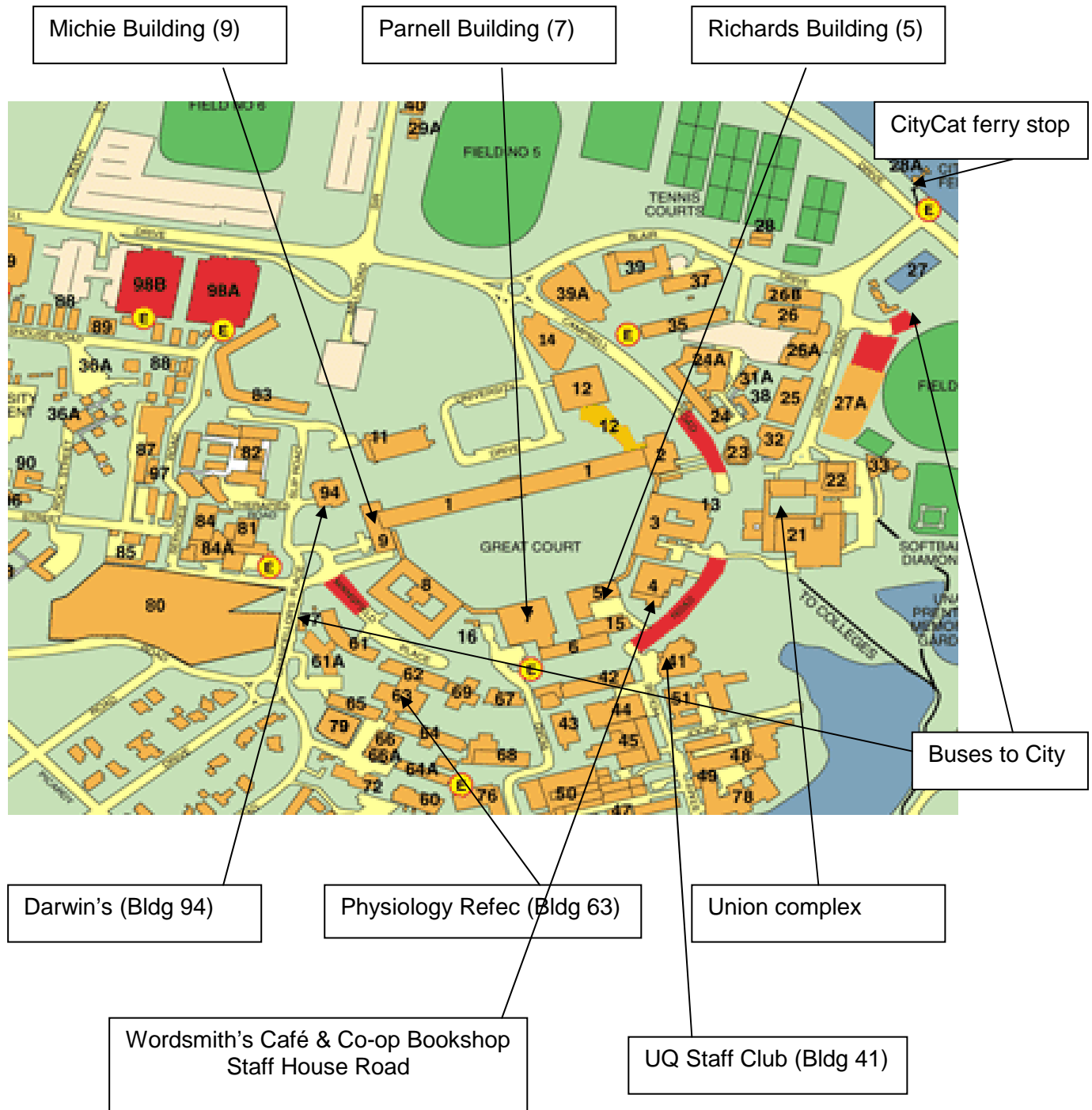Wordsmith's Cafe
Staff House Road

Co-op Bookshop
Staff House Road

UQ Staff Club
Staff House Road

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Michie Building (9)

Parnell Building (7)

Richards Building (5)

CityCat ferry stop

Buses to City

Darwin's (Bldg 94)

Physiology Refec (Bldg 63)

Union complex

Wordsmith's Café & Co-op Bookshop
Staff House Road

UQ Staff Club (Bldg 41)

The University of Queensland campus provides many eating places, as well as doctors, dentists, banks, hairdresser, pharmacy and optometrists. A campus map can be found at http://www.uq.edu.au/maps/pdf/StLuciaMap.pdf

Public transport to and from the University is plentiful, with the choice of taxis, buses, ferries and trains within easy reach. Transport information can be found at the Brisbane City Council's transport web page http://www.transinfo.qld.gov.au/

Information for visitors to Brisbane can be found at http://www.ourbrisbane.com/see-and-do/help-for-travellers

There are also a number of cafes, restaurants and other shops nearby in Hawken Drive.

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