

Estonian Literary Museum

Center of Excellence in Estonian Studies

Research Center for Cultural Studies and Cross-cultural Communication  
(Herzen State Pedagogical University of Russia)

Research Center for Cultural Exclusion and Frontier Zones  
(The Sociological Institute of the Russian Academy of Sciences – Branch of the Federal Center of Theoretical  
and Applied Sociology of the Russian Academy of Sciences)

March 12-13, 2020

International Scientific Colloquium  
**Between Individual and Collective Trauma**

VENUE: Estonian Literary Museum (Vanemuise Str. 42, Tartu)



The conference is supported by the Estonian Literary Museum, the Centre of Excellence in Estonian Studies (CEES, TK-145, through the European Regional Development Fund), and is related to research project EKM 8-2/20/3 (Estonian Research Council). It is free of charge for participants.

# **PROGRAMME ABSTRACTS**

**Tartu – Saint Petersburg**

**2020**

## Conference focus

The theory of cultural trauma has recently developed into a true humanitarian scientific paradigm aimed at studying chaotic and catastrophic moments of the history with far-reaching social and cultural consequences. Big and important events for the cultural history of the West concerning overcoming of cultural traumas and axiological crisis, alongside with the processes of changing into modern culture and forming new systems need to be considered.

The Colloquium will give particular attention to the problems of collective memory and representation that are essential in discussing traumatic experience, as well as symbolic meditation processes in cultural topology and topography. The focus is on problematic issues of memory, identity, cultural topos and the process of trauma where its importance is being formed in the context of "forgetting / remembering" in different discourses such as religion, aesthetics, jurisdiction, bureaucracy, etc.

Website of the colloquium: <https://folklore.ee/ri/fo/konve/2020/trauma/>

**Selected peer-reviewed papers will be published in a special issue of *Folklore: Electronic Journal of Folklore* (<https://www.folklore.ee/folklore>). Information about deadlines and formatting will be available after the conference.**

## ORGANIZING COMMITTEE

(Chair) Dr. Liisi Laineste (Estonian Literary Museum, Centre of Excellence for Estonian Studies (CEES), Estonia),

Dr. Natalia Artemenko (St. Petersburg State University, Russia/Research Center for Cultural Exclusion and Frontier Zones, Sociological Institute, RAS, Russia)

Dr. Sergey Troitskiy (Research Center for Cultural Studies and Crosscultural Communication, Herzen State Pedagogical University of Russia / Research Center for Cultural Exclusion and Frontier Zones, Sociological Institute, RAS, Russia / St. Petersburg State University, Russia)


## PROGRAMME

### March 12

**9:00-10:00 Welcome coffee, Registration**

**10:00 - 10:20 Opening of the conference**

**10:20 KEYNOTE** (Chair: Sergey Troitskiy)

**Holocaust humor in Israel: Between individual and collective trauma** (Liat Steir-Livny, )  
presentation)

**11:00 SESSION 1** (Chair: Liisi Laineste)

**11:00 Post-catastrophic time. Trauma as figure of silence** (Natalia Armentenko)

**11:30 Trauma and Baltic women's life stories of the Soviet repressions** (Leena Kurvet Käosaar)

**12:00 Trauma and female body: Representations of women in Lithuanian and Latvian contemporary women's texts** (Jolita Lukšyte)

**12:30 - 14:00 Lunch** (on our own)

**14:00 SESSION 2** (Chair: Leena Kurvet-Käosaar)

**14:00 Selective memory in the holocaust** (Maya Camargo-Vemuri)

**14:30 Victimal economy and trauma** (Sergey Troitskiy)

**15:00 Mechanisms of forming an "affiliative" post-memory of the difficult pages of history (as an example, the "era of political repression"** (Yulia Zevako)

**15:30 - 16:00 coffee break**

**16:00 SESSION 3** (Chair: Natalia Armentenko)

**16:00 Old traumas for the new age: making the new memorial landscape in the contemporary Belarus** (Siarhei Hrunto)

**16:30 Card index of the agents of KGB of the Latvian SSR: "love by calculation", "immaculate conception" and Restoration of State Independence** (Uldis Krēsliņš)

**17:00 Dealing with collective trauma and own heritage through the "hack" in the museum. Case of Krakow's Seweryn Udziela Ethnographic Museum** (Sylwia Papier)

**17:30 - 18:00 roundtable discussion of all the papers**

**18:00-18:20** – presentation of the collective monograph **"TOPOLOGY OF CULTURAL TRAUMA: INDIVIDUAL TRAUMATIC EXPERIENCE AND EXPERIENCE OF HISTORICAL CATASTROPHES"** (2020), edited by N. Armentenko. Publishing House "Renome", St.Petersburg. (Title in Russian: "Топология травмы: Индивидуальный травматический опыт и опыт исторических катастроф")

**19:00 evening seminar at Pierre** (<https://www.pierre.ee/>, Raekoja plats 12)

### March 13

**9:00 - 10:00 KEYNOTE** (Chair: Leena Kurvet-Käosaar)

**Border and mobility related trauma and materialized narratives** (Tuulikki Kurki)

**10:00 - 10:30 coffee break**

**10:30 SESSION 4** (Chair: Alyona Ivanova)

**10:30 Is historical trauma out of joint?** (Kseniya Kapelchuk)

**11:00 Self-inflicted traumatization: Biopolitics and bare life in the Russophone Estonia**  
(Andrey Makarychev)

**11:30 Traumatization of the past and "martyrological thinking" in modern Eastern Europe** (Daniil Anikin)

**12:00 - 13:30 lunch (on our own)**

**13:30 SESSION 5** (Chair: Sergey Troitskiy)

**13:30 Hospital clowning as a way to overcome trauma** (Alyona Ivanova)

**14:00 Representation of traumatic experience in the Soviet painting 1960-1970s** (Aleksandr Smirnov)

**14:30 - 15:00 roundtable discussion of all the papers**

**15:00 - closing of the conference**

**18:00 informal social evening** at Vilde & Vine (<https://vilde.ee/gb/>, Vallikraavi 4)

# ABSTRACTS

## **Traumatisation of the past and "martyrological thinking" in modern Eastern Europe**

*Daniil Anikin (Moscow State University, Department of Politology)*

The collapse of the communist regime was accompanied by increased negative assessments not only towards the political elite, but also towards the memorial culture that was forming in post-war Eastern Europe and which central element was the victory of the Soviet Union in the Great Patriotic War. The idea of exemption the country from Nazi aggression was replaced by the idea of changing one occupation system to another, with fewer victims of the Soviet regime redeeming in a symbolic sense of its long existence. In Eastern Europe, being relatively painlessly (with the exception of Romania) freed as a result of velvet revolutions from Soviet domination, the concept of "two totalitarian regimes" prevailed, which symbolically equalized Nazism and Stalinism, if not in terms of the unity of their origin, but from the point of view of negatively affecting the fate of national communities.

Political changes also have had a significant impact on the transformation of memorial discourse justifying the place and role of a State during World War II. If the Soviet discourse focused on the significance of the Victory, deliberately replacing with officious pathos the tragic aspect of the losses and suffered people, the rest of the countries of the "Soviet camp" accounted for the roles of "younger brothers," who contributed to the defeat of the enemy, but at the same time failed without the support of the "older brother." Unlike the Western European culture of remembrance, the traumatic discourse of the Holocaust had learned (though not without certain difficulties) by the 1970s, the involvement of Eastern European countries in this discourse became possible only after their political reorientation.

Traumatic discourse in modern Eastern Europe can be explored through U. Blacker's notion of "martyrological thinking." In his view, this type of thinking manifests itself in the formation of the pantheon of the dead, who are perceived as innocent victims of totalitarian regimes. It is indicative that "martyr thinking" is also transferred to modern reality, creating a stable model of cultural identity (for example, the commemoration of "Heavenly Hundred" as a result of the events of 2014 in Kiev).

## **Post-catastrophic time. Trauma as figure of silence**

*Natalia Artemenko*

*St.Petersburg State University*

What could be meant by “trauma”? Trauma can be regarded as a single event which has actually occurred and has fundamentally changed life of society, has shifted self-perception people had and greatly changed the potential future for these people. Trauma can also stand for some process which started to unfold after a catastrophic event and remains ongoing. Assuming a fact that that trauma can be regarded in various ways, it can also stand for some situation of deprivation, when people realize that they were deprived of something, trying to find or regain what was lost through the present. At the same time, trauma can be regarded as a story line, when we realize that something has happened and try to tell about it in different ways in various genres, using the same or very similar images. By trauma we can also mean something which is called a unifying event, i.e. that something which creates us. Trauma is not something naturally existing, but on the contrary it is constructed by the society; individual and social traumas are very different. There is also a gap between the event and its representation: this gap is the trauma process. All of us, regardless of specifics of history of the nation we belong to, exist in a post-catastrophic time and bear the burden of responsibility for past but not fully comprehended horrors. Deep experiencing of a catastrophic event, a collapse of all usual human relationships, prearranges a transition to cataleptic consciousness, practicing oblivion and forming a particular subject, i.e. a post-traumatic subject, a subject of time-after, who gets crucified between the everlasting pain, i.e. something that never ceases to generate pain, something which remains in memory, and a power of oblivion, functioning as a defense mechanism. The relation between memory and trauma represents a very central focus in the memory and trauma studies and has been analyzed by several scholars. *The research was conducted within the framework of the research project № 18-011-00570A with the financial support of the RFBR.*

## **Selective memory in the Holocaust**

*Maya Camargo-Vemuri*

*Johns Hopkins University (School of Advanced International Studies, Conflict Management Department)*

Why remember atrocity? This paper will look at the factors impacting the decision to remember atrocity in general and in specific. What we choose to remember from atrocity is determined largely by the visibility of events, but also impacted by social norms, normalized violence, and perceptions of atrocity. Certain events, although common or not necessarily unusual, are suppressed from memory (both in collective and individual narratives) due to fear, shame, guilt, or disgust. In genocide, we rarely hear about acts such as sexual violence, infanticide, or cannibalism, because of these emotions and because they are not normalized in the societies where they occur. The consequence of this is a skewed image or conception of genocide and what it does to the people who are part of it, either as victims or perpetrators.



## **Old traumas for the new age: Making the new memorial landscape in the contemporary Belarus**

*Siarhei Hrunto*

*Center for the Belarusian Culture, Language and Literature Research (NASB)*

The Soviet memorial landscape in Belarus was enriched with a numerous new objects in the last three decades. Many of them refer to the tragic events that were either silenced in the USSR (political repressions and Holocaust) or happened too late to be properly commemorated (Chernobyl and Afghanistan war). Each of this events and memorials link to the particular social groups that in this way present their own traumas in the public space. But if this trauma could be shared with the whole society? And how these initiatives influence on the perception of the whole memorial landscape? My presentation gives the answers to this question and propose the overview of the latest tendencies in the Belarusian memorial landscape development.

## **Hospital clowning as a way to overcome trauma**

*Alyona Ivanova*

*Pirogov Russian National Research Medical University - Acting Head of the Clinical Psychology Department;  
Mental Health Research Center - Senior Researcher*

Hospital clowning is a relatively new social practice for patients under prolonged medical treatment by means of play, fantasy and humor. Opposed to circus or theater, hospital clowning is based on an individual, personal contact with a person. It is not accidentally, that this social practice begins to play an important role not only in clinical context, but also as a wider social phenomenon (for example, groups of volunteers organized by Patch Adams). In the modern world with its tendencies to globalization, virtualization, standardization, isolation and specialization in medicine, people can hardly be heard and supported, and the role of intimate face-to-face communication is increasing.

The work of hospital clown takes place on the borderline between the I and the Other, and demands from the actor not only well-developed skills of improvisation, but also high levels of reflection and self-observation. Partly because of that, it has a healing and developing impact not only to the patients, but also to the clowns themselves.

In the paper I will focus on the 3 kinds of trauma: the trauma of the patient, victim of the modern medicine; the trauma of the clown, which led him to the very activity; and the trauma in the modern society which is being treated by clowning.

## Is historical trauma out of joint?

*Kseniya Kapelchuk*

*ITMO University*

The concept of trauma is at the centre of today's social and political discourse. It not only defines a manner of conceiving history, but it also becomes an integral part of the mechanism of legitimisation of social and political practices. It can be said that the narrative about trauma, which appeals to the past, has replaced grand narratives of the Enlightenment, which appeal to the future, as well as postmodern constructions. In this context famous researcher of memorial culture Aleida Assmann describes contemporary situation as the fall of the "Modern Time Regime". But this description has some inner inconsistencies.

Firstly, the new time regime described by Assmann conditions the utmost attention to the historical catastrophes; it tries to rediscover history from the point of view of the victim. Everything that was left behind by the Modern while striving into the future from now on becomes reconsidered as traumatic experience that has to be worked through. Simultaneously the very time regime is described as caused by the traumatic events. But being justified as a consequence of some events this explanation falls into a vicious circle: the decay of the Modern time regime allows us to fix the past as traumatic, and at the same time receives a justification as a consequence of traumatic events.

Secondly, two levels of analysis and functioning of trauma – trauma as the basis of the witness and as problematic experience that is essentially different from witness – are fundamentally irreducible to each other.

The paper considers a number of approaches that try to solve these problems of trauma theory. *The research was conducted within the framework of the research project № 18-011-00570A with the financial support of the RFBR.*

## **Card index of the agents of KGB of the Latvian SSR: "love by calculation", "immaculate conception" and Restoration of State Independence**

*Uldis Krēsliņš*

*Institute of Latvian History at the University of Latvia, Department of 20th Century Research*

In December 2018, card index of former Latvian SSR KGB agents was published. After takeover in 1991, card index transformed to so-called "KGB bagfuls", and subsequently, the issue of publishing card index came up from time to time, debating whether it would divide society and cause "witch hunting". However as result of public pressure, list of agents was published at 27 years after Latvia' independence restored. Publication of card index' had sparked various reactions in society. Most former KGB agents, especially those who played a significant role in process of restoring Latvia's independence, claimed that agents' cards were made without their knowledge. Others recognized cooperation that they had agreed as due by circumstances or as result of KGB blackmail. On other side of barrier stood the persons mentioned in KGB agents' reports. Most of them didn't describe themselves as victims. The exception was people who were looking for an explanation (or excuses?) for theirs unfulfilled career expectations. But one question remains unanswered: how to evaluate the cooperation of people with the KGB, so that and recognize the trauma of society, and avoid the need to rewrite history of the State Independence' Restoration?

## **Border and mobility related trauma and materialized narratives**

*Tuulikki Kurki*

*University of Eastern Finland, Karelian Institute*

The presentation introduces a concept 'materialized narrative' that allow the conceptualization of trauma in complementary and alternative ways. The materialized narrative is defined as a form of verbal or visual narration that is linked with objects (thing, artifact, macro artifact), and border and mobility related traumas. The aim of the concept is to bring together the narrative and non-narrative knowledge of traumatic experiences, since essentially a material object entails verbal, visual or other narrative knowledge, as well as, non-narrative knowledge. The non-narrative knowledge can be, for example, tactile or visual knowledge mediated through the object's materiality, or through a performance or interaction with the object. It is important to acknowledge non-narrative knowledge, because it may provide access to more profound understanding of difficult, even traumatic experiences related to borders and mobility. According to Kidron (2009, 6), the non-narrative knowledge based on traumatic experiences can manifest itself in tacit knowing or in bodily (embodied) knowing. Tacit and bodily knowing can manifest itself also in the objects of the everyday environment, or in our repetitive everyday routines with various objects. The non-narrative knowledge of borders can manifest also in an artwork, such as an installation or an abstract painting. Then the knowledge and understanding of trauma does not become fully explained in narratives based on the artwork, but knowledge and understanding require interpretation of non-narrative elements of the artwork as well.

The concept of material narrative has potential to open alternative and complementary viewpoints to border and mobility related traumas in research. So far, mobility and migration has been studied little from the point of view of material objects. The viewpoint of materiality is important, since people are surrounded by materiality in their everyday lives, and therefore the materiality of borders and bordering processes cannot remain unacknowledged either.

## **Trauma and Baltic women's life stories of the Soviet repressions**

*Leena Kurvet-Käosaar*

*Estonian Literary Museum and University of Tartu*

The development of trauma studies as a field of cultural enquiry has been shaped by a close affinity to the theoretical frameworks of psychoanalysis, post-structuralism and deconstruction. Within the English-speaking and European world, an approach to trauma proceeding from the above-mentioned frameworks and understood as having a shattering effect on the construction of the self, has had immense influence on the ways in which trauma has been represented and interpreted, further enhanced by diagnostic and therapeutic practices centering on narrative reconstruction of traumatic experience. More recently, the universal applicability of such theoretical framework has been called into doubt by scholars working on global, non-Western contexts who highlight the need to consider the ways in which cultural difference impacts the manner of mediating trauma. Critical inquiries concerning the repressions of communist regimes, in particular regarding the Soviet Union have also argued for the need to develop a theoretical paradigm of trauma that caters for the cultural and historical specificity of that experience, modes of mediating and coping with it (see, e.g., Merridale 2010; Gheith 2007; Tumarkin 2011). My presentation explores the possibilities and limits of the application of trauma theory in the analysis of the mediation of the experience of repressions and displacements exercised by the Soviet regime in the Baltics, focusing more narrowly on Baltic women's deportation narratives.

## **Trauma and female body: Representations of women in Lithuanian and Latvian contemporary women's texts**

*Jolita Lukšyte*

*Latvian University, Faculty of Social Science, Department of Communication*

Contemporary Lithuanian writers' texts contain the recording of trauma as deleterious, marginal experience or individual transformation, in a way that allows the reader to empathize with the sensory experiences and thought processes. Through women's writing of female trauma, and their use of language that attempts to replicate the female body: the importance of women writing for women in this way is undeniable in a climate where battles for women's autonomous rights are still being fought; from the birth of the feminist movement to the present day. Jurga Ivanauskaitė, Ugnė Barauskaitė, Renata Šerelytė, Nora Ikstena, Inga Abele and others achieve in their portrayals of traumatic experiences that are specific to women is the vocalisation of internalised narratives regarding the ongoing political battleground that is the female body. Trauma fiction, in its ability to 'narrate the unnarratable', provides novel and woman's fiction through which women's writing can evoke a personal empathy which can transgress in to a willingness to understand the political, traumatising injustices partaken against the female body and against women.

## **Self-inflicted traumatization: Biopolitics and bare life in the Russophone Estonia**

*Andrey Makarychev*

*Johan Skytte Institute of Political Studies, UT*

The presentation, being a part of a larger project on biopower at Europe's eastern margins, looks at the Russian-speaking population of Estonia from a variety of biopolitical perspectives. The author mainly focuses on the post-Soviet, post-colonial and post-industrial transformations in the city of Narva from the viewpoint of "forms of life" and the metaphor of "bare life" coined by the Italian political philosopher Giorgio Agamben.



## **Dealing with collective trauma and own heritage through the "hack" in the museum. Case of Krakow's Seweryn Udziela Ethnographic Museum**

*Sylwia Papier*

*The Research Center for Memory Cultures, Jagiellonian University*

This paper is to discuss a collective Polish identity through an intervention project entitled Curatorial Dreams for Krakow's Seweryn Udziela's Ethnographic Museum (2016-2017), which was implemented in the framework of project "Thinking through the Museum, Difficult Knowledge in Public" (Social Sciences and Humanities Research Council of Canada), in cooperation with Department of Polish Studies, Department of Jewish Studies (Jagiellonian University) and Seweryn Udziela Ethnographic Museum (MEK).

As philosopher Andrzej Leder argues, "the peasant issue," or "the peasant origin of the vast majority of Poland's citizens," needs to be explored and addressed, because it was pushed back and repressed for now. The countryside is the heritage that Polish society grow out of. It is easier to think that life in it used to be ceremonial, neat, tidy and pretty, but that is not the real picture of the countryside. Right now it seems to be superseded part of Polish society, and as we know "a society which is out of place is a society which doesn't have (its own) place. It is also a society which has no place in the structure managed by the authorities" (Ryszard Nycz).

The beginnings of the Seweryn Udziela Ethnographic Museum's collection were created at the turn of the 19th and 20th centuries, and has the largest ethnographic collection in Poland which mainly owns objects connected with Polish peasant culture. Our project for this institution was inspired by „Mining the Museum” intervention by Fred Wilson (April 1992). It used the museum as a space of reflection about the contemporary identity (or identities) of those people whose origins lie in the Polish countryside. The project was a response to the museum slogan „My museum, a museum about me”. We asked ourselves: Could we add diversity in culture and social class? Can a museum display difficult heritage in a compelling way? We supplemented various sites in the museum (the cloakroom, staircase, corridor of folk costumes, musical instrument room) with objects, images, or performances to illustrate how critical engagement and creative intervention offers a richer, more complex, and poly-vocal vision of the Polish past with which diverse visitors can engage, and in which they may find themselves. Temporary readings, performances, lectures, discussions, and mock-ups of “curatorial dreams” briefly change the status quo of the exhibition and allow us to see the museum in a different light. This, proposed by our group, activities - which let widen the traditional understanding of memory and dealing with past and own heritage - consist of three factors: affective, intellectual and social engagement.

## **Representation of traumatic experience in the Soviet painting 1960-1970s**

*Aleksei Smirnov*

*Saint Petersburg University, Institute of Philosophy*

The main purpose of this study is to identify the forms in Soviet painting that the representation of the traumatic experience gained during a number of periods of Soviet history took, especially during the Great Patriotic War. The article analyzes the works of both quite popular and relatively little-known artists. As a research method, the method of semantic analysis of the plot of paintings and the characteristics of their individual characters was applied. The choice of the period of creation of paintings is due to the fact that in the early 60s there was a significant transformation in the style of Soviet painting. The new plots represented the personal experience of the Soviet people, which was also traumatic in nature. In the course of the study, genres, plots and canonical images of Soviet painting were identified, most often used to represent the traumatic experience. *The research was conducted within the framework of the research project № 18-011-00570A with the financial support of the RFBR.*

## **Holocaust humor in Israel: Between individual and collective trauma**

*Liat Steir-Livny*

*Sapir College and The Open University, Israel*

Holocaust humor, satire, and parody are sensitive and complex issues. For many years, Israeli culture recoiled from dealing with the Holocaust from a humorous or satirical perspective. The perception was that a humorous approach might threaten the sanctity of its memory, or evoke feelings of disrespect towards the subject and hurt Holocaust survivors' feelings. Official agents of Holocaust memory continue to follow this approach. But, from the 1990s, a new unofficial path of commemoration has been taking shape in tandem. Texts that combine the Holocaust with humor, satire and parody are a major aspect of it, but this remains controversial.

In this talk I present my research, according to which in Israel, a unique post-traumatic society where the trauma lives as an integral part of the present, Holocaust humor in Hebrew functions as an important defense mechanism. Holocaust humor, satire, and parody rebel against the way Israeli society lives the trauma in the present by deconstructing the fear factor.

The case study of this talk is the "Hitler Rants" parodies on YouTube in Hebrew. This meme is an exceptional phenomenon since unlike other memes that usually exist couple of days to weeks, this meme exists for 13 years. In this meme surfers take a scene from the German film "Downfall" (Oliver Hirschbiegel, 2004), showing Hitler ranting at his staff as the end of WWII approaches, and add parodic subtitles in various languages. In the subtitles Hitler rants about completely different things - current affairs and pesky little details. The incompatibilities between the visual, the screaming in German and the subtitles, turns Hitler into a ludicrous individual who's stressed-out by the irritating details of everyday life. The talk will show the meme's dominance in Israel and will explain it as an important defense mechanism in a society submerged in Holocaust awareness.

## **Victimal economy and trauma**

*Sergey Troitskiy*

*Herzen State Pedagogical University of Russia / Sociological Institute RAS - branch of Federal Scientific Research Sociological Center RAS / Saint Petersburg State University*

The paper continues the study of the victimal economy, described as the basis for cultural practices and including the practice of cultural memory. However practice of cultural memory turns out to be practice of cultural oblivion. A theoretical basis is proposed in the form of the theory of latency, as a state when the subject cannot / does not want to pronounce the traumatic experience and carries it in himself. Also we question the unambiguity of the judgment that the carrier of latency is only the traumatized subject. *The research was conducted within the framework of the research project № 18-011-00570A with the financial support of the RFBR.*

## **Mechanisms of forming an “affiliative” post-memory of the difficult pages of history (as an example, the “era of political repression”)**

*Yulia Zevako*

*Ural Branch of Russian Academy of Sciences, Institute of History and Archaeology*

This report will discuss the problem of working with the memory of complex stories of history, specifically, working with the memory of the "traumatic" events of the "era of political repression" of the 1930s - 1950s. The author took the concept of “post-memory” M. Hirsch as the methodological basis of the study. According to M. Hirsch, post-memory has its own conditional “laws” of formation. There are three levels of "post-memory" - familial, affiliative and associative. The “familial” level involves the circulation and transfer of memory of the “traumatic” event within the family. The “affiliative” - familiarization with the memory of this “traumatic” event of other people (outside this family) primarily through the emotional impact on them. The “associative” level presupposes the creation of a certain generally recognized social frame of memories (often approved by the state) of this “traumatic” event. An intermediate link in the transition and reformatting of the “familial” post-memory into “associative” is the “affiliative” post-memory, based on emotional involvement, emotional experience and co-experience. Analysis of the concept of M. Hirsch gives an understanding of how a person’s “affiliation” with an event takes place, allows us to study and analyze the mechanism of transition from a “memory policy” to a “memory practice”, to identify criteria for effective memory practices, to examine their “work”. The purpose of my research was to study how to form an “affiliate” post-memory of the “era of political repression” among pupils of grades 9-11. The main methods are experiment, survey, interviewing, observation, content analysis of students' creative work. As a result of the study, the main mechanisms for the formation of an “affiliate” post-memory about the “era of political repression” were identified, the most sensitive topics of the “victim” (person / society) and “executioner” (state) were identified and analyzed. The theme of the executioner was complicated by the experience of two feelings: “guilt” (“I am the victim”) and “shame” (“I am the executioner”) in understanding the events of this era. As a result of the study, it was revealed that the usual dichotomy “victim” - “executioner”, “man” - “state” - is a significant simplification and prevents the formation of a more balanced about the events of the “era of political repression”. The formation of an “affiliative” post-memory allows adding topics of personal responsibility, personal choice, civic consciousness, and others to the conversation about these events. In addition, the author concluded that the formation of “affiliate” post-memory creates an important basis for working with the “trauma” itself that has been left to our society from previous generations.

## BOOK PRESENTATION



### THE TOPOLOGY OF TRAUMA: INDIVIDUAL TRAUMATIC EXPERIENCE AND EXPERIENCE OF HISTORICAL CATASTROPHES, St.Petersburg: "Renome", 2020

("Топология травмы: Индивидуальный травматический опыт и опыт исторических катастроф")

**Editor:** N. Artemenko

**Authors:** Artemenko N., Brodsky A., Smirnov A., Troitsky S., Sidorov A., Nikonova S., Novikova A., Kapelchuk K.

The theory of cultural trauma has recently developed into a true humanitarian scientific paradigm, aimed at studying chaotic and catastrophic moments of the history with far-reaching social and cultural consequences.

The authors aims to discuss forming social and cultural communication the cultural topos' relation with some traumatic occasions which are destructive for the collective memory and identity, and need the cultural topology to be remade and reconfigured. Big and important events for the cultural history of the West which are about overcoming the cultural traumas and axiological crisis and changing into the modern culture and formation of new institutional and spiritual systems, as well as the new way of keeping and sharing the experience are considered. The described processes include both: religious traumatic narratives with variety of path to salvation and post religious new European narratives of trauma caused by «death of God». These narratives are connected with cultural, social, ethic and esthetic consequences of the breakdown of the Christian worldview. The authors of the monograph give particular attention to the problems of collective memory and representation that are essential for traumatic experience being, as well as symbolic meditation processes in cultural topology and topography.