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Alexey Smirnov

Frontier of cultural memory: disassociating narratives

Traumatic experiences narratives are confidently penetrate in contemporary cultural memory and memorial culture. Memorial policy uses these narratives to form or improve national and state identities. Due to the influence of the media and the Internet on the nature of commemorative practices, memorial politics got the opportunity to influence memorial culture, which can be considered as a space of cultural memory and its representations. Cultural memory is heterogeneous, there are areas in it that do not quite fit into the current memorial policy of a community or state. In this case, some areas of cultural memory are expelled “to the borders” of the memorial landscape, because they are not able to contribute to solving the urgent tasks of memorial politics, and sometimes they directly oppose them.

Any political process needs to manage the balance of interests of political actors, which also applies to memorial politics. Accordingly, some fragments of cultural memory, including narratives that take out the traumatic experience of the past from oblivion, can affect the social balance. The implantation of these narratives into the memorial culture leads to the formation of tension points in it that threaten its sustainable existence. At difficult moments in the development of some countries or regions, “memorial tensions” lead to the so-called “memory wars,” in which elements of memorial culture are also used. The possibility of the growth of “memorial tension” increases not only with the development of media, but also with the advent of global or transnational social structures that form a new memorial culture and memorial policy. The report discusses examples of such narratives, the role of which, constructive or destructive, proved to be important in shaping the modern cultural landscape.

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Alexey Sidorov

Cultural trauma in cinematic narrative

The concept of cultural trauma in the modern civilization of the images (the “videosphere”, as defined by the R. Debray) with a predominance of the visual environment, is closely connected with the iconographic depiction of catastrophic events and their narrativization in the cinema. Films not only help bridge the gap between individual suffering and social consciousness by showing fictional or documentary shocking images to a wide audience, but also help to spread narratives which influence whether individuals, community groups, or society as a whole regard themselves as traumatized. As Jeffrey C. Alexander pointed out, cultural traumas are not something natural, but are retroactively constituted by society through public reflection and discourses in which media representations, including films, play a leading role. In the gap

between the event and its representation, called the “trauma process”, there is a struggle for meaning that defines pain, sacrifice and responsibility and re-creates collective memory and identity. The theory of cultural trauma should include an analysis of the aesthetic, narrative, dramaturgical and diegetic functions of cinema language, which provide an opportunity to study and embodiment personal and collective traumatic experience..

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Valeria Dudinets

“Who has the right?” - The clash of generations in the interpretation of German cultural trauma

The term of trauma is complicated by the fact that it is difficult to give an accurate theoretical framework, since the study of the phenomenon of trauma involves simultaneously analyzing a large number of other theoretical aspects. Today one of the most complex and relevant aspects theory of trauma is the issue of interpreting of trauma. Despite the fact that there are a fairly large number of scientific papers about theory of trauma, in most of them the question of interpretation often remains unresolved. One of the main problems is the inconsistency of the theses put forward in the research literature. Often the thesis of one author is the exact opposite of the thesis of another. An analysis of the “practical” application of the theory of trauma can bring a moment of clarity on the interpretation of trauma than an analysis of the theory of trauma. This report discusses the stages of formation and development of the interpretation of trauma on the example of German trauma of the twentieth century. Of course, emphasizing the theory with only one example partially simplifies and deprives the report of theoretical completeness. However, this solution helps to put in the center of the research not the theory of trauma, but an analysis of the practice of articulation trauma and its interpretation in a single culture. At the same time, the analysis of German trauma is still interesting in that an important role in pronouncing trauma was played by a generational conflict - a generation, direct participants in the events that led to the trauma, and a generation that did not have the traumatic experience. It was the conflict that actualized the problem of the right to articulation injury in German culture.

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Svetlana Nikonova

“Nothing with Consequences”: Traumatic Narrative and Deconstruction

Psychoanalyst Alenka Zupančič tells us curiously about sexuality, which, in the first place, is defined by psychoanalysis as fundamentally traumatic. She states that psychoanalysis is not a science of sexuality and it does not tell us what sex really is, but he tells us that there is no “reality” for sex. But this non-existence is not the same nonexistence as non-existence of something like a unicorn. This non-existence is real, - she tells. - and it leaves real traces. This is a vacuum that is captured in real. This is