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Bodywork [Texto impreso]: self-harm, trauma, and embodied expressions of pain / Kesherie Gurung

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References: p. 45-46 : 34 refs.

Self-harm, or self-mutilation, is generally viewed in academic literature as a pathological act, usually born out of trauma and/or a psychological and personality defect. Individuals who engage in self-harm are usually seen as damaged, destructive, and pathological. While self-harm is not a desirable act, this paper argues through the narratives of those who engage in such acts that self-harm may be better construed as a meaningful, embodied emotional practice, bound up in social (mis)understandings of psychological pain and how best to attend to such pain. In particular, this paper suggests that those who engage in self-harm practices are performing embodied, socially situated acts of healing, survival, and self-creation in a physical attempt to retell complex, fragmented stories of abuse, existential angst, trauma, and loss of self. While these individuals may be more or less successful in such attempts, this paper suggests that understandings of self-harm would benefit from more nuanced approaches to individuals' embodied expressions of pain that take into account the difficult nature of psychological suffering and the effects of trauma.

Arts and Humanities in Higher Education. -- 2018, v. 17 (February), n. 1, p. 32-47

1. Embodied practices 2. Emotions 3. Pain narratives 4. Self-harm 5. Trauma

2

Honouring a life and narrative work [Texto impreso]: John's story / Sara Ryan

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 67-68 : 23 refs.

The importance of witnessing broken narratives and somehow writing or representing these is matched by the challenges associated with trying to do this within a context of normativity and expected academic practice. We have to be convincing in our work, both in terms of rigour and dependability but also in terms of the way we make sense of the stories we are told. In this essay, I examine the narrative of John, a 63-year-old British man diagnosed with autism. I explore how, by interrupting John's narrative in search of the story I wanted and anticipated, I was disrupting his attempts to understand, form and reform his experiences within the interview setting. I argue we have a commitment to ignore the 'rules' of interviews and narrative in order to open up space for people to explore and make sense of their experiences beyond the tyranny of our research questions.

Arts and Humanities in Higher Education. -- 2018, v. 17 (February), n. 1, p. 58-68

1. Autism 2. Difference 3. Narrative 4. Qualitative research 5. Secondary analysis

3

'I am tired from all of these feelings' [Texto impreso]: narrating suffering in the film 'Sick' / Senka Bozic-Urbancic, Renata Kokanovic, Jelena Kupsjak

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 82-83 : 18 refs.

This article explores 'the politics of sentimentality' with specific reference to the documentary film Sick, which represents the narrative of a young lesbian woman, Ana, who was confined in a psychiatric hospital in Croatia and 'treated' for her homosexuality. We consider the ways our most intimate emotional relationships and states, such as pain and suffering, articulate with a wider context of familial citizenship and critically examine the political limits of compassion within the sentimentalised public sphere. In this analysis, we problematise the film's emotional logic, which presents an individualised narrative resolution at the expense of dwelling on the political question of institutional violence. We examine the role that politics of sentimentality plays in neutralising the film's political critique of the state apparatuses (psychiatry and family) that enforce heterosexual norms.

Arts and Humanities in Higher Education. -- 2018, v. 17 (February), n. 1, p. 69-83
1. Compassion 2. Heteronormativity 3. Narratives of suffering 4. Redemptive narrative 5. The politics of sentimentality

4**Improvising in the vulnerable encounter [Texto impreso]: using improvised participatory theatre in change for healthcare practice / Henry Larsen, Preben Friis, and Chris Heape**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 162-164 : 41 refs.

Healthcare practitioners are often presented with vulnerable encounters where their professional experience is insufficient when dealing with patients who suffer from illnesses such as chronic pain. How can one otherwise understand chronic pain and develop practices whereby medical healthcare practitioners can experience alternative ways of doing their practice? This essay describes how a group of researchers have, over a number of years, developed improvised participatory theatre as a means of engaging healthcare practitioners, patients and other lay people in situations where it is legitimate to reappraise their practice and reunderstand the nature of an illness such as chronic pain. One conclusion was to consider that it is a relational rather than an individual phenomenon that in turn demands alternative practice. Through iterative workshop processes of improvised theatre, participants are encouraged to experience the vulnerable, the unknown, and the need to be alternatively present when dealing with patients whose situation is imbued with suffering.

Arts and Humanities in Higher Education. -- 2018, v. 17 (February), n. 1, p. 148-165

1. Chronic pain 2. Health communication 3. Improvisation 4. Spontaneity 5. Theatre 6. Transformative learning

5**Knowing the past affectively [Texto impreso]: screen media and the evocation of intergenerational trauma / Ana Dragojlovic**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 130-133 : 65 refs.

This article explores the relationship between the affective intensities of screen media and its potential to serve as an affective force for the transmission of intergenerational trauma. I explore how watching a documentary portraying historical atrocities that preceded the birth of the documentary's viewers yet affected their lives in profound ways, is one of the manifold engagements in genealogy and memory work that seeks to know the past affectively. My focus is on Indisch (Indonesian-Dutch) viewers whose relatives suffered through various atrocities that took place in Indonesia in the 20th century. By ethnographically exploring Indisch affective engagements with Joshua Oppenheimer's documentary, *The Act of Killing* (2012), I show how such engagements need to be analysed as occurring across human and non-human interactions and beyond the subject-object distinction. I argue that the affectivity of screen media (in particular, documentaries) that showcase instances of historical violence that have never received much public representation needs to be understood with particular historical contingencies. This article alerts us to how processes of getting to know the past affectively reveal the fragility of the embodied self in the wake of cataclysmic violence.

Arts and Humanities in Higher Education. -- 2018, v. 17 (February), n. 1, p. 119-133

1. Affect 2. Fragility 3. Intergenerational trauma 4. Screen media 5. Violence

6**Listening to what cannot be said [Texto impreso]: broken narratives and the lived body / Renata Kokanovic, Meredith Stone**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 29-31 : 38 refs.

The core of this special issue of Arts and Humanities in Higher Education emerged from the Broken Narratives and the Lived Body conference held in 2016. The 'Broken Narrative' essays included in this issue open up a critical space for understanding and theorising illness narratives that defy a conventional cognitive ordering of the self as a bounded spatial and temporal entity. Here, we discuss how narratives might be 'broken' by discourse, trauma, 'ill' lived bodies and experiences that exceed linguistic representation. We trouble distinctions between coherent and incoherent narratives, attending to what gaps, silences and 'nonsenses' can convey about embodied illness experiences. Ultimately, we suggest that 'breaks' are in fact a continuation of embodied narration. This is shown in the 'Art and Trauma' forum of essays, which reveal how narrative silences can 'infect' other embodied subjects and be transformed, achieving musical or visual representation that allow us to apprehend the 'constitutive outside' of narratives of illness or trauma.

Arts and Humanities in Higher Education. -- 2018, v. 17 (February), n. 1, p. 20-31

1. Biographical disruption 2. Broken narratives 3. Embodiment 4. Illness 5. Lived body 6. Mental illness 7. Narrative 8. Trauma

7

Mental illness within family context [Texto impreso]: visual dialogues in Joshua Lutz's photographic essay Hesitating beauty / Agnese Sile

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 101-103 : 38 refs.

The status of photography within medical arts or humanities is still insecure. Despite a growing number of published photographic essays that disclose illness experience of an individual and how illness affects close relatives, these works have received relatively little scholarly attention. Through analysis of Joshua Lutz's *Hesitating Beauty* (2012) which documents his mother who was suffering from schizophrenia, this article will explore how the photographic essay attempts to reconstruct a dialogue between mother and son out of fragmented, broken and undeveloped communications, and in the process how it challenges representation itself, on which it is dependent. The focus of the analysis is on identifying and illuminating the intimate space that opens between the photographer and the photographed person and that provides new forms of communication as well as uncovers existing forms of knowledge that is shared between them. This paper will also assess the political and cultural significance of such representation.

Arts and Humanities in Higher Education. -- 2018, v. 17 (February), n. 1, p. 84-103

1. Dialogue 2. Failure 3. Family 4. Medical humanities 5. Mental illness 6. Photographic essay 7. Schizophrenia 8. Visual illness narratives 9. Voice

8

Music as post-traumatic discourse [Texto impreso]: Nikolay Myaskovsky's Sixth Symphony / Patrick Zuk

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 117-118 : 17 refs.

This essay explores ways in which musicologists might extend work undertaken by humanities scholars in the interdisciplinary field of trauma studies that has highlighted the centrality of traumatic experience to modernist creativity. It is focussed around a case study of a musical composition that represents the emotional aftermath of a traumatic event, the Sixth Symphony of the Soviet composer Nikolay Myaskovsky (1923). A central concern is to demonstrate how the symphony's musical symbolism is strikingly evocative of typical features of post-traumatic mentation, such as dissociation and emotional numbing, and the inhibition of the ability to mourn. It closes by considering the potential implications of the findings for understanding work by other modernist composers.

Arts and Humanities in Higher Education. -- 2018, v. 17 (February), n. 1, p. 104-118

1. Music and psychoanalysis 2. Musical modernism 3. Musical representation 4. Myaskovsky 5. Nikolay 6. Russian music 7. Soviet music 8. Soviet symphonism 9. Trauma 10. Trauma studies

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The seeing place [Texto impreso]: talking theatre and medicine/ Deborah Bowman, Joanna Bowman

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 180 : 23 refs.

A Professor of Medical Ethics and a theatre director, also mother and daughter, talk about health, illness, suffering, performance and practice. Using the lenses of ethical and performance theory, they explore what it means to be a patient, a spectator and a practitioner and cover many plays, texts and productions: Samuel Beckett's *Not I*, *All That Fall*, Sarah Kane's *Crave*, Tim Crouch's *An Oak Tree*, Enda Walsh's *Ballyturk*, Annie Ryan's adaptation of Eimear McBride's novel *A Girl Is a Half-Formed Thing*, Duncan MacMillan's *People, Place and Things* and Henrik Ibsen's *Hedda Gabler*. These were selected because first we have seen, studied or worked with each and they have continued to inspire us. Second, they offer rich and revealing insights into the ways in which meaning(s) is/are both negotiated and contested in relation to health and illness. It is the iterative negotiation of meaning(s) that, it is argued, is the essence of narrative practice, be it in medicine or in the theatre. The difference and divergence of perception, response and interpretation to dramatic performance can test relationships, be they professional, creative or familial. Yet, the capacity to understand, and embrace, disagreement and uncertainty is vital; fundamental to a flourishing life. For it is by recognising our part in creating narratives, broken and otherwise, that we can begin to recognise the necessary interactionism and humanity of both medicine and theatre.

Arts and Humanities in Higher Education. -- 2018, v. 17 (February), n. 1, p. 166-181

1. Ethics 2. Medicine 3. Narrative 4. Performance 5. Theatre

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Stories, narratives, scenarios in Medicine [Texto impreso]/ Jan Parker

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

This Medical Humanities Special Issue critiques and reflects on narrative practices around medical, psychiatric and trauma care. This introductory article explores the affordances of patient experience narratives and scenarios to illuminate lives interrupted by medical and psychological crises while raising questions about the medical ethics, epistemological frameworks and potential pathologising of diagnosing complex conditions. It discusses the problematics and ethics of 're-presenting' trauma in art, photography, film or music and the potential for theatre to raise difficult issues in and beyond medical training.

Arts and Humanities in Higher Education. -- 2018, v. 17 (February), n. 1, p. 3-19

1. Empathy 2. Interrupted lives 3. Medical ethics 4. Medical Humanities 5. Medical scenarios 6. Medical training 7. Narrative identity 8. Narrative Medicine 9. pathology 10. Patient experience 11. Representing trauma 12. 'Storied life' 13. Transitions 14. Trauma narratives

11

'To give an outsider an idea of what it could be like' [Texto impreso] : a case study of the creative representation of hearing voices / Michael Flavin, Bethany James

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 146-147 : 21 refs.

This paper reports on a case study which aims to recreate the hearing voices symptom in schizophrenia. The case study was submitted for a co-curricular module at King's College London by a first-year undergraduate Music student, Bethany James, and was created using the web application, Mahara. The core of the case study consists of a soundscape of both everyday and unusual sounds, in conjunction with an original musical composition. The paper describes the case study and discusses it using chaos narrative as an analytical lens. The paper argues that the case study ('A Beautiful Mind – Artefact') effectively evokes the hearing voices

symptom, conveying a lucid sense of the experience to non-sufferers and thus potentially creating use value for clinicians and care workers.

Arts and Humanities in Higher Education. -- 2018, v. 17 (February), n. 1, p. 134-147

1. Chaos narrative 2. Hearing voices 3. Mahara 4. Schizophrenia 5. Soundscape 6. Web applications

12

Weathering a violent storm together – Witnessing and co-constructing meaning in collaborative engagement with those experiencing psychosis-related challenges [Texto impreso]/ Lizette Nolte

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 56-57 : 23 refs.

The experience of psychosis can sweep into a life like a violent storm. In this paper, I first attempt to fully imagine the experience of such a storm by drawing on first person accounts and then consider the clinical encounter between mental health practitioners and those who find themselves amidst this storm. I reflect on ways we can better support meaning-making of, and purposefully living with, these potentially intensely distressing and disturbing experiences. Drawing on narrative and collaborative practices, I consider grounding the embodied experiences related to psychosis, honouring the stories of severe and enduring mental health problems and the life experiences that lead to them, accompanying people in their meaning-making of these experiences and joining in the fight against stigma. In particular, the importance of walking alongside those in the throes of the storm and bearing witness to their suffering is highlighted. Finally, the implications for the training of mental health professionals are considered.

Arts and Humanities in Higher Education. -- 2018, v. 17 (February), n. 1, p. 48-57

1. Clinical encounter 2. Collaborative practice 3. Meaning-making 4. Mental health practitioner training 5. Mental 'illness' 6. Narrative 7. Psychosis 8. Witnessing
