

Memory Cultures Memory Subjectivity And Recognition Memory

This volume provides an overview of theories of cultural memory that are intensively discussed in cultural studies and humanities disciplines such as history, sociology, literary studies, art history, and media studies. Cultural memory encompasses all rituals, institutions and practices through which communities establish their identity and common origin, which are challenged by the digital turn today. The book presents on the one hand, basic arguments by the most important memory theorists of the 20th and 21st centuries and, on the other, exemplary descriptions of the most significant forms of cultural memory.

A focus on memory has come to prominence across a wide range of disciplines. History, literature, philosophy, anthropology, and cultural studies have placed memory at the heart of their interrogations of subjectivity, narrative, time and imagination. At the same time, memory has emerged as a central theme and preoccupation in popular literature, film and television, and the emergence of memory as an academic theme cannot be separated from its prominence in the wider culture. This volume represents an exploration and interrogation of the current developments, engaging directly with the memory in culture, and with memory's meaning's and history.

The Memory Effect is a collection of essays on the status of memory—individual, collective, cultural and transcultural—in contemporary literature, film, and other media. Contributors look at memory's representation, adaptation, translation, and appropriation, as well as its mediation and remediation. Memory's irreducibly constructed nature is explored, even as its status is reaffirmed as the basis of both individual and collective identity. The book begins with an overview of the field, with an emphasis on the question of subjectivity. Under the section title Memory Studies: Theories, Changes, and Challenges, these chapters lay the theoretical groundwork for the volume. Section 2, Literature and the Power of Cultural Memory/Memorialization, focuses on the relation between literature and cultural memory. Section 3, Recuperating Lives: Memory and Life Writing, shifts the focus from literature to autobiography and life writing, especially those lives shaped by trauma and forged by history. Section 4, Cinematic Remediations: Memory and History, examines specific films in an effort to account for cinema's intimate and mutually constitutive relationship with memory and history. The final section, Multi-Media Intervention: Television, Video, and Collective Memory, considers individual and collective memory in the context of contemporary visual texts, at the crossroads of popular and avant-garde cultures.

Diasporic writing simultaneously asserts a sense of belonging and expresses a sense of being 'ethnic' in a society of immigration. The essays in this volume explore how contemporary diasporic writers in English use their works to mediate this dissonance and seek to work through the ethical, political, and personal affiliations of diasporic identities and subjectivities. The essays call for a remapping of post-colonial literatures.

and a reevaluation of the Anglophone literary canon by including post-colonial diasporic literary discourses. Demonstrating that an intercultural dialogue and constant cultural brokering are a must in our post-colonial world, this volume is a valuable contribution to the ongoing discourse on post-colonial diasporic literatures and identities.

Memory, Subjectivity, and Cultural Crisis in English Renaissance Drama

French Film in the Digital Era

Politics of the Untold

Diasporic Subjectivity and Cultural Brokering in Contemporary Post-Colonial Literatures

Regimes of Memory

Cultural Memory Studies

Including topics as diverse as feminism and its relationship to the marketplace, plagiarism and copyright, silence and forgetting, and myth in a digital age, this book explores the role of rewriting within feminist literature from the 1970s onwards in relation to the theme of cultural memory.

Cultural Memory, a subtle and comprehensive process of identity formation, promotion and transmission, is considered as a set of symbolic practices and protocols, with particular emphasis on repositories of memory and the institutionalized forms in which they are embodied.

In recent years memory has attracted increasing attention. From analyses of electronic communication and the Internet to discussions of heritage culture, to debates about victimhood and sexual abuse, memory is currently generating much cultural interest. This interdisciplinary collection takes a journey through memory in order to contextualize this current "memory boom." *Memory Cultures* focuses on memories "outside"--in the many fields within which understandings of memory have been produced. It focuses less on memory as an object whose inner workings are to be studied, and more on memory as a concept. It traces the genealogies of our contemporary Western understandings of memory through studies of the early modern arts of memory. It also discusses nineteenth-century evolutionary museums, and the modernist explorations of artists and writers. Here it explores the differences between Western and non-Western concepts of the lived past and compares understandings of memory in history, psychoanalysis, and anthropology. The volume is divided into five parts: "Believing the Body"; "Propping the Subject"; "What Memory Forgets: Models of the Mind"; "What History Forgets: Memory and Time"; and "Memory Beyond the Modern." Individual essays by many of the foremost international scholars in memory studies trace memory's intimate association with identity and recognition, with cities, with lived time, with the science of the mind, with fantasy and with the media. *Memory Cultures* will be of essential interest to those working in the fields of cultural studies, history and also anthropology.

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Picturing the Family

Prosthetic Memory

Beyond the Extraordinary Chambers

An Introduction

The Primacy of Inter-Subjectivity

Violence, Trauma, and Testimony in Lebanon and Morocco

Travelling through theories of emotion and affect, this book addresses the key ways in which media studies can be brought to bear upon everyday encounters with online cultures and practices. The book takes stock of where we are emotionally with regard to the Internet in the context of other screen media.

In this interdisciplinary study, Mónica Fodor explores how intergenerational memory narratives embedded in the speaker's own stories impact ethnic subjectivity construction. Working with thematically selected life experiences from interviews conducted with second- and late-generation European Americans, Fodor demonstrates how the storytellers position themselves in a range of social, cultural, and political discourses to claim or disclaim ethnicity as part of their subjectivity. Tying narrative content, structural, and performance analysis to the sociological and sociolinguistic concepts of "symbolic capital" and "investment," Fodor unpacks the changing levels of identifying with one's ancestral ethnic heritage and its potential to carry meaning for late-generation descendants. In doing so, she reveals the shared features of identification among individuals through narrative meaning-making, which may be the basis of real or imagined, heterolocal discourse community formation and sustained ethnic subjectivity. The narrative analysis demonstrates how the cohesive force among members of the community is the shared knowledge of story frames and the personalized retelling of these. Ethnic Subjectivity in Intergenerational Memory Narratives draws on inherited, often moving, personal experiences that offers new insights

into the so far largely unexplored terrain of the narrative structure of intergenerationally transferred memory retellings, that will be of great interest to students and scholars of ethnic studies, migration and identity studies.

'Memory and Utopia' looks at the connection between memory and forgetfulness in Europe during the twentieth century. Drawing on oral history and feminist theory and practice, the book highlights how women struggled to be recognized as full subjects. The themes of utopia and desire in the 1968 movements of students, women and workers are explored. 'Memory and Utopia' examines the sense of belonging to Europe that has emerged in the last twenty years. The book analyses European identity as expressed through identities based on gender, age and culture to explore an inclusive and non-hierarchical subjectivity.

This handbook represents the interdisciplinary and international field of "cultural memory studies" for the first time in one volume. Articles by renowned international scholars offer readers a unique overview of the key concepts of cultural memory studies. The handbook not only documents current research in an unprecedented way; it also serves as a forum for bringing together approaches from areas as varied as sociology, political sciences, history, theology, literary studies, media studies, philosophy, psychology, and neurosciences. "Cultural memory studies" - as defined in this handbook - came into being at the beginning of the 20th century, with the works of Maurice Halbwachs on *mémoire collective*. In the course of the last two decades this area of research has witnessed a veritable boom in various countries and disciplines. As a consequence, the study of the relation of "culture" and "memory" has diversified into a wide range of approaches. This handbook is based on a broad understanding of "cultural memory" as the interplay of present and past in sociocultural contexts. It presents concepts for the study of individual remembering in a social context, group and family memory, national memory, the various media of memory, and finally the host of emerging transnational lieux de mémoire such as 9/11.

Routledge International Handbook of Memory Studies

The Handbook of Culture and Psychology

Memory and the Moving Image

Memory and Utopia

Comparatist Interfaces

Memory, Subjectivity and Recognition

Memories of violence, suffering and atrocities in Cambodia are today being pulled in different directions. A range of transitional justice practices have been put to work in the name of redressing, restoring and renewing memory. At the centre of

this stage is the Extraordinary Chambers in the Courts of Cambodia (ECCC), a hybrid tribunal established to prosecute the leaders of the Khmer Rouge regime, under which 1.6 million Cambodians died of hunger or disease or were executed. This book unpicks the way memory is reconstructed through appeals to a national memory, the legal reframing and coding of memories as crimes, and bids to locate personal memories within collective biographies. Analysing the techniques and interventions of the ECCC, as well as exploring the role of non-governmental organisations (NGOs), the book explores the relationships in which Cambodian communities navigate memories of political violence. This book is essential for understanding transitional justice in Cambodia in, and beyond, the courtroom. Transitional Justice and Memory in Cambodia shows that the governing logic of transitional justice interventions – that societies are unable to 'deal with' memories of atrocity and violence without some form of transitional justice mechanism – neglects the complexity of memory and remembering in post-atrocity contexts and the agency of the subjects to which such mechanisms are addressed. Drawing on documentary sources, legal transcripts, interviews and participant observation data, the book situates transitional justice processes in Cambodia within a wider context of social and cultural memory politics, examining (old and new) conflicts of memory that have emerged between the varied accounts and uses of the past that exist in Cambodia now. As such, it will appeal to students and scholars in sociology, human rights, law and criminology.

In the Handbook of Culture and Memory, Brady Wagoner and his team of international contributors explore how memory is deeply entwined with social relationships, stories in film and literature, group history, ritual practices, material artifacts, and a host of other cultural devices. Culture is seen as the medium through which people live and make meaning of their lives. In this book, analyses focus on the mutual constitution of people's memories and the social-cultural worlds to which they belong. The complex relationship between culture and memory is explored in: the concept of memory and its relation to evolution, neurology and history; life course changes in memory from its development in childhood to its decline in old age; and the national and transnational organization of collective memory and identity through narratives propagated in political discourse, the classroom, and the media.

The increasing centrality of memory to work being done across a wide range of disciplines has brought along with it vexed questions and far-reaching changes in the way knowledge is pursued. This timely collection provides a forum for demonstrating how various disciplines are addressing these concerns. Is an historian's approach to memory similar to that of theorists in media or cultural studies, or are their understandings in fact contradictory? Which methods of analysis are most appropriate in which contexts? What are the relations between individual and social memory? Why should we study memory and how can it enrich other research? What does its study bring to our understanding of subjectivity, identity and power? In addressing these knotty questions, Memory and

Methodology showcases a rich and diverse range of research on memory. Leading scholars in anthropology, history, film and cultural studies address topics including places of memory; trauma, film and popular memory; memory texts; collaborative memory work and technologies of memory. This timely and interdisciplinary study represents a major contribution to our understanding of how memory is shaping contemporary academic research and of how people shape and are shaped by memory.

''Memory and Utopia' looks at the connection between memory and forgetfulness in Europe during the twentieth century. Drawing on oral history and feminist theory and practice, the book highlights how women struggled to be recognized as full subjects. The themes of utopia and desire in the 1968 movements of students, women and workers are explored. 'Memory and Utopia' examines the sense of belonging to Europe that has emerged in the last twenty years. The book analyses European identity as expressed through identities based on gender, age and culture to explore an inclusive and non-hierarchical subjectivity.'--Provided by publisher.

Memory and Methodology

An International and Interdisciplinary Handbook

The Primacy of Intersubjectivity

Handbook of Culture and Memory

Goethe's Faust and Cultural Memory

Emotion Online

This edited collection makes a progressive intervention into the interdisciplinary field of memory studies with a series of essays drawn from diverse theoretical, practical and cultural backgrounds. The most seminal critical development within memory studies in recent years has arguably been the turn towards transculturalism. This movement engenders a series of methodologies that posit remembrance as a fluid process in which commemorative tropes work to inform the representation of diverse events and traumas beyond national or cultural boundaries, transcending – but not negating– spatial, temporal and ideational differences. Examining a wide range of historical and cultural contexts, the essays in this collection focus on the dialogues that shape processes of remembrance between and beyond borders, critiquing the problems and possibilities inherent in current discourses in memorial practice and theory as they approach the challenge of transculturalism.

Performing Feeling in Cultures of Memory brings memory studies into conversation with a focus on feelings as cultural actors. It charts a series of memory sites that range from canonical museums and memorials, to practices enabled by the virtual terrain of Second Life, popular 'trauma TV' programs and radical theatre practice.

Cultural Memory, Memorials, and Reparative Writing examines the

ways in which memory furnishes important source material in the three distinct areas of critical theory, memoir, and memorial art. The book first shows how affect theorists have increasingly complemented more traditional archival research through the use of "academic memoir." This theoretical piece is then applied to memoir works by Caribbean writers Dionne Brand and Patrick Chamoiseau, and the final case study in the book interprets as memorial art Kara Walker's ephemeral 80,000 pound sugar sculpture of 2014. Memory as method; memory as archive; memorial as affect: this book looks at the interplay between archival sources on the one hand, and the affective memories, both personal and collective, that flow from, around, and into the constantly shifting record of the past.

These essays survey the histories, the theories and the fault lines that compose the field of memory research. Drawing on the advances in the sciences and in the humanities, they address the question of how memory works, highlighting transactions between the interiority of subjective memory and the larger fields of public or collective memory.

Memory and Conflict in Lebanon

The Social Life of Memory

Subjectivity, Memory and Tradition

The Remediation of Memory in Literature and Film

The Uncollected Self

The Ascetic Self

Digital culture is often characterized as radically breaking with past technologies, practices, and ideologies rather than as reflecting or incorporating them. Memory Bytes seeks to counter such ahistoricism, arguing for the need to understand digital culture—and its social, political, and ethical ramifications—in historical and philosophical context. Looking at a broad range of technologies, including photography, print and digital media, heat engines, stereographs, and medical imaging, the contributors present a number of different perspectives from which to reflect on the nature of media change. While foregrounding the challenges of drawing comparisons across varied media and eras, Memory Bytes explores how technologies have been integrated into society at different moments in time. These essays from scholars in the social sciences and humanities cover topics related to science and medicine, politics and war, mass communication, philosophy, film, photography, and art. Whether describing how the cultural and legal conflicts over player piano rolls prefigured controversies over the intellectual property status of digital technologies such as mp3 files; comparing the experiences of watching QuickTime movies to Joseph Cornell's "boxed relic" sculptures of the 1930s and 1940s; or calling for a critical history of electricity from the Enlightenment to the present, Memory Bytes investigates the interplay of technology and culture. It relates the Information Age to larger and older political and cultural phenomena, analyzes how sensory effects have been technologically produced over time,

considers how human subjectivity has been shaped by machines, and emphasizes the dependence of particular technologies on the material circumstances within which they were developed and used. Contributors. Judith Babbitts, Scott Curtis, Ronald E. Day, David Depew, Abraham Geil, Sharon Ghamari-Tabrizi, Lisa Gitelman, N. Katherine Hayles, John Durham Peters, Lauren Rabinovitz, Laura Rigal, Vivian Sobchack, Thomas Swiss

Whether pasted into an album, framed or shared on social media, the family photograph simultaneously offers a private and public insight into the identity and past of its subject. Long considered a model for understanding individual identity, the idea of the family has increasingly formed the basis for exploring collective pasts and cultural memory. *Picturing the Family* investigates how visual representations of the family reveal both personal and shared histories, evaluating the testimonial and social value of photography and film. Combining academic and creative, practice-based approaches, this collection of essays introduces a dialogue between scholars and artists working at the intersection between family, memory and visual media. Many of the authors are both researchers and practitioners, whose chapters engage with their own work and that of others, informed by critical frameworks. From the act of revisiting old, personal photographs to the sale of family albums through internet auction, the twelve chapters each present a different collection of photographs or artwork as case studies for understanding how these visual representations of the family perform memory and identity. Building on extensive research into family photographs and memory, the book considers the implications of new cultural forms for how the family is perceived and how we relate to the past. While focusing on the forms of visual representation, above all photographs, the authors also reflect on the contextualization and 'remediation' of photography in albums, films, museums and online.

This book studies how our personal memory is transformed as a result of technological and cultural transformations: digital photo cameras, camcorders, and multimedia computers inevitably change the way we remember and affect conventional forms of recollection.

This edited volume addresses memory practices among youth, families, cultural workers, activists, and engaged citizens in Lebanon and Morocco. In making a claim for 'the social life of memory,' the introduction discusses a particular research field of memory studies, elaborating an approach to memory in terms of social production and engagement. The Arab Spring is evoked to draw attention to new rifts within and between history and remembrance in the regions of North Africa and the Middle East. As authoritarian forms of governance are challenged, official panoramic narratives are confronted with a multiplicity of memories of violent pasts. The eight chapters trace personal and public inventories of violence, trauma, and testimony, addressing memory in cinema, in newspapers and periodicals, as an experience of public environments, through transnational and diasporic mediums, and amongst younger generations.

Transitional Justice and Memory in Cambodia

Memory Cultures

Media, Narrative, Memory

The Memory Effect

Diaspora, Memory and Identity

Theorizing Affect on the Internet

Few historical events have resonated as much in modern British culture as the Second World War. It has left a rich legacy in a range of media that continue to attract a wide audience: film, TV and radio, photography and the visual arts, journalism and propaganda, architecture, museums, music and literature. The enduring presence of the war in the public world is echoed in its ongoing centrality in many personal and family memories, with stories of the Second World War being recounted through the generations. This collection brings together recent historical work on the cultural memory of the war, examining its presence in family stories, in popular and material culture and in acts of commemoration in Britain between 1945 and the present.

Memories establish a connection between a collective and individual past, between origins, heritage, and history. Those who have left their places of birth to make homes elsewhere are familiar with the question, "Where do you come from?" and respond in innumerable well-rehearsed ways. Diasporas construct racialized, sexualized, gendered, and oppositional subjectivities and shape the cosmopolitan intellectual commitment of scholars. The diasporic individual often has a double consciousness, a privileged knowledge and perspective that is consonant with postmodernity and globalization. The essays in this volume reflect on the movements of people and cultures in the present day, when physical, social, and mental borders and boundaries are being challenged and sometimes successfully dismantled. The contributors - from a variety of disciplinary perspectives - discuss the diasporic experiences of ethnic and racial groups living in Canada from their perspective, including the experiences of South Asians, Iranians, West Indians, Chinese, and Eritreans. *Diaspora, Memory, and Identity* is an exciting and innovative collection of essays that examines the nuanced development of theories of Diaspora, subjectivity, double-consciousness, gender and class experiences, and the nature of home.

This text introduces students, scholars, and interested educated readers to the issues of human memory broadly considered, encompassing both individual memory, collective remembering by societies, and the construction of history. The book is organised around several major questions: How do memories construct our past? How do we build shared collective memories? How does memory shape history? This volume presents a special perspective, emphasising the role of memory processes in the construction of self-identity, of shared cultural norms and concepts, and of historical awareness. Although the results are fairly new and the techniques suitably modern, the vision itself is of course related to the work of such precursors as Frederic Bartlett and Aleksandr Luria, who in very different ways represent the

starting point of a serious psychology of human culture.

Prosthetic Memory argues that mass cultural forms such as cinema and television in fact contain the still-unrealized potential for a progressive politics based on empathy for the historical experiences of others. The technologies of mass culture make it possible for anyone, regardless of race, ethnicity, or gender, to share collective memories -- to assimilate as deeply felt personal experiences historical events through which they themselves did not live.

Performing Feeling in Cultures of Memory

Histories, Theories, Debates

Cultural Memory, Memorials, and Reparative Writing

Remembering and Forgetting the Past

Transforming Memories in Contemporary Women's Rewriting

Memory in Mind and Culture

A vital rethinking of memory and the moving image for the digital age, Isabelle McNeill investigates the role of the moving image in cultural memory, considering the impact of digital technologies on visual culture. Drawing on an interdisciplinary range of theoretical resources and an unusual body of films and moving image works, the author examines the ways in which recent French filmmaking conceptualises both the past and the workings of memory. Ultimately the author argues that memory is an intersubjective process, in which filmic forms continue to play a crucial role even as new media come to dominate our contemporary experience. *Memory and the Moving Image*:*Introduces new ways of thinking about the relation between film and memory, arising from a compelling, interdisciplinary study of theories and films*Subtly explores the French context while drawing theoretical conclusions with wider implications and applicability*Provides detailed and illuminating close readings of varied moving image works to aid theoretical explorations*Moves away from auteurist approaches, examining work by canonical directors including Jean-Luc Godard, Chris Marker and AgnA*s Varda alongside that of less well-known filmmakers such as Claire Simon and Yamina Benguigui*Brings together thinkers such as Bergson, Deleuze, Bazin and Barthes with, for example, Rodowick and Mulvey, in an engaging interweaving of theories.Works considered include Jean-Luc Godard's *Histoire(s) du CinA(c)ma* (1989-98), Yamina Benguigui's *MA(c)moires d'ImmigrA(c)s* (1997), Chris Marker's CD-ROM *Immemory* (1998), Claire Simon's *Mimi* (2003), Michael Haneke's *CachA(c)* (2005) and AgnA*s Varda's multi-media exhibition, *L'Ale et Elle* (2006). *Memory and Utopia* looks at the connection between memory and forgetfulness in Europe during the twentieth century, women's experience of becoming recognized as full subjects in the time of the crisis and "death" of the so-called universal subject, and the conjugation between utopia and desire in the 1968 movements of students, women and workers. Passerini makes use of oral history, feminist theory and practice and the history of the new social movements in interpreting the past. Cultural and cross-cultural psychology and research continue to make strong contributions to mainstream psychology. Researchers and theoreticians from all parts of the globe increasingly contribute to this endeavor, enabling cultural and

cross-cultural psychology and research to be one of the most exciting areas of in psychology. This book describes the continued evolution and advancement of main research domains of cultural and cross-cultural psychology. Renowned authors not only review the state-of-the-art in their respective fields but also describe the challenges and opportunities that their respective research domains face in the future. New chapters cover the teaching of a culturally informed psychology and the increasing changes and advancements of cultures and societies around the world and their impact on individual psychologies. This volume covers standard areas of well-studied concepts such as development, cognition, emotion, personality, psychopathology, psychotherapy, and acculturation, as well as emerging areas such as multicultural identities, cultural neuroscience, and religion. It is a must read for all culturally informed scholars, both beginning and experienced.

Publisher Description

British Cultural Memory and the Second World War

Subjectivity and Suffering in American Culture

Interrogating Memory Between and Beyond Borders

Memory, Subjectivity, And Recognition

The Transcultural Turn

Memory, Subjectivity and Independent Chinese Cinema

This book is an interdisciplinary collection of essays examining Goethe's Faust and its derivatives in European, North American, and South American cultural contexts. Topics include the authority of the word in Faust and Dr. Faustus, cultural memory of Herder, the Eternal-Feminine, Coleridge's responses to Faust, Argentinean adaptations, performances by Peter Stein and the Goetheanum, Canadian reception of Faust, Werner Fritsch's multimedia project Faust Sonnengesang, and the relevance of Faust for models of artificial intelligence.

Memory, Subjectivity and Independent Chinese Cinema provides a historically informed examination of independent moving image works made between 1990 and 2010 in China. Showcasing an evolving personal mode of narrating memory, documenting reality, and inscribing subjectivity in over sixteen selected works that range from narrative film and documentary to experimental video and digital media (even including a multimedia avant-garde play), this book presents a provocative portrait of the independent filmmakers as a peculiarly pained yet active group of historical subjects of the transitional, post-socialist era. Through a connected investigation of cultural and cinematic concepts including historical consciousness, personal memory, narrative, performance, subjectivity, spatiality, and the body, Wang weaves a critical narrative of the formation of a unique post-socialist cultural consciousness that enables independent cinema and media to become a highly significant and effective conduit for historical thinking in contemporary China. Covering directors such as Zhang Yimou, Chen Kaige, Jia Zhangke, Jiang Wen, Lou Ye, Meng Jinghui, Wang Bing, Wang Guangli, Duan Jinchuan, Cui Zi'en, Shi Tou, and Tang Danhong, this book is essential reading for all students and scholars in Chinese film.

This book examines the legacy of Lebanon's civil war and how the population, and the youth in particular, are dealing with their national past. Drawing on extensive qualitative research and social observation, the author explores the efforts of those who wish to remember, so as not to repeat past mistakes, and those who wish to forget. In considering how the Lebanese youth are negotiating this collective memory, Larkin addresses issues of: Lebanese post-war amnesia and the gradual emergence of new memory discourses and public debates Lebanese nationalism and historical memory visual memory and mnemonic landscapes oral memory and post-war narratives war memory as an agent of ethnic conflict and a tool for reconciliation and peace-building. trans-generational trauma or postmemory. Shedding new light on trauma and the persistence of ethnic and religious hostility, this book offers a unique insight into Lebanon's recurring communal tensions and a fresh perspective on the issue of war memory. As such, this is an essential addition to the existing literature on Lebanon and will be relevant for scholars of sociology, Middle East studies, anthropology, politics and history.

The Routledge International Handbook of Memory Studies offers students and researchers original contributions that comprise the debates, intersections and future courses of the field. It is divided in six themed sections: 1) Theories and Perspectives, 2) Cultural artefacts, Symbols and Social practices, 3) Public, Transnational, and Transitional Memories 4) Technologies of Memory, 5) Terror, Violence and Disasters, 6) and Body and Ecosystems. A strong emphasis is placed on the interdisciplinary breadth of Memory Studies with contributions from leading international scholars in sociology, anthropology, philosophy, biology, film studies, media studies, archive studies, literature and history. The Handbook addresses the core concerns and foundations of the field while indicating new directions in Memory Studies.

Ethnic Subjectivity in Intergenerational Memory Narratives

Literature and Cultural Memory

Mediated Memories in the Digital Age

The Transformation of American Remembrance in the Age of Mass Culture

A Search for Home

Possible Selves

Winner of The Boyer Prize from the Society for Psychological Anthropology!!! This book explores the experience of suffering in order to shed light on the nature of the human self. Using an intimate life history approach, it examines ways people struggle to cope with experiences that can shatter their lives: a diagnosis of cancer, the death of a spouse, a parent's mental illness. The volume takes readers deep into private worlds of suffering in American culture, and invites reflection on what the subjectivity of suffering tells us about being human. Addressing universal themes in a way that fully recognizes the individuality of those who experience a personal crisis, Parish shows how individuals personalize the cultural and psychological resources in which they find their possible selves.

Memory Bytes

Memory