

Memory Cultures Memory Subjectivity And Recognition Memory

Productive Remembering and Social Agency examines how memory can be understood, used and interpreted in forward-looking directions in education to support agency and social change. The edited collection features contributions from established and new scholars who take up the idea of productive remembering across diverse contexts, positioning the work at the cutting edge of research and practice. Contexts range across geographical locations (Canada, China, Rwanda, South Africa) and across critical social issues, from HIV & AIDS to the legacy of genocide and Indian residential schools, from issues of belonging, place, and media to interrogations of identity. This interdisciplinary collection is relevant not only to education itself but also to memory studies and related disciplines in the humanities and social sciences.

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.

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.

John Banville's works waver indecisively between modernism and postmodernism. This study offers a hitherto unexplored vista on his works and argues that Banville is a post-/modern pastoralist. The pastoral lens opens new vistas to Banville's central concerns: the collusion of ethics and aesthetics, self-identification in narrative, and the topography of the troubled mind. Banville's characters harbour an Arcadia of the unconscious conditioned by a subtext of nostalgia. Caught in a crisis, his characters explore, subvert and transform the pastoral mode into an ambiguous quest for a stable self.

Dwellers of Memory is an ethnographic study of how urban youth in Colombia came to be at the intersection of multiple forms of political, drug-related, and territorial violence in a country undergoing forty years of internal armed conflict. It examines the ways in which youth in the city of Medellin reconfigure their lives and, cultural worlds in the face of widespread violence. This violence has transgressed familiar boundaries and destroyed basic social supports and networks of trust. This volume attempts to map and understand its patterns and flows. The author explores how Medellin's youth locate themselves and make sense of violence through contradictory and shifting memory practices. The violence has not completely taken over their cultural worlds or their subjectivities. Practices of remembering and forgetting are key methods by which these youth rework their identities and make sense of the impact of violence on their lives. While the experience of violence is rooted in urban space and urban youth, the memory dwellers use a sense of place, oral histories of death, and narratives of fear as survival strategies for inhabiting violent neighborhoods. The book also examines fissures in memory, the contradictory constructions of young people's subjective selves, and practices of gendered violence and terror. All have and continue to pose risks to the historical memory and cultural survival of the residents of Medellin. Dwellers of Memory offers an alternative ethnographic approach to the study of memory and violence, one that calls into question whether the role of the ethnographer of violence is to be a mere witness of terror, or to oppose it by writing against it. It will be of interest to sociologists, anthropologists, and students of, ethnography.

The dramatic religious revolutions of the sixteenth and seventeenth centuries involved a battle over social memory. On one side, the Reformation repudiated key aspects of medieval commemorative culture; on the other, traditional religion claimed that Protestantism was a religion without memory. This volume shows how religious memory was sometimes attacked and extinguished, while at other times rehabilitated in a modified guise. It investigates how new modes of memorialisation were embodied in texts, material objects, images, physical buildings, rituals, and bodily gestures. Attentive to the roles played by denial, amnesia, and fabrication, it also considers the retrospective processes by which the English Reformation became identified as an historic event. Examining dissident as well as official versions of this story, this richly illustrated, interdisciplinary collection traces how memory of the religious revolution evolved in the two centuries following the Henrician schism, and how the Reformation embedded itself in the early modern cultural imagination.

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, explores and interrogates the current developments, engaging directly with the place of memory in culture, and with memory's meaning's and history.

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.

This bold intervention into the debate over the memory and 'post-memory' of the Holocaust both scrutinizes recent academic theories of post-Holocaust trauma and provides a new reading of literary and architectural memory texts related to the Holocaust.

In this collection of essays, a range of scholars from different disciplines look through the prism of technology at the much-debated notion of cultural memory, analysing how the past is shaped or unsettled by cultural texts including visual art, literature, cinema, photographs and souvenirs.

After the Second World War, millions of people across Eastern Europe, displaced as a result of wartime destruction, deportations and redrawing of state boundaries, found themselves living in cities that were filled with the traces of the foreign cultures of the former inhabitants. In the immediate post-war period these traces were not acknowledged, the new inhabitants going along with official policies of oblivion, the national narratives of new post-war regimes, and the memorializing of the victors. In time, however, and increasingly over recent decades, the former "other pasts" have been embraced and taken on board as part of local cultural memory. This book explores this interesting and increasingly important phenomenon. It examines official ideologies, popular memory, literature, film, memorialization and tourism to show how other pasts are being incorporated into local cultural memory. It relates these developments to cultural theory and argues that the relationship between urban space, cultural memory and identity in Eastern Europe is increasingly becoming a question not only of cultural politics, but also of consumption and choice, alongside a tendency towards the cosmopolitanization of memory.

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.

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.

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.

This book questions the sociocultural dimensions of remembering. It offers an overview of the history and theory of memory studies through the lens of sociology, political science, anthropology, psychology, literature, art and media studies; documenting current international and interdisciplinary memory research in an unprecedented way.

This inter-disciplinary volume demonstrates, from a range of perspectives, the complex cultural work and struggles over meaning that lie at the heart of what we call memory. In the last decade, a focus on memory in the human sciences has encouraged new approaches to the study of the past. As the humanities and social sciences have put into question their own claims to objectivity, authority and universality, memory has appeared to offer a way of engaging with knowledge of the past as inevitably partial, subjective and local. At the same time, memory and memorial practices have become sites of contestation, and the politics of memory are increasingly prominent.

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.

Memories are not static or frozen, remaining in particular sites or places, within and belonging to particular groups, cultures or nations; rather, memory travels. Broadly speaking, memory has travelled because of the demographic displacements brought about by modernity's extremes – slavery, colonialism, ethnic cleansing and genocide – and also because of the trade, travel and migration made possible by globalisation. Whether social movement is violent, exilic, migratory, emancipatory or oppressive, it is

accompanied by memory. With the movement of people, memories of modernity's histories and postmodern legacies meet, correspond and often become mutually constitutive. Even where memories compete with each other for cultural dominance, mutual dialogue and recognition is implicit if not explicit. Memories travel through and across cultures and national boundaries, a process increasingly facilitated by mass media technologies. This collection explores a range of case studies of transcultural memory as well as theorising the mobility of memory as it travels. It was originally published as a special issue of the journal *parallax*.

As the hundredth anniversary approaches, it is timely to reflect not only upon the Great War itself and on the memorials which were erected to ensure it did not slip from national consciousness, but also to reflect upon its rich and substantial cultural legacy. This book examines the heritage of the Great War in contemporary Britain. It addresses how the war maintains a place and value within British society through the usage of phrases, references, metaphors and imagery within popular, media, heritage and political discourse. Whilst the representation of the war within historiography, literature, art, television and film has been examined by scholars seeking to understand the origins of the 'popular memory' of the conflict, these analyses have neglected how and why wider popular debate draws upon a war fought nearly a century ago to express ideas about identity, place and politics. By examining the history, usage and meanings of references to the Great War within local and national newspapers, historical societies, political publications and manifestos, the heritage sector, popular expressions, blogs and internet chat rooms, an analysis of the discourses which structure the remembrance of the war can be created. The book acknowledges the diversity within Britain as different regional and national identities draw upon the war as a means of expression. Whilst utilising the substantial field of heritage studies, this book puts forward a new methodology for assessing cultural heritage and creates an original perspective on the place of the Great War across contemporary British society.

- How do the living maintain ongoing relationships with the dead in Western societies? - How have the residual belongings of the dead been used to evoke memories? - Why has the body and its material environment remained so important in memory-making? Objects, images, practices, and places remind us of the deaths of others and of our own mortality. At the time of death, embodied persons disappear from view, their relationships with others come under threat and their influence may cease. Emotionally, socially, politically, much is at stake at the time of death. In this context, memories and memory-making can be highly charged, and often provide the dead with a social presence amongst the living. Memories of the dead are a bulwark against the terror of forgetting, as well as an inescapable outcome of a life's ending. Objects in attics, gardens, museums, streets and cemeteries can tell us much about the processes of remembering. This unusual and absorbing book develops perspectives in anthropology and cultural history to reveal the importance of material objects in experiences of grief, mourning and memorializing. Far from being 'invisible', the authors show how past generations, dead friends and lovers remain manifest - through well-worn garments, letters, photographs, flowers, residual drops of perfume, funerary sculpture. Tracing the rituals, gestures and materials that have been used to shape and preserve memories of personal loss, Hallam and Hockey show how material culture provides the deceased with a powerful presence within the here and now.

This book examines the cultural work of space and memory in Canada and Canadian literature, and encourages readers to investigate Canada within its regional, national, and global contexts. It features seven chapters in English and five in French, with a bilingual introduction. The contributors invite us to recognize local intersections that are so easily overlooked, yet are so important. They reveal the unities and fractures in national understanding, telling stories of otherness and marginality and of dislocation and un-belonging. Ce livre examine l'importance culturelle de l'espace et de la mémoire en contexte canadien et plus spécifiquement dans les littératures du pays, afin d'inviter des lectures neuves des questions régionales, nationales et globales. Il rassemble sept chapitres en anglais et cinq en français, en plus d'une introduction bilingue. Les contributions, favorisant des approches thématiques et théoriques variées, sont réunies par leur désir de mettre en lumière des croisements inédits entre la mémoire et l'espace en tant qu'ils définissent certains des problèmes les plus brûlants de notre époque au Canada. S'y révèle l'équilibre fort instable entre récits unitaires et fractures communautaires, entre altérité et marginalité, ou entre dislocation et désappartenance. Contributors / Collaborateurs: Albert Braz, Samantha Cook, Jennifer Delisle, Lise Gaboury-Diallo, Smaro Kamboureli, Janne Korkka, André Lamontagne, Margaret Mackey, Sherry Simon, Pamela Sing, Camille van der Marel, Erin Wunker

Covers the variety of complex ways that media engage with memory.

Sune Haugbølle's often poignant 2010 book chronicles the battle over ideas that emerged from the wreckage of the Lebanese civil war.

This book critically examines the institutional curation of traumatic memory at the 9/11 Memorial Museum and its evocative power as a cultural storyteller. Memorial Museums are evocative spaces. Drawing on aesthetic practices deeply rooted in representing the 'unrepresentability' of cultural trauma, most notably the Holocaust, Memorial Museums are powerful, popular mediums for establishing cultural values, asking the visitor to contemplate "Who am I?" in relation to the difficult histories on display. Using primary data, this book poses important questions about the emotionally-charged site: what 'moral lessons' are visitors imparted with at the 9/11 Memorial Museum? Who is the cultural institution's primary audience—the imagined community it reconstructs this traumatic history and safeguards its memories for? What does the National September 11 Memorial & Museum ultimately teach visitors about history, ourselves, and others? This work will be of interest to students and scholars in the areas of Human Geography, American Studies, Museum Studies and Public History, Cultural and Heritage Studies, and Trauma and Memory Studies.

This book explores how South Africa is negotiating its past in and through various modes of performance in contemporary theatre, public events and memorial spaces. It analyses the Truth and Reconciliation Commission as a live event, as an archive, and in various theatrical engagements with it, asking throughout how the TRC has affected the definition of identity and memory in contemporary South Africa, including disavowed memories. Hutchison then considers how the SA-Mali Timbuktu Manuscript Project and the 2010 South African World Cup opening ceremony attempted to restage the nation in their own ways. She investigates how the Voortrekker Monument and Freedom Park embody issues related to memory in contemporary South Africa. She also analyses current renegotiations of popular repertoires, particularly songs and dances related to the Struggle, revivals of classic European and South African protest plays, new history plays and specific racial and ethnic histories and identities.

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.

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.

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.

Memory Cultures Memory, Subjectivity and Recognition Routledge

Love Objects is the first anthology on the concept of 'love' to interrogate across a range of contexts its design and other material manifestations.

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Psychologists have done a great deal of research on the effects of trauma on the individual, revealing the paradox that violent experiences are often secreted away beyond easy accessibility, becoming impossible to verbalize explicitly. However, comparatively little research has been done on the transgenerational effects of trauma and the means by which experiences are transmitted from person to person across time to become intrinsic parts of the social fabric. With eight contributions covering Africa, Central and South America, China, Europe, and the Middle East, this volume sheds new light on the role of memory in constructing popular histories - or historiographies - of violence in the absence of, or in contradistinction to, authoritative written histories. It brings new ethnographic data to light and presents a truly cross-cultural range of case studies that will greatly enhance the discussion of memory and violence across disciplines.

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.

DIVEssays on digital culture--what it is, its historical context, and its uses in the media, the film industry, and the sciences./div

Memories of Mass Repression presents the results of researchers working with the voices of witnesses. Its stories include the witnesses, victims, and survivors; it also reflects the subjective experience of the study of such narratives. The work contributes to the development of the field of oral history, where the creation of the narrative is considered an interaction between the text of the narrator and the listener. The contributors are particularly interested in ways in which memory is created and molded. The interactions of different, even conflicting, memories of other individuals, and society as a whole are considered. In writing the history of genocide, -emotional- memory and -objective- research are interwoven and inseparable. It is as much the historian's task to decipher witness account, as it is to interpret traditional written sources. These sometimes antagonistic narratives of memory fashioned and mobilized within public and private arenas, together with the

ensuing conflicts, paradoxes, and contradictions that they unleash, are all part of efforts to come to terms with what happened. Mining memory is the only way in which we can hope to arrive at a truer, and less biased historical account of events. Memory is at some level selective. Most believers in political movements turned out to be the opposite of what they promised. When given a proper forum, stories that are in opposition to dominant memories, or in conflict with our own memories, can effectively battle collective forgetting. This volume offers the reader a vision of the subjective side of history without falsifying the objective reality of human survival.

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.

Film has shaped modern society in part by changing its cultures of memory. *Film, Music, Memory* reveals that this change has rested in no small measure on the mnemonic powers of music. As films were consumed by growing American and European audiences, their soundtracks became an integral part of individual and collective memory. Berthold Hoeckner analyzes three critical processes through which music influenced this new culture of memory: storage, retrieval, and affect. Films store memory through an archive of cinematic scores. In turn, a few bars from a soundtrack instantly recall the image that accompanied them, and along with it, the affective experience of the movie. Hoeckner examines films that reflect directly on memory, whether by featuring an amnesic character, a traumatic event, or a surge of nostalgia. As the history of cinema unfolded, movies even began to recall their own history through quotations, remakes, and stories about how cinema contributed to the soundtrack of people's lives. Ultimately, *Film, Music, Memory* demonstrates that music has transformed not only what we remember about the cinematic experience, but also how we relate to memory itself.

Memory is a fundamental aspect of being and becoming, intimately entwined with space, time, place, landscape, emotion, imagination and identity. Memory studies is a burgeoning field of enquiry drawing from a range of social science, arts and humanities disciplines including human geography, sociology, cultural studies, media studies, heritage and museum studies, psychology and history. This book is a critically theorised practical exposition of how media and technology are used to make memories for museums, archives, social movements and community projects, looking at specific cases in the UK and Brazil where the authors have put these theories into practice. The authors define the protocol they present as social memory technology. Critically, this book is about learning to deal with our pasts and learning new methods of connecting our pasts across cultures toward a shared understanding and application of memory technologies.

This book proposes a new direction for the study of Spanish literature of the 1940s, 1950s and early 1960s, arguing that novels of this period merit a fresh critical approach that enriches existing perspectives on the Spanish novel during the first two decades of the Franco dictatorship. Essays take an interdisciplinary approach to reveal how contemporary cultural theory relating to memory and trauma can enhance our understanding of the postwar Spanish novel.

If societies have only memories of war, of cruelty, of violence, then why are we called humankind? This book marks a new trajectory in Memory Studies by examining cultural memories of nonviolent struggles from ten countries. The book reminds us of the enduring cultural scripts for human agency, solidarity, resilience and human kindness.

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