

Memory Cultures Memory Subjectivity And Recognition Memory

The Memory Effect is a collection of essays on the status of memory—individual and collective, cultural and transcultural—in contemporary literature, film, and other visual 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/Memorializing, 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 forgotten 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 Interventions: 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.

This book examines the ways in which states and nations are constructed and legitimated through defining and managing outsiders. Focusing on Turkey and the municipality of Dersim – a region that has historically combined different outsider identities, including Armenian, Kurdish, and Alevi identities – the author explores the remembering, transformation and mobilisation of everyday relations of power and the manner in which relationships with the state shape both outsider identities and the conception of the nation itself. Together with a discussion of the recent decade in which the history, identity, and nature of Dersim have been central to various social and political organisations, the author concentrates on three defining periods of state-outsider relationships – the massacre and the following displacements in Dersim known as '1938'; the growth of capitalism in Turkey and the leftist movements in Dersim between World War II and the coup d'état of 1980; and the rise of the PKK and the 'state of exception' in Dersim in the 1990s – to show how outsiders came to be defined as 'exceptions to the law' and how they were managed in different periods. Drawing on archival methods, field research, in-depth and multiple-session interviews and focus groups with three consecutive generations, this book offers a historical understanding of relationships of power and struggle as they are actualised and challenged at particular localities and shaped through the making of outsidership. As such, it will be of interest to scholars of sociology, anthropology and political science, as well as historians.

Remembering the First World War brings together a group of international scholars to understand how and why the past quarter of a century has witnessed such an extraordinary increase in global popular and academic interest in the First World War, both as an event and in the ways it is remembered. The book discusses this phenomenon across three key areas. The first section looks at family history, genealogy and the First World War, seeking to understand the power of family history in shaping and reshaping remembrance of the War at the smallest levels, as well as popular media and the continuing role of the state and its agencies. The second part discusses practices of remembering and the more public forms of representation and negotiation through film, literature, museums, monuments and heritage sites, focusing on agency in representing and remembering war. The third section covers the return of the War and the increasing determination among individuals to acknowledge and participate in public rituals of remembrance with their own contemporary politics. What, for instance, does it mean to wear a poppy on armistice/remembrance day? How do symbols like this operate today? These chapters will investigate these aspects through a series of case studies. Placing remembrance of the First World War in its longer historical and broader transnational context and including illustrations and an afterword by Professor David Reynolds, this is the ideal book for all those interested in the history of the Great War and its aftermath.

Memory Cultures Memory, Subjectivity and Recognition Routledge

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 Medellín 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 Medellín'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 Medellín. 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.

?This book examines the role of memory in animation, as well as the ways in which the medium of animation can function as a technology of remembering and forgetting. By doing so, it establishes a platform for the cross-fertilization between the burgeoning fields of animation studies and memory studies. By analyzing a wide range of different animation types, from stop motion to computer animation, and from cell animated cartoons to painted animation, this book explores the ways in which animation can function as a representational medium. The five parts of the book discuss the interrelation of animation and memory through the lens of materiality, corporeality, animation techniques, the city, and animated documentaries. These discussions raise a number of questions: how do animation films bring forth personal and collective pasts? What is the role of found footage, objects, and sound in the material and affective dimensions of animation? How does animation serve political ends? The essays in this volume offer answers to these questions through a wide variety of case studies and contexts. The book will appeal to both a broad academic and a more general readership with an interest in animation studies, memory studies, cultural studies, comparative visual arts, and media studies. Chapter "Introduction" is available open access under a Creative Commons Attribution 4.0 International License via link.springer.com.

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.

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 meanings and history.

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

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.

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

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.

Various ways of collecting, storing and recovering memories have been the focus of the most recent joint research project carried out by a group of Irish Studies scholars, all based in the Nordic countries and members of the Nordic Irish Studies Network (NISN). The result of the project, *Recovering Memory: Irish Representations of Past and Present*, is a collection of essays which examines the theme of memory in Irish literature and culture against the theoretical background of the philosophical discourse of modernity. Offering a wide range of perspectives, this volume examines a plurality of representations—past and present—of memory, both public and private, and the intersection between collective memory and individual in modern Ireland. Also explored is the relation between memory and identity—national and private—as well as questions of subjectivity and the construction of the self. Given Ireland's tragic past and its long history of colonisation, it is inevitable that various aspects of memory in terms of nationality, post-colonialism, and politics also have bearing on this study. The volume is divided into five sections, each of which examines one broadly defined aspect of memory. The introductory section focuses on memory and history, and is followed by sections on memory and autobiography, place, identity, and memory in the work of novelist John Banville. Within each section, the individual writers engage in a fruitful dialogue with each other and with the approaches of such theorists as Arendt, Husserl, Merleau-Ponty, Ricoeur, and Baudrillard.

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. Susannah Radstone and Katharine Hodgkin teach in the School of Cultural and Innovation Studies at the University of East London.

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.

Recasts the Reformation as a battleground over memory, in which new identities were formed through acts of commemoration, invention and repression.

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.

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.

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. 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.

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.

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

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.

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.

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.

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 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. 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.

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.

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.

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.

The "spatial", the "bodily", and the "memory turn" in the humanities and cultural studies are well-canonized developments. These features of our being in the world are fundamental in the medium of cinema, which is an art of spaces, bodies, and memories, increasingly so today when the analogue platform has been running parallel with the digitalized method of filmmaking. The three nodal concepts define the tripartite structure of this volume, composed of an overview study and twelve case-studies of post-1989 Eastern European film and cinema. The overarching questions of space representation and construction, bodies on screen, issues of national identification in a postcolonial framework, and cinema as a form of cultural memory are explored through the lens of specific national cinemas or contemporary Croatian, Hungarian, Polish, Serbian, Slovakian, Slovenian, and Romanian films. In addition to investigating the cohesive forces that mark the postcommunist Eastern European region as a coherent cultural entity in its cinematic representations, the volume also stands as a witness to the importance of transnational approaches.

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.

Scholarly essays probe the functions of space, memory, and identity in Canadian literature.

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.

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 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*.

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. Illuminating the experiences of immigrants to Australia in the late twentieth century, this book uses oral history to explore how identity and belonging are shaped through migration. Between the 1950s and the 1970s, many inhabitants from the small Greek island of Limnos travelled to Australia to flee post-war devastation and economic disaster. With an emphasis on the lived experiences and memories of Limnians, the book sheds light on the emotional pain and trauma they felt as they were separated from their families and homeland. Moving away from more traditional outlooks on migration studies, this book emphasises the significance of ethno-regional identity, and analyses how it can bring strength and longevity to a constructed community. Both the roles of men and women within the Greek diaspora are examined, in the way that they made the difficult decision to leave their homeland, and subsequently how they came to nurture and build families within a new, evolving community. Looking beyond first-generation migration, the author analyses the pattern of return visits to Limnos by the descendants of migrants. Acting as a form of identity consolidation for second-generation migrants, this journey to the ancestral homeland highlights the fluidity of what it means to belong somewhere, and redefines the notion of 'home'. The author provides an alternative perspective to traditional migration studies and reaffirms the importance of transnational identity. A unique and important addition to research, this book combines memory studies and oral narrative to analyse how identity and belonging can be shaped across borders, rather than within them.

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