

Crisis And Memory The Representation Of Space In Modern Levantine Narrative

Exciting new scholarship on the globalization of modernist literature and culture.

A decade after the terrorist attacks of September 11, 2001, over 160 novels by U.S.-American writers have re-enacted or revised the day we now call '9/11'. This study systematically charts the rich subgenre of Ground Zero Fiction by exploring its formal, structural, thematic, and functional dimensions. In a combination of typological survey and detailed analysis, both familiar texts (by Jonathan Safran Foer, Don DeLillo, or John Updike) and lesser-known approaches (by writers such as Karen Kingsbury, Laila Halaby, Nicholas Rinaldi, Helen Schulman, or Ronald Sukenick) are investigated for their specific engagements with contemporary history. The American 9/11 novel, this volume argues, not only provides a productive testing ground for narrative crisis management, but it serves as an exemplary twenty-first century interface between historical and fictional representation, between ethical and aesthetic responsibilities, and between national and transnational formations of identity.

Through a discussion of Walter Benjamin, Sigmund Freud, Mieke Bal and others, author Michaela Grobbel focuses on the work three women authors as types of performance which lead to re-presentations of memory. These women writers foreground the present but also critically demonstrate the complex relationship of the present to the past. Grobbel's work is a critical addition to any discussion of feminism, memory and literary modernism. This work challenges preconceptions about masculinity as it was presented in French painting and sculpture in the late 18th and early 19th centuries, and asks why art history has ignored the taste for feminized, passive male bodies.

Images, Representations and Heritage

Philosophy, Beginning, Abyss

Routledge International Handbook of Memory Studies

Literary and Visual Representations of HIV/AIDS

Cinema, Memory, Modernity

The Constitution, Interest Groups, and Political Parties

South Atlantic Review

This volume explores the literary representation of social and political crises that have punctuated the second half of the 20th century in the Middle East. From the creation of the state of Israel and its continuing aftermath, to the Suez crisis, to the expulsion of the PLO from Jordan, to the Lebanese Civil War, literature "has been there" but seldom has it been considered a useful lens for understanding the causes and perpetuation of these crises. This collection of essays aims to show how literature can illuminate crises of ethnicity, gender, class, religion, and nation. While the contributors hail from several countries and display a variety of critical approaches, they all focus on the representation of space in narrative.

The book explores the historical connections between the notions of architectural interior, subjective space, human interiority, and represented space including virtual space. The contributions examine models of understanding of "interiority" as these were developed in relation to the notions of space and spatial experience. The scope of investigations is the broadly understood modern period, from the 18th century to the present.

This book analyses the relationship between comics and cultural memory. By focussing on a range of landmark comics from the twentieth and twenty-first centuries, the discussion draws attention to the ongoing role of visual culture in framing testimony, particularly in relation to underprivileged subjects such as migrants and refugees, individuals dealing with war and oppressive regimes and individuals living with particular health conditions. The discussion is influenced by literary and cultural debates on the intersections between ethics, testimony, trauma, and human rights, reflected in its three overarching questions: 'How do comics usually complicate the production of cultural memory in local contents and global mediascapes?', 'How do comics engage with, and generate, new forms of testimonial address?', and 'How do the comics function as mnemonic structures?' The author highlights that the power of comics is that they allow both creators and readers to visualise the fracturing power of violence and oppression – at the level of the individual, domestic, communal, national and international – in powerful and creative ways. Comics do not stand outside of literature, cinema, or any of the other arts, but rather enliven the reciprocal relationship between the verbal and the visual language that informs all of these media. As such, the discussion demonstrates how fields such as graphic medicine, graphic justice, and comics journalism contribute to existing theoretical and analytics debates, including critical visual theory, trauma and memory studies, by offering a broad ranging, yet cohesive, analysis of cultural memory and its representation in print and digital comics.

Narratives of Nation Media, Memory & Representation in the Making of the New South Africa

John Donne to Don DeLillo

Representation and Memory in Graphic Novels

An Interdisciplinary Examination of Contemporary and Historical Human Challenges

Memory Cultures

The Representation of Memory from the Art Film to Transnational Cinema

History, Memory, and Representation in the American 9/11 Novel

Remembering and Learning from Financial Crises

Since its inception, cinema has evolved into not merely a 'reflection' but an indispensable index of human experience – especially our experience of time's passage, of the present moment, and, most importantly perhaps, of the past, in both collective and individual terms. In this volume, Kilbourn provides a comparative theorization of the representation of memory in both mainstream Hollywood and international art cinema within an increasingly transnational context of production and reception. Focusing on European, North and South American, and Asian films, Kilbourn reads cinema as providing the viewer with not only the content and form of memory, but also with its own directions for use: the required codes and conventions for understanding and implementing this crucial prosthetic technology – an art of memory for the twentieth-century and beyond.

The chapters in this book reflect on people's relationships with past financial crises – from public opinion to business leaders and policy makers. In connection with financial crises, Remembering and Learning from Financial Crises addresses three fundamental questions: first, are financial crises remembered, and if so how? Second, have lessons been drawn from past financial crises? And third, have past experiences been used in order to make practical decisions when confronted with a new crisis? These questions are of course related, yet they have been approached from different historical perspectives, using methodologies borrowed from different academic disciplines. One of the objectives of this book is to explore how these approaches can complement each other in order to better understand the relationships between remembering and learning from financial crises and how the past is used by financial institutions. It thus recognises financial crisis as a recurring phenomenon and addresses the impact that this has in a range of public and policy contexts.

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.

Writing Beirut explores the city in 16 Arabic novels focusing on the urban/rural divide, the imagined and idealized city, the city through panoramic views and pedestrian acts, the city as sexualized and gendered, and the city as a palimpsest.

Modernity and the Memory Crisis

Crisis Identities in American Literary and Cultural Memory

The Publication of the South Atlantic Modern Language Association

Memory, History, and Crisis in the Twentieth Century

Modernization and the Crisis of Memory

Crisis, Rupture and Anxiety

Writing Beirut

This book is about memory—about how the past persists into the present, and about how this persistence has been understood over the past two centuries. Since the French Revolution, memory has been the source of an intense disquiet. Fundamental cultural theories have sought to understand it, and have striven to represent its stresses.

Worldwide environmental crisis has become increasingly visible over the last few decades as the full scope of anthropogenic climate change manifests itself and large-scale natural resource extraction has expanded into formerly remote areas that seemed beyond the reach of industrialization. Scientists and popular culture alike have turned to the term "Anthropocene" to capture the global scale of environmental and even geological transformations that humans have carried out over the last two centuries. The chapters in Ecological Crisis and Cultural Representation in Latin America examine the dynamics and interplay between local cultures and the expansion of global capitalism in Latin America, emphasizing the role of art in bearing witness to and generating awareness of environmental and social crises, but also its possibilities for formulating solutions. They take particular care to draw out the ways in which local environmental crises in Latin American nations are witnessed and imagined as part of a global system, focusing on the problems of time, scale, and complexity as key terms in conceiving the dimensions of crisis. At the same time, they question the notion of the Anthropocene as a species-wide "human" historical project, making visible the coloniality of natural resource extraction in Latin America and its dire effects for local people, cultures, and environments. Taking an ecocritical approach to Latin American cultural production including literature, film, performance, and digital artwork, the chapters in this volume develop a notion of ecological crisis that captures not only its documentary sense in the representation of environmental destruction (the degradation of the *oikos*), but also the crisis in the modern worldview (*logos*) that the acknowledgment of crisis provokes. In this sense, crisis is also the promise of a turning point, of the possibilities for change. Latin American representations of ecological crisis thus create the conditions for projects that decolonize environments, developing new, sustainable ways of conceiving of and relating to our world or returning to old ones.

Viet Nguyen argues that Asian American intellectuals need to examine their own assumptions about race, culture and politics, and makes his case through the example of literature.

Details how the Supreme Court has impoverished the constitutional standing of political parties, thereby contributing to a crisis of representation.

Disturbing Remains

Narratives of Nation Media, Memory and Representation in the Making of the New South Africa

Forty Years Later

Intersections of Literature and Photography in the Novels of Riggs, Safran Foer and Seiffert

Hermeneutics, Aesthetics, Politics

Politics - Memory - Discourse. Double Volume 21/22 (2021-22)

Enacting Past and Present

By employing the lens of the most recent critical studies on intermediality, the author analyses the interaction between literature and photography in three contemporary hybrid novels (Miss Peregrine's Home for Peculiar Children by Ransom Riggs, 2011, Extremely Loud and Incredibly Close by Jonathan Safran Foer, 2005, and The Dark Room by Rachel Seiffert, 2001) sharing the narration of traumatic historical events. The intermedial dimension realised by the confluence of the two media devices offers new ways to create meaning and to reflect upon the nature of collective and individual trauma, by re-enacting the distortion and the inaccessibility to the memories of those experiences. In this context, the reader emerges as an active participant in the process of fiction-making, as the act of reading becomes a renewed act of witnessing.

This innovative collection of essays explores the ways in which islands have been used, imagined and theorised, both by island dwellers and continentals. This study considers how island dwellers conceived of themselves and their relation to proximate mainland, and examines the fascination that islands have long held in the European imagination. The collection addresses the significance of islands in the Atlantic economy of the eighteenth century, the exploration of the Pacific, the important role played by islands in the process of decolonisation, and island-oriented developments in postcolonial writing. Islands were often seen as natural colonies or settings for ideal communities but they were also used as dumping grounds for the unwanted, a practice which has continued into the twentieth century. The collection argues the need for an island-based theory within postcolonial studies and suggests how this might be constructed. Covering a historical span from the eighteenth to the twentieth century, the contributors include literary and postcolonial critics, historians and geographers.

Literary and Visual Representations of HIV/AIDS: Forty Years Later explores how film and literature about the HIV/AIDS crisis expand upon the issues generated by the epidemic. Looking at media from the 1980s to today, the representations of HIV/AIDS and their political ramifications shift across time.

To speak of memory and body in Samuel Beckett's late theatre is to recognize the need for a new kind of vocabulary to define and describe these terms, as well as a alternative ways of relating them to one another. On his stage, memory and body are paired down to their rudimentary constituents; in Play (1963), Not I (1970), Footfalls (1976) and Rockaby (1982)—the four plays that I am focusing on, Beckett suggests models of representation and relation which reveal that new ways of understanding memory and body are necessary. In the first chapter of this study, I present my argument that the body and memory are in a productive crisis in Beckett's late drama. Following the introduction, I contextualize my discussion within relevant strands of Beckett criticism in the Prior Work section. I also reveal that memory and body are central keywords in Beckett criticism that have suffered at times from simplifying and generalizing tendencies. Questioning the binaries that have typically organized their relation, I claim that the body and memory in crisis reveals the interdependence of remembering-forgetting and mind-body. The second chapter discusses the two dramas Play and Not I in order to argue that at the fragmented bodies and memories in these two plays disclose a state of crisis. In its emphasis on process, crisis prioritizes and sustains the search of the characters. In my analysis, I focus on the features of what I identify as a body-in-crisis, and a memory-in-crisis. By locating a forward momentum in these plays, I argue that despite their seemingly defeated contexts, the three disembodied heads in Play and the pair of lips in Not I, are empowered to undergo a ceaseless quest for understanding and closure. In the third and final chapter of this study I read Footfalls and Rockaby in order to argue that the crisis of memory and body in these two plays allows the main characters, May and W, to confront their past and recreate it. I foreground the pervasiveness of the Beckettian body and its symbiosis with the mind. I discuss how memory in crisis allows these characters to accept and alter their histories through the incorporation of forgetting and fiction. I underscore the means through which May and W's bodies and memories can be seen as expressive acts, thus, enabling these characters to transform stasis ...

Representation in Crisis

Present Past

Moving beyond Modern Approaches to Archaeology

How is 9/11's Memorial Culture Reflective of a Crisis in Representation that Has Engendered Limiting Templates of Remembrance?.

Anarchism and the Crisis of Representation

Spectacle

Ecocritical Perspectives on Art, Film, and Literature

Crisis and MemoryThe Representation of Space in Modern Levantine NarrativeReichert Verlag

Global media and advances in technology have profoundly affected the way people experience events. The essays in this volume explore the dimensions of contemporary spectacles from the Arab Spring to spectatorship in Hollywood. Questioning the effects that spectacles have on their observers, the authors ask: Are viewers robbed of their autonomy, transformed into depoliticized and passive consumers, or rather are they drawn in to cohesive communities? Does their participation in an event—as audiences, activists, victims, tourists, and critics—change and complicate the event itself? Spectacle looks closely at the permeable boundaries between the reality and fiction of such events, the methods of their construction, and the implications of those methods.

A reevaluation of Édouard Glissant that centers on the catastrophe of the Middle Passage and creates deep, original theories of trauma and Caribbeaness While philosophy has undertaken the work of accounting for Europe's traumatic history, the field has not shown the same attention to the catastrophe known as the Middle Passage. It is a history that requires its own ideas that emerge organically from the societies that experienced the Middle Passage and its consequences firsthand. Glissant and the Middle Passage offers a new, important approach to this neglected calamity by examining the thought of Édouard Glissant, particularly his development of Caribbeanness as a critical concept rooted in the experience of the slave trade and its aftermath in colonialism. In dialogue with key theorists of catastrophe and trauma—including Aimé Césaire, Frantz Fanon, George Lamming, Gilles Deleuze, Félix Guattari, Derek Walcott, as well as key figures in Holocaust studies—Glissant and the Middle Passage hones a sharp sense of the specifically Caribbean varieties of loss, developing them into a transformative philosophical idea. Using the Plantation as a critical concept, John E. Drabinski creolizes notions of rhizome and nomad, examining what kinds of aesthetics grow from these roots and offering reconsiderations of what constitutes intellectual work and cultural production. Glissant and the Middle Passage establishes Glissant's proper place as a key theorist of ruin, catastrophe, abyss, and memory. Identifying his insistence on memories and histories tied to place as the crucial geography at the heart of his work, this book imparts an innovative new response to the specific historical experiences of the Middle Passage.

Contemporary studies of memory focus either on the psychology of remembering, on its archives and media, or on the traditional *ars memoriae*. The general cultural framework with its social and material factors is largely neglected, despite the obvious impact on both collective and individual mnemonic mentality. But, as in the first half of the seventeenth century or the later twentieth century, the literary and political invocation of religious, collective or national memory occurs most of all in times of historical rupture, and attendant changes of a radical technological and cultural nature. Appeals to the power of memory are not only indicative of the anxiety about the loss of its binding or absolving character. They are already symptomatic of a deep crisis of cultural memory in itself, resulting from an erosion of firm spatial, temporal and historical references along with an increasing tendency towards reflexivity, which calls the apparently self-evident facts of past and present into question. The continuity of remembering, however, as this study argues, presupposes the permanence and recurrence of social and material relations, of representative or symbolic persons, objects and events, in which it can inscribe itself. But owing to the shift in historical consciousness from (typological) past to progressive future and novelty and under the impress of industrial production and modern media (mobility and communications), the Western subject has to cope constantly with new empirical situations, symbolic values and historical or current information whose origin and evolution – indeed, the very memory of them – remain alien to personal identity and memory. The promise of redemption and salvation, still inherent in seventeenth-century collective memory, loses credibility. The study includes a wide range of authors from Donne to Pope, Tennyson to George Eliot and Walter Pater, W.B. Yeats to Don DeLillo and covers the whole period from early modern England to postmodernism. It can thus also be read as a brief history of Western memory and its continuing crises.

Framing History in East-Central Europe and Beyond

Race & Resistance

A Crisis in Representation

Essays on Tragedy and History

Geomodernisms

Narrating Past, Presence and Future about Periods of Crisis

Eber and Neal address some of the theoretical issues connected with symbolic constructions of reality through human memory and its subsequent representation. Linkages between what we

remember and how we represent it give humans their distinctive characteristics. We construct our reality from how we perceive the events in our lives and, from that reality, we create a

symbol system to describe our world. It is through such symbolic constructions that we are provided with a usable backdrop for shaping our memories and organizing them into meaningful lines

of action. These case studies present a new and creative synthesis of the multiple meanings of memory and representation within the context of contemporary perceptions of truth.

Publisher description

The attraction of crises keeps going an entire sector of the media industry. Authors, painters, photographers and directors tell fascinating stories about the decline of empires and

democracies as much as earthquakes and infectious diseases. Hereby, catastrophe and collapse evolve as a complex construct of experience, interpretation and emotion. The resulting narrative combines analyses of facts about the collapse with a retrospect evaluation, update and confirmation of these facts in the cultural memory of a given society. The random occurrence becomes a memorable event. The contributors of this volume have taken a narratological approach in examining collapse, disaster, catastrophe and how these in turn manifest themselves across different types of media. Die Anziehungskraft der „Krise“ stimuliert Kultur- und Medienschaffende gleichermaßen. Inspiriert erzählen sie fesselnde Geschichten vom Zusammenbruch von Imperien und Demokratien ebenso wie von Erdbeben und Epidemien. In diesen entwickeln sich Katastrophe und Untergang als komplexe Konstrukte aus Erfahrungen, Interpretationen und Emotionen. Sie vereinen die Analyse von Fakten über eine Katastrophe mit der Aktualisierung von Erfahrungen des kulturellen Gedächtnisses im Umgang mit Katastrophen. Hierbei wird der beliebige Vorfall zum erinnerbaren Ereignis. Die Autoren dieses Bandes untersuchen aus narratologischer Perspektive Untergang, Desaster, Katastrophe und wie sie mittels verschiedener Medien erzählt werden. Herausgeber / Editors Alexander Drost (University of Greifswald); Volha Olga Sasunkevich (University of Gothenburg); Joachim Schiedermaier (University of Greifswald); Barbara Törnquist-Plewa (Lund University) Beiträger / Contributors Dr. Uta Bretschneider (Kloster Veßra); Elizabeth Oxfeldt (University of Oslo); Philipp Wagner (Universität Wien); Florian Peters (Institut für Zeitgeschichte München – Berlin, Abt. Berlin); Mariëlle Wijermars (University of Helsinki); Valur Ingimundarson (University of Iceland); Gunnþórunn Guðmundsdóttir (Háskóli Íslands); Franziska Sajdak (Universität Greifswald)

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.

A Comparative Inquiry Into the Representation of Crisis ; Conference Schedule

Islands in History and Representation

Male Trouble

Memory and Representation

Interiors and Interiority

The Latino Body

The Culture of Violence

In *Disturbing Remains*, ten extraordinary scholars focus on the remembrance and representation of traumatic historical events in the twentieth century. The volume opens with essays by David William Cohen, Veena Das, and Philip Gourevitch. Their reflections on the narratives framing Robert Ouko's death in Kenya, Sikh-Hindu violence in India around the time of Indira Gandhi's assassination, and the 1994 genocide of Tutsis by Hutus in Rwanda offer fresh insights into the genesis and aftermath of these tragedies. The next four essays explore the expression of societal disaster in works of art and ritual. Lenin's image, Pablo Picasso's *Guernica*, *balsa figurines of whites* made by the Kuna of Panama, and Chinese fertility statuettes after Mao Zedong's Great Leap Forward are the subjects taken up by Leah Dickerman, Carlo Ginzburg, Carlo Severi, and Jun Jing. *Disturbing Remains* closes with three essays about the influence of the dead on the construction of shared identity. István Gyöngyösi looks at how Hungarians have dealt with the 1956 revolution and its executed leader, and J. Morgan Kousser and Saul Friedländer contemplate the public memory of the Holocaust in Germany and worldwide.

During the 1970s today's Austrian Federal Ministry of Education, Science and Research (Bundesministerium für Bildung, Wissenschaft und Forschung, BMBWF) supported the founding of the Center for Austrian Studies at the University of Minnesota in Minneapolis and the Austrian Chair at Stanford University in California. These foundations were the initial incentives for the worldwide 'spreading' of similar institutions; currently, nine Centers for Austrian and Central European Studies exist in seven countries on three continents. The funding of the Ministry enables to connect senior scholars with young scholars, to help young PhD students, to participate in and to benefit from the scientific connection of experienced researchers, and to get in touch with the national scientific community by 'sniffing scientific air', as the Austrians like to say. Furthermore, it aims to avoid prejudices, and to spread a better understanding and knowledge about Austria and Central Europe by promoting scientific exchange.

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.

The reality of transnational innovation and dissemination of new technologies, including digital media, has yet to make a dent in the deep-seated culturalism that insists on reinscribing a divide between the West and Japan. The *Oxford Handbook of Japanese Cinema* aims to counter this trend toward dichotomizing the West and Japan and to challenge the pervasive culturalism of today's film and media studies. Featuring twenty essays, each authored by a leading researcher in the field, this volume addresses productive debates about where Japanese cinema is and where Japanese cinema is going at the period of crisis of national boundary under globalization. It reevaluates the position of Japanese cinema within the discipline of cinema and media studies and beyond, and situates Japanese cinema within the broader fields of transnational film history. Likewise, it examines the materiality of Japanese cinema, scrutinizes cinema's relationship to other media, and identifies the specific practices of film production and reception. As a whole, the volume fosters a dialogue between Japanese scholars of Japanese cinema, film scholars of Japanese cinema based in Anglo-American and European countries, film scholars of non-Japanese cinema, film archivists, film critics, and filmmakers familiar with film scholarship. A comprehensive volume that grasps Japanese cinema under the rubric of the global and also fills the gap between Japanese and non-Japanese film studies and between theories and practices, *The Oxford Handbook of Japanese Cinema* challenges and responds to the major developments underfoot in this rapidly changing field.

The Oxford Handbook of Japanese Cinema

Collapse of Memory - Memory of Collapse

Ecological Crisis and Cultural Representation in Latin America

The Crisis of Memory and Body in Samuel Beckett's Late Drama

Memory, History, Narrative

Constructed Truths and Competing Realities

The Memory Theaters of Djuna Barnes, Ingeborg Bachmann, and Marguerite Duras

'Culture' and 'violence' have always been regarded as antithetical terms. In *The Culture of Violence*, Francis Barker takes a different view. Central to his argument is the contention that, contrary to post-Enlightenment humanist, liberal and conservative thought, 'culture' does not necessarily stand in opposition to political inequality and social injustice, but may be complicit with the oppressive exercise of power. The book focuses on Shakespearean tragedy and on the historicism and culturalism of much present-day cultural theory. Barker's analysis moves dialectically backwards and forwards between these two moments in order to illuminate aspects of early modern culture, and to critique the ways in which the complicity between culture and violence has been occluded. Rejecting the tendency of both modernism and post-modernism to homogenise historical time, Barker argues for a genuinely new, 'diacritical' understanding of the violence of history.

This volume explores post-2000s artistic engagements with Holocaust memory arguing that imagination plays an increasingly important role in keeping the memory of the Holocaust vivid for contemporary and future audiences.

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*.

Crisis, Rupture and Anxiety: An Interdisciplinary Examination of Contemporary and Historical Human Challenges brings together a range of original contributions that seek to critically interrogate the concept of 'crisis', a seemingly omnipresent and defining metonym of our times. Both international and interdisciplinary in perspective, the leading doctoral scholars and early-career researchers represented in this volume unsettle hegemonic notions of crisis (and possible remedies) by exploring ...

Crisis and Memory

Images of Traumatic Memories

Revisiting Holocaust Representation in the Post-Witness Era

Memory in Culture

Memory, Subjectivity and Recognition

Literature & Politics in Asian America

Memory and Methodology

This volume begins a discourse on the implications of performing archaeology in a world dominated by modern trends of mass production, mass replication and representation of cultural forms, and mass consumption of images of the past. The contributors explore the extent to which contemporary consumption of mass-produced replicas, simulations, images and experiences of the past cause a crisis of representation of the past. Eschewing romantic beliefs, it discusses what archaeology can do.

Current theories of knowledge, art, and power are locked into sterile debates around the question of representation. This book examines the limits of antirepresentationalism in these fields and argues that the anarchist tradition can point the way beyond our contemporary crisis of representation. The author rereads the theory and practical experiences of anarchism from the nineteenth century to the present, proposing a radical revision of received notions of the subject - from the equation of anarchy with literary decadence to the interpretation of anarchism as yet another discourse founded on a notion of the human essence. What emerges, instead, is a complex portrait of anarchism as a body of thought that provides the framework for a kind of critical realism, with implications for fields ranging from aesthetics to economics, from philosophy to politics. Jesse Cohn teaches English at Purdue University North Central.

Ground Zero Fiction

Glissant and the Middle Passage

The Representation of Space in Modern Levantine Narrative