

1. Record Nr.	UNINA9910595048903321
Autore	Grmusa Lovorka Gruic
Titolo	Memory and Identity in Modern and Postmodern American Literature // by Lovorka Gruic Grmusa, Biljana Oklopcic
Pubbl/distr/stampa	Singapore : , : Springer Nature Singapore : , : Imprint : Springer, , 2022
ISBN	981-19-5025-3
Edizione	[1st ed. 2022.]
Descrizione fisica	1 online resource (202 pages)
Disciplina	810.8
Soggetti	America - Literatures Social perception European literature Civilization - History Religion and culture North American Literature Social Cognition European Literature Cultural History Cross-cultural Studies
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction -- The Great Gatsby: A Memory of the Memory -- Light in August: Memory and Identity -- A Streetcar Named Desire: Memory, Self, and Culture -- Gerald's Party: Embodied Memories and Fluid Identities -- Everything Is Illuminated: Unproductive Memories, Memorization through Fictional Yizker and Dialogic Exchange, and Postmemory -- Against the Day: A Mis/Re-Membered and Re/Imagined Pilgrimage and Hybrid Identities.
Sommario/riassunto	This book discusses how American literary modernism and postmodernism interconnect memory and identity and if, and how, the intertwining of memory and identity has been related to the dominant socio-cultural trends in the United States or the specific historical contexts in the world. The book's opening chapter is the interrogation of the narrator's memories of Jay Gatsby and his life in F. Scott

Fitzgerald's *The Great Gatsby*. The second chapter shows how in William Faulkner's *Light in August* memory impacts the search for identities in the storylines of the characters. The third chapter discusses the correlation between memory, self, and culture in Tennessee Williams's *A Streetcar Named Desire*. Discussing Robert Coover's *Gerald's Party*, the fourth chapter reveals that memory and identity are contextualized and that cognitive processes, including memory, are grounded in the body's interaction with the environment, featuring dehumanized characters, whose identities appear as role-plays. The subsequent chapter is the analysis of how Jonathan Safran Foer's *Everything Is Illuminated* deals with the heritage of Holocaust memories and postmemories. The last chapter focuses on Thomas Pynchon's *Against the Day*, the reconstructive nature of memory, and the politics and production of identity in Southeastern Europe. .

---