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Nota di contenuto	Front matter -- Table of Contents -- Introduction: "Have you forgotten yet? ..." -- Part 1: 'Entrenched' (?) Perspectives: The Legacy of the Great War -- Revisiting All Quiet on the Western Front / Norris, Margot -- Wilfred Owen and His War Poetry in Wilfred Owen: A Remembrance Tale and Regeneration/Behind the Lines / Perret, Caroline -- It Still Goes On: Trauma and the Memory of the First World War / Wilson, Ross J. -- Working Through the Working-Class War: The Battle of the Somme in Contemporary British Literature by Alan Sillitoe and Ted Hughes / Briggs, Marlene A. -- A Poisonous Paradox: Representations of Gas Warfare in Post-Memory Films of the Great War / Skrebels, Paul -- The Great War, the Iraq War, and Postmodern America: Kevin Powers' The Yellow Birds and the Radical Isolation of Today's U.S. Veterans / Hawkins, Ty -- Part 2: The Challenge of Form: How to 'Remember' the

Great War? -- The Two "All Quiets": Representations of Modern Warfare in the Film Adaptations of Erich Maria Remarque's *Im Westen nichts Neues* / Schneider, Thomas F. -- "I shall lie broken against this broken earth": William March's *Company K on the Screen* / Pary, Marek -- The Great War and British Docudrama: *The Somme*, *My Boy Jack* and *Walter's War* / Paris, Michael -- "Like dying on a stage": Theatricality and Remembrance in Anglo-Canadian Drama on the First World War / Löschnigg, Martin -- The Great War Re-Remembered: Allohistory and Allohistorical Fiction / Malcolm, David -- Comics/Graphic Novels/Bandes Dessinées and the Representation of the Great War / Fitzsimmons, Phil / Reynaud, Daniel -- What Price Justice? French Crime Fiction and the Great War / Anderson, Jean -- Part 3: Identities: The Great War and National Post-Memories -- Remembering The Wars / Grace, Sherrill -- Joseph Boyden's *Three Day Road*: Transcultural (Post-)Memory and Identity in Canadian World War I Fiction / Teichler, Hanna -- Nostalgia for the Nation? The First World War in Australian Novels of the 1970's and 1980's / Spittel, Christina -- Even More Australian: Australian Great War Novels in the Twenty-First Century / Rhoden, Clare -- National Versions of the Great War: Modern Australian Anzac Cinema / Reynaud, Daniel -- The "Lost Battalion" of the Argonne and the Origin of the Platoon Movie: Race, Ethnicity, and the Transformation of American Nationality / Slotkin, Richard -- Place, Time and Memory in Italian Cinema of the Great War / Cinquegrani, Maurizio -- The Great War and the Easter Rising in Tom Phelan's *The Canal Bridge*: A Literary Response to the Politics of Commemoration in Ireland / Sokoowska-Pary, Marzena -- The Great War through 'Great October': 1914/1917 in Russian Memory / Brintlinger, Angela -- Part 4: Interrogations: Cross-Cultural and Trans-Historical (Re) Interpretations of the Great War -- "They wouldn't end it with any of us alive, now would they?": The First World War in Cold War Era Films / Buelens, Geert -- Post-Colonial Melancholia and the Representation of West Indian Volunteers in the British Great War Televisual Memory / Smith, Richard -- Fictional Accounts of the East Africa Campaign / Samson, Anne -- Voices From the Edge: De-Centering Master Narratives in Jane Urquhart's *The Stone Carvers* / Fahey, Alicia -- Women and World War I: 'Postcolonial' Imaginative Rewritings of the Great War / Glaser, Brigitte Johanna -- Contributors -- Index of Names -- Index of Titles

Sommario/riassunto

The twenty-seven original contributions to this volume investigate the ways in which the First World War has been commemorated and represented internationally in prose fiction, drama, film, docudrama and comics from the 1960's until the present. The volume thus provides a comprehensive survey of the cultural memory of the war as reflected in various media across national cultures, addressing the complex connections between the cultural post-memory of the war and its mediation. In four sections, the essays investigate (1) the cultural legacy of the Great War (including its mythology and iconography); (2) the implications of different forms and media for representing the war; (3) 'national' memories, foregrounding the differences in post-memory representations and interpretations of the Great War, and (4) representations of the Great War within larger temporal or spatial frameworks, focusing specifically on the ideological dimensions of its 'remembrance' in historical, socio-political, gender-oriented, and post-colonial contexts.
