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Nota di contenuto	Intro -- Title Page -- Copyright -- Contents -- Dedication -- Figures -- Acknowledgments -- Introduction: Renée Dickason, Delphine Letort, Michel Prum, Stéphanie Bélanger -- Part 1: Remembering War from Indigenous Perspectives -- 1: War Voices: Australian Aboriginal Political Revolt Post-First World War -- 2: War Memories and Indigenous Stereotypes: The Fabrication of the Maori Warrior -- 3: "This Day Is Not for You": The Commemorative Displacement of Black Wars in White Australia -- 4: Allies or Enemies? The Representation of Black Soldiers in Recent French, British, and Canadian Great War Fiction -- 5: Selective Remembering and Motivated Forgetting: The Primacy of National Identity in Australia's Differential Memorialization of Its Wars -- Part 2: Memories of Colonial Involvement and Civil Wars -- 6: The Gurkha with the Khukuri between His Teeth: First World War Postcards and Combat Representations of Nepalese and Indian Colonial Troops -- 7: The Humour of an Indian Soldier's Memories of the First World War in M.R. Anand's Across the Black Waters (1939) -- 8: Picturing Control: The

Visual Representation of the Kenya Emergency -- 9: The Meaning of the American Civil War in Southern Memory -- 10: Between Nigeria and Biafra: Locating Ethnic Minorities in Narratives of the Nigerian Civil War, 1967-70 -- Part 3: Recollections of World Wars -- 11: Light and Not-So-Light Reflections in the Wipers Times' Trench Journal and in the Satirical Magazine Punch or The London Charivari (1939-45): What Narratives, What Recollections? -- 12: Writing the Blitz, Listening to the Nation: Personal Narratives of the Blitz and the Construction of a Collective Aural Identity in British Cinema of the Second World War -- 13: The Literature of Intervention: US Participation in the Second World War -- 14: Fighting Fascism? The Second World War in British Far-Right Memory.

15: The National World War II Museum, New Orleans: An Architectural Interpretation of War -- Part 4: Remembering and Forgetting War --

16: War on Memorialization: Constructive and Destructive Holocaust Remembrance on American Sitcoms, 1990-2000s -- 17: Of Wars, Scars, and Celluloid Memory: Representations of War in Sri Lankan Cinema (2000-10) -- 18: The Spanish-American War on Film: An International Approach -- 19: Wings (William Wellman, 1927) and Broken Lullaby (Ernst Lubitsch, 1932): The Psychological Drama of Memory and the Modern Pacifist Narrative -- 20: Peacekeeping Forces and Their Filmic Representations: The Case of Peter Kosminsky's Warriors (1999) and The Promise (2011) -- Part 5: Intimate Memories of War -- 21: Requiem for a Tommy: Impersonality and Subjectivity in Stuart Cooper's Overlord (1975) -- 22: "Our Visit to Waterloo": Representing the Battlefield in the Memoirs of Charlotte Eaton and Elizabeth Butler -- 23: Historically Estranged Generations: Memorials and the Relevance Effect in Nigel Farndale's The Blasphemer and Tatiana de Rosnay's Sarah's Key -- 24: An "Abominable Epoch": An Australian Woman's Perception of Occupied France -- 25: Robert Briffault's War Letters: A Divided Self under Fire -- Contributors -- Index.

Sommario/riassunto

War and Remembrance brings an interdisciplinary approach to discussions of the cultural memory of war, offering case studies that analyze art, film, museums, and literature, question our current approaches to memory studies, and reinterpret established narratives, foregrounding what is often forgotten in the writing of a single, official History.
