

Crisis And Memory The Representation Of Space In Modern Levantine Narrative

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.

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

The Latino Body tells the story of the United States Latino body politic and its relation to the state: how the state configures Latino subjects and how Latino subjects have in turn altered the state. Lázaro Lima charts the interrelated groups that define themselves as Latinos and examines how these groups have responded to calls for unity and nationally shared conceptions of American cultural identity. He contends that their responses, in times of cultural or political crisis, have given rise to profound cultural transformations, enabling the so-called "Latino subject" to emerge. Analyzing a variety of cultural, literary, artistic, and popular texts from the nineteenth century to the present, Lima dissects the ways in which the Latino body has been imagined, dismembered, and reimagined anew, providing one of the first comprehensive accounts of the construction of Latino cultural identity in the United States.

This is the first of three volumes based on papers given at the conference 'The Fragile Tradition: The German Cultural Imagination Since 1500' in Cambridge, 2002. Together they provide a conspectus of current research on the cultural, historical and literary imagination of the German-speaking world across the whole of the modern period. This volume highlights the ways in which cultural memory and historical consciousness have been shaped by experiences of discontinuity, focusing particularly on the reception of the Reformation, the literary and ideological heritage of the Enlightenment, and the representation of war, the Holocaust, and the reunification of Germany in contemporary literature and museum culture.

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.

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.

Multiple views of the famed Hungarian filmmaker and installation artist who turns home movies into history

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.

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 ...

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.

This book explores social memory in the context of cultural crises of modernity in Thailand and Laos. It explicates the ways in which social memory constructed by the people enters modernity, and how this in turn causes fundamental ruptures with their past, as well as the various ways cultural crises are experienced in their lives. The essays in this book consider how in these crises the people constitute their cultural, social, or individual identities, particularly focusing on the theoretical issues of identifications and their relevance to distinct historical processes in Thailand and Laos. Both countries, particularly in the two decades since the 1970s, have been undergoing radical social and economic changes. Whilst Thailand has travelled down the road to industrialization, neighbouring Laos experienced a communist revolution in 1975 and only since the late 1980s has attempted to follow a reformist path to development. Increasingly influenced by globalised economic and social institutions, both countries have come to face crises that have made people insecure in the present and anxious about the future.

The series *Studien zur deutschen Literatur* (Studies in German Literature) presents outstanding analyses of German-speaking literature from the early modern period to the present day. It particularly embraces comparative, cultural and historical-epistemological questions and serves as a tradition-steeped forum for innovative literary research.

In *Social Memory and History*, a group of anthropologists, sociologists, social linguists, gerontologists, and historians explore the ways in which memory reconstructs the past and constructs the present. A substantial introduction by the editors outlines the key issues in the understanding of social memory: its nature and process, its personal and political implications, the crisis in memory, and the relationship between social and individual memory. Ten cross-cultural case studies—groups ranging from Kiowa songsters, Burgundian farmers, elderly Philadelphia whites, Chilean political activists, American immigrants to Israel, and Irish working class women—then explore how social memory transmits culture or contests it at the individual, community, and national levels in both tangible and symbolic spheres.

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.

Traces the importance of theology to the crisis of representation in English natural philosophy as documented by the writings of Robert Boyle, Isaac Newton, and their contemporaries. Finds that the tension between observed experimental phenomena and established religious and political thought led them to devise innovative theories. Annotation copyright by Book News, Inc., Portland, OR

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)

Ron Eyerman explores the formation of African American identity through the cultural trauma of slavery.

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 Révai looks at how Hungarians have dealt with the 1956 revolution and its executed leader, and Jörn Rüschen and Saul Friedländer contemplate the public memory of the Holocaust in Germany and worldwide.

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.

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This volume offers a collection of papers dealing with how adversities have been tackled and expressed artistically from various perspectives in Ireland. Taken together, the many approaches to critical times provided here prove how, surrounded by outbursts of pessimism, financial hecatombs, and individual and collective discouragement, the academic community can find meaning in hard, intellectual work, and in serious updated research. The chapters here are authored by scholars specialised in Irish Studies, and provide reflections and discussions on the broad topic of crisis and Ireland, its description and representation, and the different ways in which difficulties have been discussed, imagined, or even solved.

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

Since the mid-1970s, Lebanon has been at the center of the worldwide rise in sectarian extremism. Its cultural output has both mediated and resisted this rise. *Standing by the Ruins* reviews the role of culture in supporting sectarianism, yet argues for the emergence of a distinctive aesthetic of resistance to it. Focusing on contemporary Lebanese fiction, film, and popular culture, this book shows how artists reappropriated the twin legacies of commitment literature and the ancient topos of standing by the ruins to form a new elegiac humanism during the tumultuous period of 1975 to 2005. It redirects attention to the critical role of culture in conditioning attitudes throughout society and is therefore relevant to other societies facing sectarian extremism. *Standing by the Ruins* is also a strong intervention in the burgeoning field of World Literature. Elaborating on the great Arabist Hilary Kilpatrick's crucial insight that ancient Arabic forms and topoi filter into modern literature, the author details how the standing by the ruins topos - and the structure of feeling it conditions - has migrated over time. Modern Arabic novels, feature films, and popular culture, far from being simply cultural imports, are hybrid forms deployed to respond to the challenges of contemporary Arab society. As such, they can take their place within a World Literature paradigm: they are cultural products that travel and intervene in the world.

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 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 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 ...

A reevaluation of Édouard Glissant that centers on the catastrophe of the Middle Passage and creates deep, original theories of trauma and Caribbeanness 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.

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.

The book captures evidence of self-affirming political imagining in how the general public in the West and Russia understood the Arab Uprisings and makes an argument both about and beyond this particular case.

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.

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.

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.

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.

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 essays in this collection address the current preoccupation with neurological conditions and disorders in contemporary literature by British and American writers. The book places these fictional treatments within a broader cultural and historical context, exploring such topics as the two cultures debate, the neurological turn, postmodernism and the post-postmodern, and responses to September 11th. Considering a variety of materials including mainstream literary fiction, the graphic novel, popular fiction, autobiographical writing, film, and television, contributors consider the contemporary dimensions of the interface between the sciences and humanities, developing the debate about the post-postmodern as a new humanism or a return to realism and investigating questions of form and genre, and of literary continuities and discontinuities. Further, the essays discuss contemporary writers' attempts to engage the relation between the individual and the social, looking at the relation between the "syndrome syndrome" (referring to the prevalence in contemporary literature of neurological phenomena evident at the biological level) and existing work in the field of trauma studies (where explanations tend to have taken a psychoanalytical form), allowing for perspectives that question some of the assumptions that have marked both these fields. The current literary preoccupation with neurological conditions presents us with a new and distinctive form of trauma literature, one concerned less with psychoanalysis than with the physical and evolutionary status of human beings.

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.

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 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. 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.

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