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Commemoration As Conflict Space Memory

Commemoration as Conflict Book Subtitle Space, Memory and Identity in Peace Processes Authors. S. McDowell; M. Braniff; Series Title Rethinking Peace and Conflict Studies Copyright 2014 Publisher Palgrave Macmillan UK Copyright Holder Palgrave Macmillan, a division of Macmillan Publishers Limited eBook ISBN 978-1-137-31485-7 DOI 10.1057/9781137314857 Hardcover ISBN

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Review of "Commemoration as Conflict: Space, Memory, and Identity in Peace Processes," by Sara McDowell and Máire Braniff, London: Palgrave Macmillan, 2014. vii+209 pp., US\$95.00 (hardback), ISBN: 978-0-2302-7375-7.

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The concept of space is integral to understanding the enactment and representation of conflict and helps to explain conflicting practices of commemoration across the world. The Archbishop Desmond Tutu Centre for War and Peace Studies is proud to host an international conference on Memory, Conflict and Space.

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McDowell and Braniff explore the relationship between commemoration and conflict in societies which have engaged in peace processes, attempting to unpack the ways in which the practices of memory and commemoration influence efforts to bring armed conflict to an end and whether it can even reactivate conflict as political circumstances change.

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over space and time. Commemoration of conflict is presented here as a process of exchange, a dialogue between the past and the present. This thesis challenges the idea that a unified pan-Hellenic memory of the Persian Wars existed from the culmination of the conflict and

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This book bridges theoretical gaps that exist between the meta-concepts of memory, place and identity by positioning its lens on the emplaced practices of commemoration and the remembrance of war and conflict. This book examines how diverse publics relate to their wartime histories through engagements with everyday collective memories, in differing places. Specifically addressing questions of place-making, displacement and identity, contributions shed new light on the processes of commemoration of war in everyday urban façades and within generations of families and national communities. Contributions seek to clarify how we connect with memories and places of war and conflict. The spatial and narrative manifestations of attempts to contextualise wartime memories of loss, trauma, conflict, victory and suffering are refracted through the roles played by emotion and identity construction in the shaping of post-war remembrances. This book offers a multidisciplinary perspective, with insights from history, memory studies, social psychology, cultural and urban geography, to contextualise memories of war and their use by national governments, perpetrators, victims and in family histories.

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Drawing on a range of cities and conflicts from Europe, Africa and the Middle East, the collection explores the post-conflict condition as it is lived and expressed in modern cities such as Berlin, Belfast, Bilbao, Beirut, Derry, Skopje, Sarajevo, Tunis, Johannesburg and Harare. Post-Conflict Performance, Film and Visual Arts: Cities of Memory investigates how the memory of conflict can be inscribed in historical monuments, human bodies and hermeneutic acts of mapping, traversing, representing, and performing the city. Several essays explore the relations between memory, history and urban space; where memory is located and how it is narrated, as well as various aspects of embodied memory; testimonial memory; traumatic memory; counter-memory; false memory; post-memory. Other essays examine the representations of post-war cities and how cultural imaginations relate to the politics of reconstruction in places devastated by protracted urban warfare. Post-Conflict Performance, Film and Visual Arts: Cities of Memory offers a comparative survey of the complex and often controversial encounters between public art, political memory and commemoration in divided societies, as well as offering insights into the political and ethical difficulties of balancing the dynamics of forgetting and remembering.

This book explores new approaches towards developing memorial and heritage sites, moving beyond the critique of existing practices that have been the traditional focus of studies of commemoration. Offering understandings of the effects of conflict on memories of place, as manifested in everyday lives and official histories, it explores the formation of urban identities and constructed images of the city. Topographies of Memories suggests interdisciplinary approaches for creating commemorative sites with shared stakes. The first part of the book focuses on memory dynamics, the second on Nicosia, the divided capital of Cyprus, and the third on physical and material world interventions. Design practices and modes of engagement with places of memory are explored, making connections between theoretical explorations of memory and forgetting and practical strategies for designers and practitioners.

The year 2018 marks the twentieth anniversary of the signing of the Belfast Agreement that initiated an uneasy peace in Northern Ireland after the forty years of the Troubles. The last twenty years, however, has still not been sufficient time to satisfactorily resolve the issue of how to deal with the events of the conflict and the dissonant heritages that both gave rise to it and were, in turn, fuelled by it. With contributions from across the UK and Europe, Heritage after Conflict brings together a range of expertise to examine the work to which heritage is currently being put within Northern Ireland. Questions about the contemporary application of remembering infiltrate every aspect of heritage studies, including built heritages, urban regeneration and planning, tourism, museum provision and intangible cultural heritages. These represent challenges for heritage professionals, who must carefully consider how they might curate and conserve dissonant heritages without exacerbating political tensions that might spark violence. Through a lens of critical heritage studies, contributors to this book locate their work within the wider contexts of post-conflict societies, divided cities and dissonant heritages. Heritage after Conflict should be essential reading for academics, researchers and postgraduate students engaged in the study of the social sciences, history, peace studies, economics, cultural geography, museum heritage and cultural policy, and the creative arts. It should also be of great interest to heritage professionals.

This book illustrates how literature, history and geographical analysis complement and enrich each other's disciplinary endeavors. The Hun-Lenox Globe, constructed in 1510, contains the Latin phrase 'Hic sunt dracones' ('Here be dragons'), warning sailors of the dangers of drifting into uncharted waters. Nearly half a millennium earlier, the practice of \earth-writing\ (geographia) emerged from the cloisters of the great library of Alexandria, as a discipline blending the twin pursuits of Strabo's poetic impression of places, and Herodotus' chronicles of events and cultures. Eratosthenes, a librarian at Alexandria, and the mathematician Ptolemy employed geometry as another language with which to pursue \earth-writing. From this ancient, East Mediterranean fount, the streams of literary perception, historical record and geographical analysis (phenomenological and Euclidean) found confluence. The aim of this collection is to recover such means and seek the fount of such rich waters, by exploring relations between historical geography, geographic information science (GIS) / geoscience, and textual analysis. The book discusses and illustrates current case studies, trends and discourses in European, American and Asian spheres, where historical geography is practiced in concert with human and physical applications of GIS (and the broader geosciences) and the analysis of text - broadly conceived as archival, literary, historical, cultural, climatic, scientific, digital, cinematic and media. Time as a multi-scaled concept (again, broadly conceived) is the pivot around which the interdisciplinary contributions to this volume revolve. In The Landscape of Time (2002) the historian John Lewis Gaddis posits: \What if we were to think of history as a kind of mapping? He links the ancient practice of mapmaking with the three-part conception of time (past, present, and future). Gaddis presents the practices of cartography and historical narrative as attempts to manage infinitely complex subjects by imposing abstract grids to frame the phenomena being examined\ longitude and latitude to frame landscapes and, occidental and oriental temporal scales to frame timescapes. Gaddis contends that if the past is a landscape and history is the way we represent it, then it follows that pattern recognition constitutes a primary form of human perception, one that can be parsed empirically, statistically and phenomenologically. In turn, this volume reasons that literary, historical, cartographical, scientific, mathematical, and counterfactual narratives create their own spatio-temporal frames of reference. Confluences between the poetic and the positivistic; the empirical and the impressionistic; the epic and the episodic; and the chorologic and the chorologic, can be identified and studied by integrating practices in historical geography, GIScience / geoscience and textual analysis. As a result, new perceptions and insights, facilitating further avenues of scholarship into uncharted waters emerge. The various ways in which geographical, historical and textual perspectives are hermeneutically woven together in this volume illuminates the different methods with which to explore terrae incognitae of knowledge beyond the shores of their own separate disciplinary islands.

The Kurds, once marginal in the study of the Middle East and secondary in its international relations, have moved to center stage in recent years. In Turkey, where the Kurdish question is an issue of national significance, and in Iraq, where the gains made by the Kurdistan Regional Government have allowed it to impose its authority, moves are afoot to solve 'the Kurdish Question' once and for all. In Syria, where the Kurds have borne the brunt of the Islamic State's onslaught as they defended their three self-declared cantons of Afrin, Kobane, and Cezire, and in Iran, where they struggle to express their cultural distinctiveness and suffer disproportionately at the hands of the Islamic Republic's security and intelligence services, the picture is less positive. Yet the situations in both countries remain in flux, affected by developments in Iraq and Turkey in a manner that suggests we may have to revise the notion of the Kurds being forever divided by the boundaries of the Middle East and subsumed into the state projects of other nations. The contributors to The Kurdish Question Revisited offer insights into how this once seemingly intractable, immutable phenomenon is being transformed amid the new political realities of the Middle East.

Memory is as central to modern politics as politics is central to modern memory. We are so accustomed to living in a forest of monuments, to having the past represented to us through museums, historic sites, and public sculpture, that we easily lose sight of the recent origins and diverse meanings of these uniquely modern phenomena. In this volume, leading historians, anthropologists, and ethnographers explore the relationship between collective memory and national identity in diverse cultures throughout history. Placing commemorations in their historical settings, the contributors disclose the contested nature of these monuments by showing how groups and individuals struggle to shape the past to their own ends. The volume is introduced by John Gillis's broad overview of the development of public memory in relation to the history of the nation-state. Other contributions address the usefulness of identity as a cross-cultural concept (Richard Handler), the connection between identity, heritage, and history (David Lowenthal), national memory in early modern England (David Cressy), commemoration in Cleveland (John Bodnar), the museum and the politics of social control in modern Iraq (Eric Davis), invented tradition and collective memory in Israel (Yael Zerubavel), black emancipation and the civil war monument (Kirk Savage), memory and naming in the Great War (Thomas Laqueur), American commemoration of World War I (Kurt Piehler), art, commerce, and the production of memory in France after World War I (Daniel Sherman), historic preservation in twentieth-century Germany (Rudy Koshar), the struggle over French identity in the early twentieth century (Herman Lebovics), and the commemoration of concentration camps in the new Germany (Claudia Koonz).

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