Chapter Two Memory Trauma And Trauma Narrative | 5fbe13d8f961c92b426d12bbef298e9e

Creating Memory and Cultural Identity in African American Trauma FictionThe Partition of IndiaEye Movement Integration TherapyTrauma & MemoryStealing Teardrops from the Rain: The Future of Text and ImageExpressive Therapy with Traumatized ChildrenThe Kaleidoscope of Gendered Memory in Ahlam Mosteghanemi’s NovelsThe Performance of Trauma in Moving Image ArtSoundtracking GermanyThe Cinema of Alexander SokurovBlack American Women’s Voices and Transgenerational TraumaMalady and MortalityMemory and Trauma in International RelationsDestructiveness, Intersubjectivity and TraumaRevisiting LossMemory, Trauma, and IdentityThe Forgetting PanicEye Movement Integration Therapy is the first book on the subject, introducing one of the most innovative and effective new treatments available to psychotherapists today. " a splendid, coherent analysis” Marlene E. Hunter MD FCFP(C)

This book explores the memorializing practices of American veterans of the Vietnam War at several of the most significant contemporary sites of memory in the United States and Vietnam. These sites include veterans’ memoirs, museum exhibits, replicas of the National Vietnam Veterans Memorial, and tourism to Vietnam. Because war memorializing has, since the late 1960s, shifted focus from national soul searching to personal identity and recovery, I emphasize how contemporary narratives of the war, shaped more by memory than by history, often are detached from the specific history of the war and its political controversies. Drawing on trauma and cultural memory scholarship, as well as empirical data gathered during field research in the U.S. and Vietnam, the author examines how veterans' memorializing practices have become increasingly individualized, commodified, and conservative since the early 1980s.

The reconstruction of identity in post World War II Japan after the trauma of war, defeat and occupation forms the subject of this latest volume in Brill's monograph series Japanese Studies Library. Closely examining the role of fiction produced during the Allied Occupation, Sharalyn Orbaugh begins with an examination of the rhetoric of wartime propaganda, and explores how elements of that rhetoric were redepolyed postwar as authors produced fiction linked to the redefinition of what it means to be Japanese. Drawing on tools and methods from trauma studies, gender and race studies, and film and literary theory, the study traces important nodes in the construction and maintenance of discourses of identity through attention to writers’ representations of the gaze, the body, language, and social performance. This book will be of interest to any student of the literary or cultural history of World War II and its aftermath. "Japanese Fiction of the Allied Occupation was awarded Choice Outstanding Academic Title 2007,"

This edited collection provides an inter- and intra-disciplinary discussion of the critical role context plays in how and when individuals and groups remember the past. International contributors integrate key research from a range of disciplines, including social and cognitive psychology, discursive psychology, philosophy/philosophical psychology and cognitive linguistics, to increase awareness of the central role that cultural, social and technological contexts play in determining individual and collective recollections at multiple, yet interconnected, levels of human experience. Divided into three parts, cognitive and psychological perspectives, social and cultural perspectives, and cognitive linguistics and philosophical perspectives, Stone and Bietti present a breadth of research on memory in context. Topics covered include: the construction of self-identity in memory flashbulb memories scaffolding memory the cultural psychology of remembering social
aspects of memory the mnemonic consequences of silence emotion and memory eyewitness
identification multimodal communication and collective remembering. Contextualizing Human
Memory allows researchers to understand the variety of work undertaken in related fields, and to
appreciate the importance of context in understanding when, how and what is remembered at any
given recollection. The book will appeal to researchers, academics and postgraduate students in
the fields of cognitive and social psychology, as well as those in related disciplines interested in
learning more about the advancing field of memory studies.

'At last we have a book that provides a comprehensive overview and assessment of the
intersubjective turn in psychoanalysis, showing its logical and clinical limitations and exploring its
social and cultural determinants. Bohleber emphasizes the clinical importance of real traumatic
experience along with the analysis of the transference as he reviews and broadens psychoanalytic
theories of memory in relation to advances in cognitive psychology and neuroscience. Psychoanalytic ideas on personality, adolescence and identity are re-thought and updated.
Bohleber brilliantly presents a unique understanding of malignant narcissism and prejudice in
relation to European anti-Semitism and to contemporary religiously inspired terrorist violence.'-
Cyril Levitt, Dr Phil, Professor and former Chair Department of Sociology, McMaster University
Hamilton, Ontario. Psychoanalyst in private practice, Toronto, Ontario

As various critics have noted, the concept of memory was a topic of immense importance for the
Victorians; be it in the form of remembrance, nostalgia, amnesia, or mourning. This is nowhere
more evident than in the literature of the period where acts of memory provide the focal point in
numerous Victorian literary texts. For the Victorians, it seems, the act of memory was indissociable
from the art of literature. Acts of Memory: The Victorians and Beyond engages with the
interconnections that existed between literature and memory in the nineteenth century with nine
lively, informative, and accessible essays written by a combination of established academics and up-
and-coming scholars, as well as an “Afterword” by Professor Roger Ebbatson. The essays in this
collection arise from an international conference held in Birmingham in 2007, which generated
considerable academic interest and vibrant new work, and from selected papers a refined and
considered collection has been produced. Discussing well-known literary figures, texts, and
movements (as well as some less well-known), alongside key theoretical, psychological, and
philosophical works, the essays in this collection offer a rich, stimulating, and diverse exploration
of the concept of memory within (and at times beyond) the Victorian era.

Over the past decades, the memory of the Holocaust has not only become a common cultural
consciousness but also a cultural property shared by people all over the world. This collection
brings together academics, critics and creative practitioners from the fields of Holocaust Studies,
Literature, History, Media Studies, Creative Writing and German Studies to discuss contemporary
trends in Holocaust commemoration and representation in literature, film, TV, the entertainment
industry and social media. The essays in this trans-disciplinary collection debate how
contemporary culture engages with the legacy of the Holocaust now that, 75 years on from the end
of the Second World War, the number of actual survivors is dwindling. It engages with ongoing
cultural debates in Holocaust Studies that have seen a development from, largely, testimonial
presentations of the Holocaust to more fictional narratives both in literature and film. In addition to
a number of chapters focusing in particular on literary trends in Holocaust representation, the
collection also assesses other forms of cultural production surrounding the Holocaust, ranging
from recent official memorialisation in Germany to Holocaust presentation in film, computer
games and social media. The collection also highlights the contributions by creative practitioners
such as writers and performers who use drama and the traditional art of storytelling in order to
keep memories alive and pass them on to new generations. The chapters in this book were
originally published as a special issue of Holocaust Studies: A Journal of Culture and History.

Illustrates the critical association between pathological dissociation and trauma, and provides a
clear synthesis of what is known about the psychobiology of dissociative disorders and the effects
of pathological dissociation on cognition and memory. Amply illustrated with clinical vignettes, it
also offers an array of diagnostic and treatment techniques.

For both clinicians and their clients there is tremendous value in understanding the
psychophysiology of trauma and knowing what to do about its manifestations. This book
illuminates that physiology, shining a bright light on the impact of trauma on the body and the
phenomenon of somatic memory. It is now thought that people who have been traumatized hold an
implicit memory of traumatic events in their brains and bodies. That memory is often expressed in
the symptomatology of posttraumatic stress disorder-nightmares, flashbacks, startle responses,
and dissociative behaviors. In essence, the body of the traumatized individual refuses to be
ignored. While reducing the chasm between scientific theory and clinical practice and bridging the
gap between talk therapy and body therapy, Rothschild presents principles and non-touch
techniques for giving the body its due. With an eye to its relevance for clinicians, she consolidates
current knowledge about the psychobiology of the stress response both in normally challenging situations and during extreme and prolonged trauma. This gives clinicians from all disciplines a foundation for speculating about the origins of their clients’ symptoms and incorporating regard for the body into their practice. The somatic techniques are chosen with an eye to making trauma therapy safer while increasing mind-body integration. Packed with engaging case studies, The Body Remembers integrates body and mind in the treatment of posttraumatic stress disorder. It will appeal to clinicians, researchers, students, and general readers.

Taking an in-depth look at the most current research on memory of traumatic events, this book contains state-of-the-art data in the controversial area of repressed memory. Contributors, major figures in the field, integrate multidisciplinary findings into proposals for coherent treatment, and legal and social policy and practices.

Examination Thesis from the year 2017 in the subject English - Literature, Works, grade: 1,0, University of Constance (Anglistik/Amerikanistik), language: English, abstract: Although the use of children in warfare is not a recent issue, child soldiering has received increasing attention throughout the past two decades. This trend led to a rapid increase of literary works that deal with the topic of child soldiers, both fictional and autobiographical. The topic of child soldiers often goes hand in hand with the topic of trauma and traumatization. Repeated exposure to overwhelming danger and life-threatening experiences can leave children with severe mental ill-health such as Post Traumatic Stress Disorder and personality changes. Literary works draw attention to the relationship between child soldiers and trauma as well as to the difficult relationship between trauma and representability in this context. This analysis attempts to contribute to the literary research of how trauma is represented in child soldier literature and to increase awareness of this topic on an academic level. As this analysis is meant to make a small contribution to the literary research on child soldier literature, it merely focuses on two narrations: Uzodinma Iweala’s Beasts of No Nation (2006) and Emmanuel Jal’s Warchild (2009).

These two books were chosen based on the great differences of both the narrations and the authors’ background. Beasts of No Nation (BoNN) tells a fictional story, whereas Warchild is an autobiography. Uzodinma Iweala is an African American writer with Nigerian roots and BoNN can be seen as a postmodern novel as it uses various postmodern and experimental narrative techniques. Emmanuel Jal (Jal), in contrast, was born and raised in Sudan and fought as a child soldier. Warchild is an autobiography about his life as a child soldier, before and afterwards. It mostly uses traditional narrative forms to recount Jal’s experiences. Based on these differences, the two books can serve as good examples of how trauma can be represented in child soldier literature.

This work seeks to provide a comprehensive and accessible survey of the international dimension of trauma and memory and its manifestations in various cultural contexts. Drawing together contributions and case studies from scholars around the globe, the book explores the international political dimension of feeling, suffering, forgetting, remembering and memorializing traumatic events and to investigate how they function as social practices for overcoming trauma and creating social change. Divided into two sections, the book maps out the different theoretical debates and then moves on to examine emerging themes such as ontological security, social change, gender, religion, foreign policy & natural disasters. Throughout the chapters, the editors consider the social, political and ethical implications of forgetting and remembering traumatic events in world politics. Showcasing how trauma and memory deepen our understanding of IR, this work will be of great interest to students and scholars of international relations, memory and trauma studies and security studies.

As one of Okinawa’s most insightful writers and social critics, Medoruma Shun has highlighted the problems and limits of conventional representation of the Battle of Okinawa, raised new questions and concerns about the nature of Okinawan war memory, and expanded the possibilities of representing war through his groundbreaking and prize-winning fiction, editorials, essays, and speaking engagements. Yet, his writing has not been analyzed in regard to how his experience and identity as the child of two survivors of the Battle of Okinawa have powerfully shaped his understanding of the war and his literary craft. This book examines Okinawan war memory through the lens of Medoruma’s war fiction, and pays particular attention to the issues of second-generation war survivorship and transgenerational trauma. It explores how his texts contribute to knowledge about the war and its ongoing effects — on survivors, their offspring, and the larger community — in different ways from that of other modes of representation, such as survivor testimony, historical narrative, and realistic fiction. These dominant means of memory making have played a major role in shaping the various discourses about the war and the Battle of Okinawa, yet these forms of public memory and knowledge often exclude or avoid more personal, emotional, and traumatic experiences. Indeed, Ikeda’s analysis sheds light on the nature of trauma on survivors and their children who continue to inhabit sites of the traumatic past, and in turn makes an important contribution to studies on trauma and second-generation survivor.
experiences. This book will be of huge interest to students and scholars of Asian literature, Japanese literature, Japanese history, war memory and Okinawa.

The question of the relation between the visual and the textual in literature is at the heart of an increasing number of scholarly projects, and in turn, the investigation of evolving visual-verbal dynamics is becoming an independent discipline. This volume explores these profound literary shifts through the work of twelve talented, and in some cases, emerging scholars who study text and image relations in diverse forms and contexts. The inter-medial conjunctures investigated in this book play with and against the traditional roles of the visual and the verbal. The Future of Text and Image presents explorations of the incorporation of visual elements into works of literature, of visual writing modes, and of the textuality and literariness of images. It focuses on the special potential literature offers for the combination of these two functions. Alongside examinations of major forms and genres such as memoirs, novels, and poetry, this volume expands the discussion of text and image relations into more marginal forms, for instance, collage books, the PostSecret collections of anonymous postcards, and digital poetry. In other words, while exploring the destiny of text and image as an independent discipline, this volume simultaneously looks at the very literal future of text and image forms in an ever-changing technological reality. The essays in this book will help to define the emergent practices and politics of this growing field of study, and at the same time, reflect the tremendous significance of the visual in today’s image culture.

With reference to recent neurological research into Post-Traumatic Stress Disorder (PTSD) using new imaging technologies and models of implicit and explicit memory systems developed from this research, The Performance of Trauma in Moving Image Art examines the capacity of an artist’s cinema of experimental and avant-garde film to perform and communicate traumatic experience. De Bruyn analyses key films from the 1940s to the present that perform aspects of overwhelming experience through their approach, structure, content and perceptual impact, mapping a trajectory from analogue to contemporary digital moving image practice. He argues for the inclusion of Peter Gidal’s 1970s conception of ‘materialist film’ into the genre of ‘trauma cinema’ through its capacity to articulate un-locatability and perceptually perform dis-orientation and a flashback effect, all further identified here as key characteristics of digital moving image practice. The discussion explores the following questions. Can ‘materialist film’ model traumatic memory and perform the traumatic flashback? Does the capacity to articulate trauma’s un-speakability and invisibility give this practice a renewed relevance in digital media’s preoccupation with surface and the impact of information overload? De Bruyn’s phenomenological ‘traumatic’ reading of materialist film steps beyond Gidal’s original anti-illusionist rationale to incorporate critiques effectively mounted against it by the founders of a ‘70s feminist psychoanalytic counter-cinema. This contemporary re-reading further re-evaluates the Minimalist turn in painting and sculpture after the Second World War, arguing that this development is not essentialist or visionary but makes visible the implicit mechanisms of denial and erasure at the core of traumatic remembering. For de Bruyn, the initial traumatic impact of industrialization on the body’s perceptual apparatus, traceable through the advent of cinema and train travel, is communicated by such moving image art. The development of digital technology marks a new cycle of such perceptual re-balancing for which materialist film is uniquely positioned and which it critically addresses.

Loss is the core experience which determines the identity of Kazuo Ishiguro’s narrators and shapes their subsequent lives. Whether a traumatic ordeal, an act of social degradation, a failed relationship or a loss of home, the painful event serves as a sharp dividing line between the earlier, meaningful past and the period afterwards, which is infused with a sense of lack, dissatisfaction and nostalgia. Ishiguro’s narrators have been unable to confine their loss to the past and remain preoccupied by its legacy, which ranges from suppressed guilt to a keen sense of failure or disappointment. Their immersion in the past finds expression in the narratives which they weave in order to articulate, justify or merely understand their experiences. Their reconstructions of the past are interpreted as exercises in misremembering and self-deception which enable them to sustain their illusions and save them from despair. Revisiting Loss is the first book-length study of memory encompassing Ishiguro’s entire novelistic output. It adopts a highly interdisciplinary approach, combining a selection of philosophical (Jacques Derrida, Paul Ricoeur, and Jean Starobinski) and psychological perspectives (Sigmund Freud, Frederic Bartlelt, Jacques Lacan, and Daniel L. Schacter). The book offers a thoroughly researched critical survey drawing on all published critical monographs and collections of academic articles on Ishiguro’s work.

One of the last representatives of a brand of serious, high-art cinema, Alexander Sokurov has produced a massive oeuvre exploring issues such as history, power, memory, kinship, death, the human soul, and the responsibility of the artist. Through contextualization and close readings of each of his feature fiction films (broadening many of his documentaries in the process), this volume unearths a vision of Sokurov’s films as equally mournful and passionate, intellectual, and sensual, and also identifies in them a powerful, if discursively repressed, queer sensitivity, alongside a pattern of tensions and paradoxes. This book thus offers new keys to understanding the lasting and
ever-renewed appeal of the Russian director's Janus-like and surprisingly dynamic cinema - a deeply original and complex body of work in dialogue with the past, the present and the future.

Expressive Therapy with Traumatized Children offers students in training and professionals an array of sensitive and creative ways to help even their most challenging patients. Klorer's rich and highly accessible narrative seamlessly weaves together theory, research, and cases into an invaluable resource.

In Trauma and Memory, bestselling author Dr. Peter Levine (creator of the Somatic Experiencing approach) tackles one of the most difficult and controversial questions of PTSD/trauma therapy: Can we trust our memories? While some argue that traumatic memories are unreliable and not useful, others insist that we absolutely must rely on memory to make sense of past experience. Building on his 45 years of successful treatment of trauma and utilizing case studies from his own practice, Dr. Levine suggests that there are elements of truth in both camps. While acknowledging that memory can be trusted, he argues that the only truly useful memories are those that might initially seem to be the least reliable: memories stored in the body and not necessarily accessible by our conscious mind. While much work has been done in the field of trauma studies to address "explicit" traumatic memories in the brain (such as intrusive thoughts or flashbacks), much less attention has been paid to how the body itself stores "implicit" memory, and how much of what we think of as "memory" actually comes to us through our (often unconsciously accessed) felt sense. By learning how to better understand this complex interplay of past and present, brain and body, we can adjust our relationship to past trauma and move into a more balanced, relaxed state of being. Written for trauma sufferers as well as mental health care practitioners, Trauma and Memory is a groundbreaking look at how memory is constructed and how influential memories are on our present state of being.

The ruthless military dictatorship that ruled Argentina between 1976 and 1983 betrayed the country's people, presiding over massive disappearances of its citizenry and, in the process, destroying the state's trustworthiness as the guardian of safety and well-being. Desperate relatives risked their lives to find the disappeared, and one group of mothers defied the repressive regime with weekly protests at the Plaza de Mayo in Buenos Aires. How do societies cope with human losses and sociocultural traumas in the aftermath of such instances of political violence and state terror? In Argentina Betrayed, Antonius C. G. M. Robben demonstrates that the dynamics of trust and betrayal that convulsed Argentina during the dictatorship did not end when democracy returned but rather persisted in confrontations over issues such as the truth about the disappearances, the commemoration of the past, and the guilt and accountability of perpetrators. Successive governments failed to resolve these debates because of erratic policies made under pressure from both military and human rights groups. Mutual mistrust between the state, retired officers, former insurgents, and bereaved relatives has been fueled by recurrent revelations and controversies that prevent Argentine society from conclusively coming to terms with its traumatic past. With thirty years of scholarly engagement with Argentina—and drawing on his extensive, fair-minded interviews with principals at all points along the political spectrum—Robben explores how these ongoing dynamics have influenced the complicated mourning over violent deaths and disappearances. His analysis deploys key concepts from the contemporary literature of human rights, transitional justice, peace and reconciliation, and memory studies, including notions of trauma, denial, accountability, and mourning. The resulting volume is an indispensable contribution to a better understanding of the terrible crimes committed by the Argentine dictatorship in the 1970s and their aftermath.

In this interesting study, Jenny Edkins explores how we remember traumatic events such as wars, famines, genocides and terrorism, and questions the assumed role of commemorations as simply reinforcing state and nationhood. Taking examples from the World Wars, Vietnam, the Holocaust, Kosovo and September 11th, Edkins offers a thorough discussion of practices of memory such as memorials, museums, remembrance ceremonies, the diagnosis of post-traumatic stress and the act of bearing witness. She examines the implications of these commemorations in terms of language, political power, sovereignty and nationalism. She argues that some forms of remembering do not ignore the horror of what happened but rather use memory to promote change and to challenge the political systems that produced the violence of wars and genocides in the first place. This wide-ranging study embraces literature, history, politics and international relations, and makes a significant contribution to the study of memory.

Just Images: Ethics and the Cinematic charts current developments within the field of ethics and the role it plays in the study of moving images. It is the first collection of essays of its kind that brings together articles by film and media scholars from three continents, and provides multiple points of engagement of film with present and past histories, politics, myth making, and with core aspects of human subjectivity. The essays cover a wide range of topics, such as the European Union; Europe during World War II and after; film genres; the Israeli-Palestinian conflict; early
American history, and recent catastrophic events. The collection includes an introductory chapter by Thomas Elsaesser as well as chapters by Kristian Feigelson, Régine-Mihal Friedman, Nurith Gertz and Gal Hermoni, Anton Kaes, Gertrud Koch, Odeya Kohen-Raz, Lihi Nagler, Judd Ne’eman, Bill Nichols, and Janet Walker. The contributors offer different approaches to the issue of film and ethics and ask whether there are specific characteristics of the moving image, or of film scholarship, that relate to ethical issues; and how discussing the engagement of both narrative and documentary film with representations of the Other, trauma, terrorism, the Holocaust, and the Palestinian-Israeli conflict may contribute to the re-shaping of past and current thoughts on these subjects.

This volume brings together Ron Eyerman’s most important interventions in the field of cultural trauma and offers an accessible entry point into the origins and development of this theory and a framework of an analysis that has now achieved the status of a research paradigm. This collection of disparate essays, published between 2004 and 2018, coheres around an original introduction that not only provides a historical overview of cultural trauma, but is also an important theoretical contribution to cultural trauma and collective identity in its own right. The Afterword from esteemed sociologist Eric Woods connects the essays and explores their significance for the broader fields of sociology, behavioral science, and trauma studies.

How do contemporary African American authors relate trauma, memory, and the recovery of the past with the processes of cultural and identity formation in African American communities?

This book argues for the importance of popular music in negotiations of national identity, and Germanness in particular.

This book concentrates on six neo-slave narratives written by late 20th and early 21st century black American women: Octavia Butler's Kindred, Phyllis Alesia Perry's Stigmata and A Sunday in June, Gayl Jones’ Corregidora, Joan California Cooper's Family, and Athena Lark's Avenue of Palms. It explores the process of re(-)membering of the black female characters in these novels, and shows how these authors manage to both write the transgenerational trauma of slavery and write through it, enabling black American women's voices to be heard. This analysis of famous classics, as well as less-known books, demonstrates how black American women's traumatic memory of slavery is inscribed in a transgenerational black female body. Conjuring up questions of narratology and intertextuality, it highlights how working-through takes the form of a narrativization of this traumatic memory by diverse means. This book also reflects upon the links between the collective and personal psyches by laying emphasis on the ineluctable intertwining of national history and individual destiny.

On a routine assignment, Art Loss Register investigator, William Forbes discovers a famous painting in the possession of a struggling artist. As he backtracks through the provenance a link is discovered to an owner who simply gave it away. As Forbes endeavors to discover why; it appears that Vladimir Chekov, Russia's president elect holds the secret to the mystery. Forbes's investigation takes him to Dubai, where a veil of secrecy is drawn ever closer. And then to Bangkok where Forbes discovers the past is not always history.

This ground-breaking study examines visual and literary responses to, and representations of, illness, dying and death from the perspective of the chronically ill, their families and carers, medics, artists, photographers, authors, and academics. It encourages a re-examination of cultural taboos and visual and literary practices that engage with illness and death. Focusing upon a wide range of creative and critical engagements, this book makes a significant contribution to the medical humanities via its exploration of medical practice, literature and film, digital media studies, graphic design, and both contemporary and historical attitudes towards illness, death (including infant mortality), mourning and bereavement. For some, the experience of illness provokes feelings of exile, crisis or social critique, whilst for others it instigates utopian discourses predicated upon personal reflection, communication or connectivity, wherein the “self” is redefined beyond the parameters and constraints of the “body”.

Through its unique kaleidoscopic lens, this book analyzes the work of Algeria’s first postcolonial woman writer to publish a novel in Arabic, Ahlam Mosteghanemi. Her novels Memory in the Flesh and Chaos of the Senses return to the trauma of the Algerian War of Independence to address the lingering anxieties of national belonging and memory in postcolonial Algeria at a time when the nation is caught between two forces: entrenched bureaucratic-political elites and populist Islamists, who imagine a return to a pre-modern, utopian past. This book argues that Mosteghanemi’s polyphonic narratives reveal that national narratives are always multiple—“unity” is not one, all-encompassing narrative, but instead an ever-evolving Bakhtinian dialogism accommodating multiple perspectives, memories, and stories. The study interprets Mosteghanemi’s metaphor of the bridge as a powerful device for exploring tensions between reality
and imagination, exile and belonging, and traditional concepts of gender in ways that reimagine nationhood and gesture towards a new, collective future.

Eye Movement Desensitization and Reprocessing (EMDR), along with methods from the new field of energy psychology, such as the Emotional Freedom Techniques (EFT), enable the rapid processing and release of traumatic memories and painful emotion. In this innovative work, Phil Mollon demonstrates how the perspectives of EMDR, energy psychology, and psychoanalysis can inform and enrich each other. By summarising relevant research and providing many clinical examples, Mollon has produced a challenging and invigorating scrutiny of psychoanalysis and an expanded vision of the potential for psychosomatic healing.

The Holocaust and the Nakba (“Catastrophe,” Palestinian Israelis’ name for the War of Independence) both marked Israel’s founding, and these two world-changing events continue to form the generations who have followed. This book shows how these complex histories play out in the lives of Jewish and Palestinian Israelis today.

Creating safety, hope, and secure attachment to transform traumatic memories. What makes trauma therapy effective? The answers might surprise you. While therapists have been bombarded with brain science, hundreds of new models, and pressure to use evidence-based techniques, research has demonstrated that the therapeutic relationship ultimately predicts therapy outcomes. This is especially true for traumatized clients. But, what kind of therapeutic relationship? Forming a secure therapeutic alliance with traumatized clients is tricky. How do you help clients trust you after they’ve been abused, betrayed, or exploited? How do you instill hope and convince clients who’ve been devastated by loss to believe that a better life is possible? In this accessible guide, Courtney Armstrong distills discoveries from attachment theory, brain science, and post-traumatic growth into practical strategies you can use to: 1) build trust and a secure therapeutic relationship; 2) transform traumatic memories into stories of triumph and courage; and 3) help clients cultivate resilience and a positive post-trauma identity. Packed with dozens of scripts, step-by-step worksheets, and inspiring client stories, this book gives you tools for each phase of the trauma therapy process and shows you how to: Engage and motivate clients based on their attachment style Manage trauma-related dissociation, anxiety, and anger Transform traumatic memories so they no longer haunt your client Work with different types of trauma, from sexual abuse to traumatic grief Evoke inner resources for healing and positive emotional states Counter compassion fatigue and burnout so you can thrive as a therapist Merely talking about a traumatic event is not enough because the parts of the brain where traumatic, implicit memories are stored don’t understand words. Heartfelt, relational experiences catalyze brain change and buffer the impact of trauma. In this book, Armstrong demonstrates that neuroscience is validating what therapists have suspected all along: the brain changes through the heart.

First published in 2010. Routledge is an imprint of Taylor & Francis, an informa company.

In this volume leading academics explore the relationship between the experiences of terror and helplessness, the way in which survivors remember and the representation of these memories in the language and form of their life stories.

The volume encompasses eleven articles which discuss the critical views that Polish and Russian women writers have articulated with regard to the notion of experience and constructions of femininity in the national imagination from the 19th to the 21st centuries. Major themes of the articles include women’s experiences as writers in the 19th century; women’s embodied experiences of a traumatic past; body and sexuality in the different ages of women; political and aesthetic discourses and femininity. Although the articles are arranged in chronological order, they do not form an absolute chronological or periodic continuum, i.e. from Romanticism to Postmodernism, although references to certain aesthetic periods are made. The authors of the articles reflect in detail on how the women writers and their literary texts represent different understandings and experiences in relation to dominant perceptions, for example, of the memory of war, of motherhood, of art and aesthetics, and so on. Readers are encouraged to seek parallels and continuities between the different historical times and spaces; between women’s writing in Russia and Poland; between different scholarly approaches and aims. The articles of this volume bring together important critical standpoints in women’s writing in Poland and Russia, in which parallels, continuities, and resemblances can be traced, but in which discontinuities, breaks and differences also make themselves visible. Apart from the conspicuous resemblances between individual Russian and Polish women writers works, or even between groups of women writers, the articles document the diversity within Russian and Polish women’s writing, respectively, and even within individual writers.

In Victims of Cruelty, Maryanna Eckberg incorporates work with Vietnam veterans (the first to be diagnosed with posttraumatic stress disorder) and the Chowchilla kidnapping victims. This
personal testimony of how people can heal after trauma is also a professional book describing the effects of personal and political repression and how we can liberate our bodies and minds from terror.

This volume offers a collection of essays focused upon the representation of one of the most traumatic events in the history of India—the 1947 Partition—in literature and cinematographic adaptations. The focus here is placed on various strategies of representation and different types of memory at work in the process of remembering/re-membering Partition. All these avoid the traditional Hindu vs. Muslim perspective, and analyse other sides of the same story, seen from the perspective of marginal people belonging to other religious minorities, whose stories have generally been ignored and silenced by the official historical discourse. The book also demonstrates that the multiple “truths” engendered by this crucial event in India’s history lie along “improbable lines” randomly generated between history, amnesia and memory, between personal drama and collective trauma, loss and rupture, religion and nationalism, and longing and belonging.

This book analyses four case studies of Holocaust memory activism in Poland, contextualized within recent debates about Polish-Jewish relations and approached through a theoretical framework informed by critical theory. Three cases are advocacy groups, each located in a different region of Poland—Lublin, Kraków, and Sejny—and each group is presented with attention to the local context and specific dynamics of its vision and strategy. The fourth case study is the state, which has emerged as a powerful memory actor. Using research based on extensive fieldwork, including interviews and direct observation, the author argues that memory activism must grapple with emotional attachments to identity if it is to move beyond a reconciliation paradigm. Drawing on works from semiotics and critical trauma studies, the volume analyzes the assumptions each memory actor makes about three dimensions of Holocaust memory: 1) the relationship of the individual to Polish national identity; 2) the possibility of a reconciled Polish-Jewish history; and 3) the assignment of traumatic suffering to a particular group or event.

The recent rise of global antisemitism, Holocaust denial, and American white nationalism has created a dangerous challenge to Holocaust public memory on an unprecedented scale. This book is a timely exploration of the ways in which next-generation Holocaust survivors combine old and new media to bring newer generations of audiences into active engagement with Holocaust histories. Readers have been socialized to expect memorialization artifacts about the Holocaust to come in the form of diaries, memoirs, photos, or documentaries in which gender is often absent or marginalized. This book shows a complex process of remembering the past that can positively shift our orientations toward others. Using gender, performance, and rhetoric as a frame, Lisa Costello questions public memory as gender neutral while showing how new forms of memorialization like digital archives, YouTube posts, hybrid memoirs, and small films build emotional connections that bring us closer to the past.

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