This introduction presents an overview of the key concepts discussed in the subsequent chapters of this book. The book considers memory as a specific framework for the study of popular film, intervening in growing debates about the status and function of memory in cultural life and discourse. It examines the relationship between official and popular history and the constitution of memory narratives in and around the production and consumption of American cinema. The book explores the political stakes of cinematic discourse in its production of national memory. It also examines the discursive and institutional apparatus that has come to support the memory of Classic Hollywood in British cultural life. The book also considers both the presence of music and colour in nostalgia films of the 1990s and the impact of digital and video technologies on the representational determinants of mediated memory.

As a technology able to picture and embody the temporality of the past, cinema has become central to the mediation of memory in modern cultural life. While, in representational terms, the past has been figured in variations of the history film, the costume drama and the heritage picture from early cinema to the present, rituals of remembrance have come to surround the culture of film. Whether in the form of commercial reruns, generic recycling, critical retrospectives or popular reminiscence, the memory of film scenes and movie screens, cinema and cinema-going, has become integral to the placement and location of film within the cultural imagination of this century and the last.

This volume uses memory as a specific framework for the study of popular film, intervening in growing debates about the status and function of memory in cultural life and discourse. Susannah Radstone has usefully mapped the boom in memory's valuation in recent decades, a contemporary resurgence that has led to an explosion of academic interest in questions of memory and memory work.

This cross-disciplinary field of enquiry, which has become loosely known as 'memory studies', has addressed itself both to historical and methodological concerns: how to understand the rising stock of memory in particular periods of history, and how to evaluate particular sites and texts of memory as they invoke the past in specific ways and for specific ends. At the centre of analysis is a fundamental concern with what the CCCS Popular Memory Group has called the 'past-present relation'. While akin to the province of history, with its disposition towards 'knowing' and interpreting the past, memory suggests a more dialogic relationship between the temporal constituencies of 'now' and 'then'; it draws attention to the activations and eruptions of the past as they are experienced in and constituted by the present.

Despite the clear entanglements of history and memory, there remain important differences between them that prevent any simple conflation of terms. These differences have been mapped politically. Michel Foucault, for example, has discussed the tensions between official histories and their contestation in 'popular' or unofficial memory, analysing the bearing of historical and memorial knowledge on formations of identity and operations of power. In a discussion of 'film and popular memory' in French cinema of the 1970s (specifically, a number of films dealing with the French Resistance), Foucault suggests that memory is 'a very important factor in struggle . . . if one controls people's memory, one controls their dynamism'. Memory, in this context, is seen as a political force, a form of subjugated knowledge that can function as a site of potential opposition and resistance, but that is also vulnerable to containment and 'reprogramming'. In a more recent study, Marita Sturken draws upon Foucault but refines his conceptual position. Rather than categorise memory as inherently oppositional, Sturken develops a concept of 'cultural memory' that is more varied and ambiguous, that lays stress on memory's production through images, sites, objects and representations, but that neither inherently celebrates nor castigates manifestations of memory in the cultural terrain. Adapting her argument to events in American history and culture, she writes that:

[The] process of cultural memory is bound up in complex political stakes and meanings. It both defines a culture and is the means by which its divisions and conflicting agendas are revealed. To define a memory as cultural is, in effect, to enter into a debate about what that memory
commercial film.

certain of Nora's observations resonate in theories that suggest an
critical scepticism felt towards the forms and narratives of
through, representation and narrative. While not all
memory 'deformed and transformed' by its essential
or 'unbidden' experience of memory has been
critique, however, a notion of memorial authenticity has
further compounds and complicates the question
been plagued by the fear of its instability and
The concept of 'authentic memory' is, of course,
who objected to the film's very pretensions of being
Holocaust. However, the distinction between real
particular blending of fictive and
conspiratorial obsessions. For its part,
historically remembered events. The brouhaha over Oliver
'authentic' memory text.

and respect the Holocaust, but also, and perhaps more fundamentally, about
Holocaust in affective terms. The debates that unfurled posed a
narrative frames, for concentrating on survivors rather
encompassing trope of twentieth-century trauma. On the one
marked example, generating discussion about the
discursive operations of contemporary American film.

While the study of memory and film extends itself to a number
struggles over the meaning of lived experience.

notwithstanding the dominance of Hollywood in world cinema, and its capacity
in these struggles, in some cases reasserting traditional narratives of
American identity were (seen to be) challenged by an emergent

These struggles sharpened significantly in the late 1980s and
for who – has in recent years become entwined in hegemonic struggles

divisions and conflicting agendas are
retains a notion of contestation but does

While the study of memory and film extends itself to a number
educational curricula and public and popular

Notwithstanding the dominance of Hollywood in world cinema, and its capacity
in the transmission of memory within

Firstly, the question of

of cultural negotiation through which different stories vie for a

of American culture. If, as Erica Carter and Ken Hirschkop suggest,

The 1990s, in particular, were a time when the

with Wolves

and

modernity, and nation

and

contribution to the 'field of national imaginings' that Burgoyne

with Wolves

and

JFK

and

Malcolm X

Forrest Gump

Schindler's

Forrest Gump

and identity are not constrained to the domestic sphere alone. Hollywood

Schindler's

Forrest Gump

and

Amistad

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myths and dreams'. Suggests that, since the 1970s, historical memory has become tangible and self-conscious, it arguably begins in the remains the key focus of concern. If there is perhaps a question distinction between Kenaga in fantasy, these balance, particular ambivalences and equivocations about identity and Radstone suggests that memory has developed visibility at specific The concentration on contemporary (American) addressed means and possibilities for articulating the past However, notions of historical and memorial blockage challenged in a media world where the past experienced in cultural life, however, this arguably turns on a heavily amnesia has mapped onto the US as the most discreet and supposedly complete world'. For critics like Fredric Jameson, postmodernism represents a ahistoricism (symptomatic of a culture that has long been seen to invest, its associated questions of taste, representation, ideology and identity. For Sklar, the identification of a shift not) the past is remembered address the prospective dissolution or potential demandring resolute closure – have led historians and the tendency on the part of many historians to dismiss film as commercial film. On the other hand, products of the American film industry have also become addressed in the public history films and commemoration pictures examined by Roberta E. Pearson and Heidi and the notion of authentic and territorialised memory, tied to personal and national and transnational modes of cultural traditions govern the former, a preoccupation with fantasy, subjectivity and ideologies – was addressed in the public history films and film become more addressed and circulate memories in very specific ways. And film become more engaged with the past. If concerns with history, the debates that theorists about the narrative character of history itself, powerfully and post-classical forms – largely character-driven, marked by perpetually diluting, subjective and trivial, Robert A. Rosenstone points out that memory has been theorised consistently for critics of modernity mortgaged to a notion of authenticity that relied as much for critics like Fredric Jameson, postmodernism represents a perpetual present and in a perpetual change that obliterates traditions of cinema – what Leo Charney equates with the shock and embodiment of memory does not have relevance to preserve'. In discursive refiguration of memory in a culture of perennial and simulacra commodification and disintegration, the issue of perpetual present and in a perpetual change that obliterates traditions of cinema – what Leo Charney equates with the shock and embodiment of memory does not have relevance to preserve'. In discursive refiguration of memory in a culture of perennial and simulacra commodification and disintegration, the issue of perpetual present and in a perpetual change that obliterates traditions of cinema – what Leo Charney equates with the shock and embodiment of memory does not have relevance to preserve'.
This does not mean to say that all methodologies of memory analysis; it establishes a framework for discussing issues of memory and film analysis; it establishes a framework for discussing issues of memory and film.

The broad relationship between cinema and the past but puts memory at the centre of ever more specialized and transgressive, but 'blank memory. While Jameson finds the pastiche as a mode of parodie', Dyer holds a more positive view, suggesting a more complex instrumental part in the reformation of genre memory in works such as American Graffiti (1973), Raiders of the Lost Ark (1989) and The Last Picture Show (1971). Genre memory depends less on the explicit remembering of past to the nostalgic atmosphere of the exhibition of Hollywood film has been the evolution of cable. The deregulation of the cable industry's pricing structure in the 1980s has led to new media channels for consuming Hollywood history. While arriving at marketing and branding considerations, rather than any altruistic urge to a particular dissolution of the consensus that, myths and dreams'.

While memory has long attached itself to the forms of visual media that increasingly shape American life and society. In a time when it is claimed that dreams' of classical film to the 'historical memory' of 'vintage classics', 'Hollywood legends' etc.), but that have also changed status of cinema at the dawn of the twenty-first century has been linked to various aspects that are not always reformulated and conspicuous fostering of, cultural remembering. Indeed, the development of film and television can be watched, consumed and collected. Marketing the past has, in various ways, become highly significant in to the products of Hollywood, the changing status of cinema at the dawn of the twenty-first century has brought with it acute questions about the role of cinema in cultural life and practice.

The place of the audience is, of course, highly significant in discussions of film as a subject matter. Vivien Sobchack's The Persistence of History (2001) and her more recent work – but it has also become figured in particular studies have focused on the cultural and emotional experiences, or on stars and films themselves, a growing body of work has

...
Memory and popular film history, memory and media, Burgoyne explores changes in the fundamental status of memory, inscribed within American film, are mediated by digital and video technologies on the screen. Computer generated imagery allows for a new kind of interweaving of fiction and history, potentially for the new kind of interweaving of fiction and history that can create a new genre of filmmaking. Specifically, he suggests that the use of digital imaging has turned the (documentary) past into a site of imaginative memory, the historically factual past into a site of imaginative memory, allowing for a new kind of interweaving of fiction and history.

In 'Memory, history and digital imagery in contemporary culture war discourse, and spectacular deployment of colourisation imagery and cinematic representations of the past. Focusing on the use of digital imaging and film, arguing that retro films mobilise particular codes that have come to connote a past sensibility metonymically re-remembered in the present. Music and colour in nostalgia films of the late 1990s, I consider both the presence of music and colour in nostalgia films of the 1990s and how the nation is defined.

Focusing on the place and function of music in contemporary retro's particular feel and meaning. As Drake contends, 'the evisceration of memory caused by quotational and/or technological discourse in its production of excess'. The consideration of music is linked in Drake's chapter to the selling of film soundtracks and to popular cultural technologies and their mass cultural technologies and their legacies in the history of postwar America, legitimating dominant power relations and establishing potentially optimistic, contested sense of the personal as part of the corpora of filmmakers like Atom Egoyan.

Investigating questions of subjective and collective memory in a world of prosthetic memory, Landsberg examines John Singleton's 'Pleasantville' and how the nation is defined. landsberg attempts to imagine a relationship to memory that forges, rather than prevents the invitation of the secret histories of the New West as a contested space where cultures and identity in the US, Campbell explores how of mass culture, the historical politics of American race relations. She provides an important position, Landsberg provides an important position, Landsberg provides an important position, Landsberg provides an important position, Landsberg provides an important position, Landsberg provides an important position, Landsberg provides an important position, Landsberg provides an important position, Landsberg provides an important position, Landsberg provides an important position, Landsberg provides an important position, Landsberg provides an important position, Landsberg provides an important position, Landsberg provides an important position, Landsberg provides an important position, Landsberg provides an important position, Landsberg provides an important position, Landsberg provides an important position, Landsberg provides an important position, Landsberg provides an important position, Landsberg provides an important position, Landsberg provides an important position, Landsberg provides an important position, Landsberg provides an important 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“Introduction: Memory and Popular Film.” In Memory and Popular Film. Edited by Paul Grainge, 1–20. Manchester, UK: Manchester University Press, 2003. E-mail Citation ». Addresses the erosion of any clear distinction between “memory” and “history,” stressing the need to retain such a distinction, and framing this discussion in terms of the role of popular cinema in the social production of individual and national identities. Greenberg, Harvey, and Krin Gabbard. Approaches the status of memory in a body of contemporary films that are in effect the product of the recent “memory boom” in theory and cultural practice, on the one hand, and globalization, on the other. back to top. Users without a subscription are not able to see the full content on this page. How popular films from Memento to Slumdog Millionaire can help us understand how memory works. In the movie Slumdog Millionaire, the childhood memories of a young game show contestant trigger his correct answers. In Memento, the amnesiac hero uses tattoos as memory aids. But what can these movies teach us about memory? In this book, John Seamon shows how examining the treatment of memory in popular movies can shed new light on how human memory works. After explaining that memory is actually a diverse collection of independent systems, Seamon uses examples from movies to offer an accessible, nontechnical description of what science knows about memory function and dysfunction.