

Contents

1	Introduction	1
2	Collective and Cultural Memory and their Limitations: Postmemory and Cinematic Modes of Representations	5
3	The Spanish Civil War: Cinematic Postmemories of the 'Last Great Cause'	21
4	Cinematic Representations of the Irish Civil War: <i>Michael Collins</i> and <i>The Wind That Shakes The Barley</i>	66
5	Cinematic Representations of the Former Yugoslavian Civil War: <i>Underground</i> and <i>No Man's Land</i>	92
6	Representation of the Greek Civil War in Theo Angelopoulos's <i>The Travelling Players</i> : The Uses of Intertextuality	117
7	Conclusion	146
	<i>Appendix I</i>	155
	<i>Notes</i>	157
	<i>Filmography</i>	173
	<i>Bibliography</i>	175
	<i>Index</i>	185