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METHODS OF TEXT ANALYSIS AND MEMORY STUDIES: FROM TRADITIONAL APPROACHES TO TRANSFORMATIONS OF THE DIGITAL AGE

This article examines methods of text analysis within the interdisciplinary field of memory studies, which took shape in the 20th century through the concept of collective memory developed by M. Halbwachs, the theory of cultural memory developed by J. Assmann and A. Assmann, « lieux de mémoire» developed by P. Nora, and others. The aim of the article is to review existing methods of text analysis, adapt them for the study of memory, identify leading academic courses in the field, and develop the structure of a specialized educational course, "Text Analysis through the Lens of Memory Studies". The article analyses traditional 20th century approaches – narratology, hermeneutics, discourse-oriented analysis, intertextual theory for the analysis of the transformative character of literary memory– and shows how each has been adapted to memory studies: the narratological method reconstructs how composition, focalization and temporal organization shape remembered experience into narrative; discourse analysis reveals the mechanisms that allow versions of the past to gain public recognition; sociology of culture shifts analysis from text to the collective practices, rituals, traditions around it, etc. The article further considers digital humanities methods – distant reading, corpus analysis and topic modelling – that have gained prominence in the Age of Digitalization and enabled work with large text corpora. Criteria for method selection are identified based on text type, research scale, and research query. Drawing on a review of existing master's programs and courses (University of Amsterdam, Ivan Franko National University of Lviv, among others), the article substantiates and proposes the structure of a new modular course culminating in a capstone research project. It concludes that combination of formal-textual and socio-cultural dimensions of analysis enables both to describe the past and to explain the origins of narratives and their social functions.

Key words: *memory studies, literary text analysis, collective memory, cultural memory, digital humanities, course design.*

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МЕТОДИ АНАЛІЗУ ТЕКСТУ ТА СТУДІЇ ПАМ'ЯТІ: ВІД ТРАДИЦІЙНИХ ПІДХОДІВ ДО ТРАНСФОРМАЦІЙ ДОБИ ЦИФРОВІЗАЦІЇ

У дослідженні розглянуто методи аналізу тексту в межах «міждисциплінарного поля студій пам'яті» (анг. "memory studies"), яке сформувалося у другій половині XX століття завдяки концепціям колективної пам'яті М.Гальбвакса, культурної пам'яті Я.Ассман та А.Ассман, "місць пам'яті" (фр. " lieux de mémoire") П.Нора тощо. Метою статті є аналіз наявних методів роботи над літературознавчим текстом, їх адаптація для дослідження пам'яті, виявлення провідних академічних курсів у цій галузі та розробка структури спеціалізованого курсу "Аналіз тексту крізь призму студій пам'яті". У роботі проаналізовано традиційні підходи XX століття – наратологію, дискурс-орієнтований аналіз, інтертекстуальну теорію для аналізу трансформативного характеру літературної пам'яті та ін., показано їхню адаптацію до завдань студій пам'яті. Наратологічний метод дає змогу реконструювати композицію, фокалізацію й часову організацію пам'яттєвого досвіду. Дискурс-аналіз розкриває механізми публічного визнання версій минулого. Соціологія культури переводить аналіз від тексту до колективних практик, традицій. Окремо розглянуто методи цифрових гуманітарних наук (корпусний аналіз, тематичне моделювання та ін.), які набули значення в добу цифровізації і дають змогу працювати з великими масивами текстів. Визначено критерії вибору методу залежно від типу тексту, масштабу дослідження та дослідницького запиту. На основі огляду магістерських програм і курсів (університету м. Амстердам, Львів-

ського національного університету імені І.Франка тощо) обґрунтовано доцільність та запропоновано структуру нового навчального курсу з модульною побудовою і підсумковим дослідницьким проєктом. Отже, поєднання формально-текстового соціокультурного й літературознавчого вимірів аналізу дає змогу не лише описати минуле, а й пояснити походження наративів та їхні соціальні функції.

Ключові слова: *студії пам'яті, аналіз літературного тексту, колективна пам'ять, культурна пам'ять, цифрові гуманітарні науки, освітній курс.*

Introduction. Memory studies is an interdisciplinary field that combines history, sociology, anthropology, linguistics and literary studies. It took shape in the second half of the 20th century, with its foundations laid by Maurice Halbwachs and his concept of "collective memory", Jan Assmann and Aleida Assmann and their theory of "cultural memory", Pierre Nora and his idea of "places of memory" (fr. "lieux de mémoire"), among others. Their central idea is that a literary text can be read not only as an aesthetic artefact, but also as a repository of collective experience and memory, together with aspects of remembrance and forgetting. In view of this, a dedicated methodology for analyzing text through the prism of memory is of great significance. The objective of this article is to examine existing methods of text analysis, adapt them for analyzing text through the lens of memory studies, identify the key academic courses on the study of memory, and develop the structure of a specialized educational course "Text Analysis through the Lens of Memory Studies".

Theoretical basis of the analysis. The concept of cultural memory, put forward by Jan Assmann and Aleida Assmann, has become fundamentally significant in contemporary humanity studies. They distinguish between communicative memory – which is living, interpersonal and directly interwoven with social relationships – and cultural memory, which is institutionally embedded and preserved in the form of texts, archives, museums, rituals and symbols (Assmann, 2011).

This dichotomy is particularly important in the Age of Digitalization (21st century) as current technologies create novel forms of "lieux de mémoire", where knowledge is preserved not in traditional institutions but in digital archives, data repositories and media platforms.

In his concept of "places of memory", Pierre Nora explores how people ascribe meaning to spaces, objects, texts and symbols, transforming them into containers of collective memory (Nora, 1989).

In digital environments, such "places of memory" include VR museums, historical reconstructions, electronic archives and interactive databases among several others (Gayevska, 2024). This explains why, in a digitalized society, the formation and development of memory are simultaneously expanding and becoming more complex; more specifically, in such an environment, memory encompasses not only past events but also technological interfaces, media structures and algorithms that determine what a person sees, what they forget, and what they consider significant or secondary.

At the same time, it should be borne in mind that memory is a psychophysiological function and, in particular, a fundamental philosophical category that provides a link between a person's past, present and future. In philosophical theory, memory is regarded as a form of preserving experience and personal identity (Robins, 2022).

Narratological analysis of mnemonic structures is one of the founding principles of text analysis, according to Gérard Genette (Genette, 1980). He notes that it is important to distinguish between three main levels when analyzing a text through the prism of memory, namely: history, that is, the events taking place within the world of the work; the story – the way in which these events are presented in the text; and narration, which is the act of telling the story, that is, who is telling it, when, and from whose perspective. The scholar pays particular attention to the category of time and suggests analyzing the connection between the time of the story and its narration. He emphasizes analeptic flashbacks as a mnemonic structure – a narratively organized mode of representing memory, which involves the actualization of a past event from the perspective of the present-day subject recalling it.

In his book "Narratology: An Introduction to the Theory of Narrative" (Bal, 2017), M. Bal proposes analyzing a text across three levels: the plot (the chronological sequence of events), the story (the way the plot is organized and presented, i.e. the order of events, duration, frequency, characterization, and setting), and the text (the linguistic embodiment of the story, including the narrator's voice). The main sections cover: focalization, which Bal developed in line with Gérard Genette's concept, that is the distinction between "who sees" and "who speaks" in a narrative; the typology of narrative instances, namely the narrator, the narrator-character and the implicit author; time in the narrative – sequence, duration, frequency (anachronisms, flashbacks, prolepses); space and objects in the function of

narrative definition; characters as textual constructs rather than psychological entities; the application of narratological apparatus to extra-literary texts, such as cinema, painting and museums.

E. Wagner and co-authors present a method of unsupervised location mapping, which allows the trajectory of an individual narrative to be plotted on a spatial map of locations mentioned in a large corpus of texts (Wagner, Keydar, Abend, 2025). The method comprises two stages: constructing a map of locations mentioned in a set of texts, and extracting the trajectory of an individual narrative and positioning it on this map. The researchers demonstrated this method across two different domains: Holocaust testimonies and multi-century literature on travels in the English Lake District (Wagner, Keydar, Abend, 2025).

H. Hanafi (University of Ouargla, Algeria) examines the pedagogical value of teaching the concept of the unreliable narrator in developing students' understanding of narrative perspective, bias and subjectivity (Hanafi, 2024). She draws on the definition provided by Wayne C. Booth ("The Rhetoric of Fiction", 1961), according to which an unreliable narrator is one who compels the reader to take a critical view of the version of events presented by the narrator. The author identifies the following types of narrators: the narration, the moral ambivalent and the disoriented.

Therefore, in light of the above review of the academic literature, a narratological analysis of mnemonic structures involves the following key steps: identifying the non-linearity of the narrative in the text (flash-backs, flash-forwards) as a formal reflection of how memory works; identifying the narrator's position (eyewitness, descendant, researcher) and its impact on the trustworthiness and emotional tone of the recollection; identifying gaps and "silent passages" in the narrative of a repressed or traumatic experience.

Critical discourse analysis as a method for analysing texts related to memory studies has been explored Norman Fairclough, who viewed discourse as a social practice. He describes a three-dimensional model of discourse: text (how the past is represented), discursive practice (how the text is produced, disseminated and read in the context of memory), and social practice (which power, ideological and cultural relations shape this memory) (Frawley, 1993). Thus, the category of "text" encompasses linguistic characteristics such as: vocabulary, grammar, metaphors, modality, pronouns, naming, syntax, repetitions among others. At the level of discursive practice, the focus is on dialogues with historical documents, newspaper articles, from family memories - to different literary works, school textbooks and official memorial narratives. Social practice involves research relating to power, ideology, social inequality, institutions, political conflicts, and dominant and alternative discourses.

T. A. van Dijk, analysing text through the lens of memorial studies, social inequality, ideology and social knowledge (van Dijk, 1993), aims to investigate how discourse is linked to social power, domination, inequality and the representation of social reality. He introduces the concept of "memorial domination", which refers to the proposition that discourse should not only reflect social relations but also participate in their reproduction or challenge.

Similar propositions are put forward by R. Wodak and J. E. Richardson (Wodak, Richardson, 2009), who outline and explain the following ideas: memory is a specific discursive practice, which is the result of linguistic and political construction; "memory politics" are always selective; specifically, an analysis of memory involves an analysis of what is systematically excluded from the public narrative; the discourse of memory is linked to contemporary politics – the construction of the past by military regimes (for example, by the Uruguayan military regarding the dictatorship) or the reconciliation discourse of truth commissions serves to legitimise contemporary political positions.

Furthermore, R. Wodak and M. Reisigl identify three types of critique: text-immanent critique, which is based on identifying internal contradictions and paradoxes within the text itself; socio-diagnostic critique that reveals the manipulative or ideological nature of discursive practices through contextual knowledge; prospective criticism, namely the formulation of recommendations for changing communicative practices (Reisigl, Wodak, 2015). The authors propose analysing the text using the following tools: nomination – the linguistic means by which actors, objects and events are designated in the text (for example, "refugees" or "illegals", etc.); predication – namely, what qualities and characteristics are ascribed to actors or events (epithets, metaphors, comparisons); argumentation – the reasoned frameworks through which information about others is presented; perspectivisation from a position of proximity or distance (the narrator's voice, engagement or distancing); intensification – how the performative force of statements is either strengthened or weakened.

A. Fiedler maintains that the traditional dichotomy between individual and collective memory does not adequately capture the characteristics of this category. She proposes two interrelated concepts: subjectivised memory and hegemonic memory (Fiedler, 2025).

For her, the central concept is hegemonic memory, which arises when an interpretation of the past becomes so widespread that it begins to be perceived as self-evident, generally accepted or normative; in other words, it is formed according to the order of: individual narrative, discursive dissemination, social recognition, legitimisation, normalisation, hegemonic memory. Subjective memory demonstrates how socially accessible discourses of memory become part of an individual's subjective experience; memory as shaped by language, social discourses, the media, political narratives, education, cultural symbols and societal conceptions of the past. Thus, memory is a process that is constantly constructed through communication. Consequently, A. Fiedler's concept allows us to combine narratological and critical-discursive approaches. Whilst G. Genette explains how a text organises temporal order through analeptic flashbacks, A. Fiedler establishes how the past, brought to life through analeptic flashbacks, is incorporated into the processes of forming, reproducing or deconstructing hegemonic memory. In light of this, the mnemonic structure emerges not only as a means of representing the past, but also as a discursive mechanism in the struggle over its meaning.

Thus, critical discourse analysis allows us to identify how the language of a text constructs a particular version of the past and legitimises certain interpretations whilst supplanting others. This method allows are analysis: lexical choices (nominations, metaphors among others) of historical events, groups and figures; modality and evaluative judgements; intertextual links with official historical discourse, textbooks and state rhetoric.

In addition to the aforementioned methods of text analysis from the perspective of memoriastics, the analysis of "places of memory" in the text should be highlighted.

Pierre Nora was one of the first to propose the category of "place of memory" (Nora, 1984). He uses this concept to denote those material, symbolic and functional forms in which collective memory is concentrated, recorded and transmitted.

The scholar does not limit himself to physical space; this category may include museums, archives, monuments, historical events, symbols, dates, holidays, books, political figures, concepts and instructions. In such an analysis, it is first and foremost important to ascertain which spaces, objects, symbols and textual elements accumulate memories of the past.

Contemporary theory has significantly expanded upon Pierre Nora's concept, drawing attention to absent, erased and silenced sites of memory (Nora, 1984).

Thus, in his article "Monuments and "nonuments": A typology of the forgotten memoryscape", E. Benjamin suggests that, when analysing a text, one should consider not only existing monuments, memorials and museums, but also absent or unrealised forms of memorialisation (Benjamin, 2025). These are spaces where memory could have been materialised but was not, or where a memorial object has been removed, neglected or never created.

It is worth noting Roma Sendyka's concept of "Sites That Haunt" (Sendyka, 2016) that explores the sites of mass violence and genocide which may lack monuments, commemorative plaques or other obvious signs of commemoration. Despite the absence of memorialisation, such spaces can continue to function as powerful carriers of memory through affective reactions – fear, shame, revulsion and anxiety.

Another important strand of contemporary research is the understanding of the place of memory as a space of conflict. In this regard, J. Lloyd draws attention to the fact that memorial sites are neither neutral nor unambiguous, as struggles, disputes and various ways of linking memory to space may arise around them (Lloyd, 2022).

Madelen Brovold analyses the interrelationship between memory, place and material objects, emphasising the importance of materiality in the transmission of memory (Brovold, 2026). She explores how material objects and spaces act as mediators of memory in the memoirs of the Norwegian-Hungarian author Monica Csango "Fortielser". Brovold examines which places and objects are key to the representation of memory and how they mediate memory and trauma. The researcher is interested in what might be termed the material infrastructure of memory: photographs, letters, items of clothing, a flat, a café and other spatial and material elements. In Monica Csango's memoirs, such spaces include, in particular, a Jewish cemetery, the banks of the Danube, her grandmother Magda's flat and the New York Café in Budapest. These places do not serve merely as a neutral backdrop to events. They concentrate family memories, historical associations, traumatic experiences and emotional reactions, thereby acquiring the status of mnemonic spaces. Particularly fruitful is the concept of the "projected place", which Brovold applies to characterise the New York Café. This space combines material reality and imagination: it becomes a place through which Csango can symbolically draw closer to her grandfather Ferenc, whom she never knew (Brovold, 2026). Thus, a place of memory is formed not only through a direct connection with a past event, but also through an imaginary reconstruction of the past. For the analysis of a literary text, this

allows us to consider a place of memory as an active mnemonic mechanism. A space can evoke a memory, direct a character's attention to the past, bring a traumatic experience to the fore, or trigger a process of imaginative reconstruction of events not directly experienced by the subject. Consequently, a place functions not only as an object of memory but also as a mediator of its transmission.

Thus, the analysis of places of memory is a method for identifying and interpreting spatial, material, symbolic and textual elements through which a literary text actualises, structures and reinterprets individual and collective memory. It is based on the identification of symbolic topoi (monuments, dates, geographical names, rituals) which the text uses as reference points for collective identity. The researcher must trace how the text "actualises" these places, endowing them with new meaning within a specific historical context.

When analysing a text through the lens of memories, one should also take into account the analysis of post-memory and transgenerational transmission, particularly where it relates to autobiographical prose, memoirs, and works by the second and third generations following a traumatic event (deportations, wars, massacres among others)

The key concept of this method is post-memory, a term coined by Marianne Hirsch (Hirsch, 2008). She uses this concept to describe the unique connection between the second generation and the traumatic experiences of the preceding generation. Her concept emphasises that the subject of post-memory was not an eyewitness to the event, but their conception of the past is shaped through stories, photographs, letters, family treasures, silent gestures, rituals, documents, place names and other means of transmission (the so-called "mediators"). This is precisely why Hirsch emphasises the importance of mediation; in other words, post-memory is not a simple "inheritance" of a ready-made memory, but a process of actively reconstructing the past. One of the main aspects of the researcher's theory is the distinction between lived and inherited experience. Whilst the memory of the first generation is based on the direct experience of a historical event, the post-memory of the second generation arises through its mediated traces. Mediators may include: family narratives, photographs, letters, diaries, documents, objects, archives, monuments, places, silence, family rituals and traditions, works of art, amongst others.

D. Henke combines intertextuality with the study of the transformation of memory. The researcher proceeds from the premise that when a particular historical or cultural experience is transferred from one text to another, it does not remain unchanged: its content, form, context and function are altered (Henke, 2025). The scholar proposes distinguishing between the following types of memory: transgenerational post-memory, affiliative post-memory and co-memoration. Transgenerational post-memory is the transmission of experience between generations; affiliative post-memory concerns the formation of a connection with another person's traumatic past without a direct family link; co-memoration is the co-existence and interaction of different memory contexts, in which forms and practices of memory can be transferred from one community to another. D. Henke suggests that researchers should focus on three groups of parameters: elements of intertextuality – determining which specific elements of the preceding text are present in the work under analysis (plot structures, motifs, images, quotations, etc.); figures of intertextual communication, through which the nature of the interaction between preceding and subsequent texts is revealed (the new text may continue, supplement, reinterpret, refute or transform a previous representation of memory); and meta-content – the function of such a transformation (ethical, identitarian, cultural significance).

Thus, the category of post-memory is linked to the transgenerational transmission of memory, encompassing various mechanisms through which experience, knowledge, emotions, traumatic narratives and cultural practices are passed from one generation to the next

Consequently, the following criteria are primarily applied in the analysis of a literary work: mechanisms of "inheritance" of images and plots from the older generation; mediators of memory (photographs, letters, objects) mentioned in the text; and the distance between the author's personal experience and the experience they represent.

In addition to the above, comparative and intertextual analysis should be noted in the academic literature that enables a comparison of how the same event is represented in different texts (by different authors, generations or national traditions), which allows one to trace the dynamics of "mnemonic circulation" as the transformation of plots, symbols and evaluations during the transition from one cultural context to another.

It is worth noting the content analysis of mnemonic frames for the study of a literary work. Mnemonic frames are structures through which the collective past is brought to the fore, acquiring special significance in contemporary discourse. A frame is a system of interrelated concepts, where understanding one element entails the activation of other elements within that system (Jurafsky, 2014).

The theoretical foundation of the frame approach is largely based on Charles Fillmore's concept. In his theory of "frame semantics", the meaning of a linguistic unit is not considered in isolation, but through the associated structure of knowledge, experience and expectations. The concept of a frame is interdisciplinary in nature, linked to cognitive linguistics, the study of cognitive schemata, social interaction and discourse. In the context of collective memory, the process of content analysis of a work can be described as follows: the recollection of a historical event that activates a complex of knowledge, evaluations, emotions and narrative connections.

The key categories of content analysis are historical events, subjects, roles, causality, evaluation, emotional tone, the function of memory and frames.

Closely linked to content analysis is a quantitative-qualitative method involving the coding of a large corpus of texts (among including journalism, school textbook material and mainstream media) according to predetermined categories, such as "memory frames": heroisation, victimisation, guilt, reconciliation and so forth.

Researchers working at the intersection of content analysis and memory studies (Olick, Vinitzky-Seroussi, Levy, 2011; Wertsch, 2002), argue that collective memory is organised around a limited set of cultural schemas or narrative templates, which society applies to various historical events regardless of their specific nature (Neuendorf, 2017). The first stage of the analysis involves identifying a corpus of sources (newspaper articles from a specific period, several editions of history textbooks, politicians' speeches, and social media posts relating to a particular event). The next stage consists of identifying characteristic mnemonic frames, categories of actors and evaluative poles within the text. Based on this, a "coding scheme" is formulated, which is a list of categories with clear operational definitions and examples (such as "heroisation" frame – the text portraying the participants in the event as active, conscious agents of resistance who sacrifice themselves for a higher cause). The third stage involves manual coding of the corpus by several independent coders, followed by reliability checks; this is carried out, for example, using Cohen's kappa coefficient or Krippendorf's alpha, or by means of computerised methods. The fourth stage involves a quantitative analysis of the distribution of frames, in which the frequency of occurrence of each frame is calculated, as well as its distribution over time (whether the dominant frame changes over the years) and by source (whether frames differ across different publications, generations, etc.). The final stage involves the interpretation of the results; that is, the researcher interprets the identified patterns through the lens of the theory of collective and cultural memory, explaining why this particular distribution of frames has emerged in a specific socio-political context and what functions it serves.

The rapid development of natural language processing technologies has significantly expanded the possibilities for quantitative and qualitative analysis of mnemonic texts. Instead of manual coding, the researcher can employ methods such as: dictionary-based methods – the automatic counting of words associated with predefined categories (for example, lexicons of emotional connotations or traumatic experiences); sentiment analysis – measuring the emotional tone of texts about historical events; methods based on large language models – automatic identification of narrative structures, actors and topoi on a scale that would previously have required years of manual coding (Ekelund, 2025).

Alongside academic research, scholars have developed university master's programmes or individual specialised courses within interdisciplinary programmes (historiography, cultural studies, semiotics). In Ukraine, the KSE (Kyiv School of Economics) offers a course entitled "Memory Studies and Public History – a programme that explores the memory of the past and its impact on society, politics and culture" (https://university.kse.ua/magistratura/msph), which covers training in the tools for researching memory policies, working with archives, historical sources and digital tools, as well as the creation of memorial, cultural and educational projects.

Olena Haleta's elective course "Memory and Generations in Literature". offered by the Department of Literary Theory and Comparative Literature at the Faculty of Philology, Ivan Franko National University of Lviv, is designed for 3rd year bachelor's students and comprises 90 hours (3 credits): 16 hours of lectures, 16 hours of seminars and 58 hours of independent study; the material is organized into three content modules covering sixteen topics, moving from the generational approach as a modernist methodological lens grounded in the sociology of generations (Mannheim, Ortega y Gasset, Mead, Eisenstadt) and memory studies (Halbwachs, Jan and Aleida Assmann, Hirsch, Connerton), through 20th century Ukrainian literature read generationally – from the Executed Renaissance and the Sixtiers to the Ninetiers, incorporating non-textual material such as Taras Tomenko's documentary film "The Slovo Building" – to a concluding reflection on the coexistence of generational formations in the present. The course, piloted both in Lviv and at the Jagiellonian University's Faculty of International

Relations and Political Science (2018–2019), assesses students through a three-tier written test combined with a capstone essay, "My Literary Generation", which requires students to apply the theoretical apparatus to an analysis of their own generation rather than solely to literary material treated as an external object, with the stated aim of teaching students to understand and analyze the generational nature of literary change and to develop practical skills in identifying mechanisms of cultural continuity within the framework of contemporary memory studies (https://philology.lnu.edu.ua/wp-content/uploads/2017/09/Sylabus_Haleta_Pamiat-i-pokolinnia_3-1.pdf).

The course offers an understanding of the generational approach as a methodological lens that takes shape in the era of modernism and reflects the features of modern thinking, focused on the change of cultural paradigms, the progressive development and replacement (often conflictual) of existing forms with new ones that are in the process of formation. At the same time, the course examines the question of cultural durability, or transgenerational collective memory, which ensures the stability of cultural conceptions and values, as well as the transmission of collective cultural experience. Accordingly, the course covers Ukrainian literature of the late 19th to early 21st centuries, generalizes and conceptualizes previously acquired knowledge, and emphasizes universal regularities as well as the unique features of generational formations in Ukrainian literary culture (Haleta, 2019).

In the University of Amsterdam, there is a course entitled "Heritage and Memory Studies" (https://www.uva.nl/shared-content/programmas/en/dual-masters/heritage-and-memory-studies-heritage-studies/heritage-studies-heritage-and-memory-studies.html?cb). Heritage and Memory Studies forms part of an accredited Master's programm, the course consisting of two modules. The first module covers an introduction to some key texts in heritage and memory studies, key theoretical concepts, discourse analysis, critical reading of texts and the conceptualisation of heritage and memory issues, as well as the application of these skills to real-world cases. The second module is a workshop on analysing the theoretical, ethical and practical implications of interpreting heritage sites.

The University of Aberdeen's online course "Heritage and Memory Studies" (https://www.findamasters.com/masters-degrees/course/heritage-and-memory-studies-pgcert/?i2d7779c74363) leads to a Master's qualification in Heritage and Memory Studies upon completion. The course teaches key concepts in memory and heritage studies, addressing issues of identity and memorialisation across a wide range of media, from urbanism and monument culture to photography and comics, and applies various disciplinary and interdisciplinary approaches to research, including frameworks from cultural studies, media studies, film studies, art history, museum studies and policy, and issues related to the commemoration and transmission of a complex past, with a focus on historical contexts, minority perspectives and processes of decolonisation. Develop and analyse relevant processes of memory transmission in the context of your own local and cultural heritage. By the end of the course, students are expected to produce a personal project and analyse relevant processes of memory transmission in the context of their own local and cultural heritage.

The University of Chester offers a course entitled "Death and Memory" (https://www.chester.ac.uk/study/course-search/death-and-memory-ma/) – a chronologically broad course that explores the complex history of death and memory, ranging from attitudes towards the body in the earliest hunter-gatherer societies to reflections on how people treated the dead during the conflicts of the 20th century. The course centres on the complex interactions between the living and the dead, as seen in cemeteries, memorials and funeral cultures. The "Death and Memory" Master's programme draws on our shared research experience in the history and archaeology of death and memory to offer a truly interdisciplinary approach to the study of death and memory in the past. This is a chronologically broad course that explores the complex history of death and memory, providing students with a foundation of knowledge and skills applicable to both past and contemporary practices of commemoration, representation and curation of the deceased.

It is noteworthy to highlight the course "Semiotics and Memory Studies" (https://www.unibo.it/en/study/course-units-transferable-skills-moocs/course-unit-catalogue/course-unit/2025/543440) at the University of Bologna. Upon completion of the course, students will be familiar with the main theories of social, collective and cultural memory, examined from cultural studies and semiotic perspectives, and will be able to navigate the field of memory studies. Students will also acquire the skills and critical tools needed to interpret memory processes from a semiotic perspective. Beginning with a critical discussion of the concept of collective memory, the course examines various "discursive arenas" (media discourse, historical discourse, legal discourse, political discourse, artistic discourse, etc.) which shape shared and individual memories, and consequently, collective and individual identities.

The course website features the syllabus:

Week 1: The Field of Memory Studies:

– What is memory? Key concepts and debates
– Collective and cultural memory
– Methodological challenges and critiques
– Memory as a social and interdisciplinary construct

Week 2: Memory and forgetting in culture

– Memory as a cultural system (a semiotic perspective)
– Mechanisms of remembering and forgetting
– Forgetting, selection and cultural transmission
– Memory as filtration, latency and loss

Week 3: Semiotic models and thematic studies

– Semiotic approaches to memory (Lotman, Eco, cultural semiotics)
– Memory, space and trauma
– Thematic studies of narratives of memory and identity
– Memory as a practice of meaning-making

Week 4: Narratives of Memory

– Memory as a narrative structure
– Post-memory, multidirectional and prosthetic memory
– Intergenerational transmission
– Narrative models of memory and identity

Week 5: Memory, Power and Archives

– Memory and power: who controls the past?
– The archive as a system and an authority
– From cultural archives to digital memory
– The transformation of memory in the digital age

Based on the analysed material, we can propose a syllabus for the course "Text Analysis through the Lens of Memory Studies" for Master's programmes in the Humanities. The aim of the course is to equip students with a comprehensive understanding of the theoretical foundations of memory studies and the practical skills to apply key methods of text analysis (narratological, discursive, quantitative-qualitative (content analysis), analysis based on literary representation of memory and digital methods of analysis).

The course may cover the following modules:

Module 1 "Theoretical Foundations of Memory Studies": Introduction (from individual to collective memory: M. Halbwachs; places of memory: P. Nora; communicative and cultural memory: J. Assmann, A. Assmann; the "memory boom", travelling memory (A.Erll, among others) seminar: discussion of classic texts); Post-memory, Trauma and the Ethics of Memory Studies" (M. Hirsch's concept of post-memory; trauma and representation: C. Carut, D. LaCapra; seminar: case studies – testimonies and artistic representations of traumatic events);

Module 2 "Narratological Analysis of Mnemonic Structures": Narrative Composition and the Workings of Memory (plot, story, text (M. Bal); anachronisms (flashbacks, retrospections) as a formal trace of recollection (G. Genette); focalisation and narrative voice; practical session: analysis of anachronisms and focalisation in an excerpt from a memoir). The unreliable narrator as a trace of trauma (Typology of the unreliable narrator (Booth; Hanafi, 2024); omissions, ellipses, plot gaps as textual markers of repressed experience; practical session: students independently analyse a selected excerpt using the "anachronism – focalization – gap" framework);

Module 3 "Discourse Analysis": Critical discourse analysis (T. van Dijk, 1993), mental models; seminar: identifying markers in a media text about a historical event); discursive-historical approach (key strategies: nomination, predication, argumentation, perspectivisation, intensification (Reisigl, Wodak, 2015); recontextualisation of historical narratives in contemporary rhetoric; practical session: coding an excerpt from a contemporary speech using the discursive-historical approach); case studies (analysis of a specific case e.g. memory legislation, anniversaries, controversial memorials; seminar-discussion based on students' mini-research projects);

Module 4 "Quantitative and Qualitative Analysis of Mnemonic Frames": Content analysis and framing theory (classical content analysis (Krippendorff, Neuendorf); framing theory (Entman, 1993); narrative patterns (Wertsch, 2002); development of a coding scheme: inductive and deductive approaches; practical session: compiling a mini-corpus, developing a coding scheme, discussion of examples of computational analysis);

Module 5 "Theoretical Foundations of Intertextual Literary Analysis in Literary Text Through the Prism of Memory". Sites of memory and their textual afterlives (Nora, 1989) in different literatures; e.g. the Chornobyl Zone as literary topos in Ukrainian poetry (Lina Kostenko, a recurring motif dispersed across several publications and collections since 1986) and Hiroshima in Japanese literature (Masuji Ibuse, Black Rain,1965) both engaging nuclear catastrophe as a site of memory - the transposition of physical sites into literary topoi within a comparative paradigm; intertextual analysis as a tool for examining processes of memory transformation in literature (Henke, 2025); practical session: discussion of intergenerational narrative transmission in family sagas from a comparative perspective (based on V. Yavorivskyi's Maria with Wormwood at the End of the Century (1987, Ukraine), Tamiki Hara's Summer Flowers (1947, Japan) as near-contemporary testimonial responses to

nuclear catastrophe and M. Mizumura's A True Novel (2002, Japan) as a case of self-conscious intertextual adaptation across generational and cultural distance.

Module 6 "Digital Methods of Analysis": digital memory studies (thematic modelling, narrative mapping (Wagner, Keydar, Abend, 2025); an overview of digital tools (e.g., AntConc, Voyant Tools, an introduction to Python/NLP libraries); presentation of examples of multi-method research, consultations on final projects;

Module 7 "Final Project": presentation of research projects; public defence and group discussions.

Conclusions. Textual analysis within the field of memory studies is an interdisciplinary process that integrates the tools of narratology, discourse analysis, the sociology of culture, philology and the digital humanities.

The narratological method allows us to identify the structure of memory in terms of the text's composition, focalisation and temporal organisation – showing how experience becomes a coherent narrative. Discourse analysis enables the researcher to identify the mechanisms through which versions of past events gain public recognition. The sociology of culture enables a shift from the text of a work to its context; specifically, from the individual utterances of the work's characters to collective practices of remembrance, rituals and traditions. Digital humanities open up opportunities for working with large datasets.

The choice of a specific method depends on the type of text (fictional, documentary, media-based), the scale of the research (an individual work or a corpus) and the research question – whether it concerns individual trauma, collective identity or the circulation of memory in the public sphere. Factors determining the choice of analytical method include: the type of text (literary works require attention to poetics and symbolic codes); documentary sources – to the verification and contextualisation of facts; media texts – to the analysis of rhetorical strategies and mechanisms for shaping public opinion. The scope of the research determines whether it is better to use qualitative methods for the detailed analysis of an individual work, or to apply quantitative and semi-automated methods for working with a large corpus of texts; the definition of the research question, which may concern individual trauma, collective identity or the circulation of memory in the public sphere. A combination of several approaches proves effective, as it allows for the consideration of both the formal-textual and socio-cultural dimensions of memory. This helps to avoid oversimplifying the research. Combining formal-textual and sociocultural dimensions of analysis makes it possible not only to describe the past, but also to explain the origins of narratives and their social functions.

Prospects for further research include the experimental implementation of the developed course into the educational process, followed by testing with a specific cohort of students; empirical verification of the effectiveness of the proposed methodological model through the analysis of students' learning outcomes; the adjustment and refinement of the course's structure and content based on feedback and the identification of difficulties in mastering interdisciplinary tools; and the expansion of the empirical basis of the research through the inclusion of additional text types and its further development within literary analysis through the prism of memory in comparative paradigm.

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