

Naked Among Wolves Novel

Remembering the Second World War brings together an international and interdisciplinary cast of leading scholars to explore the remembrance of this conflict on a global scale. Conceptually, it is premised on the need to challenge nation-centric approaches in memory studies, drawing strength from recent transcultural, affective and multidirectional turns. Divided into four thematic parts, this book largely focuses on the post-Cold War period, which has seen a notable upsurge in commemorative activity relating to the Second World War and significant qualitative changes in its character. The first part explores the enduring utility and the limitations of the national frame in France, Germany and China. The second explores transnational transactions in remembrance, looking at memories of the British Empire at war, contested memories in East-Central Europe and the transnational campaign on behalf of Japan's former 'comfort women'. A third section considers local and sectional memories of the war and the fourth analyses innovative practices of memory, including re-enactment, video gaming and Holocaust tourism. Offering insightful contributions on intriguing topics and illuminating the current state of the art in this growing field, this book will be essential reading for all students and scholars of the history and memory of the Second World War.

No description available.

This peer-reviewed collection of critical essays on children's literature addresses contemporary debates regarding what constitutes "suitable" texts for young audiences. The volume examines what adult writers "tell" their child readers with particular focus on the following areas: the representation of sexuality, gender and the body; the treatment of death and trauma; concepts of race, prejudice and national identity; and the use of children's literature as a tool for socializing, acculturating, politicizing and educating children. The focus of the collection is on Irish and international fiction addressed at readers from mid-childhood to young adulthood. One section of the book examines what child readers were told in the past while another section examines young readers' capacity for self-invention through the participatory culture of the twenty-first century. Topics explored include the controversial issue of teenage prostitution and the commodification of the male body in contemporary young adult fiction, the allure of celebrity and the impact of today's surveillance culture on young people, the representation of the Holocaust for young readers, and representations of Muslim characters and culture in a post-9/11 mediascape. This collection, which offers insights into a range of literary constructions and representations of childhood, will be a valuable resource for students and scholars working in children's literature, youth culture and childhood studies. Contributors: Jane Suzanne Carroll, Norma Clarke, Shehrazade Emmambokus, Michele Gill, Marnie Hay, Eimear Hegarty, Nora Maguire, Kerry Mallan, Anne Markey, Kimberley Reynolds, Beth Rodgers, Kay Sambell. This is the fifth publication of the Irish Society for the Study of Children's Literature (ISSCL). It follows the Society's publication of *Studies in Children's Literature 1500–2000* (Dublin: Four Courts Press, 2004), *Treasure Islands: Studies in Children's Literature* (Dublin: Four Courts

Press, 2006), *Divided Worlds: Studies in Children's Literature* (Dublin: Four Courts Press, 2007) and *Young Irelands: Studies in Children's Literature* (Dublin: Four Courts Press, 2011).

Insiders and Outsiders addresses various aspects of Jewish and Gentile interaction since the development of the German-Jewish literary and cultural identity in the early nineteenth century. Containing the work of prominent scholars, critics, and journalists involved with German-Jewish studies from around the world, this ambitious anthology of literary and cultural criticism suggests a reevaluation of important cultural and literary issues, including the problem of cultural diversity with regard to German-speaking countries and the question as to what constitutes German cultural identity in multicultural central Europe. This volume highlights the centrality of the Jewish presence in the heart of German and Austrian culture as well as the important role German culture played in Jewish society. While most previously published studies emphasize either the grandeur of German-Jewish achievement or the tragedy of these two cultures in contact, *Insiders and Outsiders* examines both the failures and the successes of this tense and troubling relationship. It suggests that rather than being the product of a nurturing multicultural environment, the achievements of German-Jewish intellectuals and poets grew out of friction, unrest, and discomfort.

Diasporas, Mobilities, and Dislocations in Europe and Beyond

Truth, Fiction, and Propaganda

An Intercontextual Reading

Wolf Among Wolves

A Holocaust Detective Story from Buchenwald to New Orleans

Cinema, History, and Democracy

The Columbia Guide to the Literatures of Eastern Europe Since 1945

Naked Among Wolves *Nackt Unter Wölfen*. *Naked Among Wolves*. (Translated by Edith Anderson.) A Novel. *The Buchenwald Child* *Truth, Fiction, and Propaganda* Harvard University Press

Following World War II, Germany was faced not only with the practical tasks of reconstruction and denazification, but also with the longer-term mission of morally "re-civilizing" its citizens—a goal that persisted through the nation's 1949 split. One of the most important mediums for effecting reeducation was television, whose strengths were particularly evident in the thousands of television plays that were broadcast in both Germanys in the 1950s and 1960s. This book shows how TV dramas transcended state boundaries and—notwithstanding the ideological differences between East and West—addressed shared issues and themes, helping to ease viewers into confronting uncomfortable moral topics.

In this now classic book, internationally famed journalist Ian Buruma examines how Germany and Japan have attempted to come to terms with their conduct during World War II—a war that they aggressively began and humiliatingly lost, and in the course of which they committed monstrous war crimes. As he travels through both countries, to Berlin and Tokyo, Hiroshima and Auschwitz, he encounters people who are

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remarkably honest in confronting the past and others who astonish by their evasions of responsibility, some who wish to forget the past and others who wish to use it as a warning against the resurgence of militarism. Buruma explores these contrasting responses to the war and the two countries' very different ways of memorializing its atrocities, as well as the ways in which political movements, government policies, literature, and art have been shaped by its shadow. Today, seventy years after the end of the war, he finds that while the Germans have for the most part coped with the darkest period of their history, the Japanese remain haunted by historical controversies that should have been resolved long ago. Sensitive yet unsparing, complex and unsettling, this is a profound study of how people face up to or deny terrible legacies of guilt and shame.

Some authors strongly criticized attempts to rebuild a German literary culture in the aftermath of World War II, while others actively committed themselves to 'dealing with the German past.' There are writers in Austria and Switzerland that find other contradictions of contemporary life troubling, while some find them funny or even worth celebrating. German postwar literature has, in the minds of some observers, developed a kind of split personality. In view of the traumatic monstrosities of the previous century that development may seem logical to some. The Historical Dictionary of Postwar German Literature is devoted to modern literature produced in the German language, whether from Germany, Austria, Switzerland or writers using German in other countries. This volume covers an extensive period of time, beginning in 1945 at what was called 'zero hour' for German literature and proceeds into the 21st century, concluding in 2008. This is done through a list of acronyms and abbreviations, a chronology, an introductory essay, a bibliography, and hundreds of cross-referenced dictionary entries on writers, such as Nobel Prize-winners Heinrich Böll, Günter Grass, Elias Canetti, Elfriede Jelinek, and W. G. Sebald. There are also entries on individual works, genres, movements, literary styles, and forms.

Myths and Stories of the Wild Woman Archetype

Comparative Central European Holocaust Studies

Holocaust Literature: Agosín to Lentin

Nackt Unter Wölfen. Naked Among Wolves. (Translated by Edith Anderson.) A Novel.

Sparks of Life

Music and Displacement

Women who Run with the Wolves

This collection of essays by international specialists in the literature of Berlin provides a lively and stimulating account of writing in and about the city in the modern period. The first eight chapters chart key chronological developments from 1750 to the present day, while subsequent chapters focus on Berlin drama and poetry in the twentieth century and explore a set of key identity questions: ethnicity/migration, gender (writing by women), and sexuality (queer writing). Each chapter provides an informative overview along with closer readings of exemplary texts. The volume is designed to be accessible for readers seeking an introduction to the literature of Berlin, while also providing new perspectives for those already familiar with the topic. With a particular focus on the turbulent twentieth century, the account of Berlin's literary production is set against broader cultural and political developments in one of the most fascinating of global cities.

German Culture through Film: An Introduction to German Cinema is an English-language text that serves equally well in courses on modern German film, in courses on general film studies, in courses that incorporate film as a way to study culture, and as an engaging resource for scholars, students, and devotees of cinema and film history. In its second edition, German Culture through Film expands on the first edition,

providing additional chapters with context for understanding the era in which the featured films were produced. Thirty-three notable German films are arranged in seven chronological chapters, spanning key moments in German film history, from the silent era to the present. Each chapter begins with an introduction that focuses on the history and culture surrounding films of the relevant period. Sections within chapters are each devoted to one particular film, providing film credits, a summary of the story, background information, an evaluation, questions and activities to encourage diverse interpretations, a list of related films, and bibliographical information on the films discussed.

German art student Otto Schubert was 22 years old when he was drafted into the Great War. As the conflict unfolded, he painted a series of postcards that he sent to his sweetheart, Irma. During the battles of Ypres and Verdun, Schubert filled dozens of military-issued 4 x 6 cards with vivid images depicting the daily realities and tragedies of war. Beautifully illustrated with full-color reproductions of his exquisite postcards, as well as his wartime sketches, woodcuts, and two lithograph portfolios, *Postcards from the Trenches* is Schubert's war diary, love journal, and life story. His powerful artworks illuminate and document in a visual language the truths of war. *Postcards from the Trenches* offers the first full account of Otto Schubert, soldier-artist of the Great War, rising art star in the 1920s, prolific graphic artist and book illustrator, one of the "degenerate" artists defamed by the Nazis, and a man shattered by the Second World War and the Cold War. Created in the midst of enormous devastation, Schubert's haunting visual missives are as powerful and relevant today as they were a century ago. His postcards are both a young man's token of love and longing and a soldier's testimony of the Great War. **Please note that this will work best on a colour device**

Covering the entire spectrum of the literature of the Holocaust era, from the beginnings of Nazism through the concentration camp experience, survivor syndrome and second generation response, this detailed survey includes entries on more than 200 authors and 300 works. Author entries include detailed biographical information as well as expert analytical interpretation. Work entries discuss each work in detail and include a critical essay written by an expert in the field. Value added features include chronologies, further reading lists and nationality, concentration camp and title indexes.

When the Will to Survive Is Pushed to the Limit

A German Soldier's Testimony of the Great War

The BFI Companion to Eastern European and Russian Cinema

Albania (and Kosovo), Bosnia-Herzegovina, Bulgaria, Croatia, Czech Republic, German Democratic Republic, Hungary, Macedonia, Poland, Romania, Serbia (and Montenegro), Slovakia, Slovenia

What Do We Tell the Children? Critical Essays on Children's Literature

Living Among Wolves

Textbook Reds

The GDR is the most successful (in terms of living standards) socialist state but one of the least loved. Yet the GDR has formidable achievements to list, especially in education and health. On the other hand her feeling of insecurity has led to a creeping militarisation of society. The GDR provides communist states in the Third World with military training and expertise; she also trains security and police cadres. Hence the impact is being felt outside Europe. Does the GDR now present the face of the ugly German to the non-communist world? Her development is worthy of attention. As the Soviet Union's closest ally in

Eastern Europe she may play a more important role there in the future as economic growth slows and tensions rise. She has, however, problems of her own which will require much hard work to resolve. Nevertheless she is the most stable socialist state in Eastern Europe at present. Will this continue? Will mass discontent mount as living standards stagnate? Just how important will the West German response be? The GDR is torn between East and West. If she is to weather the economic storms she requires closer links with West Germany and the West but politically and militarily she needs a closer relationship with the Soviet Union. '... competent and wide-ranging, covering not only political history but also the economy, education, culture, the position of women and foreign policy.' Leslie Holmes, Soviet Studies '... the main strength of this work is that it provides a mass of facts and figures in the main text and is yet eminently readable.' Roger Woods, Slavonic Review

The dramatic story of a Jewish child's rescue at Buchenwald and its use as propaganda in both East and united Germany. Since the appearance of its first edition in Germany in 1979, A History of German Literature has established itself as a classic work used by students and anyone interested in German literature. The volume chronologically traces the development of German literature from the Middle Ages to the present day. Throughout this chronology, literary developments are set in a social and political context. This includes a final chapter, written for this latest edition, on the consequences of the reunification of Germany in 1990. Thoroughly interdisciplinary in method, the work also reflects recent developments in literary criticism and history. Highly readable and stimulating, A History of German Literature succeeds in making the literature of the past as immediate and engaging as the works of the present. It is both a scholarly study and an invaluable reference work for students. First Published in 1986. Routledge is an imprint of Taylor & Francis, an informa company.

Remembering the Second World War

Historical Dictionary of Postwar German Literature

A Dramatic Reinvention

The Cambridge Companion to the Literature of Berlin

Naked Among Wolves

The Complete Index to Literary Sources in Film

The Iron Curtain concealed from western eyes a vital group of national and regional writers. Marked by not only geographical proximity but also by the shared experience of communism and its collapse, the countries of Eastern Europe -- Poland, Hungary, Albania, Romania, Bulgaria, and the former states of Yugoslavia, Czechoslovakia, and East Germany -- share literatures that reveal many common themes when examined together. Compiled by a leading scholar, the guide includes an overview of literary trends

in historical context; a listing of some 700 authors by country; and an A-to-Z section of articles on the most influential writers.

In this definitive study, David Bathrick examines East German culture both before and after the fall of the Berlin Wall in November 1989. Bathrick argues that dissident East German writers were unique among East European literary intellectuals in that they attempted “to open up alternative spaces for public speech from within [the] framework” of Marxism and state socialism. According to Bathrick, “the fact that some of them had been censored, hunted, questioned, and ridiculed does not belie the fact that they were also—and sometimes even simultaneously—privileged, nurtured, courted, and coddled. . . . It was precisely their function on ‘both sides’ of the power divide, as official and nonofficial voices within the whole, which defined a particular kind of intellectual in the GDR.” Bathrick applies his insights into this “particular kind of intellectual” to a wide range of topics. He compares oppositional culture in East Germany to radical cultures elsewhere, examines the complex political and cultural relations of East and West Germany, traces the anguished history of the East German avant-garde, and describes the troubled effort to develop a revolutionary theatrical tradition in East Germany. The book also includes nuanced insights into the collapse of the East German political order in the late 1980s and more recent revelations about the collaboration of allegedly oppositional writers with the Stasi (state police). In his treatment of these and other issues, Bathrick enters hotly contested territory. Yet he brings clarity and scrupulous fairness to these issues that are still very much alive in Germany—and elsewhere—today.

From the late 1930s to the early twenty-first century, European and American filmmakers have displayed an enduring fascination with Nazi leaders, rituals, and symbols, making scores of films from *Confessions of a Nazi Spy* (1939) and *Watch on the Rhine* (1943) through *Des Teufels General* (*The Devil’s General*, 1955) and *Pasqualino settebellezze* (*Seven Beauties*, 1975), up to *Der Untergang* (*Downfall*, 2004), *Inglourious Basterds* (2009), and beyond. Probing the emotional sources and effects of this fascination, Sabine Hake looks at the historical relationship between film and fascism and its far-reaching implications for mass culture, media society, and political life. In confronting the specter and spectacle of fascist power, these films not only depict historical figures and events but also demand emotional responses from their audiences, infusing the abstract ideals of democracy, liberalism, and pluralism with new meaning and relevance. Hake underscores her argument with a comprehensive discussion of films, including perspectives on production history, film authorship, reception history, and questions of

performance, spectatorship, and intertextuality. Chapters focus on the Hollywood anti-Nazi films of the 1940s, the West German anti-Nazi films of the 1950s, the East German anti-fascist films of the 1960s, the Italian "Naziploitation" films of the 1970s, and issues related to fascist aesthetics, the ethics of resistance, and questions of historicization in films of the 1980s–2000s from the United States and numerous European countries.

Review: "This encyclopedia offers an authoritative and comprehensive survey of the important writers and works that form the literature about the Holocaust and its consequences. The collection is alphabetically arranged and consists of high-quality biocritical essays on 309 writers who are first-, second-, and third-generation survivors or important thinkers and spokespersons on the Holocaust. An essential literary reference work, this publication is an important addition to the genre and a solid value for public and academic libraries."--"The Top 20 Reference Titles of the Year," American Libraries, May 2004.

The Lampshade

From Generation to Generation

The Novels of Erich Maria Remarque

A History of German Literature

Texts in Context

German Culture through Film

The German Democratic Republic since 1945

A historical overview of German film from the silent era to the present, presenting close readings of 14 films from five major historical periods of German cinema. Each chapter analyzes a single film, discussing filmmakers' personal styles, genre, and modes of narration, and looks at the wider contexts of film production and reception including political issues and social change. Films include a Nazi propaganda musical, Ernst Lubitsch's Passion, and Wim Wenders' Paris, Texas. Includes film credits for each film, bandw photos, and extensive notes. Annotation copyright by Book News, Inc., Portland, OR

Textbook Reds is a work in the sociology of education, and literary sociology and history. Rodden shows that the deepest roots of German Democratic Republic society were indeed located in the institution that molded the youth of its citizens.

A Jungian analyst explores the feminine psyche through stories of "wild women"--the

mythological archetype of the strong, primitive woman

Few growing up in the aftermath of World War II will ever forget the horrifying reports that Nazi concentration camp doctors had removed the skin of prisoners to make common, everyday lampshades. In *The Lampshade*, bestselling journalist Mark Jacobson tells the story of how he came into possession of one of these awful objects, and of his search to establish the origin, and larger meaning, of what can only be described as an icon of terror. Jacobson's mind-bending historical, moral, and philosophical journey into the recent past and his own soul begins in Hurricane Katrina-ravaged New Orleans. It is only months after the storm, with America's most romantic city still in tatters, when Skip Henderson, an old friend of Jacobson's, purchases an item at a rummage sale: a very strange looking and oddly textured lampshade. When he asks what it's made of, the seller, a man covered with jailhouse tattoos, replies, "That's made from the skin of Jews." The price: \$35. A few days later, Henderson sends the lampshade to Jacobson, saying, "You're the journalist, you find out what it is." The lampshade couldn't possibly be real, could it? But it is. DNA analysis proves it. This revelation sends Jacobson halfway around the world, to Yad Vashem in Jerusalem and to the Buchenwald concentration camp in Germany, where the lampshades were supposedly made on the order of the infamous "Bitch of Buchenwald," Ilse Koch. From the time he grew up in Queens, New York, in the 1950s, Jacobson has heard stories about the human skin lampshade and knew it to be the ultimate symbol of Nazi cruelty. Now he has one of these things in his house with a DNA report to prove it, and almost everything he finds out about it is contradictory, mysterious, shot through with legend and specious information. Through interviews with forensic experts, famous Holocaust scholars (and deniers), Buchenwald survivors and liberators, and New Orleans thieves and cops, Jacobson gradually comes to see the lampshade as a ghostly illuminator of his own existential status as a Jew, and to understand exactly what that means in the context of human responsibility. One question looms as his search goes on: what to do with the lampshade—this unsettling thing that used to be someone? It is a difficult dilemma to be sure, but far from the last one, since once a lampshade of human skin enters your life, it is very, very hard to forget.

Schoolbooks, Ideology, and Eastern German Identity

Germans and Jews Since The Holocaust

Marginal Voices, Marginal Forms

German Film & Literature

German Television and Moral Renewal after National Socialism, 1956-1970

German Literature of the Twentieth Century

The Buchenwald Child

In this new historical romantic fantasy of stunning originality and scope, Alice Borchardt breathes life into a bygone age, brilliantly recreating a sensuous, violent world--and the men and women whose grand ambitions, betrayals, and passions shape the era in which they live and die. Decadent Rome at the dawn of the Dark Ages is mired in crumbling grandeur. Now, into the Eternal City comes Regeane, a beautiful young woman distantly related, through her dead mother, to Charlemagne. Regeane's regal blood renders her an unwilling pawn in the struggle for political power. But unknown to those plotting against her, the blood she has inherited from her murdered father makes her much more than a child of royalty. Possessed of preternatural agility and strength, primal memories extending back thousands of years, and senses so keen they can pierce the veil of death itself, Regeane is a shapeshifter: woman and wolf, hunter and hunted. Betrothed by Charlemagne's command to a barbarian lord she has never seen, Regeane is surrounded by enemies. The most notorious, her depraved uncle and guardian, will not scruple to betray her to the Church unless she aids him in his sinister schemes. And if the Church discovers her secret, Regeane will burn at the stake. Yet Regeane finds allies as well: Lucilla, rumored to be the private courtesan of Pope Hadrian himself; Antonius, a wise and gentle soul trapped within a body grotesquely disfigured by disease; and the little Saxon girl Elfgifa, brave beyond her years, with a tongue as sharp as a blade. Outside the gates of Rome, baying on the moonlit expanses of the Campagna, there is a mysterious dark wolf whose scent makes the animal in Regeane tremble with desire. Now, as an infamous stranger prepares to claim his bride, deadly plots and counter plots tighten like a noose around her neck, Regeane must fight to live with dignity as the proud creature she is: civilized and savage, woman and wolf, partaking of both yet infinitely more than either . . . Lyrical, fast-paced, sensual, and rich with historical detail and deep insights into the heart, *The Silver Wolf* catapults Alice Borchardt squarely into the front rank of contemporary women writers. Her intricate plot and hypnotic voice will cast a spell that few will be able to resist.

This sweeping saga of love in dangerous times is deemed by many to be Hans Fallada's greatest work. Set amidst the 1933 collapse of the German economy, it is a vivid portrayal of the food and money shortages that led to rioting in the cities and unemployed soldiers marauding through the countryside—a depiction of unrest that made Fallada's publisher so fearful of Nazi retribution that upon the book's 1937 publication he told him, "If this book destroys us, then at least we'll be destroyed for something that's worth it." It appears here in its first unabridged English translation, based on the 1938 translation by Philip Owens that has been revised and restored by Thorsten Carstensen and Nicholas Jacobs. Carstensen also provides an afterword discussing why the original version of the book was so heavily edited . . . and why Fallada's publisher thought a love story might get them killed. *** This is a HybridBook. Melville House HybridBooks combine print and digital media into an enhanced reading experience by including with each title additional curated material called Illuminations—maps, photographs, illustrations, and further writing about the author and the book. The Melville House Illuminations are free with the purchase of any title in the HybridBook series, no matter the format.

Diaristic writing has often been relegated to the fringes of literary studies as a marginal cultural activity. This volume seeks to challenge that marginality by exploring some of the wide-ranging forms of literary practice encompassed by diaristic writing in Europe from the Renaissance to the present day. The volume deals with questions of the value and status of the diary, of the functioning of the diary in society and history, and of the reception and interpretation of the multifarious forms of first-person daily writing. The volume investigates diaries across national borders and linguistic boundaries, so as to make the hitherto marginal place of the private journal a site of fruitful interdisciplinary encounters.

Australian, British, Catalanian, French, German and Italian critics examine diaries dating from the sixteenth to the twentieth century, within the context of the literature, history and literary history of Catalonia, England, France, Germany and Italy. A prime concern of the essays in this collection is to highlight the cultural, generic and historical diversity of the diary, while emphasising the points of convergence between different texts and differing critical approaches to the texts. The volume will be of interest to students and teachers of European and comparative literature.

The work presented in the volume in fields of the humanities and social sciences is based on 1) the notion of the existence and the "describability" and analysis of a culture (including, e.g., history, literature, society, the arts, etc.) specific of/to the region designated as Central Europe, 2) the relevance of a field designated as Central European Holocaust studies, and 3) the relevance, in the study of culture, of the "comparative" and "contextual" approach designated as "comparative cultural studies." Papers in the volume are by scholars working in Holocaust Studies in Australia, Germany, Hungary, Israel, Serbia, the United Kingdom, and the US.

Jewish and Gentile Culture in Germany and Austria

German Cinema

The Powers of Speech

Memories of War in Germany and Japan

The Politics of Culture in the Gdr

The Silver Wolf

An Introduction to German Cinema

From the very moment of the liberation of camps at Auschwitz, Belsen and Buchenwald, Germans have been held accountable for the crimes committed in the Holocaust. The Nazi regime unleashed the most systematic attempt in history to wipe out an entire people, murdering men, women and children for the simple 'crime' of being Jewish. After the war ended in 1945, the Jewish State of Israel was created and Jewish communities were re-established in a now divided Germany. Germans have engaged actively with their Nazi legacy and the Jewish communities have remained and grown stronger, but neo-Nazism has also persisted. Young Germans have learned the horrific deeds of the past at school, and throughout the world, people of all nations have tried to learn the lesson 'never again', while Germany has become 'Israel's best friend in Europe'. Pól Ó Dochartaigh analyses the

ways in which Germans and Jews alike have attempted to come to terms with the Holocaust and its terrible legacy. He also looks at efforts to remember - and to forget - the Holocaust, movement towards recompense and reparation, and the survival of anti-Semitism. Devoted to the ways in which Holocaust literature and gulag literature provide contexts for each other, Leona Toker shows how the prominent features of one shed light on the veiled features and methods of the other. Toker views these narratives and texts against the background of historical information about the Soviet and the Nazi regimes of repression. Writers at the center of this work include Varlam Shalamov, Primo Levi, Elie Wiesel, and Ka-Tzetnik, and others including Alexandr Solzhenitsyn, Evgeniya Ginzburg, and Jorge Semprun illuminate the discussion. Toker's twofold analysis concentrates on the narrative qualities of the works as well as how each text documents the writer's experience. She provides insight into how fictionalized narrative can double as historical testimony, how references to events might have become obscure owing to the passage of time and the cultural diversity of readers, and how these references form new meaning in the text. Toker is well-known as a skillful interpreter of gulag literature, and this text presents new thinking about how gulag literature and Holocaust literature enable a better understanding about testimony in the face of evil.

During and in the aftermath of the dark period of the Holocaust, writers across Europe and America sought to express their feelings and experiences through their writings. This book provides a comprehensive account of these writings through essays from expert scholars, covering a wide geographic, linguistic, thematic and generic range of materials. Such an overview is particularly appropriate at a time when the corpus of Holocaust literature has grown to immense proportions and when guidance is needed in determining a canon of essential readings, a context to interpret them, and a paradigm for the evolution of writing on the Holocaust. The expert contributors to this volume, who negotiate the literature in the original languages, provide insight into the influence of national traditions and the importance of language, especially but not exclusively Yiddish and Hebrew, to the literary response arising from the Holocaust. It is by now almost a cliché that the flight and expulsion of Germans from east-central

Europe at the end of the Second World War was a taboo topic in the German Democratic Republic. According to this claim, the Socialist Unity Party (SED) suppressed reference to flight and expulsion so as not to upset its socialist neighbors. This book shows that such a view does not hold up to serious scrutiny. While the topic may not have been addressed in the realm of politics or official commemoration, it was picked up again and again in literature, particularly fiction. Representations of flight and expulsion were by no means restricted, as some have asserted, to Christa Wolf's novel Kindheitsmuster: Niven's study documents around one hundred novels and short stories published in the GDR that address flight or expulsion. He argues that in the 1950s and early 1960s GDR fiction included many refugee figures. The predominant emphasis was on their integration under socialism rather than their experience of flight and loss of home; nevertheless, flight and to a lesser degree expulsion were depicted, as was their impact on individuals. They continued to be portrayed in the late GDR and in post-unification east Germany. Flight and expulsion were subject to a developing literary discourse in the GDR, a discourse that this book explores. Bill Niven is Professor in Contemporary German History at Nottingham Trent University.

Gulag Literature and the Literature of Nazi Camps

From Aestheticism to Postmodernism

The Wages of Guilt

Reference Guide to Holocaust Literature

Screen Nazis

Lessons and Legacies VIII

Insiders and Outsiders

Have you ever been on the receiving end of gross injustices, forced out of your home or country or endured life-threatening events because of misguided political or religious zeal? Are you and your descendants bearing the emotional and physical scars of inhumane brutality? Is it possible, under such circumstances, to simply survive, make sense of life let alone find true happiness, love and forgiveness?

Presents a critical analysis of the works of the German author.

Primo Levi opened his memoir *Survival in Auschwitz* with a call to remember, reflect upon, and teach about the

Holocaust—or to face the rejection of subsequent generations. The transmittal of this urgent knowledge between generations was the theme of the eighth Lessons and Legacies Conference on the Holocaust, and it is the focus of this volume. The circular formulation—from generation to generation—points backward and forward: where do we locate the roots of the Holocaust, and how do its repercussions manifest themselves? The contributors address these questions from various perspectives—history, cultural studies, psychiatry, literature, and sociology. They also bring to bear the personal aspect of associated issues such as continuity and rupture. What has the generation of the Shoah passed on to its descendants? What have subsequent generations taken from these legacies? Contributions by scholars, some of whom are survivors and children of survivors, remind us that the Holocaust does—and must—remain present from generation to generation.

This work maps the rich, varied cinema of Eastern Europe, Russia and the former USSR. Over 200 entries cover a variety of topics spanning a century of endeavour and turbulent history from Czech animation to Soviet montage, from the silent cinemas dating back to World War I through to the varied responses to the conflicts in the former Yugoslavia. It includes entries on actors and actresses, film festivals, studios, genres, directors, film movements, critics, producers and technicians, taking the coverage up to the late 1990s. In addition to the historical material of key figures like Eisenstein and Wadja, the editors provide separate accounts of the trajectory of the cinemas of Eastern Europe and of Russia in the wake of the collapse of communism.

Literature of the Holocaust

From the Beginnings to the Present Day

Postcards from the Trenches

Representations of Flight and Expulsion in East German Prose Works

Diaries in European Literature and History

The grand narratives of European music history are informed by the dichotomy of placements and displacements. Yet musicology has thus far largely ignored the phenomenon of displacement and underestimated its significance for musical landscapes and music history. *Music and Displacement: Diasporas, Mobilities, and Dislocations in Europe and Beyond* constitutes a pioneering volume that aims to fill this gap as it explores the interactions between music and displacement in theoretical and practical terms. Contributions by distinguished international scholars address the theme through a wide range of case studies, incorporating art, popular, folk, and jazz music and interacting with areas, such as gender and post-colonial studies, critical theory, migration, and diaspora. The book is structured in three stages—silence, acculturation, and theory—that move from silence to sound and from displacement to

placement. The range of subject matter within these sections is deliberately hybrid and mirrors the eclectic nature of displacement itself, with case studies exploring Nazi Anti-Semitism in musical displacement; musical life in the Jewish community of Palestine; Mahler, Jewishness, and Jazz; the Irish Diaspora in England; and German Exile studies, among others. Featuring articles from such scholars as Ruth F. Davis, Sean Campbell, Jim Samson, Sydney Hutchinson, and Europea series co-editor Philip V. Bohlman, the volume exerts an appeal reaching beyond music and musicology to embrace all areas in the humanities concerned with notions of displacement, migration, and diaspora.