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# Read PDF Local History Transnational Memory In The Romanian Holocaust Studies In European Culture And History

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The Baader-Meinhof Group and other violent underground organizations have provided material to many novels by leading German and international writers. This book is the first to examine this rich literary corpus, treating it as a political unconscious which expresses submerged anxieties and moral blind-spots in Europe's most powerful country.

This book explores the memory of the Romanian Holocaust in Romanian, German, Israeli, and French cultural representations. The essays in this volume discuss first-hand testimonial accounts, let-

ters, journals, drawings, literary texts and films by Elie Wiesel, Paul Celan, Aharon Appelfeld Norman Manea, Radu Mihaileanu, among others.

For many decades, the Holocaust in South-Eastern Europe lacked the required introspection, research and study, and most importantly, access to archives and documentation. Only in recent years and with the significant help of an emerging generation of local scholars, the Holocaust from this region became the focus of many studies. In 2018, under the European Holocaust Research Infrastructure umbrella, the Elie Wiesel National Institute

for the Study of the Holocaust in Romania organized a workshop dedicated to Holocaust research, education and remembrance in South-Eastern Europe. The present volume is a natural continuation of the above-mentioned workshop with the aim of introducing the current state of Holocaust research in the region to different categories of scholars in the field of Holocaust studies, to students and—why not—to the general public. Our scope, not an exhaustive one, is to present a historical contextualization using archival resources, to display the variety of recordings of discrimination,

destruction and rescue efforts, and to introduce the remembrance initiatives and processes developed in the region in the aftermath of the Holocaust.

This transnational collection discusses the use of Native American imagery in twentieth and twenty-first-century European culture. With examples ranging from Irish oral myth, through the pop image of Indians promulgated in pornography, to the philosophical appropriations of Ernst Bloch or the European far right, contributors illustrate the legend of "the Indian." Drawing on American Indian literary nationalism, post-colonialism, and transnational theories, essays demonstrate a complex nexus of power relations that seemingly allows European culture to build its own Native images, and ask what effect this has on the current treatment of indigenous peoples.

The volume gathers twenty original essays by experts of American memory studies from the United States and Europe. It extends discussions of U.S. American cultures of memory, commemorative identity construction, and the politics of remembrance into the topical field of

transnational and comparative American studies. In the contexts of the theoretical turns since the 1990s, including prominently the pictorial and the spatial turns, and in the wake of multicultural and international conceptions of American history, the contributions to the collection explore the cultural productivity and political implications of both officially endorsed memories and practices of oppositional remembrance. Reading sites of memory situated in or related to the United States as crossroads of transnational and intercultural remembering and commemoration manifests their possibly controversial function as platforms and agents in the processes of cultural exchange and political negotiation across the spatial, temporal, and ideological trajectories that inform American Studies as Atlantic Studies, Hemispheric Studies, Pacific Studies. The interdisciplinary range of issues and materials engaged includes literary texts, personal accounts, and cultural performances from colonial times through the immediate present, the significance of war monuments and ethnic memorials in Europe, Asia, and the U.S., films about 9/11,

public sculptures and the fine arts, American world's fairs as transnational sites of memory.

How do memories circulate transnationally and to what effect? How to understand the enduring role of national memories and their simultaneous re-configuration under globalization? Challenging the methodological nationalism that has until recently dominated the study of memory and heritage, this book charts the rich production of memory across and beyond national borders. Arguing for the fruitfulness of a transnational as distinct from a global approach, it places the issues of circulation, articulation and the scales of remembrance at the centre of its inquiry. In the process, it sheds new light on the ways in which mediation, post-coloniality, migration and regional integration affect both the way we remember and the role of memory in contemporary societies. In this interdisciplinary collection, humanities and social science scholars examine a rich sample of cases from the nineteenth century on, stretching across the globe from Vietnam to Europe and the Middle East, to the USA and the Pacific, and involving a wide range of cultur-

al practices from quilting to films, from photography to heritage sites and monuments. In the process, the volume develops a new theoretical framework while proposing new methodological tools and resources for studying collective remembrance beyond the nation-state.

Deploying concepts of interpretation, liberation, and survival, esteemed literary critic Herbert Lindenberger reflects on the diverse fates of his family during the Holocaust. Combining public, family, and personal record with literary, musical, and art criticism, *One Family's Shoah* suggests a new way of writing cultural history.

*Women in Transnational History* offers a range of fresh perspectives on the field of women's history, exploring how cross-border connections and global developments since the nineteenth century have shaped diverse women's lives and the gendered social, cultural, political and economic histories of specific localities. The book is divided into three thematically-organised parts, covering gendered histories of transnational networks, women's agency in the intersecting histories of imperialism and nationalisms, and the concept of

localizing the global and globalizing the local. Discussing a broad spectrum of topics from the politics of dress in Philippine mission stations in the early twentieth century to the shifting food practices of British women during the Second World War, the chapters bring women to the centre of the writing of new transnational histories. Illustrated with images and figures, this book throws new light on key global themes from the perspective of women's and gender history. Written by an international team of editors and contributors, it is a valuable and timely resource for students and researchers of both women's history and transnational and global history.

In historical studies, 'collective memory' is most often viewed as the product of nationalizing strategies carried out by political élites in the hope to create homogeneous nation-states. In contrast, this book asserts that collective memories develop out of a never-ending, triangular negotiation between local, national and transnational actors.

Divided societies, tormented pasts, and unrepentant perpetrators. Why are some countries more in-

tent on vanquishing uncomfortable pasts than others? How do public and often unsightly attempts at memorialisation both fail the victims and valorize their oppressors? This book offers fresh and original perspectives on dictatorship, fascism and victimization from the bloodiest decades in Europe's, Australia's and Central America's colonial and modern history. Chapters include analyses of Francoist memorials in Spain, assessments of the El Mozote massacre in El Salvador, the forgetting of frontier colonial violence in Tasmania, Romania's treatment of its Roma populations in the midst of Holocaust memorialisation in Bucharest's urban development, and whether or not the Holocaust continues to serve as an instructional model or impossible aspiration for cross-cultural genocide memorialisation strategies. In an era of ongoing political, ethnic and religious conflict, and unrepentant insurgent activity around the world, this collection reminds readers that genocidal actions, wherever and whenever they occurred, must be held to account by more than rhetoric and concrete memory. This book was originally published

as a special issue of the *Journal of Genocide Research*.

The world wars, genocides and extremist ideologies of the 20th century are remembered very differently across Central, Eastern and Southeastern Europe, resulting sometimes in fierce memory disputes. This book investigates the complexity and contention of the layers of memory of the troubled 20th century in the region. Written by an international group of scholars from a diversity of disciplines, the chapters approach memory disputes in methodologically innovative ways, studying representations and negotiations of disputed pasts in different media, including monuments, museum exhibitions, individual and political discourse and electronic social media. Analyzing memory disputes in various local, national and transnational contexts, the chapters demonstrate the political power and social impact of painful and disputed memories. The book brings new insights into current memory disputes in Central, Eastern and Southeastern Europe. It contributes to the understanding of processes of memory transmission and negotiation across borders and cultures in Eu-

rope, emphasizing the interconnectedness of memory with emotions, mediation and politics.

Memory is as central to modern politics as politics is central to modern memory. We are so accustomed to living in a forest of monuments, to having the past represented to us through museums, historic sites, and public sculpture, that we easily lose sight of the recent origins and diverse meanings of these uniquely modern phenomena. In this volume, leading historians, anthropologists, and ethnographers explore the relationship between collective memory and national identity in diverse cultures throughout history. Placing commemorations in their historical settings, the contributors disclose the contested nature of these monuments by showing how groups and individuals struggle to shape the past to their own ends. The volume is introduced by John Gillis's broad overview of the development of public memory in relation to the history of the nation-state. Other contributions address the usefulness of identity as a cross-cultural concept (Richard Handler), the connection between identity, heritage, and history (David Lowen-

thal), national memory in early modern England (David Cressy), commemoration in Cleveland (John Bodnar), the museum and the politics of social control in modern Iraq (Eric Davis), invented tradition and collective memory in Israel (Yael Zerubavel), black emancipation and the civil war monument (Kirk Savage), memory and naming in the Great War (Thomas Laqueur), American commemoration of World War I (Kurt Piehler), art, commerce, and the production of memory in France after World War I (Daniel Sherman), historic preservation in twentieth-century Germany (Rudy Koshar), the struggle over French identity in the early twentieth century (Herman Lebovics), and the commemoration of concentration camps in the new Germany (Claudia Koonz).

Until now, there has been little scholarly attention given to the ways in which Eastern European Holocaust fiction can contribute to current debates about transnational and transgenerational memory. Yugoslav and post-Yugoslav literary narratives about the Holocaust offer a particularly interesting case because time and again Holocaust memory

is represented as intersecting with other stories of extreme violence: with the suffering of the non-Jewish South-Slav population during the Second World War, with the fate of victims of Stalinist terror, and with the victims of ethnic cleansing in the Yugoslav wars of the 1990s. This book examines the emergence and transformations of Holocaust memory in the socialist Yugoslav and post-Yugoslav eras. It discusses literary texts about the Holocaust by Yugoslav and post-Yugoslav writers, situating their oeuvre in the historical and discursive context in which it emerged and paying attention to its reception at the time. The book shows how in the writing of different generational groups (the survivor generation, the 1.5, and the second and third generations), the Holocaust is a motif for understanding the nature of extreme violence, locally and globally. The book offers comparative studies of several authors as well as readings of the work of individual writers. It uncovers forgotten authors and discusses internationally well-known and translated authors such as Danilo Kiš and David Albahari. By focusing on work by Jewish and non-Jewish

authors of three generations, it sheds light on the ethical and aesthetic aspects of the transgenerational transmission of Holocaust memory in the Yugoslav context. As such, this book will appeal to both students and scholars of Holocaust studies, cultural memory studies, literary studies, cultural history, cultural sociology, Balkan studies, and Eastern European politics.

This book explores the reinterpretations of Poland's past which have been undertaken by Polish national and local elites since the fall of communism. It focuses on remembrance practices and traces the de-commemorating of communism to examine the ways in which collective remembering and forgetting shapes present power constellations in Poland and impacts on foreign and domestic policy. The book outlines the detail of the new hegemonic national myths which are being established but also investigates fragmentation and diversification of commemorative practices at the local level that has the most potential to challenge the dominant vision of national Polish identity, historically centred on martyrdom, heroism and independence, as less rele-

vant to Poland's new aspirations for the future.

Writing *Migration through the Body* builds a study of the body as a mutable site for negotiating and articulating the transnational experience of mobility. At its core stands a selection of recent migration stories in Italian, which are brought into dialogue with related material from cultural studies and the visual arts. Occupying no single disciplinary space, and drawing upon an elaborate theoretical framework ranging from phenomenology to anthropology, human geography and memory studies, this volume explores the ways in which the skin itself operates as a border, and brings to the surface the processes by which a sense of place and self are described and communicated through the migrant body. Through investigating key concepts and practices of transnational embodied experience, the book develops the interpretative principle that the individual bodies which move in contemporary migration flows are the primary agents through which the transcultural passages of images, emotions, ideas, memories – and also histories and possible futures – are enacted.

In reading popular films of the Weimar Republic as candid commentaries on Jewish acculturation, Ofer Ashkenzi provides an alternative context for a re-evaluation of the infamous 'German-Jewish symbiosis' before the rise of Nazism, as well as a new framework for the understanding of the German 'national' film in the years leading to Hitler's regime.

Classical Memories is an intervention into the field of adaptation studies, taking the example of classical reception to show that adaptation is a process that can be driven by and produce intertextual memories. I see 'classical memories' as a memory-driven type of adaptation that draws on and reproduces schematic and otherwise de-contextualised conceptions of antiquity and its cultural 'exports' in, broadly speaking, the twentieth and twenty-first centuries. These memory-driven adaptations differ, often in significant ways, from more traditional adaptations that seek to either continue or deconstruct a long-running tradition that can be traced back to antiquity as well as its canonical points of reception in later ages. When investigating such a popular and widespread set of narra-

tives, characters, and images like those that remain of Graeco-Roman antiquity, terms like 'adaptation' and 'reception' could and should be nuanced further to allow us to understand the complex interactions between modern works and classical antiquity in more detail, particularly when it pertains to postcolonial or post-digital classical reception. In *Classical Memories*, I propose that understanding certain types of adaptations as intertextual memories allows us to do just that.

A critical companion to the works of Herta Müller, winner of the Nobel Prize in Literature in 2009.

The dynamics of transnational memory play a central role in modern politics, from postsocialist efforts at transitional justice to the global legacies of colonialism. Yet, the relatively young subfield of transnational memory studies remains underdeveloped and fractured across numerous disciplines, even as nascent, boundary-crossing theories on topics such as multi-vocal, traveling, or entangled remembrance suggest new ways of negotiating difficult political questions. This volume brings together theoretical and practical consider-

ations to provide transnational memory scholars with an interdisciplinary investigation into agency—the "who" and the "how" of cross-border commemoration that motivates activists and fascinates observers.

This open access book discusses political, economic, social, and humanitarian challenges that influence both how people deal with their past and how they build their identities in contemporary Europe. Ongoing debates on migration, on local, national, inter- and transnational levels, prove that it is a divisive issue with regards to understanding European integration and identity. At the same time, the European Union increasingly invests in projects related to European heritage, museums, and cultural memory networks, while having to take dissonant heritages into account. These processes in their combination offer an interesting dynamic and form the complex puzzle that poses challenging questions for anyone involved in academic research, heritage practices, and policy debates. With this puzzle at its core, this book explicitly focuses on slippery and transforming notions of Europe and critically discuss-

es ongoing and transforming power structures of heritage and memory in today's Europe. The book combines theoretical and methodological contributions to the debates on European heritage and memory studies and in-depth analyses of empirical case studies. Its main aim is to bring research fields concerning memory and heritage into a closer dialogue and thus explore the cultural and political dynamics of contemporary Europe.

This volume contends that young individuals across Europe relate to their country's history in complex and often ambivalent ways. It pays attention to how both formal education and broader culture communicate ideas about the past, and how young people respond to these ideas. The studies collected in this volume show that such ideas about the past are central to the formation of the group identities of nations, social movements, or religious groups. Young people express received historical narratives in new, potentially subversive, ways. As young people tend to be more mobile and ready to interrogate their own roots than later generations, they selectively privilege certain aspects of

their identities and their identification with their family or nation while neglecting others. This collection aims to correct the popular misperception that young people are indifferent towards history and prove instead that historical narratives are constitutive to their individual identities and their sense of belonging to something broader than themselves. The Routledge International Handbook of Memory Studies offers students and researchers original contributions that comprise the debates, intersections and future courses of the field. It is divided in six themed sections: 1) Theories and Perspectives, 2) Cultural artefacts, Symbols and Social practices, 3) Public, Transnational, and Transitional Memories 4) Technologies of Memory, 5) Terror, Violence and Disasters, 6) and Body and Ecosystems. A strong emphasis is placed on the interdisciplinary breadth of Memory Studies with contributions from leading international scholars in sociology, anthropology, philosophy, biology, film studies, media studies, archive studies, literature and history. The Handbook addresses the core concerns and foundations of the field while indicating new directions in

Memory Studies.

During the Cold War, stories of espionage became popular on both sides of the Iron Curtain, capturing the imagination of readers and filmgoers alike as secret police quietly engaged in surveillance under the shroud of impenetrable secrecy. And curiously, in the post-Cold War period there are no signs of this enthusiasm diminishing. The opening of secret police archives in many Eastern European countries has provided the opportunity to excavate and narrate for the first time forgotten spy stories. Cold War Spy Stories from Eastern Europe brings together a wide range of accounts compiled from the East German Stasi, the Romanian Securitate, and the Ukrainian KGB files. The stories are a complex amalgam of fact and fiction, history and imagination, past and present. These stories of collusion and complicity, betrayal and treason, right and wrong, and good and evil cast surprising new light on the question of Cold War certainties and divides.

Tracing the secret history of the sale of Romania's Jews by the Communist regime to Israel in the decades after WWII, this up-

dated edition includes a wealth of recently declassified documents from the archives of the Romanian secret police. Ioanid tells the full, startling story of an unprecedented slave trade that lasted through the Cold War.

Ionescu examines the process of economic Romanianization of Bucharest during the Antonescu regime that targeted the property, jobs, and businesses of local Jews and Roma/Gypsies and their legal resistance strategies to such an unjust policy.

This book considers how women's experiences have been treated in films dealing with Nazi persecution. Focusing on fiction films made in Europe between 1945 and the present, this study explores dominant discourses on and cinematic representation of women as perpetrators, victims and resisters. Ingrid Lewis contends that European Holocaust Cinema underwent a rich and complex trajectory of change with regard to the representation of women. This change both reflects and responds to key socio-cultural developments in the intervening decades as well as to new directions in cinema, historical research and politics of remembrance. The

book will appeal to international scholars, students and educators within the fields of Holocaust Studies, Film Studies, European Cinema and Women's Studies.

In early modern Europe, memory of the past served as a main frame of moral, political, legal, religious, and social reference for people of all walks of life. This volume examines how Europeans practiced memory between 1500 and 1800, and how these three centuries saw a shift in how people engaged with the past.

This book questions the presupposition voiced by many historians and political scientists that political experiences in Europe continue to be interpreted in terms of national history, and that a European community of remembrance still does not exist. By tracing the evolution of specific memory cultures in two successor countries of the Fascist/Nazi regime (Italy and Germany) and the impact of structural changes upon them, the book investigates wider democratic processes, particularly concerning the conservation and transmission of values and the definition of identity on different levels. It argues that the creation of a transna-

tional European memory culture does not necessarily imply the erasure of national and local forms of remembrance. It rather means the creation of a further supranational arena where diverging memories can find their expression and can be dealt with in a different way. Through the triangulation of agents of memory construction, constraints and opportunities and actual portrayals of the past, this volume explores the difficulties faced by a multinational entity like the EU in reaching some kind of consensus on such a sensitive subject as history.

New essays exploring the tension between the versions of the past in secret police files and the subjects' own personal memories-and creative workings-through-of events.

Examines how German--Jewish writers from Eastern Europe who migrated to Germany during or after the Cold War have widened European cultural memory to include the traumas of the Gulag.

The collapse of the Iron Curtain, the renationalization of eastern Europe, and the simultaneous eastward expansion of the European Union have all impacted the way the past is



remembered in today's eastern Europe. At the same time, in recent years, the Europeanization of Holocaust memory and a growing sense of the need to stage a more "self-critical" memory has significantly changed the way in which western Europe commemorates and memorializes the past. The increasing dissatisfaction among scholars with the blanket, undifferentiated use of the term "collective memory" is evolving in new directions. This volume brings the tension into focus while addressing the state of memory theory itself.

This handbook represents the interdisciplinary and international field of "cultural memory studies" for the first time in one volume. Articles by renowned international scholars offer readers a unique overview of the key concepts of cultural memory studies. The handbook not only documents current research in an unprecedented way; it also serves as a forum for bringing together approaches from areas as varied as sociology, political sciences, history, theology, literary studies, media studies, philosophy, psychology, and neurosciences. "Cultural memory studies" – as defined in

this handbook – came into being at the beginning of the 20th century, with the works of Maurice Halbwachs on *mémoire collective*. In the course of the last two decades this area of research has witnessed a veritable boom in various countries and disciplines. As a consequence, the study of the relation of "culture" and "memory" has diversified into a wide range of approaches. This handbook is based on a broad understanding of "cultural memory" as the interplay of present and past in socio-cultural contexts. It presents concepts for the study of individual remembering in a social context, group and family memory, national memory, the various media of memory, and finally the host of emerging transnational lieux de mémoire such as 9/11.

Plays from Romania: Dramaturgies of Subversion reflects the diversity of dramatic writing exploring the past and present of Romania, and takes stock thirty years after the collapse of communism. In addition to plays originally written in Romanian, the collection includes work by German, Hungarian and Roma authors born and/or working in Roma-

nia, and brings together plays written during the communist period and its aftermath. The plays included in the collection, edited and translated by Jozefina Komporaly and fully published for the first time in English, demonstrate broad variety in terms of form and content – ranging from family dramas to allegories, and absurdist experiments to modular texts rooted in open dramaturgy – and are the work of both individual playwrights and the results of collective creation. These works share a preoccupation with critically reflecting urgent concerns rooted in Romanian realities, and are notable dramaturgical experiments that push the boundaries of the genre. In addition, these plays also seek novel ways to examine universal experiences of the human condition, such as love, loss, abuse, betrayal, grief, violence, manipulation and despair. This unique anthology celebrates the renewed vitality and variety of writing for the stage after 1990, and endeavours to place Romanian theatre in a forward-looking transnational context. *Lowlands* ('Niederungen') by Herta Müller, adapted for the stage by Mihaela Păninte (German) This

stage adaptation is based on a volume of short stories by Herta Müller written in German in 1982 and focuses on the perspective of a child narrator, by way of a series of episodes that centre on mundane aspects of daily life in a remote village against the backdrop of the oppressive atmosphere of mid-twentieth century Romania. The Spectator Sentenced to Death ('Spectatorul condamnat la moarte') by Matéi Visniec (Romanian) This play is a bitter parody of the Stalinist justice system, which totally disregards the fundamental question whether the accused is actually guilty or not. The Passport ('Kalucsní') by György Dragomán (Hungarian) This play is set pre-1989 in a typical small town in the Transylvanian province of Romania, in which the lives of the various social classes, and the fate of the persecuted and that of those who persecute are closely intertwined. The Man Who Had All His Malice Removed ('Omul din care a fost extras raul') by Matéi Visniec (Romanian) This topical play is a sharp reflection on the voluntary servitude in which we place ourselves, often unawares, in conditions of our contemporary con-

sumer culture, and a fierce critique of increasingly dominant tendencies to abandon moral criteria in political life. Stories of the Body (Artemisia, Eva, Lina, Teresa) ('A test történetei') by András Visky (Hungarian) The cycle Stories of the Body comprises four plays based on real life stories as experienced by remarkable women (including Mother Teresa and Italian Renaissance painter Artemisia Gentileschi), and are connected to various cities including Budapest, Cluj/Kolozsvár, Kolkata and Rome, from the 17th to the 21st century. Sexodrom by Giuvlipen Theatre Company (Mihaela Dragan, Antonella Lerca Duda, Nicoleta Ghița, Zita Moldovan, Bety Pisica, Oana Rusu, Raj Alexandru Udrea), based on a concept by Bogdan Georgescu.(Roma) This is a work of collective creation by members of the Roma Theatre company Giuvlipen, aiming to bring to public attention taboo subjects, to enhance the visibility of Roma performers and to experiment with new forms of theatre-making in a Romanian context.

Drawing from an exhaustive collection of original Jewish accounts and sources not available until

the fall of Nicolae Ceausescu in the late 1980s, Jean Ancel provides a detailed analysis of the path of antisemitism that led to the unspeakable horrors of the Holocaust in Romania. The Romanians and other nations inside and outside the Balkans related differently to "their Jews" and "other Jews," that is, those living in districts annexed to Romania after the First World War and those in areas occupied and annexed to the Romanian military administration after the Soviet invasion in June 1941. The Jews of the Regat, the core Romanian principality, suffered pogroms, decrees, and degradation, but on the whole they survived the Holocaust. Although more Jews survived in Romania than in any other non-occupied country allied with Germany, contemporary Romanian sources show that the Antonescu regime and Romania itself killed at least 400,000 Jews, including 180,000 Ukrainian Jews. Among Nazi Germany's allies, Romania contributed most to the extermination of the Jewish people. Jean Ancel (1940-2008) was a Romanian-born Israeli independent historian and a research associate of Yad Vashem's International Institute for Holocaust Re-

search. He is the author and editor of numerous books, including *The Economic Destruction of Romanian Jewry* (Yad Vashem, 2007), *Prelude to Mass Murder: The Pogrom in Iasi, Romania, June 28 and Thereafter* (Yad Vashem, 2014), and *Resisting the Storm: Romania, 1940-1947: Memoirs*. The twentieth century witnessed genocides, ethnic cleansing, forced population expulsions, shifting borders, and other disruptions on an unprecedented scale. This book examines the work of memory and the ethics of healing in post authoritarian societies that have experienced state-perpetrated violence.

*Global Memoryscapes* is a

collection of eight essays examining the effects of a global society on the collective memories and identities of individual cultures.

Building upon recent developments in memory studies and transnational memory, this book offers a comparative analysis of Yugoslav Holocaust memory and its intersections with other forms of extreme violence, such as the suffering of the non-Jewish South-Slav population during World War II, the victims of Stalinist terror, and the victims of ethnic cleansing in the Yugoslav wars. Drawing on a variety of sources, including (post-)Yugoslav Holocaust fiction, the author offers novel theoretical concepts that conceive of

(traumatic) memory as non-competitive and foreground its capability to transcend the boundaries of the nation.

In this study Lei focuses on the notion of 'performing Chinese' in traditional opera in the 'contact zones', where two or more cultures, ethnicities, and/or ideologies meet and clash. This work seeks to create discourse among theatre and performance studies, Asian and Asian American studies, and transnational and diasporic studies.

Annual volume, this time featuring special sections on Brecht's dramatic fragments and on comedy in post-Brechtian theater, along with a variety of other contributions.