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P2CS0J - MAHONEY AMIR

With its innovative format, *Debating New Approaches to History* addresses issues currently at the top of the discipline's theoretical and methodological agenda. In its chapters, leading historians of both older and younger generations from across the Western world and beyond discuss and debate the main problems and challenges that historians are facing today. Each chapter is followed by a critical commentary from another key scholar in the field and the author's response. The volume looks at topics such as the importance and consequences of the 'digital turn' in history (what will history writing be like in a digital age?), the challenge of posthumanist theory for history writing (how do we write the history of non-humans?) and the possibilities of moving beyond traditional sources in history and establishing a dialogue with genetics and neurosciences (what are the perspectives and limits of the so-called 'neurohistory'?). It also revisits older debates in history which remain crucial, such as what the gender approach can offer to historical research or how to write history on a global scale. *Debating New Approaches to History* does not just provide a useful overview of the new approaches to history it covers, but also offers insights into current historical debates and the process of historical method in the making. It demonstrates how the discipline of history has responded to challenges in society – such as digitalization, globalization and environmental concerns – as well as in humanities and social sciences, such as the 'material turn', 'visual turn' or 'affective turn'. This is a key volume for all students of historiography wanting to keep their finger on the pulse of contemporary thinking in historical research.

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.

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.

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

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

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.

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.

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.

Divided societies, tormented pasts, and unrepentant perpetrators. Why are some countries more intent 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*.

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. *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.

Pursues the hypothesis that fictional literature has been instrumental in the development and dissemination of European anti-Americanism from the early 1800s to today. Focusing on Britain, France and Germany, it offers analyses of a range of canonical literary works in which resentful hostility towards the United States is a predominant feature.

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.

Approaching Romanian literature as world literature, this book is a critical-theoretical manifesto that places its object at the crossroads of empires, regions, and influences and draws conclusions whose relevance extends beyond the Romanian, Romance, and East European cultural systems. This "intersectional" revisiting of Romanian literature is organized into three parts. Opening with a fresh look at the literary ideology of Romania's "national poet," Mihai Eminescu, part I dwells primarily on literary-cultural history as process and discipline. Here, the focus is on cross-cultural mimesis, the role of strategic imitation in the production of a distinct literature in modern Romania, and the shortcomings marking traditional literary historiography's handling of these issues. Part II examines the ethno-linguistic and territorial complexity of Romanian literatures or "Romanian literature in the plural." Part III takes up the trans-systemic rise of Romanian, Jewish Romanian, and Romanian-European avant-garde and modernism, Socialist Realism, exile and *✦migr✦* literature, and translation.

Too often, scholars treat transnationalism as a conflict in which the local, regional, and national give way to globalized identity. As these varied studies of German ci-

ties show, though, the urban environment is actually a site of trans-localism that is not merely oppositional, but that adapts itself dialectically to the forces of globalization.

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 narratives, 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.

The novel-essay emerged in France, in the last quarter of the nineteenth century, and reached its highest formal complexity in Austria and Germany, during the interwar period. Here, Ercolino argues that it is crucial for a renovated understating of the history of the novel in modernity.

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.

This wide-ranging collection brings together contributions from historians, political scientists, policymakers, and others to provide much-needed perspective on the unification of Germany as it actually played out in real historical time.

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-Jew-

ish 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.

Seventeen-year-old Mica is a determined aspiring actress living with her parents in Romania as Nicolae Ceausescu begins his reign. Her parents are covertly political and influential, which makes them a perfect target for the Secret Police. They're soon arrested, and Mica flees the country with her father's rare—and possibly cursed—diamonds. With her parents imprisoned, it's up to Mica to investigate the terrorism involving Ceausescu and his nuclear business partners.

How do memories circulate transnationally and to what effect? How to understand the enduring role of national memories and their simultaneous reconfiguration 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 cultural 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.

Drawing upon the philosophical insights of Friedrich Schlegel, Walter Benjamin, Theodor W. Adorno, and Blixia Bargeld, this book explores the persistence of a critical-deconstructive approach to musical production, consumption, and reception in the German cultural sphere of the last two centuries.

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.

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 considerations 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.

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.

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

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 anti-semitism 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 Research. 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*.

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, postcolonialism, 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 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.

Reimagining Utopias explores the shifting social imaginaries of post-socialist transformations to understand what happens when the new and old utopias of post-socialism confront the new and old utopias of social science. This peer-reviewed volume addresses the theoretical, methodological, and ethical dilemmas encountered by researchers in the social sciences as they plan and conduct education research in post-socialist settings, as well as disseminate their research findings. Through an interdisciplinary inquiry that spans the fields of education, political science, sociology, anthropology, and history, the book explores three broad questions: How can we (re)imagine research to articulate new theoretical insights about post-socialist education transformations in the context of globalization? How can we (re)imagine methods to pursue alternative ways of producing knowledge? And how can we navigate various ethical dilemmas in light of academic expectations and fieldwork realities? Drawing on case studies, conceptual and theoretical essays, autoethnographic accounts, as well as synthetic introductory and conclusion chapters by the editors, this book advances an important conversation about these complicated questions in geopolitical settings ranging from post-socialist Africa to Eastern Europe and Central

Asia. The contributors not only expose the limits of Western conceptual frameworks and research methods for understanding post-socialist transformations, but also engage creatively in addressing the persisting problems of knowledge hierarchies created by abstract universals, epistemic difference, and geographical distance inherent in comparative and international education research. This book challenges the readers to question the existing education narratives and rethink taken-for-granted beliefs, theoretical paradigms, and methodological frameworks in order to reimagine the world in more complex and pluriversal ways.

Kafka's literary universe is organized around constellations of imprisonment. *Freedom and Confinement in Modernity* proposes that imprisonment does not signify a tortured state of the individual in modernity. Rather, it provides a new reading of imprisonment suggesting it allows Kafka to perform a critique of a modernity instead.

Weber contributes to the ongoing scholarly discussion about Islam in the West, demonstrating how current thinking about gender violence prohibits the intellectual inquiry necessary to act against such violence, and analyzes ways in which Muslim women participate in the public sphere by thematizing violence in literature, art, and media.

Re-imagining the Family explores contemporary films and literature about the effects of legal and illegal immigration on the structure and the stories of the contemporary 'European' family, with a focus on Germany.

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 Romania, and brings together plays written during the communist period and its aftermath. The plays included in the collection, edited and translated by Jozefina Komporal 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 Panainte (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 ('Kalucsni')* 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 unaware, in conditions of our contemporary consumer 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 története')* 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 Ghita, 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.

Women and Holocaust: New Perspectives

and *Challenges* expands the existing scholarship on women and the Holocaust adopting current approaches to gender studies and focusing on the texts and context from Central-Eastern Europe. The authors complicate earlier approaches by considering the intersections of gender, region, nation, and sexuality, often within specifically delineated national settings, including the Czech/German, Hungarian, Hungarian/Austrian, Lithuanian, Polish/Israeli, Romanian/US-American, and Slovak. In these essays, the communist regimes after WWII often provide a productive framework for studying women and the Holocaust. This truly international volume features contributions by eminent authors, including pioneers in the field, as well as upcoming literary scholars and historians who delve into previously unmapped archives, explore cinematic representations and digital testimonies.

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

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 trans-

generational 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.