

## Unwanted Beauty Aesthetic Pleasure In Holocaust Representation

Memory has always been crucial to French literature and culture as a means of mediating the relationship between perception and knowledge of the individual coming to terms with his identity in time. Relatively recently, memory has also emerged as the key force in the creation of a collective consciousness in the wider perspective of French cultural history. This collection of essays, selected from the proceedings of a seminar on 'Memory' given by Dr Emma Wilson at the University of Cambridge, offers a fresh evaluation of memory as both a cultural and an individual phenomenon in modern and contemporary French culture, including literature, cinema and the visual arts. 'Anamnesia', the book's title, develops the Aristotelian concept of anamnesis: recollection as a dynamic and creative process, which includes forgetting as much as remembering, concealment as much as imagination. Memory in this extremely diverse range of essays is therefore far from being presented as a straightforward process of recalling the past, but emerges as the site of research and renegotiation, of contradictions and even aporia.

This collection features original essays that focus on the subject of art and suffering, including topics such as the representation of violence and the intersections of art and human rights.

Proceedings of The 6th MAC 2016 - The 6th Multidisciplinary Academic Conference in Prague 2016.

Distance from the Belsen Heap examines the experiences of hundreds of British and Canadian eyewitnesses to atrocity, including war artists, photographers, medical personnel, and chaplains.

This book focuses on the ethical, aesthetic, and scholarly dimensions of how genocide-related works of art, documentary films, poetry and performance, museums and monuments, music, dance, image, law, memory narratives, spiritual bonds, and ruins are translated and take place as translations of acts of genocide. It shows how genocide-related modes of representation are acts of translation which displace and produce memory and acts of remembrance of genocidal violence as inheritance of the past in a future present. Thus, the possibility of representation is examined in light of what remains in the aftermath where the past and the future are inseparable companions and we find the idea of the untranslatability in acts of genocide. By opening up both the past and lived experiences of genocidal violence as and through multiple acts of translation, this volume marks a heterogeneous turn towards the future, and one which will be of interest to all scholars and students of memory and genocide studies, transitional justice, sociology, psychology, and social anthropology.

This bold intervention into the debate over the memory and 'post-memory' of the Holocaust both scrutinizes recent academic theories of post-Holocaust trauma and provides a new reading of literary and architectural memory texts

related to the Holocaust.

Few scholarly fields have developed in recent decades as rapidly and vigorously as Holocaust Studies. At the start of the twenty-first century, the persecution and murder perpetrated by the Nazi regime have become the subjects of an enormous literature in multiple academic disciplines and a touchstone of public and intellectual discourse in such diverse fields as politics, ethics and religion. Forward-looking and multi-disciplinary, this handbook draws on the work of an international team of forty-seven outstanding scholars. The handbook is thematically divided into five broad sections. Part One, Enablers, concentrates on the broad and necessary contextual conditions for the Holocaust. Part Two, Protagonists, concentrates on the principal persons and groups involved in the Holocaust and attempts to disaggregate the conventional interpretive categories of perpetrator, victim, and bystander. It examines the agency of the Nazi leaders and killers and of those involved in resisting and surviving the assault. Part Three, Settings, concentrates on the particular places, sites, and physical circumstances where the actions of the Holocaust's protagonists and the forms of persecution were literally grounded. Part Four, Representations, engages complex questions about how the Holocaust can and should be grasped and what meaning or lack of meaning might be attributed to events through historical analysis, interpretation of texts, artistic creation and criticism, and philosophical and religious reflection. Part Five, Aftereffects, explores the Holocaust's impact on politics and ethics, education and religion, national identities and international relations, the prospects for genocide prevention, and the defense of human rights.

This interdisciplinary collection of essays on idolatry, including both historical and theoretical contributions, shows that the concept of idolatry is helpful for all who study the ways that people interact with and conceive of the things around them.

What do literary dystopias reflect about the times? In *Blast, Corrupt, Dismantle, Erase*, contributors address this amorphous but pervasive genre, using diverse critical methodologies to examine how North America is conveyed or portrayed in a perceived age of crisis, accelerated uncertainty, and political volatility. Drawing from contemporary novels such as Cormac McCarthy's *The Road*, Neil Gaiman's *American Gods*, and the work of Margaret Atwood and William Gibson (to name a few), this book examines dystopian literature produced by North American authors between the signing of NAFTA (1994) and the tenth anniversary of 9/11 (2011). As the texts illustrate, awareness of and deep concern about perceived vulnerabilities—ends of water, oil, food, capitalism, empires, stable climates, ways of life, non-human species, and entire human civilizations—have become central to public discourse over the same period. By asking questions such as “What are the distinctive qualities of post-NAFTA North American dystopian literature?” and “What does this literature reflect about the tensions and contradictions of the inchoate continental community of North America?” *Blast, Corrupt, Dismantle, Erase* serves to resituate dystopian writing within a particular geo-social setting and introduce a productive means to understand both North American dystopian writing and its relevant engagements with a restricted, mapped reality.

Holocaust memorials and museums face a difficult task as their staffs strive to commemorate and document horror. On the one hand, the events museums represent are beyond most people's experiences. At the same time they are often portrayed by theologians, artists, and

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philosophers in ways that are already known by the public. Museum administrators and curators have the challenging role of finding a creative way to present Holocaust exhibits to avoid clichéd or dehumanizing portrayals of victims and their suffering. In *Holocaust Memory Reframed*, Jennifer Hansen-Glucklich examines representations in three museums: Israel's Yad Vashem in Jerusalem, Germany's Jewish Museum in Berlin, and the United States Holocaust Memorial Museum in Washington, D.C. She describes a variety of visually striking media, including architecture, photography exhibits, artifact displays, and video installations in order to explain the aesthetic techniques that the museums employ. As she interprets the exhibits, Hansen-Glucklich clarifies how museums communicate Holocaust narratives within the historical and cultural contexts specific to Germany, Israel, and the United States. In Yad Vashem, architect Moshe Safdie developed a narrative suited for Israel, rooted in a redemptive, Zionist story of homecoming to a place of mythic geography and renewal, in contrast to death and suffering in exile. In the Jewish Museum in Berlin, Daniel Libeskind's architecture, broken lines, and voids emphasize absence. Here exhibits communicate a conflicted ideology, torn between the loss of a Jewish past and the country's current multicultural ethos. The United States Holocaust Memorial Museum presents yet another lens, conveying through its exhibits a sense of sacrifice that is part of the civil values of American democracy, and trying to overcome geographic and temporal distance. One well-know example, the pile of thousands of shoes plundered from concentration camp victims encourages the visitor to bridge the gap between viewer and victim. Hansen-Glucklich explores how each museum's concept of the sacred shapes the design and choreography of visitors' experiences within museum spaces. These spaces are sites of pilgrimage that can in turn lead to rites of passage.

The uneasy link between tourism and collective memory at Holocaust museums and memorials Each year, millions of people visit Holocaust memorials and museums, with the number of tourists steadily on the rise. What lies behind the phenomenon of "Holocaust tourism" and what role do its participants play in shaping how we remember and think about the Holocaust? In *Postcards from Auschwitz*, Daniel P. Reynolds argues that tourism to former concentration camps, ghettos, and other places associated with the Nazi genocide of European Jewry has become an increasingly vital component in the evolving collective remembrance of the Holocaust. Responding to the tendency to dismiss tourism as commercial, superficial, or voyeuristic, Reynolds insists that we take a closer look at a phenomenon that has global reach, takes many forms, and serves many interests. The book focuses on some of the most prominent sites of mass murder in Europe, and then expands outward to more recent memorial museums. Reynolds provides a historically-informed account of the different forces that have shaped Holocaust tourism since 1945, including Cold War politics, the sudden emergence of the "memory boom" beginning in the 1980s, and the awareness that eyewitnesses to the Holocaust are passing away. Based on his on-site explorations, the contributions from researchers in Holocaust studies and tourism studies, and the observations of tourists themselves, this book reveals how tourism is an important part of efforts to understand and remember the Holocaust, an event that continues to challenge ideals about humanity and our capacity to learn from the past.

*Routledge Companion to Museum Ethics* is a theoretically informed reconceptualization of museum ethics discourse as a dynamic social practice central to the project of creating change in the museum. Through twenty-seven chapters by an international and interdisciplinary group of academics and practitioners it explores contemporary museum ethics as an opportunity for growth, rather than a burden of compliance. The volume represents diverse strands in museum activity from exhibitions to marketing, as ethics is embedded in all areas of the museum sector. What the contributions share is an understanding of the contingent nature of museum ethics in the twenty-first century—its relations with complex economic, social, political and technological forces and its fluid ever-shifting sensibility. The volume examines

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contemporary museum ethics through the prism of those disciplines and methods that have shaped it most. It argues for a museum ethics discourse defined by social responsibility, radical transparency and shared guardianship of heritage. And it demonstrates the moral agency of museums: the concept that museum ethics is more than the personal and professional ethics of individuals and concerns the capacity of institutions to generate self-reflective and activist practice.

This book mobilises the concept of kitsch to investigate the tensions around the representation of genocide in international graphic novels that focus on the Holocaust and the genocides in Armenia, Rwanda, and Bosnia. In response to the predominantly negative readings of kitsch as meaningless or inappropriate, this book offers a fresh approach that considers how some of the kitsch strategies employed in these works facilitate an affective interaction with the genocide narrative. These productive strategies include the use of the visual metaphors of the animal and the doll figure and the explicit and excessive depictions of mass violence. The book also analyses where kitsch still produces problems as it critically examines depictions of perpetrators and the visual and verbal representations of sexual violence. Furthermore, it explores how graphic novels employ anti-kitsch strategies to avoid the dangers of excess in dealing with genocide. *The Representation of Genocide in Graphic Novels* will appeal to those working in comics-graphic novel studies, popular culture studies, and Holocaust and genocide studies.

Discusses how media technology impacts the Jewish experience. This title explores mid-twentieth-century ecumenical radio and television broadcasting, video documentation of life cycle rituals, and museum displays and tourist practices as means for engaging the Holocaust as a moral touchstone

Essays in this volume seek to clarify the meaning of tragedy and the tragic in its many German contexts, art forms, and disciplines, from literature and philosophy to music, painting, and history.

Researchers often face significant and unique ethical and methodological challenges when conducting qualitative field work among people who have been identified as perpetrators of genocide. This can include overcoming biases that often accompany research on perpetrators; conceptualizing, identifying, and recruiting research subjects; risk mitigation and negotiating access in difficult contexts; self-care in conducting interviews relating to extreme violence; and minimizing harm for interviewees who may themselves be traumatized. This collection of case studies by scholars from a range of disciplinary backgrounds turns a critical and reflective eye toward qualitative fieldwork on the topic. Framed by an introduction that sets out key issues in perpetrator research and a conclusion that proposes and outlines a code of best practice, the volume provides an essential starting point for future research while advancing genocide studies, transitional justice, and related fields. This original, important, and welcome contribution will be of value to historians, political scientists, criminologists, anthropologists, lawyers, and legal scholars.

How objective are our history books? This addition to the *Writing History* series examines the critical role that memory plays in the writing of history. This book includes: - Essays from an international team of historians, bringing together analysis of forms of public history such as museums, exhibitions, memorials and speeches - Coverage of the ancient world to the present, on topics such as oral history and generational and collective memory - Two key case studies on Holocaust memorialisation and the memory of Communism

This volume explores the relationship among beauty, violence, and representation in a broad range of artistic and cultural texts,

including literature, visual art, theatre, film, and music. Charting diversifying interests in the subject of violence and beauty, dealing with the multiple inflections of these questions and representing a spectrum of voices, the volume takes its place in a growing body of recent critical work that takes violence and representation as its object. This collection offers a unique opportunity, however, to address a significant gap in the critical field, for it seeks to interrogate specifically the nexus or interface between beauty and violence. While other texts on violence make use of regimes of representation as their subject matter and consider the effects of aestheticization, beauty as a critical category is conspicuously absent. Furthermore, the book aims to "rehabilitate" beauty, implicitly conceptualized as politically or ethically regressive by postmodern anti-aesthetics cultural positions, and further facilitate its come-back into critical discourse.

Throughout the past century, traumatic experiences have been re-enacted frequently by evolving media and art forms. Now there is a significant body of theory across academic disciplines focused on the representation of cataclysmic European and US historical events. However, less critical attention has been devoted to the representation of havoc outside the West, even though depictions of Third-World disasters saturate contemporary media and art around the globe. This book considers traumatic histories internationally in a broad range of creative arts and visual media representations. Deploying diverse applications of the conventional theories of trauma, it examines the theoretical limitations at the same time as considering alternative methodologies. *Interrogating Trauma* is concerned with the examination of the concept of trauma, and how it is (often unproblematically) used to theorise the cultural representation of disaster and atrocity. It offers a theorisation of trauma, in order to reappraise the relationship between cultural representation and the socio-historical processes which are marked by violence, conflict and suffering. This book was published as a special issue of *Continuum: Journal of Media and Cultural Studies*.

Holocaust artworks intuitively must fulfill at least two criteria: artistic (lest they be merely historical documents) and historical (lest they distort the Holocaust or become merely artworks). *The Sense of Semblance* locates this problematic within philosophical aesthetics, as a version of the conflict between aesthetic autonomy and heteronomy, and argues that Adorno's dialectic of aesthetic semblance describes the normative demand that artworks maintain a dynamic tension between the two. *The Sense of Semblance* aims to move beyond familiar debates surrounding postmodernism by demonstrating the usefulness of contemporary theories of meaning and understanding, including those from the analytic tradition. Pickford shows how the causal theory of names, the philosophy of tacit knowledge, the analytic philosophy of quotation, Sartre's theory of the imaginary, the epistemology of testimony, and Walter Benjamin's dialectical image can help explicate how individual artworks fulfill artistic and historical desiderata. In close readings of Celan's poetry, Holocaust memorials in Berlin, the quotational artist Heimrad Backer, Claude Lanzmann's film *Shoah*, and Art Spiegelman's graphic novel *Maus*, Pickford offers interpretations that, in their precision, specificity, and clarity, inaugurate a dialogue between contemporary analytic philosophy and contemporary art. *The Sense of Semblance* is the first book to incorporate contemporary analytic philosophy in interpretations of art and architecture, literature, and film about the Holocaust.

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Since its completion in 1955, Alain Resnais's *Night and Fog* (*Nuit et Brouillard*) has been considered one of the most important films to confront the catastrophe and atrocities of the Nazi era. But was it a film about the Holocaust that failed to recognize the racist genocide? Or was the film not about the Holocaust as we know it today but a political and aesthetic response to what David Rousset, the French political prisoner from Buchenwald, identified on his return in 1945 as the 'concentrationary universe' which, now actualized, might release its totalitarian plague any time and anywhere? What kind of memory does the film create to warn us of the continued presence of this concentrationary universe? This international collection re-examines Resnais's benchmark film in terms of both its political and historical context of representation of the camps and of other instances of the concentrationary in contemporary cinema. Through a range of critical readings, *Concentrationary Cinema* explores the cinematic aesthetics of political resistance not to the Holocaust as such but to the political novelty of absolute power represented by the concentrationary system and its assault on the human condition.

After Stalin's death in 1953, the Soviet Union dismantled the enormous system of terror and torture that he had created. But there has never been any Russian ban on former party functionaries, nor any external authority to dispense justice. Memorials to the Soviet victims are inadequate, and their families have received no significant compensation. This book's premise is that late Soviet and post-Soviet culture, haunted by its past, has produced a unique set of memorial practices. More than twenty years after the collapse of the Soviet Union, Russia remains "the land of the unburied": the events of the mid-twentieth century are still very much alive, and still contentious. Alexander Etkind shows how post-Soviet Russia has turned the painful process of mastering the past into an important part of its political present.

A collection of original essays on Philip Roth offering contemporary critical readings and assessments of recent texts.

A comprehensive and accessible guide to the major themes and debates in Holocaust historiography over the last two decades.

Through a series of detailed film case histories ranging from *The Great Dictator* to *Hiroshima mon amour* to *The Lives of Others*, *The Aesthetics of Antifascist Film: Radical Projection* explores the genesis and recurrence of antifascist aesthetics as it manifests in the WWII, Cold War and Post-Wall historical periods. Emerging during a critical moment in film history—1930s/1940s Hollywood—cinematic antifascism was representative of the international nature of antifascist alliances, with the amalgam of film styles generated in émigré Hollywood during the WWII period reflecting a dialogue between an urgent political commitment to antifascism and an equally intense commitment to aesthetic complexity. Opposed to a fascist aesthetics based on homogeneity, purity and spectacle, these antifascist films project a radical beauty of distortion, heterogeneity, fragmentation and loss. By juxtaposing documentation and the modernist techniques of surrealism and expressionism, the filmmakers were able to manifest a non-totalizing work of art that still had political impact. Drawing on insights from film and cultural studies, aesthetic and ethical philosophy, and socio-political theory, this book argues that the artistic struggles with political commitment and modernist strategies of representation during the 1930s and 40s resulted in a distinctive, radical aesthetic form that represents an alternate strand of post-modernism.

This book was first published in 2009. The philosophy of Hans-Georg Gadamer interests a wide audience that spans the traditional distinction between European (continental) and Anglo-American (analytic) philosophy. Yet one of the most important and complex aspects of his work -

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his engagement with German Idealism - has received comparatively little attention. In this book, Kristin Gjesdal uses a close analysis and critical investigation of Gadamer's *Truth and Method* (1960) to show that his engagement with Kant, Hegel, and Schleiermacher is integral to his conception of hermeneutics. She argues that a failure to engage with this aspect of Gadamer's philosophy leads to a misunderstanding of the most pressing problem of post-Heideggerian hermeneutics: the tension between the commitment to the self-criticism of reason, on the one hand, and the turn towards the meaning-constituting authority of tradition, on the other. Her study provides an illuminating assessment of both the merits and the limitations of Gadamer's thought.

How do the spaces of the past stay with us through representations—whether literary or photographic? How has the Holocaust registered in our increasingly globally connected consciousness? What does it mean that this European event is often used as an interpretive or representational touchstone for genocides and traumas globally? In this interdisciplinary study, Kaplan asks and attempts to answer these questions by looking at historically and geographically diverse spaces, photographs, and texts concerned with the physical and/or mental landscape of the Holocaust and its transformations from the postwar period to the early twenty-first century. Examining the intersections of landscape, postmemory, and trauma, Kaplan's text offers a significant contribution to our understanding of the spatial, visual, and literary reach of the Holocaust.

At the heart of this inquiry into the ethical implications of education reform on reading practices in middle and secondary classrooms, the central question is what is lost, hidden, or marginalized in the name of progress? Drawing on her own experiences as an English teacher during the No Child Left Behind era, the author examines school cultures focused on meeting standards and measurable outcomes. She shows how genocide literature illuminates the ethics of reading and helps teachers and students rethink how literature should be taught in this modern, globalized era and the purposes of education more broadly.

In the last two decades our empirical knowledge of the Holocaust has been vastly expanded. Yet this empirical blossoming has not been accompanied by much theoretical reflection on the historiography. This volume argues that reflection on the historical process of (re)constructing the past is as important for understanding the Holocaust-and, by extension, any past event-as is archival research. It aims to go beyond the dominant paradigm of political history and describe the emergence of methods now being used to reconstruct the past in the context of Holocaust historiography.

As the first NAACP field secretary for Mississippi, Medgar Wiley Evers put his life on the line to investigate racial crimes (including Emmett Till's murder) and to organize boycotts and voter registration drives. On June 12, 1963, he was shot in the back by white supremacist Byron De La Beckwith as the civil rights leader unloaded a stack of "Jim Crow Must Go" T-shirts in his own driveway. His was the first assassination of a high-ranking public figure in the civil rights movement. While Evers's death ushered in a decade of political assassinations and ignited a powder keg of racial unrest nationwide, his life of service and courage has largely been consigned to the periphery of U.S. and civil rights history. In her compelling study of collective memory and artistic production, *Remembering Medgar Evers*, Minrose Gwin engages the powerful body of work that has emerged in response to Evers's life and death--fiction, poetry, memoir, drama, and songs from James Baldwin, Margaret Walker, Eudora Welty, Lucille Clifton, Bob Dylan, and Willie Morris, among others. Gwin examines local news accounts about Evers, 1960s gospel and protest music as well as contemporary hip-hop, the haunting poems of Frank X Walker, and contemporary fiction such as *The Help* and Gwin's own novel, *The Queen of Palmyra*. In this study, Evers springs to life as a leader of "plural singularity," who modeled for southern African Americans a new form of cultural identity that both drew from the past and broke from it; to quote

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Gwendolyn Brooks, "He leaned across tomorrow." Fifty years after his untimely death, Evers still casts a long shadow. In her examination of the body of work he has inspired, Gwin probes wide-ranging questions about collective memory and art as instruments of social justice. "Remembered, Evers's life's legacy pivots to the future," she writes, "linking us to other human rights struggles, both local and global." A Sarah Mills Hodge Fund Publication.

Argues that Holocaust representation has ethical implications fundamentally linked to questions of good and evil. Many books focus on issues of Holocaust representation, but few address why the Holocaust in particular poses such a representational problem. David Patterson draws from Emmanuel Levinas's contention that the Good cannot be represented. He argues that the assault on the Good is equally nonrepresentable and this nonrepresentable aspect of the Holocaust is its distinguishing feature. Utilizing Jewish religious thought, Patterson examines how the literary word expresses the ineffable and how the photographic image manifests the invisible. Where the Holocaust is concerned, representation is a matter not of imagination but of ethical implication, not of what it was like but of what must be done. Ultimately Patterson provides a deeper understanding of why the Holocaust itself is indefinable—not only as an evil but also as a fundamental assault on the very categories of good and evil affirmed over centuries of Jewish teaching and testimony. "This book commands respect, both for the author's immense and intimate knowledge of what has become a vast body of work and for his unconditional commitment to the subject. I am in awe of what I have just read." — Dorota Glowacka, coeditor of *Between Ethics and Aesthetics: Crossing the Boundaries*

Unwanted Beauty Aesthetic Pleasure in Holocaust Representation University of Illinois Press

*Rewriting Franco's Spain* proposes a new reading of some of the most culturally significant and closely studied works of Spanish memory fiction from the past seventy years. This book explores how the work of the French writer Marcel Proust has shaped the ways Spanish novelists write about the Spanish Civil War and Franco's dictatorship.

*Roth and Celebrity* is composed of 10 original essays that consider the vexed and ambivalent relationship between Philip Roth and his own celebrity as revealed both in personal interviews as well as in the fiction that spans his publishing history. With its simultaneous interest in American popular culture and the work of the most important living American writer to-date, the collection will hold wide appeal to advanced readers in American studies, literary scholarship, and film.

This book analyzes Holocaust poetry, war poetry, working-class poetry, and 9/11 poetry as forms of testimony. Rowland argues that testamentary poetry requires a different approach to traditional ways of dealing with poems due to the pressure of the metatext (the original, traumatic events), the poems' demands for the hyper-attentiveness of the reader, and a paradox of identification that often draws the reader towards identifying with the poet's experience, but then reminds them of its sublimity. He engages with the work of a diverse range of twentieth-century authors and across the literature of several countries, even uncovering new archival material. The study ends with an analysis of the poetry of 9/11, engaging with the idea that it typifies a new era of testimony where global, secondary witnesses react to a proliferation of media images. This book ranges across the literature of several countries, cultures, and historical events in order to stress the large variety of contexts in which poetry has functioned productively as a form of testimony, and to note the importance of the availability of translations to the formation of literary canons.

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How can English and American Studies be instrumental to conceptualizing the deep instability we are presently facing? How can they address the coordinates of this instability, such as war, terrorism, the current economic and financial crisis, and the consequent myriad forms of deprivation and fear? How can they tackle the strategies of de-humanization, invisibility, and the naturalization of inequality and injustice entailed in contemporary discourses? This anthology grew out of an awareness of the need to debate the role of English and American Studies both in the present context and in relation to the so-called demise of the Humanities. Drawing on Judith Butler's rethinking of materiality as the effect of power, in her study *Bodies That Matter* (1993), we locate this collection of essays at the crossroads of discourse and power, while we expect the work collected here to highlight the ability of discourses to materialize in, or as, truth, and as such to support or decry particular constituencies. Discourses therefore matter to us as products and vehicles of power relations that can be subject to the analytical and interpretative tools of English and American Studies. Our idea was to challenge especially young scholars to position their research concerning the ability of their fields to be discourses that matter; in the case in point, to be critical practices that make an active intervention in current debates. By focusing on matters such as language as witness to the world, representations of gender, race, and ethnicity, performative discourses, exceptionalism and power, and interculturality, these essays pursue the chance to deepen, enlarge, and question both literary and cultural phenomena, their established critical readings, and the strategies deployed in representations. Finally, English and American Studies in the present collection demonstrate their affiliation to the Humanities by exploring the numerous possibilities offered by their discourses: their ability to foster critical thought, allowing us to think for (and outside) ourselves, their capacity to test, argue, and question, and their profound imaginative potential.

"The time would appear ripe then to take a closer look at Roth's more recent or "later" fiction. That is the intent of this gathering of critical essays. This is the only essay collection devoted primarily to Roth's fiction of the last two decades. It includes fourteen essays, written by some of the leading Roth specialists in this country and abroad."--BOOK JACKET.

Controversial questions about beauty in artistic depictions of the Holocaust

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