

## Inhalt

### PERFORMING CULTURAL TRAUMA IN THEATRE AND FILM

Guest-editors: Frederik Le Roy, Christel Stalpaert, Sofie Verdoodt

Introduction. Performing Cultural Trauma in Theatre and Film. Between Representation and Experience . . . . .	249
Steven Jacobs: Hitchcock, the Holocaust, and the Long Take: <i>Memory of the Camps</i>	264
Maaïke Bleeker: Playing Soldiers at the Edge of Imagination. Hotel Modern and the Representation of the Unrepresentable . . . . .	276
Maureen Turim: On the Charge of Memory. Auschwitz, Trauma and Representation . . . . .	295
Anneke Smelik: Mediating Memories. The Ethics of Post-9/11 Spectatorship . .	306
Freddie Rokem: The Violin Player, the Soccer Game and the Wall-Graffiti. Rhetorical Strategies in the Border-Regions between Israel and Palestine . . . . .	325
Kristina Hagström Ståhl: Mourning as Method. William Kentridge's <i>Black Box/Chambre Noir</i> . . . . .	338
Ilka Saal: "It's about us!". Violence and Narrative Memory in Post 9/11 American Theatre . . . . .	352
Kati Röttger: Beyond Medusa. Recovering History on Stage . . . . .	373
Gerald Siegmund: Unclaimed and Unclaimable. Memories of the RAF . . . . .	386
Joshua Hirsch: Afterimages. Post-Holocaust, Posttraumatic, and Postcolonial Cinemas . . . . .	405

### WEITERE BEITRÄGE

Lars Koch: Das Warten auf den Herrensignifikanten oder: Die Verhandlung von Zufall, Zeichen und Notwendigkeit in Thomas Pynchons <i>The Crying of Lot 49</i> als Kritik des Indizienparadigmas . . . . .	429
Matthias Rath: Von der "(Un)Möglichkeit, sich in die Fremde hineinzuleben". Kulturelle Assimilation als Desintegration am Beispiel von Ilija Trojanows Roman <i>Der Weltensammler</i> . . . . .	444

### REZENSIONEN

Kerstin Schoor: Vom literarischen Zentrum zum literarischen Ghetto. Deutsch-jüdische literarische Kultur in Berlin zwischen 1933 und 1945, Göttingen: Wallstein Verlag, 2010 (Rez. Els Andringa) . . . . .	465
Nickolas Haydock: <i>Movie Medievalism. The Imaginary Middle Ages</i> , Jefferson, NC, and London: McFarland & Company, 2008 (Rez. Albrecht Classen) . .	470
Die Buche. Eine Anthologie deutschsprachiger Judendichtung aus der Bukowina. Zusammengestellt von Alfred Margul-Sperber. Aus dem Nachlass herausgegeben von George Guşu, Peter Motzan und Stefan Sienerth, München: IKGS Verlag, 2009 (Rez. Andrei Corbea) . . . . .	473

Hubert Roland: Die deutsche literarische „Kriegskolonie“ in Belgien, 1914–1918. Ein Beitrag zur Geschichte der deutsch-belgischen Literaturbeziehungen 1900–1920, Bern, Berlin, Frankfurt/M., New York, Paris, Wien: Lang, 1999 (Rez. Jaap Grave) . . . . .	477
Carolin Duttlinger: Kafka and Photography, Oxford: Oxford University Press, 2007 (Rez. Gerhard Kurz) . . . . .	480
Bettina Jagow, Oliver Jahraus (Hrsg.): Kafka-Handbuch. Leben – Werk – Wirkung, Göttingen: Vandenhoeck & Ruprecht, 2008 (Rez. Gerhard Kurz) . . . . .	481
Geopoetiken. Geographische Entwürfe in den mittel- und osteuropäischen Literaturen. Herausgegeben von Magdalena Marszałek und Sylvia Sasse, Berlin: Kulturverlag Kadmos, 2010 (Rez. Neil Stewart) . . . . .	488
Burkhard Meyer-Sickendiek: Was ist literarischer Sarkasmus? Ein Beitrag zur deutsch-jüdischen Moderne, München: Wilhelm Fink Verlag, 2009 (Rez. Alfred Stumm) . . . . .	491
Freddie Rokem: Philosophers and Thespians. Thinking Performance, Stanford: Stanford University Press, 2010 (Rez. Jobst Welge) . . . . .	496
Liste der Mitarbeiter . . . . .	500

PERFORMING CULTURAL TRAUMA  
IN THEATRE AND FILM

Guest-editors:  
Frederik Le Roy, Christel Stalpaert, Sofie Verdoodt



## Introduction

### Performing Cultural Trauma in Theatre and Film Between Representation and Experience

Alain Resnais' 1955 film *Nuit et Brouillard* (Night and Fog) is undoubtedly one of the most overpowering artistic landmarks dealing with the representation and memory of the Holocaust. Many commentators pointed at the startling effect of the film, already when it was screened at Cannes in 1956, despite the diplomatic protests of the German government, and later, when it was broadcast on French television in the 1970 s. According to historian Michael S. Roth, *Night and Fog* remains "one of the most startling, powerful films made about the Nazi period" (202). Particularly unsettling is a sequence of documentary images made after the liberation of one of the Nazi death camps towards the end of the film. This sequence pairs the remains of murdered prisoners with images of objects that were made of these remains (soap, fertilizers, rugs). The voice-over text, which was written by novelist and former deportee Jean Cayrol, identifies these 'products' of the Nazi factories of death, revealing the shocking truth about the seemingly impossible pairings (human hair / rugs). After that, a tracking shot shows a table, displaying some of these 'useful' objects, like commodities devoid of their origins. The objects on display are pieces of human parchment, pages of paper made from 'recuperated' human skin, with children's drawings and a portrait of a woman on them. This overpowering film sequence is axiomatic for the unbearable horror of the Holocaust – not only the horror of the Nazi genocide but also of the way in which this killing was instrumentalized. In this introduction, it serves as a remarkable *Denkbild* to outline some topics in this thematic issue on *Performing Cultural Trauma in Theatre and Film* (see fig. 1).

### Performing Cultural Trauma

In a first reading of this shot, the parchment confronts the spectator with the gruesome reality of the dehumanizing effects of the death camps. It is an image of the unspeakable, ineffable terror, of the unimaginable. In fact, in the middle of the sequence the voice-over says "on ne peut plus rien dire", "there's nothing left to say", and when the drawings are eventually shown, the narrator actually suspends his enumeration mid-sentence. The silence indicates the chasm that separates the (physical) traces from the lived experience. It reminds us of "the limits faced by knowledge and representation" (Greene 33). The silence points at a moment of traumatic shock; we are confronted with an impression we cannot translate into words. What happens here is what Joshua Hirsch in his book *Afterimage* calls "a crisis of representation"; when "an extreme event is perceived