

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

Breaking open colonization to reveal tangled cultural and economic networks, *Webs of Empire* offers new paths into our colonial history. Linking Gore and Chicago, Maori and Asia, India and newspapers, whalers and writing, empire building becomes a spreading web of connected places, people, ideas, and trade. These links question narrow, national stories, while broadening perspectives on the past and the legacies of colonialism that persist today. Bringing together essays from two decades of prolific publishing on international colonial history, *Webs of Empire* establishes Tony Ballantyne as one of the leading historians of the British Empire.

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 imperialisms 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 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.

Experiences of migration and dwelling-in-displacement impinge upon the lives of an ever increasing number of people worldwide, with business class comfort but more often with unrelenting violence. Since the early 1990s, the political and cultural realities of global migration have led to a growing interest in the different forms of "diasporic" existence and identities. The articles in this book do not focus on the external boundaries of diaspora – what is diasporic and what is not? – but on one of its most important internal boundaries, which is indicated by the second term in the title of this book: memory. It is not by chance that the right to remember, the responsibility to recall, are central issues of the debates in diasporic communities and their relation to their cultural and political

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surroundings. The relation of diaspora and memory contains important critical and maybe even subversive potentials. Memory can transcend the territorial logic of dispersal and return, and emerge as a competing source of diasporic identity. The articles in this volume explore how, shaped by the responsibilities of testimony as well as by the normalizing forces of amnesia and forgetting and political interests, memory is a performative, figurative process rather than a secure space of identity.

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 volume clarifies the meanings and applications of the concept of the transnational and identifies areas in which the concept can be particularly useful. The division of the volume into three parts reflects areas which seem particularly amenable to analysis through a transnational lens. The chapters in Part 1 present case studies in which the concept replaces or complements traditionally dominant concepts in literary studies. These chapters demonstrate, for example, why some dramatic texts and performances can better be described as transnational than as postcolonial, and how the transnational underlies and complements concepts such as world literature. Part 2 assesses the advantages and limitations of writing literary history with a transnational focus. These chapters illustrate how such a perspective loosens the epistemic stranglehold of national historiographies, but they also argue that the transnational and national agendas of literary historiography are frequently entangled. The chapters in Part 3 identify transnational genres such as the transnational historical novel, transnational migrant fiction and translinguistic theatre, and analyse the specific poetics and politics of these genres.

This ethnographic study of a Chinese Catholic village reveals how the rapid penetration of transnational processes into the People's Republic of China during the post-Mao period has redefined and created new social and cultural structures in rural communities. In examining the resurfacing of a Catholic community in a Hakka village in Jiaoling county, Guangdong, the book shows what it means to be part of a global and modern rural village. The Hakka are members of a Chinese diasporic group that in the past few decades have mobilized international campaigns to strengthen ethnic solidarity. After surviving campaigns of persecution in the Maoist era, Catholic villagers incorporated their village church into the state religious administrative structure while remaining faithful to Catholic traditions. They managed this transformation despite a multiplicity of national and transnational processes that might have deterred them: the privatization of local sectors of the socialist economy; the global movement of people as workers, students, and tourists; and the swift modernization of Chinese production and consumption. Through a close examination of life-cycle rituals such as weddings, baptisms, and funerals, and community-wide events such as

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the building of a new church and a celebration of Christmas, the author shows how Catholic villagers pursued strategies to make their imagined futures a reality. For these villagers, Chinese Catholicism has defined a deterritorialized community's boundaries while simultaneously connecting them to the rest of the world through an international religious tradition.

In exploring the intersections of memory, migration, and subjectivity, this book attempts to understand how Iraqi migrant women negotiate identity in diaspora. This is the first systematic study of networks of performance collaboration in the contemporary Chinese-speaking world and of their interactions with the artistic communities of the wider East Asian region. It investigates the aesthetics and politics of collaboration to propose a new transnational model for the analysis of Sinophone theatre cultures and to foreground the mobility and relationality of intercultural performance in East Asia. The research draws on extensive fieldwork, interviews with practitioners, and direct observation of performances, rehearsals, and festivals in Asia and Europe. It offers provocative close readings and discourse analysis of an extensive corpus of hitherto untapped sources, including unreleased video materials and unpublished scripts, production notes, and archival documentation.

Across a broad spectrum of media, markets, and national contexts, self-reflexivity continues to be a favored narrative mode with wide ranging functions. In this book Amago argues that, in addition to making visible industry and production concerns within the film text, reflexive aesthetics have a cartographic function that serves to map the place of a film (geographic and cultural) within the global cinemascapes, and thus to bring into sharper relief images of the national.

Focusing on films in the contemporary Spanish context that in some way reflect back on themselves and the processes of their own production, that purposefully blur the distinction between reality and fiction, or that draw attention to the various modes of cinematic exhibition and reception, Amago proposes ways in which these movies can be employed to understand Spanish national cinemas today as imbedded within a dynamic global system.

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.

In Transnational Religious Organization and Practice Stanley John offers a contextual analysis of Kerala (South India) Pentecostal churches formed in the context of temporary economic migration to Kuwait examining the transnational nature of the organization and practice of faith.

In the first fifteen years of the twenty-first century, a large number of films were produced in Europe, Israel, the United States, and elsewhere addressing the historical reality and the legacy of the Holocaust. Contemporary Holocaust cinema exists at the intersection of national cultural traditions, aesthetic conventions, and the inner logic of popular forms of entertainment. It also reacts to developments in both fiction and documentary films following the innovations

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of a postmodern aesthetic. With the number of witnesses to the atrocities of Nazi Germany dwindling, medialized representations of the Holocaust take on greater cultural significance. At the same time, visual responses to the task of keeping memories alive have to readjust their value systems and reconsider their artistic choices. Both established directors and a new generation of filmmakers have tackled the ethically difficult task of finding a visual language to represent the past that is also relatable to viewers. Both geographical and spatial principles of Holocaust memory are frequently addressed in original ways. Another development concentrates on perpetrator figures, adding questions related to guilt and memory. Covering such diverse topics, this volume brings together scholars from cultural studies, literary studies, and film studies. Their analyses of twenty-first-century Holocaust films venture across national and linguistic boundaries and make visible various formal and intertextual relationships within the substantial body of Holocaust cinema.

Family and home are one word--jia--in the Chinese language. Family can be separated and home may be relocated, but jia remains intact. It signifies a system of mutual obligation, lasting responsibility, and cultural values. This strong yet flexible sense of kinship has enabled many Chinese immigrant families to endure long physical separation and accommodate continuities and discontinuities in the process of social mobility. Based on an analysis of over three thousand family letters and other primary sources, including recently released immigration files from the National Archives and Records Administration, Haiming Liu presents a remarkable transnational history of a Chinese family from the late nineteenth century to the 1970s. For three generations, the family lived between the two worlds. While the immigrant generation worked hard in an herbalist business and asparagus farming, the younger generation crossed back and forth between China and America, pursuing proper education, good careers, and a meaningful life during a difficult period of time for Chinese Americans. When social instability in China and hostile racial environment in America prevented the family from being rooted in either side of the Pacific, transnational family life became a focal point of their social existence. This well-documented and illustrated family history makes it clear that, for many Chinese immigrant families, migration does not mean a break from the past but the beginning of a new life that incorporates and transcends dual national boundaries. It convincingly shows how transnationalism has become a way of life for Chinese American families.

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.

Deploying concepts of interpretation, liberation, and survival, esteemed literary critic Herbert Lindenberger reflects on the diverse fates of his family during the

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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.

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.

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.

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.

Following the fall of the Soviet Union in 1989, the borders hitherto separating Greek culture and society from its contiguous Balkan polities came down, and Greeks had to reorient themselves toward their immediate neighbors and redefine their place within Europe and the new, more fluid global order. Projecting the political foresight and mustering the modernization policies to succeed in such an undertaking turned out to be no small feat, especially as the regional conflicts that had lain dormant during the Cold War were revived. Synthesizing the cultural, political, and historical into a sophisticated, interdisciplinary analysis, this innovative

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study untangles the prolonged 'historical moment' in which Greece and Europe were effectively held hostage to events in the Balkans - just at the time when both hoped to serve as the region's welcoming hosts.

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.

"Laura Velasco Ortiz investigates groups located on both sides of the border that have maintained strong links with towns and villages in the Mixteca region of Oaxaca in order to understand how this transformation came about. Through a combination of survey, ethnography, and biography, she examines the formation of ethnic identity under the conditions of international migration, giving special attention to the emergence of organizations and their leaders as collective and individual ethnic agents of change."--BOOK JACKET.

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.

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 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.

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,

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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.

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

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 border-transcending dimensions of public remembering by focussing on the triangular relationship between memory, monuments and migration. Framed by an introduction and conclusion, nine case studies located in diverse social and geo-political settings feature topical debates and contestation around monuments, statues and memorials erected by migrants or in memory of migrants, refugees and diasporas in host country societies. Written from different disciplinary perspectives including anthropology, art history, cultural studies and political science, the chapters consider displaced people as new, originally unintended audiences who bring transnational and transcultural perspectives to old monuments in host cities. In addition, migrants and diasporic communities are explored as 'agents of memory', who produce collective memory in tense environments of intra- and inter-group negotiation or outright hostility at the national and transnational level. The research is conceptually anchored in memory studies, notably transnational memory, multidirectional memory and other concepts emerging from memory studies' recent 'transcultural turn'.

The Holocaust in Italian Culture, 1944–2010 is the first major study of how postwar Italy confronted, or failed to confront, the Holocaust. Fascist Italy was the model for Nazi Germany, and Mussolini was Hitler's prime ally in the Second World War. But Italy also became a theater of war and a victim of Nazi persecution after 1943, as resistance, collaboration, and civil war raged. Many thousands of Italians—Jews and others—were deported to concentration camps throughout Europe. After the war, Italian culture produced a vast array of stories, images, and debate through which it came to terms with the Holocaust's difficult legacy. Gordon probes a rich range of cultural material as he paints a picture of

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this shared encounter with the darkest moment of twentieth-century history. His book explores aspects of Italian national identity and memory, offering a new model for analyzing the interactions between national and international images of the Holocaust.

The book investigates processes and strategies of remembering the so-called Georgia Salzburger exiles, German-speaking immigrants in the 18th century British colony of Georgia. The longitudinal study explores the construction of Georgia Salzburger memory in what is today Austria, Germany and the United States from the 18th to the 21st century. The focus is set on processes of memoria throughout three centuries at the intersections between the creation of German-American, Lutheran, U.S.-American and 'Southern' identity, memories of migration, nativism and Whiteness.

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.

Two languages—German and Romanian—inform the novels, essays, and collage poetry of Nobel laureate Herta Müller. Describing her writing as “autofictional,” Müller depicts the effects of violence, cruelty, and terror on her characters based on her own experiences in Communist Romania under the repressive Nicolae Ceaușescu regime. *Herta Müller: Politics and Aesthetics* explores Müller’s writings from different literary, cultural, and historical perspectives. Part 1 features Müller’s Nobel lecture, five new collage poems, and an interview with Ernest Wichner, a German-Romanian author who has traveled with her and sheds light on her writing. Parts 2 and 3, featuring essays by scholars from across Europe and the United States, address the political and poetical aspects of Müller’s texts. Contributors discuss life under the Romanian Communist dictatorship while also stressing key elements of Müller’s poetics, which promises both self-conscious formal experimentation and political intervention. One of the first books in English to thoroughly examine Müller’s writing, this volume addresses audiences with an interest in dissident, exile, migration, experimental, and transnational literature.

This volume focuses on how music and arts in the global Africana world are used for political and social change. It will be an essential resource for scholars and students in African studies, Africana, Afro-Atlantic studies, diaspora studies, sociology, music, literature, politics and culture. The volume is divided into three sections, namely “Music and Politics”, “Case Studies of Experiential Practices in Healing and Education”, and “Literature, the Arts, and Political Expression”, which cross subject areas such as nationalism, political identity, post-coloniality, health, education, orality, and cultural expressivity. Diverse topics are covered, such as the African thematics of jazz, the Y’en a Marre/Fed Up movement in Senegal, the Occupy Nigeria movement, NGO activism in Brazil, and Africana performance traditions, as well as the dynamics of oral and written literature. The articles explore works by Joseph Conrad, Nathaniel Mackey, Kofi Awoonor, and Ngugi wa Thiong’o, as well as the artistic expression of Jean-Michel Basquiat.

Globalization has encouraged worldwide mobility, intensified migration and supported growing interconnectedness through new technologies; it has therefore substantially contributed to the development of so-called transnational spaces. This volume focuses on transnational spaces which should not be understood as locations on a map or as sealed containers, but instead as

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relational social areas which are composed of various relationships. Transnationalization increases liberation and/or emancipation from place because social relations overcome physical space and local, regional and national boundaries. As a consequence, a reconfiguration of social, cultural, political and economic scopes of action occurs. This volume reveals that for people in general and for migration movements in particular, new borders have been established in many places all over the world. The biographies of global actors and migrants reference this alteration of space. Additionally this volume calls special attention to border regions and their social configurations. Borders appear as narratives which can have an enormous impact on social structures. This book further deals with different aspects and various tensions having to do with local and global change, interplay and interdependence. Globalization leads to development that often ignores regional needs, supports the continuation of post-colonial power and maintains hegemonic dominance.

This book includes studies conducted on the basis of field research by academics specialised in social anthropology in various universities in Turkey. Anthropological studies on migration date back a long way. Leaving their desk in the office, anthropologists have taken to the field, placing participatory observations and in-depth interviews at the centre of their research. The story of this book emerged from the thoughts of anthropologists, who had made presentations on migration, coming together during a symposium and discussing how to write about such a topic. A qualitative research method was used in work containing examples from Ankara, Istanbul, Burdur, Van, Ardahan, Sivas and Hatay. The focal groups had been displaced and/or had witnessed war. This book is composed of eleven chapters. The majority of the studies were conducted with the participation of Syrian immigrants. The wave of compulsory emigration from Syria due to the continuing conflict in the country has affected Turkey deeply. Syrians under temporary protection have been living in almost every Turkish city since the early years of the war. The book also includes papers on groups who have come from Iraq, Afghanistan and Somalia to Turkey, settling in various places in the country, in addition to Syrian immigrants. Content PREFACE Meryem Bulut and Kadriye ?ahin CHAPTER 1 – RETHINKING MIGRATION WITHIN AN ANTHROPOLOGICAL FRAMEWORK Ceren Aksoy Sugiyama and Seher Çatalo?lu CHAPTER 2 – ARTIFICIAL BORDERS AND NATIONALISM: TURKMEN MIGRATION FROM IRAQ TO ISTANBUL Seher Çatalo?lu and Meryem Bulut CHAPTER 3 – GENDER PERCEPTIONS OF SYRIAN IMMIGRANTS RESIDING IN S?VAS PROVINCE CENTRE AND PATRIARCHAL NEGOTIATIONS Ça?da? Demren and Ünsal Karbuz CHAPTER 4 – “THE GUEST DOESN’T LIKE ANOTHER GUEST, AND THE HOST LIKES NEITHER” : SOMALI REFUGEES FORGOTTEN IN A SATELLITE TOWN Ay?e Y?id?r?m CHAPTER 5 – CONTRIBUTION OF NGOs TO THE INTEGRATION OF SYRIAN IMMIGRANTS IN MARD?N Süleyman ?anl? CHAPTER 6 – RECONSTRUCTION OF DAILY LIFE BETWEEN TWO CULTURES: SYRIAN WOMEN LIVING IN ANTAKYA Aylin Eraslan CHAPTER 7 – AFGHANISTANI IMMIGRANTS SEEKING PEACE IN VAN Fuat Levento?lu CHAPTER 8 – “TURKISH-GERMAN” FAMILIES: AN INSIDER VIEWPOINT ABOUT WAR, MIGRATION AND THE TRANSNATIONAL FAMILY BUILDING EXPERIENCE Oya Topdemir Koçyi?it CHAPTER 9 – PERCEPTIONS ABOUT ‘WAR MIGRANTS’ FROM SYRIA IN ANTAKYA: ANXIETY, FEAR, EMPATHY Mustafa Çapar CHAPTER 10 – MIGRANT WOMEN IN VAN: HOME AND DAILY LIFE AS A REFLECTION OF BELONGING Berivan Vargün CHAPTER 11 – THE CUISINE OF UZBEKS WHO EMIGRATED FROM AFGHANISTAN TO OVAKENT (HATAY): PRESERVED, CHANGED AND REMEMBERED Kadriye ?ahin

This book is an extended argument on the "coloniality" of power by one of the most innovative scholars of Latin American studies. In a shrinking world where sharp dichotomies, such as East/West and developing/developed, blur and shift, Walter Mignolo points to the inadequacy of current practice in the social sciences and area studies. He introduces the crucial notion of "colonial difference" into study of the modern colonial world. He also traces the emergence of

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new forms of knowledge, which he calls "border thinking." Further, he expands the horizons of those debates already under way in postcolonial studies of Asia and Africa by dwelling in the genealogy of thoughts of South/Central America, the Caribbean, and Latino/as in the United States. His concept of "border gnosis," or what is known from the perspective of an empire's borderlands, counters the tendency of occidentalist perspectives to dominate, and thus limit, understanding. The book is divided into three parts: the first chapter deals with epistemology and postcoloniality; the next three chapters deal with the geopolitics of knowledge; the last three deal with the languages and cultures of scholarship. Here the author reintroduces the analysis of civilization from the perspective of globalization and argues that, rather than one "civilizing" process dominated by the West, the continually emerging subaltern voices break down the dichotomies characteristic of any cultural imperialism. By underscoring the fractures between globalization and mundializacion, Mignolo shows the locations of emerging border epistemologies, and of post-occidental reason. In a new preface that discusses Local Histories/Global Designs as a dialogue with Hegel's Philosophy of History, Mignolo connects his argument with the unfolding of history in the first decade of the twenty-first century. Offering a critical introduction into LGBT (lesbian, gay, bisexual and transgender) transnational identity in the media, this book examines performances and representations within documentary and fiction oriented texts. An interdisciplinary approach is put forward, revealing new potentials for non western queer identity.

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.

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.

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