Niet te missen

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authorship and ethical responsibility. Indeed, which role do the author, editor and translator play when “relaying” or “mediating” the killer’s point of view, and how can we trace their presence in the text? By disclosing the polyphonic configuration of the mediated testimonies, Spiessens assesses the importance of editorial and translational framing.

◆ Spiessens, Anneleen, *Quand le bourreau prend la parole : témoignage et fiction*, Genève: Droz, 2016, 389 p.

Quand le bourreau prend la parole

The book explores different representations of the perpetrator’s figure in contemporary literature, along the fluctuating line that divides testimony from fiction. The corpus consists of testimonies delivered by actors of mass political violence and genocide in Rwanda and during the Second World War, and of novels embracing their point of view. As it appears, the perpetrator’s story is an “extreme” text raising questions both on a moral and a formal level. Why does the perpetrator choose to testify, to whom does he speak, and what are the precise conditions and circumstances of his discourse? Can a perpetrator even be considered a witness in the strict sense of the word? And what is the relation between the fictional characters and their historical models?

The book also aims to take part in the debate around translation,

Perpetrators in Holocaust Narratives

This study provides a comprehensive analysis of representations of Holocaust perpetrators in literature. Such texts, often rather controversially, seek to undo the myth of pure evil that surrounds the Holocaust and to reconstruct the perpetrator in more human (“banal”) terms. Following this line of thought, protagonists frequently place emphasis on the contextual or situational factors that led up to the genocide. A significant consequence of this is the impact that it has on the reader, who is drawn into the narrative as a potential perpetrator who could, in similar circumstances, have acted in similar ways. The tensions that this creates, especially in relation to the construction of empathy, constitutes a major focus of the book. Making use of sixty primary sources, the volume explores fictional accounts of Holocaust perpe-

tration as well as Nazi memoirs. It will be of interest to anyone working in the broad areas of Holocaust literature and/or perpetrator studies.

◆ Pettit, Jo, *Perpetrators in Holocaust Narratives: Encountering the Nazi Beast*, Palgrave Macmillan, 2017.

Transitional Justice and Memory in Cambodia

Memories of violence, suffering and atrocities in Cambodia are today being pulled in different directions. A range of transitional justice practices have been put to work in the name of redressing, restoring and renewing memory. At the centre of this stage is the Extraordinary Chambers in the Courts of Cambodia (ECCC), a hybrid tribunal established to prosecute the leaders of the Khmer Rouge regime, under which 1.6 million Cambodians died of hunger, disease or were executed.

This book unpicks the way memory is reconstructed through appeals to a national memory, the legal reframing and coding of memories as crimes, and bids to locate personal memories within collective biographies. Analysing the techniques and interventions of the ECCC, as well as exploring the role of NGO groups, and understanding the relationships in which Cambodian communities relate to memory of political violence, this book is essential in understanding transitional justice in Cambodia in, and beyond, the courtroom.

♦ Manning, Peter, *Transitional Justice and Memory in Cambodia: Beyond the Extraordinary Chambers*, Routledge, 2017, 208 p.

WIL

In de recentste roman van Jeroen Olyslaegers keren we terug naar Antwerpen tijdens de Tweede Wereldoorlog. De stad wordt bezet door geweld en wantrouwen. Wil-

fried Wils acht zichzelf een dichter in wording, maar moet tegelijk zien te overleven als hulpagent. De mooie Yvette wordt verliefd op hem en haar broer Lode is een waaghals die zijn nek uitsteekt voor Joden. Wilfrieds artistieke mentor, Nijdig Baardje, wil juist alle Joden vernietigen. Onbehaaglijk laverend tussen twee werelden probeert Wilfried te overleven terwijl de jacht op de Joden onverminderd verdergaat. Jaren later vertelt hij zijn verhaal aan een van zijn nakomelingen.

♦ Jeroen Olyslaegers, *WIL* [roman], De Bezige Bij, 2016, 304 p.

Death, Image, Memory

This book explores how photography and documentary film have participated in the representation of the 1994 genocide in Rwanda and its aftermath. This in-depth analysis of professional and amateur photography and the work of

Rwandan and international filmmakers offers an insight into not only the unique ability of images to engage with death, memory and the need for evidence, but also their helplessness and inadequacy when confronted with the enormity of the event.

Focusing on a range of films and photographs, the book tests notions of truth, evidence, record and witnessing – so often associated with documentary practice – in the specific context of Rwanda and the wider representational framework of African conflict and suffering. *Death, Image, Memory* is an inquiry into the multiple memorial and evidentiary functions of images that transcends the usual investigations into whether photography and documentary film can reliably attest to the occurrence and truth of an event.

♦ Cieplak, Piotr, *Death, Image, Memory: The Genocide in Rwanda and its Aftermath in Photography and Documentary Film*, Palgrave Macmillan, 2017, 233 p.

SYMPOSIUM: GETUIGENIS IN VERTALING 28 NOVEMBER 2017

Op dinsdag 28 november 2017 organiseren onderzoeksgroepen CLIV (Centrum voor Literatuur in Vertaling – UGent en VUB), CERES (Centre for Reception Studies – KU Leuven) en CMSI (Cultural Memory Studies Initiative – UGent) samen met de Stichting Auschwitz een symposium over 'Getuigenis in vertaling'. Het symposium zal plaatsvinden aan de vakgroep Vertalen, Tolken en Communicatie van de Universiteit Gent. De opzet van deze dag is om het belang, de impact en de ethische dimensie van vertaling te onderzoeken voor literaire en niet-literaire getuigenissen uit de 20^e en 21^e eeuw. Er is aandacht voor narratieven van vlucht en verdrijving in de context van oorlog of etnische zuivering, slavernij, politieke gevangenschap onder dictaturen, en onderdrukking in postkoloniale contexten. Naast een keynote lecture van David Bellos en een panel van vertalers, beide in het Frans, staat een reeks academische lezingen in het Nederlands gepland.

♦ Meer info op <http://www.cliv.be/nl/symposium-getuigenis-in-vertaling/>

Memory and Forgetting in the Post-Holocaust Era

In this book the authors examine the effects of a globalized Holocaust culture on the ways in which individuals and groups understand the moral and political significance of their respec-

tive histories of extreme political violence. Do such transnational memories facilitate or hamper the task of coming to terms with and overcoming divisive pasts? Taking Argentina, Spain and a number of sites in post-communist Europe as test cases, this book illustrates the transformation from a nationally oriented ethics to a trans-national one. The authors look at media, scholarly discourse, NGOs dealing with human rights and memory, museums and memorial sites, and examine how a new generation of memory activists revisits the past to construct a new future. Baer and Sznajder follow these attempts to manoeuvre between the duties of remembrance and the benefits of forgetting. This, the authors argue, is the "ethics of Never Again".

♦ Baer, Alejandro & Natan Sznajder, *Memory and Forgetting in the Post-Holocaust Era: The Ethics of Never Again*, Routledge, 2017, 174 p.

Memories on the Move

Bringing together vivid ethnographic material, this book opens up a timely conversation between memory and mobility/migration studies. It goes beyond the idea of the nation state as the primary unit of analysis to explore how people on the move use different forms and media of remembering to make sense of their lives and act as political subjects. Investigating when and by what means people on the move remember and communicate memories in the context of various forms of (im)mobility, the authors examine photographs, film, the reinhabiting of pre-exilic homes, pseudo-historical performances, transgenerational mnemonic gatherings and transnational political activism. This novel, interdisciplinary edited collection will appeal to students and scholars of anthropology, sociology, political science, human geography, history and oral history.

♦ Palmberger, Monika & Jelena Tošić (eds.), *Memories on the Move: Experiencing Mobility, Rethinking the Past*, Palgrave Macmillan, 2016, 287 p.

The Memorial Ethics of Libeskind's Berlin Jewish Museum

This book is a detailed critical study of Libeskind's Berlin Jewish Museum in its historical, architectural and philosophical context. Emphasizing how the Holocaust changed our perception of history, memory, witnessing and representation, it develops the notion of "memorial ethics" to explore the Museum's difference from more conventional post-World War Two commemorative sites. The main focus is on the Museum as an experience of the materiality of trauma which engages the visitor in a performative duty to remember. Arleen Ionescu builds on Levinas's idea of "ethics as optics" to show how Libeskind's Museum becomes a testimony to the unrepresentable Other. Ionescu also extends the Museum's experiential dimension by proposing her own subjective walk through Libeskind's space reimagined as a "literary museum". Featuring reflections on texts by

Beckett, Celan, Derrida, Kafka, Blanchot, Wiesel and Selma Meerbaum-Eisinger (Celan's cousin), this virtual tour concludes with a brief account of Libeskind's analogous "healing project" for Ground Zero.

♦ Ionescu, Arleen, *The Memorial Ethics of Libeskind's Berlin Jewish Museum*, Palgrave Macmillan, 2017, 294 p.

Memory and Genocide

This book focuses on 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 translate acts of genocide. It shows how genocide-related modes of representation are rather 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 the past and lived experiences of genocidal violence as and through multiple acts of translation, this volume marks a heterogeneous turn toward the future. It will be of interest to all scholars and students of memory and genocide studies, transitional justice, sociology, psychology, and social anthropology.

♦ Moradi, Fazil, Ralph Buchenhorst & Maria Six-Hohenbalken (eds.), *Memory and Genocide: On What Remains and the Possibility of Representation*, Routledge, 2017, 224 p.

STUDIEDAG OVER MUZIEK IN DE KAMPEN

Op donderdag 10 november 2016 organiseerde de vzw Auschwitz in Gedachtenis de studienamiddag 'Muziek in de kampen: erfgoed en herbeleving'. Er stonden vier academische lezingen op het programma: over de leden van het orkest in Auschwitz en hun getuigenissen, over Theresienstadt (Herman van Dormael), over de documentaire *The Lady of Number Six* en over schoolopvoeringen van *Brundibár* (Olivier Opdebeeck). De gesprekken werden gemoderd door Cécile Poss, musicologe bij Radio 3 Classique. 's Avonds concerteerden Hélios Azoulay en zijn Ensemble de Musique Incidentale, en stelden ze hun werk ...même à Auschwitz voor.

♦ De lezingen kan u herbekijken op YouTube:
https://www.youtube.com/playlist?list=PLQocYvdxawJqtg8STf00wUJRAm3_zwKBG