

Writing In Witness A Holocaust Reader

This stirring collection of diaries written by young people, aged twelve to twenty-two years, during the Holocaust is given new life in this enhanced e-book. Featuring a wealth of content including photographs of the writers and their families, images of the original diaries, artwork made by the writers, historical documents, glossary terms, maps, survivor testimony (some available for the first time), and video of the author teaching key passages, this revised and updated version of the seminal National Jewish Book Award winner preserves the impressions, emotions, and eyewitness reportage of young people whose accounts of daily events and often unexpected thoughts, ideas, and feelings serve to deepen and complicate our understanding of life during the Holocaust. This updated edition includes a new preface by Alexandra Zapruder examining the book's history and impact. Additionally, an in-depth, interdisciplinary curriculum in history, literature, and writing developed by the author and a team of teachers, working in cooperation with the educational organization Facing History and Ourselves, is now available to support use of the book in middle- and high-school classrooms.

Study of how historical memory and understanding are created in Holocaust diaries, memoirs, fiction, poetry, drama video testimony and memorials. Explores the consequences of narrative understanding for the victims, the survivors, and subsequent generations.

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"In the vein of Tuesdays with Morrie, a devoted protaegae and friend of one of the world's great thinkers takes us into the sacred space of the classroom, showing Holocaust survivor and Nobel Peace Prize recipient Elie Wiesel not only as an extraordinary human being, but as a master teacher"--

Witnessing comes in as many forms as the trauma that gives birth to it. The Holocaust, undeniably one of the greatest traumatic events in recent human history, still resonates into the twenty-first century. The echoes that haunt those who survived continue to reach their children and others who did not share the experience directly. In what ways is this massive trauma processed and understood, both for survivors and future generations? The

answer, as deftly illustrated by Nancy Goodman and Marilyn Meyers, lies in the power of witnessing: the act of acknowledging that trauma took place, coupled with the desire to share that knowledge with others to build a space in which to reveal, confront, and symbolize it. As the contributors to this book demonstrate, testimonial writing and memoir, artwork, poetry, documentary, theater, and even the simple recollection of a memory are ways that honor and serve as forms of witnessing. Each chapter is a fusion of narrative and metaphor that exists as evidence of the living mind that emerges amid the dead spaces produced by mass trauma, creating a revelatory, transformational space for the terror of knowing and the possibility for affirmation of hope, courage, and endurance in the face of almost unspeakable evil. Additionally, the power of witnessing is extended from the Holocaust to contemporary instances of mass trauma and to psychoanalytic treatments, proving its efficacy in the dyadic relationship of everyday practice for both patient and analyst. The Holocaust is not an easy subject to approach, but the intimate and personal stories included here add up to an act of witnessing in and of itself, combining the past and the present and placing the trauma in the realm of knowing, sharing, and understanding. Contributors: Harriet Basseches, Elsa Blum, Bridget Conley-Zilkic, Paula Ellman, Susan Elmendorf, George Halasz, Geoffrey Hartman, Renee Hartman, Elaine Neumann Kulp-Shabad, Dori Laub, Clemens Loew, Gail Humphries Mardirosian, Margit Meissner, Henri Parens, Arlene Kramer Richards, Arnold Richards, Sophia Richman, Katalin Roth, Nina Shapiro-Perl, Myra Sklarew, Ervin Staub.

Reflections, Reverberations, and Traces of the Holocaust

The Belated Witness

Gendered Testimonies of the Holocaust

The Holocaust and the Limits of Representation

Witness to the Holocaust

Representation and Remembrance in the Wake of the Holocaust

Witnesses to the Holocaust

Women's Holocaust Writing, the first book of literary criticism devoted to American Holocaust writing by and about women, extends Holocaust and literary studies by examining women's artistic representations of female

Holocaust experiences. Beyond racial persecution, women suffered gender-related oppression and coped with the concentration camp universe in ways consistent with their prewar gender socialization. Through close, insightful reading of fiction S. Lillian Kremer explores Holocaust representations in works distinguished by the power of their literary expression and attention to women's diverse experiences.

The Belated Witness examines major works by Art Spiegelman, Cynthia Ozick, Christa Wolf, and Paul Celan, focusing specifically on the unsettling configuration of birth-as-death trauma around which these texts are organized.

In this unique collection, Yale literary critic Shoshana Felman and psychoanalyst Dori Laub examine the nature and function of memory and the act of witnessing, both in their general relation to the acts of writing and reading, and in their particular relation to the Holocaust. Moving from the literary to the visual, from the artistic to the autobiographical, and from the psychoanalytic to the historical, the book defines for the first time the trauma of the Holocaust as a radical crisis of witnessing "the unprecedented historical occurrence of...an event eliminating its own witness." Through the alternation of a literary and clinical perspective, the authors focus on the henceforth modified relation between knowledge and event, literature and evidence, speech and survival, witnessing and ethics.

Criticism of Holocaust literature is an emerging field of inquiry, and as might be expected, the most innovative work has been concentrated on the vanguard of European and Israeli Holocaust literature. Now that American fiction has amassed an impressive and provocative Holocaust canon, the time is propitious for its evaluation.

Witness through the Imagination presents a critical reading of themes and stylistic strategies of major American Holocaust fiction to determine its capacity to render the prelude, progress, and aftermath of the Holocaust. The unifying critical approach is the textual explication of themes and literary method, occasional comparative references to international Holocaust literature, and a discussion of extra-literary Holocaust sources that have influenced the creative writers' treatment of the Holocaust universe.

A Feminist History

Witness Through the Imagination

Generations, Witnessing and Place

Writing in Witness

Remembering the Holocaust

A Holocaust Reader

A History and Guide

Fifty-five years after the end of World War II, the Holocaust continues to cast a dark shadow. For the past two

decades, the Fortunoff Video Archive at Yale University has sought to preserve the human side of this inhuman era by videotaping testimonies from those who lived through the Nazi regime, a project that has led to an acclaimed documentary film and this extraordinary book. Fifty-five years after the end of World War II, the Holocaust continues to cast a dark shadow. For the past two decades, the Fortunoff Video Archive at Yale University has sought to preserve the human side of this inhuman era by videotaping testimonies from those who lived through the Nazi regime, a project that has led to an acclaimed documentary film and this extraordinary book. The Wall Street Journal called the documentary "eloquent and unsparing," and Daily Variety said it was "a staggeringly powerful record." The Washington Times said that Witness "gives new meaning to the term documentary. [It is] as pure a document as I have ever seen on television." In Witness: Voices from the Holocaust, Joshua M. Greene and Shiva Kumar weave a single and compelling narrative from the first-person accounts of twenty-seven witnesses, including camp survivors, American military personnel, a member of the Hitler Youth, a Jesuit priest, and resistance fighters. The vivid and detailed memories of these witnesses testify to the continuing impact of this human catastrophe, and their impassioned words lend immediacy to events that resonate to this day.

Examines the role of forgetfulness in our understanding of the Holocaust.

An intriguing analysis of how place constructs memory and how memory constructs place, Remembering the Holocaust shows how visiting sites such as Auschwitz shapes the transfer of Holocaust memory from one generation to the next. Through the discussion of a range of memoirs and novels, including Landscapes of Memory by Ruth Kluger, Too Many Men by Lily Brett, The War After by Anne Karpf and Everything is Illuminated by Jonathan Safran Foer, Remembering the Holocaust reveals the pivotal yet complicated role of place in each generation's writing about the Holocaust. This book provides an insightful and nuanced investigation of the effect of the Holocaust upon families, from survivors of the genocide to members of the second and even third generations of families involved. By deploying an innovative combination of generational and literary study of Holocaust survivor families focussed on place, Remembering the Holocaust makes an important contribution to the field of Holocaust Studies that will be of interest to scholars and anyone interested in Holocaust remembrance.

The author describes his twenty month ordeal in the Nazi death camp.

Crises of Witnessing in Literature, Psychoanalysis and History

Beyond Lament

The First Fifty Years of Italian Holocaust Writing (1944-1994)

Holocaust Literature

Poets of the World Bearing Witness to the Holocaust

The Complete Works of Primo Levi

An Encyclopedia of Writers and Their Work. Volume II, Lerner to Zychlinsky, Index

A collection of twentyseven eyewitness Holocaust accounts, gathered from the Yale University Fortunoff Video Archive, the first survivor videotestimony project, offers firsthand narratives from Jews and nonJews, GIs, and others who experienced the horrors of Nazism. TV Tiein. (PBS documentary, airing May 2000)

A comprehensive survey of the most important writing to come out of the Holocaust. Writing in Witness is a broad survey of the most important writing about the Holocaust produced by eyewitnesses at the time and soon after. Whether they intended to spark resistance and undermine Nazi authority, to comfort family and community, to beseech God, or to leave a memorial record for posterity, the writers reflect on the power and limitations of the written word in the face of events often thought to be beyond representation. The diaries, journals, letters, poems, and other works were created across a geography reaching from the Baltics to the Balkans, from the Atlantic coast to the heart of the Soviet Union, and in a wide array of original languages. Along with the readings, Eric J. Sundquist's introductions provide a comprehensive account of the Holocaust as a historical event. Including works by prominent authors such as Primo Levi and Elie Wiesel as well as those little known or anonymous, Writing in Witness provides, in vital and memorable examples, a wide-ranging account of the Holocaust by those who felt the imperative to give written testimony. Written in every European language, in every conceivable manner, and from every point on the Holocaust compass—prisons, ghettos, transports, concentration and labor camps, killing fields, bunkers, makeshift shelters, camps for displaced persons—these diary entries, letters, testimonies, eyewitness accounts, poems, stories, sermons, and inscriptions demand that they be heard. Written by Jewish men, women, and children; by Christian bystanders; and yes, even by two German perpetrators, they depict the living nightmare as it unfolds. Six nightmare years and their aftermath are rendered in a language that defies the limits of language; an inescapable present that eclipses the past and cries out to an unattainable future. In the beginning was the Holocaust, and this is its story as told by its original responders. David G. Roskies, author of *Holocaust Literature: A History and Guide* Writing in Witness is a devastatingly and deeply honest work of testimony by those whose worlds were shattered by the catastrophic rupture of the Holocaust. It is also, and primarily, a testament to the strength

and courage of those who experienced the atrocities of Nazism and who felt compelled to write about those events in clear, unsparing language. Eric Sundquist, editor of this important collection, provides a sensitive selection of primary texts by men and women who witnessed the machinery and implementation of genocide. In his thoughtful and knowledgeable introduction, Sundquist establishes the framework for the ethical engagement of reader and eyewitness in the calculation of enormous loss. The various genres of witnessing included in this collection—diaries, poems, memoirs, letters, records—evoke in their clarity ancient forms of lamentation and Midrash, giving voice to memory. With judiciously interpretive preliminary material introducing each section, Sundquist lets the witnesses speak for themselves. No course on Holocaust literature or history should be without this anthology.

Victoria Aarons, editor of *Third-Generation Holocaust Narratives: Memory in Memoir and Fiction*—This wide-ranging and affecting collection of firsthand accounts of the Holocaust, each expertly chosen and deftly introduced and contextualized, will be ideal for teaching purposes and indispensable to anyone intent on recovering a sense of what the horror felt like. Eric Sundquist has assembled an extraordinarily illuminating and powerful book.

Peter Hayes, Theodore Zev Weiss Holocaust Educational Foundation Professor Emeritus, Northwestern University—Writing in Witness is a rich assortment of written accounts of diverse aspects of the experience of the Holocaust that are skillfully chosen and masterfully introduced and contextualized. What emerges from an overarching reading of these collective texts is a sense of how the actors who experienced or witnessed the events of the Holocaust registered them in language and through the sometimes immediate, sometimes reflective process of writing.

Erin McGlothlin, author of *Second-Generation Holocaust Literature: Legacies of Survival and Perpetration*—Presents a post-Holocaust view of contemporary culture. Examines, in particular, the question of realism as one of the central problematics that the Holocaust forces back into view. Pt. 1 (p. 17-96), "Modernism 'After Auschwitz'," discusses the philosophers Theodor Adorno and Maurice Blanchot. Pt. 2 (p. 97-177), "Realism in 'the Concentrationary Universe'," deals with the literary works of Ruth Klueger and Charlotte Delbo. Pt. 3 (p. 179-273), "Postmodernism, or 'the Year of the Holocaust'," deals with Philip Roth, Art Spiegelman, and Americanizing the Holocaust. Derives from Holocaust testimonies the concept of traumatic realism as a way of superseding the realist vs. anti-realist dichotomy. Stresses the relation between present and past, and a shift from events to their transmission, including in mass culture, via such forms

as comic books, feature films, and museum exhibits.

2015 Washington Post Notable Book *The Complete Works of Primo Levi*, which includes seminal works like *If This Is a Man* and *The Periodic Table*, finally gathers all fourteen of Levi's books—memoirs, essays, poetry, commentary, and fiction—into three slipcased volumes. Primo Levi, the Italian-born chemist once described by Philip Roth as that “quicksilver little woodland creature enlivened by the forest's most astute intelligence,” has largely been considered a heroic figure in the annals of twentieth-century literature for *If This Is a Man*, his haunting account of Auschwitz. Yet Levi's body of work extends considerably beyond his experience as a survivor. Now, the transformation of Levi from Holocaust memoirist to one of the twentieth century's greatest writers culminates in this publication of *The Complete Works of Primo Levi*. This magisterial collection finally gathers all of Levi's fourteen books—memoirs, essays, poetry, and fiction—into three slip-cased volumes. Thirteen of the books feature new translations, and the other is newly revised by the original translator. Nobel laureate Toni Morrison introduces Levi's writing as a “triumph of human identity and worth over the pathology of human destruction.” The appearance of this historic publication will occasion a major reappraisal of “one of the most valuable writers of our time” (Alfred Kazin). *The Complete Works of Primo Levi* features all new translations of: *The Periodic Table*, *The Drowned and the Saved*, *The Truce*, *Natural Histories*, *Flaw of Form*, *The Wrench*, *Lilith*, *Other People's Trades*, and *If Not Now, When?*—as well as all of Levi's poems, essays, and other nonfiction work, some of which have never appeared before in English.

The Tattooist of Auschwitz

Voices from the Holocaust

The Holocaust Novel

Memory and Imagination

25th Anniversary Edition

Salvaged Pages, Multimedia Edition

Writing and Rewriting the Holocaust

In December 2001, the centennial of the first Nobel Prize was celebrated in Stockholm. To mark the occasion, the Swedish Academy organized a symposium on the theme of “Witness Literature”. Talks were given by speakers from Asia, Africa and Europe, including three Nobel laureates in literature: Nadine Gordimer, Kenzaburo Oe and Gao Xingjian. The main objective of the symposium was to examine the concept of witness literature and its

relevance to contemporary literature. This concept is relatively new and has not yet been defined clearly by literary criticism and scholarship. The discussion primarily alternated between two aspects of the topic: the particular claim to truth that witness literature puts forward, and the process that leads from catastrophe to creativity and that turns the victim into a writing witness with the power to suspend forgetfulness and denial. This volume, edited by Horace Engdahl, Permanent Secretary of the Swedish Academy, brings together all the talks given at the symposium.

Interdisciplinary explorations into the work of one of the premier writer-survivors of the Holocaust.

Examines a range of important issues in the study of Holocaust history, literature, and memory

Challenging Theodor Adorno's famous statement that "writing poetry after Auschwitz is barbaric," Beyond Lament is a rich and varied anthology consisting of new and previously published poems about the atrocity of the Holocaust. Marguerite M. Striar has arranged the nearly 300 poems by the likes of Paul Celan, Nelly Sachs, Czeslaw Milosz, Dannie Abse, and Robert Pinsky, as well as many others, to tell the story of the Holocaust.

From Testimony to Ethics

Women in the Holocaust

Memory in Memoir and Fiction

Lessons from Elie Wiesel's Classroom

the heartbreaking and unforgettable bestseller

The Demands of Holocaust Representation

Women's Holocaust Writing

Gendered Testimonies of the Holocaust considers the gendered dimension of the phenomenon of writing as a means of speaking to or for others and for oneself in life-affirming identity. Rather than reading testimony as an internalization of death, this book demonstrates that testimony involves transformation of muteness into written life.

This collection introduces the reader to third-generation Holocaust narratives, exploring the unique perspective of third-generation writers and demonstrating the ways in which Holocaust memory and trauma extend into the future.

One of the bestselling books of the 21st century with over 6 million copies sold. Don't miss the conclusion to The Tattooist of Auschwitz Trilogy, *Three Sisters*. Available to pre-order now. I tattooed a number on her arm. She tattooed her name on my heart. In 1942, Lale Sokolov arrived in Auschwitz-Birkenau. He was given the job of tattooing the prisoners marked for survival - scratching numbers into his fellow victims' arms in indelible ink to create what would become one of the most potent symbols of the Holocaust. Waiting in line to be tattooed, terrified and shaking, was a young girl. For Lale - a

dandy, a jack-the-lad, a bit of a chancer - it was love at first sight. And he was determined not only to survive himself, but to ensure this woman, Gita, did, too. So begins one of the most life-affirming, courageous, unforgettable and human stories of the Holocaust: the love story of the tattooist of Auschwitz. Discover Cilka's Journey, the incredible bestselling sequel to The Tattooist of Auschwitz. Out now. ----- 'Extraordinary - moving, confronting and uplifting . . . I recommend it unreservedly' Greame Simsion 'A moving and ultimately uplifting story of love, loyalties and friendship amidst the horrors of war . . . It's a triumph.' Jill Mansell 'A sincere . . . moving attempt to speak the unspeakable' Sunday Times

A comprehensive assessment of Holocaust literature, from World War II to the present day

Writing the Holocaust

The Power of Witnessing

Identity, Testimony, Representation

Survival In Auschwitz

Writing and the Holocaust

Forgetful Memory

Memory and Mastery

'Extraordinary book... Generous quotations from Levi make the book a pleasure to read... the chapter on story-telling exemplifies Gordon's approach at its most appealing... Gordon's book should be read by anyone interested in how a better world might just be possible.' -Jewish Chronicle
Primo Levi was perhaps the most humane and eloquent writer of testimony to emerge from the Nazi Holocaust. But his work also went beyond testimony, tackling many of the founding ethical questions of what it is to be human. This book unveils the extraordinary depth of Levi the ethical writer for the first time, enhancing his status as one of the key literary figures of the twentieth century.

THE SUNDAY TIMES TOP 10 BESTSELLER AND THE FIRST AUTHORITATIVE ACCOUNT FOR 30 YEARS 'By far the clearest book ever written about the Holocaust, and also the best at explaining its origins and grotesque mentality, as well as its chaotic development' Antony Beevor 'Groundbreaking. You might have thought that we know everything there is to know about the Holocaust but this book proves there is much more' Andrew Roberts, Mail on Sunday _____ Two fundamental questions about the Holocaust must be asked: How did it happen? And why? More completely than any other single work of history yet published, Laurence Rees's Holocaust definitively answers them. _____ 'Rees provides an exemplary account of how the greatest crime in modern history came about' The Times 'Rees has distilled 25 years of research into this compelling study, the finest single-volume account of the Holocaust . . . demands to be read' Saul David, Telegraph 'Anyone wanting a compelling, highly readable explanation of how and why the Holocaust happened, drawing on recent scholarship and impressively

incorporating moving and harrowing interviews need look no further than Laurence Rees's brilliant book 'Professor Ian Kershaw, bestselling author of Hitler

Arguing against the prevailing view that Holocaust survivors (encouraged by a new and flourishing culture of 'witnessing') have come forward only recently to tell their stories, *Writing the Holocaust* examines the full history of Holocaust testimony, from the first chroniclers confined to Nazi-enforced ghettos to today's survivors writing as part of collective memory. Zoë Waxman shows how the conditions and motivations for bearing witness changed immeasurably. She reveals the multiplicity of Holocaust experiences, the historically contingent nature of victims' responses, and the extent to which their identities - secular or religious, male or female, East or West European - affected not only what they observed but also how they have written about their experiences. In particular, she demonstrates that what survivors remember is substantially determined by the context in which they are remembering. 50 years after the liberation of the death camps in Nazi Germany, the former project director of the U.S. Holocaust Memorial Museum in Washington, DC, and current director of its Research Institute, compiles a fascinating collection of firsthand accounts of the Holocaust. From the first boycott of Jewish businesses in Germany in 1933 to testimony at the Nuremberg Trials in 1946, this illustrated volume includes survivor testimonies, letters, government documents, newspaper reports, diary entries and other firsthand materials, as well as Holocaust scholar Michael Berenbaum's insightful commentary putting the materials into context. The book's chronologically organized documentary approach provides a unique perspective on this much-published subject, and drawing on the most current research in the field of Holocaust studies, offers readers an unforgettable and engrossing history of the Nazis' largely successful effort to eradicate the Jews and other "undesirables" of Europe.

Traumatic Realism

Young Writers' Diaries of the Holocaust

Primo Levi as Writer and Witness

Using and Abusing the Holocaust

Witness Between Languages

Writing and Visual Culture After the Holocaust

Narrative and the Consequences of Interpretation

Narrative & Imperative is the first book in English on Italian Holocaust writing as a whole. Risa Sodi explores the work of eight representative authors, including the internationally famous (Primo Levi, Giorgio Bassani, and Elsa Morante) and the lesser known (Giacomo Debenedetti, Paolo Maurensig, Liana Millu, Bruno Piazza, and Giuliana Tedeschi). She examines issues of genre, language, gender, and facticity while situating the works studied within the fields of European and Holocaust letters. A brief history of the Italian Jews - the oldest Jewish

community in Europe - opens the book, and the conclusion brings the study up to recent times.

'Writing the Holocaust' examines the history of Holocaust testimony, from the chroniclers confined to Nazi-enforced ghettos to survivors writing as part of collective memory. It shows how the conditions and motivations for bearing witness changed immeasurably.

Shows how making translation and its effects visible contributes to a clearer understanding of how knowledge about the Holocaust has been and continues to be created and mediated.

A resource guide to first-hand accounts, fiction, poetry, art interpretations, and music by Holocaust victims and survivors.

Writing Life

Third-Generation Holocaust Narratives

The Generation of Postmemory

Witness

The Translation of Holocaust Testimonies in Context

Testimony

The Holocaust

Can we remember other people's memories? The Generation of Postmemory argues we can: that memories of traumatic events live on to mark the lives of those who were not there to experience them. Children of survivors and their contemporaries inherit catastrophic histories not through direct recollection but through haunting postmemories multiply mediated images, objects, stories, behaviors, and affects passed down within the family and the culture at large. In these new and revised critical readings of the literary and visual legacies of the Holocaust and other, related sites of memory, Marianne Hirsch builds on her influential concept of postmemory. The book's chapters, two of which were written collaboratively with the historian Leo Spitzer, engage the work of postgeneration artists and writers such as Art Spiegelman, W.G. Sebald, Eva Hoffman, Tatana Kellner, Muriel Hasbun, Anne Karpff, Lily Brett, Lorie Novak, David Levinthal, Nancy Spero and Susan Meiselas. Grappling with the ethics of empathy and identification, these artists attempt to forge a creative postmemorial aesthetic that reanimates the past without appropriating it. In her analyses of their fractured texts, Hirsch locates the roots of the familial and affiliative practices of postmemory in feminism and other movements for social change. Using feminist critical strategies to connect past and present, words and images, and memory and gender, she brings the entangled strands of disparate traumatic histories into more intimate contact. With more than fifty illustrations, her text enables a multifaceted encounter with foundational and cutting edge theories in memory, trauma, gender, and visual culture, eliciting a new understanding of history and our place in it.

Examines the ethical and pedagogical stakes of representing the Holocaust in books, films, and museum exhibits.

The first comprehensive study of Holocaust literature as a major postwar literary genre, *The Holocaust Novel* provides an ideal student guide to the powerful and moving works written in response to this historical tragedy. This student-friendly volume answers a dire need for readers to understand a genre in which boundaries are often blurred between history, fiction, autobiography, and memoir. Other essential features for students here include an annotated bibliography, chronology, and further reading list. Major texts discussed include such widely taught works as *Night*, *Maus*, *The Shawl*, *Schindler's List*, *Sophie's Choice*, *White Noise*, and *Time's Arrow*.

Several prominent writers reflect on the degree to which the atrocities of the Holocaust have affected contemporary writing on the subject. a very extensive and well documented historiographical and literary analysis.

Jewish-American Holocaust Literature

Primo Levi's Ordinary Virtues

Narrative and Imperative

A Resource Guide to Literature, Poetry, Art, Music, and Videos by Holocaust Victims and Survivors
Literature, Testimony, and the Question of Holocaust Survival

A New History

Between Witness and Testimony

Arguing against the prevailing view that Holocaust survivors (encouraged by a new and flourishing culture of 'witnessing') have come forward only recently to tell their stories, *Writing the Holocaust* examines the full history of Holocaust testimony, from the first chroniclers confined to Nazi-enforced ghettos to today's survivors writing as part of collective memory. Zoë Waxman shows how the conditions and motivations for bearing witness changed immeasurably. She reveals the multiplicity of Holocaust experiences, the historically contingent nature of victims' responses, and the extent to which their identities - secular or religious, male or female, East or West European - affected not only what they observed but also how they have written about their experiences. In particular, she demonstrates that what survivors remember is substantially determined by the context in which they are remembering.

Despite some pioneering work by scholars, historians still find it hard to listen to the voices of women in the Holocaust. Learning more about the women who both survived and did not survive the Nazi genocide – through the testimony of the women themselves – not only increases our understanding of this terrible period in history, but makes us rethink our relationship to the gendered nature of knowledge itself. *Women in the Holocaust* is about the ways in which socially- and culturally-constructed gender roles were placed under extreme pressure; yet also about the fact that gender continued to operate as an important arbiter of experience. Indeed, paradoxically enough, the extreme conditions of the Holocaust – even of the death camps – may have reinforced the importance of gender. Whilst Jewish men and women were both sentenced to death, gender nevertheless operated as a crucial signifier for survival. Pregnant women as well as women accompanied by young children or those deemed incapable of hard labour were sent straight to the gas chambers. The very qualities which made them

women were manipulated and exploited by the Nazis as a source of dehumanization. Moreover, women were less likely to survive the camps even if they were not selected for death. Gender in the Holocaust therefore became a matter of life and death.

Witness Literature - Proceedings Of The Nobel Centennial Symposium

Bearing Witness