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Dominick LaCapra

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#1529463 in Books Cornell University Press 1998-04-02 Original language: English PDF # 1 9.02 x .52 x 5.981, .73 #File Name: 0801484960232 pages Cornell University Press | File size: 30.Mb

Dominick LaCapra : History and Memory After Auschwitz before purchasing it in order to gauge whether or not it would be worth my time, and all praised History and Memory After Auschwitz:

17 of 18 people found the following review helpful. A good entry for your bibliography or home library. By Customer If you are in academia, this is a book you will find as a useful addition to your bibliography. If you are simply interested in the theme, you will also enjoy this book. Dominick LaCapra is one of the best-known critics of

literature and art that is engaged with the Holocaust and of the Holocaust and post-Holocaust eras. This book is not a book of history, though it is bound up with a historical event, nor is it a literary work. Instead, it is analysis of some major works of literature and art of the Holocaust and post-Holocaust eras. LaCapra provides concise and well thought-out analysis of *The Fall*, by French philosopher Albert Camus, Claude Lanzmann's unforgettable must-see documentary about the Holocaust (you will never forget it, and you MUST see it if you wish to understand something about the Holocaust, or Shoah, in Hebrew), and Art Spiegelman's *Maus*, a unique cartoon-art chronicle about his own father's life and experiences in the Auschwitz concentration camp. A useful companion title is *Testimony: Crises of Witnessing in Literature, Psychoanalysis and History*, by Shoshana Felman and Dori Laub. Felman also has an article on Camus' *The Fall*, and one on Lanzmann's Shoah. For another article on *Maus*, see Marianne Hirsch's article in *Discourse* 15:2, Winter 1992-1993 pp.3-29 entitled, "Family Pictures: *Maus*, Mourning and Post-Memory." LaCapra's first two chapters in this book are especially useful, as is his introduction and excellent discussion of the Historikerstreit in *Representing the Holocaust: History, Theory, Trauma*. This particular work is not a book to skip, even if you ultimately don't agree with all its conclusions. For more on the Holocaust and literature on and of the Holocaust, see authors such as Sidra Ezrahi, Lawrence Kritzman, Berel Lang, Pierre Nora, and Geoffrey Hartman.

3 of 12 people found the following review helpful. History and memory after Auschwitz By Unnur Sturlaugsdottir I found this book very complimentary to other books I have read about the Holocaust. The index was excellent and suggestions for further reading. In chapter one the dealing with the trauma of the survivors and the long term affects of having to watch their fellow victims die and the survivors guilt they had to deal with for as long as they lived and the memories also. Chapter two dealt with the ongoing debate amongst historians which has been going on almost as soon as the World War Two ended, from Bullock to Goldhagen and all those in between (not to mention those who have seen reason to take the road to fill the small group of apologisers). Many controversial others quite traditional but there has been many points of views and I did not think that this aspect was very well done in the book. Genocide was on the National socialists agenda, ie Nazis, under the direct rule of the Dictator Adolf Hitler. Mourning was mostly done by those Germans and who look the other way or actively helped in making the genocide possible even just as bureaucrats. Other nations under Nazi occupation were also far from blameless. France, Lithuania, Czechoslovakia, Poland (which was the location of Auschwitz among other horrible exterminations camps), Hungary (which to the credit of their leader tried to stand up to Hitler even if he did not succeed), all the Balkan states, Rumania and more. Some of them have shown remorse but many of them have not dealt with their past in any meaningful way. Chapter three. That chapter did not make a lot of sense to me mostly because though there might be similarities to France experience in World War Two and what the behaviour of the French in Algeria I had did not find the the author making a very good case and it was not backed by convincing arguments. In Chapter four there is an attempt to show the debate about the Holocaust which the the Israelis call Shoah. In this there the author discusses Lanzmann's Shoah and Lanzmann's assertion that there was no reason. The "Here there is no why". The authors rendering of the work of Lanzmann is only adequate but there is another book that did a far superior work on that subject which is "Explaining the origins of Hitler's evil" Chapter five was downright incomprehensible, and the less that's said about that chapter the better. Chapter six was slightly better. The conclusions part were not that far off the mark. The psychoanalysis part a little worse, the memory part quite good and the ethical turn even better. The Index was very good and actually the best part of the book.

3 of 22 people found the following review helpful. History and memory after Auschwitz By Unnur Sturlaugsdottir I found this book very complimentary to other books I have read about the Holocaust. The index was excellent and suggestions for further reading. In chapter one the dealing with the trauma of the survivors and the long term affects of having to watch their fellow victims die and the survivors guilt they had to deal with for as long as they lived and the memories also. Chapter two dealt with the ongoing debate amongst historians which has been going on almost as soon as the World War Two ended, from Bullock to Goldhagen and all those in between (not to mention those who have seen reason to take the road to fill the small group of apologisers). Many controversial others quite traditional but there has been many points of views and I did not think that this aspect was very well done in the book. Genocide was on the National socialists agenda, ie Nazis, under the direct rule of the Dictator Adolf Hitler. Mourning was mostly done by those Germans and who look the other way or actively helped in making the genocide possible even just as bureaucrats. Other nations under Nazi occupation were also far from blameless. France, Lithuania, Czechoslovakia, Poland (which was the location of Auschwitz among other horrible exterminations camps), Hungary (which to the credit of their leader tried to stand up to Hitler even if he did not succeed), all the Balkan states, Rumania and more. Some of them have shown remorse but many of them have not dealt with their past in any meaningful way. Chapter three. That chapter did not make a lot of sense to me mostly because though there might be similarities to France experience in World War Two and what the behaviour of the French in Algeria I had did not find the the author making a very good case and it was not backed by convincing arguments. In Chapter four there is an attempt to show the debate about the Holocaust which the the Israelis call Shoah. In this there the author discusses Lanzmann's Shoah and Lanzmann's assertion that there was no reason. The "Here there is no why". The authors rendering of the work of Lanzmann is only adequate but there is another book that did a far superior work on that subject which is "Explaining the origins of Hitler's evil" Chapter five was downright incomprehensible, and the less that's said about that chapter the

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Dominick LaCapra focuses on the interactions among history, memory, and ethicopolitical concerns as they emerge in the aftermath of the Shoah. Particularly notable are his analyses of Albert Camus's novella *The Fall*, Claude Lanzmann's film *Shoah*, and Art Spiegelman's "comic book" *Maus*. LaCapra also considers the Historians' Debate in the aftermath of German reunification and the role of psychoanalysis in historical understanding and critical theory.

"LaCapra's argument that Camus must be read in light of the Holocaust is definitely thought-provoking." *Jewish Book World* "LaCapra's conclusions are convincing. . . . A rewarding . . . intellectual exercise." *Times Literary Supplement*. "LaCapra demands that we not shy away from making judgments and applying to scholarly research and teaching a rigorous and normative code of ethics, one that not only transforms the institutions in which we work, but also facilitates communication between those within and outside the academy. It is refreshing to be reminded of this by LaCapra in such eloquent language. LaCapra has laid out the groundwork upon which we can test the relations between history and memory after Auschwitz." Karen Remmler, *Holocaust and Genocide Studies*. Winter, 1999. "Profoundly thoughtful and humane reflections on a subject of utmost importance, not only to Jews and Jewish culture, but to Western culture itself." Emily Miller Budick, *The Hebrew University. Studies in Contemporary Jewry, An Annual*, XVI, 2000 "Concerned primarily with the generations of individuals who did not experience Nazi horror directly yet who have lived with its memory all of their lives, the book launches a thoughtful probe into some of the ensuing problematics. . . . LaCapra's admission, that memory work even succeeds against the grain of temporal progression, is key to understanding the power with which memory and history proceed. And in *History and Memory After Auschwitz*, he displays that paradox in compelling detail." Barbie Zelizer, *University of Pennsylvania. Bryn Mawr of Comparative Literature*, Vol. 1, No. 1, Summer 1999 "This is the work of a distinguished mind with a considerable power of assimilation and synthesis. In essays unified by subject matter and intellectual style, *History and Memory after Auschwitz* focuses not so much on describing or even understanding the Holocaust as on the appropriate 'subject position' of those born afterwards and still close enough to be haunted by the event. LaCapra not only makes it clear how complex the act of reception is in this case but also how easily it can go wrong, and what concepts may help us to avoid error." Geoffrey Hartman, author of *The Longest Shadow: In the Aftermath of the Holocaust* "With the publication of *History and Memory after Auschwitz*, Dominick LaCapra has become the most sensitive and penetrating interpreter of the highly complex and difficult issues raised by the representation of the Holocaust." Saul Friedlander, author of *Memory, History, and the Extermination of the Jews of Europe* About the Author Dominick LaCapra is Professor Emeritus of History at Cornell University. He is the author of many books, including *History, Literature, Critical Theory*; *History and Its Limits: Human, Animal, Violence*; and *History in Transit: Experience, Identity, Critical Theory*, all from Cornell.