

Contents

| | |
|---|------|
| List of Illustrations | viii |
| Introduction Critical Approaches | 1 |
| 1. Beyond Celebration | 14 |
| Michael Verhoeven's <i>Das schreckliche Mädchen</i> | |
| 2. Generation and Nation | 29 |
| Peter Schneider's <i>Vati</i> and Bernhard Schlink's <i>Der Vorleser</i> | |
| 3. Documentary and Gender | 52 |
| Helga Schubert's <i>Judasfrauen</i> , Helke Sander's <i>BeFreier und Befreite</i> , and Ruth Beckermann's <i>Jenseits des Krieges</i> | |
| 4. Sound Effects and Language Barriers | 86 |
| Marcel Beyer's <i>Flughunde</i> , Michel Tournier's <i>Le Roi des Aulnes</i> , and Volker Schlöndorff's <i>Der Unhold</i> | |
| 5. Memorial Landscapes | 121 |
| Mauthausen, Ebensee, and Christoph Ransmayr's <i>Morbus Kitahara</i> | |
| Conclusion | 154 |
| Further Reading and Viewing | 159 |
| Select Bibliography | 165 |
| Index | 169 |

List of Illustrations

- 1 Chocolate weaponry on parade in Michael Verhoeven's Cold War satire *Das schreckliche Mädchen* 18
- 2 The actress Lena Stolze gives a virtual tour of the exhibition *Verbrechen der Wehrmacht. Dimensionen des Vernichtungskrieges 1941–1944* 27
- 3 A still from Ruth Beckermann's *Jenseits des Krieges*, used as publicity material by the distributors, suggests a confrontation between a veteran and his younger self 71
- 4 A photograph of a young Jewish woman awaiting execution is the subject of a photo-analysis by Ruth Beckermann in the book *Jenseits des Krieges* 72
- 5 In Volker Schlöndorff's *Der Unhold*, a French soldier proceeds, in a single motion, from pouring wine to surrendering 99
- 6 In Rolf Schübel's *Das Heimweh des Walerjan Wróbel*, a doctor dictates details of Wróbel's 'racial' characteristics in German, a language that neither his patient nor the actor playing him understands 112
- 7 The Bulgarian memorial at the former concentration camp of Mauthausen in Upper Austria, from the front and in profile 131
- 8 A money-box forming part of the children's memorial at Mauthausen became a repository for sweet wrappers and other litter 132
- 9 A cross-section of a plan for an ossuary at Mauthausen, drawn up in 1951 but never realized. The signature is that of the architect, Roger Souchère 139