Table of Contents

Ackno	pwledgements	vii
Chap	ter 1: Introduction: Memory of the Holocaust in Film	1
A The	ter 2: Trauma, Cultural Memory and Popular Film: eoretical Discussion of the Problems and Possibilities presentation in Popular Holocaust Films	9
	Traumatic Memory of the Holocaust: First Level of Observation Trauma and Traumatic Memory Traumatic Memories of the Holocaust	11 11 15
2.2.2 2.2.3	Cultural Memories of Trauma: Second Level of Observation Individual Memory vs. Collective Memory Cultural Memory, Functions of Narratives and Popular Culture Cultural Memories of Trauma: Second Level of Experiencing Trauma Cultural Memories of Trauma vs. Cultural Trauma	16 17 20 26 31
2.3	Popular Holocaust Films as Sites of Cultural Memories of Trauma: New Chances	38
	ter 3: Cinematic Categories and Their Functions presenting Cultural Memories of Trauma	44
3.1	Representation	44
3.2.2	Categories in Film Semiotics Image Sound Speech	48 48 52 53
3.3.2	Narratological Categories Narration Narrative Time Narrative Space	55 55 56 58
331	Focalization	61



Chapter 4: A Close-Reading of Popular Holocaust Films		
4.1 Europa Europa: Forgetting and Returning to Trauma Through the		
Change of Body and Its Trans-Border Act	64	
4.1.1 Multiple Selves, Traumatic Repression and Visualization of the Body	65	
4.1.2 Traumatic Memory in the Act of Leaving and Returning	70	
4.1.3 Problematizing Identity and Space in the Present Europe	78	
4.2 Schindler's List: Localization, Displacement and Globalization		
of the Holocaust	82	
4.2.1 Constructing Local Landscapes of the Holocaust	83	
4.2.2 Displacing the Holocaust	88	
4.2.3 Global Film, Global Memories	93	
4.3 Life Is Beautiful: Translating the Real into the Imaginary		
through Multi-Layers of Focalization and Laughter	98	
4.3.1 Two Worlds and the Overall Structure of Focalization and Narration	99	
4.3.2 Guido: Translating the Real World by His Comic Body	106	
4.3.3 One Film, Two Memories of Trauma	114	
4.4 Jakob the Liar. Remixing Faith in Hope and Heroism with		
Representational Realism	117	
4.4.1 Faith in Hope as the Main Concern	118	
4.4.2 'Realistic Representation'	122	
4.4.3 Departing from Trauma	126	
4.5 The Pianist: Detached Memory and Fantasy of Forgetting		
in the Survival of Trauma	128	
4.5.1 Detached Szpilman: A Refusal of Understanding Trauma	129	
4.5.2 Forgetting through Music	139	
4.5.3 Polanski: Revisiting His Own Traumatic Past		
through the Mediation of Film	143	
4.5.4 Constructing Cultural Memories of Trauma:		
Artistic Detachment and Fantasy	146	
Chapter 5: Conclusions: Negotiating Between Memory and Forgetting	148	
Works Cited		