

# Contents

Contributors	vii
<b>Introduction</b>	<b>1</b>
From Traumatic Paralysis to the Force Field of Modernity	
<i>E. Ann Kaplan and Ban Wang</i>	
<b>Part One: Trauma and Cross-Cultural Encounters</b>	<b>23</b>
1. <b>This is My History</b>	<b>25</b>
Trauma, Testimony, and Nation-Building in the "New" South Africa	
<i>Sarah L. Lincoln</i>	
2. <b>Traumatic Contact Zones and Embodied Translators</b>	<b>45</b>
With Reference to Select Australian Texts	
<i>E. Ann Kaplan</i>	
3. <b>A World of Sadness?</b>	<b>65</b>
<i>Robert Chi</i>	
<b>Part Two: Screening War and Terror</b>	<b>91</b>
4. <b>Post-traumatic Cinema and the Holocaust Documentary</b>	<b>93</b>
<i>Joshua Hirsch</i>	

5.	<b>The Vicissitudes of Traumatic Memory and the Postmodern History Film</b>	123
	<i>Janet Walker</i>	
6.	<b>Allegorizing Hiroshima</b>	145
	Shindo Kaneto's <i>Onibaba</i> as Trauma Text	
	<i>Adam Lowenstein</i>	
	<b>Part Three: Traumatic Memory, Narrative, and the Reconstruction of History</b>	163
7.	<b><i>Hiroshima, mon amour</i>, Trauma, and the Sublime</b>	165
	<i>Andrew Slade</i>	
8.	<b>Encountering Paralysis</b>	183
	Disability, Trauma and Narrative	
	<i>Petra Kuppers</i>	
9.	<b><i>To Live</i></b>	203
	The Survival Philosophy of the Traumatized	
	<i>Zhaohui Xiong</i>	
10.	<b>Trauma, Visuality, and History in Chinese Literature and Film</b>	217
	<i>Ban Wang</i>	
	Notes	241
	Index	273