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Writing and Filming the Genocide of the Tutsis in Rwanda: Dismembering and Remembering Traumatic History is an innovative work in Francophone and African studies that examines a wide range of responses to the 1994 genocide of the Tutsis in Rwanda. From survivor testimonies, to novels by African authors, to films such as *Hotel Rwanda* and *Sometimes in April*, the arts of witnessing are varied, comprehensive, and compelling. Alexandre Dauge-Roth compares the specific potential and the limits of each medium to craft unique responses to the genocide and instill in us its haunting legacy. In the wake of genocide, urgent questions arise: How do survivors both claim their shared humanity and speak the radically personal and violent experience of their past? How do authors and filmmakers make inconceivable trauma accessible to a society that will always remain foreign to their experience? How are we transformed by the genocide through these various modes of listening, viewing, and reading?

Film and Genocide brings together scholars of film and of genocide to discuss film representations, both fictional and documentary, of the Holocaust, the Armenian genocide, and genocides in Chile, Australia, Rwanda, and the United States. Since 1955, when Alain Resnais created his experimental documentary *Night and Fog* about the Nazis' mass killings of Jews and other ostracized groups, filmmakers have struggled with using this medium to tell such difficult stories, to re-create the sociopolitical contexts of genocide,

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and to urge awareness and action among viewers. This volume looks at such issues as realism versus fiction, the challenge of depicting atrocities in a manner palatable to spectators and film distributors, the Holocaust film as a model for films about other genocides, and the role of new technologies in disseminating films about genocide. *Film and Genocide* also includes interviews with three film directors, who discuss their experiences in working with deeply disturbing images and bringing hidden stories to life: Irek Dobrowolski, director of *The Portraitist* (2005) a documentary about Wilhelm Brasse, an Auschwitz-Birkenau prisoner ordered to take more than 40,000 photos at the camp; Nick Hughes, director of *100 Days* (2005) a dramatic film about the Rwandan mass killings; and Greg Barker, director of *Ghosts of Rwanda* (2004), a television documentary for Frontline.

The Rwandan genocide was one of the most shameful events of the 20th century. Many Westerners' understanding of it is based upon the Oscar-winning film *Hotel Rwanda* and the critically acclaimed *Shooting Dogs*. Yet how accurately do these films depict events in Rwanda in 1994? Drawing on new scholarship, this collection of essays explores a variety of feature films and documentaries about the genocide to understand its expression in both Western and Rwandan cinema. Interviews with filmmakers are featured, including journalist Steve Bradshaw (BBC's *Panorama*), director Nick Hughes (*100 Days*), director Lee Isaac Chung (*Munyurangabo*) and Rwandan filmmakers Eric Kabera and Kivu Ruhorahoza.

After five centuries of Eurocentrism, many people have little idea that Native American tribes still exist, or which traditions belong to what tribes. However over the past decade there has been a rising movement to accurately describe Native cultures and histories. In particular, people have begun to explore the experience of urban Indians—individuals who live in two worlds struggling to preserve

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traditional Native values within the context of an ever-changing modern society. In *Genocide of the Mind*, the experience and determination of these people is recorded in a revealing and compelling collection of essays that brings the Native American experience into the twenty-first century. Contributors include: Paula Gunn Allen, Simon Ortiz, Sherman Alexie, Leslie Marmon Silko, and Maurice Kenny, as well as emerging writers from different Indian nations.

Literary trauma studies is a rapidly developing field which examines how literature deals with the personal and cultural aspects of trauma and engages with such historical and current phenomena as the Holocaust and other genocides, 9/11, climate catastrophe or the still unsettled legacy of colonialism. *The Routledge Companion to Literature and Trauma* is a comprehensive guide to the history and theory of trauma studies, including key concepts, consideration of critical perspectives and discussion of future developments. It also explores different genres and media, such as poetry, life-writing, graphic narratives, photography and post-apocalyptic fiction, and analyses how literature engages with particular traumatic situations and events, such as the Holocaust, the Occupation of France, the Rwandan genocide, Hurricane Katrina and transgenerational nuclear trauma. Forty essays from top thinkers in the field demonstrate the range and vitality of trauma studies as it has been used to further the understanding of literature and other cultural forms across the world.

This book examines recent cinematic representations of the traumatic legacies of national and international events and processes. Whilst not ignoring European and Hollywood cinema, it includes studies of films about countries which have been less well-represented in cinematic trauma studies, including Australia, Rwanda, Chile and Iran. Each essay establishes national and international contexts that are relevant to the films considered. All

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essays also deal with form, whether this means the use of specific techniques to represent certain aspects of trauma or challenges to certain genre conventions to make them more adaptable to the traumatic legacies addressed by directors. The editors argue that the healing processes associated with such legacies can helpfully be studied through the idiom of ‘ scar-formation ’ rather than event-centred ‘ wound-creation ’ .

This book analyzes representations of mass violence in film and fiction about African, South American, and Asian genocides, from the points of view of the bystander and the survivor. It argues that in commercial film and fiction, metaphors and looks represent the violence and trauma indirectly, even when the representation is quite graphic; whereas in experimental novels and films, looks used to describe the violence are individualized or interactive. Both Bapsi Sidhwa ’ s novel *Cracking India* and Deepa Mehta ’ s film *Earth* deal with the violence of the partition of India in 1947. While *Cracking India* educates us about the dangers of “ the beast ” (the violence), *Earth* shows us the impact the beast has on victims like the beautiful Ayah/nanny. Similarly, both Buchi Emecheta's novel *Destination Biafra* and Charles Enonchong's videos *The Nigerian-Biafran War, Parts I, II & III*, depict the Nigerian Civil War of 1966 – 69. Yet, while Emecheta ’ s metaphors of division and bestiality highlight the selfishness of politicians and the suffering of civilians like Debbie, looks exchanged by the survivors and the military in Enonchong ’ s videos highlight the tragic ways in which generals like Ojukwu betrayed and were betrayed. Metaphors and looks in Isabel Allende ’ s novel *The House of the Spirits* and Bille August ’ s movie, which is based on it, depict the terror of Pinochet ’ s 1973 – 89 dictatorship in Chile. Allende and August use metaphors and looks of sight and blindness to describe torture survivor Alba/Blanca ’ s trauma. Alba/Blanca re-tells the events of the past in order to survive. Photo journalist Alfredo Jaar ’ s photos and notes, *Let There Be Light*, and Terry George ’ s feature film

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Hotel Rwanda, both depict the Rwandan genocide of 1994, but their emphasis is on inability of the Western bystander/reader to hear or see the pain of the survivors. Accordingly, Jaar and George choose “dark” metaphors and looks to represent the violence, using diffuse lighting, fades, and absences to stand for the violence and trauma. Overall, representations of genocide that involve individualized metaphors and interactive looks are vitally important if the complexities of that violence are to be appreciated in the West.

This comprehensive collection of essays dedicated to the work of filmmaker Raoul Peck is the first of its kind. The essays, interview, and keynote addresses collected in *Raoul Peck: Power, Politics, and the Cinematic Imagination* focus on the ways in which power and politics traverse the work of Peck and are central to his cinematic vision. At the heart of this project is the wish to gather diverse interpretations of Raoul Peck’s films in a single volume. The essays included herein are written by scholars from different disciplines and are placed alongside Peck’s own articulations around the nature of power and politics. *Raoul Peck: Power, Politics, and the Cinematic Imagination* provides an introduction to Peck’s better-known films, interpretations of his rarely seen and recently released early films, and original analyses of his more recent films. It endeavors to explore the ways in which the dual themes of power and politics inform the work of Peck by taking a multidisciplinary approach to contextualizing his filmography. It culls contributions from scholars who write from a wide range of disciplines including history, film studies, literary studies, postcolonial studies, French and Francophone studies and African studies. The result is a volume that offers divergent perspectives and frames of expertise by which to understand Peck’s oeuvre that continues to expand and deepen.

New essays by prominent scholars in German and Holocaust

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Studies exploring the boundaries and confluences between the fields and examining new transnational approaches to the Holocaust.

The first decade of the 21st century has seen a proliferation of North American and European films that focus on African politics and society. While once the continent was the setting for narratives of heroic ascendancy over self (The African Queen, 1951; The Snows of Kilimanjaro, 1952), military odds (Zulu, 1964; Khartoum, 1966) and nature (Mogambo, 1953; Hatari!, 1962; Born Free, 1966; The Last Safari, 1967), this new wave of films portrays a continent blighted by transnational corruption (The Constant Gardener, 2005), genocide (Hotel Rwanda, 2004; Shooting Dogs, 2006), 'failed states' (Black Hawk Down, 2001), illicit transnational commerce (Blood Diamond, 2006) and the unfulfilled promises of decolonization (The Last King of Scotland, 2006). Conversely, where once Apartheid South Africa was a brutal foil for the romance of East Africa (Cry Freedom, 1987; A Dry White Season, 1989), South Africa now serves as a redeemed contrast to the rest of the continent (Red Dust, 2004; Invictus, 2009). Writing from the perspective of long-term engagement with the contexts in which the films are set, anthropologists and historians reflect on these films and assess the contemporary place Africa holds in the North American and European cinematic imagination.

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