Third-Generation Holocaust Representation

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NOTES

Chapter 1


44. We note that scientific studies contend that stress can in fact be inherited. Professor Inna Gaisler-Salomon of University of Haifa, sharing the results of her studies, contends, “Stress experience during a person’s lifetime is often co-related with stress-related problems in that person’s offspring . . . and even in the offspring’s offspring.” Perhaps the best studied example is that of the children and grandchildren of Holocaust survivors. Moreover, a study done together with her colleagues Hiba Zaidan and Micah Leshem resulted in the discovery that “a relatively mild form of stress in female rats, before pregnancy, affected their offspring in a way that appeared to be unrelated to parental care” (Inna Gaisler-Salomon, “Inheriting Stress,” *New York Times*, March 9, 2014.)


**Chapter 2**


31. For an engaging discussion of repetition and other rhetorical tropes, see Arthur Quinn’s *Figures of Speech: 60 Ways to Turn a Phrase* (Salt Lake City: Peregrine Smith, 1982), especially 73–95.


Chapter 3
5. So, too, Eva Hoffman describes the children of Holocaust survivors as “the hinge generation,” for whom “the meanings of awful events can remain arrested and fixed
at the point of trauma; or in which they can be transformed into new sets of relations with the world, and new understanding. Eva Hoffman, *After Such Knowledge: Memory, History, and the Legacy of the Holocaust* (New York: Public Affairs/Perseus, 2004), 103.


20. Eduardo Halfon, “Monastery,” in *Monastery*, trans. Lisa Dillman and Daniel Hahn (New York: Bellevue Literary Press, 2014), 144–45. Halfon has published nine novels, been named one of the best young Latin American writers by the Hay Festival of Bogotá, received the José Maria de Pereda Prize for the Short Novel, and is the recipient of a Guggenheim Fellowship. Many of his works blur the boundary between fiction and memoir.

21. We are indebted to Alan Astro, Professor of French and Jewish Studies, Trinity
University, for his assistance in translating Lévy’s essay. Paule Lévy, “‘And how do you get over loss that has no concrete shape or face?’: The Lost de Daniel Mendelsohn, ou l’expérience dérobée,” in L’expérience I, ed. Françoise Bort et al. (Paris: Michel Houdiard, 2012), 10, 6.

22. The artists involved in the creation of the Oregon Holocaust Memorial include John Laursen, Tad Savinar, Paul Sutinen, and landscape architects John Warner, Marianne Zarkin, Marlene Salon, and historian Marshall Lee.

23. All photographs were taken by Hannah June Choi, Reed College.


Chapter 4


7. See chapter 6, Refugee Writers and Holocaust Trauma.


11. For an interesting discussion of the ways in which Holocaust narratives engage fairy-tale images, see Anna Hunter, “Tales from Over There: The Uses and Meanings of Fairy-Tales in Contemporary Holocaust Narrative,” Modernism/modernity 20. 21 (January 2013): 59–75.


13. The name “Amfortas” is taken from the opera Parsifal, where the Grail-King, Amfortas, suffers from an eternal, never-healing wound. Skibell implies here that the trauma of the Holocaust is, like King Amfortas’s wound, eternal.


18. Ibid., 48.


39. For a discussion of photographs and artifacts as openings for discovery, see chapter 3, “Third-Generation Memoirs.”


41. See chapter 3 in this book for the role of photographs in Holocaust representation.


Chapter 5


25. Although there are countless examples of this, perhaps the best known is Art Spiegelman’s two-volume Pulitzer-Prize winning *Maus* (New York: Pantheon Books, 1991).
27. See chapter 2.
28. See chapter 2.

**Chapter 6**
8. See chapter 5.


20. Margot Singer, e-mail message to Alan L. Berger, May 20, 2014. Hereafter this will be cited as “Singer email.”


Chapter 7


5. Erika Dreifus, “Looking Backward: Third-Generation Fiction Writers and the


