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| Nota di contenuto | Preliminary Material -- Introduction / Marc De Kesel and Katarzyna Szurmiak -- Summary of the Novel / Jan Ceuppens -- 1 Quod Vide, or the Displacement of Meaning in the Narrative Construction of Love / Dany Nobus -- 2 Guerrilla War with Words—The Language of Resistance to the Shoah / Olga Kaczmarek -- 3 Grossman's White Room and Schulzian Empty Spaces / Katarzyna Szurmiak -- 4 The Laugh of a God Who Doesn't Exist / Marc De Kesel -- 5 The Perpetrator / Bettine Siertsema -- 6 Diasporic Remarks / Dirk De Schutter -- 7 The Holocaust's Muses—On Voices, Appropriation and Misappropriation in Grossman's Novel and W.G. Sebald's Prose Fiction / Jan Ceuppens -- 8 The Novel Form and the Timing of the Nation / Pieter Vermeulen -- 9 Torag, Dolgan, Ning, Gyoya, Orga: Diaspora under the Sign of Salmon / Ortwin de Graef -- 10 On Some Adornean Catchwords / Erik Vogt -- Bibliography -- Index. |
| Sommario/riassunto | Did the first generation Holocaust writers not warn us against the risks of imagination? Does it not create an illusion that the unimaginable can be imagined, the unrepresentable represented? Clearly this warning has not been taken up by David Grossman. Fully embracing imagination's power, his novel See under: Love offers a profound reflection on how the twenty-first century can assume the heritage of the Shoah and remember the 'unmemorable' in a proper way. The essays in this volume reflect on this one novel, though each from its own angle. Focusing on one single novel shows the surplus value of a multispectral |

reflection on one central problem, in this case the allegedly
inconceivable and unspeakable nature of the Shoah.
