

## Contents

Introduction  
*Janett Reinstädler and Oleksandr Pronkevich* 7

### Section 1

#### “(Audio-)Visual Representations of Trauma in Eastern Europe”

Identity and Trauma: Visual Art of Jacques Hnizdovsky  
*Tetiana Shestopalova* 17

Andrey Tarkovsky’s *The Mirror* Through the Lens of Trauma Theory  
*Oleksandr Pronkevich* 43

Images of Chernobyl Explosion Liquidators in Audio Visual Art  
*Tetiana Ostapchuk* 69

### Section 2

#### “Film and Trauma in Western Europe”

Trauma, Cultures of Memory and Childhood in French Postwar Cinema: The Example of René Clément’s *Jeux Interdits* (1952)  
*Christoph Vatter* 97

Haunted by Children. Spanish Trauma, Social Negotiation and the Ethics of Representation in Narciso Ibañez Serrador’s Horror Movie *¿Quién puede matar a un niño?*  
*Isabel Exner and Thomas Schmidtgall* 115

## Section 3

### “Trauma and Media in the Americas”

The Oniric and the Unspeakable. Cinematographic Representations of Dream and Trauma in <i>Madagascar</i> and <i>La vida es silbar</i> by the Cuban Director Fernando Pérez <i>Janett Reinstädler</i>	139
Guatemala’s National Police Archives as a Place of Traumatic Repression and Recurrence in Contemporary Documentary Cinema <i>Tim Christmann</i>	167
Alison Bechdel’s <i>Fun Home</i> as a Visual Representation of Trauma <i>Melanie Graham</i>	191
Contributors	213