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Introduction: Resonances of War

Katheryn Wright, Managing Editor

Somehow it seems fitting that at the final issue of *InterCulture*'s volume focused around the general theme "Perspectives on War" (2007 – 2008) is being published as the US financial crisis has caused concerns over the Iraq war, our initial impetus for proposing this topic, to momentarily recede into the background. This collection of academic and creative work reminds us that war persists in personal memories and social histories even after it no longer dominates the daily news. While many of our submissions for this volume focused on the Iraq war or the cultural and social impacts of 9/11, the bulk of the selections in *InterCulture*'s final issue return to the Second World War. My father was born the year this war began, my mother the year it ended. Family stories about WWII come through my parent's memories of their parent's memories. I should feel distant from this war, but its history continues to resonate through me in the documents and people it left behind. This is what *InterCulture*'s "Perspectives on War: Other Considerations" offers – resonations.

The scope of this issue is international with our contributors for this issue working out of France, South Africa, United Arab Emirates, Germany, and the United States. Their contributions represent a range of theoretical approaches, methodologies, and writing styles. Publishing a diverse selection of materials is what *InterCulture* endeavors to accomplish. To that end, the issue features two distinctive submissions. The first is an interview with Lieselotte Ludwig about her experiences as a young woman living in Germany during WWII. *InterCulture* owes a great debt to Ms. Ludwig for sharing her story with our readership. I especially want to thank Anke Sandleben for giving *InterCulture* the opportunity to publish such a compelling historical document. Following the interview is Ryohei Kageura's essay, "Collective Memory of War and the Redemption of the Individual Experience in Walter Benjamin" that provides an intriguing

theoretical counterpoint to Ms. Ludwig's story. The second selection is Mary Kennan Herbert's poems about growing up during the war. To my knowledge, this is *InterCulture's* first opportunity to publish poetry, and Ms. Herbert's contributions are invaluable in this regard. Following the poems are Saddik M. Gohar's comparative analysis of the city/ country dialectics in the poetry of Eliot and Al-Sayyab and Richard Gray's examination of Vichyite ideology in Camille Morel's *France!..Présent!.. Poème épique Radiophonique et Théâtral en un acte et deux tableaux*. The only paper not directly connected to WWII nonetheless introduces a conflict zone to this point absent in the volume "Perspectives on War," post-apartheid South Africa. Gary Baines adapted this essay from a lecture given to introduce his newly published book, *Beyond the Border War: New Perspectives on Southern Africa's Late-Cold War Conflicts* (2008). This issue concludes with two book reviews on Jennifer C. James *A Freedom Bought with Blood: African American War Literature from the Civil War to World War II* (2007) and Drew Gilpin Faust's *This Republic of Suffering* (2008).

While I would usually attempt to conclude this volume with some grand thought summarizing what I have learned throughout the past year, all I really feel is regret. On a personal level, I regret that I could have done more as an editor. To all of *InterCulture's* readers, authors, submitters, and reviewers, please know that I appreciate your dedication and interest in this journal. I will keep trying to make *InterCulture* the best it can possibly be. About the theme of this volume, I regret that war is what so often defines a people, with history using moments of destruction to chart the passage of time. Yet this regret is tinged with the hope that there is something else entirely that an interdisciplinary study of war might offer. Wanting to go and search for something else, I suppose, is as an appropriate conclusion as any.

I want to thank the editorial board for their hard work in reviewing submissions and Dr. David Johnson, chair of the Department of Interdisciplinary Humanities at FSU, for his continuing support. Finally, Dr. Maricarmen Martinez envisioned this journal and has guided me through this year of transition. She trusted me with *InterCulture* and for that I am grateful.