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- 1 In the book *Necroperformance: Cultural reconstructions of the war body*, the author Dorota Sajewska aims to reassemble the Polish cultural memory from reminiscent evidence of societal manifestation after World War I. The necroperformance is presented as a theoretical-analytical concept that is not stored in archives but rather in the body. The importance is donated not only to the subject body of analyses, but also on the power that these reconstructions exert on actively changing the perception of the living and on the renewal of ideas. This concept is presented in opposition with the institutionalization of the theater studies, manipulation of preserved history through the media diffusion and criticism of archival thinking. The theater plays a central role in the analyses because its essence is not centered in the language-based symbols but on cultural spectacle and social performance. The center of the analyses is at a moment “that is liminal, groundbreaking, and at the time paradigmatic of issues connected with the matter of identity: Word War I”. The Great War was widely used to forge an European identity with the resources and documents structuring and creating a story of war with the illusion of an experience. The modernity of different media resources, donating different capabilities to register and manipulate history, the traumatic experience of wartime violence were hidden giving place to the glorified hero image. Suppressed are the characters of history like the women who fought the war dressed as man, the men who performed female roles in legion tropes, the damaged soldiers that were not seen as proud represents of the nation, homosexuals soldiers, the vulgar manifestations, the victim women with the states in control of their reproductive system. All of these figures were left out of the new European identity and also out of the Polish nationalistic discourse. These figures are brought back to life in *Necroperformance* through the remains they left behind.