

DOWNLOAD PDF TOWARDS A CRITIQUE OF HOLOCAUST CINEMATIC CULTURE

Chapter 1 : Culture Warrior: Enduring the Clarity and Questions Raised By "Shoah"™

In these contexts, Holocaust documentaries are lent scholarly priority, whereas Holocaust narrative and experimental films are marginalized or ignored, as are critical analyses concerned with specific cinematic aspects of Holocaust representation, including their rhetorical implication in ideologues of Holocaust reproducibility.

Namely, this film "like many other Holocaust films" emphasizes the experience of those who suffered and died in Auschwitz or in other concentration and death camps and consequently ignores the deaths of nearly half of all victims of the Holocaust who were rounded up and gunned down on Soviet territory before death camps, all of them located outside the borders of the USSR, were even operational. Though Soviet cultural policies varied during both World War II and afterwards, Soviet censors in the postwar period were largely unwilling to allow the representation of the destruction and suffering of Soviet Jews qua Jews. Preference instead was given to representations of the suffering of the whole Soviet people during the German occupation 27 million are estimated to have been killed. Soviet unwillingness to engage with the subject of the Holocaust did not, however, mean its complete absence from the screen. Gershenson compares scripts with finished films, digs through the minutes of discussions about both, reads scripts and proposals that were never turned into films, and talks with directors and screenwriters who are still alive, and with the descendants of those who have already died. While both cinema and literature were affected by censorship, literature that tested the limits of permissibility could be written "and sometimes published" unofficially. As the manuscript was seized along with the typewriter ribbon used for its composition, Grossman was told that the book could not be published for two or three centuries he died of cancer a few years later, in Later, however, a copy of the manuscript was successfully smuggled and published abroad, leading to translations into English and other languages. But films could never be produced by directors alone: Individual directors had to work within a system of state funding, production and distribution with moving parts far more numerous than those involved in the creation of literary texts. In her book, Gershenson identifies two trends in the Soviet treatment of the Holocaust, which she calls externalization and universalization. Externalization is the phenomenon by which the events of the Holocaust, when they turn up in Soviet films, are represented as having taken place outside the Soviet Union rather than on Soviet territory. The Holocaust on Soviet territory being unrepresentable on Soviet screens at the time, the events depicted in the film, Gershenson suggests, could only be those that took place outside the USSR. Universalization, in turn, refers to the practice of representing the suffering of Jews as if it were something that happened to a variety of groups rather than to Jews in particular. Gershenson presents evidence of how, as a consequence of this push to universalize the tragedy of the Holocaust, some films ended up being stripped of their Jewish characters during the production process. Sixty of the prisoners were Jews, but ultimately, Jewish characters were transformed into a team that included representatives of different ethnicities. Though Gershenson organizes her chapters in chronological order, the catalog of films would make for a confusing organizational principle to a reader unfamiliar with larger questions of Soviet cinema history. A more clearly conceptualized chronology would have been preferable "one that would have introduced the reader to the larger political and cultural trends first, thus enabling her to see how the questions of Holocaust representation worked within the ever-changing matrix of Soviet ideology. In addition to the book, Gershenson has developed a companion website, www. Featuring key subtitled sequences from a range of films that she discusses in her book, the website is an invaluable resource that makes a number of Soviet films dealing with the Holocaust "in part if not in their entirety" available for the first time. One of the co-writers of the screenplay has already died, but Gershenson finds out that the other one, a Lithuanian-born Jewish writer named Grigory Kanovich, is alive and well in Tel Aviv. She flies to meet the astonished author at a Lithuanian resort. As it turns out, Kanovich thought that the screenplay had vanished in the s. Accompanying Gershenson is her friend, the filmmaker Oleg Gaze; in Lithuania, Gaze gets a blessing from Kanovich to produce his script, and today he is securing funding for the project.

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Chapter 2 : Liat Steir-Livny | Sapir Academic College - calendrierdelascience.com

CHAPTER ONE TOWARDS A CRITIQUE OF HOLOCAUST CINEMATIC CULTURE Regenerative anti-Semitism [] is the clue to the uniqueness of National Socialism [] But it would be a mistake to deduce.

Landon Palmer October 4, Culture Warrior: While Shoah has, then and now, been lauded as an incredible achievement in cinema, its running time has contributed to an understanding of the film as primarily a project of historical documentation. Central to Shoah is the question of representation. How, precisely, should the unfathomable horrors of the Holocaust be remembered, recounted, and even reenacted on film? Judging by the incredible legacy of Holocaust cinema since, the answer is as multifaceted as it is uncertain. Where is the dividing line between honest representation of trauma, and exploitation of it? While much of Hollywood cinema especially since the s seems rarely concerned with exploring this as an ethical dilemma either in process or self-reflexively in the films themselves, disproportionately preferring the rare tale of unlikely hope over the harsh reality of the fates of many Jews which have no hero or closure swooping in at the end, Shoah struggles to realize the means to articulate a representation of these events as it simultaneously weighs the absolute necessity that these stories be told and preserved. What results is an incredible omnibus of detailed individual accounts of events, procedures, and terrible memories at various concentration camps. Initially, the notion of such a lengthy documentary told without archival footage is just as daunting as the movie itself. How could one sit through such a documentary without variance in content? How could one comprehend the horrors of the stories being told without seeing some representation of the events themselves? That the Holocaust itself was such a thoroughly documented historical moment makes sense when considering the fact that film itself was also one of the characteristic achievements of an innovative, industrial age. How then could one use a device that was in many ways complicit in the path towards genocide to investigate, recount, and critique that genocide? Perhaps it was Resnais who first realized the importance of contextualization in juxtaposing the recent past with the incomprehensible present. This is not history in the past tense. Rather than inducing the typical nauseating effect of seeing bodies pile on bodies in black-and-white, these color segments force audiences to confront the contradiction of the present with what they understand the past to be from its representations, and the result is even more deeply unsettling when foreboding trains cross this landscape or the bricks of a concentration camp penetrate the grass. It is both difficult and not difficult to watch Shoah in a single sitting. Each story is as engaging as the one before, and going outside the boundaries of traditional cinematic time permits opportunities for certain interactions to progress in real time and in great detail, like the prolonged conversation outside the Polish Catholic church. What one comes away with might be particular for a given viewer. In the final two hours of the film, when my ability to endure finally started to wane, the structure of Shoah seemed to break down. While certainly not a linear historical account of the Holocaust, the film seems to embody some sort of lucid structure in connecting stories and themes between individuals. Then the seams begin to show. New contributors are introduced who barely speak. Previously unexplored topics are broached. As frustrating as this experience initially was, eventually it began to make sense. What other ending could a film like this have instead of one that was formless and inconclusive? Despite its incredible running time, Shoah by its final hours never puts itself in the position of being a comprehensive overview of the Holocaust, or even an exhaustive historical document, but rather an exercise of the essential contradiction continually encountered in the question of responding to such an event through cinematic means:

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Chapter 3 : Humanities Representations of the Holocaust

if offers of Holocaust cinematic culture. However the "obscene" quality of Holocaust cultural representation may be conceived and dealt with, the dedicated Holocaust film scholar must inevitably.

Share via Email Ian Kershaw's two-volume biography of Hitler is likely to remain the standard life for a generation. But for me this was an unresolved problem. That was the final challenge. How did the state machine continue to function? Their remaining hope was that this unnatural coalition" of the UK, the US and the Soviet Union "would fall apart and that the west would finally see that the Bolsheviks were the real problem and would cease the war in the west and come in on the side of Germany. People such as Himmler had this illusion until the very end. He believed he might be accepted by the west. He tells me his wife had to stand over him and virtually force him to sign the letter accepting a knighthood. He was born in Oldham in just after the battle of Stalingrad had ended, turning the war against Hitler. His father was a fitter, but had lost his job in the depression, so turned his hobby of playing the saxophone and clarinet into a career, playing in dance bands. I benefited, but what about the ones left behind? He did a DPhil at Merton College, Oxford, editing a manuscript of the accounts of Bolton Priory in the late 15th and early 16th century. That was the trigger, but I was already on the way. Broszat was a proponent of Alltagsgeschichte everyday history , and was developing a bottom-up history of the Nazi period. Kershaw says joining the project helped him greatly. It was just being brought out of the cellars, where it had languished since I was the first person to see it sometimes. In he had attended a conference of historians of the Nazi period that made him realise how great was the interpretative divide between those who saw Hitler as the prime mover in creating Nazi Germany and those who viewed him as the expression in some ways almost the prisoner of social trends. Problems and Perspectives of Interpretation In the book, which has been frequently reissued, he set out the main differences between the competing schools, and raised questions he would later attempt to resolve in his biography of Hitler. I tried to make sense of why there were these polarised interpretations, and whether they could be reconciled. In so doing I moved away from the social history of the Third Reich, and became more focused on the power structures and then ultimately on Hitler himself. The key divide was between intentionalists and structuralists. The intentionalists started off with the notion that Hitler determined everything, and nothing else really mattered much. The structuralists came from the opposite direction: I tried in that historiographical book, and then more so in the biography, to square the circle. Penguin then asked him to write a fully fledged biography and, after initial resistance, he agreed, embarking on what became a vast undertaking running to almost 2, closely printed pages published in And second, the phrase most associated with Kershaw: I had this tension in the biography, which I tried to resolve through these devices, between the structural approach, which traditionally had ruled out biography, and the biographical approach, which had tended to rule out structures and concentrate on the central figure. The first volume of the biography Hitler Hubris appeared to wide acclaim in , by which time Kershaw was professor of modern history at Sheffield University, a post from which he retired in He says combining running the department with writing the biography was exhausting, and that during four years in the late 90s he never had a weekend or evening off. Coping with the "avalanche of publicity" on the first volume while writing the second, Nemesis, which appeared in , proved especially difficult. He had perhaps reckoned without the enduring popular fascination with the figure of Hitler, who dominates the history sections of bookshops and is covered in so many documentaries on the History Channel that it is sometimes referred to as the "Hitler channel". But there is about Hitler personally and about the Nazis in general a sort of cultism that attracts fascination. The same people are not fascinated by Stalin or Mao, but somehow Hitler does it. Ian Kershaw appears at the Edinburgh international book festival on 25 August

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Chapter 4 : Israel Studies An Anthology: The Holocaust & Israel

This timely new monograph takes as its starting point the provocative contention that Holocaust film scholarship has been marginalized academically despite the.

One of the varied means by which this attention has been enlisted and broadened is the cinema. Over the past decade, Holocaust films of nearly every generic and formal structure have been produced as well as distributed across an expanding global context, as Holocaust cinema has become an increasingly mainstream, international venture. Critical response to this increased attention has been receptive if not always laudatory toward particular films. These debates have raised questions concerning the ethics of Holocaust representation, the rhetorics of Holocaust denial and historiographic revision, the politics of Holocaust resistance and rescue, and philosophical tendencies toward, on the one hand, Holocaust mystification and sacralization and, on the other hand, Holocaust universalism. Despite this widespread development of what one might call Holocaust cinematic culture, college and university courses regarding the Holocaust and film are rarely offered, not least within the field of Cinema Studies. And while courses concerning the actual Holocaust are increasingly common, their disciplinary boundaries Sociology, History, Philosophy, Ethnic [esp. Jewish] Studies, and Religious [primarily Christian] Studies have generally confined Holocaust film to an informational or illustrative function. In these contexts, Holocaust documentaries are lent scholarly priority, whereas Holocaust narrative and experimental films are marginalized or ignored, as are critical analyses concerned with specific cinematic aspects of Holocaust representation, including their rhetorical implication in ideologies of Holocaust reproducibility—holocausticity—itsself. A relative dearth of scholarly monographs on Holocaust and film is not irrelevant to this curricular reduction. In addition these books tend generally to delimit their critical framing of Holocaust film by interpretive paradigms established from within scholarly fields largely unassociated with the study of representational culture. The result is a series of conventional thematic and stylistic readings or, in an opposite—yet at times complementary—sense, a congeries of mystical and theosophical speculation. The aim of *Holocaust and the Cinema*, a course I initiated and instructed at the Rutgers University Cinema Studies Program during the Fall Semester, is to reverse this trend by offering advanced undergraduates an opportunity to confront and examine these neglected issues in light of a selectively arranged, international array of Holocaust films and interdisciplinary support texts. In what follows, I explicate and develop the theory, methodology, and pedagogical philosophy of this arrangement, with the intention of alerting potential Holocaust film instructors and students to crucial conceptual issues in studying the Holocaust as these intersect critical problems in Cinema Studies. On the one hand, I describe the course epistemology, which traces a theoretical history of the cinematic inscription of holocaust within the context of Holocaust critical paradigms and debates that have emerged during the post-Holocaust era. At the same time, I explain the ascription of an allegorical layer to the course which accesses and interrogates a critical contemporaneity of these problematics to those of the academic moment, including the general yet diversified return to phenomenology, a concomitant resituation of critical theory, and an historiographic revisioning of the Twentieth Century from orientations locatable to both the Left and Right. From the perspective of cinema studies, such contemporaneity remarks specific discursive shifts and overlaps between modernist impressionism and photographic realism, structural semiotics and deconstruction, psychoanalytic semiotics and poststructuralism, and postmodern aesthetics and performance theory. *Holocaust and Cinema* is a standard fourteen-week course divided into five units, each of which is comprised of two to four screening sections. First we screen canonical non-fiction Holocaust films such as *Death Mills*, *Night and Fog*, and *Genocide*, which serve initially as means for illustrating the Holocaust in its apparent objectivity. Viewed closely and in relation, however, these films become occasions for subverting the historical empiricist impulse to represent the Holocaust transparently, *wie eigentlich gewesen*: We in turn draw attention to the racial and class composition of the particular classroom. Not least of these structures is

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the academic institution in which students have registered for a course on Holocaust and film. Portrait of a Modern Criminal. Having just begun to engage students with the problem of Holocaust studies moralism, I now ask them to consider the degree to which Holocaust films may themselves serve to propagate or interpellate moral as against critical perspectives. This structural-hermeneutic emphasis reinforces the importance of contemporary film theory to a thoroughgoing Holocaust film criticism, as against both the persistence of reflection theory and a resurgence of phenomenological classicism in the field Ginsberg, Rev. On this basis, I ask students to reconsider how the ideological effectiveness of Holocaust films, including propaganda films containing Holocaust archival footage and survivor testimony, has been conceived. Do spectators of such films formulate conscious decisions about them on the basis of photogenic or kinesthetic impressions, as per a cognitivist reading? As students come thereby to realize that respected, often cherished national commercial film industries are historically implicated in this questionable practice, the course trajectory undergoes an important first reversal: Ginsberg In this context, I convey to students the fact that politically committed Holocaust films and critical texts are outnumbered by those which supply metaphysical and sacral explanations of the event and its cinematic renderings. This means that students will now be confronted with what are often their own, deeply ingrained beliefs about the Holocaust, beliefs which contrast starkly those grounded in historical materiality for their attribution of ostensibly sublime provenance, unspeakable and unknowable essence and telos to social being and, in turn, death—even inasmuch as these are signified cinematically. Numerous support texts reinforce the widely held status of such beliefs Colombat “, “; Ezrahi “; Kieckhefer; Paldiel “ , drawing variously upon christological and Judaic explanations of the Holocaust. In this regard, the course readings make available to interrogation the rhetorical power of some Holocaust studies discourses to inculcate idealist notions of social responsibility. In view, however, of potential resistance to their implications, I refrain from expressly disallowing students from accepting, at least provisionally, the transhistorical universalism of christological or Judeo-Christian Silk Holocaust explanations and their cinematic inscriptions; whereas I do offer students who are otherwise inclined the critical tools with which to question them. By the precise syllabic placement of this dereificatory move, the course performs a gradual resituation of Holocaust film problematics from personalistic, localizing, empiricist frameworks onto an ever-widening, cross-disciplinary, intertextual terrain. At this turn, one may draw classroom attention to the dialectical logic of this progression, for which each unit marks both a shift in discursive focus and a re-engagement of previously explored issues from newly derived, increasingly abstract perspectives. Here I both introduce and challenge the predominant function of female sexuality within Holocaust film culture: Does it mystify, exoticize, or romanticize the event and its cinematic reception? On the other hand, does it not pressure a need to ascertain precisely what is meant by Holocaust film? The critical notion that the Holocaust does not find its terminus at the Judeocide should not, however, give license to Holocaust denial, which disclaims the event entirely, nor to Right-revisionism, which displaces blame from Holocaust perpetrators onto a stereotyped image of victims. In fact the sophistry which characterizes such pseudo-historiography is belied and reversed by the films in Unit Four, as they supply occasions for analyzing historical relationships between the Judeocide and subsequent, previous, and contemporary Third World genocides see Herman. In addition to making obvious cross-historical comparisons, these films suggest a profound affinity between the Judeo-Christian explanatory narratives exemplified in earlier units, and explanatory modes indigenous to West Africa and the Middle East. With an eye to recent performance theory, for example, assigned texts confront students with the possibility that a globally attuned Holocaust film studies may serve a Right-revisionist function of normalizing the event by rendering it banal, as well as may promote, by apparent contrast, a reactionary elevation of Holocaust and genocide prevention to a project of missionary zeal. Screenings of Kaddish and Blue Eyed facilitate productive debate over these concerns, prompting questions about how Holocaust cinematic banalization and messianism can position holocaust as both a personal therapeutic locus Farrell “; Hass “50 and a religious allegorical icon Halevi “25; Niebuhr ; and about whether such positioning is finally beneficial to the larger project of preventative

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Holocaust and genocide education Ravitzky 10â€™39; Rupp; Shahak and Mezvinsky 55â€™” After confronting students with these and similar questions, one may distribute condensed versions of the questions as topic choices for the final term paper. Having become accustomed to recognizing fundamental connections between ostensibly disparate Holocaust discourses as well as to identifying and analyzing their cinematic articulations to structural relationships of social need and conflict, students of Holocaust and the Cinema now have at their disposal intellectual means for preparing a socially relevant Holocaust film analysis that upholds the dual notion of cinema as both an artistic and critical medium. New Left, Agozino, Biko. A Report on the Banality of Evil. What Did They Know? The Convent at Auschwitz. Modernity and the Holocaust. Ithaca and New York: The Israelis and the Holocaust, by Tom Segev. Braudy, Leo, and Marshall Cohen, eds. Film Theory and Criticism: New York and Oxford: Cha, Theresa Hak Kyung. Conceptual and Historical Dimensions. U of Penn P, The Holocaust in French Film. Metuchen, NJ and London: The Holocaust in American Film. Philadelphia and New York: Jewish Pub Society, The Holocaust in Literature. U of Chi P, Injury and Interpretation in the Nineties. Johns Hopkins UP, From Its European Roots to the Holocaust. Testimony and Mimesis in Holocaust Narratives. An Essay on Kitsch and Death. Lesbian Writing in the s. Violence and American Cinema. New York and London: Holocaust and Genocide Studies Women and the Holocaust. Gay and Lesbian Persecution in Germany â€™” The Refusal to Consume. Patrick Rumble and Bart Testa. U of Toronto P, In the Shadow of the Holocaust: Cambridge and New York: Memoirs of a Jewish Extremist: Boston and New York: New Haven and London: Film and the Holocaust. Historicism, the Holocaust, and Zionism. Sainthood in the Christian Tradition. Its Manifestations in World Religions. Richard Kiekhefer and George D. U of Cal P, The World of Jewish Fundamentalism. Hill and Wang, Liehm, Mira and Antonin. The Most Important Art: Soviet and Eastern European Film After Vichy France and the Jews. Why Did the Heavens Not Darken? Patriarchy and Accumulation on a Global Scale: Women in the International Division of Labor.

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Chapter 5 : The Culture of Critique series - Wikipedia

"Towards a critique of Holocaust cinematic culture -- St. Korczak, martyr of Poland -- The Quarrel in/over Québec -- Entre nous and the erotics of historical erasure.

Israel Studies An Anthology: Table of Contents Introduction The Holocaust , its historical interpretations, and its lessons are interwoven into the Israeli identity and manifested in various ways. Their resistance appeared to culminate with the assassination of Dr. The leadership itself, responding to its critics, asserted that salvaging Jewish property from the Nazis for use in absorbing Jewish refugees in Palestine was morally, politically and economically right. The big difference now anchored in the birth and development of an independent Jewish state and its necessary tools of fighting and surviving. Yet the use of power had its limits, and ethical considerations had to be taken into consideration as well, in spite of the fact that Arabs inherited much of the Nazi propaganda and adopted its anti-Jewish goals as a valid precedent to be followed by them against the Jewish state. In practical terms, Jews should accept the partition of the country and avoid ruling over a large alien population, and be very careful in using its military in order to meet Arab challenges, while concentrating on its own, unprecedented growth and development. Thus, the Holocaust made it impossible for the Zionists to create a Jewish majority in Palestine. The destruction of so many potential immigrants ensured that they would have to accept the partition of the country to avoid ruling over a large number of Arabs, especially in the politically sensitive West Bank. Third, the Arabs will never accept any Israel-initiated war as final; they will recover and prepare for a new round, whereas Israel cannot sustain even one defeat for fear the consequences would be a new Holocaust. Hence, Israel must seek support from abroad, if possible from the United States, France, including from West Germany—“even though the Holocaust had occurred so recently. Fourth, the longer-range solution to the extreme imbalance between Arabs and Jews in conventional terms, e. This impression was reinforced by Arab enmity, expressed in anti-Semitic terms during the s and 60s by President Gamal Abd el Nasser of Egypt, Palestinian guerrilla organizations based in Syria, and the radical Syrian regime. Nevertheless, Ben-Gurion saw no justification in an Israel-initiated preventive war at the time, choosing instead to focus on absorbing huge waves of new immigrants which trippled the Jewish population and developing the country. Politicization of the Holocaust at Home: The Kasztner Trial Thus, Israel under Ben-Gurion refused to conflate lessons of the past, mainly of the Holocaust , with present challenges and longer-range goals in domestic, foreign and security policy, mainly the creation of a viable sovereign Jewish state in a partitioned Palestine. This view was also reflected in the national curricula, which uncoupled the teaching of the Holocaust from the general teaching of history and even from Jewish history, which itself was taught separately. Thus, Israeli students were and still are introduced to the Holocaust as a subject detached from general inter-war history and World War II itself. This practice is conducive to the raising of questions about rescue options, the unbelievable magnitudes of the carnage, and the simple wish to commemorate the dead. The resignation itself, however, was precipitated by a multilevel regime crisis both directly and indirectly related to the Holocaust and its interpretations in the early s. The Holocaust had been a major source of public debate since the early s, when Israel signed a reparations agreement with West Germany. At the same time, he continued, Kasztner became a Nazi tool, betraying to the Nazis the only large Jewish community still surviving in exchange for personal and partisan benefits. After the war, Dr. Kasztner, who had after all managed to save a number of Hungarian Jews, supposedly spared Nazi war criminals by testifying in their favor at Nuremberg. All of this was the typical stuff of conspiracy theory; supported by the opposition media, it was divorced from the reality in occupied Hungary, Nuremberg, and British Palestine. But it worked so well that Kasztner was murdered while waiting for the Supreme Court to clear his name him on appeal, as it eventually did by majority ruling. An additional dictum that surfaced during this sensational trial cemented itself into the public memory: The Yishuv leadership allegedly failed to pursue the deal and behaved so deceitfully as to betray Joel Brand, the Zionist emissary whom Eichmann had sent abroad to follow up on the

deal, thus justifying the subsequent assassination of Lord Moyne by members of Lehi the Jewish Freedom Fighters militia, a breakaway Revisionist group also known as the Sternists after their founder, Avraham Stern. Brand eventually joined the Sternists, thus lending retroactive justification to the assassination of Moyne. At the time this huge conspiracy tale, composed of a string of libels and falsehoods, had not taken root among most Israelis. It lurked in the background, however, waiting to be preached and rediscovered again and again. After being flown to Israel, Eichmann was indicted for war crimes, crimes against humanity and crimes against the Jewish people. He spent two years in a glass cage before the Jerusalem District Court and then the Supreme Court until his execution on May 31, 1953—the only person ever to be hanged in Israel. The prosecution conceived the proceedings in their broadest historical terms by summoning an endless parade of survivors to recount their experiences in mass death and suffering, thereby allowing the repressed experience of many other survivors to resurface. Two related phenomena, however, did play a role here. The trial itself attracted criticism from various intellectuals in Israel and elsewhere, in a fashion that would be repeated much later by post-Zionists and other contemporary opponents of a Jewish state in Israel and the Jewish world. An array of major Israeli intellectuals rose up against Arendt, accusing her of sheer ignorance of the facts, an almost inhuman attitude toward the victims, and the spewing of unfounded speculations. A booklet by the Jewish-British publisher Victor Gollancz, published in 1961, anticipated a contemporary Israeli critique of the memory of the Holocaust and its quest to abandon this memory in favor of fighting the Zionist idea and the occupation of Palestinian land. In his view, the court had foisted on the public a protracted experience with Evil, the negative side of humanity, whereas it should have emphasized the Good, the forgiveness, that the victims should be able to demonstrate toward the perpetrators. On these grounds, Gollancz alluded to the possibility that the victims might imitate the evildoers and justify more evil due to their own experience. In practical terms, he wrote, we are preoccupied with things that happened and cannot be reversed instead of pledging our immediate attention to the cruelties and mistreatment of people occurring around us right now. In this regard, Gollancz cited his own futile experience in trying to save Jews during the Holocaust. Finally, he argued, contemporary Israeli youth should avoid the intensification of the sense of racial solidarity and, instead, reinforce its instinct of human solidarity at large. Furthermore, he continued, human history itself demands that evil be remembered in order to learn its lessons and avert it in the future. Again, this view triumphed in Israel at the time. The German Scientists While the Israeli Right and Left hoped to use the belated impact of the Holocaust for political purposes, a new Holocaust-related threat emerged: The connection between this German involvement in seemingly existential threats to Israel and the Holocaust was made at once. Begin accused the Bonn Government of using Egypt to circumvent the ban on unconventional weapons that Bonn had accepted in as a precondition for limited rearmament within the framework of NATO. Bonn refused to recall the scientists, arguing that as private citizens they had the democratic right to move and work wherever they pleased. In fact, the Bonn Government was secretly providing Israel with vital military assistance at this time. Enraged, Ben-Gurion retorted that West Germany, with all its faults, was a promising democracy that was recognized as such by everyone except Moscow and its East German vassal. In the meantime, Isser Harel, the legendary director of the Mossad, campaigned in the media against Bonn by invoking Holocaust-related arguments. This outcome helped to induce Ben-Gurion again to resign both of his portfolios, the premiership and defense, on June 16, 1953. Behind the scenes, the resignation was abetted by another factor: Kennedy to force Israel to renounce or at least suspend its nuclear program. How did Washington view all of this? Thus, Israel would avert the possibility of a new Holocaust in two ways. The first focused on the ability to deal the enemy a blow too great for the enemy to risk. The second was more subtle: Given the official undertaking of the combined Arab nations to destroy Israel, Israel would respond by creating a psycho-political counter-threat that might not only justify its unusual behavior but also to allow the Arabs to climb down from the perilous branch that they had ascended. A nuclear Israel, in contrast, would have to be tolerated. The United States hoped to arrange a deal whereby Egypt would limit its acquisition of offensive missiles in exchange for Israel renouncing its nuclear ambitions. The Egyptian tactic worked. The Egyptian

missiles were useless as practical weapons, but Nasser successfully used the danger they posed, and the threat of attacking Dimona to prevent Israel from getting the bomb, to persuade the United States to pressure Israel to give up the one weapon that was viewed as shielding it from another Holocaust. Continuing his efforts to prevent Jerusalem from adopting a nuclear deterrent, President Lyndon B. Johnson agreed for the first time to directly supply Israel with conventional arms. The Arabs, meanwhile, were concerned that Israel was developing a capability that would allow it to expand their territory and at least make an ultimate Arab victory impossible. Jerusalem, fearing that the Arabs might preempt the unveiling of this capacity by launching a limited strike on Dimona—possibly legitimized by the Soviet Union and, perhaps, even the United States—agreed to delay the deployment of French missiles capable of carrying nuclear warheads. This was the background of the events of May. In that month, Nasser marched his troops into the Sinai Peninsula and the Gaza Strip, ordered out the UN buffer force that prevented action against Israel on both fronts, closed the Straits of Tiran to Israeli shipping to Eilat again, and threatened to destroy the Jewish state. Ordinarily one does not hear such talk in foreign relations, however hostile, and when aimed at Israel it inevitably evoked Holocaust metaphors. Israel had a choice of waiting to see if the Arabs meant what they were saying or taking preemptive action to prevent them from having the chance to attack. Thus Israel would avoid having to fight while placing Nasser in confrontation with the United States. Holocaust-related rhetoric in Israel mounted: Israel also seized the Syrian Golan Heights. Dimona survived the war unscathed. This allowed Israel to keep the bomb hidden in the basement. The Age of Uncertainty and Its Remedies: Zionism and its from-destruction-to-redemption doctrine were vindicated. This syndrome viewed current politics in Holocaust related terms, in regard to Israeli territorial claims and eventual concessions. Begin joined ministers from the nationalist Left, Israel Galili and Yigal Allon, who shared his interest in controlling at least parts of the West Bank for ideological and political-strategy reasons as an indispensable security space and as a Zionist entitlement. A Greater Israel Movement, favoring the maintenance and settlement of an unpartitioned western Palestine, took root among many Mapai activists and intellectuals. This feeling of insecurity precipitated the decline of the Labor Party and the elevation of Menachem Begin, with his passionate never-again rhetoric, to power. In the meantime, Gush Emunim intensified the settlement of the West Bank and the Gaza Strip and its leaders ascended to leadership of the National Religious Party, a key coalition member. After the war, Gush Emunim perceived itself, and was widely perceived in the Israeli street, as the true vanguard of pioneering Zionism and of Judaism itself after the seeming military disaster that the old and tired secular Labor elite had allowed. The Holocaust, various orthodox doctrines explained, traced to the Jewish Enlightenment and, more generally, willing Jewish secularization in the Diaspora. By extension, Gush Emunim considered its settlement project—focusing on the largely Jew-free West Bank and Gaza Strip—a part of a divine program seemingly justified by the spiritual and psychological decline of the secular syndrome following the Yom Kippur War. Israeli responses to Palestinian violence were likened to the Nazi treatment of Jews, though they bore no resemblance. To them, Oslo signified such a decline of Jewish nationalism that the old Zionist ideology itself should yield to radical change in the region. The targets of their criticism are the Zionist ethos and state as such, rather than the occupation of the West Bank and Gaza. Instead, the parochial, nationalistic, narrow-minded Zionists allegedly exploited the Holocaust and used the survivors for their own particularistic purposes at the expense of the real victims, the Palestinian Arabs. For these intellectuals, no peace—even a peace treaty as an outgrowth of the Oslo process—is possible unless the initial evil, the nakba Palestinian-Arab disaster of 1948, is cleansed, meaning the return of the Palestinian refugees, i. This may, and should, transform Israel to a post-colonial, non-Zionist entity of the sort that a variety of left-wing intellectuals has advocated at least since the collapse of the Soviet Union. By so behaving, many of these academicians seem to be collaborating, as a result of their view of the Holocaust, with those who seek the delegitimation of Zionism and the State of Israel. Stop remembering the Holocaust, Ofir counsels, and pursue the cause that counts:

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Chapter 6 : Project MUSE - Popular Culture and the Shaping of Holocaust Memory in America (review)

Towards a critique of Holocaust cinematic culture --St. Korczak, martyr of Poland --The Quarrel in/over Québec --Entre nous and the erotics of historical erasure --Holocaust "identity" and the Israeli/Palestinian Balagan --Holocaust Y2K: a polemical conclusion.

Through videos, readings and class discussions you will be introduced to various aspects of culture in German-speaking countries. Thorough grammatical foundation in idiomatic Swedish with emphasis on both reading and speaking. In German, you will have the chance to expand your vocabulary and your knowledge of structures in a unifying context with engaging cultural topics brought to you in authentic readings and engaging videos. You will learn to discuss in German and continue to prepare for participating in the larger academic and intellectual discourses at the University of Oregon and beyond. As we have done in the series, we will use as much German as possible right from the start and we will help you to do the same. Your active participation will quickly yield results! Review of grammar, composition, and conversation. Readings from contemporary texts in Swedish. This course explores the connection between German and Scandinavian culture through the lens of an existential tradition expressed in philosophy, literature, drama, visual arts, and cinema. Students will also see film by Ingmar Bergman and view paintings by various artists from Germany and Scandinavia. This course is a double dipper: The course introduces questions surrounding the representation of these events in various forms. For example, how can one adequately represent this scale of violence and trauma? How can one understand and explain such events? What are the advantages and disadvantages of various types of representation? We will read a historical overview, a personal memoir from Auschwitz, fiction based on concentration camp experience, and some poems. We will consider also films and hear some music written to commemorate these terrible events. We will learn about German and Jewish history, about racism and violence, about human strengths and weaknesses, and about ideologies that produce violent scapegoating mechanisms. Lectures are supplemented by weekly discussion sections. This course presents a concise intellectual history of German-speaking culture from the 16th century to the 19th century that puts a primary focus on economic thinking. Through a combination of broader historical readings, close readings of literary and philosophical texts, and an analysis of visual art and music, we will trace development of religion, science, literature, art, and philosophy during this time. How do these fields reflect the transformation of economic and social values from the Reformation through the Scientific Revolution, the Enlightenment, Romanticism, and the Industrial Revolution? This course assumes no prior knowledge of German, but you will learn about and learn to pronounce! This course satisfies one Arts and Letters requirement. Extensive practice in speaking and writing German, and complex grammatical structures in writing. This course satisfies the International Cultures IC requirement. This course also fulfills a Cinema Studies Core B requirement. In this course, we will explore Scandinavian cinematic representations of youthful figures and of adults who cannot escape their youth. Our purpose is to interrogate the relationship between how cinema helps to create enduring images of these figures, and how cinema, as mass commercial culture is shaped by the emergence of the young consumer. Instead, we selected a variety of films from the last three decades that either have enjoyed broad international circulation or have been popular in Scandinavia itself. This course also fulfills Folklore and Public Culture degree requirements. This course will be a critical evaluation of the religious beliefs in Scandinavia from prehistory through the Viking Age. We will examine very thoroughly three mythological texts: To facilitate our study of the primary sources of Norse mythology we will make use of both Indo-European data and Scandinavian folklore and belief. Throughout the course, students will be encouraged to broaden their understanding of the primary materials by introducing many of the scholarly debates and trends of the field. Scandinavian crime fiction is a worldwide phenomenon that has sparked endless film and television adaptations and original series across the globe. It is curious that the Nordic region, often considered to be utopian, is home to such violent and provocative page-turning material.

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The fictional representations of crime, detective work, legal proceedings, and punishment in Nordic noir are as thrilling as they are critical of society. Indeed, blockbuster series like *The Girl with the Dragon Tattoo* trilogy and Kurt Wallander mysteries show that beneath the glossy surface of Nordic exceptionalism lies a dark underworld of corruption, exploitation, and violence. In this course, we will explore how crime fiction contributes to issues concerning democracy, class, psychology, race, xenophobia, migration, gender, and sexuality. Secondary texts will cover the genre, cultural studies, feminist and narrative theory. GER German Cinema: This course also fulfills a Cinema Studies Core C requirement. German cinema after the First World War enjoyed a golden age, garnering international acclaim for both its technical and artistic innovation. The rise of National Socialism and the pull of Hollywood combined to prompt a large-scale migration of filmmaking talent to the United States. These are but two of the many figures to be explored in a course designed to trace key strains of American cinematic culture back to early twentieth-century Germany. GER Literary Movements: It signifies a period of widely influential innovation for German-speaking literature and culture. Vienna was the center for new impulses in art, literature, music, architecture, music, philosophy, and scientific thought. We will discuss works by writers and artists who introduced new ways of thinking about sex, love, death, anxiety, desire, aesthetics, language, and social conventions. In addition to familiarizing you with this period, the goal of the course is to sharpen your sensibilities as readers by calling attention to formal aspects of literature and art, such as narrative perspective, language, and imagery. You will increase your proficiency in German by reading and discussing texts in German and writing comments, tests, and papers in German. The class will be conducted in German, although some background reading will be in English. GER Special Studies: Knowledge of German is not required. Food and life experiences are inextricably linked. Through interdisciplinary readings, lectures, films, and discussions, this comparative course will examine the relationship between food and identity in literature, culture, and business. We will examine the ways in which German literature uses food to represent and understand the human experience. We will discuss the various symbolic functions of food associated with images of cooking, eating, drinking, and feasting as presented in literary works and popular culture. Class discussion will be supplemented by the viewing of films about food and eating, and by the reading of secondary-critical material that will help us to frame our discussions of food in literature while expanding toward contemporary food issues sustainability, food security, ethnicity, national identity. The course will include dinners, exploration of wine and beer in German culture, and guest lectures. Cynicism negotiates the thresholds between ideologies and systems of thought, religions, political, psychological and egocentrically driven actions. We will read relevant passages by Sloterdijk and Foucault, and ask how they might inform our engagements with Enlightenment and post-Enlightenment works. Students will choose their own individual area of research, give one in-class presentation, and complete a final research paper or media project. This class will be taught in English with readings in German and English cross-listed with Folklore and Public Culture. Interested in a fun skill-building internship for the opportunity to use your German language skills? In collaboration with Eugene schools, the Department of German and Scandinavian is excited to offer a German-teaching internship program for dedicated undergraduate majors or minors in German who enjoy working with children and possess a high proficiency in the language. GER students employ new and fun-driven teaching approaches in settings from pre-school through sixth grade levels, and will act as ambassadors for GERSCAN working towards our mission of promoting global citizenship across all curriculums. The program will run through both Winter and Spring terms of In order to prepare for the assignment, students will receive preparatory training during the Winter Term, followed by weeks of teaching during Spring Term, and around the sixth week, students will prepare a report about their teaching experiences. All interested applicants should submit a brief resume and a short statement pages explaining your interest in this project and your qualifications. Priority applications are due to Dorothee Ostmeier ostmeier uoregon. Constant practice in speaking and writing with emphasis on complex syntactic structures as well as idiomatic nuances in German writing. Primarily for graduate students in other disciplines; recommended for students who want extra training in translation. Class meets on three Fridays: January 25,

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February 15, and March 8.

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Chapter 7 : In New Book, Alvin Rosenfeld Fears Fading Holocaust Knowledge – The Forward

Andreas Huyssen's "Of Mice and Mimesis" is an undeniably dense article, so take your time establishing what it is he argues, and be sure to summarize in your own words before Tuesday's class, as it will help you during class discussion as well as in understanding the overview I will provide during class.

He argues that Judaism fosters in Jews a series of marked genetic traits, including above-average verbal intelligence and a strong tendency toward collectivist behavior. MacDonald also notes a negative shift in tone from the first book to the third, and attributes it to having learned more, read more, and "changed greatly" in that time. He examines evidence from Jewish history, culture, and genetics supporting his thesis, arguing that Judaism is based on a strong -- and possibly genetically based -- predisposition to ethnocentrism characteristic of Middle Eastern cultures generally but exacerbated as a result of selective effects resulting from Jewish cultural practices. He considers the use of the complex and extensive Jewish scriptures and the high prestige of Rabbinic learning as eugenic mechanisms for promoting Jewish verbal intelligence and dexterity. He argues that antisemitism can be analysed as a consequence of resource competition between groups in which each group is rationally pursuing its own interests, rather than as a manifestation of irrational malice by non-Jewish out-groups, and asserts that Jews, particularly strongly identified Jews, will be relatively prone to self-deception by ignoring or rationalizing negative information about themselves and their in-group. Finally, he discusses whether Judaism has ceased to be an evolutionary strategy because of the current levels of intermarriage among some groups of diaspora Jews, arguing that it has not ceased to be so and that it continues to flourish. He argues that these individuals were pursuing a Jewish ethnic agenda in establishing and participating in these movements, while writing that the Jewish community does not constitute a unified movement and that only a small and elite minority of that community participated in these movements. He concludes the book by claiming that intellectual movements he examines are movements that are either "Jewish" by nature or Jewish-controlled, with baleful results: People often say after reading the first book that they think I really admire Jews, but they are unlikely to say that about the last two and especially about CofC. That is because by the time I wrote CofC I had changed greatly from the person who wrote the first book. Francis, *Understanding Jewish Influence* outlines what MacDonald claims are the "background traits" of Jewish influence. To MacDonald these traits consist of: High verbal intelligence and consequent wealth Psychological intensity Social and political aggression He goes on to assert the influence of these traits upon current events concerning Zionism, neoconservatism, immigration, and Middle Eastern warfare waged by Western powers. At base it says that Jews are out to get us through their agenda His work is bandied about by just about every neo-Nazi group in America. By stating that Jews promulgate scientific hypotheses because they are Jewish, he is engaging in ad hominem argumentation that is outside the bounds of normal scientific discourse and an obvious waste of time to engage. Of course any assumption can be questioned, but there are no signs that MacDonald has taken on the burden of proof of showing that the majority view is wrong. It is impossible to avoid the impression that this is not an ordinary scientific hypothesis. The argument, as presented in the summaries, fails two basic tests of scientific credibility: According to Gilman, "MacDonald recasts all of the hoary old myths about Jewish psychological difference and its presumed link to Jewish superior intelligence in contemporary sociobiological garb". It is, like the numerous earlier works, of interest in how positive images turn into the means by which Jewish difference is stressed and Jewish acculturation is shown to be pathological". Schoenfeld writes that Macdonald "selects historical incidents that can be used to support his thesis and conveniently omits others that challenge his thesis". In this scenario, Jews imagine themselves as innocent victims of hatred and violence. Kriegman remarked in an email, "MacDonald is not the first person to avoid the narcissistic injury of having his ideas rejected by concluding that there was a conspiracy against him rather than becoming aware of the substandard nature [as evidenced in his trilogy] of his thinking. Laurence Loeb of the University of Utah writing for the *Jewish Folklore and Ethnology Review*

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called *A People That Shall Dwell Alone* a "tour-de-force" and a "watershed contribution to the understanding of Judaism and Jewish life" based on a "cautious, careful assembling of evidence".

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Chapter 8 : The Holocaust by Laurence Rees review – the voices of victims and killers | Books | The Guardian

Holocaust Jewish Culture Jewish Film Holocaust Films As the number of Holocaust-themed films grow, many questions arise from the attempt to depict this tragedy on screen.

In lieu of an abstract, here is a brief excerpt of the content: Holocaust and Genocide Studies In contrast to Peter Novick and Norman Finkelstein, who have argued that Holocaust memory in America has been promoted primarily by Jewish organizations and survivors to advance their respective interests, Alan Mintz focuses on "the pivotal role of popular culture in spreading awareness of the Holocaust from the Jewish community to the larger American nation" p. Mintz distinguishes between two conflicting examples of Holocaust representation. As opposed to the "exceptionalist model," he favors the "constructivist model," which perceives historical events – even unprecedented ones such as the Shoah – through existing political and religious categories. To reconstruct how the genocide appeared to its victims, constructivists rely on diaries and papers left by those facing the Nazis. These documents refract the ordeal of the Jews through the assumptions made by the groups operating within the ghettos. For Zionists, Nazi racial policies proved their critique of Jewish emancipation and provided a spur to resistance and aliyah. For Jewish communists, the Jews served as scapegoats for monopoly capitalists discrediting revolutionary movements during the Depression. For Bundists, Jews constituted a separate nationality in Eastern Europe, struggling for cultural autonomy and for economic equality to guarantee their security. Jewish Responses to Catastrophe as a paragon of constructivist scholarship that understands Jewish responses to the Holocaust as either religious or ideological rationales for why Jews are repeatedly persecuted. The exceptionalists – who use primarily postwar memoirs and interviews to support their ideas – view the Holocaust as a paradigmatic event that defies traditional modes of comprehension and representation. In their eyes, the death camp epitomizes the unique attempt at state-sanctioned mass murder, which distinguished the Final Solution from previous persecutions of the Jews. The Nazi extermination of European Jewry leads exceptionalists, for example Lawrence Langer, to conclude that the only lesson to be wrested from the event is "the defeat of hope and the victory of meaningless death" p. To impose more uplifting significance on it is to gloss over its nihilistic intent. This bleak view challenges any attempt to render the Holocaust accurately in conventional artistic, cinematic, or literary forms. The act of popularizing it in an America unscathed by its ravages is bound to betray the full extent of its horrors. Mintz characterizes the period between the Holocaust and the Eichmann trial as one of silence; yet his discourse on the book, stage, and screen versions of The Diary of Anne Frank belies this assertion. Yet the diary was not the only Holocaust-related text to resonate with Americans during the decade. Moreover, Jeffrey Shandler has documented that many television documentaries, dramas, and programs about the Holocaust were broadcast during the s. You are not currently authenticated. View freely available titles:

Chapter 9 : Art Spiegelman Criticism - Essay - calendrierdelascience.com

Basically a negative dialogue, recognizing how we think about culture is shaped by culture that has fostered us; therefore, we need to critically reflect on how we think Cultural Critique (Adorno) Culture created Auschwitz and therefore has a large problem, but culture does not like to recognize these issues.