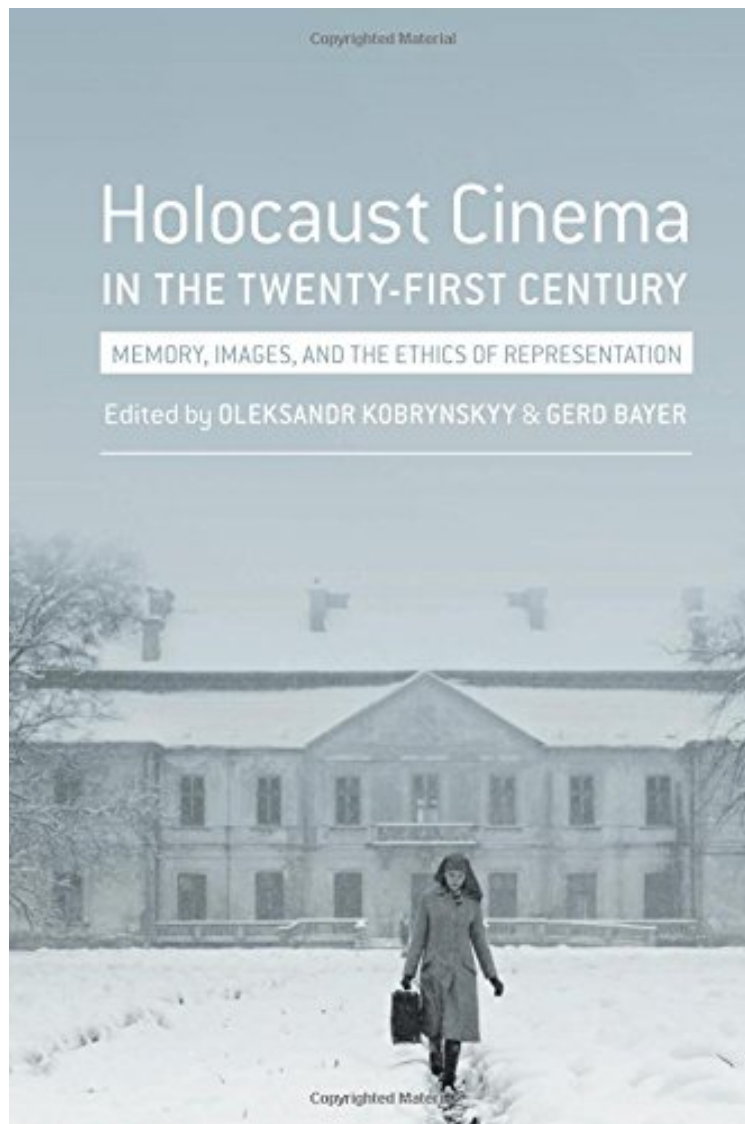


(Free and download) Holocaust Cinema in the Twenty-First Century: Images, Memory, and the Ethics of Representation

Holocaust Cinema in the Twenty-First Century: Images, Memory, and the Ethics of Representation

From Gerd Bayer

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From Gerd Bayer : Holocaust Cinema in the Twenty-First Century: Images, Memory, and the Ethics of Representation before purchasing it in order to gage whether or not it would be worth my time, and all praised Holocaust Cinema in the Twenty-First Century: Images, Memory, and the Ethics of Representation:

1 of 2 people found the following review helpful. Massive International Effort to Force Eastern European Nations to Accept Holocaust Supremacism To Belittle Their Own Histories By Jan Peczkis This anthology can be of value insofar as it catalogues many Holocaust-related films. We also learn that the promotion of the Holocaust, notably in films, is now very much an international effort. For instance, in 2000-2004, nearly 40 percent of Holocaust movies were multinational endeavors. (Kobrynsky and Bayer, p. 15). However, all this worthwhile information is overshadowed by the books pronounced Holocaustspeak, and its biased promotion of the standard narrative on Jews and Eastern Europeans. For instance, the description of POKLOSIE and IDA is in totally uncritical even laudatory terms. [See my reviews of those Polonophobic films.]

IMPOSING THE HOLOCAUST ON OTHER NATIONS. THEIR NAUGHTY NONCONFORMISMS Some commentators have spoken about a Judaization of Poland and nearby countries, intended to parallel that which has happened long ago in the West. One does not have to believe in conspiracy theories, or in the all-powerful Jew, to realize this. In a roundabout way, author Aleida Axemann [she uses ss in her name instead of xe] acknowledges that there is in fact a well-organized effort to promote the standard narrative of Holocaust supremacism, and to do so on a massive, international scale. She writes, Since the beginning of the new millennium, framing a long-term transmission of Holocaust memory has become a concrete project of politicians, survivors and professional experts. (p. 34). Moreover, this massive effort consists of an undisguised attempt to force Eastern Europeans to rewrite their history in order to conform to Jewish ways of thinking, furthermore at the expense of their own genocidal sufferings. In a roundabout way, Axemann overtly acknowledges as much as she writes, Although Holocaust museums are now being built in Central and Eastern European countries, this does not necessarily imply that the new transnational memory community INITIATED FROM ABOVE has penetrated all regions and IS ALL-ENCOMPASSING. There are still pockets of silence, denial or indifference in Europe where a self-critical approach to one's own history is still rejected and the national narrative of pride or suffering excludes or covers up the local history of Jewish victims and other minorities. (p. 34; Emphasis added). The standard Jews-are-special mentality comes through as we hear yet again the endlessly-repeated mantra and complaint that the nations of the former Soviet bloc, while admittedly always remembering the murdered Jews, had juxtaposed them with the many Nazi-murdered non-Jews. (Olga Gershenson, p. 78). The information presented in the last two paragraphs is revealing. Call it what you want: Judaization, Jewish cultural imperialism, or something else.

DRUMROLL: THE MYSTIFICATION OF THE HOLOCAUST Not done yet, Gershenson now entertains grandiose visions of the Holocaust as she spansks the Russians for not being Judeocompliant. In doing so, she compares Russia unfavorably with the West, By contrast, in the Western world, the Holocaust is an event of universal history, a paradigmatic genocide, a crisis of modernity with repercussions for all citizens of the world. Some historians go as far as to ask, Can countries or civilizations that do not acknowledge the Holocaust develop universalistic political moralities and affirm the uniqueness and sacredness of the Holocaust as the touchstone of universal moral maturity? (p. 90). Is Gershenson serious, or has the mystification of the Holocaust caused her to lose all contact with reality? Is it Holocaust sacredness or is it Holocaust idolatry?

ORWELLIAN DOUBLESPEAK AND THE PROMOTION OF THE HOLOCAUST AT THE EXPENSE OF OTHER GENOCIDES Martin Modlinger uncritically quotes Michael Rothberg, who would have us believe that Far from blocking other historical memories from view in a competitive struggle for recognition, the emergence of global Holocaust memory has contributed to the articulation of other histories (p. 164). So war is peace, freedom is slavery, and, now, Holocaust supremacism is universalism. Rothberg might as well say that buildings on fire, far from being something bad, have contributed to the development of superb firefighting equipment and have provided careers for firefighters. The reality is very, very different from the rather self-serving statements of Rothberg. The Holocaust gets only 95% of all the attention, and all the other genocides put together have to settle for the remaining 5%. [See first comment]. If this is not a zero-sum game, then what is? Let's face it: Holocaust supremacism is a form of racism, implying as it does that the genocide of the GOYIM is not as significant as the genocide of Jews. It violates the civil rights of all non-Jewish groups that had once experienced genocide. **Genocide-Recognition Equality Now!**

In the first fifteen years of the twenty-first century, a large number of films were produced in Europe, Israel, the United States, and elsewhere addressing the historical reality and the legacy of the Holocaust. Contemporary Holocaust cinema exists at the intersection of national cultural traditions, aesthetic conventions, and the inner logic of popular forms of entertainment. It also reacts to developments in both fiction and documentary films following the innovations of a postmodern aesthetic. With the number of witnesses to the atrocities of Nazi Germany dwindling, medialized representations of the Holocaust take on greater cultural significance. At the same time, visual responses to the task of keeping memories alive have to readjust their value systems and reconsider their artistic choices. Both established directors and a new generation of filmmakers have tackled the ethically difficult task of finding a visual language to represent the past that is also relatable to viewers. Both geographical and spatial principles of Holocaust memory are frequently addressed in original ways. Another development concentrates on perpetrator figures, adding questions related to guilt and memory. Covering such diverse topics, this volume brings together scholars from cultural studies, literary studies, and film studies. Their analyses of twenty-first-century Holocaust films venture across national and linguistic boundaries and make visible various formal and intertextual relationships within the substantial

body of Holocaust cinema.

About the Author Oleksandr Kobrynsky is a lecturer in the English department at the University of Erlangen-Nrnberg. His current research focuses on representations of the Holocaust in Anglophone literatures and European cinema. Gerd Bayer is Privatdozent in the English department at the University of Erlangen-Nrnberg. He has written on a wide range of topics and is coeditor of *Literatur und Holocaust*.