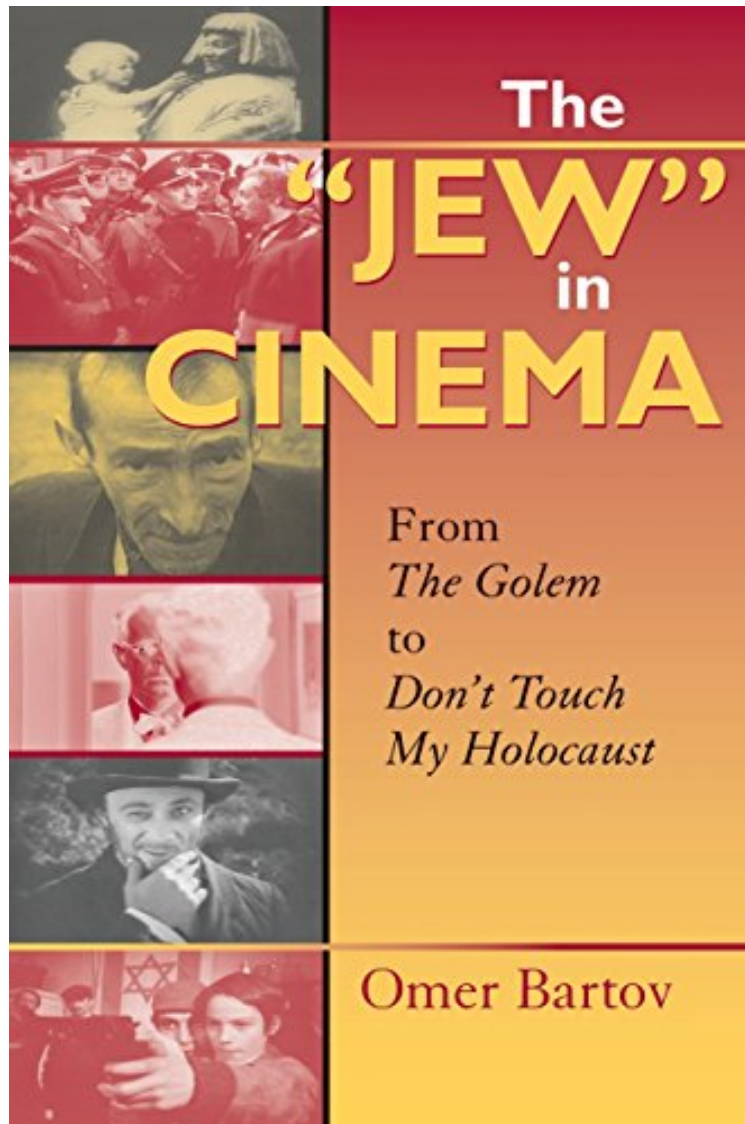


[Ebook free] The "Jew" in Cinema: From The Golem to Don't Touch My Holocaust (The Helen and Martin Schwartz Lectures in Jewish Studies)

# The "Jew" in Cinema: From The Golem to Don't Touch My Holocaust (The Helen and Martin Schwartz Lectures in Jewish Studies)

Omer Bartov

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#1574534 in Books Omer Bartov 2005-01-07 2005-01-07Original language:EnglishPDF # 1 9.25 x .95 x 6.12l, 1.46 #File Name: 0253217458392 pagesThe Jew in Cinema From the Golem to Don t Touch My Holocaust | File size: 76.Mb

Omer Bartov : The "Jew" in Cinema: From The Golem to Don't Touch My Holocaust (The Helen and Martin Schwartz Lectures in Jewish Studies) before purchasing it in order to gage whether or not it would be worth my

time, and all praised *The "Jew" in Cinema: From The Golem to Don't Touch My Holocaust* (The Helen and Martin Schwartz Lectures in Jewish Studies):

2 of 2 people found the following review helpful. Decent book. Could have been a bit better. By KinoChelovekI have read quite a bit in this book, and thought that the writing was pretty good. It analyzes the portrayal of the Jewish character through much of cinema. Dr. Bartov has done quite a bit of research and work on the book, and it is great resource for information. However, I am startled about how little it contains about early Jewish cinema. He seems to be analyzing Jewish cinema through post-Holocaust eyes, but fails to mention any of the classics of what is termed either Yiddish Cinema or Jewish Cinema. To leave out characters and movies from silent cinema, he seems to create a bias (for lack of a better word) about the portrayal of Jews. To me, if you write about Jews in cinema, you cannot simply omit the portrayals of Jews in movies like "Jewish Luck" and "Ost und West." I found that problematic. Analysis of just those two movies provides a breadth of writing about how Jewish characters were viewed and received, and how early Soviet cinema was in a quandary about how Jews should be portrayed in a Socialist Realist way. One could argue that Stalin had his own type of "Holocaust" with his purge and death sentences on Jews in the Soviet Union (after all, Isaac Babel was killed). I understand that Jewish studies has a "cloud" called the Holocaust that seems to be a priority of writings about the Jewish arts, but you can't simply write about the Jew in cinema without writing about the pre-Holocaust Jew at all. For example, he only mentions Isaac Babel by name just a few times, and he worked in the Soviet cinema in its early years and was extremely prolific in literature with describing Jewish characters, just as much as Sholom Aleichem. Maybe Dr. Bartov will expand his writing to include earlier works from other countries (rising nation-states) and how those cinematic characterizations transformed Jewish identity from that of the Pale (Yiddish) Jew (like the "luftmensch") to how Jews are seen in the post-Holocaust world. Restated as a question: How does one look back at pre-Holocaust Jewish cinematic identity with post-Holocaust eyes and what is now seen that was not seen back then? What he does write is quite good, but there is so much more that can be said. I'm not terribly disappointed with the book, but I would expect much more as far as a historical study of the portrayal of Jews BEFORE the Holocaust (other than "Der Golem" (1920), which, in itself, is an anti-Semitic movie, but has an extremely eerie pre-Holocaust look). Try J. Hoberman's "Bridge of Light," which covers quite a bit of what Dr. Bartov omits (and a great book - see my review). 3 1/2 Stars of 5.

From cinemas beginnings, the film image of the "Jew" has closely followed the fortunes and misfortunes of Jews. Analyzing more than 70 films made in the Soviet Union, Poland, Hungary, Czechoslovakia and the Czech Republic, East and West Germany, France, Italy, the United States, and Israel from 1920 to the 1990s, noted historian Omer Bartov argues that depictions of the "Jew" in film have been fed by, or have reacted to, certain stereotypical depictions of Jews arising from age-old prejudices. These images, in turn, both reflected public attitudes and helped to shape them. He points to Mel Gibson's film *The Passion of the Christ* as one of the most recent examples of the phenomenon. In trenchant discussions of individual films, Bartov develops four basic cinematic representations of the "Jew": as perpetrator (especially in antisemitic films), as victim (especially in films about the Holocaust), as hero (especially in films about the state of Israel), and as anti-hero (especially in films about the Arab-Israeli conflict). This absorbing book reveals the ways in which powerful images remained deeply embedded in the creative imagination, even as the circumstances that originally engendered them underwent profound changes. Bartov concludes that some of the fundamental prejudices about Jews, which predate cinema, persisted in cinematic depictions throughout the 20th century, although they have been reinterpreted according to changing political regimes, ideologies, and tastes. Covering a range of traditions and periods, *The "Jew" in Cinema* provides original and provocative interpretations that often contradict conventional views. Placing cinematic representations of the "Jew" within their historical context, Bartov demonstrates the powerful political, social, and cultural impact of these images on popular attitudes. The Helen and Martin Schwartz Lectures in Jewish Studies

A noted Holocaust scholar, Bartov (history, Brown) has written an extended analytical essay distinguished from an encyclopedia study on the treatment of the figure of the Jew in some 70 European, American, and Israeli motion pictures. He examines these depictions under four separate categories: Jew as perpetrator, victim, hero, and antihero. As the subtitle indicates, the movies studied range chronologically from the 1920 German silent classic *The Golem* to *Don't Touch My Holocaust* (1994) and several others produced in Israel and dealing with current Jewish-Arab relations. Most of the films inevitably relate to the Shoah, its origins or aftereffects, and Bartov notes that *Gentleman's Agreement* (1947) managed to avoid mentioning the Holocaust almost entirely even though it deals with a journalist who posed as a Jew in order to investigate anti-semitism. Bartov's evaluations of individual films are perceptive and often provocative. He calls the television miniseries *Holocaust* (1978) one of the best cinematic productions ever made on this allegedly unrepresentable event despite its aesthetic limitations and occasional lapses into kitsch, and he is critical of accounts that distort historical reality by focusing on exceptional cases (*The Pianist*, *Schindler's List*) because they impede understanding and perpetuate stereotypes. Summing Up: Highly recommended. Upper-division

undergraduates through faculty; general readers. July 2005 (L. D. Stokes emeritus, Dalhousie University) Bartov's style is refreshingly free of theoretical jargon and accessible to a wide audience. . . . a rich, deeply historicized, thoughtful, and provocative reading of a wide range of world cinema that grapples with the representation of Jewishness on screen. (Shofar) In this important work, Omer Bartov examines how the cinematic representations of the Jew as perpetrator, victim, hero and anti-hero emerge not only throughout the course of film history, but also within a larger cultural practice of stereotyping Jewish identity. His central concern is the manner in which the cinematic Jew reflects the popularization, transformation, resistance to, and reintroduction of anti-Semitic imagery. Vol. 43, no. 2, 2009 (Noah Shenker Ph.D. candidate in Critical Studies at the School of Cinematic Arts, USCLA) About the Author Omer Bartov is the John P. Birkelund Distinguished Professor of European History at Brown University. His many books include *Hitler's Army*, *Mirrors of Destruction*, and *Germany's War and the Holocaust*. He lives in Cambridge, Massachusetts.