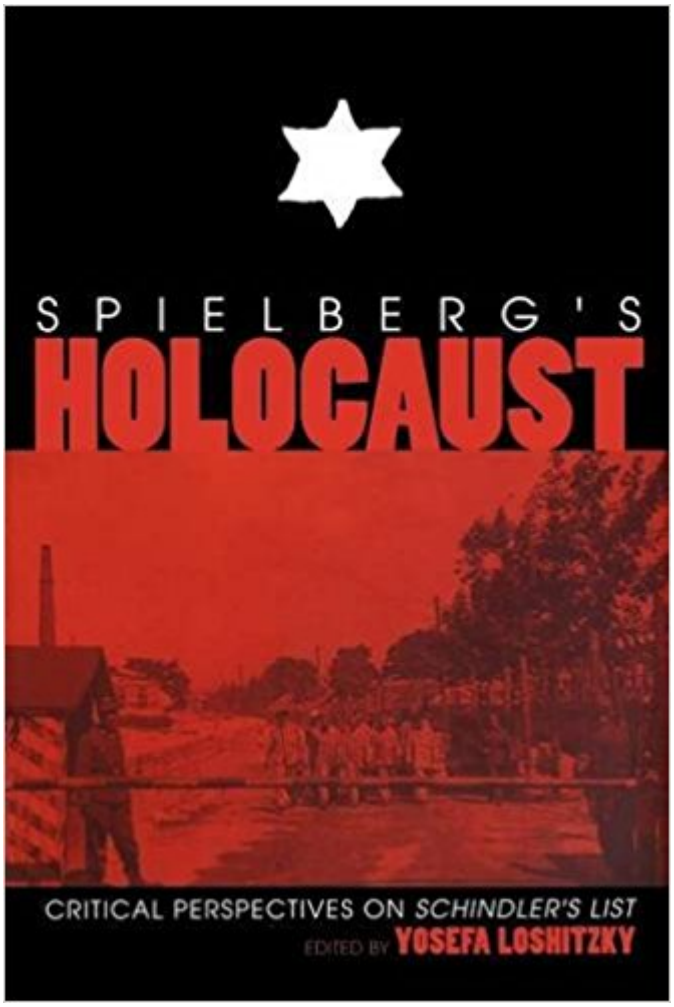
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SpielbergÃ¢â‚¬â„¢s Holocaust: Critical Perspectives On SchindlerÃ¢â‚¬â„¢s List



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Synopsis

"This anthology of essays on Steven Spielberg's 1993 film is a solid achievement. It is a repository of considerable critical insight and frequently passionate argument." Ã¢â ¬â ¢Holocaust and Genocide Studies"An excellent collection; highly recommended for general readers and students at all levels." Ã¢â ¬â ¢Choice"This collection of essays opens further the debate on how to represent the Holocaust as Holocaust representation and memory move into ever-greater areas of daily American and Jewish American culture." Ã¢â ¬â ¢TikkunSchindlerÃ¢â ¬â„¢s List not only afforded director Steven Spielberg a cinematic vehicle loaded with Hollywood-hardware to create his master narrative about the Holocaust, the film also invited a renewed scholarly and intellectual discussion about racism, "historical voyeurism" and the "limits of representation." This thought-provoking critical anthology tackles these issues and many others.

Book Information

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Customer Reviews

'A stimulating collection that assesses the strengths and limitations of Schlindler's List as a film and as a reflection of Holocaust experience. Readers who found the film controversial will have the same response to many of these essays, which invite us to range beyond the immediate issues of a single movie to challenging questions of aesthetic, religious, and theoretical concern.' - Lawrence L. Langer, United States Holocaust Memorial Museum

Yosefa Loshitzky, Senior Lecturer in the Department of Communication and Journalism at The Hebrew University of Jerusalem, is the author of The Radical Faces of Godard and Bertolucci.

I’ve kind of been on a mission to find out what was wrong with American movies, something I’ve always been aware of but didn’t begin to collect string on until, at around the same time, I did a John Waters retrospective and saw Greenaway’s "The Cook, the Thief, His Wife & Her Lover".All allegedly kinky, strangely sweet, with a friendly loving camera Spielberg/Bruckheimer eschew. Think about the wet t shirt scene in "Schindler’s List".You don’t want to do it for too long, because it is horrific. When Sardou, author of "Tosca", was asked what he did to keep the attention of his jaded Belle Epoque Paris audiences? He said, "Torture the women."This is Spielberg from the get-go. The Joseph McBride Spielberg biography, in which he torments his sisters in ways no sane parent would have allowed, reveals his taste for sadism.Omer Bartov, for one, takes it on in Schindler’s List in this scholarly book, which really is the apotheosis of Neal Gabler’s cut-to-the-chase profile of Hollywood, "An Empire of Their Own: How the Jews Invented Hollywood". Like many immigrant fathers, the men who founded Hollywood sought to re-establish their patriarchy on the backs of their wives, daughters and the actresses whose lives and images they obsessively manipulated.You want to know what’s wrong with Hollywood and what’s right with every other cinematic tradition? Read this book.If you are a scholar of fascist aesthetics, this book will add immeasurably to your knowledge of the techniques used to demonize people. Among the many things wrong with "Schindler’s List" is its encomium to the idea that a capitalist and his needs are the resistance to Hitler. The fact is, many, if not most, survivors of the concentration camps were young Communists, who survived the selections, understood the importance of clandestine organizing, and created an underground resistance in the camps which actually did save lives.The nature of the resistance in the camps and of the survivors is well-documented in the journalist/survivor Eugen Kogon’s first, authoritative, wide-ranging account of the camps, "The Theory and Practice of Hell", and by DesPres, who read all the survivor memoirs, in "The Survivor".Both Kogon and DesPres argue, persuasively, and based on the evidence, that the lesson of the camps was not the survival of the single, Aristotelian tragic hero, but the emergence of the anti hero and survival in community. Thus Spielberg, by sticking to the derriere-garde Aristotelian poetic formula (as do the narratives of Isaac, Abraham, and Jesus) in which a single person can stop the death machine, Spielberg mythologizes both himself and the actual nature of the Nazi genocide. He dedicated the movie not to Camus or the dead, but to his mentor, Steve Ross, the chairman of Time Warner. This capitalist Spielberg said was the father he never had, and further drove home the point by saying he modeled his hero, Schindler, on Steve Ross.[...]It is a monstrous misreading of the nature of actuality.I think that tells you everything you need to know.

Good interesting

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