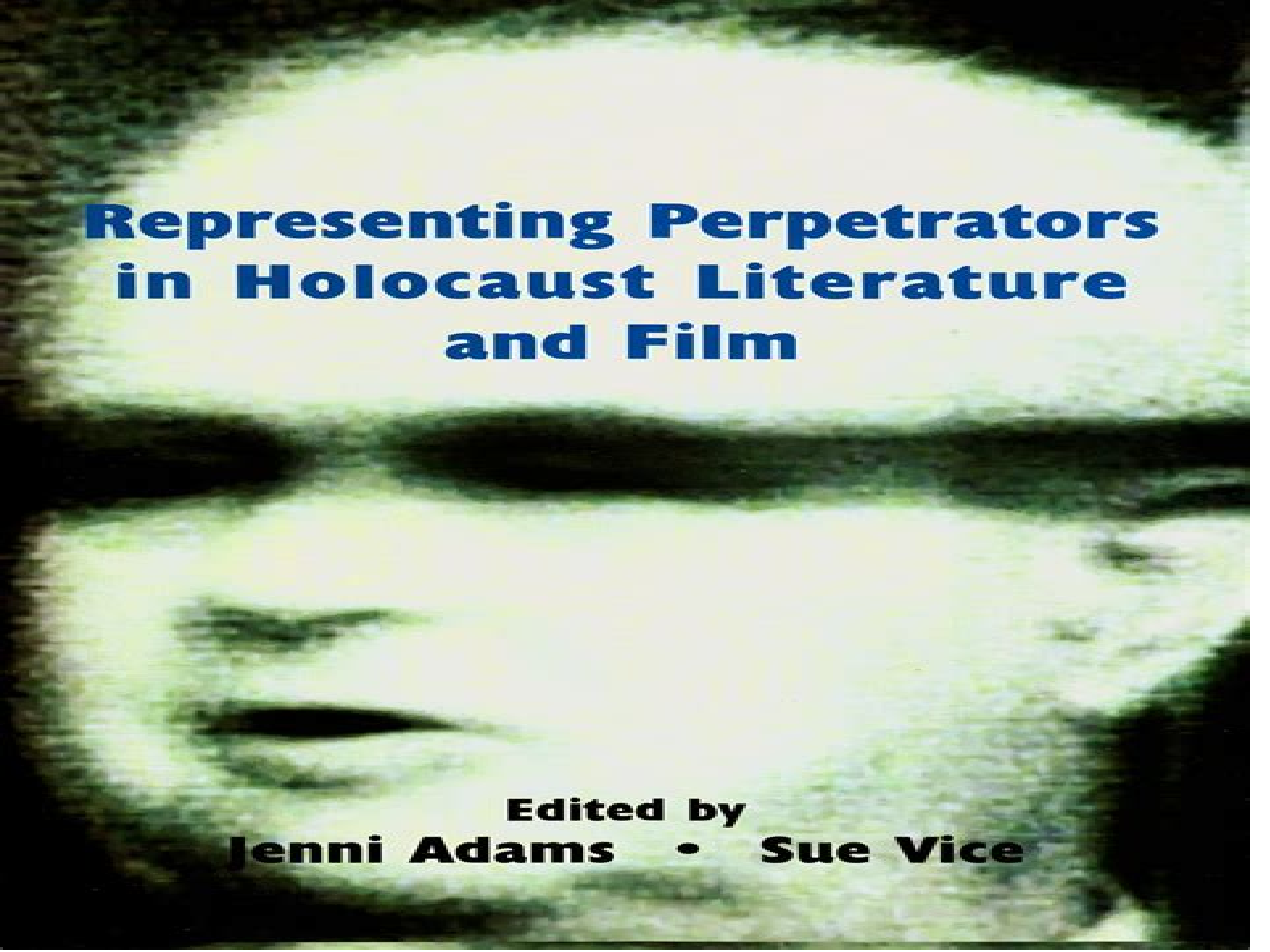




Representing Perpetrators in Holocaust Literature and Film

**Edited by
Jenni Adams • Sue Vice**

Representing Perpetrators In Holocaust Literature And Film

Erin McGlothlin



Representing Perpetrators In Holocaust Literature And Film:

Representing Perpetrators in Holocaust Literature and Film Jenni Adams, Sue Vice, 2013 **The Representation of Perpetrators in Global Documentary Film** Fernando Canet, 2023-10-10

The present book aims to explore how the perpetrator of crimes against humanity is represented in recent documentary films in different sociocultural contexts around the world. In recent years the number of diverse forms of cultural productions focused on the figure of perpetrator has increased significantly thus eliciting a turn toward this problematic figure. The originality of these narratives lies in the shift in point of view: they propose their protagonists rather than being the victims of the atrocities are instead their perpetrators. A significant number of documentary films examining crimes against humanity from the perpetrators perspective have been released in the first two decades of this century. This current tendency together with the growing scholarly interest in the explorations of the perpetrator underscore the timeliness of the present book. It aims to explore how the perpetrator is represented in recent documentary films in different sociocultural contexts around the world. The perpetrator documentary films objects of study in this book are contextualized in the following contexts: Indonesian, Cambodian and Rwandan genocides, Chilean and Argentine dictatorship, Spanish Civil War and its aftermaths, Israeli/Palestinian conflict, Nazi legacy, South Africa Apartheid and USA's state perpetrations. Among others the documentary films analysed are as follows: *The Act of Killing*, *The Look of Silence*, *S 21*, *The Khmer Rouge Killing Machine*, *National Bird*, *Fahrenheit 11/9*, *Waltz with Bashir*, *Z32*, *El Pacto de Adriana*, *El Color del Camaleón*, *70 y Pico* and *El hijo del cazador*. *The Representation of Perpetrators in Global Documentary Film* will be a key resource for academics, researchers and advanced students of Filmmaking, Communication Studies, Media Studies, Visual Studies, Cultural Studies and Sociology. The chapters included in this book were originally published as a special issue of *Continuum*.

The Bloomsbury Companion to Holocaust Literature Jenni Adams, 2014-10-23

The Bloomsbury Companion to Holocaust Literature is a comprehensive reference resource including a wealth of critical material on a diverse range of topics within the literary study of Holocaust writing. At its centre is a series of specially commissioned essays by leading scholars within the field; these address genre specific issues such as the question of biographical and historical truth in Holocaust testimony as well as broader topics including the politics of Holocaust representation and the validity of comparative approaches to the Holocaust in literature and criticism. The volume includes a substantial section detailing new and emergent trends within the literary study of the Holocaust, a concise glossary of major critical terminology and an annotated bibliography of relevant research material. Featuring original essays by Victoria Aarons, Jenni Adams, Michael Bernard Donals, Matthew Boswell, Stef Craps, Richard Crownshaw, Brett Ashley Kaplan and Fernando Herrero Matoses, Adrienne Kertzer, Erin McGlothlin, David Miller and Sue Vice.

The Mind of the Holocaust Perpetrator in Fiction and Nonfiction Erin McGlothlin, 2021-05-04

Examines textual representations of the consciousness of men responsible for committing Holocaust crimes. *The Mind of the Holocaust Perpetrator in Fiction and Nonfiction* examines texts that portray

the inner experience of Holocaust perpetrators and thus transform them from archetypes of evil into complex psychological and moral subjects Employing relevant methodological tools of narrative theory Erin McGlothlin analyzes these unsettling depictions which manifest a certain tension regarding the ethics of representation and identification Such works she asserts endeavor to make transparent the mindset of their violent subjects yet at the same time they also invariably contrive to obfuscate in part its disquieting character *The Mind of the Holocaust Perpetrator in Fiction and Nonfiction* contains two parts The first focuses on portraits of real life perpetrators in nonfictional interviews and analyses from the 1960s and 1970s These works provide a nuanced perspective on the mentality of the people who implemented the Holocaust via the interventional role of the interviewer or interpreter in the perpetrators performances of self disclosure In part two McGlothlin investigates more recent fictional texts that imagine the perspective of their invented perpetrator narrators Such works draw readers directly into the perpetrator s experience and at the same time impede their access to the perpetrator s consciousness by retarding their affective connection Demonstrating that recent fiction featuring perpetrators as narrators employs strategies derived from earlier nonfictional portrayals McGlothlin establishes not only a historical connection between these two groups of texts whereby nonfictional engagement with real life perpetrators gradually gives way to fictional exploration but also a structural and aesthetic one The book bespeaks new modes of engagement with ethically fraught questions raised by our increasing willingness to consider the events of the Holocaust from the perspective of the perpetrator Students scholars and readers of Holocaust studies and literary criticism will appreciate this closer look at a historically taboo topic

Women in European Holocaust Films Ingrid Lewis, 2018-01-19 This book considers how women s experiences have been treated in films dealing with Nazi persecution Focusing on fiction films made in Europe between 1945 and the present this study explores dominant discourses on and cinematic representation of women as perpetrators victims and resisters Ingrid Lewis contends that European Holocaust Cinema underwent a rich and complex trajectory of change with regard to the representation of women This change both reflects and responds to key socio cultural developments in the intervening decades as well as to new directions in cinema historical research and politics of remembrance The book will appeal to international scholars students and educators within the fields of Holocaust Studies Film Studies European Cinema and Women s Studies

Representing Genocide Rebecca Jinks, 2016-06-02 This book explores the diverse ways in which Holocaust representations have influenced and structured how other genocides are understood and represented in the West Rebecca Jinks focuses in particular on the canonical 20th century cases of genocide Armenia Cambodia Bosnia and Rwanda Using literature film photography and memorialisation she demonstrates that we can only understand the Holocaust s status as a benchmark for other genocides if we look at the deeper structural resonances which subtly shape many representations of genocide *Representing Genocide* pursues five thematic areas in turn how genocides are recognised as such by western publics the representation of the origins and perpetrators of genocide how western witnesses represent genocide

representations of the aftermath of genocide and western responses to genocide Throughout the book distinguishes between mainstream and other more nuanced and engaged representations of genocide It shows how these mainstream representations the majority largely replicate the representational framework of the Holocaust including the way in which mainstream Holocaust representations resist recognising the rationality instrumentality and normality of genocide preferring instead to present it as an aberrant exceptional event in human society By contrast the more engaged representations often but not always originating from those who experienced genocide tend to revolve around precisely genocide's ordinariness and the structures and situations common to human society which contribute to and become involved in the violence

Revisiting Holocaust Representation in the Post-Witness Era Tanja Schult,Diana I. Popescu,2015-07-28 This volume explores post 2000s artistic engagements with Holocaust memory arguing that imagination plays an increasingly important role in keeping the memory of the Holocaust vivid for contemporary and future audiences

Holocaust Cinema in the Twenty-First Century Gerd Bayer,Oleksandr Kobrynsky,2015-12-01 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

Emerging Trends in Third-Generation Holocaust Literature Alan L. Berger,Lucas F.W. Wilson,2023-08-08 *Emerging Trends in Third Generation Holocaust Literature* offers fresh approaches to understanding how grandchildren of Holocaust survivors and perpetrators treat their traumatic legacies The contributors to this volume present a two fold perspective that the past continues to live in the lives of the third generation and that artistic responses to trauma assume a variety of genres including film graphic novels and literature This generation is acculturated yet set apart from their peers by virtue of their traumatic inheritance The chapters raise several key questions How is it possible to negotiate the difference between what Daniel Mendelsohn terms proximity and distance How can the post post memorial generation both be faithful to

Holocaust memory and embrace a message of hope Can this generation play a constructive educational role And finally why should society care At a time when the lessons and legacies of Auschwitz are either banalized or under assault the authors in this volume have a message which ideally should serve to morally center those who live after the event **Persistent**
Legacy Erin Heather McGlothlin, Jennifer M. Kapczynski, 2016 New essays by prominent scholars in German and Holocaust Studies exploring the boundaries and confluences between the fields and examining new transnational approaches to the Holocaust

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