



UNWANTED BEAUTY

AESTHETIC PLEASURE
IN HOLOCAUST
REPRESENTATION

Unwanted Beauty Aesthetic Pleasure In Holocaust Representation

Jenni Adams



Unwanted Beauty Aesthetic Pleasure In Holocaust Representation:

Unwanted Beauty Brett Ashley Kaplan, 2007 Controversial questions about beauty in artistic depictions of the Holocaust
Beauty, Violence, Representation Lisa A. Dickson, Maryna Romanets, 2014-05-09 This volume explores the relationship among beauty violence and representation in a broad range of artistic and cultural texts including literature visual art theatre film and music Charting diversifying interests in the subject of violence and beauty dealing with the multiple inflections of these questions and representing a spectrum of voices the volume takes its place in a growing body of recent critical work that takes violence and representation as its object This collection offers a unique opportunity however to address a significant gap in the critical field for it seeks to interrogate specifically the nexus or interface between beauty and violence While other texts on violence make use of regimes of representation as their subject matter and consider the effects of aestheticization beauty as a critical category is conspicuously absent Furthermore the book aims to rehabilitate beauty implicitly conceptualized as politically or ethically regressive by postmodern anti aesthetics cultural positions and further facilitate its come back into critical discourse

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

Discourses That Matter Maria José Canelo, 2013-10-03 How can English and American Studies be instrumental to conceptualizing the deep instability we are presently facing How can they address the coordinates of this instability such as war terrorism the current economic and financial crisis and the consequent myriad forms of deprivation and fear How can they tackle the strategies of de humanization invisibility and the naturalization of inequality and injustice entailed in contemporary discourses This anthology grew out of an awareness of the need to debate the role of English and

American Studies both in the present context and in relation to the so called demise of the Humanities Drawing on Judith Butler's rethinking of materiality as the effect of power in her study *Bodies That Matter* 1993 we locate this collection of essays at the crossroads of discourse and power while we expect the work collected here to highlight the ability of discourses to materialize in or as truth and as such to support or decry particular constituencies Discourses therefore matter to us as products and vehicles of power relations that can be subject to the analytical and interpretative tools of English and American Studies Our idea was to challenge especially young scholars to position their research concerning the ability of their fields to be discourses that matter in the case in point to be critical practices that make an active intervention in current debates By focusing on matters such as language as witness to the world representations of gender race and ethnicity performative discourses exceptionalism and power and interculturality these essays pursue the chance to deepen enlarge and question both literary and cultural phenomena their established critical readings and the strategies deployed in representations Finally English and American Studies in the present collection demonstrate their affiliation to the Humanities by exploring the numerous possibilities offered by their discourses their ability to foster critical thought allowing us to think for and outside ourselves their capacity to test argue and question and their profound imaginative potential

Memory and Complicity Debarati Sanyal, 2015-03-02 A sophisticated nuanced and beautifully written account of the intersecting legacies of genocide and colonialism in postwar France Michael Rothberg author of *Multidirectional Memory* Remembering the Holocaust in the Age of Decolonization Since World War II French and Francophone literature and film have repeatedly sought not to singularize the Holocaust as the paradigm of historical trauma but rather to connect its memory with other memories of violence namely that of colonialism These works produced what Debarati Sanyal calls a memory in complicity attuned to the gray zones that implicate different regimes of violence across history as well as those of different subject positions such as victim perpetrator witness and reader spectator Examining a range of works from Albert Camus Primo Levi Alain Resnais and Jean Paul Sartre to Jonathan Littell Assia Djebar Giorgio Agamben and Boualem Sansal *Memory and Complicity* develops an inquiry into the political force and ethical dangers of such implications contrasting them with contemporary models for thinking about trauma and violence and offering an extended meditation on the role of aesthetic form especially allegory within acts of transhistorical remembrance What are the political benefits and ethical risks of invoking the memory of one history in order to address another What is the role of complicity in making these connections How does complicity rather than affect based discourses of trauma shame and melancholy open a critical engagement with the violence of history What is it about literature and film that have made them such powerful vehicles for this kind of connective memory work As it offers new readings of some of the most celebrated and controversial novelists filmmakers and playwrights from the French speaking world *Memory and Complicity* addresses these questions in order to reframe the way we think about historical memory and its political uses today

Rewriting Franco's Spain Samuel

O'Donoghue, 2017-10-18 *Rewriting Franco's Spain* Marcel Proust and the Dissident Novelists of Memory proposes a new reading of some of the most culturally significant and closely studied works of Spanish memory fiction from the past seventy years. It examines the influence of French writer Marcel Proust on fiction concerning the Spanish Civil War and Franco's dictatorship by Carmen Laforet, Juan Goytisolo, Juan Benet, Carmen Martín Gaité, Jorge Semprún, and Javier Marías. It explores the ways in which *la recherche du temps perdu* has been instrumental in these authors' works, galvanizing their creative impetus, shaping their imaginative act, and guiding their adversarial stance toward Franco's regime. This book illustrates how these writers use Proustian themes and techniques and thereby enhances our understanding of the function of memory and fictional creation in some of the most important milestones in contemporary Spanish literature. *Rewriting Franco's Spain* argues that an appreciation of Proust's pervasive influence on Spanish memory writing obliges us to reconsider the notion that Franco's regime maintained a rigid stranglehold on imported culture. Capturing the richness of Spanish novelists' contact with literature produced outside of Spain, it challenges the prevailing scholarly tendency to focus on the novelists' immediate sociopolitical concerns. There is more to these texts than a simple testimony of the brutality and hardship of the civil war and life under Franco. By illuminating the subversive nature of Spanish novelists' use of a Proust-inspired practice of self-writing, *Rewriting Franco's Spain* seeks to readjust some of the ways we view the role of novelists living during the regime and in its wake. It advocates a conception of novelists as dissidents, teasing out the seditious undercurrent of their cultivation of self-writing and examining how they disputed the regime's ideas about what culture should look like. The preconception that the development of Spanish literature under Franco was stunted because Spaniards were prevented from reading works considered an affront to National Catholic sensibilities is cast aside, as is the notion that Spain was isolated from narrative developments elsewhere. *Rewriting Franco's Spain* ultimately reveals the centrality of Proust's monumental novel in the evolution of contemporary Spanish literature.

The Aesthetics of Antifascist Film Jennifer Lynde Barker, 2013 Through a series of detailed film case histories ranging from *The Great Dictator* to *Hiroshima mon amour* to *The Lives of Others*, *The Aesthetics of Antifascist Film* Radical Projection explores the genesis and recurrence of antifascist aesthetics as it manifests in the WWII, Cold War, and Post Wall historical periods. Emerging during a critical moment in film history, 1930s-1940s Hollywood cinematic antifascism was representative of the international nature of antifascist alliances with the amalgam of film styles generated in migratory Hollywood during the WWII period, reflecting a dialogue between an urgent political commitment to antifascism and an equally intense commitment to aesthetic complexity. Opposed to a fascist aesthetics based on homogeneity, purity, and spectacle, these antifascist films project a radical beauty of distortion, heterogeneity, fragmentation, and loss. By juxtaposing documentation and the modernist techniques of surrealism and expressionism, the filmmakers were able to manifest a non-totalizing work of art that still had political impact. Drawing on insights from film and cultural studies, aesthetic and ethical philosophy, and socio-political theory, this book argues that the artistic struggles with political

commitment and modernist strategies of representation during the 1930s and 40s resulted in a distinctive radical aesthetic form that represents an alternate strand of post modernism

Distance from the Belsen Heap Mark Celinscak, 2015-11-26 Winner of the 2016 Vine Award for Nonfiction The Allied soldiers who liberated the Nazi concentration camp at Bergen Belsen in April 1945 were faced with scenes of horror and privation With breathtaking thoroughness Distance from the Belsen Heap documents what they saw and how they came to terms with those images over the course of the next seventy years On the basis of research in more than seventy archives in four countries Mark Celinscak analyses how these military personnel struggled with the intense experience of the camp how they attempted to describe what they had seen heard and felt to those back home and how their lives were transformed by that experience He also brings to light the previously unacknowledged presence of hundreds of Canadians among the camp's liberators including noted painter Alex Colville Distance from the Belsen Heap examines the experiences of hundreds of British and Canadian eyewitnesses to atrocity including war artists photographers medical personnel and chaplains A study of the complicated encounter between these Allied soldiers and the horrors of the Holocaust Distance from the Belsen Heap is a testament to their experience

A Political Companion to Philip Roth Claudia Franziska Brühwiler, Lee Trepanier, 2017-06-23 Philip Roth is widely acknowledged as one of the twentieth century's most prolific and acclaimed writers Roth's first novel Goodbye Columbus 1959 received the National Book Award and he followed this stunning debut with more than thirty books earning another National Book Award two National Book Critics Circle awards three PEN Faulkner Awards and the Pulitzer Prize Throughout his career Roth delighted in controversy but often denied that he sought a role as a public intellectual His statements and vigorous support of suppressed writers in communist Czechoslovakia however tell a different story In A Political Companion to Philip Roth established and rising scholars explore the myriad political themes in the author's work Several of the contributors examine Roth's writings on Jewish identity Zionism and American attitudes toward Israel as well as the influence of his work in other countries Others investigate Roth's articulation of the roles of gender and sexuality in US culture This interdisciplinary examination offers a more complete portrait of Roth as a public intellectual and cultural icon Not only will it fill a gap in scholarship but it will also provide a broader perspective on the nature and purpose of the acclaimed writer's political thought

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 *Concentrationary Cinema* Griselda Pollock, Max Silverman, 2012-01-01 Since its completion in 1955 Alain Resnais's *Night and Fog* *Nuit et Brouillard* has been considered one of the most important films to confront the catastrophe and atrocities of the Nazi era But was it a film about the Holocaust that failed to recognize the racist genocide Or was the film not about the Holocaust as we know it today but a political and aesthetic response to what David Rousset the French political prisoner from Buchenwald identified on his return in 1945 as the concentrationary universe which now actualized might release its totalitarian plague any time and anywhere What kind of memory does the film create to warn us of the continued presence of this concentrationary universe This international collection re-examines Resnais's benchmark film in terms of both its political and historical context of representation of the camps and of other instances of the concentrationary in contemporary cinema Through a range of critical readings *Concentrationary Cinema* explores the cinematic aesthetics of political resistance not to the Holocaust as such but to the political novelty of absolute power represented by the concentrationary system and its assault on the human condition

Witness Literature in Byzantium Adam J. Goldwyn, 2021-08-06 This book analyzes Byzantine examples of witness literature a genre that focuses on eyewitness accounts written by slaves prisoners refugees and other victims of historical atrocity It focuses on such episodes in three nonfictional texts John Kaminian's *Capture of Thessaloniki* 904 Eustathios of Thessaloniki's *Capture of Thessaloniki* 1186 and Niketas Choniates' *History* ca 1204 17 and the three extant twelfth-century Komnenian novels to consider how the authors' positions as both eyewitness and victim require an interpretive method that distinguishes witness literature from other kinds of writing about the past Drawing on theoretical developments in the fields of Holocaust and Genocide Studies such as Giorgio Agamben's *homo sacer* and Michel Foucault's *biopolitics* and comparisons with modern examples Elie Wiesel's *Night* and Primo Levi's *If This is a Man* *Witness Literature* emphasizes the affective subjective and experiential in medieval Greek historical writing

The Generation of Postmemory Marianne Hirsch, 2012 Can we remember other people's memories This book argues that we can that memories of traumatic events live on to mark the lives of those who were not there to experience them In these revised critical readings of the literary and visual legacies of the Holocaust Hirsch builds on her influential concept of postmemory

Idol Anxiety Josh Ellenbogen, Aaron Tugendhaft, 2011-07-18 This interdisciplinary collection of essays on idolatry including both historical and theoretical contributions shows that the concept of idolatry is helpful for all who study the ways that people interact with and conceive of the things around them

Poetry as Testimony Antony Rowland, 2014-03-26 This book analyzes Holocaust poetry war poetry working class poetry and 9/11 poetry as forms of testimony Rowland argues that testamentary poetry requires a different approach to traditional ways of dealing with poems due to the pressure of the

metatext the original traumatic events the poems demands for the hyper attentiveness of the reader and a paradox of identification that often draws the reader towards identifying with the poet s experience but then reminds them of its sublimity He engages with the work of a diverse range of twentieth century authors and across the literature of several countries even uncovering new archival material The study ends with an analysis of the poetry of 9 11 engaging with the idea that it typifies a new era of testimony where global secondary witnesses react to a proliferation of media images This book ranges across the literature of several countries cultures and historical events in order to stress the large variety of contexts in which poetry has functioned productively as a form of testimony and to note the importance of the availability of translations to the formation of literary canons

Warped Mourning Alexander Etkind, 2023-05-25 A superb study of Russian cultural memory makes all too clear ghosts of the unburied dead affect literature art public life and mental health too The Economist After Stalin s death in 1953 the Soviet Union dismantled the enormous system of terror and torture that he had created But there has never been any Russian ban on former party functionaries nor any external authority to dispense justice Memorials to the Soviet victims are inadequate and their families have received no significant compensation This book s premise is that late Soviet and post Soviet culture haunted by its past has produced a unique set of memorial practices More than twenty years after the collapse of the Soviet Union Russia remains the land of the unburied the events of the mid twentieth century are still very much alive and still contentious Alexander Etkind shows how post Soviet Russia has turned the painful process of mastering the past into an important part of its political present Every page contains fresh striking insights not only in the intrinsic value of art itself but more significantly in the process of mourning This brilliant book will be indispensable for scholars of mourning theories Choice There is undoubtedly much that is new and exciting in this study of the impact of state violence on the form and content of art and scholarship in post Stalin Russia Russian Review A fascinating and haunting study of how successive Kremlin leaders and the intelligentsia have explained the Gulag and Stalin s crimes Strategic Europe

Roth and Celebrity Aimee L. Pozorski, 2012-09-20 Roth and Celebrity is composed of 10 original essays that consider the vexed and ambivalent relationship between Philip Roth and his own celebrity as revealed both in personal interviews as well as in the fiction that spans his publishing history With its simultaneous interest in American popular culture and the work of the most important living American writer to date the collection will hold wide appeal to advanced readers in American studies literary scholarship and film

Popular Pleasures Paul Duncum, 2021-08-26 Today s many popular aesthetic pleasures have a very long history Paul Duncum considers the historical critical discourses and socio political issues raised by aesthetic pleasures in fifteen thematic chapters Using illustrative examples from the past present and across cultures he challenges the idea of any decline of cultural standards and argues that no grounds exist for cultural pessimism Refusing to condemn popular culture on the basis of taste he reserves critique for the socio political ideologies aesthetics invariably serve Art history film cultural studies and philosophical aesthetics are each employed to show

that the sensory emotional lures of today's popular culture are mostly identical to those of premodern fine art. They include the violent, the horrific, the sentimental, the exotic, the erotic, and the humorous. Some of these pleasures derive from our evolutionary biology; they are all an important part of what it means to be human and central to understanding contemporary society. Examples are wide ranging, including British seaside postcards, Disney films, Nazi propaganda, burlesque, modern advertising, as well as many exemplars of fine art. The book reveals fresh insights for all those studying visual culture, art history, aesthetics, media studies, and media and art education.

Staged Minou Arjomand, 2018-09-11 Theater requires artifice; justice demands truth. Are these demands as irreconcilable as the pejorative term "show trials" suggests? After the Second World War, canonical directors and playwrights sought to claim a new public role for theater by restaging the era's great trials, as shows *The Nuremberg trials*, the *Eichmann trial*, and the *Auschwitz trials* were all performed multiple times, first in courts and then in theaters. Does justice require both courtrooms and stages? In *Staged*, Minou Arjomand draws on a rich archive of postwar German and American rehearsals and performances to reveal how theater can become a place for forms of storytelling and judgment that are inadmissible in a court of law but indispensable for public life. She unveils the affinities between dramatists like Bertolt Brecht, Erwin Piscator, and Peter Weiss, and philosophers such as Hannah Arendt and Walter Benjamin, showing how they responded to the rise of fascism with a new politics of performance. Linking performance with theories of aesthetics, history, and politics, Arjomand argues that it is not subject matter that makes theater political, but rather the act of judging a performance in the company of others. *Staged* weaves together theater history and political philosophy into a powerful and timely case for the importance of theaters as public institutions.

The Sense of Semblance: Philosophical Analyses of Holocaust Art Henry W. Pickford, 2013 Holocaust artworks intuitively must fulfill at least two criteria: artistic, lest they be merely historical documents; and historical, lest they distort the Holocaust or become merely artworks. *The Sense of Semblance* locates this problematic within philosophical aesthetics as a version of the conflict between aesthetic autonomy and heteronomy and argues that Adorno's dialectic of aesthetic semblance describes the normative demand that artworks maintain a dynamic tension between the two. *The Sense of Semblance* aims to move beyond familiar debates surrounding postmodernism by demonstrating the usefulness of contemporary theories of meaning and understanding, including those from the analytic tradition. Pickford shows how the causal theory of names, the philosophy of tacit knowledge, the analytic philosophy of quotation, Sartre's theory of the imaginary, the epistemology of testimony, and Walter Benjamin's dialectical image can help explicate how individual artworks fulfill artistic and historical desiderata. In close readings of Celan's poetry, Holocaust memorials in Berlin, the quotational artist Heimrad Becker, Claude Lanzmann's film *Shoah*, and Art Spiegelman's graphic novel *Maus*, Pickford offers interpretations that, in their precision, specificity, and clarity, inaugurate a dialogue between contemporary analytic philosophy and contemporary art. *The Sense of Semblance* is the first book to incorporate contemporary analytic philosophy in interpretations of art and architecture, literature, and film about

the Holocaust

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