

Abstracts

(Re)Producing Images and Stereotypes

NELLY ELIAS AND JULIA BERNSTEIN

Wandering Jews, Wandering Stereotypes: Media Representation of the Russian-speaking Jews in the FSU, Israel and Germany

The present study compares, for the first time, the images of the Jewish minority in the Former Soviet Union prevailing in the Russian press, and the media images of the Russian-speaking Jews after their immigration to Israel and Germany, thus providing a rare opportunity to investigate the dialectics of the construction of the e minority's images within different ideological, political and cultural contexts: as a "domestic" ethnic minority in post-Soviet Russia, and as a "domesticated" minority in Israel and Germany. Our findings reveal that in the three countries under investigation, the stereotypical images of the Russian-speaking Jews, constructed by the dominant media, reflect the broader changes taking place in every national context, thus fulfilling the majority's need for self-definition.

PHILIP WEBB

Antisemitic Roots of Homelessness: Myth, Exile and Radicals in American Homelessness

Over the last century and a half in the United States, a new discourse on homelessness arose from bourgeois social and political anxieties about the impact of modernization on the family. This bourgeois discourse develops two reciprocal responses to legitimize the family in face of this onslaught of modernization: positively, a literature of family and its utopic locus of 'Christian home' appears; and then, negatively, a discourse of the other develops - it pathologizes those socially displaced persons who were thought to be threats to the family. The other in this polarity - an emerging homeless subject - becomes a repository for anxieties about modernization. Because 'the Jew' had such a long tradition as a quintessential other in Western culture, it furnished a series of images and structures of representation easily appropriated for forming a nascent discourse on homelessness.

MICHAELA HAIBL

Visibility and Effect: “Jewish” Visual Stereotypes in Satirical Magazines of the Late 19th Century

Based on a phenomenological concept, which refers to both visible perceptions and imagined notions resulting from sociocultural created images, this text attempts to shed some light on the phenomenon of “Jewish” visual stereotypes of the late 19th century. Examples of particularly visible visual forms of stereotypes are drawn from popular magazines. These comprise cartoons and caricatures, which were accessible daily to a large number of recipients (by subscription, in reading halls or coffee houses). The representations of Jews in satirical magazines, likewise, show the link between everyday antisemitism and “Jew baiting”, as well as the fact that the visualized imaginations primarily expose the views of those who absorb the stereotypes. These images can only be understood in retrospect, when they are contextualised not only in respect to time but also to the literary and visual formation of images. At the same time, the images represent in their visually phenotypic appearance and in their manifold functions, the varied visual communication forms of Jewish visual stereotypes, which are anything but merely “historical” and have remained effective up to present day image understanding.

HATICE BAYRAKTAR

Stereotypes of Jews in Turkish Caricatures, 1933-1945

In the 1930s and 1940s, satirical journals were very popular in Turkey. This essay analyses Jewish caricatures published at that time in the journals *Akbaba*, *Karikatür* and *Milli nkilap*. *Milli nkilap*, a strongly antisemitic magazine that was banned shortly after its launch, presented virulent antisemitic caricatures originating from the German Nazi journal *Der Stürmer*. Conversely, caricatures drawn by Turkish caricaturists from well-established magazines such as *Akbaba* and *Karikatür*, defamed Jews as individuals with undesirable qualities. All three journals stereotyped Jews as hook-nosed, greedy, dirty and stingy, a commonly portrayed caricature also across Europe at that time and before. The drawings reflect the negative Turkish attitude towards non-Muslims, especially towards Jews, in the interwar period and during World War II. At that time, caricatures had a noticeable impact on public opinion, and presumably those transporting negative stereotypes about Jews left their imprints in people’s minds.

BRIGITTE SION

“Dear Editor, Once again, Jews are only about money...” Antisemitic Letters to the Editors in the Swiss Media And the Crisis over Holocaust-Era Dormant Accounts (1995-2002)

The international debate that took place in the late 1990s regarding Switzerland's attitude during World War II, and specifically the issue of Holocaust victims' dormant accounts in Swiss banks, generated a wave of antisemitism, which was publicly expressed across Switzerland's linguistic regions, social classes, and political affiliations. One of the loci, in which popular antisemitism became increasingly visible, was the “letters to the editor” section of major newspapers, which published hundreds of opinions accusing Jews of greed and conspiracy. This paper looks at the intersection of a popular genre – letters to the editor – and antisemitism in Switzerland at the end of the 20th century, and the ways in which this under-studied mediation illuminates a contemporary phenomenon through the study of its format, content, style and legal constraints.

LINARDS UDRIS AND MARK EISENEGGER

Jewish and Muslim Actors in the Media: Presentation of a Method for Capturing Typifications of Inclusion and Exclusion

Recently, media coverage of the Middle East conflict and the remembrance of the Holocaust has been said to display an increasing number of antisemitic stereotypes. However, it has seldom been made clear how to measure antisemitic stereotypes and how to determine the degree of antisemitism in media coverage. Systematically analyzing media coverage in fourteen Swiss-German media in 2003, this article proposes a new method of capturing typifications from media coverage by using both an inductive and a comparative approach. By contrasting typifications conveying empathy with those conveying distance, we are able to show that most typifications of Jewish actors convey empathy. Comparing typifications of Jewish and Muslim actors, this article shows that Muslims are portrayed in a significantly more negative way. Not only do they lack typifications that would cause empathy, but also negative typifications are found in a higher number of discussions than with Jewish actors, whose negative typifications are mainly centred on the discussion about the Middle East. This method has proved to be reliable and can thus be applied to discourses of inclusion and exclusion of any minorities.

ROLAND SCHATZ AND CHRISTIAN KOLMER

The Portrayal of the War in the Middle East: Media Analysis of News Coverage by ARD and ZDF

Covering wars is the greatest of all journalistic challenges: in the face of heightened emotional tensions and limited access to those responsible, it is just as difficult to adopt a neutral position as it is to present both perspectives on a conflict. Moreover, to provide factual information to the public and thereby also to their opponents is obviously not in the best interest of the protagonists involved. In wartime, journalists must therefore be particularly careful when they chose footage and text. The question of the study at hand was whether or not, in the period between July 21st and August 3rd, 2006, the prime time news of the public German TV stations ARD and ZDF gave their audiences a chance to form their own opinion on the conflict between Israel and the Hizbollah. The results show that all four news programs under study (*Tagesschau*, *Tagesthemmen*, *heute*, *heute Journal*) undermine their objectivity through a lack of diversity in perspective: Violence is mainly portrayed in the context of actions by the Israeli army, and Israel is primarily portrayed as perpetrator, while civilians in Lebanon are shown as the main victims. Hizbollah perpetrators appear in the prime time news just as rarely as the victims in Israel do. The UN resolution 1559 of 2004, which, in support of the resolutions 425 and 426 of 1978, calls for the disarmament of all Lebanese and non-Lebanese militias, is only addressed in very few news stories. The failure of UN troops in Lebanon is equally rarely discussed. Moreover, the anti-Israel position during the current Lebanon war is set in a context of a year-long negative portrayal of the Israeli government both by ARD and ZDF.

Dealing with Stereotypes and Antisemitism

KERSTIN VON DER KRONE

The Damascus Affair within the German-Jewish Press

In 1840, a monk and his servant disappeared in Damascus. A large number of Jews there were accused of ritual murder and threatened with torture. The European press picked up on this news item and reported it across the western world together with anti-Jewish prejudices. For the first time in modern history, French and British Jews entered diplomacy to support their fellow Jews. German Jewry, however, was not able to achieve the same but followed the affair and its impact on Jewry in their journals. The German-Jewish press not

only reported on the political efforts but also criticized the reports by the German and French press which presented mainly a negative image of Jews and Judaism. The German-Jewish press' coverage of the Damascus affair shows the major concerns and experiences within German Jewry in relation to this topic and reveals the discussion on strategies to dealing with the affair and the conclusions they found.

RUTH E. ISKIN

Relational Media Images: Jewish Responses to the Jewish Banker Stereotype in 1890s Paris and 1955 Israel

This article analyzes responses to the late nineteenth-century stereotype of the Jewish banker in two different historical contexts. First, Alphonse de Rothschild's reaction to the caricatural image of himself in Toulouse-Lautrec's 1892 poster, *Reine de joie*, in the context of France of the Dreyfus decade. I argue that Rothschild's reported response was actually a media representation shaped by the stereotype of him. Second, the visual response constituted by a 1955 election poster of the MAPAM party (representing the radical left of Socialist Zionism) that uses the stereotype. The article demonstrates that the poster not only demonized the parties MAPAM was running against, but also used the stereotypic image of the "Old Jew" of the Diaspora as the opposite pole to the "New Jew" as productive worker building the nation with whom MAPAM identified itself. It points to the different uses of the antisemitic stereotype of the Jewish banker in France of the 1890s and in Israel of the 1950s, suggesting that in the latter, the use of the image was part of a wider discourse in which the stereotyped group attempted to redefine its identity in the public sphere of the new state.

STEPHANIE SEUL

"Any reference to Jews on the wireless might prove a double-edged weapon": Jewish Images in the British Propaganda Campaign towards the German Public, 1938-1939

Although the anti-Jewish pogroms staged by the Nazis on the night of 9-10 November 1938 took place shortly after the start of the BBC's German-language broadcasting, British propaganda did not report about *Kristallnacht* and the subsequent intensification of Nazi anti-Jewish policy. This article analyses the representation, or rather non-representation, of the "Jewish question" in the British propaganda campaign towards the German public during 1938-39 and

explores the reasons for the conspicuous absence of reports about Jewish persecution, and indeed of almost all Jewish topics. Four causes for this absence are identified: considerations of foreign and defence policy; the fear of the British government of playing into the hands of Nazi propaganda; certain British assumptions about the German mentality, in particular about the spread of antisemitic attitudes among the German public; and finally, latent antisemitic tendencies in the British bureaucracy and fears of stirring up domestic antisemitism.

HANNO LOEWY

The Survivor as Villain: X-men, Comic Culture and Auschwitz Fantasies

It was little surprise that Auschwitz would impact on popular culture in film, comics and science fiction. Both comic art and film have been an integral part of American popular culture since the beginning of the 20th Century. As early as the 1930s, comic series filled with American dreams and fantasies of empowerment of the weak became a playground for a Jewish immigrant culture. When the dimensions of Auschwitz began to be explored by the arts, cinema was there right away and comic culture was soon to follow. While studies on film and the Holocaust widely follow the peaks of “high culture”, this essay tries to explore popular culture’s perspective on the Holocaust. It examines those media where the “serious” and the “popular” meet and mingle, from comic series and films like the X-Men to science fiction, adventure and tele-drama like Star Trek. The essay considers that fictional film and comics are the prominent contemporary media of story telling – of projecting a dream-like world of wish fulfilment into narratives, which are both realistic and magical fairy tales. These tales appeal to the desires of the audience, thus revealing more about public discourse on the memory of the Holocaust than many other sources.

CARSTEN HENNIG

Reconstructing the Collective Memory: Visual History and Representations of the Holocaust in Selected Works of Steven Spielberg

This essay investigates Steven Spielberg’s *Schindler’s List*, *Survivors of the Shoah Visual History Foundation*, *Saving Private Ryan* and *Band of Brothers*. Special attention is given to both the identification of narrative structures within these four audio-visual projects and the parallels between them, so that the development of a meta-structure can be identified. The author contends that these selected audio-visual projects aim

to universally influence the continuous reconstruction of the collective memory as part of a popular media culture experiment. Spielberg's work makes an important contribution to the inscription of the Holocaust within the collective memory, because it changes the perception of the relationship between the Holocaust and World War II. The Holocaust replaces World War II as the representative symbol for the twentieth century and thereby establishes the corresponding set of morals as a basic reference point for contemporary social values. Mass-mediation strongly subjects the reconstruction of the collective memory to influences of Americanisation. As a result, Steven Spielberg's desire to establish, within the collective memory, a concept of individuals making a moral choice to engage themselves in interpersonal acts of salvation is closely interdependent with a national agenda to establish Americanised interpretations of the Holocaust and also World War II within the same collective memory. Forgiving and acting morally become part of the universal collective memory. At the same time, the dominant influences of the American media infrastructure largely subordinate this project to equate the nation's primacy with the justification of a universal moral. The structural development of Steven Spielberg's project reflects this interdependence: reaching a large audience requires access to an established network of ever present media. Media, as influential institutions within a market economy, usually have to follow agendas of their own (cf. Chomsky/Herman 1988) which often includes selecting content according to these agendas.

ELISABETH KUEBLER

European Efforts to Combat Antisemitism and the Role of the Media

This essay seeks to relate theoretical and methodological findings from the area of communication studies to the evaluation of media-related measures against antisemitism. The latter were proposed by the FRA (former EUMC), OSCE and ECRI (Council of Europe) to counter judeophobia effectively and in the long run, by taking the recipients' sentiments, beliefs and attitudes into account. *HaGalil Online*, a good-practice example from Germany, is portrayed in order to indicate and outline the above considerations regarding media-based projects against Jew-hatred. Emphasis is placed on the challenges and constraints of pan-European action in the respective field, such as distinct political cultures and collective memories and the lack of a popular European communication sphere.

