
Umberto Eco The Prague Cemetery Pdf ((HOT)) Free 15

for the most part, eco passes over the obvious and grisly implications of the figure of the jew, but instead focuses on the sublime and magical, the mythic and literary elements of the character. the jew is the origin of the word and of language itself, but he is also the figure of falsehood, of lie, of deception and the forgery of books, of religion and of religion-free books. he is the obscene, nauseating, foul embodiment of what is most beautiful and most horrible about humanity. it is this figure of the jew that eco focuses on in the prague cemetery. he presents the kahal as the true government of the jews, the source of the financial manipulation, the real shadowy, self-perpetuating power behind the scenes that appears in so many popular conspiracy theories. (similar accusations were made in the 1790s by the french catholic radical pamphleteer and publicist julien offray de la mettrie, for example, in *la machine de guerre de julien offray de la mettrie*, a book that would be a kind of precursor to 1984.) the kahal is also the source of all the well-known conspiracy theories, such as the protocol of the elders of zion, the most famous and best-selling anti-semitic book of all time. no less telling, the book is dedicated to none other than dreyfus himself, and eco addresses dreyfus directly at the very beginning of his adventure, when he encounters a fugitive jewish, michel ducros, a former captain in the army who has deserted his post and fled to switzerland. a few months before, dreyfus was found guilty of treason, and sentenced to life in prison, and the book is dedicated to his appeals for pardon.

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simonini finds himself in a quandary: he needs to decipher the mystery of the dead bodies in the cemetery, but he has to be careful not to break the law. he knows that when gravedenominations start appearing on tombs, they are generally those of the bigwigs of their respective communities. they are the ones who cannot die, or rather, who are the ones who are supposed to never die. as simonini observes, the dead are good witnesses, because they do not have the means to communicate with the living. the gravedenominations are the way to speak to the dead: they can tell him who they are and who their parents are. however, he needs to be careful, because the gravedenominations are generally done by masons, and masons are not good talkers. simonini can only see the first layer of the cement, and sees only one word. the gravedenominations are written in hebrew, and the language of the dead, and the only word that looks like a letter is a tsire, which is an abbreviation of the hebrew word tsar, which means king.

by looking at the other letters, simonini realizes that he is dealing with a proper name, that of a person whose grave was sealed by a second gravedenomination. he goes to the cemetery, and opens the grave. eco seems to have realized that his jewish characters were perhaps a little too jewish, and makes a few attempts to distance himself from the stereotype. for example, one of his most striking departures from reality is that of the jewish characters in the prague cemetery: they do not read the protocols, but rather the bible, the talmud, the works of spinoza, the theosophic writings of the alchemist michael maier, and the kabbala. these are all authentic sources of jewish mysticism, yet eco provides no details of their contents, and his choice of texts is hardly a ringing endorsement of them. (the curious reader may discover that the kabbala was in fact a group of jewish christian mystics who did indeed believe in the existence of a jewish messiah, but who were deeply suspicious of jews as a whole.) 5ec8ef588b

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