

Deeper Than Oblivion Trauma And Memory In Israeli

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Deeper Than Oblivion
Scarecrow Filmmakers
Series

The book offers a fundamental view on the problem of forgetting in sociology in general and within sociology of knowledge. Furthermore it focuses - as a case study - on the field of modern science. With recourse to the term 'oblivionism', originally introduced with ironic-critical intent by the german romance scholar Harald Weinrich, it analyzes the fundamental and multifaceted problem of the loss of knowledge in the field of science. A

declarative-reflective, an incorporated-practical and an objectified-technical memory motif is at the centre. These form the basis for the development of the three forms of forgetting that are also central to modern science: forgetfulness, wanting to forget and, ultimately, making one forget.

Sanja Ivekovic Oxford
University Press

As the country goes through various political upheavals from colony to socialist republic to civil war to peace and capitalism, the world outside seeps into Ludo's life through snippets on the radio, voices from next door, glimpses of someone peeing on a balcony, or a man fleeing

his pursuers. A General Theory of Oblivion is a perfectly crafted, wild patchwork of a novel, playing on a love of storytelling and fable. The Eclectic Magazine
Routledge

This exhibition brings together a historic group of single-channel videos and media installations and over a hundred photomontages.

Of Memory,

Reminiscence, and Writing Routledge

This volume explores the multifaceted depiction and staging of historical and social traumata as the result of extreme violence within national contexts. It focuses on Israeli-Palestinian, German and (US) American film, and

reaches out to cinematic traditions from other countries like France, Great Britain and the former USSR. International and interdisciplinary scholars analyze both mainstream and avant-garde movies and documentaries premiering from the 1960s to the present. From transnational and cross-genre perspectives, they query the modes of representation – regarding narration, dramaturgy, aesthetics, mise-en-scène, iconology, lighting, cinematography, editing and sound – held by film as a medium to visualize shattering experiences of violence and their traumatic encoding in individuals, collectives, bodies and psyches. This anthology uniquely traces horror aesthetics and trajectories as a way to reenact, echo and question the perpetual loops of trauma in film cultures. The contributors examine the discursive transfer between historical traumata necessarily transmitted in a medialized and conceptualized form, the changing landscape of (clinical) trauma theory, the filmic depiction and language of trauma, and the official memory

politics and hegemonic national-identity constructions. *A General Theory of Oblivion* Bloomsbury Publishing USA
Just Images: Ethics and the Cinematic charts current developments within the field of ethics and the role it plays in the study of moving images. It is the first collection of essays of its kind that brings together articles by film and media scholars from three continents, and provides multiple points of engagement of film with present and past histories, politics, myth making, and with core aspects of human subjectivity. The essays cover a wide range of topics, such as the European Union; Europe during World War II and after; film genres; the Israeli-Palestinian conflict; early American history, and recent catastrophic events. The collection includes an introductory chapter by Thomas Elsaesser as well as chapters by Kristian Feigelson, Régine-Mihal Friedman, Nurith Gertz and Gal Hermoni, Anton Kaes, Gertrud Koch, Odeya Kohen-Raz, Lihi Nagler, Judd Ne'eman, Bill Nichols, and Janet Walker. The contributors offer different approaches to

the issue of film and ethics and ask whether there are specific characteristics of the moving image, or of film scholarship, that relate to ethical issues; and how discussing the engagement of both narrative and documentary film with representations of the Other, trauma, terrorism, the Holocaust, and the Palestinian-Israeli conflict may contribute to the re-shaping of past and current thoughts on these subjects.

Oblivionism Taylor & Francis
The Routledge Companion to Cinema and Politics brings together forty essays by leading film scholars and filmmakers in order to discuss the complex relationship between cinema and politics. Organised into eight sections - Approaches to Film and Politics; Film, Activism and Opposition; Film, Propaganda, Ideology and the State; The Politics of Mobility; Political Hollywood; Alternative and Independent Film and Politics; The Politics of Cine-geographies and The Politics of Documentary - this collection covers a broad range of topics, including: third cinema, cinema after 9/11, eco-

activism, human rights, independent Chinese documentary, film festivals, manifestoes, film policies, film as a response to the post-2008 financial crisis, Soviet propaganda, the impact of neoliberalism on cinema, and many others. It foregrounds the key debates, concepts, approaches and case studies that critique and explain the complex relationship between politics and cinema, discussing films from around the world and including examples from film history as well as contemporary cinema. It also explores the wider relationship between politics and entertainment, examines cinema's response to political and social transformations and questions the extent to which filmmaking, itself, is a political act.

The Fortnightly Review
 Night Prowler Novel
 Traditional historical documentaries strive to project a sense of objectivity, producing a top-down view of history that focuses on public events and personalities. In recent decades, in line with historiographical trends advocating "history from below," a different type of historical

documentary has emerged, focusing on tightly circumscribed subjects, personal archives, and first-person perspectives. Efrén Cuevas categorizes these films as "microhistorical documentaries" and examines how they push cinema's capacity as a producer of historical knowledge in new directions. Cuevas pinpoints the key features of these documentaries, identifying their parallels with written microhistory: a reduced scale of observation, a central role given to human agency, a conjectural approach to the use of archival sources, and a reliance on narrative structures. Microhistorical documentaries also use tools specific to film to underscore the affective dimension of historical narratives, often incorporating autobiographical and essayistic perspectives, and highlighting the role of the protagonists' personal memories in the reconstruction of the past. These films generally draw from family archives, with an emphasis on snapshots and home movies. Filming History from Below examines works including Péter Forgács's films

dealing with the Holocaust such as *The Maelstrom* and *Free Fall*; documentaries about the Israeli-Palestinian conflict; Rithy Panh's work on the Cambodian genocide; films about the internment of Japanese Americans during the Second World War such as *A Family Gathering* and *History and Memory*; and Jonas Mekas's chronicle of migration in his diary film *Lost, Lost, Lost*.

Chambers's Encyclopedia Lexington Books

The essays in this anthology study Israeli television, its different forms of representation, audiences and production processes, past and present, examining Israeli television in both its local, cultural dynamics, and global interfaces. The book looks at Israeli television as a creator, negotiator, guardian and warden of collective Israeli memory, examining instances of Israeli original television exported and circulated to the US and the global markets, as well as instances of American, British, and global TV formats, adapted and translated to the Israeli scene and screen. The trajectory of this volume is to shed light on major

themes and issues Israeli television negotiates: history and memory, war and trauma, Zionism and national disillusionment, place and home, ethnicity in its unique local variations of Ashkenazim and Mizrahim, immigrants from the former Soviet Union and Ethiopia, Israeli-Arabs and Palestinians, gender in its unique Israeli formations, specifically masculinity as shaped by the military and constant violent conflict, femininity in this same context as well as within a complex Jewish oriented society, religion, and secularism. Providing multifaceted portraits of Israeli television and culture in its Middle Eastern political and local context, this book will be a key resource to readers interested in media and television studies, cultural studies, Israel, and the Middle East.

Edge of Oblivion John Wiley & Sons

"Morgan Montgomery, the Ikati shape-shifter is waiting to die. She has been branded a traitor by her tribe. But Jenna, the newly crowned queen and Morgan's former ally offers Morgan one last chance for redemption. Morgan must infiltrate the Rome headquarters of the Expurgari, the Kkati's

ancient enemy and destroy them within a fortnight. Xander Luni, a trained assassin travels with Morgan and soon finds his world threatened by the love he feels for her."--Provided by publisher.

[A Companion to the Biopic](#)
Bloomsbury Publishing
USA

In this collection, leading scholars in both film studies and Israeli studies show that beyond representing familiar historical accounts or striving to offer a more complete and accurate depiction of the past, Israeli cinema has innovatively used trauma and memory to offer insights about Israeli society and to engage with cinematic experimentation and invention. Tracing a long line of films from the 1940s up to the 2000s, the contributors use close readings of these films not only to reconstruct the past, but also to actively engage with it. Addressing both high-profile and lesser known fiction and non-fiction Israeli films, *Deeper than Oblivion* underlines the unique aesthetic choices many of these films make in their attempt to confront the difficulties, perhaps even

impossibility, of representing trauma. By looking at recent and classic examples of Israeli films that turn to memory and trauma, this book addresses the pressing issues and disputes in the field today.

Pop Culture in North Africa and the Middle East University of Toronto Press

Postcolonial Animalities, co-edited by Suvadip Sinha and Amit R. Baishya, brings together ten essays to consider the interfaces between "human" and "animal" and the concrete presence of animals in postcolonial cultural production. This edited collection critiques monohumanist conceptions of the "human" and considers the co-constitutiveness of imaginaries of the human with grammars of animality. One of the central contributions of this volume is to decolonize existing conceptualizations of the human-animal relationship, and to consider the material representation of animals within the realm of colonial and postcolonial cultural production from the perspective of ethical alterity and alternative narratives of anticolonial

and postcolonial politics. The volume also explores entanglements of race and species in colonial and neocolonial frameworks without transforming such inquiries into a zero-sum game that privileges one category over another. The essays in the volume, focusing on multiple geographical locations ranging from South Asia, Southeast Asia, post-Ottoman Turkey, the Caribbean, Australia, South Africa and Palestine/Israel, historicizes and understands multispecies, interspecies and transspecies encounters, affiliations and connections in and through their localized dimensions, and studies human-animal encounters in their varied and complex affective relationalities. Through such inquiries, the volume considers how modes of representing animals, including located forms of anthropomorphism and zoomorphism, help us think-with and be-with different animals.

Just Images Harvard University Press

Zionism was not only a political and ideological program but also a sexual one. The liberation of Jews and creation of a new

nation were closely intertwined with a longing for the redemption and normalization of the Jewish male body. That body had to be rescued from anti-Semitic, scientific-medical discourse associating it with disease, madness, degeneracy, sexual perversity, and femininity even with homosexuality. The Zionist movement was intent on transforming the very nature of European Jewish masculinity as it had existed in the diaspora. Zionist/Israeli films expressed this desire through visual and narrative tropes, enforcing the image of the hypermasculine, colonialist-explorer and militaristic nation-builder, an image dependent on the homophobic repudiation of the "feminine" within men. The creation of a new heterosexual Jewish man was further intertwined with attitudes on the breeding of children, bodily hygiene, racial improvement, and Orientalist perspectives which associated the East, and especially Eastern bodies, with unsanitary practices, plagues, disease, and sexual perversity. By stigmatizing Israel's

Eastern populations as agents of death and degeneration, Zionism created internal biologized enemies, against whom the Zionist society had to defend itself. In the name of securing the life and reproduction of the new Ashkenazi Jewry, Israeli society discriminated against both its internal enemies, the Palestinians, and its own citizens, the Mizrahim (Oriental Jews). Yosefs critique of the construction of masculinities and queerness in Israeli cinema and culture also serves as a model for the investigation of the role of male sexuality within national culture in general.

Forty Thousand Quotations, Prose and Poetical Columbia University Press

The Routledge Handbook of Ecomedia Studies gathers leading work by critical scholars in this burgeoning field. Redressing the lack of environmental perspectives in the study of media, ecomedia studies asserts that media are in and about the environment, and environments are socially and materially mediated. The book gives form to this new area of study and

brings together diverse scholarly contributions to explore and give definition to the field. The Handbook highlights five critical areas of ecomedia scholarship: ecomedia theory, ecomateriality, political ecology, ecocultures, and eco-affects. Within these areas, authors navigate a range of different topics including infrastructures, supply and manufacturing chains, energy, e-waste, labor, ecofeminism, African and Indigenous ecomedia, environmental justice, environmental media governance, ecopolitical satire, and digital ecologies. The result is a holistic volume that provides an in-depth and comprehensive overview of the current state of the field, as well as future developments. This volume will be an essential resource for students, educators, and scholars of media studies, cultural studies, film, environmental communication, political ecology, science and technology studies, and the environmental humanities.

Israeli Television

Archipelago

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*.

Casting a Giant

Shadow Rutgers

University Press

Originally published by

Viking Penguin, 2014.

Postcolonial Animalities

Taylor & Francis

Ideal for students and

general readers, this

single-volume work serves

as a ready-reference

guide to pop culture in countries in North Africa and the Middle East, covering subjects ranging from the latest young adult book craze in Egypt to the hottest movies in Saudi Arabia. Part of the new Pop Culture around the World series, this volume focuses on countries in North Africa and the Middle East, including Algeria, Egypt, Iran, Iraq, Israel, Jordan, Kuwait, Lebanon, Libya, Morocco, Saudi Arabia, Syria, the United Arab Emirates, and more. The book enables students to examine the stars, idols, and fads of other countries and provides them with an understanding of the globalization of pop culture. An introduction provides readers with important contextual information about pop culture in North Africa and the Middle East, such as how the United States has influenced movies, music, and the Internet; how Islamic traditions may clash with certain aspects of pop culture; and how pop culture has come to be over the years. Readers will learn about a breadth of topics, including music, contemporary literature, movies, television and radio, the Internet, sports,

video games, and fashion. There are also entries examining topics like key musicians, songs, books, actors and actresses, movies and television shows, popular websites, top athletes, games, and clothing fads and designers, allowing readers to gain a broad understanding of each topic, supported by specific examples. An ideal resource for students, the book provides Further Readings at the end of each entry; sidebars that appear throughout the text, providing additional anecdotal information; appendices of Top Tens that look at the top-10 songs, movies, books, and much more in the region; and a bibliography. *The Yiddish Supernatural on Screen* Penguin Books This first-of-its-kind compendium unites perspectives from artists, scholars, arts educators, policymakers, and activists to investigate the complex system of values surrounding artistic-educational endeavors. Addressing a range of artistic domains-including music, dance, theater, visual arts, film, and poetry-contributors explore and critique the conventions that govern our interactions with

these practices. Artistic Citizenship focuses on the social responsibilities and functions of amateur and professional artists and examines ethical issues that are conventionally dismissed in discourses on these topics. The questions this book addresses include: How does the concept of citizenship relate to the arts? What sociocultural, political, environmental, and gendered "goods" can artistic engagements create for people worldwide? Do particular artistic endeavors have distinctive potentials for nurturing artistic citizenship? What are the most effective strategies in the arts to institute change and/or resist local, national, and world problems? What obligations do artists and consumers of art have to facilitate relationships between the arts and citizenship? How can artistic activities contribute to the eradication of adverse 'ism's? A substantial accompanying website features video clips of "artivism" in action, videotaped interviews with scholars and practitioners working in a variety of spaces and places, a blog, and supplementary resources

about existing and emerging initiatives. Thoroughly researched and engagingly written, *Artistic Citizenship* is an essential text for artists, scholars, policymakers, educators, and students.

Languages of Trauma The Museum of Modern Art "This book examines how supernatural film and television integrate Yiddish dialogue to reimagine and reconstruct haunted and mystical elements of the Jewish experience, illustrating how closely bound up the Yiddish language is with shadowy immigrant pasts and the haunted sites of Holocaust memory"--

Probing the Ethics of Holocaust Culture Cambridge Scholars Publishing

The most comprehensive reference text of theoretical and historical discourse on the biopic film The biopic, often viewed as the most reviled of all film genres, traces its origins to the early silent era over a century ago. Receiving little critical attention, biopics are regularly dismissed as superficial, formulaic, and disrespectful of history. Film critics, literary scholars and historians tend to believe that biopics should be artistic,

yet accurate, true-to-life representations of their subjects. Moviegoing audiences, however, do not seem to hold similar views; biopics continue to be popular, commercially viable films. Even the genre's most ardent detractors will admit that these films are often very watchable, particularly due to the performance of the lead actor. It is increasingly common for stars of biographical films to garner critical praise and awards, driving a growing interest in scholarship in the genre.

A Companion to the Biopic is the first global and authoritative reference on the subject. Offering theoretical, historical, thematic, and performance-based approaches, this unique volume brings together the work of top scholars to discuss the coverage of the lives of authors, politicians, royalty, criminals, and pop stars through the biopic film. Chapters explore evolving attitudes and divergent perspectives on the genre with topics such as the connections between biopics and literary melodramas, the influence financial concerns have on aesthetic, social, or moral principles, the merger of

historical narratives with Hollywood biographies, stereotypes and criticisms of the biopic genre, and more. This volume:

- Provides a systematic, in-depth analysis of the biopic and considers how the choice of historical subject reflects contemporary issues
- Places emphasis on films that portray race and gender issues
- Explores the uneven boundaries of the genre by addressing what is and is not a biopic as well as the ways in which films simultaneously embrace and defy historical authenticity
- Examines the distinction between reality and 'the real' in biographical films
- Offers a chronological survey of biopics from the beginning of the 20th century

A Companion to the Biopic is a valuable resource for researchers, scholars, and students of history, film studies, and English literature, as well as those in disciplines that examine interpretations of historical figures

Deep Waters Routledge

Before 2010, there were no Israeli horror films. Then distinctly Israeli serial killers, zombies, vampires, and ghosts invaded local screens. The next decade saw a blossoming of the genre

by young Israeli filmmakers. *New Israeli Horror* is the first book to tell their story. Through in-depth analysis, engaging storytelling, and interviews with the filmmakers, Olga Gershenson explores their films from inception to reception. She shows how these films challenge traditional representations of Israel and its people, while also appealing to

audiences around the world. Gershenson introduces an innovative conceptual framework of adaptation, which explains how filmmakers adapt global genre tropes to local reality. It illuminates the ways in which Israeli horror borrows and diverges from its international models. *New Israeli Horror* offers an exciting and

original contribution to our understanding of both Israeli cinema and the horror genre. A companion website to this book is available at <https://blogs.umass.edu/newisraelihorror/> (<https://blogs.umass.edu/newisraelihorror/>) Book trailer: <https://youtu.be/oVJsD0QCORw> (<https://youtu.be/oVJsD0QCORw>)