

JANET WALKER



TRAUMA CINEMA

Documenting Incest
and the Holocaust

Trauma Cinema Documenting Incest And The Holocaust

Iro Filippaki



Trauma Cinema Documenting Incest And The Holocaust:

Trauma Cinema Janet Walker, 2023-11-15 *Trauma Cinema* focuses on a new breed of documentary films and videos that adopt catastrophe as their subject matter and trauma as their aesthetic Incorporating oral testimony home movie footage and documentary reenactment these documentaries express the havoc trauma wreaks on history and memory Janet Walker uses incest and the Holocaust as a double thematic focus and fiction films as a point of comparison Her astute and original examination considers the Hollywood classic *Kings Row* and the television movie *Sybil* in relation to vanguard nonfiction works including Errol Morris's *Mr Death* Lynn Hershman's video diaries and the chilling genealogy of incest Just Melvin Both incest and the Holocaust have also been featured in contemporary psychological literature on trauma and memory The author employs theories of post traumatic stress disorder and histories of the so called memory wars to illuminate the amnesias fantasies and mistakes in memory that must be taken into account along with corroborated evidence if we are to understand how personal and public historical meaning is made Janet Walker's engrossing narrative demonstrates that the past does not come down to us purely and simply through eyewitness accounts and tangible artifacts Her incisive analysis exposes the frailty of memory in the face of disquieting events while her joint consideration of trauma cinema and psychological theorizing radically reconstructs the roadblocks at the intersection of catastrophe memory and historical representation

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Just Images Boaz Hagin, Sandra Meiri, Raz Yosef, 2011-05-25 *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 R gine 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

Hysteria, Trauma and Melancholia C. Wald, 2007-10-11 Hysteria trauma and melancholia are not only powerful tropes in contemporary culture they are also prominent in the theatre As the first study in its field Hysteria Trauma and Melancholia explores the characteristics and concerns of the Drama of Hysteria Trauma and Melancholia through in depth readings of representative plays

Ten Years of Studies in Documentary Film Deane Williams, 2018-08-29 This volume will be a time capsule of the first 10 years of Studies in Documentary Film 2007 2016 tracing not only the development of the journal but also of documentary studies in the same period Issues such as the rise of digital documentary forms and authorship documentary activism and the Chinese Independent documentary as well as diverse political issues will be raised in the introduction and evidenced in the articles The chapters have been chosen for the various themes they raise in documentary studies but also the broader field of documentary scholarship including publishing and the rise of the internet as a powerful force in documentary studies

Divided Lenses Michael Berry, Chiho Sawada, 2016-01-31 Divided Lenses Screen Memories of War in East Asia is the first attempt to explore how the tumultuous years between 1931 and 1953 have been recreated and renegotiated in cinema This period saw traumatic conflicts such as the Sino Japanese War the Pacific War and the Korean War and pivotal events such as the Rape of Nanjing Pearl Harbor the Battle of Iwo Jima and the bombings of Hiroshima and Nagasaki all of which left a lasting imprint on East Asia and the world By bringing together a variety of specialists in the cinemas of East Asia and offering divergent yet complementary perspectives the book explores how the legacies of war have been reimagined through the lens of film This turbulent era opened with the Mukden Incident of 1931 which signaled a new page in Japanese militaristic aggression in East Asia and culminated with the Korean War 1950 1953 a protracted conflict that broke out in the wake of Japan s post World War II withdrawal from Korea Divided Lenses explores the ways in which events of the intervening decades have continued to shape politics and popular culture throughout East Asia and the world The essays in

part I examine historical trends at work in various national cinemas including China Taiwan Japan Korea and the United States Those in part 2 focus on specific themes present in the cinema portraying this period such as comfort women in Chinese film the Nanjing Massacre or nationalism and how they have been depicted or renegotiated in contemporary films Of particular interest are contributions drawing from other forms of screen culture such as television and video games Divided Lenses builds on the growing interest in East Asian cinema by examining how these historic conflicts have been imagined framed and revisited through the lens of cinema and screen culture It will interest later generations living in the shadow of these events as well as students and scholars in the fields of cinema studies cultural studies cold war studies and World War II history

Film and the Holocaust Aaron Kerner, 2011-05-05 When representing the Holocaust the slightest hint of narrative embellishment strikes contemporary audiences as somehow a violation against those who suffered under the Nazis This anxiety is at least in part rooted in Theodor Adorno's dictum that To write poetry after Auschwitz is barbaric And despite the fact that he later reversed his position the conservative opposition to all artistic representations of the Holocaust remains powerful leading to the insistent demand that it be represented as it really was And yet whether it's the girl in the red dress or a German soldier belting out Bach on a piano during the purge of the ghetto in Schindler's List or the use of tracking shots in the documentaries Shoah and Night and Fog all genres invent or otherwise embellish the narrative to locate meaning in an event that we commonly refer to as unimaginable This wide ranging book surveys and discusses the ways in which the Holocaust has been represented in cinema covering a deep cross section of both national cinemas and genres

The Poetics of Post-Traumatic Stress Disorder in Postmodern Literature Iro Filippaki, 2021-04-15 The Poetics of Post Traumatic Stress Disorder in Postmodern Literature provides an interdisciplinary exploration in early medical trauma treatment and the emergent postmodern canon of the 1960s and 1970s By identifying key postmodern literary tropes paranoia uncanniness biomediation as products of an overarching post traumatic stress disorder PTSD narrative paradigm this concise study reveals unexplored aspects of the canonical novels at hand such as the link between individual and collective traumatization highlights the presence of epic elements in postmodern narratives and identifies the influence of emerging psychiatric treatment on the post WWII novels at hand Performing a medical humanities reading of Thomas Pynchon's Gravity's Rainbow 1973 Kurt Vonnegut's Slaughterhouse 5 1969 and Joseph Heller's Catch 22 1961 this book introduces a novel way of examining trauma at the intersection of narrative history and medicine and recalibrates the importance of postmodern politics of transformation while making the case for an aesthetics of trauma By examining the historico political developments that dictated the formation of PTSD in the wake of the wars in Korea and Vietnam this book argues that the perception of PTSD symptoms directly influenced aesthetic and literary tropes of the Cold War era

Rethinking Medical Humanities Rinaldo F. Canalis, Massimo Ciavolella, Valeria Finucci, 2022-12-19 Medical Humanities may be broadly conceptualized as a discipline wherein medicine and its specialties intersect with those of the humanities and social sciences

As such it is a hybrid area of study where the impact of disease and healing science on culture is assessed and expressed in the particular language of the disciplines concerned with the human experience. However, as much as at first sight this definition appears to be clear, it does not reflect how the interaction of medicine with the humanities has evolved to become a separate field of study. In this publication, we have explored through the analysis of a group of selected multidisciplinary essays the dynamics of this process. The essays predominantly address the interaction of literature, philosophy, art, art history, ethics, and education with medicine and its specialties from the classical period to the present. Particular attention has been given to the Medieval, Early Modern, and Enlightenment periods. To avoid a rigid compartmentalization of the book based on individual fields of study, we opted for a fluid division into multidisciplinary sections reflective of the complex interactions of the included works with medicine.

Trauma and Literature J. Roger Kurtz, 2018-03-15

As a concept, trauma has attracted a great deal of interest in literary studies. A key term in psychoanalytic approaches to literary study, trauma theory represents a critical approach that enables new modes of reading and of listening. It is a leading concept of our time, applicable to individuals, cultures, and nations. This book traces how trauma theory has come to constitute a discrete but influential approach within literary criticism in recent decades. It offers an overview of the genesis and growth of literary trauma theory, recording the evolution of the concept of trauma in relation to literary studies. In twenty-one essays covering the origins, development, and applications of trauma in literary studies, *Trauma and Literature* addresses the relevance and impact this concept has in the field.

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