

JANET WALKER



TRAUMA CINEMA

Documenting Incest
and the Holocaust

Trauma Cinema Documenting Incest And The Holocaust

**Al-Kassimi, Khaled,Işık, Tuba,Fahim,
Muhammad,Gezmen, Başak**

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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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

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 reimaged 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

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

Cinematic Encounters with Disaster Simon R. Troon, 2024-06-13 Cinematic Encounters with Disaster takes Hollywood s disaster movies and their codified versions of natural disaster post apocalyptic survival and extra terrestrial threat as the starting point for an analytical trajectory that works toward new understandings of how cinema shapes and informs our conceptions of disaster and catastrophe It examines a range of films from distinct regional and industrial contexts Hollywood indie movies different kinds of documentaries from the US and elsewhere and auteurist realist cinema from Europe and Asia Moving across and beyond critical and industrial categories that often inform thinking about cinema this book contends that different approaches to film style can push us to imagine disaster in distinct ways with distinct ethical connotations Framed by contemporary concerns around the global climate crisis and the advent of the Anthropocene questions about how films can best offer responses to historical exigency guide the book s explorations of spectacular 2010s blockbusters like Gravity 2013 and San Andreas 2015 environmental documentaries including the paradigmatic An Inconvenient Truth 2006 post disaster films by auteurs including Abbas Kiarostami and Lav Diaz and more Conceiving of disaster as intersubjective ethics between humans and nonhuman alterity forces of nature errant technology monsters ghosts and other entities it analyses how formal techniques and narrative strategies render encounters in which human protagonists are confronted with the threat of death and respond in ways that can be instructive for our planet s present juncture

The Cambridge World History: Volume 7,

Production, Destruction and Connection, 1750-Present, Part 2, Shared Transformations? J. R. McNeill, Kenneth Pomeranz, 2015-04-16 Since 1750 the world has become ever more connected with processes of production and destruction no longer limited by land or water based modes of transport and communication Volume 7 of the Cambridge World History series divided into two books offers a variety of angles of vision on the increasingly interconnected history of humankind The second book questions the extent to which the transformations of the modern world have been shared focusing on social developments such as urbanization migration and changes in family and sexuality cultural connections through religion science music and sport ligaments of globalization including rubber drugs and the automobile and moments of particular importance from the Atlantic Revolutions to 1989

Unfinished Business Dana Renga, 2013-01-01 *Unfinished Business* is the first book to examine Italian mafia cinema of the past decade It provides insightful analyses of popular films that sensationalize violence scapegoat women or repress the homosexuality of male protagonists Dana Renga examines these works through the lens of gender and trauma theory to show how the films engage with the process of mourning and healing mafia related trauma in Italy *Unfinished Business* argues that trauma that has yet to be worked through on the national level is displaced onto the characters in the films under consideration In a mafia context female characters are sacrificed and non normative sexual identities are suppressed in order to solidify traditional modes of viewer identification and to assure narrative closure all so that the image of the nation is left unblemished

The Representation of Perpetrators in Global Documentary Film Fernando Canet, 2023-10-10 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 Camale n 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 *Surviving Images* Kamran Rastegar, 2015 *Surviving Images* explores the prominent role of cinema in the development of cultural memory around war and conflict in colonial and postcolonial contexts It does so through a study of three historical eras the colonial period the national independence struggle and the postcolonial Beginning with a study of British colonial cinema on the Sudan then exploring anti colonial cinema in Algeria Egypt and Tunisia followed by case studies of films emerging from postcolonial contexts in Palestine Iran Lebanon and Israel this work aims to fill a gap in the critical literature on both Middle Eastern cinemas and to contribute more broadly to scholarship on social trauma and cultural memory in colonial and postcolonial contexts This work treats the concept of trauma critically however and posits that social trauma must be understood as a framework for producing social and political meaning out of these historical events Social trauma thus sets out a productive process of historical interpretation and cultural texts such as cinematic works both illuminate and contribute to this process Through these discussions *Surviving Images* illustrates cinema's productive role in contributing to the changing dynamics of cultural memory of war and social conflict in the modern world

Postwar Renoir Colin Davis, 2012 This book reassesses director Jean Renoir's work between his departure from France in 1940 and his death in 1979 and contributes to the debate over how the medium of film registers the impact of trauma The 1930s ended in catastrophe for both for Renoir and for France *La Règle du jeu* was a critical and commercial disaster on its release in July 1939 and in 1940 France was occupied by Germany Even so Renoir continued to innovate and experiment with his post war work yet the thirteen films he made between 1941 and 1969 constituting nearly half of his work in sound cinema have been sorely neglected in the study of his work With detailed readings of these films and four novels produced by Renoir in his last four decades Davis explores the direct and indirect ways in which film and Renoir's films in particular depict the aftermath of violence Film Feminisms Kristin Lené Hole, Dijana Jelača, 2018-10-03 *Film Feminisms* offers a global and updated overview of the history present day concerns and future of feminist film and theory It introduces frameworks from phenomenology affect theory and psychoanalysis to reception studies new media theories and critical historiography as well as engaging with key issues in documentary ethics genre theory and star studies This new textbook situates feminist film theory within the larger framework of transnational scholarly approaches as well as decolonial queer disability studies and critical race theories It offers a much needed update on pedagogical approaches to feminist film studies providing discussions of filmmakers and films that have been overlooked in the field or that are overdue for further analysis Each chapter is supported by a variety of pedagogical features including activities key terms and case studies Many of the activities draw on contemporary digital media such as social media and streaming platforms to update the field to today's changing media landscape **Honeyland** Jaimie Baron, Kristen Fuhs, 2022-03-09 The fourth volume in the *Docalogue* series this book explores the significance of the documentary *Honeyland* 2019 in relation to documentary ethics the representation

of human and animal relations environmental studies genre theory and documentary distribution The film focused on a Turkish speaking woman in Macedonia who cultivates bees to produce honey through an ancient and environmentally sustainable method raises important questions about the place of humans and economic activity within the broader ecosystem The documentary also prompts critical reflection about the relationship between observation and storytelling how the film festival circuit allows certain films to reach a wide audience the ethics of ethnographic representation the relationship between human and insect life and to what extent film can allow us to experience others life worlds By combining five distinct critical perspectives on a single documentary this book acts both as an intensive scholarly treatment of the film and as a guide for how to analyze theorize and contextualize a documentary text This book will be of interest to students and scholars of documentary studies as well as those studying film and media more broadly

Exploring the Cultural, Moral, and Technological Dimensions of Conflict Al-Kassimi, Khaled, Işık, Tuba, Fahim, Muhammad, Gezmen, Başak, 2025-10-24 Conflict shapes societies ideologies and innovations across time Whether driven by cultural differences moral dilemmas or technological advancements conflict reveals the underlying values and tensions within civilizations Exploring the cultural moral and technological dimensions of conflict builds understanding of how people define identity justice and progress This multifaceted approach examines the causes and consequences of conflict and the ways in which it influences ethical decision making societal transformation and the evolution of warfare and communication in the modern world Exploring the Cultural Moral and Technological Dimensions of Conflict explores how cultural values moral beliefs and technological advancements shape the causes and outcomes of conflict It examines their influence on human behavior ethical choices and the evolution of confrontation This book covers topics such as nationalism social media and conflict narratives and is a useful resource for government officials policymakers sociologists media and communications professionals academicians researchers and scientists

Why Harry Met Sally Joshua Louis Moss, 2017-07-18 From immigrant ghetto love stories such as *The Cohens and the Kellys* 1926 through romantic comedies including *Meet the Parents* 2000 and *Knocked Up* 2007 to television series such as *Transparent* 2014 Jewish Christian couplings have been a staple of popular culture for over a century In these pairings Joshua Louis Moss argues the unruly screen Jew is the privileged representative of progressivism secular modernism and the cosmopolitan sensibilities of the mass media age But his her unruliness is nearly always contained through romantic union with the Anglo Christian partner This Jewish Christian meta narrative has recurred time and again as one of the most powerful and enduring although unrecognized mass culture fantasies Using the innovative framework of coupling theory *Why Harry Met Sally* surveys three major waves of Jewish Christian couplings in popular American literature theater film and television Moss explores how first wave European and American creators in the early twentieth century used such couplings as an extension of modernist sensibilities and the American melting pot He then looks at how New Hollywood of the late 1960s revived these couplings as a sexually provocative response to the political

conservatism and representational absences of postwar America Finally Moss identifies the third wave as emerging in television sitcoms Broadway musicals and gross out film comedies to grapple with the impact of American economic globalism since the 1990s He demonstrates that whether perceived as a threat or a triumph Jewish Christian couplings provide a visceral easily graspable template for understanding the rapid transformations of an increasingly globalized world

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