

Israeli Cinema Identities In Motion Jewish Life Hi

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Colonialism and the Bible Tat-siong Benny Liew 2018-04-11 This volume addresses the problematic relationship between colonialism and the Bible. It does so from the perspective of the Global South, calling upon voices from Africa and the Middle East, Asia and the Pacific, and Latin America and the Caribbean. The contributors address the present state of the problematic relationship in their respective geopolitical and geographical contexts. In so doing, they provide sharp analyses of the past, the present, and the future: historical contexts and trajectories, contemporary legacies and junctures, and future projects and strategies. Taken together, the essays provide a rich and expansive comparative framework across the globe.

Israel and the Politics of Jewish Identity Asher Cohen 2000-06-16 The role of religion in a democratic society Best Book award given by the Israel Political Science Association Since the 1980s, relationships between secular and religious Israelis have gone from bad to worse. What was formerly a politics of accommodation, one whose main objective was the avoidance of strife through "arrangements" and compromises, has become a winner-take-all, zero-sum game. The conflict is not over who gets what. Rather, it is a conflict over the very character of the polity, a struggle to define Israel's collective character. In Israel and the Politics of Jewish Identity Asher Cohen and Bernard Susser show how this transformation has been caused by structural changes in Israel's public sphere. Surveying many different levels of public life, they explore the change of Israel's politics from a dominant-party system to a balanced two-camp system. They trace the rise of the Haredi parties and the growing consonance of religiosity with right-wing politics. Other topics include the new Basic Laws on Freedom, Dignity, and Occupation; the effects of massive immigration of secular Jews from the former Soviet Union; the greater emphasis on liberal "good government"; and the rise of an aggressive investigative press and electronic media.

Re-envisioning Jewish Identities Efraim Sicher 2021-08-30 This innovative study combines readings of contemporary literature, art, and performance to explore the diverse and complex directions of contemporary Jewish culture in Israel and the diaspora.

The Routledge Companion to Cinema and Politics Yannis Tzioumakis 2016-07-01 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.

Israeli Cinema Ella Shohat 2010-07-30 Covers up to 1986.

The American Jewish Story through Cinema Eric A. Goldman 2013-04-01 "A superb, thought-provoking analysis tracing the metamorphosis of the image of the Jew as portrayed through 80 years of American cinema." —Library Journal Like the haggadah, the traditional story of the Israelites' exodus from Egypt read at the Passover seder, cinema offers a valuable text from which to gain an understanding of the social, political, and cultural realities of Jews in America. In an industry strongly influenced by Jewish filmmakers, the complex, evolving nature of the American Jewish condition has had considerable impact on American cinema and, in particular, on how Jews are reflected on the screen. This groundbreaking study analyzes select mainstream films from the beginning of the sound era to today to provide an understanding of the American Jewish experience over the last century, from the time when Hollywood's movie moguls, most of whom were Jewish, shied away from asserting a Jewish image on the screen, to a period when Jewish moviemakers became more comfortable with the concept of a Jewish hero and with an overpowered, yet heroic, Israel, and the way that the Holocaust assumed center stage as the single event with the greatest effect on American Jewish identity. Recently, as American Jewish screenwriters, directors, and producers have become increasingly comfortable with their heritage, we are seeing an unprecedented number of movies that spotlight Jewish protagonists, experiences, and challenges. This is "a wonderful book for any lover of American films" (Hadassah Magazine).

Kosher Movies Rabbi Herbert Cohen 2015-07-15 Crossing genres of films, this book contains movies that have lessons in them as a way of finding insights into daily life. While other critics summarize a film, focus on the amount of profanity and nudity it contains, and decide whether it's worthwhile to watch, Herbert Cohen takes a different tactic and views films as life lessons. This collection of meaningful films, with inspiring and emotional stories that help understand the plight of others, provides new ways to approach self-growth.

Embodying Hebrew Culture Nina S. Spiegel 2013-06-01 From their conquest of Palestine in 1917 during World War I, until the establishment of the State of Israel in 1948, the British controlled the territory by mandate, representing a distinct cultural period in Middle Eastern history. In *Embodying Hebrew Culture: Aesthetics, Athletics, and Dance in the Jewish Community of Mandate Palestine*, author Nina S. Spiegel argues that the Jewish community

of this era created enduring social, political, religious, and cultural forms through public events, such as festivals, performances, and celebrations. She finds that the physical character of this national public culture represents one of the key innovations of Zionism—embedding the importance of the corporeal into national Jewish life—and remains a significant feature of contemporary Israeli culture. Spiegel analyzes four significant events in this period that have either been unexplored or underexplored: the beauty competitions for Queen Esther in conjunction with the Purim carnivals in Tel Aviv from 1926 to 1929, the first Maccabiah Games or "Jewish Olympics" in Tel Aviv in 1932, the National Dance Competition for theatrical dance in Tel Aviv in 1937, and the Dalia Folk Dance Festivals at Kibbutz Dalia in 1944 and 1947. Drawing on a vast assortment of archives throughout Israel, Spiegel uses an array of untapped primary sources, from written documents to visual and oral materials, including films, photographs, posters, and interviews. Methodologically, Spiegel offers an original approach, integrating the fields of Israel studies, modern Jewish history, cultural history, gender studies, performance studies, dance theory and history, and sports studies. In this detailed, multi-disciplinary volume, Spiegel demonstrates the ways that political and social issues can influence a new society and provides a dynamic framework for interpreting present-day Israeli culture. Students and teachers of Israel studies, performance studies, and Jewish cultural history will appreciate *Embodying Hebrew Culture*.

Israeli Identity David Tal 2013-07-18 For many years before and after the establishment of the state of Israel, the belief that Israel is a western state remained unchallenged. This belief was founded on the predominantly western composition of the pre-statehood Jewish community known as the Yishuv. The relatively homogenous membership of Israeli/Jewish society as it then existed was soon altered with the arrival of hundreds of thousands of Jewish immigrants from Middle Eastern countries during the early years of statehood. Seeking to retain the western character of the Jewish state, the Israeli government initiated a massive acculturation project aimed at westernizing the newcomers. More recently, scholars and intellectuals began to question the validity and logic of that campaign. With the emergence of new forms of identity, or identities, two central questions emerged: to what extent can we accept the ways in which people define themselves? And on a more fundamental level, what weight should we give to the ways in which people define themselves? This book suggests ways of tackling these questions and provides varying perspectives on identity, put forward by scholars interested in the changing nature of Israeli identity. Their observations and conclusions are not exclusive, but inclusive, suggesting that there cannot be one single Israeli identity, but several. Tackling the issue of identity, this multidisciplinary approach is an important contribution to existing literature and will be invaluable for scholars and students interested in cultural studies, Israel, and the wider Middle East.

Voltaire's Jews and Modern Jewish Identity Harvey Mitchell 2008 In this book Harvey Mitchell re-examines the nature of Voltaire's hostility by analyzing the Enlightenment, its role as a source of modern Anti-Semitism, and its shaping of modern Jewish identity.

Israeli Cinema Miri Talmon 2012-05-15 With top billing at many film forums around the world, as well as a string of prestigious prizes, including consecutive nominations for the Best Foreign Film Oscar, Israeli films have become one of the most visible and promising cinemas in the first decade of the twenty-first century, an intriguing and vibrant site for the representation of Israeli realities. Yet two decades have passed since the last wide-ranging scholarly overview of Israeli cinema, creating a need for a new, state-of-the-art analysis of

this exciting cinematic oeuvre. The first anthology of its kind in English, *Israeli Cinema: Identities in Motion* presents a collection of specially commissioned articles in which leading Israeli film scholars examine Israeli cinema as a prism that refracts collective Israeli identities through the medium and art of motion pictures. The contributors address several broad themes: the nation imagined on film; war, conflict, and trauma; gender, sexuality, and ethnicity; religion and Judaism; discourses of place in the age of globalism; filming the Palestinian Other; and new cinematic discourses. The authors' illuminating readings of Israeli films reveal that Israeli cinema offers rare visual and narrative insights into the complex national, social, and multicultural Israeli universe, transcending the partial and superficial images of this culture in world media.

Reel Gender Sa'ed Atshan 2022-10-20 *Reel Gender* is a groundbreaking collection that addresses the collective realities and the filmic representations of Palestinian and Israeli societies. The eight essays, by leading scholars, demonstrate how Palestinian and Israeli film production—despite obvious overlaps and similarities and while keeping in mind the inherent asymmetry of power dynamics—are at the forefront of engaging gender and sexuality. The scholars of this volume construct and deconstruct still and moving images, characters, and stories that create an entanglement of Palestinian and Israeli cinema. Together they portray the region's diverse but unexpectedly intermingled ethnic, religious, and national communities, framed or countered by various societal norms, laws, and expectations, while also defined by colonial realities. The essays draw methodologically from the fields of media and cultural studies, critical and postcolonial theory, feminism, post-feminism, and queer theory.

The Politics of Jewishness in Contemporary World Literature Isabelle Hesse 2016-02-11 Reading a wide range of novels from post-war Germany to Israeli, Palestinian and postcolonial writers, *The Politics of Jewishness in Contemporary World Literature* is a comprehensive exploration of changing cultural perceptions of Jewishness in contemporary writing. Examining how representations of Jewishness in contemporary fiction have wrestled with such topics as the Holocaust, Israeli-Palestinian relations and Jewish diaspora experiences, Isabelle Hesse demonstrates the 'colonial' turn taken by these representations since the founding of the Jewish state. Following the dynamics of this turn, the book demonstrates new ways of questioning received ideas about victimhood and power in contemporary discussions of postcolonialism and world literature.

Jewish Identity in French Cinema (1950-2010) Serge Bokobza 2016-02-22 This book examines the expression of a Jewish identity in French films and the characteristics used by filmmakers to portray this nebulous concept in movies produced after the Shoah and World War II. Throughout a sixty-year span, French directors struggled to define Jewish identity and a correlation with the larger question of French national identity. The study delves into the larger question of Jewish identity as characterised in works of cinematic fiction in accordance with the history of the Jews of France, using the centrality of the emancipation paradigm of 1791 and the theoretical frame provided by Jean-Paul Sartre's *Réflexions sur la question juive*. The book identifies and describes three categories of films produced between 1950 and 2010 that represent the manner in which directors portrayed an evolving Jewish identity and its relation to French society, rejecting the practice of labeling a film as "Jewish" because of the ethnicity of a director or writer. Based on extensive research including the review of over 200 full-length films, the book provides an overview of features addressing the concept of

Jewish identity and includes a Descriptive Filmography of productions matching the author's definition of a Jewish-identity film. From the template *La Grande Illusion* to contemporary releases, the book argues that French Jewish-identity films dwell in the sociological realm of Jewishness, as the epicenter of tension is rooted in identity rather than religion.

Three-Way Street Jay H Geller 2021-03-11 As German Jews emigrated in the nineteenth and early twentieth centuries and as exiles from Nazi Germany, they carried the traditions, culture, and particular prejudices of their home with them. At the same time, Germany—and Berlin in particular—attracted both secular and religious Jewish scholars from eastern Europe. They engaged in vital intellectual exchange with German Jewry, although their cultural and religious practices differed greatly, and they absorbed many cultural practices that they brought back to Warsaw or took with them to New York and Tel Aviv. After the Holocaust, German Jews and non-German Jews educated in Germany were forced to reevaluate their essential relationship with Germany and Germanness as well as their notions of Jewish life outside of Germany. Among the first volumes to focus on German-Jewish transnationalism, this interdisciplinary collection spans the fields of history, literature, film, theater, architecture, philosophy, and theology as it examines the lives of significant emigrants. The individuals whose stories are reevaluated include German Jews Ernst Lubitsch, David Einhorn, and Gershom Scholem, the architect Fritz Nathan and filmmaker Helmar Lerski; and eastern European Jews David Bergelson, Der Nister, Jacob Katz, Joseph Soloveitchik, and Abraham Joshua Heschel—figures not normally associated with Germany. *Three-Way Street* addresses the gap in the scholarly literature as it opens up critical ways of approaching Jewish culture not only in Germany, but also in other locations, from the mid-nineteenth century to the present.

In Search of Identity Dan Urian 1999 This study of Israeli culture affords a meaningful insight into a society in a state of transition.

Postmodern Love in the Contemporary Jewish Imagination Efraim Sicher 2021-03-18 Offering a radical critique of contemporary Israeli and diaspora fiction by major writers of the generation after Amos Oz and Philip Roth, this book asks searching questions about identity formation in Jewish spaces in the twenty-first century and posits global, transnational identities instead of the bipolar Israel/diaspora model. The chapters put into conversation major authors such as Jonathan Safran Foer, Nicole Krauss, Michael Chabon, and Nathan Englander with their Israeli counterparts Zeruya Shalev, Eshkol Nevo, and Etgar Keret and shows that they share common themes and concerns. Read through a postmodern lens, their preoccupation with failed marriage and failed ideals brings to the fore the crises of home, nation, historical destiny, and collective memory in contemporary secular Jewish culture. At times provocative, at others iconoclastic, this innovative study must be read by anyone concerned with Jewish culture and identity today, whether scholars, students, or the general reader.

The Israeli Defence Forces' Representation in Israeli Cinema Fiammetta Martegani 2017-06-23 Of all the Biblical heroes, the character of King David is perhaps the most paradoxical and also the most difficult to grasp. He is the Biblical Man for all seasons: a warrior, a lover, a poet, a killer and a restorer. This elaborate and fascinating archetypal hero influenced and inspired the representation of the Israeli soldier in Israeli media, art and cinema, from the establishment of the State of Israel until the present day. This book

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investigates whether Israeli art and film now place a focus on soldiers not as fighters, but as victims and the relationship between David as an adult and the State of Israel half a century after its establishment. As in gender studies, it is only in the last twenty years that research on masculinities has become a prominent part of film studies. Although studies of men and masculinity have gained momentum, little has been published that focuses on the media and their relationship to men as men. In carrying out a study on the representation of the Israeli Defense Force in Israeli cinema, the matter of gender becomes fundamental, especially in relation to the Motherland of Israel: Eretz Israel, which is feminine by definition. Israeli films are also deeply concerned with territory and territoriality. As such, the book also carries out an ethnography of Israeli cinema, with a focus on the significant relationship between 'gender and nation' and 'body and space'.

Narratives of Dissent Rachel S. Harris 2012-12-17 The year 1978 marked Israel's entry into Lebanon, which led to the long-term military occupation of non-sovereign territory and the long, costly war in Lebanon. In the years that followed, many Israelis found themselves alienated from the idea that their country used force only when there was no alternative, and Israeli society eventually underwent a dramatic change in attitude toward militarization and the infallibility of the IDF (Israel Defense Forces). In *Narratives of Dissent: War in Contemporary Israeli Arts and Culture* editors Rachel S. Harris and Ranen Omer-Sherman collect nineteen essays that examine the impact of this cultural shift on Israeli visual art, music, literature, poetry, film, theatre, public broadcasting, and commemoration practices after 1978. Divided into three thematic sections-Private and Public Spaces of Commemoration and Mourning, Poetry and Prose, and Cinema and Stage-this collection presents an exciting diversity of experiences, cultural interests, and disciplinary perspectives. From the earliest wartime writings of S. Yizhar to the global phenomenon of films such as *Beaufort*, *Waltz with Bashir*, and *Lebanon*, the Israeli artist's imaginative and critical engagement with war and occupation has been informed by the catalysts of mourning, pain, and loss, often accompanied by a biting sense of irony. This book highlights many of the aesthetic narratives that have wielded the most profound impact on Israeli culture in the present day. These works address both incremental and radical changes in individual and collective consciousness that have spread through Israeli culture in response to the persistent affliction of war. No other such volume exists in Hebrew or English. Students and teachers of Israeli studies will appreciate *Narratives of Dissent*.

Israeli Cinema Ella Shohat 1989

Directed by God Yaron Peleg 2016-09-13 As part of its effort to forge a new secular Jewish nation, the nascent Israeli state tried to limit Jewish religiosity. However, with the steady growth of the ultraorthodox community and the expansion of the settler community, Israeli society is becoming increasingly religious. Although the arrival of religious discourse in Israeli politics has long been noticed, its cultural development has rarely been addressed. *Directed by God* explores how the country's popular media, principally film and television, reflect this transformation. In doing so, it examines the changing nature of Zionism and the place of Judaism within it. Once the purview of secular culture, Israel's media initially promoted alternatives to traditional religious expression; however, using films such as *Kadosh*, *Waltz with Bashir*, and *Eyes Wide Open*, Yaron Peleg shows how Israel's contemporary film and television programs have been shaped by new religious trends and how secular Israeli culture has processed and reflected on its religious heritage. He

investigates how shifting cinematic visions of Jewish masculinity and gender track transformations in the nation's religious discourse. Moving beyond the secular/religious divide, *Directed by God* explores changing film and television representations of different Jewish religious groups, assessing what these representations may mean for the future of Israeli society.

The "Jew" in Cinema Omer Bartov 2005-01-07 Explores cinematic representations of the "Jew" from film's early days to the present.

Rainbow Jews Jonathan C. Friedman 2007 *Rainbow Jews* looks at the intersection of gay and Jewish identity in American and Israeli film and theater from the 1960s to the present. Through a close reading of the texts of numerous American and Israeli plays and films, Friedman evaluates some of the key conventions that have been employed to construct, critique, and reflect the connection between Jewishness and gay identity in the United States and Israel. Friedman also explores ways in which gay-Jewish playwrights and filmmakers have progressed the reevaluation of sexual norms within Judaism over the past three decades, inspiring and integrating Jewish members of the GLBT community into the overall Jewish historical narrative.

Projecting the Nation Eran Kaplan 2020-05-15 *Projecting the Nation: History and Ideology on the Israeli Screen* is a wide-ranging history of over seven decades of Israeli cinema. The only book in English to offer this type of historical scope was Ella Shohat's *Israeli Cinema: East West and the Politics of Representation* from 1989. Since 1989, however, Israeli cinema and Israeli society have undergone some crucial transformations and, moreover, Shohat's book offered a single framework through which to judge Israeli cinema: a critique of orientalism. *Projecting the Nation* contends that Israeli cinema offers much richer historical and ideological perspectives that expose the complexity of the Israeli project. By analyzing Israeli films which address such issues as the Arab-Israeli conflict, the Ashkenazi-Mizrahi divide, the kibbutz and urban life, the rise of religion in Israeli public life and more, the book explores the way cinema has represented and also shaped our understanding of the history of modern Israel as it evolved from a collectivist society to a society where individualism and adherence to local identities is the dominant ideology.

European Cinema in Motion D. Berghahn 2010-08-10 This collection brings together international experts on the cinema of migration and diaspora in postcolonial and postnational Europe. It offers a comprehensive theoretical and analytical discussion of a highly productive creative sector and documents the spectrum of this area of exploration in European, transnational and World Cinema studies.

Performing Difference Jonathan C. Friedman 2008-12-24 *Performing Difference* is a compilation of seventeen essays from some of the leading scholars in history, criticism, film, and theater studies. Each author examines the portrayal of groups and individuals that have been traditionally marginalized or excluded from dominant historical narratives. As a meeting point of several fields of study, this book is organized around three meta-themes: race, gender, and genocide. Included are analyses of films and theatrical productions from the United States, as well as essays on cinema from Southern and Central America, Europe, and the Middle East. Topically, the contributing authors write about the depiction of race, ethnicities, gender and sexual orientation, and genocides. This volume assesses how the

performing arts have aided in the social construction of the 'other' in differing contexts. Its fundamental premise is that performance is powerful, and its unifying thesis is that the arts remain a major forum for advancing a more nuanced and humane vision of social outcasts, not only in the realm of national imaginations, but in social relations as well.

The Middle East Barry Rubin 2015-03-17 Provides a comprehensive overview of the development of the field of Organizational Behavior. This book covers the foundations of the scientific method, theory development, and the accrual of scientific knowledge in the field. It introduces the ideas of pioneers whose work pre-dates the emergence of Organizational Behavior.

Identity Politics on the Israeli Screen Yosefa Loshitzky 2010-01-01 The struggle to forge a collective national identity at the expense of competing plural identities has preoccupied Israeli society since the founding of the state of Israel. In this book, Yosefa Loshitzky explores how major Israeli films of the 1980s and 1990s have contributed significantly to the process of identity formation by reflecting, projecting, and constructing debates around Israeli national identity. Loshitzky focuses on three major foundational sites of the struggle over Israeli identity: the Holocaust, the question of the Orient, and the so-called (in an ironic historical twist of the "Jewish question") Palestinian question. The films she discusses raise fundamental questions about the identity of Jewish Holocaust survivors and their children (the "second generation"), Jewish immigrants from Muslim countries or Mizrahim (particularly the second generation of Israeli Mizrahim), and Palestinians. Recognizing that victimhood marks all the identities represented in the films under discussion, Loshitzky does not treat each identity group as a separate and coherent entity, but rather attempts to see the conflation, interplay, and conflict among them.

Imagining the Kibbutz Ranen Omer-Sherman 2015-06-19 In *Imagining the Kibbutz*, Ranen Omer-Sherman explores the literary and cinematic representations of the socialist experiment that became history's most successfully sustained communal enterprise. Inspired in part by the kibbutz movement's recent commemoration of its centennial, this study responds to a significant gap in scholarship. Numerous sociological and economic studies have appeared, but no book-length study has ever addressed the tremendous range of critically imaginative portrayals of the kibbutz. This diachronic study addresses novels, short fiction, memoirs, and cinematic portrayals of the kibbutz by both kibbutz "insiders" (including those born and raised there, as well as those who joined the kibbutz as immigrants or migrants from the city) and "outsiders." For these artists, the kibbutz is a crucial microcosm for understanding Israeli values and identity. The central drama explored in their works is the monumental tension between the individual and the collective, between individual aspiration and ideological rigor, between self-sacrifice and self-fulfillment. Portraying kibbutz life honestly demands retaining at least two oppositional things in mind at once—the absolute necessity of euphoric dreaming and the mellowing inevitability of disillusionment. As such, these artists' imaginative witnessing of the fraught relation between the collective and the citizen-soldier is the story of Israel itself.

Israel's 70th Anniversary: Insights and Perspectives Regina Polak 2020-09-07 The aim of the volume is to offer interdisciplinary insights unknown to many into the interior of the religious, cultural and political laboratory that is Israel. Europe can learn a lot from Israel: The handling of religious diversity within the country; the meaning of the Hebrew language;

the integration of more than a million Jewish immigrants; the development of a dynamic economy; a flourishing education and science system; a rich culture in the field of literature and above all film; and last but not least the lively, constant and conflictual struggle for democracy. Additionally, the question of Israel-related anti-Semitism is debated from the perspective of Jewish studies, social sciences and Catholic theology.

Contemporary Israeli Cinema Raz Yosef 2022-12-30 Through analysis of the complex discourse surrounding trauma and loss, this book provides a necessary examination of temporality and ethics in Israeli film and television since the turn of the millennium. The author examines posttraumatic idioms of fragmentation and incoherence, highlighting the rising resistance towards generic categories, and the turn to unconventional and paradoxical structures with unique aesthetics. Maintaining that contemporary Israeli cinema has undergone an ethical shift, the author examines the revealing traumas and denied identities that also seek alternative ways to confront ethical question of accountability. It discusses the relationships between trauma, nationalism, and cinema through the intertwined perspectives of feminism, queer theory, and critical race and postcolonial studies, showing how national traumas are constructed by notions of gendered, sexual, and racial identity. This innovative text highlights the complexities of discourse surrounding trauma and loss, informed by multiple categories of difference. Across each chapter various elements of Israeli film are explored, spanning from strategies used to critically examine victim-perpetrator dynamics, co-existence in temporal space, women's cinema in Israel, displacement, and queer communities and identity. Beyond its direct contribution to cinema studies and Israel studies, the book will be of interest to trauma and memory studies, postcolonial studies, gender and sexuality studies, Jewish studies, Middle Eastern studies, and cultural studies.

Deeper Than Oblivion Raz Yosef 2016-05-19 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.

Routledge Handbook on Contemporary Israel Guy Ben-Porat 2022 This Handbook provides a comprehensive overview of contemporary Israel, accounting for changes, developments and contemporary debates. The different chapters offer both a historical background and an updated analysis of politics, economy, society and culture. Across five sections, a multidisciplinary group of experts, including sociologists, political scientists, historians and social scientists, engage in a wide variety of topics through different perspectives and insights. The book opens with a historical section outlining the formation of Israel and Jewish nationalism. The second section examines contemporary institutions in Israel, their developments and the contemporary challenges they face in light of social, economic, political and cultural changes. The third section explores geopolitics and Israel's foreign

relations, exploring conflicts, alliances and foreign policy with neighbors and powers. The fourth section engages with Israel's internal divisions and schisms, highlighting questions of identity and inequality while also outlining processes of integration and marginalization between groups. The final section explores matters of culture, through the social and demographic shifts in contemporary music, poetry and cuisine, along with the struggles for inclusion and the impact of globalization on Israeli culture. The Routledge Handbook on Contemporary Israel is designed for academics along with undergraduate and postgraduate students taking courses on Israel, Israeli politics, and culture and society in modern Israel.

Israeli Cinema Miri Talmon 2011-07-01 With top billing at many film forums around the world, as well as a string of prestigious prizes, including consecutive nominations for the Best Foreign Film Oscar, Israeli films have become one of the most visible and promising cinemas in the first decade of the twenty-first century, an intriguing and vibrant site for the representation of Israeli realities. Yet two decades have passed since the last wide-ranging scholarly overview of Israeli cinema, creating a need for a new, state-of-the-art analysis of this exciting cinematic oeuvre. The first anthology of its kind in English, *Israeli Cinema: Identities in Motion* presents a collection of specially commissioned articles in which leading Israeli film scholars examine Israeli cinema as a prism that refracts collective Israeli identities through the medium and art of motion pictures. The contributors address several broad themes: the nation imagined on film; war, conflict, and trauma; gender, sexuality, and ethnicity; religion and Judaism; discourses of place in the age of globalism; filming the Palestinian Other; and new cinematic discourses. The authors' illuminating readings of Israeli films reveal that Israeli cinema offers rare visual and narrative insights into the complex national, social, and multicultural Israeli universe, transcending the partial and superficial images of this culture in world media.

Between Mumbai and Manila Manfred Hutter 2013-07-17 Der Band bietet einen Einblick in die Vielfalt des Judentums in Asien zwischen Mumbai und Manila. Einige Beiträge behandeln Fragen der untrennbaren Verflechtungen zwischen Politik und Judentum, andere scheinen auf den ersten Blick primär Lokalstudien zu jüdischen Gemeinden in Südasien, Südostasien und China zu sein. Aber es ist unverkennbar, dass auch solche lokalen Gemeinden immer in ein Netzwerk des globalen Judentums eingebettet sind, zugleich aber in Interaktion mit den dominierenden Religionen in den jeweiligen asiatischen Ländern stehen und dadurch interkulturelle Kontakte und gegenseitiges Verständnis fördern. Dadurch bietet der Band neue Einsichten in die »Internationalität« des Judentums und zeigt die Notwendigkeit grenzüberschreitender Fragestellungen, um die Kenntnis über das Judentum zu erweitern, indem der häufig auf Europa und Amerika zentrierte Blick in der Erforschung des Judentums überwunden wird.

Directed by God Yaron Peleg 2016-09-13 As part of its effort to forge a new secular Jewish nation, the nascent Israeli state tried to limit Jewish religiosity. However, with the steady growth of the ultraorthodox community and the expansion of the settler community, Israeli society is becoming increasingly religious. Although the arrival of religious discourse in Israeli politics has long been noticed, its cultural development has rarely been addressed. *Directed by God* explores how the country's popular media, principally film and television, reflect this transformation. In doing so, it examines the changing nature of Zionism and the place of Judaism within it. Once the purview of secular culture, Israel's media initially promoted alternatives to traditional religious expression; however, using films such as

Kadosh, *Waltz with Bashir*, and *Eyes Wide Open*, Yaron Peleg shows how Israel's contemporary film and television programs have been shaped by new religious trends and how secular Israeli culture has processed and reflected on its religious heritage. He investigates how shifting cinematic visions of Jewish masculinity and gender track transformations in the nation's religious discourse. Moving beyond the secular/religious divide, *Directed by God* explores changing film and television representations of different Jewish religious groups, assessing what these representations may mean for the future of Israeli society.

Palestinian Citizens in an Ethnic Jewish State Nadim N. Rouhana 1997-01-01 He discusses the consequences of Israel's ideology, policy, and practices toward the Arab minority; the effect of major developments in the Arab world, particularly in the Palestinian communities in exile and in the West Bank and Gaza; and the impact of changes within the Palestinian community in Israel such as demography, level of education, socio-economic structure, and political culture.

Identity, Place, and Subversion in Contemporary Mizrahi Cinema in Israel Yaron Shemer 2013-07-30 "In *Identity, Place, and Subversion in Contemporary Mizrahi Cinema in Israel*, Yaron Shemer articulates the modalities through which Mizrahi (Oriental-Jewish or Arab-Jewish) films employ narratives, characters, and space to glean ethnic identities and, often, to redraw ethnic boundaries. This study's approach to Mizrahi ethnicity in Israel then stands in stark contrast to the conventional precept of the societal pastiche in modern Israel and the regnant discourse about the widespread dismissal of ethnic divisions in the country. For decades after the establishment of the State, Israeli films mostly acquiesced with Zionism's dominant discourse whereby the Mizrahi was deemed an inferior other whose "Levantine" culture was believed to pose a threat to the Western-oriented Zionist enterprise. Shemer explores the continuous marginalization of the Mizrahi in contemporary Israeli cinema and the challenge some Mizrahi films offer to the subjugation of this ethnic group. Beyond its textual analysis, the book examines the role cultural policies and institutional power in Israel have recently played in shaping Mizrahi cinema and the creation of a Mizrahi niche in cinema--a space that defines and contains contesting voices more than it nourishes them. Ultimately, this pioneering work charts a new territory of academic inquiry; *Identity, Place, and Subversion in Contemporary Mizrahi Cinema in Israel* is designed to facilitate the making of "Mizrahi Cinema" a legitimate, recognized, and vibrant scholarly field"--

Warriors, Witches, Whores Rachel S. Harris 2017-11-15 *Warriors, Witches, Whores: Women in Israeli Cinema* is a feminist study of Israel's film industry and the changes that have occurred since the 1990s. Working in feminist film theory, the book adopts a cultural studies approach, considering the creation of a female-centered and thematically feminist film culture in light of structural and ideological shifts in Israeli society. Author Rachel S. Harris situates these changes in dialogue with the cinematic history that preceded them and the ongoing social inequalities that perpetuate women's marginalization within Israeli society. While no one can deny Israel's Western women's advancements, feminist filmmakers frequently turn to Israel's less impressive underbelly as sources for their inspiration. Their films have focused on sexism, the negative impact of militarism on women's experience, rape culture, prostitution, and sexual abuse. These films also tend to include subjects from society's geographical periphery and social margins, such as female foreign workers, women, and refugees. *Warriors, Witches, Whores* is divided into three major sections and each

considers a different form of feminist engagement. The first part explores films that situate women in traditionally male spheres of militarism, considering the impact of interjecting women within hegemonic spaces or reconceptualizing them in feminist ways. The second part recovers the narratives of women's experience that were previously marginalized or silenced, thereby creating a distinct female space that offers new kinds of storytelling and cinematic aesthetics that reflect feminist expressions of identity. The third part offers examples of feminist activism that reach beyond the boundaries of the film to comment on social issues, particularly those which affect women. This section demonstrates how feminists use film (and work within the film industry) in order to women's position in society. While there are thematic overlaps between the chapters, each section marks structural differences in the modes of feminist response. *Warriors, Witches, Whores* considers the ways social and political power have impacted the representation of women and looks to how feminist filmmakers have fought against these inequities behind the camera, in the stories they tell, and in the ways women are depicted on screen. Students and scholars of film, gender, or cultural studies will appreciate this approachable monograph.

Israeli Television Miri Talmon 2020-09-24 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.