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Editor

Raz Yosef

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Summaries

Nurith Gertz and Gal Hermoni
Deconstructing History: Trauma and Subversion in *Kedma* and *Atash*

This article addresses the ideological resistance to a national narrative in two films - the Israeli director Amos Gitai's *Kedma* (2004) and the Palestinian director Tawfiq Abu-Wael's *Atash-Thirst* (2004). The core argument is that *Kedma* and *Atash* use two different ways to attack hegemonic cinematic and ideological language: *Kedma* uses a "flooding" technique, while in *Atash* a "drying up" technique is applied. These two terms were coined and used by Deleuze and Guattari in their reading of Kafka's use of the German language. With these seemingly contradictory approaches, both films hinder the causal movement of events, unravel the bond between signifier and signified, thus dismantling and subverting the hegemonic, teleological, linear narrative. The article attributes those subversive techniques to a post-traumatic condition and, in that sense, reads the post-traumatic condition as one of political-historical resistance.

Sandra Meiri
Memory, Trauma and Ethics in Judd Ne'eman's Feature Films

In this essay I examine, through four of Judd Ne'eman's feature films - *The Night the King Was Bom* (1983); *Fellow Travelers* (1984); *Streets of Yesterday* (1989) and *Promenade of the Heart* (2007) - the relationship between subjectivity and historical events and traumas, and the ethical role that cinema and artistic creation play within this context. I show how Ne'eman's films revise the predominant historical memory regarding the Israeli-Palestinian conflict in order to create an ethical position that enables the recognition of "the Other" as such, and argue that this position is inevitably connected to the process of artistic creation. By compelling the subject to contend with the traumatic experience regarding the internal Other - the constitutive aspect of alienation - artistic creation constitutes an ethics necessary to break through the dense wall of mistrust on both sides (Israeli and Palestinian) and provides an opportunity for genuine dialogue, i.e., an acceptance of the external Other.