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**On Abjection**Jacques Rivette

In this article, Jacques Rivette (1928–2016), a French director and film critic, openly criticizes the film *Kapo* (Italy, 1960) and its director Gillo Pontecorvo. Pontecorvo’s film deals with the everyday life of female prisoners in a Nazi concentration camp. In his article, Rivette focuses on a single shot depicting the suicide of one of the camp’s inmates. His criticism relates to the question of cinematic representations of Nazi camps and the inherent tension between ethics and aesthetics. Rivette described Pontecorvo’s choice to create an aesthetic, somewhat pleasing depiction of an inmate’s death as an act of abjection, that is, ethically questionable. This article provides an early discussion of the challenges of representations and the adaptation of an atrocious reality into a palatable or commercial cinematic product.

This is the first Hebrew version of Rivette’s article, originally published in the influential journal *Cahiers du Cinéma* in 1961, and it is accompanied by an academic introduction by Dr. Ariel Schweitzer titled “Jacques Rivette—The Ethic of the Traveling Shot.”

**Literature Review: Michal Pick Hamou, *Wounded Homeland: Evolving Representations of Trauma in Israeli Cinema***

Dor Yaakobi

The book *Wounded Homeland: Evolving Representations of Trauma in Israeli Cinema*, written by Michal Pick Hamou, examines expressions of trauma in Israeli cinema, emphasizing what Hamou refers to as “dissociative cinema.” Six films, created between 2000 and 2006, are characterized by dissociative and post-traumatic expressions related to historical events and the social climate in Israel at the time. These films, highly acclaimed by critics and viewers, shed a new light on trauma, which previously took place mostly on the margins of Israeli cinema.

**German Television Crime Films and German Emotions  
Jews in Tatort**

Daniel Wildmann

This article focuses on two German TV crime films in which Jewish characters are portrayed as “suspects.” The author provides a multifaceted analysis of the way in which viewers’ emotions interact with the events on screen (the depiction of characters, relationships, etc.) in addition to expressions of feelings by the characters. This analysis forms the basis of a wider discussion of contemporary social order in Germany, one that highlights social and cultural conceptions of Jews and Judaism in Germany and examines how feelings presented on screen can relate to the filmmakers’ understanding of historical events and their cultural and ethical consequences. Wildmann further explores how filmmakers’ (pre)conceptions are mediated on screen through a common language between the filmmakers and their viewers.

**The Sex Scene in the Israeli Cinema—A New Genealogy**Naomi Rolef

This article offers an alternative to the prevalent historiographic paradigm in the academic research of Israeli cinema. Menachem Golan’s *Eldorado* and Peter Frye’s *The Hero’s Wife* from 1963 are generally ascribed to opposite genres in Israeli cinema, the former being a commercial production and the latter an ideological art film. These films were the first to represent sex on the Israeli silver screen. In the spirit of Michel Foucault and Linda Williams, this article refers to sex scenes as a constitutive event within the film, one that expresses central cultural perceptions. A close analysis of these scenes in *Eldorado* and *The Hero’s Wife* exposes their common ground, i.e., a sense of disharmony in the relations between the private and the public sphere, as well as an intrinsic association between victimhood, recognition, and eroticism. These elements are not only shared by these two films but are also widespread in Israeli cinema as a whole. This article discusses the historical background for these elements and distinguishes between contemporaneous motifs and those that are relevant in the present day. Through these elements, the article sets the grounds for a historiography that is based on continuity rather than rupture and shared perspectives rather than opposites.

**“Nostalgia Isn’t toward What It Used to Be”: Nostalgia and Retro in the Alternative History Television Sci-Fi Drama *The Man in the High Castle***

Isaac Rosen

Is it possible for us to experience nostalgia toward a past that never actually took place? This article offers an observation on the practice of nostalgic design through retro aesthetics in the television series drama *The Man in the High Castle* and its historical premise, which presents a fictitious past in which the Axis forces triumph in World War II. Rosen focuses on the following questions: How is an imagined past constructed? How are practices of memory and remembrance applied? In what ways does a mechanism of nostalgia operate in this television series?

The discussion addresses themes like personal and national memory, audio-visual means of rewriting the past, and instruments meant to evoke sensations of longing and nostalgia within the viewers. The article’s main argument is that since *The Man in the High Castle* expresses nostalgia toward a past that never actually existed, we are presented with a new kind of nostalgia—a simulacrum of nostalgia, an imitation of the nostalgic impulse that has no inherent authenticity. Hence, the central question that arises concerns the meanings and merits derived from this new nostalgic apparatus: How can we evaluate nostalgia toward a historical period that we experience solely through a fictitious cultural product?