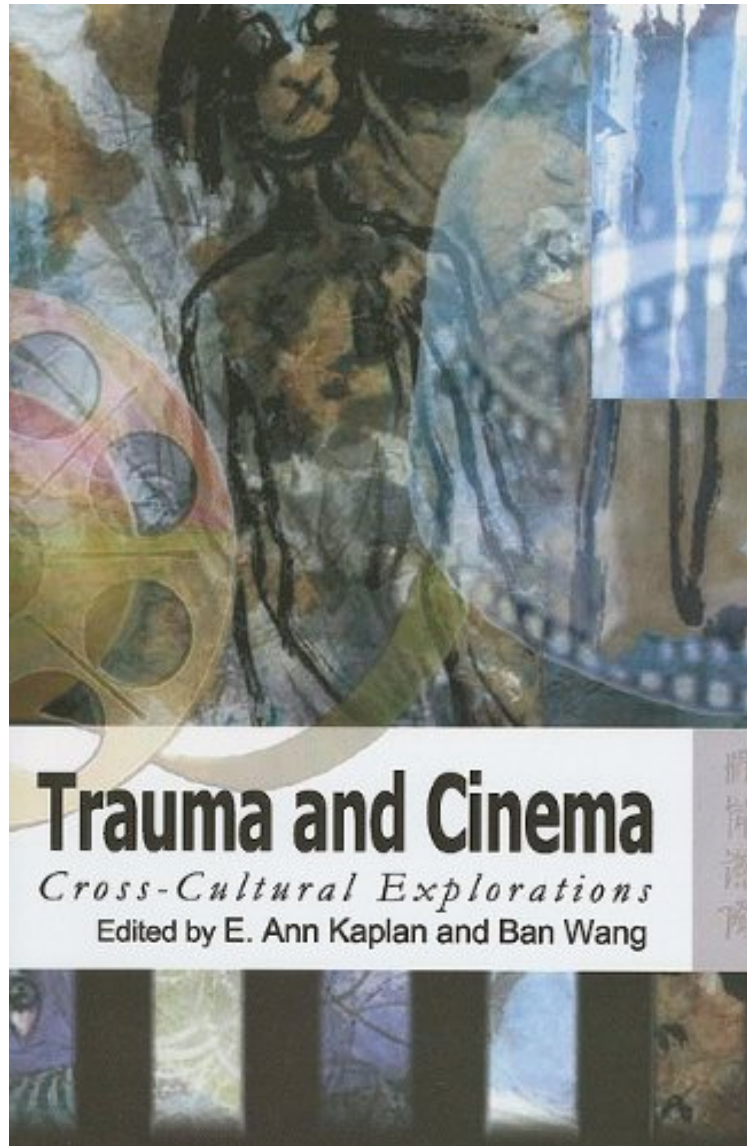


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Trauma and Cinema: Cross-Cultural Explorations

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From Hong Kong University Press : Trauma and Cinema: Cross-Cultural Explorations before purchasing it in order to gage whether or not it would be worth my time, and all praised Trauma and Cinema: Cross-Cultural Explorations:

0 of 5 people found the following review helpful. Trauma and DenialBy Darrell DavissonConsidering the two greatest events in human history, so far, are the great ice melts of 13-11,000 BCE and Hiroshima/Nagasaki, it is perhaps the ultimate in narcissism or denial to not address the threat and trauma underwhch the human race has been living since

August 1945 and the threat of global extinction of all life and civilization as we know it. If one is to discuss Trauma Culture and the Politics of Terror--remember the image of the "mushroom cloud" spilling off the lips of politicians after 9/11--then one should find reference to it in the index of this book and in its content. In a superficial list, I count 58 films that directly or indirectly allude to the BOMB. In all fairness, perhaps Kaplan has reserved the threat of the nuclear annihilation topic for a future publication. What she does discuss at length is the "Jewish" Holocaust, which may be important to her as a Jewish person, but it pales against the threat that looms and permeates all levels of life and politics on this planet. Kaplan is altogether too well-informed to be unaware of this issue in the very terms she discusses in this book. Remote and cultural trauma are themes of leading edge concern; therefore, her book is valuable. As far as it goes, it does make an important contribution to the discussion, but one awaits an equally dispassionate and focused treatment on film, film noir, on *Woman in the Dunes*, *Black Rain* by Teshigahara Hiroshi (1964); *Black Rain* by Ibuse Masuji (1969); the late Kurosawa's *Rhapsody in August* and his *Rashomon*; or the *Children of Hiroshima* (*Genbako no ko*), *Never Forget the Children of Nagasaki* by Tasaka Tomotaka, or the 9 hour trilogy by Kobayashi Masaki, to say nothing of *Godzilla*, *On the Beach*, *Dr. Strangelove*, *Fail Safe*, and of course Walt Disney's *Our Friend the Atom*, the archetypal example of denial and dissociation exceeded only by the Bush administration's label of "Junk Science" for global warming. I look forward to E. Ann Kaplan's next book.

This volume addresses the relation of trauma to transnational modern mass media. The first of its kind, *Trauma and Cinema: Cross-Cultural Explorations* provides ten essays which explore the ways trauma works itself out as media in images in (and as) film, photography, and video in global cultural flows. The focus of our volume on the matrix of trauma, visual media and modernity seeks to engage and go beyond current tendencies in trauma studies. The book discusses how trauma presented in the media spills over national boundaries and can be found in images across divergent cultures in Africa, Asia, Australia, Europe and America. From the Holocaust to the Chinese Cultural Revolution, from Taiwan's colonial experience to the catastrophe of Hiroshima, from attempted annihilation of Australian Aborigines to attempted reconciliation in South Africa, these essays offer the reader a plethora of images of trauma for comparison and contrast.

This path-finding volume makes good on the promise implicit in its title: it describes a range of new cinematic and visual forms that have emerged in the context of historical trauma in a variety of national settings, and it strives to define the specific styles that can best come to grips with events that are sometimes considered unrepresentable. The careful analysis of individual texts and the informed and reflective commentary on theories of trauma and modes of representation will have a major impact on emerging scholarship. (Robert J. Burgoyne, author of *Film Nation: Hollywood Looks at U.S. History*)
About the Author
E. Ann Kaplan is professor of English and Comparative Literature and Director of the Humanities Institute at the Stony Brook University. She is the author of many books and articles, including several on feminism and film.
Ban Wang is a professor of Asian Studies at Rutgers University and the author of *The Sublime Figure of History: Aesthetics and Politics in Twentieth-Century China* (Stanford University Press, 1997).