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Cinema, Trauma, War (Koebner Series, Jerusalem, and Resling, Tel Aviv, 2011, in Hebrew); and Waltzing with Bashir: Perpetrator Trauma and Cinema (I.B. Tauris, London and New York, 2013). Morag is a Guest Editor for Studies in Documentary Film's special issue on Israeli Documentary Cinema (April 2013).

Waltzing With Bashir Perpetrator Trauma

Waltzing with Bashir proposes a new paradigm for cinema trauma studies - the trauma of the perpetrator. Recognizing a current shift in interest from the trauma suffered by victims to that suffered by perpetrators, the book seeks to theorize this still under-studied field thus breaking the repression of this concept and phenomenon in psychoanalysis and in cinema literature.

Waltzing with Bashir - Schweitzer-online.de

In the introduction to her book Waltzing with Bashir: perpetrator trauma and cinema, Raya Morag clearly summarizes the book's objective: First, it proposes a new direction in cinema studies to deal with national trauma, one that for the first time recognizes a shift from trauma suffered by victims to that suffered by perpetrators.

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The Representation of Perpetrator Trauma in Forgiveness ...

Perpetrator trauma, also known as perpetration-or participation-induced traumatic stress (both abbreviated PITS), occurs when the symptoms of posttraumatic stress disorder (PTSD) are caused by an act or acts of killing or similar horrific violence.. Perpetrator trauma is similar but distinct from moral injury, which focuses on the psychological, cultural, and spiritual aspects of a perceived ...

Waltzing with Bashir: Perpetrator Trauma and Cinema by ...

The shift from the trauma of the victim – the backbone of trauma studies and of related theories of memory and recovery – to the trauma of the perpetrator, a new terrain opened up in Israeli cinema by former perpetrators themselves – calls for a reconsideration of many assumptions centered on the figure of the victim. Waltz with

Waltzing with Bashir: Perpetrator Trauma and Cinema - Raya ...

Raya Morag in her book, Waltzing with Bashir: Perpetrator Trauma and Cinema, shifts the focus away from that of cinema and trauma to that of cinema and perpetrator trauma, through the analysis of Israeli films.Her focus is clearly on the perpetrator, and his/her confession, and his/her resultant trauma. Using Morag's work, as well as that of other renowned trauma scholars, such as Dominick ...

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