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Between Two Worlds

Exorcism, Gender and the Israeli Nation in Roe Rosen's "Tse"

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Roe Rosen's award winning² video work „Tse“ (English: “Out”, 2010)³ documents an exorcism performed by an Israeli lesbian couple in the form of a sexual BDSM⁴ practice. The dybbuk, the Jewish version of a restless spirit, is the current foreign minister and head of the right wing “Israel Beytenu” party, Avigdor Lieberman.⁵ The video is divided into three parts: an interview with the two women, describing their sexuality and their thoughts on Lieberman, the exorcism/BDSM session and a music performance of an old Russian song. During the exorcism the possessed “sub” cries out popular citations of Lieberman while being whipped by her exorcist/lover/dominatrix.



Roe Rosen, "Tse" (English: "Out"), video, 35 min, 2010. Courtesy of Roe Rosen. Supported by Riccardo Crespi Gallery Milan and Rosenfeld, Gallery Tel Aviv.

Through interviews and the seemingly documentary character of the exorcism the piece resembles an anthropological study. Within the narrative of “Tse” we can explore the meaning of the dybbuk being Lieberman, the question of Russian-Israeli identity, power-sexuality relations and the question of body-state boundaries. On the meta-level, I would like to take the analysis one step further and ask in how far art and art making may be seen as an exorcism of a haunted society. I intend to analyse the work from three perspectives: dybbuk possession as an altered state of

consciousness, as an act of emancipation and as a corrective ritual.

The idea of dybbuk derives from the Jewish understanding of “gilgul” (cyclic transformation): the Lurianic Kabbalistic concept of the transmigration of souls after death into a newborn still soulless human.⁶ The impregnation of a mature human with a “ruah” being is called “ibbur”. In other words, the spirit of the deceased, the “ruah”, goes either to hell, to “gehenom”, to repent its sins, or to heaven, to be rewarded for its piety. The ruah of a notorious sinner faces the third threatening possibility of being denied access to both and of being trapped in the “middle world”, (to be deferred from the Christian concepts of limbus or purgatory with no hope for forgiveness, suffering constant torture through daemons and angels. In order to escape daemonic bullying and to regain the tools for a tikkun, for making amends, the tortured ruah flees into a vessel, which is most effectively a living person.⁷ This invading ruah is a dybbuk, a term which stems from the Hebrew word for attachment. The sins of the dybbuk during lifetime are usually monstrous and most often sexual, whereby already little sins like curses or deviations from the Jewish kashrut laws may lead to possession.⁸ Spirit possessions have been documented in Jewish communities since the 16th century until today.⁹ They are geographically widespread and occurred in Palestine, Damascus, Cairo, Turkey and Italy in the late 16th and 17th centuries.¹⁰ Eastern European cases proliferated in the 18th and 19th centuries.¹¹ The exorcism ritual has remained astonishingly similar ever since the first reports.¹² A remarkable majority of female possession victims prevails throughout history.¹³

Roe Rosen, an Israeli-American artist, film maker and writer, employed the theme of dybbuk in his video work. “Tse”, the title of the film, means “Out” in Hebrew, as in demanding a dybbuk to exit a person

during exorcism. Rosen heads the advanced visual arts program at Ha'Midrasha Art College and teaches at the Bezalel Art Academy in Jerusalem. Amongst other works, Rosen also produced the series "*Live and Die as Eva Braun*", the videos "*The Confessions of Roe Rosen*" and "*Hilarious*" as well as a whole complex of visual and textual works surrounding his fictive feminine persona, the Jewish-Belgian Surrealist painter and pornographer Justine Frank.¹⁴

"*Tse*" bears Rosen's characteristic sharp provocative undertones and the ability of building a narrative microcosm, a theatre-like stage and an exhibition of truths, that other people would like to hide in their closets. The film, as he calls it quite poignantly for its epic subject, is 35 minutes long. The spoken language is Hebrew, the song in the last part of the video is sung in Russian. At first, Rosen introduces the main characters of the video through interviews: Ela Shapira, the sub/possessed and Yoana Gonen, the dominatrix/exorcist. They talk about their understanding and practice of BDSM, their political views concerning Avigdor Lieberman and how they feel regarding their respective roles in the exorcism. Rosen often incorporates the element of role play or of "being/becoming another person" into his art. He thus navigates the thin line between poetic truth, multiple personality or schizophrenic psychosis, theatre play and deception. By comparison, possession and exorcisms are very similarly constructed, as the assigned roles of possessed, exorcist, dybbuk and the community exist within the tensions of the believer and disbeliever, the mystic and the mad.

Dybbuk Possession as an Altered State of Consciousness

If we approach the subject of possession without rationalizing preconceptions, we may take the victims' altered state of consciousness, be it psychosis or possession, as a matter of fact. During the central scene of the video, in which we witness the exorcism, the dybbuk comes into appearance as a voice. Ela, the sub, responds to the blows of the whip by spewing out famous Lieberman sentences, such as "Many people don't like me", "I pity the left" or "You want to be Palestinian – go to Palestine", "Without loyalty there is no citizenship." The citations are highly emo-

tional and evolve into more political statements during the beating.



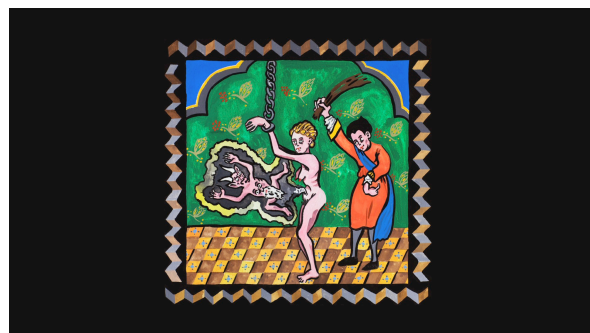
Roe Rosen, "*Tse*" (English: "Out"), video, 35 min, 2010. Courtesy of Roe Rosen. Supported by Riccardo Crespi Gallery Milan and Rosenfeld, Gallery Tel Aviv.

Avigdor Lieberman is the infamous current foreign minister of Israel and the head of the right-wing secular party "Israel Beytenu" (Israel – Our home).¹⁵ He believes in a total separation of Palestinians and Jews and propagates a transfer solution, whereby all Palestinian and Arab Israeli citizens should be transferred to the Occupied Territories. Another of his political demands is to force all non-Jewish citizens to swear an oath of loyalty to the Jewish state. In the leftist Israeli political scene or what remains of it, Lieberman is understood to be a demagogue, a racist and a corrupt far right politician. In the eyes of the Israeli left, he stands for all that went wrong in Israeli politics and society.¹⁶ As long as the Israeli Labour party was strong, the lines between left peace camp doves and right security hawks were at least nominally set. Today this division is no longer valid and even questioned in reference to the past.¹⁷ After all, many right wing politics, such as the illegal Jewish settlements in the Occupied Territories, were initiated and supported by the leftist Labour governments. Yoana, the dominatrix/exorcist in Rosen's video claims in the first part of the video that the Israeli leftists have no right to their allure as "peaceniks" and that they are "transferists" aiming to divide Israel from the Palestinians, so that they won't have to see them. During the interview it becomes apparent that Yoana believes her sub Ela, to be possessed by Lieberman. Ela was brought up in a right-wing household, where Arabs or even dark-skinned Jewish Israelis with Arab

backgrounds where berated as apes (her own terminology) and as being inferior to the hegemonic Ashkenazi sector. She explains how her allegiance to Lieberman is a natural part of herself, how she was brought up with his ideas. Like most possession victims she does not believe that she is possessed. She states “the fact that I was raised to love and adopt these views doesn’t mean that he is literally within me” and “No. I do not feel that Lieberman inhabits my body.” But the denial is not hermetic because Ela is ready to perform the exorcism as part of a BDSM sex-game.

While being whipped in a living room setting with a few invented ritualistic paraphernalia on the walls, such as Rosen’s quasi-mystic mandala depictions of possession, Ela develops parallel to her sexual arousal, typical symptoms of the possessed. She is shaking and quaking, suffering from painful convulsions of the body and contortions of the face. She carries a glazed look and rolls her eyeballs. Throughout history most accounts refer to women possessed by male dybbukim.¹⁸ The strange voice pressing out of the possessed women’s chests would, so they report, sound male and deep. In a Safedian exorcism of 1571 the “voice erupting from the woman’s throat, unformed by any movement of the tongue or lips” is described as “inhuman, a lion’s rumbling.”¹⁹ In the video, Ela’s cries morph into a daemonic contortion of Lieberman’s voice. The boundaries between the excessive reality of BDSM and the mystical realm collapse and we find ourselves as spectators in a state of comic disbelief. The body of the possessed is obviously the scene of action. Although the dybbuk has its own physical quality, it needs the living human vessel to act in it, much as Lieberman needs his voters to pursue his politics. As stated by the exorcist, by Yoana, in the interview: “He (Lieberman) goes out of one body and enters another. He resides, in fact, at the heart of our collective body.” As a woman, Ela stands for the collective and functions as a border guard to the nation. The woman reproduces the nation biologically, culturally and symbolically, as Yuval-Davis points out in her book *Gender and Nation*.²⁰ By the same logic, we are all potential victims of possession and of Liebermanism. The possession by a dybbuk is often described as a rape or an impregnation and repeatedly occurs

through the vaginal area.²¹ An 11 year old girl from 19th century Jerusalem remembered: “I stumbled, I was pushed, then I had to lie down and was turned over.”²² Furthermore, seizures of the possessed are viewed as sexual intercourse between the dybbuk and the woman. The dybbuk residing in Joseph Zarfati’s daughter in 16th century Safed “raised her legs and lowered them one after the other, with great speed, time and again. And with those movements, which he made with great strength, the cover that was upon her fell off her feet and thighs, and she revealed and humiliated herself for all to see.”²³



Roe Rosen, "Tse" (English: "Out"), video, 35 min, 2010. Courtesy of Roe Rosen. Supported by Riccardo Crespi Gallery Milan and Rosenfeld, Gallery Tel Aviv.

This leads us to an interesting antagonism in Rosen’s “Tse”, although I would not reduce it to “the nation was raped by Lieberman” parallel. Rosen far more elaborately connects the equation of the possessed passive female body and the politically misled nation with a sexually (dis-)empowering practice. BDSM is a playful analogy to real life power relations. Leaning on Foucault’s concept of biopower, one may say, that Lieberman’s emphasis on the Jewish character of the nation, produces a utilization of Israeli Jewish women as reproducers. The women in Rosen’s video, both Lesbian and both having sex for the mere pleasure of the sensation and not for reproduction, are counter-images to a neo-fascist mother figure. The choice of BDSM sexuality unhinges the hierarchical power relations of a dybbuk rape. By performing the exorcism as a BDSM session they rebel against any form of being subjected to the power relations as established by right wing politicians. At the same time, they are doing

so by reinterpreting and reinventing their own power structures.

If we presume that the possessed body translates as Israeli society and the parasitical dybbuk as Lieberman or what he represents and we declare possession to be an altered state of consciousness, then the lucid, superior exorcist may epitomize the artist. The process of a normal person being possessed, becoming mad, and being exorcized to return to his or her normal state of existence, can be metaphorically translated to a society becoming psychotic and having to be brought back to its senses. Israeli society as seen from a leftist point of view, may be characterized as emotionally disturbed, acting irrationally and violently – similar to the victim of spirit possession.

Exorcisms usually take place in different stages. The first stage performed by the rabbi exorcist is to compel the dybbuk to disclose its name. Only by knowing the name, the exorcist, the Baal Shem (the Master of the Name), gains power over the possessing spirit and has permission to start negotiating its form of exit.²⁴ It is believed in Judaism that the “essential character of things and of men resides in their names.”²⁵ Visual arts have the means to encapsulate a core truth, the names of things and beings, by depicting ambiguities. Since the late 1960s, Israeli visual artists have repeatedly analysed the political situation and the Israeli-Palestinian conflict in their works. Taking up the cliché of the counter-establishment modernist artist, we could translate the healing quality of an exorcist to a cathartic or educational capacity of the artist as also seen in the works of many other Israeli and Palestinian artists (David Reeb, Tsibi Geva, Asim Abu Shaqra, Miki Kratzman, Larry Abramson, David Gerstein, Anisa Ashqar, Dor Guez, Sharif Whaqed, Dina Shenhav and many more).

However, the last part of Rosen’s video proves this theory wrong. A Russian speaking singer and a musician appear at the scene of the exorcism and perform Esenin’s popular Russian classic “*Letter to Mother*”.²⁶ It tells the story of a young man living in far away Moscow and responding to his worried mother’s letters. Rosen cites with this music sequence the last scene of the Serbo-Croatian film “*W.R.: Mysteries of the Organism*” by Dusan Makavejev from 1971. Makavejev connects political with sexual freedom, a notion that

Rosen has also taken up in “*Tse*”. Esenin’s composition is a fatalistic, dark, melancholy, soppy and most of all typically Russian lay.



Roe Rosen, “*Tse*” (English: “*Out*”), video, 35 min, 2010. Courtesy of Roe Rosen. Supported by Riccardo Crespi Gallery Milan and Rosenfeld, Gallery Tel Aviv.

Lieberman emigrated from Moldavia to Israel in 1978 and still speaks in a heavy Russian accent. Because of that, his Israeliness is being alternately over-emphasized or questioned. By appearing at the stage, when the exorcism ends and the spirit leaves the body, the singer, personifying the Russian soul, represents the spirit, the *ruah*, of Lieberman. The song by Esenin is charged with nostalgia and the displacement of a young man, similarly lost in Moscow as the *ruah* outside of its human vessel and as Lieberman in Israel. At the beginning of the video, Yoana, the exorcist, explains that in order to exorcize a dybbuk, the Baal Shem has to be empathic to the daemon’s needs and fears. Additionally, Rosen commented that he wanted to “structure a crescendo of identification with the demon.” Yoana states that Lieberman was brought up in a Yiddish speaking household. Yiddish being in her understanding a feminist and multinational language helps her to form a sympathetic bond. Interestingly, the most prominent Dybbuk film was a Polish Yiddish language production from 1937 by Michal Waszynski. It was based on the theatre play written by Ansky in 1914.²⁷ Ira Koenigsberg has explained in his essay on the film, that the theme and language signified an attempt of cohesion within the Jewish minority of Poland. Facing hostility and anti-Semitism Polish Jews developed a pronounced minority culture.²⁸ Israeli Russian Jews, such as Lieberman and many of his party members, resemble

the Jews of Poland in the 1930s a strong and large minority with a pronounced cultural heritage, partially fitting into the early Zionist socialist canon and partially displaced in the context of the Middle Eastern mentality and European political heritage.

By emphasizing the Russian element of Lieberman's identity so strongly, Rosen both points at the tragedy of displaced identities and leaves it cynically unresolved, just as he leaves the question of how Lieberman exited Ela's body a mystery. We are therefore not cleansed of a numbing possession, art has not freed us of misconceptions. Conclusively, the nature of Lieberman's success remains a puzzle and an irrational phenomenon – we still believe in the power of the dybbuk and in the consequences of its presence.

Dybbuk possession as an Act of Emancipation

Nevertheless, dealing with the issue of Lieberman on such a provocative level, calling him a daemon and embedding him in a BDSM context creates a liberating naughtiness. "Tse" has its German equivalent in the performances of Jonathan Meese, shouting out "Heil Hitler", holding his right hand up and taking his clothes off in rage. Both Rosen and Meese seem to slap society in the face by poking at taboos. The author and director Thomas Oberender has tagged Meese's art as a "substitutional exorcism" – a terminology we may adopt for Rosen's piece.²⁹ "Tse", "Out", the title, has in itself a cathartic quality, however much it remains wishful thinking to instantly overcome Liebermanism.

From an anthropological perspective, leaving the poetry of art and the mystical realm of daemons aside, we may interpret spirit possession as an emancipatory attempt by subaltern members of society.³⁰ We have already established that within the Jewish social and ultra-religious environs, women are perceived as particularly vulnerable to possession. In Judaism this is explained by their bodily and spiritual impurity through menstruation.³¹ It is the inversion of the rule of having to be impeccably pure in order to be with the divine, one has to be to some extent impure to attract the entrance of an evil spirit.³²

While this rather disagreeable stigma prevails on women, the public expression of religiosity usually re-

mains a male prerogative.³³ Thus, female possession is an unusual, and in this framework practicable, occurrence of non-private female religiosity. Similarly, in Christianity female martyrs, saints or witches were exceptions to the otherwise male dominated political-religious power sphere. Rosen visually cites depictions of the flagellation of Christ. Contrary to the popular motive of Christ being flagellated with his arms tied down in front or behind his back (Caravaggio, Rubens), Rosen chooses the less used motive, where the flagellation takes place while the hands of Christ are chained above his head.³⁴ He fuses both the crucifixion motive and the flagellation into one act, which enhances the impression of martyrdom.³⁵ This brings together the already discussed notions of passive femininity, violence and peaceful resistance. Lieberman, as dybbuk, tries to stir empathy by shouting out sentences like "I am not loved", "No one says thanks" or "I tell the truth, even if it hurts". He portrays himself as a martyr. At second sight, Ela gains martyr qualities going through the agony of exorcism, being whipped and tortured. As a proxy to society, she takes on the pain for every one of us in a Christ like manner. But in the end, the dybbuk remains a former villain and Ela a pleasure-seeking rightist. The ensuing dynamic has an ironic, if not malicious touch. The martyrdom imagery mocks the seriousness of Lieberman's megalomaniac claim of self-sacrifice and simultaneously decries self-righteous attempts of battling this conventionalized power of evil.

The disbeliever of spirit possession claims that the whole event is happening within the same physical capacity - that women are prone, in the Freudian sense, to suffer hysteric outbursts.³⁶ While it may be true that many cases of possession are partly or wholly reverberations of an emotional breakdown, it may equally occur that the possession was deliberately staged by women who wanted to be publicly heard.³⁷ The ritual permits voicing unacceptable desires or acceptable desires by the unacceptable gender.³⁸ Eidel, daughter of the deceased Rabbi Shalom Rockach, claimed in the Galician town of Brody during the 19th century to be possessed by her father and therefore to be his successor. While her brother performed the exorcism Rabbi Rokach's "flat voice burst out of Eidel's mouth" and accused his son of

numerous transgressions. Eidel enjoyed the temporary advantage of being a man.³⁹

By making art, the artist enjoys the privilege of giving voice to unpopular, provocative and simply impolite opinions. The message of art equals the dybbuk voicing the unsaid. The artist is therefore the disbeliever, the woman voicing her opinion in full knowledge that her opinion is not well received, unless she discloses it in the right setting – in a gallery or museum. One can find a parallel of this safe space idea in Rosen's portrayal of the BDSM session. Yoana, the exorcist, explains in the interview that being always in control during our daily lives is very exhausting and that BDSM offers a way of giving up control in a safe, secure space. The possessed art work, the irrational conglomeration of thoughts, and the myth of the Dionysian artist transform into an emancipatory gesture and an educational attempt.

Dybbuk possession as a Corrective Ritual

Yoram Bilu, professor of anthropology and psychology at the Hebrew University Jerusalem has identified three levels of control in the possession episode: "1. The articulation of unacceptable desires within the possession idiom. 2. The rectification of individual deviance through the exorcism of the dybbuk. 3. The strengthening of the community by way of the moral implication of the dybbuk episodes."⁴⁰ We have already established that the scene of female rebellion or of deviation from the normal is channelled through an accepted ritual, and have equated it both to the art work and field.

In spite of their rebellious character, possession rituals are usually devoid of a revolutionary potential. "Male values are reconfirmed and legitimized, since the patient and the spirit eventually accept the exorcist' [and the community's] authority."⁴¹ Similarly, provocative art in a stable political environment has little reverberation outside of the art field. In spirit possession exorcists would threaten the dybbuk with excommunication from all the worlds and the Jewish community. The minyan, a quorum of ten male Jewish adults needed for a religious activity representative of the community, has to agree to such an extreme measure.⁴² Therefore, the community is an active part of the ritual, which is protecting the community's tra-

ditional and social unity. The public thus forces the women back into their private religiosity through a public act. In regard to our art analogy the dybbuk as Lieberman is being forced out of the art community or the dybbuk as art is being contained in the arts by society. From both perspectives those acts strengthen the respective communities, their ideals and norms. Furthermore, by allowing uncensored art-making, the Israeli society strengthens its self-understanding as a democratic, free and lawful entity, however askew this self-perception might be.

What then, do we gain from such a correction? Why do we, as part of the art community and recipients of the art experience, require healing? The kind of politics Lieberman stands for threatens to become socially acceptable, if they are not acted against. By showing just that in all its multi-levelled complexity, art as a medium of opinion making and of reflection attempts to correct injudicious judgements and restore normalcy to those that feel as if insanity has a tight grasp on society.

The disbeliever blames the symptoms of possession, the madness, on the emotional/psychological status of the patient. Freud argues that possession is not caused by external evil spirits, but by neurosis, which he characterized as "irreconciled, internal, repressed, emotional or psychological conflicts."⁴³ Jung explains that "mental illness is a significant part in causing the belief in spirits."⁴⁴ Even Gershom Scholem, who usually avoided to use psychology, explains that dybbukim have a psychological root.⁴⁵ Art, and in this case "Tse", has an analytical therapeutic property of naming repressed truths. This is echoed in the video, where the interview bears resemblance to a psychologist session. Especially Ela, the possessed sub, shares her experience from home and her intimate BDSM desires. Both Ela and Yoana are requested to make portraits of Lieberman – an assignment that comes close to therapeutic painting.

Psychologically phrased, the dybbuk is a symptom. Subsequently, Lieberman by Rosen's definition is also a symptom. However much art excels in pointing at this symptom and giving it a name, it remains where it is – in the body of Israeli society. In a Freudian sense, the therapy has not worked, the patient was not cured of his or her symptoms by having interpreted them. If

we turn to Lacanian psychoanalysis we learn that symptoms persisting beyond interpretation are called “fantasies”. Overcoming the symptom would mean overcoming a part of the patient’s character and would lead to a scary unknown territory – to the middle world. This fear lets the possessed cling on to the dybbuk, lets Liebermanism prevail in Israeli society and lets art remain an unresolved therapy. Zizek argues that this state of “fantasy” governs social reality supported by “a certain as if: “we act as if we believe in the almightiness of bureaucracy, as if the President incarnates the Will of the People, as if the Party expresses the objective interest of the working class.”⁴⁶ And we continue to act as if the dybbuk is an alien entity in our collective body. To conclude, I would like to cite Yoana, the exorcist, from the interview: Lieberman “is a foreigner, an immigrant with an accent, he looks a little ridiculous, a little fat. It’s very easy to use him and present him as the fascist, as this destructive drive, so that the rest of us will be presented as sane, as if life in Israel is normal except for those few Liebermans.”

Endnoten

1. Subtitle of the movie „*Der Dibuk*“ (1937), 125 min, black and white, Poland.
2. „Tse“ received the Orizzonti Award for Middle Length Film at the 67th Venice International Film Festival, 2010.
3. „Tse“, „Out“: Roeë Rosen, video, HDCam, 35 minutes, Israel 2010. Script, direction and art: Roeë Rosen, camera: Avner Shahaf, cut: Max Lomberg, sound: Binya Reches, music: Wassily Lipatov, actors: Ela Shapira, Yoana Gonen
4. BDSM: Bondage-Domination-Sadism-Masochism
5. For more information on Avigdor Lieberman: <http://www.beytenu.org/>
6. Ibid: p. 13.
7. Trachtenberg: *Jewish Magic and Superstition. A Study in Folk Religion*. p. 25, 50, 61.
8. Bilu: *The Taming of the Deviants and Beyond*. p. 49.
9. “The possessed Jews of the sixteenth and seventeenth centuries were not alone. Convulsing, tearing off their veils, bleating like sheep, and climbing trees like cats, the nuns of Wertet, in the country of Hoorn, Brabant were possessed in large numbers in 1550. So too the nuns of Xante, Spain, in 1560. Communities of nuns were overwhelmed by devils in Milan in 1590, in Aix-en-Provence in 1611, in Lille in 1613, in Madrid in 1628, and, famously, in Loudun in 1634. Hundreds of accounts report possession of individuals beyond these monastic communities as well.” In: Chajes: *Between worlds: dybbuks, exorcists, and early modern Judaism*. p. 1-3.
10. Goldish: *Spirit possession in Judaism*. Prologue. p. 99.
11. Bilu: *The Taming of the Deviants and Beyond*. p. 43.
12. Ibid: p. 42.
13. Chajes: *Between worlds: dybbuks, exorcists, and early modern Judaism*. p. 5.; Nigal: *Magic, Mysticism, and Hasidism. The Supernatural in Jewish Thought*. p. 100.
14. For more information on Roeë Rosen: Rosenfeld Gallery, Tel Aviv <http://www.rg.co.il/>
15. For more information on Avigdor Lieberman: <http://www.beytenu.org/>
16. eg. Sarid, Yossi: *Lieberman’s dream is Israel’s nightmare*. Haaretz, 14.01.2011. (<http://www.haaretz.com/print-edition/opinion/lieberman-s-dream-is-israel-s-nightmare-1.336917>)
17. For a short overview of the subject: Jager, Elliot: *What’s Left?* November 12, 2010. Jewish Ideas Daily. (<http://www.jidaily.com/yTX/r>)
18. Nigal: *Magic, Mysticism, and Hasidism. The Supernatural in Jewish Thought*. p. 76.
19. Chajes: *Between worlds: dybbuks, exorcists, and early modern Judaism*. p. 39.
20. Yuval-Davis, Nira: *Gender and Nation*.
21. Nigal: *Magic, Mysticism, and Hasidism. The Supernatural in Jewish Thought*. p. 89.
22. Bilu: *The Taming of the Deviants and Beyond*. p. 47.
23. Ibid.
24. Nigal: *Magic, Mysticism, and Hasidism. The Supernatural in Jewish Thought*. p. 1.
25. Trachtenberg: *Jewish Magic and Superstition. A Study in Folk Religion*. p. 79.
26. Sergei Alexandrowitsch Jessenin (1895-1925) „A Letter to Mother“ Link to the poem: http://zhurnal.lib.ru/w/wagapow_a/yesen.shtml#a_letter_to_mother
27. Ansky, S.: *The Dybbuk and other writings*. ; *Der Dibuk* (1937), 125 min, black and white, Poland.
28. Konigsberg, Ira: „The only ‚I‘ in the World“.
29. Oberender, Thomas: *Demokratisierung. Unwählbar bleiben*. In: *kultiversum, Die Kulturplattform, Theaterheute magazine*, June 2010, p. 40. (<http://www.kultiversum.de/Schauspiel/Demokratisierung-Kunst-Jonathan-Meese-Manifest-Weltdiktatur-der-Demokratie-Unwählbar-bleiben.html?p=3>)
30. The term „subaltern“ refers to those people that are left outside the hegemonic power structures. Spivak, Gayatri Chakravorty. „Can the Subaltern Speak?“ in *Marxism and the Interpretation of Culture*. Eds. Cary Nelson and Lawrence Grossberg. Urbana, IL: University of Illinois Press, 1988: 271-313.
31. The menstruous woman is t’me’ah (impure) and she transmits tum’a (impurity) to objects and persons whom she touches. Steinberg: From a “Pot of Filth” to a “Hedge of Roses” (*And Back*): *Changing Theorizations of Menstruation in Judaism*. p. 372.
32. Touching one’s eyes, ears, nose and mouth with unwashed hands is practically seen as an invite for daemons to enter through these openings, causing severe damage and illness. Swartz: „Like the Ministering Angels“: *Ritual and Purity in Early Jewish Mysticism and Magic*. p. 160. ; Swartz: *The Book of the Great Name*. p. 343.
33. Trachtenberg: *Jewish Magic and Superstition. A Study in Folk Religion*. p. 17.
34. Caravaggio, *The flagellation of Christ*, 286 cm x213 cm, oil on canvas, 1607, Museo di Capodimonte, Naples, Italy. Caravaggio, *Christ at the Column*, 134.5 cm x175.4 cm, oil on canvas, c. 1607. Musée des Beaux Arts, Rouen, France. ; Rubens, *Flagellation of Christ*, 37.4 x35.1 cm, oil on panel, 1607, Museum Voor Schone Kunsten, Ghent.
35. Rosen has already dealt with the subject of Martyrdom extensively. In 1994 his works on the topic were shown the solo exhibition „Martyr Paintings“ in the Museum of Israeli Art, Ramat Gan, Israel, curated by Miriam Tovia Boneh.
36. Breuer / Freud: *Studies on Hysteria*. p. 4. ; Bourguignon: *Possession*. p. 7. ; Prince: Foreword. p. xii.
37. Goldish: *Preface*. p. 16.
38. Diamond: *Anger, Madness, and the Daimonic. The Psychological Genesis of Violence, Evil, and Creativity*. p. 62.
39. Bilu: *The Woman Who Wanted To Be Her Father: A Case Analysis of Dybbuk Possessions in a Hasidic Community*. p. 207. ; Alexander: *Love and Death in a Contemporary Dybbuk Story: Personal Narrative and the Female Voice*. p. 336.
40. Bilu: *The Taming of the Deviants and Beyond*. p. 44-45.
41. Weinstein: *Kabbalah and Jewish Exorcism in Seventeenth-Century Italian Jewish Communities*. p. 250.
42. Alexander: *Love and Death in a Contemporary Dybbuk Story: Personal Narrative and the Female Voice*. p. 315-316.
43. Diamond: *Anger, Madness, and the Daimonic. The Psychological Genesis of Violence, Evil, and Creativity*. p. 113.
44. Ibid.
45. Cited In: Bilu: *Dybbuk and Maggid: Two Cultural Patterns of Altered Consciousness in Judaism*. p. 353.

46. Slavoj Žižek: *Cynicism as a Form of Ideology*. In: *The Sublime Object of Ideology*. London: Verso, 1989, p. 28. As cited and explained in: Navaro-Yashin: *Faces of the State. Secularism and Public Life in Turkey*. Princeton, Oxford: Princeton University Press, 2002, p. 155-187.

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Abbildungen

Roe Rosen, "Tse" (English: "Out"), video, 35 min, 2010. Courtesy of Roe Rosen. Supported by Riccardo Crespi Gallery Milan and Rosenfeld Gallery Tel Aviv.

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