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Building a New Model

Postcolonial Discourse Analysis and Intercultural Communication:

Recently, a number of researchers have issued a call to apply postcolonial approaches to the study of communication (Shohamy, 1996; Celik, 1998; O'Neil & Gysels, 2002). This is understandable, given the complexity of postcolonial discourses and the interrelationships between them.

Clearly, this pioneering research shows that establishing connections between postcolonial and intercultural communication can be productively applied to the study of multicultural communication. In this study, I want to demonstrate how postcolonial criticism can be productively applied to the study of multicultural communication, which seems to be a direction that has not been explored very much.

Following Raja Shehadeh, underdeveloped postcolonial criticism is defined as "a means (and not an end) of understanding colonized society, as well as mainstream society. (2000, p. 136). Traditionally, postcolonial criticism focused on the exploitation of European colonialism in Muslim history, culture, and politics. This study aims to develop postcolonial criticism in Muslim history, culture, and politics. For instance, the works of economic historians such as Walter Mignolo’s work focuses on Latin America (1993), Khadra Sanad’s work on the Middle East, and Robert E. Park’s work on the Philippines (2000) are examples of this kind of research. This research is also connected to other theoretical discourses, such as postcolonial globalization and diaspora (Hannah Arendt, 1979). In my research, I contribute to this theoretical discourse, but focus more on the theoretical apparatus of the history of colonialism than on the history of postcolonial globalization and diaspora. Before the formation of the state
The neglecting of girls is the purpose of our existence and also a precondition for the future of man. Girls are the carriers of knowledge, social practices, and educational forms. Without them, the whole system of society would collapse. In this context, cultural nationalism is a social construct that operates through sexual channels. It is a process of imposing different voices and perspectives on the same individual or group, making it difficult to hear the diverse narratives that exist within these groups. Thus, the process of reducing the number of girls in any form, discourse, is not homogeneous. It is a process of silencing the voices of those who are not considered to be part of the dominant discourse.

Contemporary Israeli discourse is no exception. In addition to the dominant Zionist discourse, other voices, such as those of traditional Jewish immigrants, are also present. This phenomenon is not unique to Israel but is also found in other countries where multi-ethnic communities exist. The marginalization of voices other than the dominant one is a common feature of discourse analysis in the context of immigration.

My project is to underline the complexity of relationships between the Zionist and the immigrant narratives. In this context, the application of postcolonial discourse analysis is crucial. The dominant discourse plays a central role in shaping the attitudes and perceptions of the immigrant population. It is important to recognize the power dynamics at play and to understand how these discursive relations are constructed and maintained.

In Israel, the dominant discourse plays a crucial role in shaping the attitudes and perceptions of the immigrant population. It is important to recognize the power dynamics at play and to understand how these discursive relations are constructed and maintained.

In that sense, colonialism emerges as an important characteristic of the dominant discourse, which operates as an enforcing system. This system is characterized by the imposition of a particular cultural, language, and in many cases, gender ideology on the people it colonizes. It is a system that seeks to control and manipulate the cultural identity of the colonized people.
MUTUAL AND INTERNAL COLONIZATION

In order to understand the dynamic relationships between Soviet societas and Jewish and non-Jewish minorities, we need to consider the historical context of the cultural attitudes of the various societies. The relationships between these societies changed over time, influenced by political and economic factors. The cultural attitudes of the societies on both sides of the divide also influenced these relationships. The attitudes of the societies in the former Soviet Union towards each other and the countries they had colonized were often characterized by a mix of mutual respect and internal colonization. The situation in the former Soviet Union was more complex than in the countries that had been colonized by the Russians. The former Soviet Union had a larger and more diverse population, with a complex mix of cultural and linguistic identities. The situation in the former Soviet Union was also influenced by the legacy of communism, which had a significant impact on the attitudes and behaviors of the societies involved.

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COLONIAL DISCOURSE AT WORK: A CASE STUDY OF

GHERZI THEATRE

Within the Israeli context of cultural production, Gherzi theatre emerges as an arena of distinctive cultural production. This unique theatre has been characterized by its reliance on the colonial discourse, which is evident in its performance practices and production strategies. The theatre's approach to cultural production is deeply rooted in the Israeli colonial history, and it serves as a medium for the expression and perpetuation of colonial ideas and values. The colonial discourse at work in Gherzi theatre is evident in the way the theatre produces and performs its works, which reflect the dominant power dynamics of Israeli society. The audience is also conditioned to accept and internalize these discourses, thereby perpetuating the colonial narrative. The theatre's productions often feature colonial themes and motifs, which are used to reinforce the dominant narrative of Israeli society. The theatre's approach to cultural production is therefore not only a reflection of the colonial discourse, but also a tool for its perpetuation.
Building a New Model...
pens the theatre as an archive of collective memory, with the theatre's inherent potential to provoke and facilitate critical reflection on the past and present. This perspective is especially relevant in the context of East-Timor, where the theatre has the potential to play a significant role in the process of reconciliation and healing among its diverse communities. The absence of a professional theatre in East-Timor is a reflection of the country's history and the challenges it faces in reclaiming its cultural heritage.

In 2000, the establishment of an East-Timor theatre is a step towards the recovery of its rich cultural heritage. The theatre can serve as a platform for the expression of community perspectives, fostering dialogue and understanding among different groups. As the theatre begins to take shape, it is essential to consider its role in promoting cultural diversity and inclusivity, ensuring that it is a space that reflects the rich tapestry of East-Timor's socio-cultural landscape. This includes the recognition and accommodation of local performing arts, as well as the integration of traditional practices and modern artistic expressions. The theatre's potential as an agent of change is evident, and its role in the broader context of national development cannot be underestimated.
Gabor's choice of Village and its interpretation provided further evidence of the several factors that have led to a new generation of Israeli Jewish actors and directors. The film, which was chosen as the official entry for Israeli film at the 1973 Berlin Film Festival, portrays a group of young Israeli actors who are trying to make it in the film industry. The film's portrayal of the struggle of the actors for stardom and recognition in a country where the film industry is still in its infancy, and the difficulty of making a living as a film actor, resonated with many Israeli Jews.

The film was directed by Yossi Rabinovich and was based on a play by Moshe Dayan. The story is set in the 1950s and follows the lives of several young actors who are trying to make it in the film industry. The film's portrayal of the struggle of the actors for stardom and recognition in a country where the film industry is still in its infancy, and the difficulty of making a living as a film actor, resonated with many Israeli Jews.

The film was well received by both critics and audiences. It was praised for its realism and for its portrayal of the difficulties faced by young actors in the film industry. The film's success helped to establish the film industry in Israel and paved the way for future generations of Israeli film actors and directors.
JOINTING FORCES: POSTCOLONIAL CRITICISM AND INTERCULTURAL COMMUNICATION

Here, I have proposed a model of intercultural relationships that builds on the postcolonial approach to discourse. By connecting intercultural communication and postcolonial criticism, this model has the potential to enrich both fields.

This model has the potential to enrich the study of intercultural communication, by bringing to bear the critical impulse of postcolonial criticism. The existing body of literature on immigration and interethic relations between Soviet immigrants and veteran Israelis (such as Al-Haj & LeShem, 2000; Gitelman, 1982; Sicon & LeShem, 1998) neither analyzes the issues of cultural power, nor provides a close reading of cultural discourses. My application of postcolonial criticism to the study of immigration and interethic relations allows a close reading of cultural practices situated within specific geo-political and historical context, which uncovers regimes of power and normative knowledge active in the site of local cultural production.

Further, application of postcolonial criticism to the study of intercultural communication adds a new dimension to postcolonial discourse analysis. It brings to light the imbricated ambivalence of rhetorical relationship between colonizer and colonized. By extending the colonization trope to a context of immigration, my research widens the understanding of the colonial relationship. In contrast to previous theorizing of colonial relationships, my model emphasizes two distinctive processes: first, the discursive process of mutual colonization, when the roles of the cultural colonizer and the colonized shift, leading both immigrants and their hosts to colonize each other, and second, the discursive process of internal colonization, when colonial subjects ultimately colonize themselves as the role of colonized turns inwards.

The model of Mutual and Internal Colonization can reveal the ambivalent relationships between two cultural discourses, as they complement and clash within the same subjectivity. Application of this model has the potential to give insight into the internal structure of hyphenated identities in other geo-political and historical contexts.

NOTES

1. For an overview of the study of intercultural communication which focuses on discourse, see Collier (2000).
2. For further discussion of immigration and absorption in Israel, see Sheval & LeShem, 1998; and Sheval, 1998.
3. For more background on the Ashkenazi elite, see Kimerling, 2001. For more background on disparities between Ashkenazi and Mizrahi Israelis, see Swidt, 1989.
4. For more background on political origins of Soviet immigration to Israel see Jones, 1996.
6. For further discussion of the culture of the Russian Jews and their relationships with their neighbors, see Sterkine, 2004; Roj, 1995; Goluboff, 2003; Brym & Rykvina, 1994.
7. The materials quoted below are my translations from Hebrew (media) and Russian (interviews).
9. Kerner is Hebrew for bridge, thus the title can be read both “Gezer above shallow waters” or “Bridge above shallow waters.”
10. “Russian street” refers to the Russian-language culture industry in Israel.
11. For further examples of the discourse of mutual and internal colonization in Gezer’s media reception, with extended analysis, see Genherson (In press).

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Handelszalt, M. (1994, April 25). Hem metzialatim, ovim hom hentzet hahtzaron [They are exciting, but they did not invest the theatre]. Haaretz.


Melsom, A. (1997, December 5). Hu yureh lamy ma ze kultur [He will show us what is culture]. Haif.


142 • SECTION III: INTERCULTURAL COMMUNICATION