

Palestinian Cinema Landscape Trauma And Memory

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Storytelling in World Cinemas - Lina Khatib 2012-05-29

Storytelling in World Cinemas, Vol. 1: Forms is an innovative collection of essays that discuss how different cinemas of the world tell stories. The book locates European, Asian, African, and Latin American films within their wider cultural and artistic frameworks, showing how storytelling forms in cinema are infused with influences from other artistic, literary, and oral traditions. This volume also reconsiders cinematic storytelling in general, highlighting the hybridity of 'national' forms of storytelling, calling for a rethinking of African cinematic storytelling that goes beyond oral traditions, and addressing films characterised by 'non-narration'. This study is the first in a two-volume project, with the second focusing on the contexts of cinematic storytelling.

Contemporary Israeli Cinema - Raz Yosef 2022-12-30

Through analysis of the complex discourse surrounding trauma and loss, this book provides a necessary examination of temporality and ethics in Israeli film and television since the turn of the millennium. The author examines posttraumatic idioms of fragmentation and incoherence, highlighting the rising resistance towards generic categories, and the turn to unconventional and paradoxical structures with unique aesthetics. Maintaining that contemporary Israeli cinema has undergone an ethical shift, the author examines the revealing traumas and denied identities that also seek alternative ways to confront ethical question of accountability. It discusses the relationships between trauma, nationalism, and cinema through the intertwined perspectives of feminism, queer theory, and critical race and postcolonial studies, showing how national traumas are constructed by notions of gendered, sexual, and racial identity. This innovative text highlights the complexities of discourse surrounding trauma and loss, informed by multiple categories of difference. Across each chapter various elements of Israeli film are explored, spanning from strategies used to critically examine victim-perpetrator dynamics, co-existence in temporal space, women's cinema in Israel, displacement, and queer communities and identity. Beyond its direct contribution to cinema studies and Israel studies, the book will be of interest to trauma and memory studies, postcolonial studies, gender and sexuality studies, Jewish studies, Middle Eastern studies, and cultural studies.

Arab Cinema Travels - Kay Dickinson 2019-07-25

Exploring the impact of travel on Arab cinema, Kay Dickinson reveals how the cinemas of Syria, Palestine and Dubai have been shaped by the history and politics of international circulation. This compelling book offers fresh insights into film, mobility and the Middle East.

Palestinian Cinema in the Days of Revolution - Nadia Yaqub 2018-07-01

Palestinian cinema arose during the political cinema movements of the late 1960s and early 1970s, yet it was unique as an institutionalized, though modest, film effort within the national liberation campaign of a stateless people. Filmmakers working within the Palestinian Liberation Organization (PLO) and through other channels filmed the revolution as it unfolded, including the Israeli bombings of Palestinian refugee camps, the Jordanian and Lebanese civil wars, and Palestinian life under Israeli occupation, attempting to create a cinematic language consonant with the revolution and its needs. They experimented with form both to make effective use of limited material and to process violent events and loss as a means of sustaining active engagement in the Palestinian political project. *Palestinian Cinema in the Days of Revolution* presents an in-depth study of films made between 1968 and 1982, the filmmakers and their practices, the political and cultural contexts in which the films were created and seen, and their afterlives among Palestinian refugees and young filmmakers in the twenty-first century. Nadia Yaqub discusses how early Palestinian cinema operated within emerging public-sector cinema

industries in the Arab world, as well as through coproductions and solidarity networks. Her findings aid in understanding the development of alternative cinema in the Arab world. Yaqub also demonstrates that Palestinian filmmaking, as a cinema movement created and sustained under conditions of extraordinary precarity, offers important lessons on the nature and possibilities of political filmmaking more generally.

The Traumatic Screen - Stuart Joy 2020-04-06

Christopher Nolan occupies a rare realm within the Hollywood mainstream, creating complex, original films that achieve both critical acclaim and commercial success. In *The Traumatic Screen*, Stuart Joy builds on contemporary applications of psychoanalytic film theory to consider the function and presentation of trauma across Nolan's work, arguing that the complexity, thematic consistency and fragmentary nature of his films mimic the structural operation of trauma. From 1997's *Doodlebug* to 2017's *Dunkirk*, Nolan's films highlight cinema's ability to probe the nature of human consciousness while commenting on the relationship between spectator and screen. Joy examines Nolan's treatment of trauma – both individual and collective – through the formal construction, *mise en scène* and repeated themes of his films. The argument presented is based on close textual analysis and a methodological framework that incorporates the works of Sigmund Freud and Jacques Lacan. The first in-depth, overtly psychoanalytic understanding of trauma in the context of the director's filmography, this book builds on and challenges existing scholarship in a bold new interpretation of the Nolan canon.

Israeli Cinema - Miri Talmon 2011-07-01

With top billing at many film forums around the world, as well as a string of prestigious prizes, including consecutive nominations for the Best Foreign Film Oscar, Israeli films have become one of the most visible and promising cinemas in the first decade of the twenty-first century, an intriguing and vibrant site for the representation of Israeli realities. Yet two decades have passed since the last wide-ranging scholarly overview of Israeli cinema, creating a need for a new, state-of-the-art analysis of this exciting cinematic oeuvre. The first anthology of its kind in English, *Israeli Cinema: Identities in Motion* presents a collection of specially commissioned articles in which leading Israeli film scholars examine Israeli cinema as a prism that refracts collective Israeli identities through the medium and art of motion pictures. The contributors address several broad themes: the nation imagined on film; war, conflict, and trauma; gender, sexuality, and ethnicity; religion and Judaism; discourses of place in the age of globalism; filming the Palestinian Other; and new cinematic discourses. The authors' illuminating readings of Israeli films reveal that Israeli cinema offers rare visual and narrative insights into the complex national, social, and multicultural Israeli universe, transcending the partial and superficial images of this culture in world media.

Documentary Cinema in Israel-Palestine - Shirly Bahar 2021-07-01

Alongside the upsurge in violence that came with the downfall of the Oslo era in the early 2000s, a new wave of documentaries emerged that centered on Palestinians' and Mizrahim's (Jews of Middle Eastern origins) historical and lived experiences of pain and oppression across Israel-Palestine and beyond. The documentaries challenge the systemic removal of self-represented Palestinian and Mizrahi pain from mainstream media and the public realm dominated by Israel. . This book explores how Palestinians and Mizrahim perform their long endured pain on screen. Analysing key documentary films from the first decade of the 2000s, Shirly Bahar offers a nuanced reading of the cinematic documentary corpus emerging from Israel-Palestine, as well as Palestinians' and Mizrahim's different and unequal yet interrelated forms of oppression and racialization under Israeli rule. While pain sets them

apart, the documentary representations of pain of Palestinians and Mizrahim invite us to consider reconnection by focusing on the very relational nature of pain.

The Israeli-Palestinian Conflict in the British Press - Ruth Sanz Sabido 2019-10-15

The Israeli-Palestinian Conflict in the British Press provides an extensive empirical analysis of how the Israeli-Palestinian conflict has been constructed in British national newspapers since 1948. It traces the evolution of representations of the conflict by placing them in a historical context, with particular reference to Britain's postcolonial relation to Palestine, and by presenting an in-depth analysis of the evolution of press language, including the use of terms such as 'terrorism' and 'terrorist' to classify agents of political violence. It applies an original approach to the study of media coverage, using a Postcolonial Critical Discourse Analysis framework, an innovative method that examines selected case studies in relation to theories of postcolonialism and discourse. Using this unique hybrid methodology, Sanz Sabido provides a thorough and precise unpicking of a highly mediated conflict.

Palestinian Cinema - Nurith Gertz 2008-03-03

Although in recent years the entire world has been increasingly concerned with the Israeli-Palestinian conflict, there are few truly reliable sources of information about Palestinian society and culture. One of the best sources for understanding Palestinian culture is the cinema, which has strived to delineate Palestinian history and to portray the daily lives of Palestinian men, women, and children. Here, an Israeli and a Palestinian scholar, in a rare and welcome collaboration, follow the development of Palestinian cinema, commenting on its response to political and social transformations. They reveal that the more that social, political, and economic conditions have worsened and chaos and pain prevail, the more Palestinian cinema has engaged with the national struggle.

Dislocated Screen Memory - Dijana Jelaca 2016-01-26

The links between cinema and war machines have long been established. This book explores the range, form, and valences of trauma narratives that permeate the most notable narrative films about the breakup of Yugoslavia.

Projecting the Nation - Eran Kaplan 2020-05-15

Pioneers, fighters and immigrants -- Looking inward -- Present absentees -- The post-Zionist condition -- The post-political turn in Israeli cinema -- Eros on the Israeli screen -- In the image of the divine -- Epilogue. Big screens, small screens.

Resistance in Contemporary Middle Eastern Cultures - Karima Laachir 2013

This study highlights the connections between power, cultural products, resistance, and the artistic strategies through which that resistance is voiced in the Middle East. Exploring cultural displays of dissent in the form of literary works, films, and music, the collection uses the concept of 'cultural resistance' to describe the way culture and cultural creations are used to resist or even change the dominant political, social, economic, and cultural discourses and structures either consciously or unconsciously. The contributors do not claim that these cultural products constitute organized resistance movements, but rather that they reflect instances of defiance that stem from their peculiar contexts. If culture can be used to consolidate and perpetuate power relations in societies, it can also be used as the site of resistance to oppression in its various forms: gender, class, ethnicity, and sexuality, subverting existing dominant social and political hegemonies in the Middle East.

Ten Arab Filmmakers - Josef Gugler 2015-06-29

Ten Arab Filmmakers provides an up-to-date overview of the best of Arab cinema, offering studies of leading directors and in-depth analyses of their most important films. The filmmakers profiled here represent principal national cinemas of the Arab world—Algeria, Egypt, Lebanon, Morocco, Palestine, and Syria. Although they have produced many of the region's most-renowned films and gained recognition at major international festivals, with few exceptions these filmmakers have received little critical attention. All ten share a concern with giving image and voice to people struggling against authoritarian regimes, patriarchal traditions, or religious fundamentalism—theirs is a *cinéma engagé*. The featured directors are Daoud Abd El-Sayed, Merzak Allouache, Nabil Ayouch, Youssef Chahine, Mohamed Chouikh, Michel Khleifi, Nabil Maleh, Yousry Nasrallah, Jocelyne Saab, and Elia Suleiman.

Film Feminisms - Kristin Lené Hole 2018-08-23

Film Feminisms offers a global and updated overview of the history, present-day concerns, and future of feminist film and theory. It introduces frameworks from phenomenology, affect theory, and

psychoanalysis to reception studies, new media theories, and critical historiography, as well as engaging with key issues in documentary ethics, genre theory, and star studies. This new textbook situates feminist film theory within the larger framework of transnational scholarly approaches, as well as decolonial, queer, disability studies, and critical race theories. It offers a much-needed update on pedagogical approaches to feminist film studies, providing discussions of filmmakers and films that have been overlooked in the field, or that are overdue for further analysis. Each chapter is supported by a variety of pedagogical features including activities, key terms, and case studies. Many of the activities draw on contemporary digital media, such as social media and streaming platforms, to update the field to today's changing media landscape.

Israel and its Palestinian Citizens - Nadim N. Rouhana 2017-02

This volume examines the status of the Palestinian citizens in Israel and explores ethnic privileging and the dynamics of social conflict.

Languages of Trauma - Peter Leese 2021

Languages of Trauma explores how, and for what purposes, trauma is expressed in historical sources and visual media.

The Cinema of Me - Alisa Lebow 2012-05-29

When a filmmaker makes a film with herself as a subject, she is already divided as both the subject matter of the film and the subject making the film. The two senses of the word are immediately in play – the matter and the maker—thus the two ways of being subjectified as both subject and object. Subjectivity finds its filmic expression, not surprisingly, in very personal ways, yet it is nonetheless shaped by and in relation to collective expressions of identity that can transform the cinema of 'me' into the cinema of 'we'. Leading scholars and practitioners of first-person film are brought together in this groundbreaking collection to consider the theoretical, ideological, and aesthetic challenges wrought by this form of filmmaking in its diverse cultural, geographical, and political contexts.

Historical Dictionary of Middle Eastern Cinema - Terri Ginsberg 2010-03-11

The Historical Dictionary of Middle Eastern Cinema covers the production and exhibition of cinema in the Middle East and in other communities whose heritage is from the region and whose films commonly reflect this background. It covers the cinemas of Morocco, Algeria, Tunisia, Egypt, Palestine, Jordan, Lebanon, Syria, Iraq, the United Arab Emirates, Saudi Arabia, and Yemen. In addition, it includes the non-Arab states of Turkey and Iran, as well as the Jewish state of Israel.

Roots of the New Arab Film - Roy Armes 2018-01-06

Roots of the New Arab Film deals with the generation of filmmakers from across North Africa and the Middle East who created an international awareness of Arab film from the mid-1980s onwards. These seminal filmmakers experienced the moment of national independence first-hand in their youth and retained a deep attachment to their homeland. Although these aspiring filmmakers had to seek their training abroad, they witnessed a time of filmic revival in Europe – Fellini and Antonioni in Italy, the French New Wave, and British Free Cinema. Returning home, these filmmakers brought a unique insider/outsider perspective to bear on local developments in society since independence, including the divide between urban and rural communities, the continuing power of traditional values and the status of women in a changing society. As they made their first films back home, the feelings of participation in a worldwide movement of new, independent filmmaking was palpable. Roots of the New Arab Film is a necessary and comprehensive resource for anyone interested in the foundations of Arab cinema.

A Dictionary of Film Studies - Annette Kuhn 2020-04-28

A Dictionary of Film Studies covers all aspects of its discipline as it is currently taught at undergraduate level. Offering exhaustive and authoritative coverage, this A-Z is written by experts in the field, and covers terms, concepts, debates, and movements in film theory and criticism; national, international, and transnational cinemas; film history, movements, and genres; film industry organizations and practices; and key technical terms and concepts. Since its first publication in 2012, the dictionary has been updated to incorporate over 40 new entries, including computer games and film, disability, ecocinema, identity, portmanteau film, Practice as Research, and film in Vietnam. Moreover, numerous revisions have been made to existing entries to account for developments in the discipline, and changes to film institutions more generally. Indices of films and filmmakers mentioned in the text are included for easy access to relevant entries. The dictionary also has 13 feature articles on popular topics and terms, revised and informative

bibliographies for most entries, and more than 100 web links to supplement the text.

Surviving Images - Kamran Rastegar 2015-03-13

Surviving Images explores the prominent role of cinema in the development of cultural memory around war and conflict in colonial and postcolonial contexts. It does so through a study of three historical eras: the colonial period, the national-independence struggle, and the postcolonial. Beginning with a study of British colonial cinema on the Sudan, then exploring anti-colonial cinema in Algeria, Egypt and Tunisia, followed by case studies of films emerging from postcolonial contexts in Palestine, Iran, Lebanon, and Israel, this work aims to fill a gap in the critical literature on both Middle Eastern cinemas, and to contribute more broadly to scholarship on social trauma and cultural memory in colonial and postcolonial contexts. This work treats the concept of trauma critically, however, and posits that social trauma must be understood as a framework for producing social and political meaning out of these historical events. Social trauma thus sets out a productive process of historical interpretation, and cultural texts such as cinematic works both illuminate and contribute to this process. Through these discussions, Surviving Images illustrates cinema's productive role in contributing to the changing dynamics of cultural memory of war and social conflict in the modern world.

The Forgotten Palestinians - Ilan Pappé 2011-06-28

Examines how Israeli Palestinians have fared under Jewish rule, revealing both Israel's attitude toward minorities and Palestinians' attitudes toward the Jewish state and analyzes the Israeli state's policy towards its Palestinian citizens.

Teaching Transnational Cinema - Katarzyna Marciniak 2016-03-10

This collection of essays offers a pioneering analysis of the political and conceptual complexities of teaching transnational cinema in university classrooms around the world. In their exploration of a wide range of films from different national and regional contexts, contributors reflect on the practical and pedagogical challenges of teaching about immigrant identities, transnational encounters, foreignness, cosmopolitanism and citizenship, terrorism, border politics, legality and race. Probing the value of cinema in interdisciplinary academic study and the changing strategies and philosophies of teaching in the university, this volume positions itself at the cutting edge of transnational film studies.

Routledge Companion to the Israeli-Palestinian Conflict - Asaf Siniver 2022-10-26

This Companion explores the Israeli-Palestinian conflict from its inception to the present day, demonstrating the depth and breadth of the many facets of the conflict, from the historical, political, and diplomatic to the social, economic, and pedagogical aspects. The contributions also engage with notions of objectivity and bias and the difficulties this causes when studying the conflict, in order to reflect the diversity of views and often contentious discussion surrounding this conflict. The volume is organized around six parts, reflecting the core aspects of the conflict: • historical and scholarly context of the competing narratives • contemporary evolution of the conflict and its key diplomatic junctures • key issues of the conflict • its local dimensions • international environment of the conflict • the "other images" of the conflict, as reflected in public opinion, popular culture, the boycott, divestment and sanctions (BDS) movement, and academia and pedagogy. Providing a comprehensive approach to the Israeli-Palestinian conflict, this companion is designed for academics, researchers, and students interested in the key issues and contemporary themes of the conflict.

Palestinian Culture and the Nakba - Hania A.M. Nashef 2018-10-30

The Nakba not only resulted in the loss of the homeland, but also caused the dispersal and ruin of entire Palestinian communities. Even though the term Nakba refers to a singular historic event, the consequence of 1948 has symptomatically become part of Palestinian identity, and the element that demarcates who the Palestinian is. Palestinian exile and loss have evolved into cultural symbols that at once help define the person and allow the person to remember the loss. Although accounts of the Palestinians' experience of the expulsion from the land are similar, the emblems that provoke these particular memories differ. Certain mementos, memories or objects help in commemorating the homeland. This book looks at the icons, narratives and symbols that have become synonymous with Palestinian identity and culture and which have, in the absence of a homeland, become a source of memory. It discusses how these icons have come into being and how they have evolved into sites of power which help to keep the story and identity of the Palestinians alive. The book looks at examples from Palestinian caricature, film, literature, poetry and painting, to see how these works ignite memories of the

homeland and help to reinforce the diasporic identity. It also argues that the creators of these narratives or emblems have themselves become cultural icons within the collective Palestinian recollection. By introducing the Nakba as a lived experience, this book will appeal to students and scholars of Middle East Studies, Cultural Studies, Literature and Media Studies.

Laughter in Occupied Palestine - Chrisoula Lionis 2016-02-24

Though the current political situation in Palestine is more serious than ever, contemporary Palestinian art and film is becoming, paradoxically, increasingly funny. In *Laughter in Occupied Palestine*, Chrisoula Lionis analyses both the impetus behind this shift toward laughter and its consequences, arguing that laughter comes as a response to political uncertainty and the decline in nationalist hope. Revealing the crucial role of laughter in responding to the failure of the peace process and ongoing occupation, she unearths the potential of humour to facilitate understanding and empathy in a time of division. This is the first book to provide a combined overview of Palestinian art and film, showing the ways in which both art forms have developed in response to critical moments in Palestinian history over the last century. These key moments, Lionis argues, have radically transformed contemporary Palestinian collective identity and in turn Palestinian cultural output. Mapping these critical junctions - beginning with the Balfour Declaration of 1917 to the Oslo Accords in 1993 - she explores the historical trajectory of Palestinian art and film, and explains how the failure of the peace process has led to the present proliferation of humour in Palestinian visual culture.

The Horrors of Trauma in Cinema - Michael Elm 2014-10-02

This volume explores the multifaceted depiction and staging of historical and social traumata as the result of extreme violence within national contexts. It focuses on Israeli-Palestinian, German and (US) American film, and reaches out to cinematic traditions from other countries like France, Great Britain and the former USSR. International and interdisciplinary scholars analyze both mainstream and avant-garde movies and documentaries premiering from the 1960s to the present. From transnational and cross-genre perspectives, they query the modes of representation - regarding narration, dramaturgy, aesthetics, mise-en-scène, iconology, lighting, cinematography, editing and sound - held by film as a medium to visualize shattering experiences of violence and their traumatic encoding in individuals, collectives, bodies and psyches. This anthology uniquely traces horror aesthetics and trajectories as a way to reenact, echo and question the perpetual loops of trauma in film cultures. The contributors examine the discursive transfer between historical traumata necessarily transmitted in a medialized and conceptualized form, the changing landscape of (clinical) trauma theory, the filmic depiction and language of trauma, and the official memory politics and hegemonic national-identity constructions.

Palestinian Literature and Film in Postcolonial Feminist

Perspective - Anna Ball 2012-11-27

Palestinian Literature and Film in Postcolonial Feminist Perspective is the first sustained study of gender-consciousness in the Palestinian creative imagination. Drawing on concepts from postcolonial feminist theory, Ball analyses a range of literary and filmic works by major creative practitioners including Michel Khleifi, Liana Badr, Annemarie Jacir, Elia Suleiman, Mona Hatoum and Suheir Hammad, and reveals a hitherto unrecognized trajectory in gender-consciousness under development in the Palestinian imagination from the start of the twentieth century. The book explores how these works resonate with questions of power, identity, nation, resistance, and self-representation in the Palestinian imagination more broadly, and asks how these gender-conscious narratives transform our understanding of Palestine's struggle for postcoloniality. Working at the cusp of postcolonial, feminist and cultural enquiry, Ball seeks to open up vital new directions in the interdisciplinary study of Palestine.

Storytelling in World Cinemas - Lina H. Khatib 2012

"*Storytelling in World Cinemas, Vol. 2: Contexts* addresses the questions of what and why particular stories are told in films around the world, both in terms of the forms of storytelling used, and of the political, religious, historical, and social contexts informing cinematic storytelling. Drawing on films from all five continents, the book approaches storytelling from a cultural/historical multidisciplinary perspective, focusing on the influence of cultural politics, postcolonialism, women's social and cultural positions, and religious contexts on film stories." - Publisher website.

Casting a Giant Shadow - Rachel S. Harris 2021-07-06

Film came to the territory that eventually became Israel not long after

the medium was born. *Casting a Giant Shadow* is a collection of articles that embraces the notion of transnationalism to consider the limits of what is "Israeli" within Israeli cinema. As the State of Israel developed, so did its film industries. Moving beyond the early films of the Yishuv, which focused on the creation of national identity, the industry and its transnational ties became more important as filmmakers and film stars migrated out and foreign films, filmmakers, and actors came to Israel to take advantage of high-quality production values and talent. This volume, edited by Rachel Harris and Dan Chyutin, uses the idea of transnationalism to challenge the concept of a singular definition of Israeli cinema. *Casting a Giant Shadow* offers a new understanding of how cinema has operated artistically and structurally in terms of funding, distribution, and reception. The result is a thorough investigation of the complex structure of the transnational and its impact on national specificity when considered on the global stage.

Palestinian Cinema - Nurith Gertz 2008-01-15

Although in recent years, the entire world has been increasingly concerned with the Middle East and Israeli-Palestinian relationship, there are few truly reliable sources of information regarding Palestinian society and culture, either concerning its relationship with Israeli society, its position between east and west or its stances in times of war and peace. One of the best sources for understanding Palestinian culture is its cinema which has devoted itself to serving the national struggle. In this book, two scholars--an Israeli and a Palestinian--in a rare and welcome collaboration, follow the development of Palestinian cinema, commenting on its response to political and social transformations. They discover that the more the social, political and economic conditions worsen and chaos and pain prevail, the more Palestinian cinema becomes involved with the national struggle. As expected, Palestinian cinema has unfolded its national narrative against the Israeli narrative, which tried to silence it.

Animation in the Middle East - Stefanie van de Peer 2017-02-27

The internationally acclaimed films *Persepolis* and *Waltz with Bashir* only hinted at the vibrant animation culture that exists within the Middle East and North Africa. In spite of censorship, oppression and war, animation studios have thrived in recent years - in Egypt, Iran, Iraq, Lebanon, Morocco, Palestine, Syria and Turkey - giving rise to a whole new generation of entrepreneurs and artists. The success of animation in the Middle East is in part a product of a changing cultural climate, which is increasingly calling for art that reflects politics. Equally, the professionalization and popularization of film festivals and the emergence of animation studios and private initiatives are the results of a growing consumer culture, in which family-friendly entertainment is big business. Animation in the Middle East uncovers the history and politics that have defined the practice and study of animation in the Middle East, and explores the innovative visions of contemporary animators in the region.

World Cinema and Cultural Memory - I. Hedges 2015-04-07

Cinema has long played a crucial role in the way that societies represent themselves. Hedges discusses the role of cinema in creating cultural memory within a global perspective that spans five continents. The book's innovative approach and approachable style should transform the way that we think of film and its social effects.

Narrating Conflict in the Middle East - Dina Matar 2013-06-21

The term 'conflict' has often been used broadly and uncritically to talk about diverse situations ranging from street protests to war, though the many factors that give rise to any conflict and its continuation over a period of time vary greatly. The starting point of this innovative book is that to consider conflict within a singular concept disables a coherent analysis of the constituent factors behind any particular conflict. At the same time, to consider each conflict as entirely distinct and unique undermines an attempt to examine common factors in all conflicts. The contributors set out to explore alternative ways in which the long-term conflicts in Palestine and Lebanon have been and are narrated, imagined and remembered in diverse spaces, including that of the media. They examine discourses and representations of the conflicts as well as practices of memory and performance in narratives of suffering and conflict, all of which suggest an embodied investment in narrating or communicating conflict. In so doing, they engage with local, global and regional realities in Lebanon and Palestine and they respond dynamically to these realities.

Activist Film Festivals - Sonia Tascon 2016-12-01

Film festivals are an ever-growing part of the film industry, but most considerations of them focus almost entirely on their role in the business of filmmaking. This book breaks new ground by bringing scholars from a

range of disciplines together with industry professionals to explore the concept of festivals as spaces where the sociopolitical identities of communities and individuals are confronted and shaped. Tracing the growth of activist and human rights-focused films from the 1970s to the present, and using case studies from San Francisco, Brazil, Bristol and elsewhere, the book addresses such contentious topics as whether activist films can achieve humanitarian aims or simply offer 'cinema of suffering'. Ultimately, the contributors attack the question of just how effective festivals are at producing politically engaged spectators?

Israel/Palestine - Paul Drew Paul 2020-01-07

Since the early 1990s, Israel has greatly expanded a system checkpoints, walls and other barriers in the West Bank and Gaza that restrict Palestinian movement. *Israel/Palestine* examines how authors and filmmakers have grappled with the spread of these borders. Focusing on the works of Elia Suleiman, Raba'i al-Madhoun, Ghassan Kanafani, Sami Michael and Sayed Kashua, it traces how political engagement in literature and film has shifted away from previously common paradigms of resistance and coexistence and has become reorganised around these now ubiquitous physical barriers. Depictions of these borders interrogate the notion that such spaces are impenetrable and unbreakable, imagine distinct forms of protest, and redefine the relationship between cultural production and political engagement.

Pop Culture in North Africa and the Middle East: Entertainment and Society around the World - Andrew Hammond 2017-05-22

Ideal for students and general readers, this single-volume work serves as a ready-reference guide to pop culture in countries in North Africa and the Middle East, covering subjects ranging from the latest young adult book craze in Egypt to the hottest movies in Saudi Arabia. • Allows readers to make cross-cultural comparisons by relating pop culture in the Islamic world to pop culture in the United States • Supplies highly relatable content for young adult readers that is presented in a fun and engaging way • Provides information that students can use in daily life, such as renting a popular or acclaimed Middle Eastern film or watching a YouTube video of Egyptian music • Enables students to better understand the uneasy paradox that is pop culture in the Islamic world

The Politics of Loss and Trauma in Contemporary Israeli Cinema - Raz Yosef 2012-05-23

The last decade has marked the growing visibility and worldwide interest in Israeli cinema. Films such as *Walk on Water*, *Or, My Treasure*, *Beaufort* and *Waltz with Bashir* have been commercially and critically successful both in Europe and the United States and have won a number of prestigious international awards. This book examines for the first time the new ideological and aesthetic trends in contemporary Israeli cinema. More specifically, it critically explores the complex and crucial role of Israeli cinema in remembering and restaging traumas and losses that were denied entry into the shared national past. One of the most striking phenomena in contemporary Israeli cinema is the number and scope of films dealing with past traumatic events - events that were repressed or insufficiently mourned, such as the memory of the Holocaust, traumas from wars and terrorist attacks, and the losses entailed by the experience of immigration. Current Israeli cinema exposes and highlights a radical discontinuity between history and memory. Traumatic events from Israeli society's past are represented as the private memory of distinct social groups - soldiers, immigrants, women, queers - and not as collective memory, as a lived and practiced tradition that conditions Israeli society. This detachment from national collective memory pulls the films into a world marked by a persistent blurring of the historical context and by private and subjective impressions - a timeless world of dreams, hallucinations and myths. These groups feel duty-bound to remember the past, recasting repressed memories through the cinema in order to return and to give meaning to their identity.

Emotion Pictures - Lucy Fischer 2022-11-21

This book investigates a group of exceptional films that single-mindedly consider one particular emotion - be it pity, lust, grief, or anxiety - to examine cinematic emotion in depth. Drawing on philosophical and psychological approaches, Fischer's unique analysis offers unparalleled case studies for comprehending emotion in the movies. The book provides the reader with an opportunity to contemplate what notion of a particular emotion is advanced onscreen; to describe how the unique tools and aesthetics of cinema are utilized to do so; to place such representations in dialogue with film theory as well as philosophical and psychological commentary; and to illustrate the important dichotomy between filmic portrayals and audience response. Beyond film and media scholars and students, this book will have resonance for academics and practitioners in several fields of psychology, including social work,

psychiatry, and therapy.

The War of 1948 - Avraham Sela 2016-11-21

The 1948 War is remembered in this special volume, including aspects of Israeli-Jewish memory and historical narratives of 1948 and representations of Israeli-Palestinian memory of that cataclysmic event and its consequences. The contributors map and analyze a range of

perspectives of the 1948 War as represented in literature, historical museums, art, visual media, and landscape, as well as in competing official and societal narratives. They are examined especially against the backdrop of the Oslo process, which brought into relief tensions within and between both sides of the national divide concerning identity and legitimacy, justice, and righteousness of "self" and "other."