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# Palestinian Cinema Landscape Trauma And Memory

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Roots of the New Arab Film  
Casting a Giant Shadow  
Visual Occupations  
Arab Cinema Travels  
Decolonial Imaginaries in Palestinian Experimental Film and Video  
Storytelling in World Cinemas  
Knights of Cinema  
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Palestinian Culture and the Nakba  
Palestinian Cinema Institution

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## **PATEL DORSEY**

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**Roots of the New Arab Film** Edinburgh University Press  
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. *Casting a Giant Shadow* Bloomsbury Publishing USA  
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. *Visual Occupations* Bloomsbury Publishing  
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. Part of the new Pop Culture around the World series, this volume focuses on countries in North Africa and the Middle East, including Algeria, Egypt, Iran, Iraq, Israel, Jordan, Kuwait, Lebanon, Libya, Morocco, Saudi Arabia, Syria, the United Arab Emirates, and more. The book enables students to examine the stars, idols, and fads of other countries and provides them with an understanding of the globalization of pop culture. An introduction provides readers with important contextual information about pop culture in North Africa and the Middle East, such as how the United States has influenced movies, music, and the Internet; how Islamic traditions may clash with certain aspects of pop culture; and how pop culture has come to be over the years. Readers will learn about a breadth of topics, including music, contemporary literature, movies, television and radio, the Internet, sports, video games, and fashion. There are also entries examining topics like key musicians, songs, books, actors and actresses, movies and television shows, popular websites, top athletes, games, and clothing fads and designers, allowing readers to gain a broad understanding of each topic, supported by specific examples. An ideal resource for students, the book provides Further Readings at the end of each entry; sidebars that appear throughout the text, providing additional anecdotal information; appendices of Top Tens that look at the top-10 songs, movies, books, and much more in the region; and a bibliography.

**Arab Cinema Travels** University of Texas Press

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.

**Decolonial Imaginaries in Palestinian Experimental Film and Video** Edinburgh University Press

The book explores the challenges Palestinian filmmakers confront to develop a cinema that gives expression to the national narrative. The research is based on collaborative work to research and screen Palestinian films involving Film Lab Palestine, Sheffield Palestine Cultural Exchange and Sheffield Hallam University as part of the Creative Interruptions research project (<https://creativeinterruptions.com/palestiniancinema/>). We explored the political, economic and cultural factors that impact on Palestinian film production and some of the barriers encountered in profiling and screening Palestinian films in Britain

**Storytelling in World Cinemas** Indiana University Press

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.

*Knights of Cinema* University of Texas Press

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.

**Contemporary Israeli Cinema** Routledge

In *Visual Occupations* Gil Z. Hochberg shows how the Israeli Occupation of Palestine is driven by the unequal access to visual rights, or the right to control what can be seen, how, and from which position. Israel maintains this unequal balance by erasing the history and denying the existence of Palestinians, and by carefully concealing its own militarization. Israeli surveillance of Palestinians, combined with the militarized gaze of Israeli soldiers at places like roadside checkpoints, also serve as tools of dominance. Hochberg analyzes various works by Palestinian and

Israeli artists, among them Elia Suleiman, Rula Halawani, Sharif Waked, Ari Folman, and Larry Abramson, whose films, art, and photography challenge the inequity of visual rights by altering, queering, and manipulating dominant modes of representing the conflict. These artists' creation of new ways of seeing—such as the refusal of Palestinian filmmakers and photographers to show Palestinian suffering or the Israeli artists' exposure of state manipulated Israeli blindness—offers a crucial gateway, Hochberg suggests, for overcoming and undoing Israel's militarized dominance and political oppression of Palestinians.

*Deeper than Oblivion* Routledge

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.

**Dreams of a Nation** Bloomsbury Publishing

*Decolonial Imaginaries in Palestinian Experimental Film and Video* focuses on an underexamined group of female Palestinian

filmmakers, highlighting their relevance for thinking through a diverse set of issues relating to decolonial aesthetics, post-nationalism and gender, non-Western ecologies, trauma and memory, diasporic experiences of space, biopolitics, feminist historiography and decolonial temporalities. Positing that these filmmaker-artists radically counter dominant media images of Palestinians, deessentializing Palestinian identity while opening up history and the present to new potentialities and ways of imagining Palestinian futures, *Decolonial Imaginaries in Palestinian Experimental Film and Video* argues that Palestinian experience is urgently relevant to all of us. As the works address issues of food availability and land use, environmental collapse and forced displacement, *Hole* explores how such films generate hope, imagine impossible possibilities and offer inspiration and wisdom when it comes to losing and rebuilding. Addressing a fundamentally transnational and understudied area, this book will resonate with readers working in the areas of film and media studies, Palestinian cultural studies, historiography, Middle East studies and experimental film.

**Israeli Cinema** Springer

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.

*Narrating Conflict in the Middle East* Taylor & Francis

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.

*Documentary Cinema in Israel-Palestine* Bloomsbury Publishing USA

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.

**Films of Arab Loutfi and Heiny Srour** University of Texas Press

*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.

**Palestinian Cinema** Taylor & Francis

*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** Taylor & Francis

This collection of essays explores some new possibilities for understanding postcolonial traumas. It examines representations of both personal and collective traumas around the globe from Palestinian, Caribbean, African American, South African, Maltese, Algerian, Indian, Australian and British writers, directors and artists.

*The Horrors of Trauma in Cinema* Oxford University Press

*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.

**Routledge Companion to the Israeli-Palestinian Conflict**

Bloomsbury Publishing

In this collection, leading scholars in both film studies and Israeli studies show that beyond representing familiar historical accounts or striving to offer a more complete and accurate depiction of the past, Israeli cinema has innovatively used trauma and memory to offer insights about Israeli society and to engage with cinematic experimentation and invention. Tracing a long line of films from the 1940s up to the 2000s, the contributors use close readings of these films not only to reconstruct the past, but also to actively engage with it. Addressing both high-profile and lesser known fiction and non-fiction Israeli films, *Deeper than Oblivion* underlines the unique aesthetic choices many of these films make in their attempt to confront the difficulties, perhaps even impossibility, of representing trauma. By looking at recent and classic examples of Israeli films that turn to memory and trauma, this book addresses the pressing issues and disputes in the field today.

**Palestinian Cinema in the Days of Revolution** Columbia

University Press

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.

**Casting a Giant Shadow** Cambridge Scholars Publishing  
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

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