

HISTORICAL DICTIONARY OF

# MIDDLE EASTERN CINEMA



TERRI GINSBERG AND CHRIS LIPPARD

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# Historical Dictionary of Middle Eastern Cinema

Terri Ginsberg  
Chris Lippard

With contributions by: Farshad Aminian, Savaş Arslan,  
Sandra G. Carter, Anne Ciecko, Gayatri Devi, Iman Hamam,  
Helga Tawil-Souri, Mark R. Westmoreland

*Historical Dictionaries of Literature  
and the Arts, No. 36*



The Scarecrow Press, Inc.  
Lanham • Toronto • Plymouth, UK  
2010

Published by Scarecrow Press, Inc.

A wholly owned subsidiary of The Rowman & Littlefield Publishing Group, Inc.  
4501 Forbes Boulevard, Suite 200, Lanham, Maryland 20706  
<http://www.scarecrowpress.com>

Estover Road, Plymouth PL6 7PY, United Kingdom

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British Library Cataloguing in Publication Information Available

### **Library of Congress Cataloging-in-Publication Data**

Ginsberg, Terri.

Historical dictionary of Middle Eastern cinema / Terri Ginsberg, Chris Lippard.

p. cm. — (Historical dictionaries of literature and the arts ; 36)

Includes filmography.

Includes bibliographical references.

ISBN 978-0-8108-6090-2 (cloth : alk. paper) — ISBN 978-0-8108-7364-3 (ebook)

1. Motion pictures—Middle East—Dictionaries. I. Lippard, Chris. II. Title.

PN1993.5.M53G56 2010

791.4303—dc22

2009035611



The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI/NISO Z39.48-1992.

Printed in the United States of America

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## Editor's Foreword

No region has faced more adversity over the past half century or so than the Middle East: foreign colonization, the struggle for liberation, often followed by coups d'état, revolutions, international and civil wars, repressive government, economic problems (obviously not for the oil producers), generational and gender conflicts, and more. To this must be added the “isms”: nationalism, socialism, neoliberal capitalism, orientalism, Islamism, and Zionism, as well as the more general bane of censorship. This is certainly not a conducive atmosphere for cinema to flourish . . . or is it? These challenges have compelled its directors, producers, actors, and others to try harder. In many cases, they have succeeded in overcoming all adversity and producing excellent films, and when that was not possible, impressive documentaries in their respective countries, and abroad. Knowing their own people better, they have even produced works that overcome the encroachment of Hollywood and Bollywood and encourage nationals to think more seriously about their own societies. This could be the main strength of Middle Eastern cinema; it deals seriously with serious issues, although as elsewhere—and given the need for escapism—it also produces comedies, farces, adventure films, and even some relatively “naughty” films.

The authors of *Historical Dictionary of Middle Eastern Cinema* have certainly done an exceptional job of exploring and explaining one of the least-known areas of cinema, but one that certainly deserves to be known better. As in other books in this series, this book sets the scene with a chronology, one longer and more extensive than one might expect, and then an introduction, which is certainly more complex than most. But the bulk of the material is contained in a dictionary section full of informative entries on the various countries concerned and the composite regions; their directors, producers, and actors; dozens of the better films; most of the genres; and many of the themes, from exile to

gender and sexuality. Other entries deal with significant political leaders and events, including the Arab–Israeli conflict, the Defeat, and the Iraq War, which have generated films. And mention is also made of film schools, festivals, and currents, such as New Realism and Third Cinema. In short, the field of cinema is studied from many different angles, and it would not be easy to find more in a smaller space. Finally, for those who want to learn more, there is a bibliography with further reading on cinema in the region and in each part as well. Nor should one forget the amazingly long filmography.

Considering that this volume covers 18 different national cinemas, it could not have been written as competently as has been done without the participation of a team of contributors, each specialized in certain aspects and countries, and two editors who coordinated the work and produced parts of the manuscript themselves. The contributors are Farshad Aminian, Savaş Arslan, Sandra G. Carter, Anne Ciecko, Gayatri Devi, Iman Hamam, Helga Tawil-Souri, and Mark R. Westmoreland. The two editors, who both selected the various contributors and made contributions of their own, are Terri Ginsberg and Chris Lippard. This able and diligent team certainly deserves a vote of thanks for having created an essential reference tool for anyone interested in Middle Eastern cinema or the Middle East in general.

Jon Woronoff  
Series Editor

## Preface

This volume covers the production and exhibition of cinema in the Middle East and in exilic and diasporic communities whose heritage is from the region and whose films commonly reflect this background. Much of the Middle East consists of the Arab-Muslim world, stretching from Morocco in North Africa (the “Maghreb”), to the United Arab Emirates (U.A.E.) in the west, and to Iraq in the east and northeast (both in southwest Asia, or the “Mashreq”). In addition, it includes the non-Arab states of Turkey and Iran, as well as the Jewish state of Israel. Although we include an entry on Afghanistan, this is largely in view of its interrelationship with Iran; likewise, an entry on Western Sahara has been included for that region’s interrelationship with Morocco; and an entry is provided on Kurdistan in light of that region’s interrelationships with Iran, Iraq, and Turkey. The history and current position of cinema in each of these countries is different, and the cinema of the Middle East covers a remarkably diverse range of topics and aesthetic approaches. With minor exceptions, however, Middle Eastern films are some of the least-known to audiences and scholars outside the region, their global distribution and exhibition being limited largely to international film festivals in major urban centers. In some instances, for example, Syria, where rarely more than three films per year are produced, they have hardly been seen. This is a pity, because the quality and breadth of much Middle Eastern cinema is undeniable.

We cannot expect a volume such as this to address fully all the implications raised by the geographical and political constraints of the above, but we do firmly believe that the *Historical Dictionary of Middle Eastern Cinema* will provide a useful resource to support inquiry and analysis of the ways in which Middle Easterners have depicted themselves, their societies, and histories on film. Although the volume does lend

minor attention to North American and European depictions of the region and its peoples, which have often repeated the long tradition of orientalism that variously discredits or demeans its subject, this is not our emphasis: we assume that a majority of our readers will have encountered that “Middle East” in popular Hollywood films about the region, and perhaps in the Western media more broadly speaking. In fact, the Middle East is a part of the world that remains poorly understood, and we believe that examining the aesthetic quality and intellectual breadth of its cinema can supply a powerful means toward helping change that. We have tried to emphasize, in the difficult process of deciding what to include, material that may be available to our readers; nevertheless, much Middle Eastern cinema is regrettably inaccessible, and we can only hope that publicizing such films will contribute to improving the likelihood of their future dissemination. Comprehensiveness is an impossible and, perhaps, undesirable goal, so we have endeavored to choose significant films, directors, performers, production agencies, exhibition venues, cinematic organizations, and pertinent historical and political figures, events, and sociocultural practices that, together, provide a representative image of Middle Eastern cinema.

Very broadly, two distinct, but frequently overlapping, categories of filmmaking are traceable throughout the entries: industrial and auteurist. In the former, the dominant determinant of style and subject is the system of relations and conditions of production, both local and international; in the latter, it is the individual—or independent collective—working within and/or against that system and its transnational parameters. In most Middle Eastern countries, both categories of filmmaking have, at least periodically, existed simultaneously. Perhaps paradoxically, the films most widely available and seen in some of these countries—Turkey, Iran, Egypt, and Israel, for instance—are those least likely to be distributed to foreign audiences—and probably the least geared to their tastes. It has been argued, on one hand, that such industry genre films, meant to attract large domestic audiences in their countries of origin and typically screened less frequently outside them, are more “true” to their particular national cultures than are films distributed largely internationally (auteur and/or festival cinema). For Middle East cultural critic Walter Armbrust, for example, art-cinema funding and the pull of Western(ized) film festival exhibition venues serve to disguise the cultural richness of the popular Egyptian cinema.

Roy Armes, on the other hand, argues that the rejection or transformative revision of genre cinema provides the best evidence of national-cultural “authenticity.” This debate reflects the important work of Cuban theorist and filmmaker Julio Garcia Espinosa, whose writings address the nature and character of the films that might be made in Cuba following the revolution. Garcia Espinosa establishes a distinction between a popular cinema that emanates from and articulates the people’s concerns, and a mass cinema that is a commodified product drawing on stereotypes and aiming at a presumed lowest common denominator ultimately remote from those concerns. Armbrust is inclined to see the potential for studio-based genre cinema to push away from the latter toward the former; Armes less so.

With these debates in mind, we have developed a historical dictionary that includes a larger proportion of entries regarding the popular industry cinemas of Egypt and Turkey (Yeşilçam) than regarding those countries’ independent cinemas; such commercial, if occasionally “quality” or auteur, products constitute these countries’ more significant cinematic contributions nationally and regionally, and while therefore canonically central, have received limited exposure beyond the Middle East. However, the volume also includes a larger proportion of entries regarding the independent cinemas of Iran, Lebanon, and Israel than regarding the industry cinemas in those countries; these auteur and independent works also constitute, we postulate, their countries’ more significant cinematic contributions, but they have frequently received more attention internationally than at home—due both to exilic and diasporic filmmaking conditions and to political restrictions involving censorship. The relative importance of Palestinian cinema to its national liberation struggle is duly represented, as is the predominance of art-cinema production in the Maghreb—notwithstanding, indeed in light of, the continued necessity of European funding—as well as the quite different structural constraints of the Syrian and Iraqi cinemas. The difficult, transnational mixture of industry and auteur production, albeit much of it emergent, in Iraq, Jordan, and the Gulf states, including Saudi Arabia, the U.A.E., and Yemen, is represented, as is the phenomenon of exilic–diasporic, minority, and women’s filmmaking connected to each and every Middle Eastern country. We also cover the range of cinematic modes, from documentary to fiction, representational to animation, generic to experimental, mainstream to avant-garde, and

entertainment to propaganda. These entries are supplemented by those on general concepts (colonialism, pan-Arabism, transnationalism), historical events (Iranian Revolution, Lebanese Civil War, *Nakba*), political figures (Arafat, Khomeini, Nasser), and, of course, the pertinent countries—regions themselves.

It is always difficult to know what the future holds in cinema: 20 years ago, there were many predictions for its worldwide demise; they have proven unwarranted. As certain national cinemas flourish and others struggle (for example, the current tendencies in Morocco and Algeria, respectively), centers of interest, innovation, and development in the cinemas of the Middle East will undoubtedly change. If national cinemas are able to resist Hollywood penetration and to attract substantial domestic audiences, as is currently happening in Turkey, then national concerns may be explored in greater depth and breadth; on the other hand, today's interlinked global world surely conditions the likelihood that all new cinema produced in the region will be consequent upon and reflective of transnational concerns. Cultural analysis of these cinemas, meanwhile, starting from sociological and anthropological bases (the work of Armbrust on Egypt, and Kevin Dwyer on the Maghreb), as well as those trained primarily in film (Viola Shafik, Hamid Naficy, and many others), should grow under the influence of younger scholars, including those who have participated in the production of this volume. The latter are Farshad Aminian (Iran), Savaş Arslan (Turkey), Sandra Carter (Maghreb), Anne Ciecko (Jordan, Gulf states, Yemen), Gayatri Devi (Iran, Palestine), Iman Hamam (Egypt), Helga Tawil-Souri (Palestine), and Mark Westmoreland (Lebanon). We thank them for contributing their expertise in the various cinemas of the Middle East. We ourselves have contributed the general entries and additional material, as well as entries on the following: Terri Ginsberg (Egypt, Iraq, Israel, Maghreb, Syria); Chris Lippard (Egypt, Iran, Maghreb).

Several of us first met through the activities of the Middle Eastern Caucus of the Society for Cinema and Media Studies, and we wish to thank, especially, Hamid Naficy for his outstanding support for new researchers in the field. Dorit Naaman, who kept the caucus afloat through lean, under-attended years, also deserves our thanks. In addition, we extend our appreciation to the following people who have helped us by reading draft entries, contributing information, or facilitating connections: Leonardo Alishan, Alia Arasoughly, Nirit

Ben-Ari, Kay Dickinson, Mushira Eid, Fouad Elkoury, Kristen Fitzpatrick at Women Make Movies, Suzanne Gauch, Emma Hedditch at Cinenova, Tareq Ismael, Lina Khatib, Robert Lang, Peter Limbrick, Rashid Masharawi, Laura Marx, Touraj Noroozi, Darby Orcutt, Abdel Salem Shehada, Peter Sluglett, Ashkan Soltani, Sara Harris Thum, Alex Williams at Typecast/Arab Film Distribution, Wanda vanderStoop at Vtape, and Nadia Yaqub. From Scarecrow Press, we thank April Snider for her invaluable administrative support, Andrew Yoder for his exceptional editorial prowess, and Jon Woronoff, the general editor of this series, who showed great patience, acumen, and understanding as we negotiated the various issues of form and substance raised by this project over the course of its production. Finally, we thank our partners, Robin Mendelwager and Tiffany Rousculp, who have sacrificed their time to our immersion in this volume. We thank them unreservedly for their love and support.

Terri Ginsberg  
New York City,  
New York, USA

Chris Lippard  
University of Utah  
Salt Lake City, Utah, USA

September 2009



## Reader's Note

*The Historical Dictionary of Middle Eastern Cinema* is arranged alphabetically, with text in bold indicating cross-references to other entries, both within and beyond specific national-geographical boundaries, thus mirroring the national, transnational, and international origins and breadth, and the structural parameters and contradictions, of the subject. Included in addition to the alphabetized entries are a chronology of significant events marking the approximate 100-year history of Middle Eastern cinema, a filmography of titles referenced throughout these pages, a bibliography of useful scholarly texts and reviews—arranged by region and country—that inform the material, thinking, and research contained in this volume, and a list of acronyms and abbreviations for the numerous organizations and agencies also referenced.

Insofar as the great majority of the films discussed in this volume hail from the Middle East, they have been produced in languages other than English. Many are in Arabic, a language that varies considerably across the region, while the Iranian and Turkish films are in the national languages, Persian (or Farsi) and Turkish, respectively. Most Israeli films are in Hebrew, while some films from Lebanon and the Maghreb are in French, as are most of the diasporic films referred to collectively as *beur* cinema. Similarly, films of the Turkish diaspora are frequently produced in German. Other languages heard in Middle Eastern cinema that are not associated with particular states are Kurdish and Berber/Tamazight.

English transliterations of film titles and the names of individuals in those covered languages which do not use the Roman alphabet (namely, Arabic, Persian, Hebrew, Kurdish, and Tamazight) vary considerably. Whereas all film titles are listed in the entries to this historical dictionary in their English translations, the filmography also supplies those titles in transliteration. In choosing which transliteration systems to

adopt, we have tried to adhere as closely and consistently as possible to the most commonly utilized spellings and translations in scholarly texts and in regional and dialectical contexts. Thus, we have, for instance, generally tried to follow Egyptian vernacular usage in the transliterations of Arabic titles from that country, and the Levantine vernacular usage in the transliterations of Arabic titles from Palestine. The glottal stop signified by the *hamza* is indicated with a diacritical ʾ; and by the *ayn* with a ʿ. Maghrebi film titles in Arabic are transliterated according to their preponderant Francophone spellings. The filmography lists all non-English-language films in alphabetical order according to the most commonly used English title, with non-English (and alternative English language) titles in parentheses.

The Arabic definite article markers, “el-” (mostly Egyptian figures) and “al-,” are common, and the entries for individuals whose names begin with them should be sought under those markers. Thus, the famous Egyptian comic, Naguib El-Rihani, is to be found under “E”—rather than “R.”

Often a key non-English word used in the text of an entry (e.g., *hijab*) will appear first in italics, transliterated when appropriate, and followed by the English translation parenthesized and in quotation marks. Subsequently in that entry, only the non-English word or transliteration will be used. If a non-English word has acquired common usage in Anglophone contexts (e.g., “Nakba”), it will appear in the entry first in italics, while subsequently the italics will be dropped. In other instances, non-English words simply follow their English translations, italicized and in parentheses. Non-English names of organizations and agencies are not differentiated with italics, and, excepting entry titles, their translations are only to be found in the Acronyms and Abbreviations section.

## Acronyms and Abbreviations

AFD	Arab Film Distribution
AIF	Arab Image Foundation
BBC	British Broadcasting Corporation
BMC	Bethlehem Media Center
CAAIC	Centre Algérien pour l'art et l'industrie cinématographiques / Algerian Center for Cinematic Art and Industry
CCM	Centre cinématographique Marocain / Center for Moroccan Cinema
CNC	Centre national du cinéma / National Cinema Center
CNN	Cable News Network
CZA	Central Zionist Archive
ENADEC	Entreprise nationale de distribution et d'exploitation cinématographiques / National Company for Cinematic Distribution and Exhibition
ENAPROC	Entreprise nationale de production cinématographique / National Company for Cinematic Production
FCF	Farabi Cinema Foundation
FÉMIS	Fondation Européenne pour les métiers de l'image et du son / European Foundation for Image and Sound Professionals
FESPACO	Pan-African Film and Television Festival of Ouagadougou
FIPRESCI	International Critics Prize (Cannes Film Festival, France)
FLN	Front de Libération Nationale / National Liberation Front
FRG	Federal Republic of Germany / Bundesrepublik Deutschland

FTCC	Fédération Tunisienne des ciné-clubs / Tunisian Federation of Cinema-clubs
GOCT	General Organization of Cinema and Theater
ICB	International Center of Bethlehem (Dar Annadwa Ad-dawliyya)
IDF	Israel Defense Forces
IIDCYA	Institute for the Intellectual Development of Children and Young Adults (Kanoon)
INC	Institut national du cinéma / National Institute of Cinema
IRDFA	Iranian Documentary Filmmakers Association
ISM	International Solidarity Movement
JCC	Journées cinématographiques de Carthage / Carthage Film Festival
JNF	Jewish National Fund
KSA	Kingdom of Saudi Arabia
LMN	Lebanese National Movement
MCIG	Ministry of Culture and Islamic Guidance
MFH	Makhmalbaf Film House
NFO	National Film Organization
NIFS	National Iranian Film Society
NIOC	National Iranian Oil Company
NYU	New York University
OAA	Office des actualités Algériennes / Office of Algerian Documentaries
ONCIC	Office national pour le commerce et l'industrie cinématographiques / Office for Cinematic Commerce and Industry
OPTs	Occupied Palestinian Territories
PFF	Palestine Film Foundation; Palestine Foundation Fund
PA	Palestinian Authority
PAV	Palestinian Audio-Visual Programme
PFF	Palestinian Film Foundation
PKK	Partiya Karkerên Kurdistan / Kurdistan Workers Party
PLO	Palestine Liberation Organization
TF1	Télévision Française 1

RFC	Royal Film Commission
RTA	Radiodiffusion Télévision Algérienne
SATPEC	Société anonyme Tunisienne de production et d'expansion cinématographiques / Tunisian Society for Cinematic Production and Expansion
SAVAK	Sazeman-e Ettela'at Va Amniyat-e Keshvar / National Intelligence and Security Organization
SCMS	Society for Cinema and Media Studies
SFP	Société Française de Production / French Production Society
SOAS	School of Oriental and African Studies
UAE	United Arab Emirates
UAR	United Arab Republic
UCLA	University of California, Los Angeles
UN	United Nations
UNESCO	United Nations Education, Scientific, and Cultural Organization
UNRWA	United Nations Relief and Works Agency (for Palestinian Refugees in the Near East)
VGIK	Vserossiiskii Gosudarstvennyi Institut Kinematografi / Russian State Institute of Cinematography



## Chronology

**1896 Egypt:** The first Lumière screenings take place in the Bourse Tousson Pasha and the Zawani cafe (Alexandria), and in the Hamam Schneider (Cairo).

**1897 Tunisia:** The first North African film screenings of Lumière films are held in Tunis, facilitated by Albert Samama Chikly.

**1896 Turkey:** The first film exhibitions in Turkey are held in Istanbul, capital of the Ottoman Empire.

**1900 Iran:** Iranian cinema may be said to begin with the filming of Muzaffared Shah's trip to Ostend, Belgium, in 1900, as recorded on a newly purchased camera by court photographer, Mirza Ebrahim Khan Akkasbashi.

**1901 Israel:** The Jewish National Fund (JNF) is founded to raise money for the establishment and maintenance of a Jewish state in the Levant; it supports the production of newsreels and documentaries to propagate that agenda.

**1905–1911 Iran:** The Qajar dynasty crumbles in the face of a Constitutional Revolution.

**1908 Tunisia:** Albert Samama Chikly opens the first cinema in the Maghreb, in Tunis.

**1911 Turkey:** The Manaki(a) brothers, both Ottoman citizens, film Sultan Reşat Mehmet V's visit to Salonica and Bitola.

**1914 Turkey:** World War I begins in Europe, taking on a Middle Eastern dimension when the Ottoman Empire joins Germany. Fuat Uzkinay films the first purported Turkish film, *The Demolition of the Russian Monument in Hagia Stephanos*.

**1916** The Sykes-Picot Agreement is signed, dividing much of the Middle East between British and French spheres of influence.

**1917 Egypt:** The Italo-Egyptian Cinematographic Company is established by photographer Umberto Dores and others; their films were unsuccessful. **Palestine:** The Balfour Declaration is drafted by the English government. **Turkey:** The first two Turkish features are shot by Sedat Simavi, *Claw* and *Spy*.

**1918** World War I ends, marking a shift in power relations between the Middle East and Europe.

**1919** The Paris Peace Conference takes place; the Versailles Peace Treaty is signed.

**1920 Israel:** The Palestine Foundation Fund (PFF) is established in England to raise money for the establishment and maintenance of a Jewish state in the Levant; it supports the production of documentary films and newsreels propagating that agenda. **Lebanon/Syria:** The French Mandate over Lebanon and Syria is established. **Palestine:** The British Mandate over Palestine is initiated.

**1922 Tunisia:** The first preindependence indigenous North African film, *Zohra*, directed by Albert Samama Chikly, is released. **Turkey:** Muhsin Ertuğrul begins making films for the newly founded private studio, Kemal Film.

**1923 Palestine:** The British Mandate over Palestine is implemented. **Turkey:** The Republic of Turkey is established after the Great War of Independence (1919–1922).

**1924 Iran/Turkey:** The U.S. documentary *Grass* is shot in Iran and, partially, in Turkey.

**1925 Egypt:** The Misr Theatre and Cinema Company is established by Misr Bank.

**1926 Iran:** Reza Shah ascends the Pahlavi throne. **Lebanon:** Lebanon is annexed from Greater Syria but remains under French Mandate.

**1927 Egypt:** Aziza Amir, a stage actress, sets up a company with Turkish writer, Wadad Orfi, and in the same year, they produce and co-

direct *Layla*; Amir is thus the first Egyptian (and Arab) woman to have produced and directed a film.

**1928 Turkey:** İpek Film, a major production studio and dubbing facility, is founded.

**1929 Lebanon:** *The Adventures of Elias Mabrouk*, directed by Italian Jordano Pidutti, becomes the first silent film shot in Lebanon.

**1930 Egypt:** *Zeinab* (Mohammad Karim) is the country's first full-length feature. **Iran:** *Abi and Rabi* (Oganian) becomes the first Iranian feature.

**1931 Lebanon:** *The Adventures of Abu Abed*, directed by Jordano Pidutti, becomes the first film made with Lebanese funding.

**1932 Iraq:** Iraqi independence is granted. **Israel:** Natan Axelrod and Chaim Halachmi co-direct the first Zionist feature, *Oded the Wanderer*.

**1933 Lebanon:** The Lumnar Film Company is established with financing from the Lebanese matriarch, Herta Gargour. *In the Ruins of Baalbek*, directed by Julio De Luca and Karam Boustany, and produced by Lumnar, is the first film produced entirely in an Arab country and to feature the Lebanese dialect.

**1934 Egypt:** *The White Rose* (Mohammad Karim) introduces music star Mohamed Abdel Wahab to the screen. **Iran:** The first Persian-language feature, *The Lor Girl*, is made in India by Ardeshir Irani and Abdolhossein Sepanta.

**1936 Egypt:** Umm Kulthum, the Arab world's most famous singer, appears in the first of her six films, *Wedad* (Ahmed Badrakhan).

**1936–39 Palestine:** The Arab Revolt takes place in the Levant.

**1937 Tunisia:** The first Arabic feature, *The Fool of Kairouan*, directed by Jean-Andre Kreuzy, is released.

**1939 Egypt:** *Determination* (Kamal Selim), considered the country's first realist film, is released. **Maghreb:** World War II begins as Germany invades Poland; the war will take on a Middle Eastern dimension when Germany invades North Africa. **Syria:** Vichy France takes control of the country.

**1941 Iran:** Reza Shah abdicates under pressure from the Allied Forces, and his son accedes to power. **Syria:** Syrian independence is initiated.

**1943 Lebanon:** Independence from France is granted. *The Rose Seller*, directed by Ali al-Ariss, becomes the first postindependence Lebanese film but contains dialogue in the Egyptian vernacular (Cairene). **Turkey:** The first fully dubbed and/or postsynchronized Turkish film, *Troubled Spring* (Faruk Kenç), is made.

**1944 Morocco:** The Centre cinématographique Marocain (CCM) is established to produce Moroccan films.

**1945** World War II ends as Japan surrenders to the Allied Forces. **Algeria:** Rise of the Algerian Workers Movement.

**1946 Maghreb:** Studios Africa is founded by France to produce documentaries in its African colonies. **Syria:** Syrian independence is granted.

**1947 Israel/Palestine: 29 November:** United Nations General Assembly Resolution 181 (the “Partition Plan”).

**1948 Iran:** Esmail Kushan founds the Mitra film company, beginning the production of the first domestic sound films. **Iraq:** The first Iraqi film, *Alia and Issam*, is released. **Israel/Palestine: 14 May:** The State of Israel is declared. **15 May:** End of British Mandate Palestine; war breaks out in the Levant; *Nakba* ensues. The PFF becomes the United Israel Appeal. **Turkey:** A decrease in the municipal entertainment tax on ticket revenues from domestic films leads to a gradual increase in the production of domestic films. The first domestic film competition is organized.

**1949 Israel:** The Israeli Motion Picture Studios are opened in Herzliyah. **Tunisia:** The Fédération Tunisienne des ciné-clubs (FTCC) is created, launching a cinémathèque movement in Tunisia.

**1950 Egypt:** Youssef Chahine’s career as a director begins with *Daddy Amin*.

**1952 Egypt:** The Free Officers coup overthrows the monarchy; the Ministry of National Culture and Guidance is founded. **Israel:** The

Geza Film Studios are opened in Givatayim, later to become the Berkeley-Humphries Studio. **Lebanon:** Studio Haroun and Studio Al-Arz are the first fully equipped film studios opened in Lebanon. **Turkey:** The earliest recognized Yeşilçam films are shot by Lütfi Ö. Akad, Muharrem Gürses, and others.

**1953 Iran:** Mohammad Mosaddeq, who had nationalized the oil industry and begun to limit the Shah's powers, is overthrown by a CIA-engineered coup. **Turkey:** Muhsin Ertuğrul's last, but Turkey's first, color film, *Carpet-weaving Girl*, is made.

**1954 Algeria:** The Algerian War against French colonial forces begins. **Israel:** The Bill for the Promotion of Israeli Films, a state funding vehicle, is passed. **Tunisia:** A film society, Al Ahd el Jadid, takes over Studios Africa's Tunisian arm, Actualités Tunisiennes.

**1956 Egypt/Israel: 29 October:** Israel attacks Egypt during the Suez Crisis. **Lebanon:** Baalbek Studios is founded by Badih Boulos and will become one of the Middle East's premier film studios during the 1960s. **Maghreb: 2 March:** Morocco is granted independence from France. **20 March:** Tunisia is granted independence from France. **7 April:** Spain relinquishes its territories in Morocco. Algerian student strike begins subsequently in France and Algeria.

**1957 Jordan:** *Struggle in Jarash*, directed by Wassif Sheik Yassin, becomes the first film from Jordan. **Lebanon:** George Nasser's *Where To?* becomes the first Lebanese film featured at the Cannes Film Festival. **Tunisia:** Société anonyme Tunisienne des production et d'expansion cinématographiques (SATPEC) is established to administer film production, distribution, importation, and exhibition in Tunisia.

**1958 Egypt:** *Cairo Station* (Youssef Chahine) is released, starring the director, and quickly becomes a touchstone for cinematic realism in the country. **Egypt/Syria:** The United Arab Republic (U.A.R.) is established. **Iran:** *South of the City* (Farrokh Ghaffari), a precursor of the New Wave films to come, marks a deromanticizing of poor urban life and is banned in Iran. **Iraq:** The Republic of Iraq is established. **Lebanon:** The first Lebanese Civil War breaks out between Christian nationalists and pan-Arab secularists.

**1959 Egypt:** The Higher Cinema Institute, a training center, is established in Cairo; *The Nightingale's Prayer*, the most famous of the collaborations between director Henri Barakat and star, Faten Hamama, is released. **Iraq:** The General Organization of Cinema and Television (GOCT) is founded.

**1960 Turkey:** The 1960 military intervention changes the course of social and political life in Turkey, as Yeşilçam filmmaking undergoes growth and development.

**1961 Algeria: 17 October:** French police kill 200 Algerian demonstrators in Paris, as depicted in *Living in Paradise* (1998). **Iran:** The Institute for the Intellectual Development of Children and Young Adults (IIDCYA), or Kanoon, is founded. **Morocco:** Hassan II becomes king, thus beginning the repressive “Years of Lead” that included much film censorship. **Turkey:** The “high” Yeşilçam era begins with the production of 113 films in one year.

**1962 Algeria: 5 July:** Independence from French colonialism is achieved. The Radio Télévision Algérienne (RTA) is established to train film professionals and fund state co-productions. **Iran:** *The House Is Black*, Forough Farrokhzad's highly influential documentary set in a Tabriz leper colony, appears.

**1963 Algeria:** The Office des actualités Algériennes (OAA) is established as a newsreel production organization. **Egypt:** Nationalization of the Egyptian film industry takes many people by surprise. It leads to the production of a number of quality films by the public sector, which is, however, effectively bankrupt by 1970. The situation compels many Egyptian filmmakers and actors to relocate film production to Lebanon.

**1964 Lebanon:** The National Center for Cinema and Television is established by the government. **Palestine:** The Palestine Liberation Organization (PLO) is formed. **Tunisia:** The Festival international du film non professionnel de Kelibia is founded to exhibit works by amateur North African filmmakers. **Turkey:** Metin Erksan's *Dry Summer* (1963) wins the Golden Bear at the Berlin Film Festival. The flagship festival of Turkish domestic cinema, Antalya Golden Orange Film Festival, is launched.

**1965 Lebanon:** UNESCO establishes the Arab Cinema Liaison Center in Beirut.

**1966 Algeria:** Gillo Pontecorvo's landmark film about the Algerian War, *The Battle of Algiers*, is released. **Iraq:** The first Baghdad Film Festival is held. **Tunisia:** Gammarth Studios are established as part of SATPEC. The Carthage Film Festival is founded by Tahar Cheriaa.

**1967 Algeria:** The Centre national du cinéma (CNC) and the Institut national cinéma (INC) are dissolved into the Office national pour le commerce et l'industrie cinématographiques (ONCIC) as the central agency for administering Algerian film production. **Egypt/Israel/Jordan/Palestine/Syria: 5–10 June:** The Six-Day War takes place, marking the beginning of the expanded Israeli Occupation. **Iran:** The International Festival of Films for Children and Young Adults is held for the first time.

**1968 Egypt:** Shadi Abdel-Salam's sole feature, *The Night of Counting the Years* (aka *The Mummy*), is released. **France: May:** Students and workers, including many from the North African diaspora, strike in France against oppression and exploitation under the conservative administration of Charles de Gaulle. **Iraq:** The Ba'ath Party comes to power. **Morocco:** *Conquer to Live*, co-directed by Mohamed Abderahman Tazi and Ahmed Mesnaoui, becomes the first postindependence Moroccan feature. **Palestine:** The Palestine Film Unit is established in Jordan. **Tunisia:** *The Dawn*, directed by Omar Khelifi, becomes the first postindependence Tunisian feature.

**1969 Algeria:** ONCIC takes over film distribution and exhibition. **Iran:** The beginnings of the Iranian New Wave are signaled by the release of *The Cow* (Dariush Mehrjui) and *Qeysar* (Masud Kimiai); Abbas Kiarostami is instrumental in setting up the cinematic affairs department of the IIDCYA (Kanoon), and will make many of his short films and early features there over the following years. **Syria:** The National Film Organization (NFO) is founded.

**1970 Egypt:** Death of Nasser and succession of Anwar Sadat to the presidency. **Jordan/Palestine:** The events of Black September result in thousands of Palestinian deaths and lead to the expulsion of the PLO to Lebanon, where Palestinian Revolution Cinema blossoms.

**1971 Iran:** The lavish celebration of 2,500 years of monarchy in Iran is held at Persepolis, Cyrus the Great's ancient city, in an attempt to legitimate and glorify the Shah's rule. **Palestine:** The first Palestinian film, *With Our Souls, with Our Blood*, produced by the Palestine Film Unit, is released.

**1972 Egypt:** The immensely popular Souad Hosni vehicle, *Watch Out for Zuzu* (Hassan El-Imam), is released. **Syria:** The first Damascus International Film Festival is held. **Turkey:** Yeşilçam peaks with an annual production of 300 films.

**1973 Egypt/Israel/Palestine/Syria: 6 October:** The Yom Kippur–Ramadan War begins.

**1974 Algeria:** The OAA is integrated into ONCIC. Algerian distributors boycott ONCIC to protest state control of distribution and exhibition. **Israel:** The Israel Film Archive is opened. **Syria:** The Damascus Cinema Club is founded.

**1975 Algeria:** The Algiers Charter on African Cinema is adopted at the Second Congress of the Fédération Panafricaine des Cinéastes (FEPACI). *Chronicle of the Years of Embers*, directed by Mohamed Lakhdar-Hamina, an epic film about the decades-long anticolonial struggle in Algeria, is released; it marks the most expensive and extravagant Algerian film to date, as well as puts Algerian cinema on the international map. **Lebanon: 13 April:** The second Lebanese Civil War begins and will last 15 years, disrupting the “golden age” of Lebanese cinema.

**1976 Algeria:** The release of *Omar Gatlato*, directed by Merzak Al-louache, marks a turning point in Algerian cinema from revolutionary *cinéma moujahid* to contemporary *cinéma djidid*. **Tunisia:** *Fatma 75*, directed by Selma Baccar, becomes the first Tunisian film directed by a woman.

**1977 Iraq:** The Iraqi film industry is nationalized by the Ba'ath government.

**1978 Algeria:** *The “Nouba” of the Women of the Chenoua*, directed by Assia Djebar, becomes the first Algerian film directed by a woman. **Israel/Lebanon: 14 March:** Israel invades southern Lebanon (Operation Litani).

**1979 Iran:** The Shah is overthrown during the Iranian Revolution, and an Islamic government under the control of the Aytollah Ruhollah Khomeini is gradually instituted. **Israel:** The Fund for the Promotion of Israeli Quality Films, a revision of the Bill for the Promotion of Israeli Films, is established. Menachem Golan's Cannon Films becomes the first genuinely transnational film production company.

**1980 Iran/Iraq:** The Iran–Iraq War begins, provoking a new genre of “sacred defense” war films in Iran. **Turkey:** The 12 September 1980 military intervention and the junta government of 1980–1983 slow the pace of domestic filmmaking and prevent the production of political and sex films.

**1981 Egypt:** Assassination of Anwar Sadat. He is succeeded as president by Hosni Mubarak.

**1982 Iran: February:** Inception of the Fajr International Film Festival. **June:** The Ministry of Culture and Islamic Guidance is given power to regulate cinema in Iran through a series of policies that attempt to ensure accordance with the Islamic Republic's values, requiring all films made in the country to obtain a series of approvals at various stages of their production, and all films shown in the country to receive an exhibition permit dictating when and where they may be screened. **Israel/Lebanon: 6 June:** Israel invades southern Lebanon (Operation Peace for Galilee). **16–18 September:** The Sabra and Shatila Massacre takes place in the two named Palestinian refugee camps near Beirut. Israfest is founded to promote Israeli cinema in the United States. **Morocco:** *The Embers*, directed by Farida Bourquia, becomes the first Moroccan film directed by a woman. **Palestine:** The leadership of the PLO is exiled from Lebanon to Tunisia. **Turkey:** Şerif Gören's *The Way* shares the award for best film at the Cannes Film Festival.

**1983 Egypt:** *The Bus Driver* (Atef El-Tayeb) is released. It is often credited as announcing the beginning of the New Realist movement, partially a response to Anwar Sadat's *Infītah* (“Open Door” policy). **Iran:** The Farabi Cinema Foundation is established to oversee the film industry and later becomes instrumental in subtitling films for international festival screenings. **Israel:** The first Jerusalem International Film Festival is held.

**1984 Maghreb:** The Fonds Sud Cinéma is established by the French government to support the influence of Francophonie in the global South. **Algeria:** Entreprise nationale de production cinématographique (ENAPROC) and Entreprise nationale de distribution et d'exploitation cinématographiques (ENADEC) succeed the ONCIC as the central agencies for administering the cinema sector.

**1986 Iran:** *The Runner* (Amir Naderi) and *Bashu, the Little Stranger* (Bahram Beyzai) signal a resurgence in Iranian cinema after the revolution, and begin its acknowledgment as one of the world's most important cinemas by international audiences and critics.

**1987 Algeria: November:** The Centre Algérien pour l'art et l'industrie cinématographiques (CAAIC) replaces ENAPROC and ENADEC as the central agency for administering the cinema sector. RTA resources are regrouped into the Entreprise nationale de productions audiovisuelles. **Palestine:** *Wedding in Galilee*, directed by Michel Khleifi, becomes the first Palestinian film shot within historic Palestine and backed by European funding. **9 December:** The First Intifada erupts.

**1988 Iran/Iraq:** The Iran–Iraq War ends. **Israel:** The Berkey-Humphries Studio merges with the Israel Motion Picture Studios to form United Studios of Israel.

**1989 Iran:** *Where Is the Friend's House?* begins Abbas Kiarostami's so-called Koker Trilogy, which moves from humanist realism to pseudo-documentary and intensive self-reflexivity, while Mohsen Makhmalbaf's *Wedding of the Blessed* marks a decisive break from the Islamist themes of his earlier works. **June:** Ayatollah Khomeini dies. **Jordan:** The Abdul Hameed Shoman Foundation is established in Amman. **Lebanon:** A business mogul orchestrates the Taef Agreement, in which the Lebanese militias agree to end the civil war.

**1990 Iraq: 2 August:** Iraq invades Kuwait. **Turkey:** The first private television channel, Magic Box Inter Star 1, begins broadcasting, affecting the course of cinema in Turkey and putting an end to the Yeşilçam era, as numerous Turkish filmmakers will come to find work in television.

**1991 Iran: February:** Rakshan Bani-Etemad wins the best director prize for her controversial *Nargess* at the Fajr International Film Festival. **Iraq: 17 January:** The United States invades Iraq, thus beginning

the Gulf War. **Turkey:** A small output of 33 films, most of them not released theatrically, marks the end of the late Yeşilçam period and the shift from the popular Yeşilçam industry to the post-Yeşilçam period, or new cinema of Turkey and putting an end to the Yeşilçam era.

**1992 Algeria: January:** The success of the Islamic Salvation Front in the first round of national elections leads to an army intervention, the postponement of subsequent elections, and the beginning of a ten-year civil war. Investment in and production of cinema declines precipitously over this period.

**1993 Algeria: October:** The cinema sector is privatized, and CAAIC funding is severely limited. **Israel/Palestine:** The New Israeli Fund for Film and Television is established. **13 September:** The Oslo Peace Accords are launched.

**1994 Egypt:** Naguib Mahfouz is stabbed in Cairo. **Tunisia:** SATPEC is dissolved.

**1996 Palestine:** The Cinema Production and Distribution Center is established by Rashid Masharawi in Ramallah. **Turkey:** The first successful hit of the new cinema of Turkey, *The Bandit* (Yavuz Turgul), is released, and domestic films once again find opportunities for theatrical release.

**1997 Iran: May:** Abbas Kiarostami's *Taste of Cherry* wins the *Palme d'or*, the Cannes film festival's highest honor. **August:** Mohammed Khatami, previously head of the Ministry of Culture and Islamic Guidance and a moderate force in Iranian politics, is elected president, leading to greater leniency in the imposition of restrictions on the cinema and the release of some previously banned films. The Iranian Documentary Filmmakers Association (IRDFA) is created to aid in directing, producing, and distributing documentary films in Iran. **Lebanon:** The first Beirut International Film Festival is held.

**1998 Algeria:** The government dismantles CAAIC and its affiliates; 217 employees lose their jobs. **Iran:** Mohsen Makhmalbaf shoots *The Silence in Tajikistan*. **Israel:** The Bill for Cinema is passed. **Lebanon:** *West Beirut*, directed by Ziad Doueiri, draws large audiences to its premier at the Beirut International Film Festival, thus marking the beginning of a cinematic renaissance in Lebanon.

**1999 Iran:** *Children of Heaven* (Majid Majidi, 1997) is a breakthrough hit in the United States and is nominated for an Oscar in the Best Foreign Film category. **Morocco:** King Hassan II dies; his son, Mohammed VI, accedes to the throne and begins lifting repressive government measures, including those involving film censorship.

**2000 Iran:** Three Iranian films, *The Apple* (Samira Makhmalbaf), *Djomeh* (Hassan Yektapanah), and *A Time for Drunken Horses* (Bahman Gobadi) win major prizes at the Cannes Film Festival. Gobadi establishes Mij films to promote Kurdish cinematic culture. **Israel/Lebanon/Palestine: May:** Israel withdraws from southern Lebanon, ceding victory to Hezbollah. Palestinian refugees rush to the fenced border to meet relatives, as depicted in Mai Masri's *Frontiers of Dreams and Fears*. **July:** Oslo negotiations fail. **29 July:** The Al-Aqsa Intifada erupts.

**2003 Iraq: February:** The U.S. leads an invasion of Iraq, thus beginning the Iraq War. **Jordan: July:** The Royal Film Commission (RFC) and the Amman Filmmakers Cooperative are established.

**2004 Maghreb:** The French Centre national du cinéma, in partnership with the Intergovernmental Agency for Francophonie, improves support schemes for screenwriting and writers-in-residence programs. **Palestine:** The Palestinian Film Foundation (PFF) is founded in the United Kingdom to coordinate Palestinian film festivals and seminars throughout that country. **Turkey:** Fatih Akin's *Head-on* wins the Golden Bear at the Berlin Film Festival.

**2005 Algeria:** Assia Djebar becomes the first North African woman elected to the Académie Française. **Lebanon:** Former Lebanese Prime Minister Rafiq Hariri is assassinated by a car bomb in Beirut, setting off the "Cedar Revolution" that resulted in the withdrawal of Syrian troops from the country. *Bosta*, directed by Philippe Aractingi, becomes the first thoroughly Lebanese film in terms of funding, production, and content. **Iran:** Conservative populist Mahmoud Ahmadinejad becomes president. **Palestine:** *Paradise Now*, directed by Hany Abu-Assad, becomes the first Palestinian film accepted for entry into the U.S. Academy Awards. Shashat is established in Ramallah to support Palestinian women's filmmaking. **United Arab Emirates:** *Dream*, directed by Hani Al-Shibani, becomes the first U.A.E.-produced feature. **Yemen:**

*A New Day in Old Sana'a*, directed by Bader Ben Hirsi, becomes the first feature film from Yemen.

**2006 Israel/Lebanon: 12 July–14 August:** The 33-day Israel–Hezbollah War takes place as Israel reinvades Lebanon, becoming the focus of several films, including *Under the Bombs*, directed by Philippe Aractingi, and *I Want to See*, directed by Joana Hadjithomas and Khalil Joreige. **Saudi Arabia:** *How's It Going?*, directed by Izidore Musallam, becomes the first Saudi-funded feature film.

**2007 Yemen: December:** The first-ever Yemeni film festival is held at London's School of Oriental and African Studies (SOAS).

**2008 Egypt: 27 July:** Youssef Chahine, the prolific and probably the best-known of all Arab filmmakers, dies in Cairo. **Israel/Palestine: December:** The Israel Defense Forces massively invade the Gaza Strip. **Turkey:** Domestic cinema in Turkey sells more tickets than foreign films for the first time since the Yeşilçam years, and all 10 top-grossing films are domestic products. Nuri Bilge Ceylan wins the best director award at the Cannes Film Festival with his *Three Monkeys*.

**2009 Iran:** Opposition to disputed election results in Iran is partly coordinated and publicized online through the use of YouTube and Twitter. **Palestine:** *Amreeka*, arguably the first Palestinian–American feature film, is released to critical acclaim in North America.



## Introduction

Middle Eastern cinema is the product of multiple countries and regions, intersected by a series of recurring themes and formal strategies that can be traced through the entries in this book. Like film industries throughout the world, this cinema must operate in the shadow of Hollywood's dominant model, although audiences in many parts of the region have also had significant exposure to Indian popular cinema ("Bollywood"). Egyptian cinema, sometimes referred to as "Hollywood on the Nile," is the region's biggest industry, and historically has supplied films and filmmakers to the rest of the Arab world. Saudi Arabia has played a substantial role in the funding of Egyptian productions for some time, although Saudi Arabian cinema has until very recently seemed a contradiction in terms. Turkey and Iran have also produced large numbers of films during particular periods, mostly for domestic markets, while Maghrebi cinema, on the other hand, has typically centered around the work of independent filmmakers working outside the genre- and star-driven studio systems of the major industries. Algerian cinema, which flourished immediately after independence, has all but disappeared in recent years, whereas Moroccan cinema has experienced an upswing through the production of world cinema vehicles. Jordan, Yemen, and the United Arab Emirates (U.A.E.) have only recently begun to emerge as nations with cinemas, while Iraq, under the dictatorship of Saddam Hussein, as well as the United States occupation that displaced him, has not been fertile ground for the development of an earlier-established cinema. However, films are beginning to emerge from post-Ba'athist Iraq that may be seen as important means of self-expression and communication for a people long-oppressed. This is true, too, for Palestinian cinema, which has, with only limited resources, produced an extraordinary corpus of challenging, often darkly humorous, films that address difficult conditions for its populations in Israel and the

Occupied Palestinian Territories. In Israel, where a film industry does exist, the country's most renowned filmmaker, Amos Gitai, has steered a largely independent course.

Much of this work is relatively little known and often hard to find in English-speaking countries, but, as Western scholarly interest in the region has grown in recent years, the continued dissemination of its aesthetically and intellectually provocative films provides an empowering means for Middle Eastern filmmakers and cinéastes to offer access to information and representation of their world and cultures, much of which can serve as something of a corrective to the frequently distorted projections of Western media. After all, the influence of the West and of colonialism remains marked in the region. The positioning of entries on Palestinian and Israeli cinema as separate entities, for example, demonstrates the difficulty of acknowledging and negotiating divisions based on national distinctions and geographical borders, many of which have been determined arbitrarily by colonial powers, primarily France and Great Britain. Indeed many well-known Palestinian filmmakers hold Israeli citizenship, and some Palestinians receive funding from Israeli sources; likewise, an important component of Israeli cinematic representation is *Mizrahi*, or Jewish-Arab, culture, reflecting the significant proportion of that population in Israel. Some Middle Eastern states are the product of the Sykes-Picot Agreement that divided much of the Mashreq (the Arab East) and the Levant (Lebanon, Palestine, Syria) into British and French spheres of influence, respectively, at the end of World War I. Egypt, on the other hand, is perhaps the world's oldest continually existing country, and its Pharaonic past is often addressed in the country's more powerful—and socially critical—films. Iran is also an ancient country, but its borders have fluctuated under the influence of its own and neighboring states' ambitions, and especially as a result of the “great game” between Britain and Russia during the 19th century. Like most of the region, its population is ethnically diverse, including Arabs and Turks as well as the stateless Kurds, whose national cinema is just beginning to develop. Turkey was, during the early years of cinema, the center of the longstanding Ottoman Empire, and has considerable Kurdish populations in its eastern regions. The countries of the Maghreb also contain minority indigenous populations, and films set in Berber regions, with themes relevant to the population

and occasionally in Tamazight (a Kabyle language), have been made since the mid-1990s.

## CINEMA IN THE MIDDLE EAST

Films were shot and viewed in the Middle East soon after they were in Europe. First, Lumière cameramen toured the region, but soon regional and national cinemas began to appear. In Egypt, the earliest efforts at filmmaking involved a colonial enterprise featuring *actualité* films depicting tourist attractions for foreigners and local elites. The success and favorable reception of these films led to the establishment of a series of increasingly influential studios, notably Studio Misr, the first productions of which, in 1936, positioned Egyptian cinema as a purveyor of genre films. These incorporated famous singing stars such as Umm Kulthum and Mohamed Abdel Wahab—thus drawing in their already substantial audiences—and created numerous others, in an industry that became, by the 1940s, one of the world’s largest and a significant exporter to the neighboring Arab countries. This period launched the first “golden age” of Egyptian cinema, when industry opportunities attracted filmmakers from other Arab countries, especially Lebanon.

In Turkey and Iran, cinema flourished somewhat later, but eventually substantial popular industries aimed at domestic audiences developed. Like Egyptian cinema, Turkish industry or Yeşilçam cinema was borne of *actualité* filmmaking, in this case during the late Ottoman Empire, and was influenced—as it was to a lesser degree in Egypt and Iran—by the shadow-play tradition. Under the single-party rule of Kemal Mustafa Atatürk, however, Yeşilçam’s autocratic directorship constrained cinematic output, a situation that changed after World War II. Iranian cinema, too, began with the filming of actual events, first among them a royal visit to Belgium, recorded on film by the court photographer. Although early filmmakers–producers (described in the next section of this introduction) made films prior to World War II, a star-driven industry focused on melodramas, historical epics, and song-and-dance films developed only in the 1950s.

In the Maghreb, cinema prior to the gaining of independence was largely controlled by colonial forces, and featured films made by and

for the settler population, although some of the institutions established under colonialism, such as Morocco's Centre cinéma Marocain (CCM), were retained following independence. Algerian cinema during this period existed only in exile in Tunisia, but—as shall be elaborated shortly—independence fostered a filmmaking practice that would permit emphasis upon the oppressive nature of colonialism and celebrate the establishment of the postcolonial state. The vast majority of Algerian cinema was state-funded by one of a series of film production agencies—of which the Office national pour le commerce et l'industrie cinématographiques (ONCIC) was perhaps the most significant—or by the national television network, Radiodiffusion Télévision Algérienne (RTA), until privatization in 1993. In the later 1990s, however, civil war, the growing influence of political Islam, and, in reaction, increasing state censorship, severely limited this once very significant cinema.

In neighboring Tunisia, a state-run production agency, Société anonyme Tunisienne de production et d'expansion cinématographiques (SATPEC), was also dominant, although it failed in its attempt to control cinema distribution in the country. The mid-1960s witnessed the establishment of the major Arab film festival, held biannually in Carthage, and the Gammarth studio facilities, which, however, struggled to remain up-to-date—a factor in the impoverishment and eventual closure of SATPEC in 1994. Nevertheless, Tunisian cinema achieved an international presence in the late 1980s and 1990s, largely through the efforts of producer Ahmed Attia, working with directors and film commentators Nouri Bouzid (whose films have offered a series of meditations on masculinity and gender positioning), Férid Boughedir, and editor-turned-director Moufida Tlatli. In Morocco, a significant, more widely attended cinema has been slower to emerge, with the immediate postindependence government having shown little interest in supporting film. The country's first features, sponsored by the CCM, appeared during the late 1960s, and a change in funding mechanisms led to a considerable increase in output in the 1980s, but, with Hollywood and Egyptian cinema dominating local screens, there was little chance of finding an audience or revenues. These problems have been somewhat resolved since a more generous, but also more closely monitored, system of incentives was instituted during the 1990s, whereupon Moroccan cinema is now the most prolific and domestically success-

ful in the Maghreb. Dependence on foreign co-production, however, remains a vital aspect of this development. Frequently the partnership is with France through funding mechanisms that require postproduction work to take place there. In another sense, too, Maghrebi cinema remains tied to the former colonial power, since a flourishing, diasporic *beur* cinema—made by filmmakers who were either born in North Africa themselves or whose parents were—also exists. This movement, which has come to wider attention most recently, perhaps, with Rachid Bouchareb's *Days of Glory* (2006), is an important part of French cinema, while retaining strong ties to the Maghreb, with many filmmakers passing back and forth between countries. The beginning of Maghrebi film production in Berber languages during the 1990s should also be noted in relation to the emergence of minority perspectives suggested by *beur* initiatives.

By the 1950s, as the Maghrebi independence movements were gaining ground, the commercial nature of Egyptian cinema had come under criticism for its largely escapist quality. The Free Officers coup of 1952 and subsequent government of Gamal Abdel Nasser facilitated a shift in focus toward socially more conscious films that formed what became known as the second “golden age” of Egyptian cinema. Film industry nationalization during the 1960s led to a sharpening of this focus, with the emergence of both a realist aesthetic and the beginnings of an auteur cinema, the exemplary figure of which was Youssef Chahine. Unlike the European new waves, however, the ensuing Egyptian films did not break from the industrial system so much as negotiate its parameters, blurring art and commercial boundaries and compelling some committed filmmakers to seek work abroad, for instance in Iraq and in Syria, where the very existence of cinema was and remains a struggle. This blurring continued into the post-Nasser era, with the reprivatization begun during the late 1970s providing the conditions for a New Realist wave of filmmaking in the 1980s. The rise of satellite television and digital video during the 1990s, as well as Saudi investment in more recent years, have enabled a wider access to films that has also sparked a cinema revival, including a nostalgia craze for the first “golden age” and increased attention to Egyptian cinema in the West.

In its 50-year history, by contrast, Turkey's Yeşilçam underwent waves of productivity—the most prolific of which was the “high” Yeşilçam period of the 1960s–1970s—each one of them both framed

and disrupted by civil strife. Official, Republican calls for “Turkification” in Yeşilçam films, moreover, may have limited external access and interest, already significantly precluded by world cinema’s tightly controlled worldwide systems of distribution. More recently, these limitations have been relaxed, as industry production declined and, gradually, was mostly replaced by the onset of the new cinema of Turkey, a loosely defined movement in which an auteurist filmmaking practice distinguished itself more fully from the popular-commercial. Of recent years, and particularly in the work of film festival favorite, Nuri Bilge Ceylan, this rejuvenated Turkish cinema has received much more attention abroad on the art-house circuit. In addition, an important aspect of this new cinema has been its acknowledgment of Turkish minorities and of diasporic filmmaking, primarily of German provenance.

There is also a significant, although more widely dispersed, Iranian diasporic/exilic cinema. Many of its filmmakers left the country in the aftermath of the Islamic revolution of 1979. Prior to this, the domestic cinema of Iran had established a strong popular presence in the country, with powerful stars. Censorship restrictions meant that little of this work was politically engaged, and some of it has been viewed as passively supporting the despotic regimes of the Shah Reza Pahlavi, and his son Mohammad Reza Pahlavi. A new wave, signaled most decisively, perhaps, by the release of U.S.-educated Dariush Mehrjui’s *The Cow* (1970), disturbed this status quo, but a much bigger change followed the Revolution: many earlier films, both domestic and foreign, were banned from theaters, while much more severe restrictions on the depiction of women comprised one of the most notable constraints on new productions. Despite these developments, the Islamic authorities, personified by the Ayatollah Ruhollah Khomeini, were not opposed to cinema per se, and, following the establishment of the Farabi Cinema Foundation, which facilitated various aspects of their work, Iranian directors, such as Abbas Kiarostami and Mohsen Makhmalbaf, developed a strong art sector by the 1990s that helped foster a substantial presence for Iranian cinema in international film festivals.

Unlike the above cinemas, those of Lebanon, Iraq, Syria, and Israel have been relatively less prolific, with the Lebanese example being the most productive through a genre- and star-driven industry bolstered with logistical support over the years from Egypt; however, its fate has been bound up with the destructiveness of civil wars and external pres-

tures. The influence of Egyptian cinema led to early Lebanese films of the 1930s being produced in the Egyptian rather than Levantine vernacular. Lebanese commercial cinema carried an orientalist tenor conducive to popular formula films during the country's "golden age" of the 1950s, although some Lebanese films resisted the postcolonialist Egyptian model. In many instances, such films, which served to fortify the country's national cinema, were made by Christian filmmakers, in contrast to the works of their Muslim compatriots, which tended to identify more with Nasserist pan-Arabism and, therefore, the Egyptian system. On the other hand, Lebanon occasionally welcomed Egyptian filmmakers, disenchanted with Nasser, who lent talent and prestige to the Lebanese industry. The Lebanese Civil War, however, made consistent film production nearly impossible, and a much more artisanal practice, often with a notably avant-garde orientation, has been characteristic of recent developments.

The Israeli film industry has also been limited by the exigencies of war, the high cost of which has historically precluded sustained funding for quality filmmaking. Hence, the Israeli cinema has always sought funding abroad. The earliest Israeli films made about historical Palestine were *actualité* films and short pastoral dramas produced by the European-based Jewish National Fund or Palestine Foundation Fund/United Israel Appeal, and were themselves intended as fundraising vehicles for the nascent Zionist cause. After the State of Israel was established in 1948, two national production facilities opened that produced less nostalgic, more forward-looking films for domestic Jewish audiences. Since 1954, a series of state funding agencies has supplied these facilities with financial assistance that has enabled a relatively small, but consistent, output of popular-commercial melodramas, war films, and comedies, of which the *bourekas* genre, centered on stereotyped Mizrahi Jews, is perhaps the most notable. Persistent war and violence through the 1960s prompted a series of generic transformations contextualizing the Six-Day and Yom Kippur–Ramadan Wars, known generally as the Young Israeli Cinema. This period also witnessed the emergence of the country's foremost auteur, Amos Gitai, and the producer–director Menachem Golan, whose Cannon Films was one of the earliest players in contemporary transnational cinematic production. In the wake of the First Intifada, popular demand for films that would address sociopolitical concerns more directly and explicitly led to the production

of numerous independent documentaries about the Palestinian–Israeli conflict, the Occupied Palestinian Territories, and related matters, as well as some concerned with Palestinian–Israeli society outside the matter of the conflict. Perhaps in response, the Israeli Censorship Board was dismantled in 1991, and film censorship came under the control of the interior ministry. Since then, Israeli industry–art hybrids, mostly psychological melodramas funded through international appeal, have been released on the world cinema circuit. While presenting the damage caused to the Israeli psyche by the ongoing Arab–Israeli conflict, they have often attempted to put a gentler face on the continuing occupation of Palestine.

Just as Israeli national cinema arose, Palestinian cinema was prevented from developing, as part of the general restrictions placed on the Palestinian population. Indeed, not until the mid-1980s would Palestinian cinema develop domestically, after a lengthy period of flourishing in exile. The complex relationship of Palestinian cinema with Israel and with sources of funding outside the region that contributed to the political art cinema of such figures as Michel Khleifi, Elia Sulieman, and, more recently, Hany Abu-Assad and Rashid Masharawi, is discussed in the next section.

State restrictions—of another stripe—have also been instrumental in constraining Iraqi and Syrian filmmaking, both limited, as in Algeria, to state-run monopolies. Production in Ba‘thist Syria’s National Film Organization (NFO) has never resulted in more than a few films per year, and the situation was little better in postindependence Iraq, either during its period of private production, or during its nationalization under the Ba‘th government into the General Organization for Cinema and Theatre (GOCT). Moreover, the Iran–Iraq War and subsequent 1991 Gulf War as well as the 2003 Anglo–American invasion and occupation all but ended film production in the country. Syrian cinema, however, has continued to produce a slow, uneven stream of quality films, often directed by former students of the prestigious Russian State Institute for Cinematography (VGIK) in Moscow and meant ideally for domestic audiences yet frequently restricted, censorially, to international distribution due to their varied critiques, many quite allegorical, of the regime. Perhaps the most widely viewed film of this sort is Abdellatif Abdul-Hamid’s *Nights of the Jackal* (1989). Because of their ostensible support for pan-Arabism, both the NFO and the GOCT have

welcomed guest directors from Egypt and other Arab countries in order to lend much-needed caché to their faltering industries and to encourage international diplomacy. Recently, cinema has emerged in Jordan, following government incentives and encouragement; while the U.A.E., Yemen, and Saudi Arabia have also begun production, despite limited opportunities for exhibition domestically.

## CINEMA AND NATION IN THE MIDDLE EAST

To a substantial degree, cinema has served to define the character of the peoples and nations of the Middle East; it has been a prominent means, that is, of narrating nationalist histories and ideologies, and thus of presenting a sense of what it means—and doesn't mean—to be a citizen or subject of a country. As Viola Shafik has pointed out, film came to the Middle East relatively soon after the spread there of print media (newspapers and magazines), and has in many respects adopted the role of nation-building attributed to the latter by Benedict Anderson, through the construction of “imagined communities.” Cinema's importance in this light is, indeed, borne out by the high degree of government control and censorship of the medium that, sadly, also characterizes the region, insofar as regulations are most commonly enforced to limit the discussion or depiction of material deemed contrary to desired images of the state.

This nation-defining capacity of Middle Eastern cinema is nowhere more apparent than in the anticolonialist films that have characterized newly independent states. Algerian cinema has commonly been seen as a textbook example of this tendency in the years following its independence from France. Early films that celebrate the liberation movement include the well-known *Battle of Algiers* (1966), directed by the Italian socialist Gillo Pontecorvo, a film that records an important moment in that struggle, emphasizing how Algerians fought back against a commensurably greater colonial violence. Mohamed Lakhdar-Hamina's expensively made, award-winning *Chronicle of the Years of Embers* (1975) stands as something of a national epic, seeking to further define what it means to be Algerian through an analysis, both melodramatic and starkly realist, of the prerevolutionary experience.

Women filmmakers have been prominent in the critical re-narration of nationalism in the Maghreb and elsewhere. Tunisian director,

Moufida Tlatli, probably the most influential of these, dwells explicitly on the patriarchal structures of nationalism in her *Silences of the Palace* (1994), a film set mostly in the days just prior to Tunisian independence, but framed by a more recent time, the images of which serve to critique postindependence society. In the past, the heroine, Alia, as a girl, sings the national liberation song, “Green Tunisia,” but the film opens with her adult performance of a love song by the Arab world’s most famous singer, Umm Kulthum (who supported a pan-nationalist platform). Juxtaposed with her unsatisfactory relationship with her partner, a former revolutionary, this performance serves to underscore the continued oppression of women under conditions of ostensible liberation. Tlatli was the editor of Moroccan woman director Farida Benlyazid’s compelling *A Door to the Sky* (1988), which also ties the nationalist project to gender oppression. In this instance, however, a Westernized Nadia, returning to Fez for her father’s funeral, gradually sloughs off her Parisian values to embrace a Sufi-influenced form of Islam—although this, too, she will eventually question. Islam’s often fraught relationship with nationalism and national identity is a key topic in many fine films from the region. In Algeria, the civil war and growth of Islamism have been the subject of several of the limited number of films made in the 21st century. Documentarian Djamilia Saraoui, for example, issues a plea for tolerance in her *Enough!* (2006), in which the heroine’s own loss leads her to confront the violence of the country’s recent past in the context of the earlier independence struggle and the need for a peaceful future. Meanwhile, Nadia El Fani, a Tunisian director, has examined—and challenged—continued French influence with her *Bedwin Hacker* (2002), and attempted to counteract an increasingly autocratic turn in the political landscape with *The Children of Lenin* (2007), a commemoration of her father’s socialist and cosmopolitan values that seem in short supply in contemporary, neoliberal Tunisia.

Such critical nostalgia is a frequent means of instilling a sense of how a nation’s past might be used to question its present course. Tunisian Férid Boughedir’s *A Summer in La Goulette* (1995), for example, memorializes—and sentimentalizes—an era of religious tolerance in which Muslims co-exist and interact joyfully with Christians and Jews. While Islam is the dominant religion throughout the Middle East, its practices and formations vary historically and geographically. Minority religions commonly co-exist within Islamic civilization, and in Egypt,

for example, a considerable and noteworthy Coptic Christian presence exists in the film industry, exemplified by directors Youssef Chahine and Henri Barakat. Some of Chahine's films, in particular, celebrate the cosmopolitan character of his birthplace, Alexandria, and a tolerant Islam, personified by Saladin, leader of the Muslim Arabs against the Christian Crusaders, who nevertheless respects Christian values and includes in his army Arab Christians equally opposed to the Crusades. The full Arabic title of Chahine's *Saladin* (1963)—*El Nasir Salah El Din*—explicitly connects Saladin to Gamal Abdel Nasser, the Egyptian president who briefly united his country with Syria to form the United Arab Republic, and who was, for a time, revered throughout the Arab world for his ability not only to redefine his own national ideology, but to adapt it to the wider, pan-Arabist movement, which has inspired political liberationists to this day.

In Iran, the influence of Islam on cinema has also led to a contestation, within film, over what defines that country and its national religion. Many Iranian filmmakers have worked on behalf of reformist ex-president, Mohammed Khatami, who, in his prior position as Minister of Culture and Islamic Guidance, was an important facilitator of cinema. The screening of previously banned films under Khatami helped define his vision of the nation, just as their proscription has defined other regimes. By the same token, Rakhshan Bani-Etemad's documentary, *Our Times* (2002), records Khatami's election victory, while also acknowledging the many female candidates who ran against him, thus drawing attention, from a woman-centered perspective, to certain limitations of the nationalist project. Meanwhile, a change in disposition toward the dominant modes of Islam in Iran can be traced across the films of Mohsen Makhmalbaf, which first emphasized the central role of religion in defining national identity, but more recently have rejected it.

Turkish cinema has very specifically been a site of struggle over what constitutes Turkish national identity. Debates about the nature of a "true" national cinema have been ongoing, with Islamic values weighed both against national folkloric traditions and Western, secular-rationalist norms. This debate is very much alive today, as the country applies for admission to the European Union (E.U.). One obstacle to that goal has been domestic criticism of forced secularization (for example, legal restrictions in France against Muslim women wearing the headscarf

[*hijab*] in public places) and other anti-Muslim/-immigrant policies in some E.U. countries in which Turks and Muslims live as migrant and guest-workers; another may yet prove to be Western disapproval of Turkey's treatment of its substantial Kurdish minority in the East. As in Iran and Iraq, nationalist ideology, sometimes rationalized in the name of pan-Islamism, has precluded acknowledging Kurdish claims to nationhood and led to the violent suppression of struggles for political independence. Interestingly, one of Turkey's best-known actors and, later, directors, Yılmaz Güney, was a Kurd, although this went unacknowledged for much of his career. So indeed was the historical Saladin, a fact not recognized in Chahine's pro-Nasserist celebration of his pan-Islamic values. Iranian Kurd, Bahman Ghobadi, and Iraqi-born Hiner Saleem both emphasize their Kurdishness in recent cinematic works, and identify themselves with their non-nation rather than with Iran or Iraq.

The situation of Palestinians is not unlike that of the Kurds, although with a much stronger film history, reflected in the title of Hamid Dabashi's edited collection, *Dreams of a Nation: On Palestinian Cinema*. The difficult conditions of exile did not deter Palestinian refugees in Jordan and Lebanon from producing a significant, often aesthetically challenging—if now largely missing—corpus of short films, mostly documentaries, that in retrospect came to be called Palestinian Revolution Cinema. Its remaining extant works are stored in the Dreams of a Nation Archive, co-curated by Dabashi and Palestinian diasporic filmmaker, Annemarie Jacir, among others. The unremitting nationalist character of these films influenced the later Palestinian cinema that emerged in the years following the Camp David Accords, exemplified by Michel Khleifi's landmark *Wedding in Galilee* (1986), in which, however, the question of nationalism is rearticulated in terms of gender roles. Palestinian-Israeli directors could at this time receive financial support from the Israeli government, although many chose to seek funding abroad, mostly from European sources. Palestinian cinematic output increased, even and especially under deteriorating political-economic conditions, following the First Intifada and ensuing Oslo Accords, and a series of auteurs emerged in addition to Khleifi (who would later collaborate with Jewish-Israeli director, Eyal Sivan, on the critical documentary feature, *Route 181: Fragments of a Journey in Palestine-Israel* [2004]). Elia Suleiman's *Divine Intervention* (2002)

exorcises Palestinian woes with the help of supernatural forces—but also the superior humor and intelligence of its Palestinian protagonists in comparison with their Israeli opponents; while Rashid Masharawi and Hany Abu-Assad, in *Ticket to Jerusalem* (2002) and *Ford Transit* (2002), respectively, both demonstrate exemplary Palestinian patience and perseverance—*sumud*—in the face of the Occupation’s social and spatial restrictions characterized by military checkpoints and the construction of the Separation Wall/Fence.

Israeli cinema, by contrast, has throughout its history variously invoked and supported Zionism, the ideology of Jewish nationalism. Exemplifying this aim are the aforementioned popular genre films, as well as a small but significant series of Holocaust films that attempt to justify the Zionist project in the name of ensuring Jewish safety.

## TRANSNATIONALISM IN THE MIDDLE EAST

Much film scholarship of late has emphasized the transnational character of Middle Eastern cinema not only in recent decades but historically, the earliest films having frequently been made by outsiders in one or another sense of that term. In addition to colonial filmmaking and the use of Middle Eastern countries as backdrops for Western films, such as the Josephine Baker vehicle *Princess Tam-Tam* (1934), or David Lean’s study of Englishness abroad, *Lawrence of Arabia* (1962), filmmakers frequently not of Middle Eastern background, or otherwise from elsewhere in the region, were prominent in starting local industries. Thus, in Iran, for example, Avanes Ohanian, who directed the earliest features, was an Armenian and long-time resident of Russia who spoke little Persian. The first Persian-language sound films were made in India by Abdolhossein Sepanta and Ardeshir Irani; nevertheless, they were powerful nationalist documents, serving to legitimize the Shah’s rule and to celebrate Iranian cultural traditions. Many of the earliest Egyptian films were made by filmmakers of Italian origin, such as the Egyptian-born Stephane Rosti, who directed *Layla* in 1927. This film’s position as the first full-length Egyptian feature has recently been challenged by Shafik, who substitutes another film directed by an Italian, Victor Rositto’s *In the Land of Tutankhamen* (1923). She points out, too, that the highly successful, early Jewish-Egyptian director Togo Mizrahi also

held Italian citizenship, while other important pioneers were the Lama brothers, Ibrahim and Badr, who were Chilean–Lebanese—or possibly Palestinian. The connection of the Egyptian industry to Lebanon has continued to be very strong, with many major stars, especially those with musical connections, such as Farid al-Atrache, having originated there. A striking example of the impact of transnational exchange on the construction of iconic national figures in this cinema is the dancer, singer, and actress Tahiyya Carioca, whose stage name is adopted from the Brazilian dance, the “Karioka,” made famous by Carmen Miranda, and at one time immensely popular in Egypt. (To her credit, Carioca was able to sustain a long and distinguished career, which extended in later years to key roles in realist and auteur films that prevented her descent into the sort of demeaning self-parody characteristic of Miranda’s Brazilian exoticism in Hollywood.)

These conditions of transnational exchange and interdependence have been accelerated since World War II with the implementation of neoliberal trade practices, concomitant tariffs and taxation of films, and multinational funding models. The effects of such developments are especially evident in the growth of Middle Eastern immigrant and diasporic populations beyond the region, and the artistic cultures, including cinema, which they have carved out in sometimes inhospitable environments. Such cinema’s numerous determinants include considerable French influence on the Maghreb during the colonial period, the persisting cultural links of which have compelled many Tunisians, Moroccans, and Algerians seeking work, education, and political asylum to settle in France, where they have formed the aforementioned  *beur*  community. Palestinians, displaced from their lands and properties since at least 1948, have mostly resettled as refugees in Israel and neighboring Arab countries, as well as throughout the West, and many Palestinian filmmakers have been educated abroad. A significant Palestinian diasporic cinema has developed under these conditions, with Bethlehem-born Annemarie Jacir and Norma Marcos beginning their filmmaking careers in New York City and Paris, respectively, and U.S.-born Mai Masri basing her filmmaking practice in Lebanon. Similarly, Lebanese directors-in-exile, notably Walid Raad, have made avant-garde and documentary films about that country’s civil war, often—like Palestinian cinema—challenging related notions of nationalism and ethnic and religious chauvinism. (In many ways, indeed the same has been true of

non-exilic Lebanese filmmakers such as Jocelyn Saab, Maroun Baghdadi, and Borhane Alaouié, whose works have opened up a discussion of *internal exile*.)

These films are instances of what Hamid Naficy has termed an “accented” cinema, one that carries specific modes of production, themes, and formal characteristics, such as an interest in movement, entrapment, and epistolary structures. Iranian director, Sohrab Shahid Saless, a pre-revolutionary exile whose somewhat melancholic works made in Germany express a yearning for a home he seemingly never achieved, are perhaps prototypical; while the formally very different work of Fatih Akın, a German of Turkish background, grapples explicitly with issues of national displacement and transnational existence in the narratives of relatively more widely distributed films, such as *Head-on* (2004) and *Edge of Heaven* (2007). As these examples illustrate, the multiple lines of connection constituting “world cinema” are often as enabling as they are constraining, a film’s ideological tenor and aesthetic quality dependent as much on a director’s individual fortune and tenacity as on larger global forces. Tawfik Saleh, for example, unwilling to compromise with the persisting commercialism of the Egyptian studio system, was able to make films in socialist Syria (*The Dupes* [1973], itself an allegorical film about the difficulty faced by oppressed workers when crossing borders) and Iraq, where he taught at the Cinema Academy, although he struggled to maintain a consistent output worthy of his considerable talents and commitments.

Perhaps the most obvious way in which Middle Eastern cinema now operates in a transnational world is through the ubiquitous use of co-productions, especially outside the industrial cinemas of Egypt, Turkey, Iran, and Israel. This means of funding, typified by the French Fonds du Sud, incorporates Middle Eastern filmmaking with transnational economic systems controlled more or less by agencies outside filmmakers’ home countries or regions. Major auteurs such as Youssef Chahine and, particularly, Abbas Kiarostami, who have secured a measure of independence from the vicissitudes of production in their respective countries by securing European—again in both cases, mostly French—funding for their projects, have sometimes been criticized as “festival filmmakers.” While Chahine continued to insist that his primary audience was Egyptian and produced a number of domestic successes, Kiarostami’s films, although in many respects steeped in Persian culture, have not

been especially popular at home. His slow-paced, self-referential films explore ideas both intellectually and philosophically, revealing self-critical insights into Iranian life and society. *Border Café* (Kambozia Partovi, 2005) is another Iranian film that emphasizes displacement in a world in which people are forced constantly to cross borders, only here the café of the title offers a brief taste of home and a place in which nationalities can mix; its images of trucks, drivers, and their passengers on the move reveals another form of displacement, and specific food items, among other things, help to provide a temporary home.

The cultures of a far-off homeland are indeed replicated in diasporic communities across the globe, whether in the cooking of traditional dishes, often refashioned in accordance with current circumstances, or in the watching of satellite television stations, which can bring a little bit of Cairo or Tehran to those who view. *Beur* filmmaker Abdellatif Kechiche's *The Secret of the Grain* (2007) celebrates North African cultural traditions through meal-time and belly-dancing scenes, while responding to their potential exoticism by placing the nostalgia often experienced by exiled and diasporic communities in the context of host-country prejudices and racism. Similarly, just as many Middle Eastern cities today are populated by television antennae that allow people access to a wide variety of media, some of which may be discouraged by local authorities, films may be made in communities and transported to diasporic and exilic communities outside the region. *VHS Kahloucha* (Néjib Belkadhi, 2006), for example, a record of the work of amateur filmmaker, Moncef Kahloucha, whose films are made with extremely low budgets, begins with the delivery of cassette-tapes of his newest production to a group of Tunisian migrant workers in a small town in Italy. Film is again seen to forge connections and to build community across borders.

## THE FORM OF THE HISTORICAL DICTIONARY IN THEORY

At first glance, the division of information implicit in the historical dictionary format may seem to work against a recognition of the transnational interconnectedness detailed above by ghettoizing the material. (This possibility is, after all, inherent in the encyclopedia form, which developed historically as a mode of dividing and categorizing

knowledge, often deployed to abstract and generalize about particular geographical regions under European colonial control.) We do not, however, believe that this is necessarily the case, and have striven to ensure that it should not be. Indeed, the nonlinear, cross-referential nature of this work can, we believe, counter this tendency by facilitating multiple entry points into the general topic of Middle Eastern cinema, and thus encourage readers to cross possibly unfamiliar cinematic and philosophical borders. Following certain threads through the volume may also aid readers in adopting alternative approaches to the typical ways in which this material has been organized, and we hope in this way to enable them to measure the cinemas of the Middle East against each other, as well as in comparison to the Hollywood cinema with which they may be most familiar.

In addition, in selecting material for the historical dictionary, we have tried to balance inclusion of the best-known figures and movements internationally—those most likely to engage the book’s probable readership in the first place—with lesser-known material from an already underserved area of cinematic inquiry, where some of the more innovative and challenging work has consistently taken place. We acknowledge claims made by Shafik, as well as Kiarostami, that the cinema—and its modern conditions—are by no means “alien” to the Middle East, as has sometimes been asserted, and that to presume otherwise oversimplifies the history of the region and its cultures. This discussion evokes questions raised by longstanding scholarly debates over whether concepts of symbolism, metaphor, and allegory are especially appropriate or inherently valid means for interpreting non-Western films, as originally suggested in controversial work by Fredric Jameson and debated in critical responses by, among others, Aijaz Ahmad, Madhava Prasad, and Rey Chow (representative works by all of whom can be found in the Bibliography to this volume). As noted throughout these pages, an alternative perspective on the national-cultural significance of Middle Eastern films to be considered here is the reemergence of Islam and Islamism, forces linking much of the region in ways that complicate and generally contrast frameworks that emphasize pan-national, pan-Arabist and pan-African interconnections.

In his original essay, “Third World Literature in the Era of Multinational Capital” (1986), Jameson raises issues related to the relationship

between cultural work—including cinema—and its national conditions of production. He argues that this relationship is allegorical: that is, that a subject and narrative stand in for or analogize figures and events associated historically with their country or region of origin. Jameson's critics have argued that his theory runs the danger of affirming prejudicial or otherwise unnuanced interpretations of works from Third World countries by allowing readers—audiences to disregard such works' formal properties and the specific cultural traditions bound up with them. Thus, the danger is that readers—audiences are prevented from recognizing the many individual and alternative means of responding to national and transnational conditions, such as those described above.

Critics have further suggested that, while Jameson is correct to point out that transnational exchange provides the parameters for First World/Western encounters with the non-West—including, in cinema, the kinds of co-productions discussed above—his argument implies that all Third World culture is primarily concerned with its relationship to the First World/West, either explicitly or unconsciously. This approach tends to position First World readers—spectators as a work's main critical audience, thus inviting interpretations unfamiliar—and possibly inappropriate—to many local audiences. In fact, Jameson's critics have argued, not all Third World or non-Western culture is primarily concerned with its relationship to the First World/West—although much evidently is; in any event, such concern is often articulated in terms, both aesthetic and conceptual, that speak more directly to non-Western peoples, and that may therefore not be readily interpretable according to Western cultural and intellectual frameworks. Furthermore, while transnational capitalism and the nation-state are co-dependent functions of the modern world system, it does not necessarily follow that cultural responses and critiques of that system will always take a nation-centered form. For many Third World critics, ignoring these complex variables while interpreting culture for what Jameson calls a text's "political unconscious" may result in acts of theoretical "violence" that can serve, if inadvertently, to support the (neo)colonial interests that have constrained non-Western cultures and societies for so long. As a critical countermeasure to these tendencies, we have striven to ensure that the historical dictionary's entries on particular films and filmmakers do not make blanket presumptions about national and/or political concerns, and have been careful to integrate descriptions and interpretations of

them that will respect cultural differences while not eliding cross-cultural considerations and implications.

Scholarly analysis of Middle Eastern cinema has been practiced within many academic disciplines, using different approaches, but hails in part from Area Studies, a broadly interdisciplinary, Western academic field established and partly funded by the U.S. Department of State under the legislative act known as Title VI, first instituted in 1958 and renewed, often with significant emendations and changes of emphasis, every six years thereafter. Area Studies' wide scope, initially bolstered by Cold War imperatives, has also sometimes tended to homogenize the Middle East, thus running the risk of furthering orientalist views about the region. One complex facet of this approach may be seen in contemporary debates over the status of women in the Middle East, especially in relation to a frequently misunderstood Islam, all too often treated as coterminous with the region. Framed commonly by social science paradigms of anthropology, ethnography, sociology, archaeology, and psychology, Middle Eastern women have often been positioned as needful of "modern" uplift and humanitarian rescue. Under this system, women and women's issues are evaluated either according to universal models, such as those pertaining to social and reproductive roles or women's rights—by which Middle Eastern societies are found deficient—or, conversely, by discourses limited to quite specific localities, which may all but foreclose debate on the subject. Both approaches fail to accommodate sufficiently the views of women in the region, something we have also tried to redress in the historical dictionary.

### A NOTE ON WHAT IS NOT HERE

This volume covers a broadly defined Middle East, as explained in the preface. Its reach has not been expanded to central Asia, despite the relationship between Tajik and Persian, and the Turkic languages that predominate in most of the other former Soviet republics. These countries maintain strong links to Russia, and their diasporic and exile communities are predominantly resident there. Afghanistan, an entry about which has been included, marks a special case, in that it has recently been incorporated into American conceptions of the Middle East by post-11 September 2001 discourse. In addition, parts of Afghanistan,

especially the area around Herat in the west, have for long periods been part of historic Persia. We include an entry on the country, however, primarily because of the involvement of Iranian filmmakers who, in working there, have tried to help reestablish cinema since the fall of the Taliban. At the other geographical extreme, we have drawn an imaginary line under the disputed Moroccan territory of Western Sahara and do not include an entry on the largely Arab–Muslim country of Mauritania, where the most prominent filmmakers, Med Hondo and Abderrahmane Sissako, have stronger ties to black African cinema. For similar reasons, our coverage does not extend to the Sudan in East Africa or to Chad in the center. This is not meant to imply that the Maghreb and sub-Saharan Africa are entirely distinct culturally or politically—as demonstrated by the pan-African production conditions referred to in the entry on Ousmane Sembene’s *Camp de Thiaroye* (1987). Finally, because their cinemas are still so little developed, neither Libya nor the Gulf states of Oman, Qatar, and Bahrain have been given entries, although circumstances in all of them are changing. This still leaves a plethora of engaging material in the compelling, interlinked, but distinctive entries on the cinemas of Algeria, Egypt, Iran, Iraq, Israel, Lebanon, Morocco, Palestine, Syria, Tunisia, Turkey, and the diasporic and exilic cinemas associated with them, and on the signs of increased production in Jordan, Saudi Arabia, and the UAE.

## The Dictionary

– A –

**ABAZA, RUSHDI (1927–1980[1982?])**. A muscular Italian–**Egyptian** actor famed during the 1950s and 1960s as both the romantic lead and tough guy, Abaza was born into a wealthy family and was fluent in five languages. Although he had no prior experience in the theater, he was keen to act in cinema; his first small role was in the film, *The Little Millionairess* (Kamal Karim, 1948). In 1950, he attempted to break into the Italian film industry but, meeting with no success, he returned to Egypt to play several minor roles. Many saw him as having the potential to reach international fame (comparable to that achieved by **Omar Sharif**) because he played small roles in *The Ten Commandments* (Cecil B. DeMille, 1956) and *In the Valley of the Kings* (Robert Pirosh, 1954). With slicked-back hair and a trimmed moustache, Abaza’s suave appearance could easily become disheveled and—shirt off—raunchy during the course of a film. In *The Road* (Hossam Eddin Mostafa, 1966), Abaza’s role as Saber is split according to his relationship with two very different **women**—as played by **Souad Hosni** and **Shadia**.

Under the direction of **Ezzedine Zulficar**, Rushdi **starred** in some of his most notable roles, including *Road of Hope* (1957) and *A Woman on the Road* (1958). Typical for the industry, these films set the tone for Abaza’s subsequent performances. He was often cast as the sleazy individual with a good heart—and a tendency to drink, gamble, and engage in illicit love affairs. He played the role of a gangster in *The Second Man* (Zulficar, 1959), starring **Samia Gamal** and Sabah, and a strong and canny sailor in *Struggle on the Nile* (Atef Salem, 1959), alongside **Hind Rustom** and Omar Sharif,

while in *A Man in Our House* (**Henri Barakat**, 1961), he plays the opportunistic cousin who willingly exploits the situation. In *Lost Love* (Barakat, 1970), Abaza's character cheats on his wife (Zubeida Tharwat) with her best friend (Hosni). Abaza also starred in **comedies** where, in contrast, he plays a hapless victim of the canny ploys of a witty and relentless female—most memorably in *Too Young for Love* (**Niazi Mustafa**, 1966), opposite Hosni. In *The Little Witch* (Mustafa, 1963), he is tormented, also by Hosni, who mistakes him for her estranged father, moves into his house, and disrupts his bachelor lifestyle, while in *Wife Number 13* (**Fatin Abdel-Wahab**, 1962), his bride (Shadia) refuses to consummate their relationship after she discovers that he is a serial romantic who quickly loses interest after marriage. Similarly, in *Beware of Eve* (Abdel-Wahab, 1962), he plays a veterinary doctor who ultimately tames an ill-tempered shrew (Loubna Abdel Aziz). Abaza married actresses Sabah, **Tahiyya Carioca**, and Samia Gamal, and continued to act until he fell ill and died before completing his role in the 1982 film, *The Strong Men* (Ashraf Fahmy).

**ABBASS, HIAM (1960– )**. An increasingly visible figure in contemporary **world cinema**, **Palestinian** actress Abbass has appeared in several landmark **Middle Eastern** films. The most recent of these is *Amreeka* (Cherien Dabis, 2009), arguably the first Palestinian–American feature, in which she plays a sharp-tongued immigrant to the United States from the **Occupied Palestinian Territories**—a role that resituates, but reprises her more militant role as a *beur* organizer in *Living in Paradise* (**Bourlem Guedjou**, 1998). Abbass' **star** persona is one of cool, often enigmatic introspection coupled with intelligent, principled resistance, characteristics that have led to her successful casting in Palestinian as well as **Israeli** films, notably *Haifa* (**Rashid Masharawi**, 1996), *The Syrian Bride* (**Eran Riklis**, 2004), *Paradise Now* (**Hany Abu-Assad**, 2005), *Free Zone* (**Amos Gitai**, 2005), *Disengagement* (Gitai, 2007), and *Lemon Tree* (Riklis, 2008), for which she won the Best Actress award from the Israeli Film Academy. Born in Nazareth and raised as a traditional Muslim, Abbass has also appeared in numerous international co-productions, including *Satin Rouge* (Raja Amari, 2002) and *Gate of the Sun* (**Yousry Nasrallah**, 2003).

**ABDEL-AZIZ, MAHMOUD (1946– )**. After receiving a master's degree in Agriculture from the University of Alexandria, Mahmoud Abdel-Aziz began his career during the late 1980s as an actor in **Egyptian** television. Although cast in serious films such as *Shafika and Metwally* (Ali Badrakhhan, 1978) and *Hunger* (1986), he also often played comic roles in films that touched on social issues. Dim-witted, earnest, and endearing, he is the half-wit in *The Palm Agency* (Hossam Eddin Mostafa, 1982)—named after a district in Cairo—while *The Flat Is the Wife's Legal Right* (Omar Abdel-Aziz, 1985) features a classic scene in which Abdel-Aziz sits on the kitchen floor in the middle of the night, legs crossed, elbow deep in a washing pail, singing loudly in an attempt to aggravate his ex-wife and her mother. In *Beast Race* (Ali Abdel-Khaliq, 1987), he agrees to a lobotomy, then regrets his decision and offers his riches for the chance to reverse the procedure before going mad with despair at the loss of his “cantaloupe” (the area of his brain which represents his potency).

Abdel-Aziz worked with a number of **New Realist** directors and was quickly associated with their movement. He **starred** in Ra'fat El-Mihi's *The Gentleman* (1987), *Fish, Milk, and Tamarind* (1988), and *Dear Ladies* (1990), in which he is married to four career-oriented **women** simultaneously and ends up pregnant. However, he is best known for his role as Sheikh Hosni in *Kit-Kat* (**Daoud Abdel Sayed**, 1991), in which he plays a blind man who lives with his mother and son. He also co-starred with actresses Naglaa Fathi (*Excuse Me, It's the Law* [**Inas al-Deghidi**, 1985]), **Mervat Amin** (*The World on the Wings of a Dove* [**Atef El-Tayeb**, 1989]), Abla Kamel (*Ika's Law* [Ashraf Fahmy, 1991]), and Ilham Shahine (*Pleasure Market* [Samir Seif, 1999]). After a period of absence, he featured alongside a younger generation of actors in *The Magician* (Radwan El-Kashef, 2002), and played a single father who struggles to preserve his daughter's virginity in *The Baby Doll Night* (Adel Adib, 2008). Abdel-Aziz continues to act in both television and cinema.

**ABDEL-SALAM, SHADI (aka CHADI ABDEL-SALAM) (1930–1986)**. A committed nationalist and liberal of the **Nasserist** era, Abdel-Salam, born in Alexandria, trained as an architect and worked as a set and costume designer with **Egyptian** directors such as **Youssef Chahine**, **Salah Abu Seif**, and **Henri Barakat**, as well as with

Joseph Mankiewicz on *Cleopatra* (1963), Jerzy Kawalerowicz on the Polish *Pharoa* (1966), and Roberto Rossellini on the television series, *Mankind's Fight for Survival* (1967). In 1968, he became head of the Unit for Experimental Cinema, in which directors were given more freedom of expression, and for which he directed two **documentaries**: *Horizons* (1972), about the arts in modern Egypt, and *The Armies of the Sun* (1975), on the 1973 war with **Israel**.

Given his background in architecture, his experience in costume and set design, and his knowledge of history and philosophy, Abdel-Salam manifested his desire to rekindle the splendor of ancient Egypt, rejecting both socialist **pan-Arabism** and **Islamism**—the two solutions offered for the salvation of Egypt. Abdel-Salam's work reveals a rigorous attempt to draw on and understand ancient Egypt and its significance within contemporary Egyptian society, most apparent in his only feature, *The Night of Counting the Years* (1968), also known as *The Mummy*. His other films, including the fictional short based on an ancient papyrus, *The Complaints of the Eloquent Peasant* (1970), and his unfinished project, *Akhenaton*, about the ancient king who sought to unify Egypt, highlight his conviction that this rich past is one that remains relevant to Egyptians today. He also directed three nonfiction shorts on the subject of ancient Egypt: *Tut-Ankh-Amon's Chair* (1983), *The Pyramids and Their Antecedents* (1984), and *Ramses II* (1986).

**ABDEL SAYED, DAOUD (1946–)**. An **Egyptian** director who graduated from the Cairo Higher Cinema Institute in 1968 and worked as assistant director to **Kamal El-Sheikh** and **Youssef Chahine**, Daoud Abdel Sayed later became closely associated with the **New Realist** movement of the 1980s and 1990s. His first feature, *The Vagabonds* (1983), tells the story of two tramps who become rich drug dealers and lose their friendship because of their greed. In *Kit Kat* (1991), the title referring to a popular district in north Cairo, the main protagonist is a blind man, Sheikh Hosni (**Mahmoud Abdel-Aziz**), who spends most of his evenings playing the lute, singing, and smoking hash with his friends. His son, finding little future in Egypt, sets his hopes on traveling abroad to the Persian/Arabian Gulf—only to discover that the money he needs has been squandered by his father. Abdel Sayed's protagonists have frequently been contradictory in their

behavior, and his films often present a deep exploration of the complexities of his characters, rarely simplifying issues of motivation or morality. In *Land of Fear* (2000), we see a mainstream-looking film packed with action and romance. Yet within the somewhat typical narrative (a policeman goes undercover in order to infiltrate drug rings), we witness the existential conflict of a hero (**Ahmed Zaki**) plagued with solitude and uncertainty. The voice-over narration that punctuates the film recurs with a more satirical tone in *A Citizen, a Detective, and a Thief* (2001), **starring** Khaled Abu Naga, **Hend Sabri**, and popular singer Shaaban Abdel Rahim. The citizen character (Abu Naga) is a Westernized, liberal-elite author whose harmonious life is disrupted by the theft of his car—a random event that brings him into contact with a domestic servant (Sabri). The series of events that follow are as bizarre as they are unlikely—with Abdel Sayed maintaining an in-depth analysis of his characters, cross-class relations, and assumptions regarding high/low culture. A focus on moral corruption manifests the director’s ongoing concern with an issue considered crucial by the New Realist filmmakers during the 1980s, and which remains relevant today.

**ABDEL-WAHAB, FATIN (1913–1972).** Born in Dumyat, Abdel-Wahab became **Egypt’s** most important **comedy** director during the 1950s and 1960s, and the vast majority of his films belong to that **genre**. He worked closely with **Ismail Yasin** following the success of their collaboration in *Miss Hanafi* (1954), in which Yasin becomes a woman and marries a butcher; the collaboration continued with a series of films with “Ismail Yasin” in the title, beginning with *Ismail Yasin in the Army* (1955). The fact that Abdel-Wahab graduated from military college in 1939 and continued to work in the armed forces until 1954 indicates that his experience fed much of the content of his early films. Their plots frequently revolve around the unlucky Yasin, who finds himself unable to meet the physical demands of army training, or is diminished by a stronger or richer adversary. Typical of the genre, following a series of adventures, justice is restored.

Through his comedies, Abdel-Wahab explored a number of significant social issues in Egypt—in particular class differences and the role of **women**. The social aspect of his films came to be emphasized during the 1960s, when he made films such as *Oh Eve* (1962) and

*Bride of the Nile* (1963), both starring **Rushdi Abaza** and Loubna Abdel Aziz. In *My Wife the General Manager* (1966), Abdel-Wahab explores the shifting role of women in a story about a couple whose married life is dramatically affected when the wife (**Shadia**) is promoted above her husband (Salah Zulficar) and is forced to redefine her role as both a wife and a boss. Another of his significant films is *Wife Number 13* (1962), a loose adaptation of the *1001 Nights*, with **stars** Shadia and Abaza. As a director, Abdel-Wahab worked well with stars, and was able to draw them out of their typecast roles; among his earliest films was *Professor Fatima* (1952), starring **Faten Hamama** as a lawyer who uses her cunning to prove the innocence of her neighbor's son, wrongly accused of murder.

**ABDEL WAHAB, MOHAMED (1907–1991)**. A highly inventive, extremely prolific, and immensely popular composer, musician, and singer, Abdel Wahab considerably expanded and developed Arabic music, adding Western rhythms and new instrumentation, and—partly at the suggestion of **Mohammad Karim**, who directed him in seven feature films—devising shorter variations of traditional forms. Born in Cairo, Abdel Wahab began recording music at the age of 13 and was already popular throughout the Arab world from radio broadcasts, by the time he began a collaboration with Karim in a series of **musicals**, beginning with *The White Rose* (1934) and ending with *I'm No Angel* (1947). After this, he made a cameo performance in *Flirtation of Girls* (**Anwar Wagdi**, 1949), playing himself, performing one of his songs, and conducting a vast orchestra in friend **Yussuf Wahbi**'s house in the middle of the night, at the climax of the film. Giving up cinema in the 1950s, he continued his singing in the 1960s and his composing long after—reflected in his broadly modernist experimentation with musical forms. In 1964, he wrote the first of several songs for his long-time rival at the pinnacle of **Egyptian** music, marking the first time that the much more traditionally minded **Umm Kulthum** is accompanied by an electric guitar. The popularity of these two figures, in particular, was a factor in establishing the primacy of **Egyptian** sound cinema in the Arab world.

**ABDUL-HAMID, ABDULLATIF (1954– )**. The internationally most renowned of **Syrian** directors, Abdul-Hamid was born in the port city

of Lattakia in northwest Syria near the Turkish border. He graduated from the Russian State Institute of Cinematography (VGIK) in 1981, then began directing **documentaries** for the National Film Organization (NFO) in Damascus, where he also worked as an assistant director on *Dreams of the City* (1983) with VGIK peers **Mohammad Malas** (director) and **Samir Zikra** (coscript writer). After starring in a subsequent NFO production *Stars in Broad Daylight* (1988)—directed by another VGIK graduate **Oussama Mohammad**, in which Abdul-Hamid plays a character made up strongly to resemble then-Syrian president Hafez al-Assad—he directed his first feature, *Nights of the Jackal* (1989), concerning a traditional rural family’s encounter with the modern state on the cusp of the Six-Day War. This was followed by *Verbal Letters* (1991), a story of unrequited love resembling *Cyrano de Bergerac*. Both were highly successful with Syrian audiences—the first Syrian films to meet with such popular reception since the Ba’th Party first took power in 1963.

Abdul-Hamid’s Soviet training is evident in his directorial technique, which forges associative and interpretive connections, often within the span of a single zoom, between characters and their surroundings, and between everyday objects and their social functions, notwithstanding relatively straightforward story lines. These connections often find common ground in the Syrian experience of **defeat**, a salient thematic in *At Our Listeners’ Request* (2003) and *Nights of the Jackal*, and a recurrent trope in much Syrian cinema. *At Our Listeners’ Request*, set in 1969, exposes the potential for political enlightenment of even the most escapist of entertainment media, while *Out of Coverage* (2007), his seventh film, is a study of the personal reverberations of political imprisonment in everyday Syria. All of Abdul-Hamid’s films have received acclaim and awards at international **film festivals**, as well as praise at home.

**ABDULLAH OF MİNYE (1989).** Whereas the first **Islamic** films appeared in **Turkey** during the 1970s, in the midst of “**true**” **national cinema debates**, *Abdullah of Minye* was released after the demise of **Yeşilçam**, when the majority of Turkish cinemas had been closed down. Adapted from a novel, **Yücel Çakmaklı**’s film depicts challenges faced by Islamists in a fictional **Egypt** that allegorizes Turkey. The film was categorized as “white cinema”—along with several

other similarly themed films of the period—for its fundamentalist projection of strict religious purity and morality. Because of its financial success, *Abdullah of Minye* was followed the next year by a sequel, as white cinema films gained moderate if short-lived popularity and were screened in temporarily reopened cinemas and alternative venues such as coffee houses and communal gathering places.

**ABU-ASSAD, HANY (1961– ).** Born in Nazareth, Abu-Assad emigrated from **Palestine–Israel** to The Netherlands in 1980, where he studied engineering and first worked as a technical airplane engineer. His cinematic career began as a producer for television **documentaries** broadcast on England’s Channel 4 and the BBC. In 1992, he wrote and directed his first film, *Paper House* (aka *House of Cards*), which portrays a young Palestinian teenager trying to rebuild his family home after its destruction by the Israel Defense Forces. After writing and directing another short and serving as producer and director’s assistant for *Curfew* (**Rashid Masharawi**, 1993), Abu-Assad began his first full-length feature project as director of *The Fourteenth Chick* (1998), a **comedy** about a couple in Amsterdam. He followed that with a satirical documentary made for Dutch television, *Nazareth 2000* (2000), about Palestinian Christians and Muslims quarreling, as seen through the eyes of two gasoline station attendants.

A common theme in Abu-Assad’s subsequent three films has been the Palestinian experience of physical fragmentation due to checkpoints, and their impact on personal relations. Thus, in *Rana’s Wedding: Another Day in Jerusalem* (2002), a **woman** is not only separated from her fiancé by a checkpoint but ends up marrying him at one. Regarding larger political and social relations, *Ford Transit* (2002) depicts a taxi driver earning income due to checkpoints, as his clients shift their daily routine to circumvent or pass through them. Abu-Assad’s *Paradise Now* (2005), depicting the last days of two would-be suicide bombers, gained him international recognition, as well as a fair dose of controversy, thus making him perhaps the most internationally famous contemporary Palestinian filmmaker.

**ABU SEIF, SALAH (1915–1996).** Known as the master of **Egyptian realism**, Abu Seif was born in Cairo and had a very lengthy and

distinguished career that spanned more than 50 years, during which he directed more than 40 films. His first films were straightforward narratives, mostly romances, **comedies**, or costume dramas such as *The Adventures of Antar and Abla* (1948). Having begun his career as assistant director to Kamal Selim on *Determination* (aka *The Will*) (1939), he went on to study cinema in Paris and returned to Egypt to make a number of **documentaries**, and *Your Day Will Come* (aka *The Day of the Unjust*) (1951), which he wrote with **Naguib Mahfouz** as a local adaptation of Emile Zola's *Therese Raquin*. Abu Seif's subsequent films placed emphasis on what was referred to as "The Popular Quarter" (*Al-Hara Al-Shabia*), often inspired by real incidents and featuring the plight of the poor, or an examination of the root causes of crime and criminality: almost coinciding with the **Free Officers coup**, *Master Hassan* (1952) is the story of a man who leaves his wife and child to live with a rich woman on "the other side of the Nile" in the upper-class Cairo district of Zamalek; *Raya and Sakina* (1953) is a dramatic reenactment of a real-life Alexandrian crime story, concerning two female serial killers who prey on young **women**; *The Monster* (1954) is a crime story about an underworld controlled by a lower-class criminal and brutal landowner; while *The Thug* (aka *The Tough Guy*) (1957) concerns a young peasant's struggle to survive as a trader in a Cairo vegetable market controlled by malicious locals. Despite their focus on the lower classes, these films are highly polished commercial studio productions that make use of the **star system**.

In what some have considered to be a betrayal of his previous social commitment, Abu Seif then shifted his focus to the upper bourgeoisie and aristocracy in films featuring morally complex characters but predictable endings. He frequently collaborated with Naguib Mahfouz as a scriptwriter and directed classic adaptations of *Beginning and End* (1960), starring **Omar Sharif**, and *Cairo 30* (1966). Through his adaptations of the work of Ihsan Abdel Quddus, he also portrayed somewhat independent-minded women embroiled in illicit love affairs: *The Empty Pillow* (1957) and *I Am Free* (1959), both starring Loubna Abdel Aziz; and *I Can't Sleep* (aka *Nights without Sleep*) (1957), *The Closed Road* (aka *The Dead End*) (1958), and *Don't Extinguish the Sun* (1961), starring **Faten Hamama**, who also features in *I Am Free*. In *A Woman's Youth* (1956), **Tahiyya Carioca**

plays an older woman who uses her power to seduce and manipulate a young student.

But Abu Seif's films were not always so serious and morally coded. In *Between Heaven and Earth* (1959), he places characters from different classes and backgrounds in an elevator stuck between two floors: in a comic ensemble of star performers, **Hind Rustom** plays a glamorous film star who is confronted with having to deliver a baby and Abdel-Moniem Ibrahim, a madman who has escaped from an asylum and bickers with a peasant (*fellah*) carrying a large tray of cooked game on his head. Still, Abu Seif made a valuable contribution to the political environment in which he worked—most notably with *Case Number 68* (1968), in which he criticized the rampant corruption of the socialist policies of the time. More subtly, the opening of *The Malatili Baths* (1973), featuring shots of Cairo's numerous statues of historical figures, demonstrated Abu Seif's ability to adopt an experimental style, and while some have dismissed it as cheap sensationalism due to its overt sexual content, the film has been commended as one of the first Egyptian productions to include a relatively nuanced depiction of a homosexual character.

**ABU SHADI, 'ALI (1947– )**. An **Egyptian** film critic and former member of the New Cinema Group, Abu Shadi wrote a number of critical surveys of Egyptian cinema and **documentary**. In 1996, he became Egypt's chief  **censor**, and has also been director of the National Film Center, the annual National **Film Festival**, and the Ismailia International Film Festival.

**ADRIFT ON THE NILE (aka CHATTER ON THE NILE) (1971)**.

Based on a novel by **Naguib Mahfouz** and directed by **Hussein Kamal**, *Adrift on the Nile* is arguably the most realistic depiction of drug use in **Egypt**, focusing primarily on a group of users from different segments of society (including a lawyer, actor [Ahmed Ramzy], and journalist), who gather to drink, party, and smoke *hash-ish* from a traditional homemade water pipe (*koza*) on a houseboat. The story is narrated by Anis Zaki (Emad Hamdi), an embittered petty government official who comments on the nation's hypocrisy. On an excursion to the ancient ruins at Memphis, the group clambers onto a massive statue—while the women caress its face, the men

light up and joke that the statue is also stoned. On the way back, the hedonistic group accidentally runs over a peasant woman with their car. Unable to think clearly, they decide to cover up the incident instead of reporting it, and each of them offers an excuse, blaming the government and then laughing the matter off—an allusion to the moral corruption of the time, involving specifically those who betrayed the ideals of independence and socialism for selfish gain. The final image, Anis—who has finally come to question the group’s behavior—walking through the streets of Cairo shouting, “the peasant woman is dead and we have to turn ourselves in,” is one of the most powerful endings in Egyptian cinema.

**AFGHANISTAN.** Historically a geographical region contested by European **colonial** powers, epitomized by the “great game” for control of central Asia between Great Britain and Russia during the 19th century, much of Afghanistan was once part of the Persian Empire, and the western city of Herat, in particular, retains many cultural ties to **Iran**. The rise of the Taliban and the armed struggle that has continued throughout much of the country since their displacement by American-led North Atlantic Treaty Organization troops following the events of 11 September 2001 resulted in probably the world’s largest **refugee** population to date, as Afghans crossed into Iran. (The Geneva-based human rights website lists the number at nearly two million—915,000 registered and legal, and nearly one million illegally settled.) The plight of Afghan refugees has been the subject of, or been part of the background in, many Iranian films, including *Baran* (**Majid Majidi**, 2001) and *Delbaran* (**Abolfazl Jalili**, 2000).

In other Iranian films (*The White Balloon* [**Jafar Panahi**, 1995]; *Taste of Cherry* [**Abbas Kiarostami**, 1997]), Afghan characters play smaller, but crucial roles. Iranian filmmakers have also recorded the struggle of the Afghani population within the country. Majidi’s documentary, *Barefoot to Herat* (2002), for example, is shot largely in refugee camps in Western Afghanistan, while **Mohsen Makhmalbaf**’s *Kandahar* portrays a Canadian-born woman traveling in the country in search of her suicidal sister, along the way witnessing, as well as experiencing, many aspects of the physical and mental trauma of war, including a striking sequence in which one-legged people compete for prostheses dropped from the sky by helicopter. Although most of

the film was shot in Iran, parts were filmed in Afghanistan. This is true too of Makhmalbaf's *The Cyclist* (1989), about a poor Afghan immigrant to Iran, while his subsequent short film, *Afghan Alphabet* (2001), portrays girls trying to attain an education denied them by the Taliban. Since the Taliban's overthrow, Makhmalbaf has worked extensively with the indigenous Afghani film community to revive cinema, which was completely forbidden under Taliban rule. His daughter, **Samira Makhmalbaf**, shot her third feature, *At Five in the Afternoon*, and her contribution to the portmanteau film, *09'11'01 – September 11* (2002), there.

**AFTER SHAVE (2005).** Directed by **Lebanese** Hany Tamba, this satirical **comedy** consists of a humorous exchange between Mr. Raymond, a wealthy recluse, and Abu Milad, a traveling barber. Abu Milad does not realize that his client is simultaneously conversing with his deceased wife, but the barber is well compensated so ignores it. Finally, Raymond, prepared to leave home for a romantic rendezvous with his wife, is hit and killed by a car as he tries to cross a street. As the lottery ticket he has just purchased flies into Abu Milad's hands, Raymond's ghost proceeds toward his date. Recalling Tamba's earlier short, *Mabrouk Again* (2000), and prototypical of his subsequent feature, *Melodrama Habibi* (2008), *After Shave* succeeds by juxtaposing the mundane realities of the present against nostalgic fantasies of an imagined past.

**AKAD, LÜTFİ Ö. (1916– ).** Born in Istanbul, **Turkey**, Akad was educated in economics and commerce, but quickly quit his job at a bank and started working in the film industry. He wrote and directed his first film, *Hit the Whore* (1949), an adaptation of a novel about the Turkish War of Independence, with almost no filmmaking experience, only knowledge gleaned from reading *Cahiers du cinéma*. Akad became an early master of **Yeşilçam**, developing a methodological and partly Hollywood-inspired **realist** film language while largely refraining from the excesses of Yeşilçam's exaggerated melodrama. While Akad directed popular melodramas, **comedies**, operetta adaptations, and **musicals** (*Give Some Consolation*, 1971), he is best known for his trilogy on migration that represents a transition from rural Anatolia to city life. The first film of the trilogy, *The*

*Bride* (1973), often listed as one of the greatest Turkish films, provides a realistic perspective on the challenges faced by a rural family that migrates to Istanbul. Akad is affiliated with the Turkish National Cinema movement.

**AKAN, TARIK (1949– )**. After winning a magazine **star** contest, Akan began his career as a leading actor in romantic **comedies** and melodramas. As the number of social **realist** dramas and leftist films rose slightly during the late 1970s, Akan also took roles in political films. He appeared as the handsome protagonist in the popular comedy, *Blue Beard* (**Ertem Eğilmez**, 1974), about four bums who kidnap a famous singer. In *The Herd* (**Zeki Ökten**, 1978), he plays a villager who helps his neighbors try to take a herd to a city; in *The Way* (Şerif Gören, 1981), he plays one of five temporarily released inmates, each of whom experiences a different adventure; and in the realist drama, *The Wrestler* (Ökten, 1984), he plays an oil wrestler who tries to earn a living with his wife.

**AKIN, FATİH (1973– )**. This **Turkish–German** filmmaker was born in Germany and attended the Hamburg Academy of Fine Arts. Six years after his debut film, *Short Sharp Shock* (1998), Akin became a prominent **transnational** and European filmmaker with *Head-on* (2004), a fast-paced, highly aestheticized love story between a Turkish–German woman and man, which was awarded the Golden Bear at the Berlin **Film Festival**. He subsequently directed a **documentary** about the Turkish music world, *Crossing the Bridge: The Sound of Istanbul* (2005). His subsequent *The Edge of Heaven* (2007) is a dramatic feature organized into a dialectical narrative that attempts to transcend the Turkish–German divide with a lesbian love story that challenges traditional perspectives on **gender and sexuality**. While Akin’s early work is influenced by that of Martin Scorsese, his later technique also invokes the thematics and narrative-compositional tropes of migrant cinema, including travel, border crossings, temporal disjunctions, multiethnic casting, and melodramatic language. In addition, recalling the **new cinema of Turkey**, Akin’s films articulate autobiographical themes and discourses related to his **diasporic** identity.

**AKKAD, MOUSTAPHA (1935–2005).** Akkad was an innovative film producer and director who made both Hollywood genre films and Arab and Muslim-themed epics promoting cultural understanding, during a career spanning more than three decades. Born in Aleppo, **Syria**, and educated in film and theater in the United States, Akkad began his film career as a production assistant on *Ride the High Country* (Sam Peckinpah, 1962). His first film as director was *The Message* (1976), produced in English-language and Arabic versions with different actors, about the Prophet Mohammed (who was not shown onscreen in adherence to **Islamic** convention) and the birth of Islam. Carefully researched and endorsed as accurate by Qur'anic scholars and Muslim clerics, *The Message* garnered audiences worldwide. It was embraced by many as a respectful representation of Islam, but was banned in several Muslim countries including **Saudi Arabia**.

In 1978, Akkad forged a long-term partnership with John Carpenter, executive producer of the first and ultimately each of the eight *Halloween* slasher films. Akkad directed his second film, *The Lion in the Desert*, funded by Libyan head of state Muammar al-Gaddafi and starring Anthony Quinn (who also had featured in *The Message*), about a Muslim rebel who fought for Libya's independence and self-determination. Akkad died in 2005 as a result of injuries sustained in a hotel bombing in Amman, **Jordan**; reportedly more than 2,000 people attended his funeral services in Aleppo. At the time of his death, Akkad was continuing to seek financing for an epic project, *Saladin*, about the Muslim leader who fought the Crusaders, a story previously filmed by **Youssef Chahine** in 1963.

**ALAOUIÉ, BORHANE (1941–).** Born in southern **Lebanon**, Alaouié moved to Brussels in 1968 to study filmmaking at the Institut national supérieur des arts du spectacle et techniques de diffusion. He earned his reputation as a masterful filmmaker and cultural critic with his reenactment of the 1956 **Israeli** massacre of **Palestinians**, *Kfar Kasseem* (1973), based on the novel by Assem Al Jundi and produced in **Syria**. Alaouié then collaborated with **Tunisian** filmmaker, Lotfi Tabet, on *It Is Not Enough for God to Be with the Poor* (1977), which follows architect Hassan Fathi on a tour of **Egypt**. Among a handful of filmmakers who continued to direct films during the **Lebanese**

**Civil War**, Alaouié's work engages the effect of war and **exile**. Filmed on location during the early stages of the war, *Beirut the Encounter* (1981) set a precedent for portraying the rupture of relationships and the allure of departure through intimate wartime stories. With *Letter from a Time of Exile* (1988), shot in Paris, Alaouié began a series of experimental **documentaries** about the fragmentation of exile, experienced abroad first, then within one's country. *Black Night Eclipse*, his contribution to the Tunisia-produced omnibus film, *The Gulf War . . . What Next?* (1991), continues this exploration. *Khalass* (2007) shows seeds of hope in the friendship of three civil war survivors, despite renewed violence in Lebanon. Alaouié teaches at the Université Saint Joseph in Beirut.

**AL-ARISS, ALI (1909–1965)**. The first **Lebanese** filmmaker, Al-Ariss directed two narrative features in the mid-1940s. *The Rose Seller* (1943) had limited success, but due to a controversy over artistic control, *Kawkab, Princess of the Desert* (1946) attracted large audiences upon its release. These are considered the first “talkies” in Lebanon, with the **Egyptian** vernacular spoken in *Rose*, and a Bedouin vernacular in *Kawkab*. Like many Lebanese Muslims, Al-Ariss' **pan-Arabist** politics favored building on the Egyptian model rather than creating a “Lebanese” cinema.

**AL-DEGHIDI, INAS (1954– )**. A rare female director in the **Egyptian** film industry, al-Deghidi was born in Cairo and graduated from the Cairo Film Institute in 1975. She then worked as an assistant to both **Salah Abu Seif** and **Henri Barakat** before directing her own features, beginning with *Excuse Me, It's the Law* (1985). **Women** are prominent in many of her films, and she has been credited with reenvisioning their relationships to one another and to the dominant male gaze of mainstream commercial films, in works such as *Cheap Flesh* (1995), *Night Talk* (1999), and *Memoirs of an Adolescent* (2002).

**ALEXANDRIA (AUTOBIOGRAPHICAL) TRILOGY/QUARTET**. **Youssef Chahine's** *Alexandria, Why?* (1978), *An Egyptian Story* (1982), and *Alexandria, Again and Forever* (1990), to which his *Alexandria . . . New York* (2004) is sometimes added, comprise an unofficial, broadly autobiographical, reflexively cinematic record of

this most honored **Egyptian** director's career. The first film, set in Alexandria during World War II, intercuts autobiographical material—scenes of Chahine's prototype, Yehia (Mohsen Mohieddin), at Victoria College, attending movies, staging satirical reviews, reciting *Hamlet*, and eventually boarding a boat to the United States to train as an actor at the Pasadena Playhouse—with **documentary** footage of the war, and with several other plotlines. These include the story of an Egyptian aristocrat with a habit of kidnapping and murdering Allied soldiers, who falls in love with his latest victim (a young, working-class man from Dover eventually killed at El Alamein, prompting a pacifist musical montage among the gravestones); and a pregnant Jewish woman and her family who, fleeing Egypt from the advancing Germans, end up disillusioned by **Zionism in Palestine**. Meanwhile her child's father, a Muslim, participates half-heartedly in a crackpot scheme to assassinate Winston Churchill. The film is marked by its tonal breadth, abrupt editing, fantasy sequences, and overlapping narratives.

*An Egyptian Story* is set in London, where the protagonist, Yehia, now played by **New Realist** film star **Nur El-Sherif**, has traveled from Egypt for heart surgery following a stroke suffered on the set of *The Sparrow* (1973), of which he is the temperamental, self-absorbed director. However, by a device reminiscent of *A Matter of Life and Death* (Michael Powell, 1946), the operation is intercut with a fantastical courtroom trial scene set inside the protagonist's rib-cage, where a 10-year-old Yehia is invoked, who periodically drops crystals into a large tube to illustrate how various life events—in addition to heavy smoking—have led to the clogging of his arteries. The film provides multiple flashbacks from the imaginary courtroom (also peopled with Yehia's relatives) that convey the director's relationships with women, men, and his career as a filmmaker. Clips from several of Chahine's earlier films, including *Cairo Station* (1958), are inserted, as is documentary footage from notable events in Egyptian history—underscoring the film's national-allegorical layering. Yehia's yearning for recognition in the West is in turn foregrounded, as is his ambivalent relationship with American cinema and the United States. In one flashback, he is portrayed taking his *Jamila, the Algerian* (1958) to a Soviet **film festival**, wondering whether a filmmaker can be a revolutionary, where he meets Henri Langlois of

the French cinémathèque. To get a film made, in one comic scene, Yehia pretends it will be a sex-comedy.

The most explicitly self-reflexive of the series, a film about the making of a film that switches abruptly between and across plots, is *Alexandria, Again and Forever*. In one respect, the film focuses on the relationship between Yehia, this time played by Chahine himself, and his young protégé—and lover—Amir (Mohieddin). While Yehia wants to produce Shakespearean plays, wishing to see Amir cast as Hamlet, Amir himself is more interested in television and its ostensibly more pedestrian fare. In addition, the film focuses on a 1987 film industry strike in response to government changes in organizing laws. Once again, clips from other Chahine films are incorporated, with several from *Cairo Station* match-cut to Yehia and Amir as they dance, *Singin' in the Rain*-like, in the streets of Berlin, where they have traveled for the film festival. Although humor is still present—in a campy version of *Anthony and Cleopatra*, for instance, and by the use of accelerated footage—the film also expresses a deeper cynicism about Egyptian society.

*Alexandria . . . New York*, by contrast, is set in the United States, cross-cutting between Yehia's contemporary visit to New York City to attend a retrospective of his work and a historical record of his days at the Pasadena Playhouse during the 1940s. Yehia—again played by Chahine—has fathered a son in a reunion with Ginger, his lover from his Pasadena days. This son, Alexander, is now the lead dancer with the New York City Ballet, and represents a self-absorbed United States for which Egypt is denigrated as “barely on the map,” and the Arabs as savages who live in tents. Ultimately, Yehia rejects his egotistical, ignorant son, notwithstanding the latter's skill and stature as a performing artist—a move clearly paralleling Chahine's rejection of a once-admired America; the film bristles with disparaging comments about the United States. However, the fact that the same actor (Ahmed Yehia) plays both the young Yehia and Alexander draws critical attention to similarities between the two, and to Yehia's—indeed Chahine's—own egotism (also refracted across the earlier films in the series). Chahine apparently sees little hope in Alexandria or Egypt any longer either, while his attempt to draw parallels between his own career and Egypt's history has struck critics as self-important.

**ALEXANDROWICZ, RA'ANAN (1969– )**. Born in **Israel** to Soviet immigrants, Alexandrowicz is known for directing films that analyze critically the contradictions of **Zionism**. His first feature, *James' Journey to Jerusalem* (2003), offers a scathing critique of Israeli capitalism that indicts both victims and victimizers. Alexandrowicz subsequently directed *The Inner Tour* (2001), a verité **documentary** that sympathetically depicts a group of **Palestinians** from the **Occupied Palestinian Territories** who have acquired tourist visas under the auspices of an Israeli bus tour in order to revisit briefly their ancestral village sites in Israel.

**ALGERIA**. Much of Algeria, the second largest country in Africa, consists of the Sahara desert, with the major cities of Algiers and Oran positioned in the north on the long Mediterranean coast. It is bordered by **Tunisia** and Libya to the east, Niger, Mali, and Mauritania in the south, and **Morocco** as well as a sliver of the **Western Sahara** to the west. Once populated mostly by **Berber** peoples, the region, known together with modern-day Tunisia and Morocco (and sometimes, Libya and Mauritania) as the **Maghreb**, experienced successive waves of Arab Muslim immigration, and much of the region was united under Arab rule in the eighth century. Algeria became part of the Ottoman Empire in 1517, and earned notoriety as the base of the Barbary pirates until the early 19th century. The French invaded the country in 1830, and Algeria became an integral part of the French **colonial** system.

The assimilationist policies characteristic of French colonial rule, whereby the elite of colonized peoples were instructed in French culture and history and groomed as “overseas Frenchmen,” were applied somewhat differently in Algeria than elsewhere, as a very large number of French and other European settlers arrived, and the country, uniquely, became a part of France, consisting of three regional *départements*. Nevertheless, the vast majority of Arab and Berber Algerians were not given French citizenship. Thus two parallel cultures existed in the country by the beginning of the 20th century, and this is reflected in the cinema, which was the exclusive provenance of the European settlers prior to independence in 1962. Thus, the representation of Arabs in French-made Algerian films was typical of colonial cinema in their portrayal of happy fools or uncivilized ruffians.

By 1954, 300 cinémathèques, based in the country's northern urban centers, were serving settler audiences. Algeria was also the setting for exotic adventure films, of which Julien Duvivier's poetic **realist** classic, *Pépé Le Moko* (1937), is the best-known. Not a single feature was made by an Algerian during this period. However, it seems likely that the colonial practice of depicting the indigenous, non-European population as barbarians in need of civilizing guidance may have backfired, since the clear evidence these films supply of French colonial-settler—or *pied-noir*—racism and class consciousness seems to have helped catalyze the anticolonial struggle.

Many Algerians fought alongside the French in World War II, but calls for independence after the defeat of Nazism were met with the brutal suppression of demonstrators in May 1945. The war for liberation began in 1954, led by the **Front de Libération Nationale (FLN)**. The French fought hard to maintain control, but their resolve was weakened by determined resistance, failure in Southeast Asia, and increasing anticolonial sentiment at home, until, in 1962, independence was conceded. Algerian national cinema started just before, when the provisional government-in-exile created a production unit and then a **film school** directed by René Vautier, a French filmmaker active in the FLN. Vautier trained the earliest Algerian filmmakers, including **Mohamed Lakhdar-Hamina**, Amar Laskri, and **Ahmed Rachedi**, who made shorts from FLN bases in Tunisia.

Most of the major institutions organized by the newly independent Algerian state directly modeled those in France or those established during the colonial era. The government dictated the themes that films were to treat, privileging prevailing ideologies of national unity. The focus of virtually all filmmaking during those early years (*cinéma moujahid*) was the war of liberation, a subject vital to the first generation of Algerian filmmakers, many of whom had been active in the struggle. In 1963, the state created its production organization, the **Office des actualités Algériennes**, the focus of which gradually shifted from newsreel productions to short **documentaries**, then to fictional features, including Lakhdar-Hamina's *The Wind of the Aures* (1966). Meanwhile, **Mustapha Badie** directed the ambitious *The Night Is Afraid of the Sun* (1966), a three-hour epic study of the origins, development, and outcome of the war, for the **Centre national du cinéma**. In addition, the state television

organization, **Radiodiffusion Télévision Algérienne**, founded in 1962, supported cinema development by co-producing films and training professionals.

In 1966, Gillo Pontecorvo's acclaimed **realist** recreation, *The Battle of Algiers*, was released. The Algerian state nationalized the country's **exhibition** sector, built postproduction facilities, and opened the **Office national pour le commerce et l'industrie cinématographiques (ONCIC)**, a state-run monopoly production agency responsible for some of the most influential Arab and African films, marked by their directors' personal critical perspectives and cinematic styles. The first ONCIC film, *The Way* (**Mohamed Slim Riad**, 1968), analyzes its director's experiences as a prisoner of war in France. ONCIC subsequently moved into co-production, lending support to three films directed by **Egyptian** filmmaker, **Youssef Chahine**, and, in 1975, to *Chronicle of the Years of Embers*, Lakhdar-Hamina's epic account of events leading up to the establishment of the independent Algerian state, and the first Arab (or, for that matter, African) film to win the Cannes **Film Festival's Palme d'or**. By that time, Lakhdar-Hamina had assumed a position of power within ONCIC, of which he would eventually serve as director from 1981 to 1984.

During the 1970s, Algerian cinema shifted focus to the theme of agrarian reform, the subject of *The Charcoal Burner* (**Mohamed Bouamari**, 1972), *Noua* (**Abdelaziz Tolbi**, 1972), and *The Nomads* (**Sid Ali Mazif**, 1975). The period also witnessed the appearance of a "new cinema" (*cinéma djidid*)—films made on low budgets, and typically utilizing neorealist approaches to treat social problems. A new generation of filmmakers had begun to represent Algeria's everyday economic, cultural, and sociological life in films such as *Omar Gatlato* (**Merzak Allouache**, 1976), *Children of the Wind* (**Brahim Tsaki**, 1981), and *Nahla* (**Farouk Beloufa**, 1979).

ONCIC was disbanded in 1984; its duties were split between separate production and distribution agencies, and further reforms followed in 1987, when the **Centre Algérien pour l'art et l'industrie cinématographiques (CAAIC)** assumed both duties, while the reorganized state television company also offered support to filmmakers and increasingly cooperated with CAAIC. Emigration and the difficulties encountered by Algerians in France were the subject

of films such as *Ali in Wonderland* (Rachedi, 1978), and several more focused on **women's** issues, including *Houria* (Mazif, 1986). Initially, the 1987 reforms seemed to favor indigenous Algerian production, but after a promising start to the 1990s, Algerian cinema declined rapidly in the face of the country's internal political turmoil and the rise of **Islamist** movements. Still further reorganization followed in October 1993, and the ensuing social and industrial confusion and chaos became refracted across a number of films, including *Touchia* (**Mohamed Rachid Benhadj**, 1993), *The Honor of the Tribe* (**Mahmoud Zemmouri**, 1993), *Youssef: The Legend of the Seventh Sleeper* (**Mohamed Chouikh**, 1993), and *Bab el-Oued City* (Allouache, 1994).

These circumstances also forced a number of filmmakers into exile or silence. Funding was sought increasingly from Europe, particularly France, and exhibition was limited primarily to film festivals and European art-houses. Cinema audiences declined from nine million in 1980 to one-half million in 1992, and the 458 cinemas existing to serve a colonial audience at the time of Independence was reduced to 15 by 1999. After 1995, film production in Algeria had been reduced to one or two films per year, most of them French co-productions that retreat from urban settings and evidence a shift from realistic narratives to fables and allegories. In *The Desert Ark* (Chouikh, 1997), for example, interethnic struggles within a remote desert community tinged with a mysticism that nonetheless resists **orientalism** serve to metaphorize contemporary Algeria. Some filmmakers turned to the Atlas Mountains, and the first three films in Kabyle, the Algerian Berber language, were released between 1995 and 1997. When CAAIC was shut down in 1998, however, numerous filmmakers were left with incomplete films, and by the end of the decade, most of the country's major directors had chosen to live abroad, as Algerian cinema became largely exilic. The requirements of filming in exile and depending upon European financing necessitated the emergence of an Algerian cinema designated as such by the nationality of its filmmakers rather than by shooting locations, and by its treatment of subjects specific to the Algerian experience, including immigration, women's struggles, and internal conflicts. Allouache made two films in France, where Zemmouri also directed his **musical comedy**, *100% Arabica* (1997), while Benhadj shot *Mirka* (1999) in Italy.

Films made after the turn of the 21st century have been few in number, and have continued to emphasize similar themes. Several have examined the challenges facing Algerian women, including *Rachida* (**Yamina Bachir-Chouikh**, 2002), *The Beacon* (**Belkacem Hadjaj**, 2004), and *Enough!* (Djamila Sahraoui, 2006). Unsurprisingly, the subject of emigration and return has also been prominent, not least in the work of *beur* filmmakers **Mehdi Charef** (*Daughter of Keltoum* [2001]) and **Rabah Ameur-Zaïmèche** (*Wesh Wesh, What's Happening?* [2001]). Meanwhile, Algerian exiles and *beur* directors have continued to focus on the Algerian immigrant community in France, as in *Salut Cousin!* (Allouache, 1996) and *Neighbors* (**Malik Chibane**, 2005). In addition, *Days of Glory* (**Rachid Bouchareb**, 2006), an exposé of the poor treatment and lack of recognition given to Algerian (and, more broadly, North African) soldiers serving in World War II, brought some of the actions and effects of colonialism to a wider audience.

**AL-GINDI, NADIA** (*also* **NADIA EL-GUINDY**) (1940– ). Egypt's biggest female **star** throughout the 1990s and into the 2000s, Al-Gindi broke into cinema after winning a prize in a beauty contest. She was married to actor Emad Hamdi for 10 years, while she played supporting roles in various generic melodramas. From the mid-1980s on, however, al-Gindi was cast increasingly in action films and, in time, especially espionage films. These were often directed by Nader Galal, examples being *Mission in Tel Aviv* (1992) and *48 Hours in Israel* (1998). Her roles have typically been as feminine, sexualized characters who outwit their rivals. Only rarely has al-Gindi worked with less commercial or mainstream directors—although she appeared in **Khairy Beshara's** *Wild Desire* (1991).

**ALI ZAOUA, PRINCE OF THE STREETS** (2000). **Nabil Ayouch's** second feature revolves around four 12-year-old street children in Casablanca struggling to free themselves from an onerous gang leader and his abusive followers; in the struggle, Ali is killed. The body of the film follows his three comrades, played by actual street children, as they seek to honor Ali's memory and dreams (of becoming a sailor) by burying him at sea. In the process, they locate Ali's estranged mother, a prostitute, and befriend a helpful old sailor will-

ing to believe in them and help them overcome obstacles. Ayouch interweaves animated sequences of Ali's often drug-induced dreams with harsh depictions of the struggles street children face, thus mixing **realism** with experimental fantasy. In particular, the film treats the street children humanistically, relying less on stereotypes and more on sympathetic personal interrogation of their lives. By the same token, the film's visual lushness, which lends it a romantic quality quite distinct from **Third Cinema** aesthetics, has incurred some scholarly criticism. The film was a smash hit in **Morocco** and won many national and international awards.

**AL-JAZEERA.** This Arab satellite news station started broadcasting from Doha, Qatar, a small oil-rich state on the Persian–Arabian Gulf, in 1996. A grant from Emir Hamad bin Khalifa Al-Thani, who had come to power in a bloodless coup the previous year, established the station, partly to fill a vacuum left by the break-up of the British Broadcasting Authority's (BBC) **Saudi**-based Arabic Television Network, and to supply continued employment to many of the journalists who had previously worked there. To some degree, Al-Jazeera was modeled on the supposed objectivity of the BBC, adopting the motto, "Give the opinion, then give the other opinion"—although debate exists over the degree of influence exercised by the Qatari government. Still, the emir has apparently resisted increased pressure from the United States since its 2003 invasion of **Iraq** to dissuade the station from broadcasting material perceived as anti-American by the U.S. government.

The evident professionalism, wide coverage of issues, and relative objectivity of Al-Jazeera quickly made the station popular in much of the Arab world, where government-run terrestrial channels are typically heavily **censored**. It has displaced the BBC and Cable News Network as the preferred news station in most **Middle Eastern** countries. The station was brought to worldwide attention at the onset of the war in **Afghanistan**. Since then, it has expanded into sports programming and, in November 2006, into English-language broadcasting through Al-Jazeera English, based in Doha, London, Washington, and Kuala Lumpur, and managed largely by British journalists, including Robert Fisk. The station is the subject of a widely distributed **documentary**, *Control Room* (Jehane Noujaim, U.S., 2004).

Al-Jazeera's success has spurred the establishment of several other satellite news stations in the Middle East, although none as free of their funders' influence. Many are either directly funded by the ruling family of Saudi Arabia—as in the case of Al-Jazeera's most important rival, Al-Arabiyya—or are recipients of Saudi funding.

**AL-KASABA THEATRE AND CINEMATHEQUE.** A **Palestinian** nongovernmental organization established in Jerusalem in 1970 as Theatre Arts Group. In 1987, following the First **Intifada**, due to violence, general strikes, and a suffering economy, all theaters and cinemas in the **Occupied Palestinian Territories (OPTs)** closed. Relocated to Ramallah in June 2000, as Al-Kasaba, it was the first theater and cinémathèque established after a 13-year hiatus. The current location houses seating halls and a gallery, and is the only professional fully equipped venue in the OPTs for theater productions, visual exhibitions, musical performances, and films. It hosts three daily film screenings, including international blockbusters, children's films, Palestinian and **Israeli** features, and **documentaries**, in addition to special film weeks and festivals. Al-Kasaba also assists playwrights, filmmakers, and other artists marketing to Palestinian audiences.

**ALLOUACHE, MERZAK (1944– ).** Born in Algiers, Allouache graduated from the Institut national du cinéma d'Alger and, in 1967, the Institut des hautes études cinématographiques in France, first working at the **Office des actualités Algériennes**, then at the **Centre national du cinéma**, where he directed **documentaries**. He is one of **Algeria's** most prolific directors, with more than 14 films between Algeria and France, where he spent the most turbulent years of Algeria's unrest. Allouache's films always manage to involve Algeria, for example by portraying Algerian immigrants in France.

His first feature, *Omar Gatlato* (1976), was hailed by French critics as the declaration of a New Algerian Cinema (*cinéma djidid*); its success suggested that Algerians craved films that would deal complexly with Algerian social reality. *Bab el-Oued City* (1994), filmed in Algeria during the civil war and edited in France, captured the beginnings of the war from the same poor district of Algiers in which *Omar Gatlato* is set. *Salut Cousin!* (1996), a French coproduction,

dramatizes with lighthearted humor the obstacles and challenges facing diasporic Algerians in Paris trying both to earn a living and enjoy life under postcolonial conditions, by playing upon the projection by Algerians themselves of Western anti-Arab stereotypes onto the *beur* community. *Returning to Algiers* in 1999, Allouache directed *The Other World* (2001), about a young French woman's search for her Algerian lover, who has been kidnapped by an armed militia. Characteristic of *cinéma djidid*, this film complicates the relationship between "the people," the army, and the **Islamists**, refusing to characterize the national struggle and violence in Algeria in simple moral terms.

Allouache's subsequent *Bab el Web* (2004) revolves around a cybercafe in Bab el-Oued, from which the broke but enterprising Bouzid (played by Faudel, a well-known singer) casually invites a female cyber-pal in Paris to visit him, not realizing how costly this will be for both him and his likewise penniless brother. For 40 years, Allouache's films have examined the uneasy, neocolonial relationship between Algeria and France.

*Tamanrasset* (2007) is a made-for-television film set in the south of Algeria that depicts the plight of African immigrants from Mali who cross the border in the hope of eventually getting to Europe. Allouache's latest film, *Harragas*, is in postproduction in 2009.

**ALMAGOR, GILA (1939–).** One of **Israel's** foremost actresses, Gila Almagor has **starred** in countless Israeli films and stage plays. She is perhaps most famous for her roles in *Summer of Aviya* (1988) and its sequel, *Under the Domim Tree* (1995), both directed by **Eli Cohen** and based upon autobiographical novels recounting Almagor's childhood and young adulthood in Israel, during which she and her mother, a **Holocaust** survivor, faced difficulty assimilating into Israeli society and its ersatz **Middle Eastern** milieu. Almagor's embodiment of the **Zionist** imperative for Jews to assimilate an idealized "Oriental" culture while rejecting actual Jewish-Arab history is palpable in the *bourekas* film, *Sallach Shabbati* (Ephraim Kishon, 1964), a **musical comedy** in which she plays an Ashkenazi (Eastern-European-Jewish) kibbutznik who falls in love with a Mizrahi (Arab-Jewish) immigrant; and in *The House on Chelouche Street* (Moshe Mizrahi, 1973), a post-*bourekas* melodrama in which Almagor offers

one of Israeli cinema's early sympathetic portrayals of a Mizrahi woman struggling to survive against the odds. Likewise, in *Siege* (Gilberto Tofano, 1969), a poetic **realist** work of the **Young Israeli Cinema**, Almagor plays a war widow who allegorizes a nostalgic, almost mythological buttressing of Zionism in the context of Israel's demographic reconfiguration following the Six-Day War.

Upon massive Mizrahi defection from the moderate Labor Party to the right-wing Likud Party throughout the 1980s, Almagor returned to less progressive Mizrahi roles in, for instance, *Sh'chur* (Shmuel Hasfari, 1994), *Passover Fever* (Shemi Zarhin, 1995), and, much later, *Three Mothers* (Dina Zvi-Riklis, 2006), in which she appears as a paradigmatic maternal figure. Her latest role is in *The Debt* (Assaf Bernstein, 2007), in which she stars as a former Mossad agent who assisted in the capture of a Nazi war criminal. *See also* ISRAELI OCCUPATION; ORIENTALISM; WOMEN.

**AL-QATTAN, OMAR (1964– )**. Born in Beirut, educated at Oxford and Belgium's Institut national supérieur des arts du spectacle et techniques de diffusion, Al-Qattan was assistant and executive producer on a number of **Palestinian** films in the late 1980s, including some by **Michel Khleifi**. He has directed four **documentaries**: *Dreams and Silence* (1991), a portrait of a Palestinian refugee in **Jordan**; *Going Home* (1995), the recollections of an ex-British Mandate army major; made-for-television *Muhammad, Legacy of a Prophet* (2002), a reconstruction of contemporary rituals evoking the Prophet's life; and *Diary of an Arts Competition / Under Occupation* (2002), a record of an art exhibition organized during the Al-Aqsa **Intifada**'s West Bank curfews. Al-Qattan also produces educational Arabic-language CD-ROMs (under Sindibad Multimedia, which he founded); is a trustee of the A. M. Qattan Foundation, an independent Palestinian cultural and educational organization based in Ramallah; and, in 2004, launched the Palestinian Audio-Visual Programme (PAV). PAV runs cinema clubs in schools across the **Occupied Palestinian Territories**, offers grants to young filmmakers and artists, and under Michel Khleifi's supervision offers training programs for aspiring Palestinian filmmakers.

**AL-RAHEB, WAHA (1960– )**. Born in Cairo, **Egypt**, to **Syrian** parents, Damascus-based Waha Al-Raheb is a filmmaker, actress, and writer. Educated in France, Al-Raheb published a thesis on **women** in Syrian cinema from the 1960s through the mid-1980s. With a career spanning movie and television projects, she wrote and directed the 2003 film, *Dreamy Visions*, the first Syrian feature made by a woman. Integrating surreal moments of fantasy, the film focuses on a highly intelligent but oppressed young woman who finally rebels and leaves home to become a guerrilla fighter in **Lebanon**. Al-Raheb herself plays a neighbor and friend who is also traumatized by patriarchy. Al-Raheb was challenged by  **censorship** both during stages of development of her screenplay in Syria, and, according to the filmmaker, in attempts to get her film screened at **film festivals** abroad in the post-9/11 era due to its political content.

**AMEUR-ZAÏMÈCHE, RABAH (1966– )**. Of **Algerian** origin,  *beur* filmmaker Rabah Ameur-Zaïmèche has lived in France since 1968, where his own life struggles have been his main source of inspiration. In his first directorial feature, *Wesh Wesh, What's Happening?* (2001), Ameur-Zaïmèche also stars as Kamel, a young **Maghrebi** who returns home to the impoverished Paris suburbs (*banlieues*) after an absence of seven years, having spent five in a French prison and two deported to his native Algeria (under a 1993 French law, Franco-Maghrebis may be denied citizenship if they are sentenced to more than six months in jail). Although he tries to reestablish his life in France, he is impeded at every turn by his illegal status and the French police who harass him and his delinquent brother, Mousse, a drug dealer, notwithstanding assistance from his well-intentioned French Communist girlfriend, a local schoolteacher. Following a raid in which the police spray his mother with mace, Kamel kills one of the officers and steals his gun; the film concludes ambiguously, as the police chase Kamel into a woods from which the distant sound of two gunshots marks the film's final moment. In his subsequent *Bled Number One / Back Home* (2005), Ameur-Zaïmèche plays a former prisoner expelled from France to Algeria, a country now viewed from a Europeanized perspective and with a sense of cultural shock. The

film raises questions about humanity and **transnational** migratory flows in an unobtrusive, semidocumentary style. *Dernier maquis / Final Resistance* (2008) is a factory-set film of considerable visual beauty that raises issues of **Islamic** identity in the *beur* community.

**AMIN, MERVAT (1946– )**. Born in Minya, **Egypt**, Amin came to fame playing opposite **Abdel Halim Hafez** in the phenomenally successful, *My Father Is Up the Tree* (**Hussein Kamal**, 1969). She was part of a new generation of **stars** that also included **Nur El-Sherif**, Mahmud Yassin, and Husayn Fahmi, to the last of whom she was married from 1974 to 1986. Amin was a major presence in Egyptian cinema throughout the 1970s and 1980s, and has made occasional appearances since. Among her most notable films are: *Adrift on the Nile* (**Kamal**, 1971); the seminal **New Realist** work, *The Bus Driver* (**Atef El-Tayeb**, 1982); *Wife of an Important Man* (**Mohamed Khan**, 1987), with **Ahmed Zaki**; and the film that marked **Omar Sharif**'s return to Egypt, *The Puppeteer* (Hani Lashin, 1989).

**AMIRALAY, OMAR (1944– )**. The progenitor of modern **Syrian documentary** filmmaking, Amiralay was born in Damascus to an Ottoman military officer and a **Lebanese** woman. During the 1960s, he studied in Paris, first painting and drama at the Théâtre des Nations, then cinema at the Institut des hautes études cinématographiques. The unrest of May 1968 led him to reject fictional cinema, and his first (student) film was a documentary report on street protestors. Upon his return to Syria, Amiralay was hired to direct documentaries for the National Film Organization, but when his second and third films were banned by the Censor Board, he ceased working for the state and became an independent filmmaker.

To date, only Amiralay's first film has been screened publicly in Syria. *Film-Essay on the Euphrates Dam* (1970) documents the Ba'ath Party's modernization project, comparable to **Gamal Abdel Nasser**'s Aswan project in **Egypt**, to construct a series of dams across major Syrian rivers in order to facilitate water distribution (especially irrigation) and provide rural areas with electricity. The flooding of ancient, low-lying villages and the resettlement of their inhabitants onto higher ground are depicted affirmatively, in the style of Soviet visionary Dziga Vertov. Amiralay's subsequent documentaries de-

ploy techniques more akin to socialist **realism**—toward much different ends. *Everyday Life in a Syrian Village* (1974) and *The Chickens* (1977) critique the detrimental effects of industrial modernization on the peasantry.

Realizing that alternative **exhibition** venues would be necessary for this kind of filmmaking, Amiralay helped found the Damascus Cinema Club along with **Mohammad Malas**, with whom he and **Oussama Mohammad** would later co-direct *Shadows and Light, the Last of the Pioneers: Nazih Shahbandar* (1994), a documentary homage to the pioneer of Syrian cinema that is also an ode to filmmakers who have suffered from **ensorship**. The trio then made *Moudaress* (1996), a documentary about the poet, novelist, and painter, Fateh al-Moudaress, former secretary general of the Syrian Syndicate for the Visual Arts.

After government suppression increased in Syria following the 1979 Camp David Accords, Amiralay went into **exile** in France, directing documentaries for television about sociopolitical conditions and events in **Yemen**, Lebanon, **Palestine–Israel**, Egypt, Pakistan, and elsewhere. Amiralay first returned to Syria in 1991; yet, he is equally at home in Beirut and Damascus and carries dual nationality. His Lebanese films include *On a Day of Ordinary Violence, My Friend Michel Seurat . . .* (1996), which concerns the abduction of a French sociologist who died in captivity during the so-called Western hostage crisis in the 1980s, and *The Man with the Golden Soles* (2000), which critically pursues charismatic former Prime Minister Rafiq Hariri, who spearheaded the reconstruction projects of postwar Lebanon, and whose assassination in 2005 radically affected the political landscape of Lebanon and precipitated renewed violence.

Returning to Syria, seemingly with the goal of establishing an Arab film school in cooperation with Denmark, Amiralay directed a “corrective” to *Film-Essay* entitled *A Flood in Baath Country* (2003), in which the devastating effects of the Euphrates Dam project on the small village of Al-Mashi are exposed through interviews with villagers and state functionaries juxtaposed to reveal as dissimulation the government propaganda that has continued to laud rural industrial development. Although *Flood* was also banned in Syria, pirated DVDs have, according to Amiralay, been distributed widely throughout the country.

**ANIMATION.** In **Iran**, the art of animation cinema started during the late 1950s through the efforts of graphic artist and animator, Nouredin Zarrinkelk, who founded the **Institute for the Intellectual Development of Children and Young Adults**, along with graphic designer, Morteza Momayez, and illustrators, designers, and artists such as Farshid Mesghali and Ali Akbar Sadeghi. The first Tehran International Animation Festival screened 488 animation titles, both domestic and international, while the Second Festival (2001) saw 35 foreign countries submitting their films for screening in addition to Iranian entries. Renowned Iranian animators include Abdollah Alimorad, Abolfazl Razani, Akbar Alemi, Ebrahim Forouzesh, Saeed Tavakkolian, and Nahid Shamsdoost. Animation films and animators are well-supported by the Iranian government, which backs courses in various animation styles and techniques such as silhouette animation, claymation, puppetry and stop-motion, water-color, and yarn objects at major universities including Tehran University, Arts University, **Islamic Azad University**, and the Islamic School of Cinema. *The Little World of Bahador* (Alimorad, 2000) invests animation with political allegory through the story of a group of brave mice, under the leadership of Bahador, who depose a cruel and tyrannical king to secure their freedom. The **exilic** Iranian graphic artist Marjane Satrapi's graphic novel-turned-animated feature, *Persepolis* (2007), a French co-production, was initially banned in Iran due to its alleged misrepresentation of the **Iranian Revolution** of 1979. The government subsequently relented, and the film has had limited screenings in Tehran with scenes with sexual content deleted.

The history of **Egyptian** animation begins with the films of the Herschel brothers, Salomon, David, and Frenkel, recent immigrants from then-Soviet Belarus, whose protagonist, Mish-Mish Effendi, was introduced in *Nothing to Do* (1936) and appeared in several sequels. In 1960, Ali Muhib and his brother, Husam, started an animation section within the Egyptian national television channel, and in 1962, Ali Muhib directed *The White Line*, which mixes animation and live action; he later directed the first Arab animation film series, *Mishgias Sawah* (1979), which ran for 30 episodes. Noshi Iskandar, a caricaturist, directed *One and Five*, a trilogy of films on the Six-Day War and the **Defeat**, *Is It True?*, *Abd and Al*, and *Question* (all 1969), and *Excellent* (1975), a critique of corruption. Other im-

portant figures are Ihab Shaker (*The Flower and the Bottle* [1968]), Radhà Djubran (*Story of a Brat* [1985]; *The Lazy Sparrow* [1991]), Abdellaim Zaki, who directed a considerable number of animated commercials, Mohamed Ghazala, also an educator and historian of the subject (*Carnival* [2001]; *Crazy Works* [2002]; *HM* [2005]), and two **women**, CalArts-trained Mona Abou El Nasr (*Survival* [1988]) and Zeinab Zamzam (*A Terra-cotta Dream* [1997]; *Open Your Eyes* [2000]), who has produced a large number of mostly Islamic-themed animations using old-fashioned claymation techniques. Egypt witnessed an expansion of animation facilities during the 1990s and 2000s. In addition to programs at universities, such as the one started by Ghazala at Minya University, there are at least 10 significant animation studios—including Abou El Nasr’s Cairo Cartoon Studio and Zamzam’s Zamzam Media—operating and producing animations for television, commercials, and the occasional short film. Much of this material is shown in other parts of the Arab world, and some are co-productions with Gulf states.

Animation is somewhat less developed throughout the rest of the **Middle East**, but it is a significant presence in **Lebanese** film and video, notably in the work of Lena Mehrej, who curated Lebanese animations for the Festival International de La Bande Dessinée, held in Beirut in 2003. Mehrej has also been associated with **Future TV**, where **Syrian**-born, United States-educated Lina Ghaibeh has created most of her animation work, and which periodically features short animations about political issues by Edgar Aho and Jad Khouri. Many Lebanese video artists employ animation techniques, particularly in conjunction with photographic or video material, evident in the work of **Walid Raad**, **Akram Zaatari**, Ali Cherri, Hisham Bizri, and Ziad Antar.

In **Israel**, in recent years, there has been considerable, well-funded development of digital technology, largely for intelligence purposes; however, the by-product of this has been a digital media boom that has facilitated film- and video-making by Israelis at lower production budgets, particularly animation, with the best-known and most-widely distributed Israeli animation being the well-publicized *Waltz with Bashir* (Ari Folman, 2008). This feature-length war film analyzes an Israeli soldier’s struggle to come to terms with his participation in the Israel Defense Forces collaboration in the massive

slaughter of **Palestinians** at the Sabra and Shatila **refugee** camps in Lebanon in 1982.

The first **Algerian** animation film, *The Tree Party* (1963), was the work of Mohamed Aram, and is a plea to regrow vegetation destroyed in the just-finished war of liberation against France. The **Maghreb** is also the setting for *Azur and Asmar* (2008), by well-established French animator Michel Ocelot. It tells the story of two boys, one French, one Maghrebi, who are separated by the independence struggle. Perhaps the most widely available examples of Maghrebi animation, however, are the animated sequences of *Ali Zaoua: Prince of the Streets* (**Nabil Ayouch**, 1999), which provide an imagined better life for the street children of Casablanca. (Although they do not become part of the narrative world in the same way, the link by which animation provides an alternative environment for underprivileged children is also powerfully present in *Ticket to Jerusalem* [**Rashid Masharawi**, 2002], in which the protagonist screens animation films in Arabic to Palestinian children, many of them refugees.)

Early instances of **Turkish** animation include Cemal Nadir Güler's attempt to animate his character Amca Bey ("Mr. Uncle") during the 1940s; a short animation film made in a student workshop organized by Vedat Ar at the Istanbul State Fine Art Academy; and the animated feature *Once Upon a Time* (Turgut Demirag and Yüksel Ünsal, 1951)—purportedly completed but its only print lost when sent to the United States for post-production. Turkish animation began regular production during the 1960s, largely at Vedat Ar's Filmar Studio, which created animated commercials for various companies, as well as cultural productions about famous Turks and Turkish historical figures for banks. Animation became a category at the Hisar Short **Film Festival** in 1970, and important animations of the period include *Censor* (Tan Oral, 1969), which criticized the **ensorship** of art, and *How Did the Amentü Ship Sail?* (Tonguç Yaşar, 1972), an attempt at animating Ottoman calligraphy. The first animation department in Turkey was opened in 1984 at Eskişehir Anadolu University. Since the 1980s, Turkish State Radio and the Ministry of Culture have supported animation productions, especially those intended for children.

**Iraqi**-born, U.S.-based Usama Alshaibi's five-minute digital animation, *Allahu Akbar* (2003), uses complex and revolving geometric

patterns similar to those traditionally used to represent the perfection of deity and as a substitute for the proscribed image of the Prophet in much Middle Eastern Islamic art and architecture. Paris-based, **Moroccan**-born Mounir Fatmi, who abandoned painting for the camera, includes somewhat similar digital animations in his work collected in *Hard Head: Films of Mounir Fatmi* (2008).

**ARAB FILM DISTRIBUTION (AFD).** Located in Seattle, Washington, AFD is the largest distributor of Arab and **Middle Eastern** cinema in North America. Starting with five films in 1990 after the first-ever Arab **film festival** in the United States at the Goodwill Arts Games in Seattle, AFD's inventory has since multiplied one-hundred-fold to include features, **documentaries**, and short films from the Middle East, **Maghreb**, and South Asia, as well as **exilic and diasporic** Arab cinema produced in North America, Europe, and elsewhere. Providing material available for sale and rental for home and institutional uses, and the festival circuits, AFD remains one of the few dedicated sources in North America for Arab cinema.

**ARAFAT, YASSER** (*also* **YASIR ARAFAT; YASSIR ARAFAT**) (1929–2004). Founder of the Fateh political party in 1956, chairman of the **Palestine** Liberation Organization from 1969 to 2004, and president and prime minister of the Palestinian National Authority from 1994 to 2004, Abdel Rahman Abdel Ra'uf Arafat (known informally as Abu Ammar) was the most widely recognized persona of the Palestinian cause for his roles as guerrilla/freedom fighter, unofficial diplomat, political organizer, peace negotiator, and national leader. Sometimes credited as the father of the modern Palestinian nation, interpretations of his impact are controversial. Most of his onscreen appearances are in news footage, with the exception of **documentaries** in which he is the central subject. Anthony Geffen's made-for-television *The Faces of Arafat* (1990) traces 40 years of Arafat's personal and political life. Arafat's last public interview was conducted by filmmaker Sherine Salama in *The Last Days of Yasser Arafat* (2006), a story about Salama's months-long negotiations in obtaining the interview, and reactions to Arafat in interviews with his associates and people who did not know him (cab drivers, villagers, and Western journalists waiting for interviews). *Arafat, My Brother*

(**Rashid Masharawi**, 2005) is an account of Arafat recounted by the leader's estranged brother.

**AR, MÜJDE (1954–)**. The daughter of a famous songwriter, Ar began her career as a model and theatrical performer before acting in a television series in 1974. While appearing in various **genre** films during the 1970s, including **comedies**, action-adventures, and melodramas, Ar became the paradigmatic **star** figure in the **women's** films of the late **Yeşilçam** period. In these films, which focused on the social conditions of women in **Turkey**, Ar often portrayed strong female characters who try, despite patriarchal pressures, to achieve self-determination. Still active as a performer and television personality, Ar has since appeared as the stereotypical attractive passionate woman in *Fahriye, the Older Sister* (Yavuz Turgul, 1987) and *My Aunt* (**Halit Refiğ**, 1986), and as the enigmatic and unknowable woman of male fantasies in **Atif Yılmaz's** *Her Name Is Vasfiye* (1985) and *Aaah Belinda* (1986).

**ARBID, DANIELLE (1970–)**. Arbid began her career as a broadcast journalist for European television in the early 1990s. That background enabled her to produce several insightful **documentary** critiques of **Lebanon**. *Alone with the War* (2000) follows Arbid through the streets of Beirut as she asks people, "Why isn't there a monument dedicated to those who died in the war?" In one particularly powerful scene at Shatila **refugee** camp, she talks with several **Palestinian** children who tell her matter-of-factly that they are still finding bodies in the ground. Since then, Arbid has made several short documentaries with her Christian family that accentuate the everyday violence that haunts the postwar domestic sphere, including *Conversation in the Salon* (2004) and *We* (2005). This theme gains powerful representation in her first narrative feature, *In the Battlefields* (2004). Arbid's subsequent film, *The Lost Man* (2007), is a cross-cultural encounter between a French photographer and an Arab amnesiac that plumbs the seedy underground culture of **Jordan**.

**ARKIN, CÜNEYT (1937–)**. Trained as a doctor in **Turkey**, Arkin began acting after his good looks were noticed by a film director.

During the mid-1960s, he played the handsome male lead in melodramas and romantic **comedies**, but would accrue fame for his roles in later action and historical adventure films, westerns, karate films, and costume dramas. Like other **stars** of the high **Yeşilçam** period, Arkin acted in a very large number of films—in his case, almost 300. These included **Turkified** science-fiction films, in which he is depicted performing stunts in circus acts, fight sequences, and horse-back-riding scenes. After starring in the *Malkoçoğlu* film series as an early Ottoman warrior hero, he continued to play similarly cartoonish characters, including Battal Gazi or Kara Murat, who fight and kill the enemies of the Turks or Ottomans, in action–adventure films. Arkin gained international attention for his lead role in *The Man Who Saves the World* (Çetin İnanç, 1982), a low-budget **genre** piece known as the *Turkish Star Wars*.

**ARNA’S CHILDREN (2003).** Co-directed by **Juliano Mer** and Dutch filmmaker, Danniël Danniël, this verité **documentary** analyzes the historical changes in conditions and perspectives that have occurred within Jenin **Refugee** Camp since **Israel’s** 2002 reinvasion of the **Occupied Palestinian Territories**. *Arna’s Children* portrays the director’s mother, Arna, conducting educational theater workshops with the children of Jenin Camp from 1989 to 1996. The film alternates between Arna’s educational sessions and interviews conducted several years later by Mer with former workshop participants, now grown and actively engaged in the conflict with Israel.

**AROUND THE PINK HOUSE (1999).** **Lebanese** directors **Joana Hadjithomas and Khalil Joreige’s** first feature exemplifies the frustrations that many squatters faced at the end of the **Lebanese Civil War**, when the political economy shifted to accommodate newly mandated reconstruction projects. While developers stood to profit, squatters were lured into abandoning their homes for only modest compensation. The titular pink house is a large, heavily damaged mansion inhabited by two families. When its new owner announces his intention to remodel the house into a commercial center and gives the families 10 days to vacate the premises, the surrounding neighborhood divides between those who favor reconstruction and those who oppose it. Although technically awkward at times, the film

effectively depicts postwar Beirut as a persisting battlefield, declaration of peace notwithstanding.

**ARTEEAST.** This nonprofit organization was established in 2003 in New York City with the specific mission of presenting contemporary **Middle Eastern** art and artists to a wider audience, both internationally as well as in North America. ArteEast showcases the multicultural connections among the various Middle Eastern cultures and peoples while providing a forum for the Western world to sample the burgeoning diversity of Middle Eastern films, literature, music, and visual arts.

**ASLI, MOHAMED (1957– ).** Born in Casablanca, Asli studied in Milan, working as an assistant cameraman and assistant director, then a production executive. Returning to **Morocco**, he established, in 2003, a training facility in Ouzazarte within Kanzaman Studios in partnership with CinéCittà and the Luce Institute. Moroccans had been demanding such a school for decades, and Asli's was the first (he made a **documentary** about the school in 2005).

Asli wrote, directed, and produced *In Casablanca, Angels Don't Fly* (2004), Morocco's first feature in Arabic and **Berber**. The film tackles the harsh lives of three waiters transplanted from their villages to Casablanca to work to try to support their families back home, a subject Asli treats with humor and respect. Rarely are Moroccan features shot in rural areas, and even more rarely are rural problems handled with the **realism** of Asli's film. The three men are rendered as complex human beings endowed with desires that poverty makes almost impossible to realize. The film was honored as the first Moroccan movie since 1978 to be selected for the Week of the Critic at the Cannes **Film Festival**.

**ATATÜRK, MUSTAFA KEMAL (1881–1938).** The founder and the first president of the Republic of **Turkey**, Mustafa Kemal Atatürk (literally, "father of the Turks") was born in Salonika, at that time part of the Ottoman Empire. After a military education, he served in various ranks in the Ottoman army before becoming a leader of the Turkish War of Independence (1919–1923). As the president of

Turkey from 1923 until his death, he led the creation of a modern, secular nation-state through a series of rigorous reforms.

The party he founded, the **Republican** People's Party, represented the new republic's six basic principles with an arrow on its logo. These connected and overlapping "Kemalist" principles were as follows: Republicanism (the replacement of the monarchy with a constitutional republic); Populism (social mobilization of the people to realize reforms); Laicism (the French rendering of secularism, which introduces a separation of worldly and religious matters while giving control of religious affairs to the central state apparatuses); Reformism (the replacement of old, traditional, and Ottoman elements with those of modern, republican ones and the belief in continual reform as necessary for progress); Nationalism (the creation of a nation-state based upon an imagined ethnicity); and Statism (the creation of economic modernization and industrialization through state measures and institutions). As a blueprint for the Republic of Turkey, Kemalism included the adoption of the Western, positivist understanding of science and education. In time, however, some of these fundamentals lost their power, especially as contemporary Turkey has integrated into global capitalist markets. Current renderings of Kemalist ideology often draw upon the secular, democratic character of the nation-state with some nationalist undertones.

Since Atatürk's death, the filming of his life has been a hotly contested issue in Turkish cinematic circles. In a 1989 book concerning the issue, **Metin Erksan** claimed that a film on Atatürk could not be made in Turkey, because the concept of Atatürk would inevitably be concretized, thus limiting the people's freedom to imagine him. Erksan instead called for "a big and real American filmmaker, such as Martin Scorsese, Steven Spielberg, or George Lucas," to direct such a film, on grounds that Hollywood filmmaking, so well-rehearsed in constructing myths and legends, was more suited to projecting an ideal image.

Nonetheless, Turkish filmmakers did indeed make films about Atatürk, although, for years, not a single feature focused primarily on him. That task was left to a 2008 feature-length docudrama, *Mustafa* (2008), directed by television journalist Can Dündar. Released on the 70th anniversary of Atatürk's death, and seen by 1.1 million people,

*Mustafa* was criticized for its televisual language and its attention to the late leader's private life. Other works featuring Atatürk include the film and the television series *Tired Warrior* (Halit Refiğ, 1979), which narrates the Turkish War of Independence; the film *Republic* (Ziya Öztan, 1998) and the television series *Metamorphosis* (Feyzi Tuna, 1992), both of which focus on the foundation and early years of the Turkish Republic; the television **documentary** *The Yellow Zeybek* (Can Dünder, 1993), about Atatürk; and the feature *The Last Ottoman Yandım Ali* (Mustafa Şevki Doğan, 2007), a love story involving a late Ottoman bully who meets with Atatürk.

**AVANTI POPOLO (1986).** This independent **Israeli** feature was innovative as well as controversial for its placement of Arab characters at the center of its drama and for having them speak their native Arabic. Directed by Rafi Bukai, *Avanti Popolo* outdoes its **Young Israeli Cinema** contemporaries with a fantastical, post-*bourekas* story of two Egyptian soldiers, played by **Palestinian**–Israeli actors, who become separated from their combat unit following the Six-Day War. As Khaled and Ghassan navigate their way home to **Egypt**, they chance upon a dead United Nations soldier in a jeep, which they steal and drive through the Sinai desert until it runs out of fuel. The theatrical, comedic performance of Khaled/Salim Dau—who would later feature in *Cup Final* (**Eran Riklis**, 1991), *Curfew* (**Rashid Masharawi**, 1993), and *James' Journey to Jerusalem* (**Ra'anana Alexandrowicz**, 2003)—is ironized as he and his comrade are overtaken by a hapless Israeli patrol with whom they end up marching through the desert singing the titular Italian communist anthem. The two Egyptians eventually evade their captors but are killed accidentally by their own comrades, who mistake them for the enemy. The absurd quality of *Avanti Popolo* renders it a parable that reflexively allegorizes Israeli alienation and self-destructiveness while nostalgically sentimentalizing class solidarity across the Arab–Israeli divide. *See also* ISRAELI OCCUPATION.

**AVŞAR, HÜLYA (1963– ).** Born in Edremit, **Turkey**, Avşar was briefly a professional swimmer before she won Miss Turkey of 1982, from which she was later disqualified because her forbidden, divorced marital status was discovered. Avşar turned to cinema—be-

coming a sex symbol throughout the 1980s, she played **women** spanning the moral spectrum in **genre** films such as *Call Girls* (Osman Seden, 1985) and *Guilty Youth* (Orhan Elmas, 1985). She acted subsequently in **post-Yeşilçam** films such as *Berlin in Berlin* (Sinan Çetin, 1993), as a Turkish migrant worker, and *Mrs. Salkım's Diamonds* (Tomris Giritlioğlu, 1999), in which she plays a member of a non-Muslim ethnic minority. However, the dissolution of **Yeşilçam** compelled Avcı to seek additional work in the music and television industries. She has recorded several albums, and remains active as a television host and as a film, theater, and television actor. She also owns a fashion magazine, *Hülya*.

**AYOUCH, NABIL (1969– )**. Of **Moroccan** ancestry, Ayouch was raised in France, mostly in the Paris suburbs (*banlieues*) populated by immigrants from North Africa and the **Middle East**, but has been living primarily in Morocco since the mid-1990s. Ayouch studied theater in Paris but began training on film projects rather than attending a school. From 1992, he made commercials for Morocco and sub-Saharan Africa, and several shorts. In 1997, he directed his first feature, *Mektoub*, a detective “road movie” based on a true story that exposes the abuse of power, corruption, and social inequality within Moroccan society and the *hashish* trade. In this tale, a young woman attending a conference in Tangiers with her husband is kidnapped and raped by powerful men, but rebuilds her marital relationship during a trip to the south of Morocco. Immensely popular at the Moroccan box office and in France, the film officially represented Morocco at the 1999 Academy Awards. In that year, Ayouch set up his production company, Ali’N Production, in Casablanca, and for several years produced a television series, *Lalla Fatima*, while also establishing several venues through which Moroccan youth could produce short films.

Ayouch’s second feature, *Ali Zaoua: Prince of the Streets* (2000), set on the streets and docksides of Casablanca, broke box office records. His *One Minute Less of Sunshine* (2002), a thriller in a style similar to *Mektoub*, was denied release in Morocco due to sexually explicit scenes featuring a transvestite protagonist. A subsequent “road movie,” *Whatever Lola Wants* (2006), continues this critical integration of **gender and sexuality** issues, this time on

an international scale. Shot in Morocco but set largely in Cairo, it concerns an American woman who, having studied **belly dancing** with a gay **Egyptian** living in the United States, goes to Cairo in an attempt to reconcile with her estranged Egyptian boyfriend but finds herself searching for the famed but reclusive belly dancer, Ismahan, instead.

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**BABAÏ, BRAHIM (1936– )**. Babaï graduated from the Institut des hautes études cinématographiques in 1963, worked for French and **Tunisian** television, then moved into filmmaking with shorts, **documentaries**, and finally features. His films are examples of a **neorealist** cinema of engagement, representing an attempt to reach a wide range of viewers and offer accessible solutions to social problems in Tunisia. His first feature, *And Tomorrow?* (1971–1972), adapted from Abdelkader Ben Cheikh's novel, is one of the first Tunisian films to investigate issues of social concern during the 1960s, such as rural exodus, unemployment, and famine. The story follows three rural farmers who leave their drought-stricken village for the city. Babaï's much later *The Night of the Decade* (1991), adapted from Mohamed Salah Jerbi's novel, is a political crime intrigue depicting the **Algerian** unionization crisis that erupted in violence during the late 1970s. Its story is told through the lens of several students caught up in events. *An Odyssey* (2001–2004), inspired by Abdelaziz Belkhodja's novel, *The Ashes of Carthage*, and considered Tunisia's first film in the thriller **genre**, offers a critical perspective on **transnational** trafficking in art and cultural objects.

**BAB'AZIZ (THE PRINCE WHO CONTEMPLATED HIS SOUL) (2005)**. See DESERT TRILOGY.

**BAB EL-OUED CITY (1994)**. Set during the 1988 riots against austerity measures imposed by the **Algerian** government to offset collapsing oil prices and currency devaluations, **Merzak Allouache's** *Bab el-Oued City* is the story of Boualem, a young baker so tortured by incessant religious harangues from the loudspeakers of a nearby

mosque that he tears one down from the roof of the bakery. Depicted through extended flashback and framed by letters written to him by his sympathetic lover, Yamina, once he has left the country, Boualem's act spurs a variety of retributions, especially by an **Islamist** militia that considers it blasphemous. The film's layered plot and visual structure, however, help construct a sense of fear and anxiety that allegorizes the militants—whose leader is Yamina's brother—to a larger, shadowy enterprise of national consolidation and control, and that finally compels the socialistically minded Boualem to escape to France. French is spoken at points throughout the film by characters associated with the militia and former French *colons*. The film was shot in secret during the civil strife that occurred in the wake of the 1988 riots.

**BACCAR, SELMA (1945– )**. Born in Tunis, Baccar studied cinematography in Paris, and became the first **Tunisian** woman to direct a narrative feature film in that country: *Fatma 75* (1976) explores contradictions between traditional and modern aspects of Tunisian society and culture, highlighting celebrated **women** and other eminent figures of the **Berber** independence movement. Her second directorial feature, *Dance of Fire* (1994), dedicated to the memory of a Jewish-Tunisian singer of the 1920s, continues Baccar's interest in the representation of Tunisian women. It introduces the singer at the peak of her popularity and recounts her activities during that period, from her celebrated salon in Tunis through her travels to Europe to her return and untimely death—a crime of passion—in 1927. Her third feature, *Flower of Forgetfulness*, was released in 2005. Baccar has also made **documentaries** and is the first female producer in Tunisia.

**BACHIR-CHOUIKH, YAMINA (1954– )**. Algerian Yamina Bachir-Chouikh worked at the **Office national pour le commerce et l'industrie cinématographiques**, serving as a scriptwriter for *Omar Gatlato* (Merzak Allouache, 1976) and *Sand Wind* (Mohamed Lakhdar-Hamina, 1982). She has worked as an editor and screenwriter on several additional Algerian films, including *The Citadel* (1988) and *The Ark of the Desert* (1997), both directed by her husband, **Mohamed Chouikh**. Her first directorial feature, *Rachida*

(2002), concerns a young teacher shot by terrorists when she refuses to place a bomb in her school. Miraculously, she survives, but, unsafe in Algiers, moves with her mother to a house in the countryside, where she attempts to build a new life, again as a teacher, only to experience **Islamist** violence there, too. Despite this, she refuses to bow to, or reciprocate, the violence, and the film ends as, the day after a murderous attack on the village, she reenters her wrecked schoolroom, accompanied by some of her pupils. *Rachida* was made during a period in which Algerian filmmaking had almost ceased in the face of the civil conflict; its psychological insight and portrayal of female solidarity and oppression make it one of the most significant Algerian films of the century to date. It is also the first 35mm feature film directed by a **woman** ever to have been shot in Algeria.

**BADIE, MUSTAPHA (1928–2001).** A filmmaker and actor originally named Arezki Berkouk, Mustapha Badie worked in the Arab municipal theater group of Algiers and received training at the Radiodiffusion Télévision Française during the **colonial** era, then found work at Emissions en langues Arabe et Kabyle with Radio-Alger. His activities in support of **Algerian** liberation led to his arrest and imprisonment from 1957 until Independence. Upon his release, he resumed his career under the name Mustapha Badie. His films, usually based upon historical events, include *Our Mothers* (1963) and *The Night Is Afraid of the Sun* (1966), an epic feature in the tradition of *Chronicle of the Years of Embers* (**Mohamed Lakhdar-Hamina**, 1975), depicting various aspects of Algerian society and culture between 1952 and 1962 in four tableaux (The Land Is Thirsty, The Roads to Prison, History of Saliha, and History of Fatma).

**BADRAKHAN, AHMED (1909–1969).** At a time when **Egypt** had no film industry to speak of, Badrakhán wrote articles about cinema for the periodicals *Al-Sabah* and *Magalaty*, before moving to France in 1931 to study film under the patronage of Talaat Harb. He returned in 1934, to become the first Egyptian director of Harb's **Studio Misr**. He was in many respects a director of "firsts": he wrote the screenplay for the first film produced by Studio Misr, entitled *Wedad* (1936)—likewise the first film to **star Umm Kulthum**. (Badrakhán also partially directed this film, but following a dispute, Fritz Kramp

took over.) Quickly, however, he became known as the director of Umm Kulthum's films, all **musicals**: *Song of Hope* (1937), *Dinars* (1940), *Aïda* (1942), and *Fatma* (1947). He was also the first to film singers Farid al-Atrache and Asmahan (in *Triumph of Youth* [1940]) and actress Mariam Fakhr Eddin (*Night of Love* [1951]). He also directed two important biopics: *Mustafa Kamel* (1952) and *Sayed Darwish* (1966). *Mustafa Kamel*, which tells the life story of the young nationalist who led the 1919 revolt, is credited as the first film to depict the national struggle for independence against the British and was denied screening until after the **Free Officers coup** of 1952. With *Sayed Darwish*, Badrakhan sets the story of the eponymous composer against the backdrop of anti-British demonstrations, in which the young Darwish actively participates, rebelling against his religious schooling in pursuit of his talent, and falling in love with a dancer (**Hind Rustom**).

Badrakhan's *With God on Our Side* (completed in 1953 but released in 1955 due to problems with the **censors**) depicts the events leading up to the Free Officer's coup and was filmed shortly following that event. It tells the story of a young officer, Ahmed (Emad Hamdi), who loses an arm because of defective weapons used by Egypt in the 1948 war in **Palestine**. The film condemns those who were responsible and who collaborated with the British and the ruling monarchy, including Ahmed's own uncle, Abdel Aziz Pasha (Mahmoud El-Miligi). Both Badrakhan's historical/nationalistic films and his romantic-musical melodramas were filled with sentiment, the protagonists often sacrificing for a greater good or for the sake of their loved ones. His son, **Ali Badrakhan**, has also become an important director in Egypt.

**BADRAKHAN, ALI (1946– )**. Son of **Ahmed Badrakhan**, Ali Badrakhan began his career as an assistant director with his father and, later, to **Fatin Abdel-Wahab**, **Youssef Chahine**, and Ahmad Diauddin. Void of his father's romanticism, his own films were deeply political, often scathing in their criticism of figures of power and corruption. With *Karnak* (1975), Badrakhan levels his criticism against **Nasserism**, while in *Shafika and Metwally* (1978), he depicts the construction of the Suez Canal and those who betrayed **Egypt** during the **colonial** era. In *People on the Top* (1981), based

on a story by **Naguib Mahfouz**, **Nur El-Sherif** plays a petty thief who is released from jail to become a rich businessman. The film portrays the new social class that emerged as a result of **Anwar Sadat**'s opening of the country to Western capitalist policies (the *Infitah*). Personal greed and corruption at the expense of the greater good is likewise emphasized in *Hunger* (1986), set in the unspecified 19th-century past, but clearly commenting on present-day social ills. Based on a story, *The Harafish*, by Naguib Mahfouz, the film tells the story of a donkey cart transporter, Farag El-Gibali (**Mahmoud Abdel-Aziz**), who stands up to local bullies and is consequently granted *fetewwa* status (power and authority to protect and manage local affairs). As he is seduced into a hedonistic relationship with a rich woman, Malak (Yousra), however, he abandons his family and grows increasingly selfish, becoming so negligent of the people's needs and interests that they resort to looting his stash of supplies and ousting him. Badrakhan explored the specific social circumstances of his characters. He was the last director to work with **star Souad Hosni**, in *The Shepherd and the Women* (1991), based on an Italian play entitled *Crime on Goat Island*, and which also starred Yousra and **Ahmad Zaki**. Badrakhan's latest film features **Nadia al-Gindi** and Ilham Shahin in an adaptation of *A Streetcar Named Desire*, titled simply *Desire* (2002).

**BAGHDADI, MAROUN (1951–1994)**. Perhaps the most prominent filmmaker of the **Lebanese Civil War** era, Baghdadi had the versatility to make **documentary** films politically entrenched within the conflict, while also directing narrative films capable of transcending national borders. After studying political science at the Sorbonne in Paris, he became involved with a leftist political coalition, the Lebanese National Movement (LMN). Baghdadi directed several short documentaries for the LMN, including a portrait of the coalition's leader, Druze patriarch Kamal Jumblatt. He also directed several documentaries and fictional films about **Lebanon** for European television. His films remain closely concerned with the political violence and social limitations facing the country. *Beirut, Oh Beirut* (1975), featuring **Egyptian** actor Izzat el Alaili, offers a prophetic vision of Lebanon's troubled future by following four central characters as they confront fantasies about its cosmopolitan capital city. *Little*

*Wars* (1982) revisits the beginning of the civil war in a tale about the role played by traditionalism and family honor in pulling into war a generation that did not want it, while also denaturalizing the sensationalism of war by depicting the role played by journalists, both Western and Lebanese, in creating this popular perspective.

Capable of straddling Arab and European sensibilities, Baghdadi's films appealed consistently to audiences in Europe, while relying on French funding. During the 1982 Cannes **Film Festival**, he participated in Wim Wenders' experimental film, *Room 666* (1982), in which a series of filmmakers, including Steven Spielberg and Jean-Luc Godard, are asked whether they believe cinema is a dying language. One of two non-Western filmmakers featured, Baghdadi replies that filmmaking is a vicious cycle requiring the director to surrender life to the screen. The implied ambivalent relationship with representational power is a recurrent trope within Baghdadi's films—and Lebanese cinema generally. Similarly, *Out of Life* (1990), which won the Jury Prize at Cannes, provides a gripping story about the abduction of a French photojournalist during the civil war, in which the photojournalist's bravado serves as a reflexive critique. Baghdadi died prematurely from an accidental fall at his home in Beirut.

**BAKRI, MOHAMMED (1953– )**. Born in Bina, a village in the Galilee, Bakri studied acting and literature at Tel Aviv University. He began his career as a theatrical performer in 1976, in **Israel** and the West Bank, followed by film acting in 1983, appearing in productions by renowned Israeli and **Palestinian** filmmakers **Amos Gitai** and **Michel Khleifi**. He eventually gained lead roles in Israeli, Palestinian, and European films, including *Beyond the Walls* (Uri Barabash, 1984), *Esther* (Gitai, 1986), *Cup Final* (**Eran Riklis**, 1991), *Haifa* (**Rashid Masharawi**, 1996), *Yom, Yom* (Gitai, 1998), *Private* (Saverio Constanzo, Italy, 2004), and *Laila's Birthday* (Masharawi, 2008). Bakri is one of few Palestinian artists with a successful career in both Israeli-Hebrew and Palestinian-Arabic theater and cinema, often dealing with aspects of the Palestinian–Israeli conflict and internal Palestinian struggles. He has also directed two **documentaries**: *1948* (1998), a Palestinian interpretation of the *Nakba*; and the more controversial *Jenin, Jenin* (2002), initially banned in Israel and

based on Palestinian residents' interpretations of violent clashes with the Israel Defense Forces in Jenin during the Al-Aqsa **Intifada**.

**BANDIT, THE (1996).** This extremely popular film (2.5 million spectators) directed by Yavuz Turgul is considered the first financially successful **post-Yeşilçam** production, which, as such, rendered viable the distribution of contemporary **Turkish** cinema internationally. *The Bandit* thus heralded the rejuvenation of Turkish cinema, the "**new cinema of Turkey**," following years of unproductiveness after the demise of Yeşilçam—to which the film stands nonetheless as a critical homage. Its story concerns a thief who, upon release from a 35-year prison term, searches Istanbul for his former lover. In the course of his quest, he observes the immense social transformation that has occurred in Turkey since his internment and comes to the conclusion that his former relationship could never be revived under present conditions. As a result, by film's end, he commits suicide.

**BANI-ETEMAD, RAKSHAN (1954– ).** Born in Tehran, Bani-Etemad is often described as **Iran's** leading female director. She graduated with a degree in film direction from the University of Tehran and started her career making **documentaries** for the **Islamic Republic of Iran Broadcasting**. Bani-Etemad's feature film credits include *Off Limits* (1986), *Nargess* (1992), *The Blue Veiled* (1995), *The May Lady* (1998), *Baran and the Native* (1999), *Under the City's Skin* (2001), *Our Times* (2002), *Gilaneh* (2005), and *Main Line* (2006). She has focused on issues faced by the impoverished and the underprivileged classes, even the criminal element, in contemporary Iran, with female characters usually depicted as resisters and survivors of hostile social situations.

In *Nargess*, the first film in Bani-Etemad's *City Trilogy*, an older woman loses her much younger lover to the younger Nargess. Bani-Etemad turns this unusual love triangle (two of the characters are professional thieves, and Nargess is abjectly poor) not only into an exploration of two **women** victimized by a selfish and immature man, but also into a critical appraisal of the strictly codified and patriarchal postrevolutionary Iranian society, where to move from the criminal class to the impoverished but respectable working class involves not only deception but incest.

The *City Trilogy* continues with the self-reflexive *The May Lady*, an exploration of patriarchy's hold on women's lives, through the story of Forough Kia, a middle-aged single mother and filmmaker who must brave her teenage son's anger and hostility in order to date and experience love again. *Under the City's Skin* traces the dangerous effects of class division, poverty, and political violence on the working-class urban poor in Tehran through the story of Toba, who tries to hold together her family inside a violent and unjust social system. In *Gilaneh*, Bani-Etemad puts a different spin on the **Sacred Defense Cinema genre**, wherein the titular character survives the **Iran–Iraq War** badly damaged, only to witness emotionlessly the Anglo–American invasion of Baghdad. By her stark portraits of the suffering of the urban poor, Bani-Etemad challenges social nostalgia for the Iran–Iraq War, while exposing the waste of human life in this later invasion. See also GENDER AND SEXUALITY.

**BARAKAT, HENRI (1912–1997).** An **Egyptian** filmmaker who studied cinema in France, Barakat returned to Egypt following the outbreak of World War II to direct an adaptation of Anton Chekov's play, *The Vagabond* (1942). Most active during the 1950s and 1960s, he is recognized as the master of Egyptian romance and melodrama. Barakat films usually depict a suffering female who experiences emotional turmoil before meeting with a climactic and tragic fate. Barakat filmed **Faten Hamama** in some of her most memorable roles, most notably as Amna in *The Nightingale's Prayer* (aka *Call of the Curlew*) (1959) and as the raped peasant woman, forced to conceal her pregnancy and accidentally suffocating her newborn, in *The Sin* (1965). In both these films, Barakat portrays the social injustices and hardships of rural Egypt. In *A Man in Our House* (1961), Barakat sets his thwarted romance against the backdrop of Egypt's struggle for independence, as a young terrorist–political assassin (**Omar Sharif**) takes refuge in a family house, falls in love with the youngest daughter (Zahret El-Ola), and tests the family's loyalties to their nation.

In *The Open Door* (1963), Barakat broaches another overtly political subject, **women's** roles and the Suez crisis, as Layla (Hamama), a university graduate and activist, returns home to confront

romantic disappointment and cynicism (associated with the tyranny of the old regime) while struggling for national pride and political accomplishment. Barakat gave two other important Egyptian **stars** their first roles: **Souad Hosni** (in *Hassan and Naima* [1959]) and **Lebanese** singer Sabah (in *One for the Heart* [1945]). His films are also known for their extravagant **musical** scores and dramatic interludes, including *Love of My Life* (1947) and the musical **comedy** *The Genie Lady* (1950), both starring Lebanese singer Farid al-Atrache and co-starring **Samia Gamal**; and *The Immortal Song* (1952), again starring al-Atrache alongside Hamama. In Barakat's final feature, *The Night of Fatma's Arrest* (1984), the story is told in flashback, with Fatma (Hamama) as a woman committed to a mental hospital by her brother in an attempt to prevent her from exposing his corruption.

**BARAN (2001).** **Majid Majidi's** film is a melodrama of self-sacrifice and the suffering of Afghan **refugees in Iran**. Lateef works as cook and grocery-buyer for the workers at a construction site, until he is displaced from his position of relative comfort by the arrival of Rahmat, who comes to replace his father as a money-earner after the latter's injury in an accident at the site. At first fiercely resentful, Lateef's feelings quickly change to love when he realizes that Rahmat is in fact a girl, Baran. First saving her from arrest, he later sacrifices his own savings and identity documents—thus metaphorically becoming an “Afghan” himself—for her impoverished family's well-being. The film ends with their setting out to return to **Afghanistan**: Lateef left only with the fading memory of a fleeting glimpse of Baran's face, and the imprint of her foot in the mud quickly filling with rain (“*baran*” in Persian). *Baran's* focus on displacement, **transnational** labor, and a multiethnic Iran is emphasized by Lateef's own **Turkish** roots.

Stylistically, the film is marked by a preponderance of moving camera and high-angle shots looking down on the construction site and environs. Despite the scenes of hard work, the focus on communal activities ensures that, like the refugee camp in which Baran lives, the workplace is somewhat romanticized, while slow-motion and mood music help emphasize Lateef's heroism. Released soon after the events of 11 September 2001, *Baran* was poorly promoted

in the United States and did not meet with the success of Majidi's two earlier films, *Children of Heaven* (1997) and *Color of Paradise* (1992).

**BASHU, THE LITTLE STRANGER (1986).** Bahram Beyzai's *Bashu, the Little Stranger* is a key Iranian film of the early postrevolutionary period. It begins, dramatically, with the fiery deaths of the protagonist's family in the war-torn desert landscape of Khuzestan, in southern Iran near the Iraqi border. The boy, Bashu, flees the area by stowing away in a truck to the lush Caspian Sea region in the Iranian north. The extreme long-shots and telephoto lenses used to convey this journey are strikingly contrasted by the entry of Nai'i (Susan Taslimi), who, in a startling and much-discussed close-up, rises into the frame from the rice fields, her eyes apparently fixed on the spectator. Nai'i, whose husband is away either at war or doing industrial work in a distant town, adopts Bashu—whose dark skin and Arabic language mark his difference—and protects him from suspicious villagers. The two communicate by action and gesture and eventually a formal Persian that provides a lingua franca not native to either of them. Nonlinguistic communication remains privileged, however, and Beyzai incorporates elements from Eastern theatrical tradition to tell a broadly humanist anti-war story in which Bashu's dead mother haunts his new world and facilitates Nai'i's adoption of him. Although these war references have generally been blamed for *Bashu's* having remained unscreened in Iran for three years and finally shown only in 1989, after the end of the war with Iraq, its strong, somewhat confrontational portrayal of Nai'i and its implicit renegotiation of Iranian identity may have equally troubled the censors.

**BAT-ADAM, MICHAL (19??– ).** One of the Israeli film industry's only female directors, Michal Bat-Adam is also a trained actor who has performed in films of the Young Israeli Cinema, including *The House on Chelouche Street* (1973) and *Daughters, Daughters* (1973), both directed by her husband, Moshe Mizrahi; *Atalia* (Akiva Tevet, 1984); and *Moments* (1979), *The Lover* (1985), and *The Deserter's Wife* (1992), which she also directed. Bat-Adam's star intertext promotes diplomatic confrontation of the social and cultural

contradictions marring Ashkenazi–Mizrahi relations in Israel, implying through the self-consciously ambiguous performance of stereotypical feminine behavior that such contradictions can be overcome aesthetically. *See also* WOMEN.

**BATTLE OF ALGIERS, THE (1966).** Directed by Italian socialist and activist Gillo Pontecorvo (1919–2006) and coproduced by the only independent production company in postindependence **Algeria**, Casbah Films, headed by Yacef Saadi, the one-time **Front de Libération Nationale (FLN)** military commander in Algiers, who plays himself in the film, *The Battle of Algiers* is one of history's most powerful cinematic studies of **colonial** occupation and its resistance. Pontecorvo's **documentary**-style reenactment of a key series of episodes in Algeria's struggle for independence from France recreates the Algerian uprising against the occupying French during the Battle of Algiers of 1954–1957. The film opens in 1957, as Colonel Mathieu, a cold-blooded representative of the French military, has just forced a confession revealing the location of Ali La Pointe, an FLN member and a symbol of Algerian resistance and identity. Paratroopers locate La Pointe and other resistance fighters, including a young woman and 13-year-old boy, hiding inside the Casbah. Their ultimatum: Surrender or be blown up. As La Pointe and his comrades consider their options, the film flashes back to 1954, when the FLN launched major military operations in Algiers, and recreates key stages in the uprising and in La Pointe's political development. Meanwhile, Mathieu places the Casbah under martial law with military checkpoints, raids, and mass arrests. The FLN reacts with assassinations, and Mathieu unleashes a program of systematic torture and other forms of collective punishment.

By 1957, the rebellion weakens in the face of intensifying French military efforts and the capture of FLN leaders. However, the film ends with the outbreak of mass demonstrations and a renewed Algerian uprising that eventually forced France to cede power to the FLN. Pontecorvo's development of a quasi-documentary form of **realism**, with newsreel-style narration and captions, 16mm handheld news cameras, and the use of FLN and official French military proclamations, were groundbreaking. An accomplished composer and musician, Pontecorvo provided his film with a

complex soundtrack, highlighted by Ennio Morricone's alternately overwhelming and restrained score. While *The Battle of Algiers* was immediately successful in Algeria, Italy, and the United States, it was banned in France and Great Britain until 1971. It was also one of a few anticolonial films to be banned under the Shah in **Iran**, but was exhibited after the **Iranian Revolution** of 1979. It has remained pertinent in more recent times, and was supposedly screened for American military leaders at the Pentagon in the early stages of the **Iraq War**.

**BAYOUMI, MOHAMED (1894–1963)**. Born in Tata, **Egypt**, Bayoumi graduated from military school in Cairo in 1915, and served in the Sudan and **Palestine**. Eager to be involved with the cinema, he moved briefly to Berlin in the early 1920s, where he studied film and worked as a minor actor in the German film industry, then in one of its most creative periods. Returning to Egypt, Bayoumi was cinematographer on Italian Victor Rosito's *In the Land of Tutankhamen* (1923), and he directed a short film version of a play, *The Clerk* (1923). He founded Amon Films in Cairo, where he oversaw the production of a series of newsreels and patriotic, anti-British shorts, as well as some short narratives, such as *Barsum Looking for a Job* (1923). In 1924, Bayoumi filmed the opening of Tutankhamen's tomb. He apparently completed a narrative feature, *The Victim*, as cinematographer and director in 1928, but it was not released, meaning that his only directorial feature was *Fiancé Number 13* (1933), shortly after which he abandoned film production. Bayoumi founded a cinematographic training institute, Egypt's first, in Alexandria in 1932.

**BEHI, RIDHA (1947– )**. Born in the Muslim holy city of Kairouan in **Tunisia**, Behi studied sociology and ethnography at Nanterre, then began his filmmaking career with *Hyenas' Sun* (1977), a scathing indictment of Western **transnationalism** in which the economic and political structure of an entire seaside **Berber** village is irrevocably transformed when a European tourist resort is built nearby. Behi's subsequent *The Angels* (1984), however, was a melodrama in the **Egyptian** style, as was his *Bitter Champagne* (1988), starring Julie Christie and Ben Gazzara, concerning a young man who unwittingly has an affair with his father's mistress. Despite their **generic** styles

and Western **stars**, these films were subject to **censorship** for their perceived political undertones.

Behi again selected an international cast for *Swallows Never Die in Jerusalem* (1994), a melodramatic homage to the **Palestinian** struggle set on the eve of the **Oslo Accords**. Richard, a French television journalist, travels to **Israel** to cover the historic negotiations. There he meets a Palestinian taxi driver, Hammoudi/“Local Radio” (*Curfew*’s Salim Dau), who he learns has been searching for his long-lost grandmother, and he decides to arrange a television interview between his own Jewish girlfriend Esther’s father, Moshe (Ben Gazzara), a **Holocaust** survivor, and Hammoudi’s father, a Gazan **refugee**. Hammoudi’s brother, Riadh, however, formerly an **exile in Jordan**, has joined an **Islamist** organization that violently protests the Oslo Accords, thus undermining Richard’s mediating efforts. His idealism is strikingly figured in a noteworthy panning shot of Jerusalem that enframes the major holy sites of all three religions represented by the film’s characters, which prefigures a similar shot in a later Palestinian film, *Looking Awry / Hawal* (Sobhi al-Zobaidi, 2005). *Swallows* has been criticized for its displacement of excessive blame on Palestinian militants, especially those adherent to Islam, for the failures of Oslo.

Behi’s provocative, humanist critiques of conflict and political idealism continued with *The Magic Box* (2002), which examines the complex life of Raouf, a resident of Tunis whose French wife, burdened with ennui, has become an alcoholic. To escape ensuing domestic problems, he decides to write a screenplay about his childhood in Kairouan. The screenplay recounts his early relationship with his uncle, a traveling film projectionist who owns a cinema caravan and whom Raouf accompanies throughout the rural countryside as respite from the harsh treatment he receives from his strict, religious father. Recalling *Cinema Paradiso* (Giuseppe Tornatore, Italy, 1990), with which the film has been compared, Raouf’s uncle introduces him to the wonders of cinema, a gift that comes full circle in the present context of the screenplay. Behi’s latest work to date, *Citizen Brando* (2008), which had to be revised following Marlon Brando’s death, narrates a young man’s attempt to befriend the legendary, iconoclastic American actor.

**BEIRUT THE ENCOUNTER (1981).** Shot on location during the **Lebanese Civil War**, **Borhane Alaouié's** film depicts a chance meeting between two young friends separated by the war. Their encounter is emblematic of the displacement and uncertainty faced when navigating intersectarian relationships and the obstacles of everyday political violence. Zeina and Haidar agree to meet at the airport to exchange audio letters before Zeina leaves **Lebanon** for America, where she plans to pursue her studies. Rather than overt violence, the backdrop of war shows a society paralyzed by the material signs of disjuncture (sporadic electricity, water, and phone connections, as well as roadblocks and traffic jams); time is hostage, no one knows how long it will take to cross the city or for the war to end. At film's end, Zeina is stuck in traffic on the way to the airport, and Haidar gives up and leaves. A powerful symbol of departure and disconnection, the airport serves as a site of impossible good-byes. *See also UNDER THE BOMBS.*

**BELLY DANCING.** Known in Arabic as *raqs sharqi* and in **Turkish** as *çiftetelli* or *Oryantal dansi* ("dance of the East"), belly dancing is a dance form indigenous to the **Middle East**. It was originally a communal folk dance (*raqs biladi*) held at social occasions not involving performance before an audience. These included meetings between **women**, often under **gender**-segregated conditions, and, reputedly, birth rituals, as a means of strengthening abdominal muscles.

With the onset of European **colonialism** and the growth of an entertainment industry, belly dancing was co-opted by the West in **orientalist** fashion, as an exotic, sexually alluring performance by women (and sometimes men) for men. Its appropriation into cinema was facilitated by Sol Bloom, an American promoter of **Egyptian** culture (where belly dancing is rooted most strongly) at the 1893 Chicago World's Fair. Bloom coined the English term "belly dancing," and by the 1920s, the form had achieved scandalous renown across the United States as "hoochy-koochy." A vaudevillian precursor to burlesque, belly dancing was also incorporated into the avant-garde cinematic dance experiments of Ruth St. Denis and Isadora Duncan. Meanwhile in the Middle East, belly dancing had become a tourist attraction at Cairene and **Lebanese** nightclubs, promoted largely by the

mode's modern progenitor, Lebanese-Syrian Badia Musabni, who would help launch the careers of dancers **Tahiyya Carioca**, **Samia Gamal**, Naima Akef, and others who became Egyptian movie stars in **musicals** featuring a variety of belly dancing numbers. Perhaps the most renowned contemporary belly dancers in the region are Fifi Abdo and Dina, both Egyptian.

Since the events of 11 September 2001, belly dancing has undergone a popular revival among American women seeking intercultural understanding in the context of the wars in **Afghanistan** and **Iraq**. During this period, the revisionist belly dancing film *Satin Rouge* (Raja Amari, 2002) represented **Tunisian** women reappropriating the form for the sake of female solidarity and bonding, thus standing implicitly to critique the neo-orientalism of concomitant Western interest. A similar revision is offered in *Viva Algeria* (**Nadir Moknèche**, 2004). In *The Secret of the Grain* (**Abdellatif Kechiche**, 2007), belly dancing becomes a mode of resistance to the economic marginalization and disenfranchisement of the *beur* community in postcolonial France.

Belly dancing has also been used as what **Edward Said** would call a self-orientalizing practice, within countless Middle Eastern cinemas, especially those of Egypt, Lebanon, Turkey, and **Israel**. That practice is critiqued in *Waiting* (**Rashid Masharawi**, 2005), which foregrounds the function of belly dancing as a tourist attraction for **exilic Palestinians**, and *Whatever Lola Wants* (**Nabil Ayouch**, 2006), which supplies a **transnational** angle on tourism.

**BELOUFA, FAROUK (1947–)**. Beloufa, a French resident **Algerian** filmmaker, attended the Institut national du cinéma d'Alger in 1964 and studied at the Institut des hautes études cinématographiques in 1966, before directing a **documentary**, *The War of Liberation* (1973). He was an assistant to **Youssef Chahine** on the Algerian–**Egyptian** co-production, *The Return of the Prodigal Son* (1976), then directed his first and only feature thus far, *Nahla* (1979), set during the 1975 war in **Lebanon**. *Nahla* chronicles the relationships of a young Algerian journalist, who works at a pro-**Palestinian** newspaper, with three **women**—a faltering singer (the titular Nahla), a journalist, and an activist—who share their stories with him across a series of elliptical scenes. The film's narrative-compositional structure and a

musical score by **Fairuz**'s son, Ziad **Rahbani**, reflect the confusions and renewed perspectives brought about during the **Lebanese Civil War**. Hailed by critics, the film was subject to a failed **censorship** attempt by **Mohamed Lakhdar-Hamina** and played widely, if not always to popular acclaim, throughout Algeria.

**BEN AMAR, ABDELLATIF (aka ABDELLATIF BEN AMMAR) (1943– )**. Born in Tunis, Ben Amar graduated in 1964 from the Institut des hautes études cinématographiques in Paris. He directed three significant features during the 1970s: *Such a Simple Story* (1970), *Sejnane* (1974), and *Aziza* (1979/80), all of which were granted awards at the **Carthage Film Festival**. *Such a Simple Story* examines the contradictions of social integration in **Tunisia** through a film-within-a-film plot structure. Chamseddine, a young filmmaker, is documenting Tunisian migrant workers returning from Europe, in particular Hamed, who recounts the difficulty he faces reinserting himself into rural life with a foreign wife whose Western views are not accepted. Chamseddine's fiancée from France also has difficulties adapting and is not accepted by his family. *Sejnane* is a key anticolonial film offering a portrait of the events surrounding Tunisian independence. Set in 1952 Tunis, it tells the story of Kemal, who works in a printing company, and whose father is assassinated by a secret **colonial** organization. Kemal's love interest, the daughter of the company's owner, is to be married by arrangement to another man, leading Kemal to begin asking questions about Tunisia's political situation and to become involved with union activists. He is killed when they are all shot down—as his love is being married off. *Aziza* shifts the focus of change and integration to the story of a young woman who must adapt when her rural family moves into modern housing in a working-class urban suburb. Among other things, the move disrupts traditional **gender** roles; as the men in her family deal with diminished patriarchal authority, Aziza finds work in a local textile factory and achieves financial independence.

For the next 20 years, Ben Amar specialized in **documentaries** and commercials, and, through his production company, Latif Productions, produced *Wanderers in the Desert* (aka *The Drifters*) (**Nacir Khemir**, 1984). Then, in 2002, he directed *The Song of the Noria* (aka *Melody of the Waterwheel*), perhaps the first Tunisian

example of the road movie **genre**. Zeineb, in her thirties, is finally granted a legal divorce but flees in fear of her jealous husband on the advice of her attorney. She meets an old flame, Mohamed, an archaeologist whose father, it is gradually revealed, has committed suicide following the expropriation of his land. Mohamed is trying to locate a film crew, one of whose members owes him money, and to save enough to study in France. He and Zeinab travel together across the desert in search of the film crew that might provide their desired escape, but never locate it, instead becoming entangled with a con man and a group of thugs sent by Zeinab's husband.

**BEN BARKA, SOUHEIL (1942– )**. Ben Barka is known for his mix of **realism** in historical epics, as well as for championing African issues of social justice in films that at once exemplify and stand to critique salient aspects of African **transnational** cinema. His work ranges from films critiquing modern social malaise to blockbuster historical epics interrogating the power struggles in Pharaonic **Egypt** and Andalusian Spain–**Morocco–Turkey**, and against **colonialism** in Morocco. Born in Timbuktu, Mali, Ben Barka earned a degree in sociology from Rome University after graduating in filmmaking from Rome's Centro Sperimentale di Cinematografia. He worked for five years in Italy as assistant to, among others, Pier Paolo Pasolini. Upon coming to Morocco, he established Euro-**Maghreb** Films and later built a series of cinema complexes, Le Dawliz, in several Moroccan cities.

As a filmmaker and producer, he made a number of **documentary** shorts and features before becoming director of the **Centre cinématographique Marocain** from 1986 to 2003. Ben Barka's first feature, *1001 Hands* (1972), made partly with European funding, attacked the impact of tourism on the Moroccan underclass and the discrepancy between Morocco's powerful merchants and workers exploited for their labor. Another feature, *The Oil War Will Not Happen* (1974), concerning exploited oil workers in an anonymous African country, was banned in Morocco just after it received its **exhibition** permit, even though the government had facilitated certain sequences, allowing filming at a state-run petroleum complex and giving permission for the army to appear in a struggle against oil workers. According to Ben Barka, the film was banned because it

criticized **Saudi Arabia**. *Amok* (1982)—an antiapartheid drama funded by Senegal, Guinea, and Morocco, and adapted from Alan Paton’s novel *Cry, the Beloved Country* (1948)—was the first film concerning South African apartheid shot entirely in sub-Saharan Africa.

**BENANI, HAMID (aka HAMID BENNANI) (1940[1942?]- )**.

A film school graduate from the Institut des hautes études cinématographiques in Paris, **Moroccan**-born Benani made short films for Moroccan television and wrote for the review, *Cinema 3*, Morocco’s only cinema studies publication. Benani’s debut film, *Traces* (1970), treats the social and psychological problems of a young boy, adopted by an authoritarian father, who yearns for liberty and autonomy. The film was hailed by critics and historians as an “auteur” vehicle rich in signs and visual symbols, yet its semiological density made it unpopular with mainstream filmgoers. Twenty-five years later, Benani’s second feature, an adaptation of Tahar Ben Jelloun’s novel *A Prayer for the Absent* (1995), is an equally semiotically rich exploration of a young man’s search for self-identity and religious reconciliation.

**BENGUIGUI, YAMINA (1957- )**. Born in France to **Algerian** parents, Benguigui is the director of penetrating films on **women’s** issues related to the North African immigrant, or *beur*, community in France, including the **documentaries** *Women of Islam* (1994), *Immigrant Memories: The North African Inheritance* (1997) (based on her book of the same name), and *The Perfumed Garden* (2000), as well as many other documentaries and shorts, some made-for-television. *Inch’Allah Dimanche* (2001), her first fictional feature (based on her novel of the same name), tells the story of Zouina, who arrives in France from rural Algeria following the 1974 family reunion law that allows Algerian women to join husbands working in France. Zouina’s husband, Ahmed, is overprotective of Zouina and grants her only limited liberties. She struggles with his physical abuse and her mother-in-law’s verbal harassment, and is helped by French friends to extricate herself from the situation through acclimation to French life and culture. As a result, Zouina becomes more confident, by film’s end achieving a modicum of self-determination beyond the domestic sphere. Benguigui has continued to make documentaries. In

2008, she began shooting her second feature, *Heaven Is Full!*, which addresses the difficulties involved in organizing a Muslim burial in France.

**BENHADJ, MOHAMED RACHID (1949–).** Algerian Benhadj grew up in Algiers, studied cinema at Université de Paris, made **documentaries** for **Radiodiffusion Télévision Algérienne**, then directed his first feature, *Desert Rose*, in 1989. The film recounts, through his own eyes, the life of a young, severely handicapped boy, Moussa, who struggles to overcome his infirmities in a remote desert village. The film's rich detail is expressed in images and sound rather than words. After directing *Touchia* (1993), concerning social struggle in Algeria, Benhadj continued his examination of childhood struggle in *Mirka* (1999), which follows an abandoned infant in the Balkans as he searches for his roots and lost mother. It stands as an indictment of rape as a tool of war. By this time, Benhadj had moved to Italy; however, in 2005, he adapted *For Bread Alone* from the book by **Moroccan** writer Mohamed Choukri, about the political coming-to-consciousness of young Mohamed, a street urchin from a severely impoverished Tangiers family. Leaving home to avoid starvation and paternal abuse, Mohamed becomes involved in drugs, alcohol, thievery, and prostitution, and is eventually arrested and imprisoned at 20. In prison, he meets a nationalist leader, learns to read and write, and, upon his release, becomes a primary school teacher working to educate children how to escape from poverty and ignorance. Benhadj, who studied architecture, is also an accomplished painter.

**BEN HIRSI, BADER (1968–).** Born in London, as the youngest of 14 children to **Yemeni exile** parents, Bader Ben Hirsi is the director of Yemen's first feature, *A New Day in Old Sana'a* (2005). Trained in business and theater, Ben Hirsi began to make films in collaboration with his childhood friend, also of Yemeni descent, Ahmed Al Abdali, who has composed music for and produced their projects. After visiting Yemen for the first time in 1995 at the age of 27, Ben Hirsi directed a **documentary**, *The English Sheikh and the Yemeni Gentleman* (2000), chronicling his return visit to his ancestral homeland under the guidance of English expatriate travel writer Tim Macintosh-Smith. Ben Hirsi and Al Abdali have also created

other documentaries on Yemen's contested Socatra Island, the **Saudi** response to 9/11, the Hadj pilgrimage, and Yemen and the "war on terror." Shifting into narrative filmmaking, they made several short dramas before embarking on *A New Day in Old Sana'a*.

**BENJELLOUN, HASSAN (1950–)**. Previously a pharmacist, Benjeloun trained in Paris at the Conservatoire libre du cinéma français, and has gone on to become one of **Morocco's** most prolific directors. His *Judgment of a Woman* (2000) raises the questions of **women's** rights and divorce, while his **comedy**, *The Pal* (2002), enormously popular at the box office, depicts poor Moroccans struggling against the rich for their legal rights. *The Black Room* (2004), inspired by the book by Jaouad Mdidech, depicts the "**Years of Lead**" in Morocco under King Hassan II, when Marxists, students, and union leaders were imprisoned and tortured. *Where Are You Going, Moshe?* (2007) treats the historical period during which Jews were recruited to leave Morocco for **Israel**, told through the device of a bar owner who tries to keep at least one Jew in the village so that his bar won't be closed.

**BENLYAZID, FARIDA (aka FARIDA BELYAZID) (1948–)**. Farida Benlyazid is a **Moroccan** journalist, documentarian, screenwriter, and filmmaker known for her representations of **women's** lives in scripts and personal films that often depict their oppression and attempts at liberation from patriarchy. Benlyazid studied cinema at the École supérieure des études cinématographiques in Paris, from which she graduated in 1976. She returned to Morocco in the early 1980s, where she made a television film, *Identité de femmes* (1979), and scripted two films (*A Hole in the Wall* [1978] and *Reed Dolls* [1981]) for her husband, filmmaker **Jilali Ferhati**, before turning to her own feature filmmaking with *A Door to the Sky* (1988). She scripted two features for **Mohamed Abderrahman Tazi**: *Badis* (1988) and *Looking for the Husband of My Wife* (1993). Her next three directorial features were adaptations: *Women's Wiles* (1999), based on a historical fairy tale; *Casablanca Casablanca* (2002); and *The Wretched Life of Juanita Narboni* (2005), based on the novel by Angel Vazquez.

**BEN MAHMOUD, MAHMOUD (1947–)**. Born in Tunis, *beur* filmmaker Mahmoud Ben Mahmoud studied cinema at the Institut

national supérieur des arts du spectacle et techniques de diffusion, then history of art, archaeology, and journalism in Belgium, where he has taught since 1988 at the Université libre de Bruxelles. In addition to directing numerous **documentaries**, Ben Mahmoud's first feature was the autobiographical *Crossing Over* (aka *Crossings*) (1981), the story of two travelers crossing the English Channel in a ferry, one an Arab intellectual (Youssef), the other a working-class Eastern European (Bogdan). When they try to disembark at Dover, Bogdan is refused entry because he has no money, and Youssef is refused because his visa has expired. Their treatment by British customs officers is violent and dismissive; Bogdan is subject to a strip-search. The ferry returns with them to Belgium, where they receive similar treatment from customs officers there; this time, however, Bogdan is beaten not only by police but by a local white-supremacist gang when he and Youssef try to escape. Forced to remain on board the ferry in seeming perpetuity, Bogdan takes a job washing dishes, but, dejected by Youssef's accusation that he has evaded his political responsibilities by refusing to fight back against his ill-treatment, he murders a guard. Youssef, on the other hand, decides to write about their experience, which metaphorizes **exile** and alienation in a **trans-national** world. With Fadhel Jaïbi, Ben Mahmoud subsequently co-directed *Diamond Dust* (1992), which through emphasis on memory and genealogy, explores the incapacity of minorities to communicate within the dominant culture. A further solo feature, *The Pomegranate Siesta*, was released in 1999.

**BENT FAMILIA (aka TUNISIENNES) (1997).** The personal lives of three **women** are exposed and analyzed in this contemporary **Tunisian** melodrama directed by **Nouri Bouzid**. Aida is a divorced college professor, proud of her Arab heritage but equally unashamed of her sexuality, who is in love with a **Palestinian** sequestered in Gaza, and criticized as promiscuous by her adolescent son. Her urban apartment has become a shelter for Fatiha, a **refugee** from violence in **Algeria**, and Amina, Aida's former school friend now married to a wealthy banker who confines her to the home and rapes her out of jealousy. Through careful alternation between interior and exterior scenes, and from the women's corresponding physical stasis to relative mobility, Bouzid traces each woman's enlightenment and heal-

ing to shifting social and economic conditions in Tunisia. By film's end, under Aida's outspoken tutelage, Fatiha decides to return to Algeria despite and because of the challenges it presents, and Amina to divorce her husband, notwithstanding disapproval from her family and social circle.

***BERLIN IN BERLIN* (1993).** Set in the **Turkish** sector of Berlin, this **transnational** drama directed by **Sinan Çetin** depicts the transfer of **gender** struggles, social customs, and questions of morality across national boundaries in the context of migration from Turkey to Germany. The film centers upon an impossible love relationship between a Turkish woman and a German engineer that is subjected to negative pressure from both cultures. Of interest to scholars and critics of **exilic and diasporic** cinema, *Berlin in Berlin* also became known in Turkey for a scene in which **Hülya Avşar** is portrayed masturbating.

**BERBER FILMS (aka AMAZIGHT FILMS).** The **Moroccan** government repressed most expressions of Amazight culture during the 1970s and 1980s by arresting activists, raiding cultural centers, and forbidding cultural production in Tamazight, a Berber language, with the exception of folklore. The repression was lifted during the mid-1990s, when Amazight video features began to appear. Since then, Amazight films on video have been produced privately in greater number, although they did not receive support from the **Centre cinématographique Marocain** until the mid-2000s; an example is *Tilila* (Mohamed Mernich, 2007).

Most Amazight filmmaking in Morocco occurs in the southern region of the country, Tachelhit. Initially, such Amazight films concentrated on the production of music videos; only later did fictional features emerge that would support Amazight cultural development in the country, not least by filling the void left by cinema and television. Most of these films contain rural settings, although several concern urban Amazight communities, mixing professional with amateur performers, and telling stories about Amazight life or mythology. Numerous well-known Amazight singers have been featured in these early films—an outgrowth of the prior music videos. Drama and humor are their predominant **genres**, with most narratives set in

modern times; however, several period pieces have also been produced. Amazight videos are sold throughout Morocco and in Europe, to accommodate the large number of migrating Berber-speakers. Few of the videos are made in Tamazight (or in Tarifit, a northern Berber language), although this is expected to change now that the Amazight cultural movement has been legalized, opening various mechanisms of funding to Berber-language productions.

Amazight filmmaking is by no means confined to Morocco. The Kabyle artists of **Algeria** (who also inhabit parts of Morocco), for instance, have played a significant role in promoting Amazight culture across the region, often with French support. By the same token, the attenuated distinction between Berber and Arab cultures (especially in Algeria), originally a product of **colonialism** that exploited such differences for political gain, is still evident in ongoing social struggles for Amazight cultural rights, including those surrounding cinematic production. This is especially evident in controversies surrounding the establishment in Algeria of the Institut royal du cinématographique Amazight, a government agency that has been accused by Amazight filmmakers of being overly regulated and hence **ensorial** of Amazight cultural representation. *See also* BACCAR, SELMA; *CRY NO MORE*; NACIRI, SAÏD.

**BERLINBEIRUT** (2004). This 22-minute poetic **documentary** is the work of Beirut-born filmmaker and actress Myrna Maakaron, who was educated in **Lebanon** and France and currently lives in Germany. Through the sing-song voice and childlike but astute perceptions of the filmmaker (narrated in English), *BerlinBeirut* fuses the cities of Berlin and Beirut through their perceived affinities and histories, and marks their differences as well (sometimes literally with Post-It notes). Footage from both locations is seamlessly integrated, as the filmmaker's onscreen persona, in a purple dress and riding a bicycle, traverses both formerly divided cities, recollecting memories of growing up during the **Lebanese Civil War** in Beirut and sharing cultural encounters and quotidian experiences of her life in Berlin. Another intertextual dimension of the film is the fact that Maakaron previously played one of the two young girls navigating Beirut and the history of Lebanese cinema in *Once Upon a Time, Beirut* (**Jocelyn Saab**, 1995).

**BESHARA, KHAIRY (1947– )**. This **New Realist** filmmaker also facilitated the rebirth of **documentary** cinema in **Egypt**. Born in Tanta, he graduated from the Egyptian Higher Institute of Cinema in 1967, after which he studied filmmaking in Poland on fellowship. He directed several **documentaries** during the mid-1970s through the early 1980s, and served as an assistant director on *Diary of a Country Prosecutor* (**Tawfik Saleh**, 1969). He then began directing features. *The Necklace and the Bracelet* (1986) analyzes the social conditions of **women's** oppression in a poor rural village in which many men have left to seek work in cities. The film resists the common tendency in Egyptian cinema to stereotype Nubians (black African **Berbers**, or *barbaris*). His subsequent *Sweet Day, Bitter Day* (1988) is a postmelodrama about a poor Cairene widow (**Faten Hamama**) with three children whose inopportune life choices, determined by social conditions, lead to misfortune and unhappiness. In the 1990s, Beshara shifted **generic** gears away from realism, making *Crabs* (1990), an extremely successful **musical** featuring rising star **Ahmed Zaki**. It was followed by *Ice Cream in Glym* (1992), another cross-class musical romance, critically reminiscent of **Abdel Halim Hafez** vehicles, starring popular teen idol Amr Diab and set in the titular village outside Alexandria. Of Coptic background, Beshara has referred to himself as culturally **Islamic**. He has taught cinema at the Higher Institute of Cinema, and experiments with digital filmmaking.

**BEUR CINEMA.** *Beur* filmmakers comprise a generation of Arab and **Berber** cinéastes who are the product of cross-cultural upbringings, with blood ties to their parents' homelands in North Africa but otherwise rooted in Europe. Technically *beurs* are French only—although Belgians are sometimes included; they represent an ethnographic category that emerged following the passage of French immigration and naturalization laws, and as a result of **colonialism**. The term *beur* is French inversion-slang for “*arabe*,” and refers to the French-born children of North African (“**Maghrebi**”) immigrants of Arab as well as Amazight/Kabyle origin. Also a pun on *beurre*, the French word for “butter,” and phonetically short for “Berber,” an oppressed Maghrebi population, it has come to signify the ambivalence associated with bicultural identity. “La génération *beur*” attained prominence during the late 1970s and 1980s amid increasing racial tensions, the rise of

extreme right-wing movements, and national debates across Europe about immigration, integration, and assimilation. Many *beur* films are set in the suburbs of Paris and other large French cities, where immigrants from the former colonial possessions are concentrated, hence the term *banlieue* (French for “suburb”) cinema, which overlaps with, and has been used interchangeably with, *beur* cinema.

During the 1970s, the operative term for this grouping of films was “cinémas de l’émigration,” the usual focus of which was social or political. Included in this period are the early films of the Algerian Ali Akika: *Journey to the Capital* (1977) and *Tears of Blood* (1980). In Belgium, Mohamed Ben Salah (b. 1945 in Oran) directed a low-budget feature, *Some People and Others* (1972), a first-hand account of the problems and pressures of immigrant life. Mohamed Benayat, born in 1944 in **Algeria**, and an Algerian citizen brought to France at the age of four, was active directing films during the 1970s and 1980s, such as *The Mask of an Enlightened Woman* (1974), *Savage Barricades* (1975), *The New Romantics* (1979), *Child of the Stars* (1985), and *Stallion* (1988). Abdelkrim Bahloul, born in 1950 in Algeria, and also an Algerian citizen, emigrated to France during his teens; he has directed *Mint Tea* (1984), *A Vampire in Paradise* (1991), *The Hamlet Sisters* (1996), *The Night of Destiny* (1997), and *The Assassinated Sun* (2004). Other prominent and representative *beur* filmmakers of the 1980s and 1990s include **Mahmoud Ben Mahmoud**, **Nadia Fares**, **Abdellatif Kechiche**, Djamila Sahraoui, Saïd Ould-Khelifa, **Farouk Beloufa**, **Rabah Ameer-Zaïmèche**, **Bourlem Guerdjou**, **Malik Chibane**, **Rachid Bouchareb**, **Mehdi Charef**, **Ali Ghalem**, **Belkacem Hadjadj**, **Okacha Touita**, **Mahmoud Zemmouri**, Amor Hakkar, and **Karim Dridi**. The term remains loosely applied, however, and some of these filmmakers, notably Dridi, would not choose to use it to describe their work, especially with films that represent or touch only tangentially upon the **diasporic** experience. Some *beur* cinema figures have moved back and forth between France and North Africa: an example is **Nadir Moknèche** (*The Harem of Madame Osmane*, 1999), who was born in Paris in 1965, grew up in Algeria, but has been living mainly in France since the age of 18.

Among the few **women** *beur* filmmakers is Rachida Krim (b. 1955 in Alès), who has directed several shorts and one feature, *Under Women’s Feet* (1996), while **Yamina Benguigui** has been an impor-

tant figure since the mid-1990s. Many other North African filmmakers who have spent considerable time in Europe have connections to *beur* cinema without properly being part of it, among which are two additional important female directors: Fatima Jebli Ouazzani, born in **Morocco** in 1959, but residing in the Netherlands since 1970 (*In My Father's House*, 1997); and **Nadia El Fani** (*Bedwin Hacker*, 2002). Since 2000, Ismail Ferroukhi has achieved international recognition for his first feature, *Le grand voyage* (2004), and Bouchareb's *Days of Glory* (2006) and Kechiche's *The Secret of the Grain* (2007) have drawn considerable international attention. Among other things, these more recent films may be seen as critical responses to the heightened anti-immigrant sentiment that has arisen in France under conditions of neoliberal **transnationalism**, and that has led to controversial legislation prohibiting religiously affiliated apparel, such as the Muslim headscarf (*hijab*), in French state schools. *See also* KTARI, NACEUR.

**BEYZAI, BAHRAM (a.k.a. BAYZAI) (1938– )**. A scholar of theatrical traditions from around the world, Beyzai was a key figure both of the **Iranian New Wave** and the revitalized auteur cinema that flourished in **Iran** in the 1990s. He studied theater and film at Tehran University, where he proceeded to teach, and wrote many novels, plays, and puppet-plays before first turning to narrative film in the 1970s. His work consistently references theatrical traditions, folklore, and myth; it has also regularly met with  **censorship**  both before and after the **Iranian Revolution** of 1979. This is perhaps partly explained by his tendency to foreground strong female characters.

Beyzai's first feature, *Downpour* (1972), is a relatively straightforward mystery. The motif of a stranger's arrival is replayed in *The Stranger and the Fog* (1975), which shows the influence of the traditional Shi'i passion play, or *taz'ieh*. *The Crow* (1977), now lost, depicts the loss of personal and societal identity, and has been read as an allegory for the Pahlavi regime. Two films completed at the time of the Iranian Revolution, *The Ballad of Tara* (1978) and *The Death of Yazdgerd* (1980), both mythological and allegorical tales featuring **Susan Taslimi**, were and remain banned in Iran, apparently for their depiction of unveiled **women**. In the former, Taslimi plays the keeper of a powerful sword, a similarly totemic figure as Nai'i, who takes in

a war-orphaned refugee from the south of Iran in *Bashu, the Little Stranger* (1986), a key film in establishing Iranian cinema's reputation for a deep humanism at the end of the 1980s, but which did not receive an **exhibition** permit in Iran until 1989.

*Maybe Some Other Time* (1988) is a self-reflexive mystery story, referencing Beyzai's own *The Crow*, of a woman (Taslimi in her last Iranian role) searching for her family and identity. These themes recur in *The Travellers* (1992), which again utilizes distancing techniques reminiscent of *taz'ieh*, such as direct address, in the context of a story about a family who die on their way to a wedding but eventually reappear, alive, through the force of the matriarch's refusal to believe in their deaths. *Killing Rabid Dogs* (2001) took many years to complete; it is a dark urban thriller, easily interpreted as a critique of the **Islamic** regime, set in the years immediately following the revolution, which depicts the oppression of intellectuals.

**BOSTA (2005).** Before the international **film festival** success of *Under the Bombs* (2007), filmmaker Philippe Aractingi and producer Christian Catafago successfully brought to the screen the first fully **Lebanese** feature film. Using an entirely Lebanese cast and crew, they acquired financing from Lebanese businessmen to make a post-war road **musical** centered upon the Lebanese national dance, the *dabkeh*. *Bosta* attempts to channel postwar anxiety through a story of renaissance and rejuvenation. Kamal, who lost his father during the **Lebanese Civil War**, reconvenes his now-closed school's dance troupe in order to compete in the national *dabkeh* competition; he rebels against the traditional conventions of *dabkeh*, pushing a new, modern approach. This theme serves as a thinly veiled commentary about the way youth must deal with the baggage of the past in post-war Lebanon. Once accepted for competition, Kamal and his troupe travel around the country in a brightly colored bus, singing and dancing their way to personal resolution—including Kamal's romantic relationship with Alia (**Nadine Labaki**)—and national unity. *Bosta* garnered large audience support and recouped the money invested in its production, thus proving to Lebanese financiers that Lebanese cinema can be profitable.

**BOUAMARI, MOHAMED (1941–2006).** Born in **Algeria** but raised in France, Bouamari returned to Algeria in 1965, to work at the **Office national pour le commerce et l'industrie cinématographiques** as an assistant director for Gillo Pontecorvo, **Ahmed Rachedi**, and **Mohamed Lakhdar-Hamina**, while also making his own short films. His first feature, *The Charcoal Burner* (1972), catapulted Bouamari to attention, as it set a precedent for interrogating rural transformations following the Algerian revolution. His subsequent films—*The Heritage* (1974), *First Steps* (1978), and *Refusal* (1982)—analyze the conditions of **women** and their social emancipation. Also an actor, Bouamari has appeared in some noteworthy Algerian films, including *The Citadel* (**Mohamed Chouikh**, 1988) and *Enough!* (Djamila Sahraoui, 2006). During the 1990s, however, his work was targeted by **Islamists**, and he was forced into temporary **exile** in France. There, at the end of 2006, while in production on his film, *Le Mouton de Fort-Montluc*, which concerns prisoners condemned to death in 1958 for having participated in the Algerian revolution, he died suddenly and unexpectedly; the film has not been completed.

**BOUCHAREB, RACHID (1953[1956?]- ).** Born in France to **Algerian** parents, Bouchareb studied cinema at the Centre d'études et de recherches de l'image et du son, then directed films for French television (SFP, TF1, Antenne 2). Recognized for critically reflecting a “global village” in which different cultures co-exist in mutual ignorance, Bouchareb's films project themes of alienation, marginalization, and **exile**, and narrate stories of immigration, identity crisis, the search for home, and the return to origins. He has filmed in Africa, Vietnam, the United States, and Europe, and many of his films have been short-listed for Academy Awards.

Bouchareb's first feature, *Baton Rouge* (1985), tells an ostensibly true story of three Parisian friends who, inspired by the Rolling Stones rock group, decide to emigrate to Baton Rouge, Louisiana. The film recounts their adventures until their expulsion by the immigration services. His second film, *Cheb* (1991), a pointed critique of the French policy of deporting “immigrants” for petty crimes, focuses on Merwan, a 19-year-old **beur** who has been expelled from France and forced to return to Algeria, where he was born, but where

he now finds the language and customs quite alien. The Algerian authorities confiscate his passport and enroll him in mandatory military service—in the desert—where other soldiers constantly remind him of his foreignness. Swapping passports with a Frenchman he encounters, he reenters France but is conscripted once again into army service. In *Little Senegal* (2000), Alloune, a tour guide in a museum to the notorious slave island, Gorée, traces the path of his ancestors, who were sold into North American slavery, to Harlem, United States, where he discovers Ida, a forceful kiosk owner who has no interest in her African roots.

Bouchareb's interest in the North African experience abroad is continued with his *Days of Glory* (2006), a suspenseful, action-packed war film in the tradition of the Hollywood **genre** that exposes the exploitation of North African soldiers who either volunteered for or were conscripted into the Gaullist forces during World War II. With the exception of the less widely distributed *Camp de Thiaroye* (Ousmane Sembene, 1987), the role of Africans in this primarily European war had been ignored, if not largely forgotten, prior to Bouchareb's cinematic intervention.

**BOUGHEDIR, FÉRID (1944– )**. A self-taught filmmaker, but also a historian, theorist, and film critic for *Jeune Afrique* magazine, Boughedir was born in Hammam-Lif, **Tunisia**. He studied in both Paris and Rome, earning a master's degree in literature and a doctorate in African and Arab cinema, as well as a diploma in cinema studies. During the 1970s and 1980s, he worked as an academic film critic and a documentarian of cinema, writing key commentaries on the history and present state of the medium in Africa, *African Cinema from A to Z* and *The Cinema in Africa and in the World*, and directing the **documentaries**, *African Camera* (1983) and *Camera Arabe: The Young Arab Cinema* (1987, edited by **Moufida Tlatli**), thus becoming one of the most important intellectual theorists of Arab cinema. Boughedir's contribution to film theory includes a schematic classification system that categorizes films based upon the relationship ascertainable between their estimable audience effects and the theoretical positions of their directors. This system refers to directors as auteurs, and includes categories that describe political, moral,

commercial, cultural, self-expressive, and narcissistic-intellectual functions of cinema.

Boughedir's early work in fictional filmmaking consisted of contributing an episode to the collective feature *In the Land of the Tararani* (1972), co-directing *Murky Death* (with Claude d'Anna, 1970), and assistant-directing several foreign productions. In 1990, however, Boughedir made his first film as sole director for the acclaimed *Halfaouine: Child of the Terraces*, a male rite-of-passage story that was screened widely at international **film festivals**, and which remains the most financially successful of all Tunisian films. *Halfaouine* was followed by another popular success, *A Summer in La Goulette* (1995).

**BOULANE, AHMED (1956– )**. Ahmed Boulane began his artistic career in the 1970s as an actor for **Moroccan** theater and television. In the 1980s, he began working as an assistant director, then became a well-known casting director and an actor in more than 25 international films. His company, Boulane O'Byrne Productions, offers casting and production services in Morocco for international film–television projects. His first feature, *Ali, Rabia and the Others* (2000), treats Ali's difficult return from prison to encounter those he knew as a hippie youth in the 1960s, during Morocco's "**Years of Lead**," all of whom have taken different paths. *The Satanic Angels* (2007) is based on a true story that raised an outcry over freedom of artistic expression in Morocco in the late 1990s: the controversial arrest of 14 young Moroccan rock musicians accused of antisocial behavior contrary to **Islam**.

**BOUREKAS**. Named after a stuffed pastry indigenous to **Turkey**, the *bourekas* genre of **Israeli** filmmaking places uneducated, poor, and working-class Mizrahi characters into awkward and unlikely predicaments, the pain and contradictions of which are ameliorated through musical numbers and slapstick **comedy**. *Bourekas* films are examples of **orientalism**: they rehearse Western stereotypes meant at once to promote assimilation of Mizrahi Jews into Ashkenazi-dominated society and to construct Israeli identity in the image of a fetishized "Orient." The most renowned *bourekas* film is *Sallah Shabbati*

(Ephraim Kishon, 1964), a **musical** comedy starring *Fiddler on the Roof*'s Haim Topol as a **Yemeni** immigrant to Israel whose son falls in love with an Ashkenazi kibbutznik (**Gila Almagor**). **Ra'anana Alexandrowicz** would later name one of the characters in his *James' Journey to Jerusalem* (2003) after Shabbati. Also noteworthy is *The Policeman* (Kishon, 1970), the **star** of which, Shaika Ophir, was frequently cast in Mizrahi roles. With the advent of **Young Israeli Cinema**, a post-*bourekas* genre emerged that ostensibly took more seriously the conditions and aspirations of Mizrahi Israelis. Examples include *Queen of the Road* (Menachem Golan, 1971), *The House on Chelouche Street* (Moshe Mizrahi, 1973), *Sh'chur* (Shmuel Hasfari, 1994), and *Three Mothers* (Dina Zvi-Riklis, 2006)—all of which feature Almagor.

**BOUZID, NOURI (1945– )**. Born in Sfax, **Tunisia**, Bouzid studied film at the Institut national des arts du spectacle et technique de la diffusion in Belgium from 1968 to 1972. Back in Tunisia (1972–73), Bouzid worked for Radio-Télévision Tunisienne, then was arrested and imprisoned (1973–1979) for membership in the leftist Groupe des études et d'action socialistes Tunisienne. He worked subsequently on numerous Tunisian and international films before writing and directing his own features. These works have addressed social taboos, especially around **gender and sexuality**, by locating their root causes in the related phenomena of social division and political exploitation.

Bouzid's *Man of Ashes* (1986) is a landmark film in the history of Tunisian cinema, noteworthy for its analysis of male sexuality that involves positioning the sexual abuse of young boys by an older male authority figure as a key narrative element; and for its recognizable lament of Tunisia's lost Jewish community. *Golden Horseshoes* (1989) derives from Bouzid's own prison experiences, as its formerly incarcerated protagonist is tormented by memories of torture and violence. *Bezness* (1992) analyzes the problem of sex tourism on the streets and beaches of Tunisia's tourist towns, through the contemporary story of a poor young man who, while attempting to earn money from foreign visitors through prostitution, claims to follow Muslim tradition when dealing strictly with his sister.

*Bent Familia* (aka *Tunisiennes*) (1997) offers an intimate portrait of three middle-aged **women** in contemporary Tunisia: Aida, a tough, brash professor who is divorced and unashamed of her sexuality; Fatiha, a shy **Algerian refugee** who has suffered violent abuse in her own country and fears for her remaining loved ones; and Amina, the film's central character, who seeks strength to cope with her confining, authoritarian husband. *Clay Dolls* (2002) continues Bouzid's practice of interweaving character perspectives through montage and nonlinear narratives, to analyze the emotional and psychological survival strategies of two young, rebellious rural women, Fedhah and Rebeh (**Hend Sabri**), recruited to work as domestic servants in the homes of wealthy Tunisian families. *Making Of* (2005) addresses the lure of **Islamism** for young Tunisians acting in response to political repression and economic disadvantage.

In addition to directing, Bouzid adapted and scripted several acclaimed Tunisian films during the 1990s, including **Férid Boughe-dir's** *Halfaouine: Child of the Terraces* (1990) and *A Summer in La Goulette* (1995), and **Moufida Tlatli's** *The Silences of the Palace* (1994) and *Season of Men* (2000). He is also a significant critic of Arab cinema, having written the important essay, "New Realism in Arab Cinema: The **Defeat-Conscious Cinema**" (1988), among other works. Bouzid founded the Tunis École des arts et du cinéma in 1994, where he still teaches. He has also taught film at the Faculty of Philosophy of La Manouba University in Tunis and at the Film Institute in **Gammarth**. Bouzid was awarded the Chevalier des Arts et Lettres in France in 1992 and the Presidential Prize of the Cinema in Tunisia in 1998, as well as the 2007 Ibn Rushd Prize for Freedom of Thought for his work in challenging injustice and promoting critical thought in Arab society.

**BRIDE, THE (1973).** This first installment of **Lütfi Ö. Akad's** migration trilogy focuses on a rural **Turkish** family's troubled attempt to survive and adapt to life in urban Istanbul. As with the trilogy's subsequent installments, *The Wedding* (1973) and *Blood Money* (1974), *The Bride* centers upon the challenges faced by **women** under such conditions. **Hülya Koçyiğit** plays Meryem, a woman who must abandon her traditional role as a housewife for work in a factory. In

*Blood Money*, the plot is slightly revised, as Meryem migrates from a village to Istanbul with her two children.

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**CAIRO STATION (1958).** **Youssef Chahine's** **realist** representation of life in Cairo's main train station was his 11th feature, but the first to break with the dominant industry aesthetic in **Egypt**. It remains a classic of Egyptian realism. Nevertheless, it retains a melodramatic plot structure in which Kinawi (Chahine), a physically disabled and sexually frustrated newspaper seller, attempts to woo precocious cola-seller Hannouma (**Hind Rustom**), who is instead attracted to Abu Srei' (**Farid Shawqi**), a muscular porter who hopes to organize a trade union among the station workers. Eventually Kinawi's impotent desire—signified partly by the interior of his old railway carriage quarters, which is covered with cheesecake pin-ups—boils over, and he kills a woman he mistakenly believes is Hannouma, before taking the real Hannouma hostage, knife to her throat, on the railway tracks. Talked out of killing her by his employer, the news-stand owner, he is led away in a straightjacket, while the film's final shot returns us to a subsidiary character, a young woman who looks wistfully at the tracks along which her boyfriend has just departed by train. This ending completes the construction of a bleak worldview that characterizes most of the film, although both Abu Srei's stand against exploitation and Hannouma's joyful song-and-dance as she passes through a carriage selling bottled soda tend to mitigate the gloom. Nominated for an acting award at the subsequent Berlin **Film Festival**, Chahine came to believe that he was denied recognition there because the jury did not believe he was not actually disabled— as recorded in his autobiographical **Alexandria trilogy/quartet**.

**CAIRO 30 (1966).** **Salah Abu Seif** directed Lufti al-Kohli's adaptation of **Naguib Mahfouz's** story, set in Cairo in 1933, at the time of **Egypt's** repressive, mostly British-controlled Sidqi administration's repeal of the 1923 Constitution. Ali, Mahgoub, and Ahmad Bedhir are students; the former, a fervent socialist, is in love with Ehsan (**Soud Hosni**), a poor young woman whose parents want her to

use her beauty by marrying into money that will support the family. Indeed, she is eventually seduced by the wealthy Kassem Bey, in an expressionistic sequence in which she is showered with chocolates, jewelry, and clothes. Meanwhile, the self-centered Mahgoub, who survives on the meager savings of his impoverished village family, attempts to get a job from Salem Bey, the son of a baker from his home village, who has made good in Cairo. Voice-over commentary from the unsympathetic, often self-pitying Mahgoub accompanies much of the action when he is onscreen. On Salem's advice, Mahgoub purchases a ticket to a society ball, where he can be introduced to the hostess. This high-society sequence is shot in saturated color in contrast to the black-and-white photography and **realist** aesthetic of the rest of the film. Out of place among the rich, Mahgoub is greeted by a surprised Ahmad Bedhir, a journalist who is covering the event for his paper and who provides cynical commentary on the speeches. However, Mahgoub is presented with another route to success when Salem asks him to marry Kassem Bey's mistress. This turns out to be Ehsan, who has always disliked Mahgoub, partially because of his apparent desire for her. Set up together in a plush apartment, they start to build a relationship, but Mahgoub must leave the house whenever Kassem Bey wants to see Ehsan. Mahgoub has continued to pretend to his parents that he still has no job; however, he is eventually confronted by his father, who has come to Cairo. At the same moment Kassem Bey's wife discovers the façade.

Meanwhile, Ahmad Bedhir has told Ali of Ehsan's marriage to Mahgoub. Eventually, Ehsan visits Ali—who has continued his leftist agitation after he has been arrested and tortured—realizing that he has been the one person in her life to have remained true to his principles and to her. Orders come down from the palace that he must be killed, and the film ends with him running through the crowded streets trying to avoid several gunmen; nevertheless, *Cairo 30* ends with an element of hope, for as he runs, Ali throws out fliers inscribed with the phrase, “The Beginning of the End.”

**ÇAKMAKLI, YÜCEL (1964– )**. After graduating from a journalism program, Çakmaklı worked as a literary and film critic before entering the film industry as a second assistant director. One year after directing a well-received **documentary** about the Muslim pilgrimage

to Mecca, which compiled footage from **Egyptian** documentaries and Hollywood films, Çakmaklı made his first feature, the **Islamic** melodrama *Merging Paths* (1970), with two **Yeşilçam** stars, **Türken Şoray** and İzzet Günay. Two decades following this literary adaptation, he directed another, *Abdullah of Minye* (1989), about pressures placed by secular authorities upon the titular Egyptian religious figure, which allegorized similar pressures in **Turkey**. Çakmaklı's films combine Yeşilçam's visual and narrative vocabulary with conservative Islamic sentiment that opposes secular, **Republican** westernization.

**CALL OF THE CURLEW.** See *THE NIGHTINGALE'S PRAYER*.

**CAMP DE THIAROYE (1987).** The first film to be funded along a pan-African axis—Senegal, **Algeria**, **Tunisia**—that was also shot and edited entirely on the African continent, *Camp de Thiaroye* was Senegalese author and filmmaker Ousmane Sembene's sixth directorial feature. A docu-drama set toward the end of World War II, *Camp de Thiaroye* depicts the mortal consequences for several hundred West African veterans who, confined to barracks back in Senegal, having served by conscription in the Gaullist army against the Nazis in Europe, demand their due wages upon completion of their tour of duty. Originally to have been directed by Mahama Johnson Traoré, *Camp de Thiaroye* was offered subsequently to Sembene, known widely as the progenitor of sub-Saharan African cinema, after Traoré refused **ensorial** requests to deemphasize African collaborationism within the film's story.

Sembene's production managed nonetheless to integrate such depictions into a complex cinematic analysis of postcolonial conditions and choices, including **documentary** inserts of African soldiers' victimization in the **Holocaust**, that utilizes montage, *plan-séquence* shooting, and polylingual dialogue (French, Wolof, Diola, English), and engages African folklore and oral tradition, social **realism**, **Third Cinema**, and the modernist avant-garde—all typical of Sembene's diverse body of works—in order to foreground the social causes and contradictions of **colonialism** and its contemporary legacy, for filmmaking as well as for Africa generally.

**CANTICLE OF THE STONES (1990).** Michel Khleifi's cinematically most experimental work was inspired by modernist French novelist Marguerite Duras' *Hiroshima, mon amour* and edited by **Tunisian** cinéaste Moufida Tlatli (*The Silences of the Palace*). An anonymous **Palestinian** woman returns home after a 20-year **exile** in the United States, where she had emigrated following the political imprisonment of her activist lover. Now a scholar studying the **Intifada**, the woman learns that her lover has just been released from an **Israeli** jail. The two reunite at a Jerusalem hotel, where a highly poetic dialogue ensues concerning their respective life choices vis-à-vis the **Israeli Occupation**. The lyricism of the dialogue is matched by Tlatli's editing, which blurs the boundaries between fact and fiction—an effect underscored and complicated by the visual resemblance between the characters and renowned Palestinian political figures Hanan Ashrawi (also featured in *Hanan Ashrawi: A Woman of Her Time* [Mai Masri, 1995]) and Marwan Barghouti, respectively, as well as by the key insertion of **documentary** footage from the Intifada, and the deliberate usage of classical Arabic (*Fusha*). *Canticle* was Khleifi's second feature and, like *Wedding in Galilee* (1987), received European as well as domestic funding.

**CAPTAIN ABU RAED (2007).** Combining a professional cast with children sought out from **Palestinian refugee** camps around the country, *Captain Abu Raed* is arguably the first **Jordanian** narrative feature, certainly the first to receive international distribution. It was shot with the support of the Royal Film Commission, set up by King Abdullah in 2003 to encourage more filmmaking in Jordan. American Film Institute-trained director Amin Matalqa, a Jordanian who spent his teenage years in Ohio, utilizes multiple crane and panoramic shots and nondiegetic music to tell a melodramatic story about an airport cleaner (London-based Jordanian actor Nadim Sawalha, who had not made a film in Jordan for many years), who, having retrieved a captain's hat from a trash can, is mistaken for a pilot by the children in his working-class neighborhood of East Amman. The children convince him to spin them tales of faraway places—that he, like them, has never visited. Later, after an older boy, Murad, reveals to them Abu Raed's humble station, he decides to make actual

interventions in their difficult lives, climaxing in his rescue of Murad, along with the boy's mother and brother, from their violently abusive father, who then kills Abu Raed. A glamorous, rich, but dissatisfied female pilot (television talk-show host, Rana Sultan) who Abu Raed had befriended eventually takes in the displaced family, allowing the film to extend its portrait of Amman to the wealthy, western part of the city.

**CAMEL (2007).** Directed by **Nadine Labaki**, this film focuses on the gendered space of a beauty salon in order to grapple with the various social challenges facing **Lebanese women** involved in romantic relationships. Through the perspectives of five different women, the spectator witnesses the difficulties of dating a married man, struggling with the expectations of a mother-in-law, negotiating one's homosexuality, sustaining a husband's interest, and facing romantic prospects later in life. Each subplot is interwoven through the site of the salon, where friendship offers comfort and support. Although lighthearted and comical, *Caramel* conveys a message of **gender** solidarity across sectarian, sexual, and generational boundaries. Most striking is the film's complete erasure of the **Lebanese Civil War**, which typically dominates Lebanese cinema. Instead, the film projects a universal message in the form of a romantic **comedy** that has appealed widely to international audiences, making *Caramel* the financially most successful Lebanese film ever.

**CARIOCA, TAHIYYA (1915[1920?]-1999).** This renowned **Egyptian** movie **star** and **belly dancer** made more than 200 films during a career that lasted more than 50 years, and was married an astounding 14 times. Positioned within the film industry as the rival to **Samia Gamal**—both of them began their careers in Badia Masabni's variety club—Carioca, her stage name adopted from the Brazilian dance, the “Karioka,” made famous by Carmen Miranda, often performed live alongside **Umm Kulthum**, who admired her musicality. Carioca's first big role was in *The Woman and the Puppet* (Wali Eddine Sameh, 1946), one of her most famous in *The Thug* (aka *The Tough Guy*) (**Salah Abu Seif**, 1957).

During her later years, Carioca would feature in numerous auteur vehicles, including *Mother of the Bride* (Atef Salem, 1963); *Karnak*

(**Ali Badrakhan**, 1975), again as a mother-figure; *The Water-bearer Is Dead* (Abu Seif, 1977); *Alexandria, Again and Forever* (**Youssef Chahine**, 1990), in which she plays herself; and *Mercedes* (**Yousry Nasrallah**, 1993). She also appears, famously, as Zuzu's mother and leader of a dance troupe, who fears her daughter (**Souad Hosni**) may descend into prostitution, in *Watch Out for Zuzu* (Hassan El-Imam, 1972). For four months in 1953, Carioca was jailed for her pro-Constitutional views and for helping found an anti-Nasserist political organization. She ran a theater in Cairo during the 1980s.

**CARTHAGE FILM FESTIVAL / JOURNÉES CINÉMATOGRAPHIQUES DE CARTHAGE.** Begun in 1966 by the **Tunisian** Ministry of Culture, this festival, held biannually in the ancient Phoenician city on the Mediterranean, was the first in the region to focus exclusively on African and **Middle Eastern** films. It is held on alternate years to the other major African festival, Ouagadougou-based FESPACO. Grand Prize (Golden Tanit) winners at Carthage have included *Wedding in Galilee* (**Michel Khleifi**) in 1988, *The Night* (**Mohammad Malas**) in 1992, *The Silences of the Palace* (**Moufida Tlatli**) in 1994, *Salut Cousin!* (**Merzak Allouache**) in 1996, *In Casablanca, Angels Don't Fly* (**Mohamed Asli**) in 2002, and *Making Of* (**Nouri Bouzid**) in 2006.

**CENSORSHIP.** Censorship of the cinema in its various forms has been and continues to be practiced in many **Middle Eastern** countries. The most commonly censored subjects have been religion, sex and sexuality (particularly homosexuality), and criticism of the state or government. Such restrictions are generally applied to films produced within a country, as well as to imported products, and may result in certain parts of a film being cut—or its outright prohibition. An extreme instance of this is **Saudi Arabia**, where for many years no films have been sanctioned for public **exhibition** (although this may now be changing). Censorship may also be applied earlier in the filmmaking process, as in the vetting of scripts or denial of funding for a film, director, or performers. Censorship typically operates somewhat arbitrarily, partly because censorship regulations are commonly open to considerable interpretive latitude, with specific restrictions (such as **Anwar Sadat's** on treatment of **Egypt's** **defeat** by

**Israel** in 1967) relatively unusual. Changes in government or in the persons or offices responsible for enforcing censorship regulations may prompt revisions in their interpretation and the degree of vigor with which they are applied. Such factors may also lead to self-censorship, in which filmmakers, consciously or not, avoid certain topics or scenes. In extreme instances, filmmakers may be jailed, **exiled**, or even threatened with violence or death, as has been the case, in the late 1990s and 2000s, during the rise of **Islamism** and its ensuing suppression in **Algeria**—just one of several obstacles to filmmaking in a country in which production has effectively halted—perhaps the most severe form of censorship.

A brief survey of censorship issues in **Iran** will help illustrate a number of these contradictions and dilemmas. One of the earliest films shot in the country, Merian C. Cooper and Ernest Schoedsack's **documentary**, *Grass* (1924), about a rural tribe's extraordinary annual journey across raging river and high mountain to fresh pasture, did not coincide with the government's idea of a modernizing and industrializing country—a common reason for censorship in Iran and elsewhere—and was not exhibited. Laws codified in 1938 tightened restrictions, leading to restrictive censorship in the 1940s that blocked many imports perceived as contradicting the Shah's agenda. The 1950s have been identified as a time of considerable self-censorship in Iran: a new censorship code was instituted at the start of the decade that included prohibitions on nudity, sexuality, and material perceived either to conflict with Shi'i Islam or as detrimental to the monarchy, the status quo, or the law. In 1958, **Farrokh Ghaffari's** harsh **realist** *South of the City*, a reference to the slums of the capital, Tehran, was banned and mutilated. Censorship of foreign and domestic pictures alike continued apace, with new, more detailed regulations along the same lines promulgated in 1965. In 1968, the partly government-funded *The Cow* (**Dariush Mehrjui**), with its bleak portrayal of an uncivilized, intimidated rural society and seeming allegorical reference to contemporary corruption, was promptly banned. However, its subsequent success at Venice and other international **film festivals** led to a reversal of this policy, as the film came to be viewed as favorable publicity for Iran's government-supported art scene rather than as an exposé of conditions in its rural backwaters. Nevertheless, in the years leading up to the **Iranian Revolution** of

1979, film exhibition permits continued to be denied or excessively delayed, whereupon self-censorship persisted.

Following the establishment of the Islamic Republic, films already in circulation were reviewed and new permits denied, while most prerevolutionary directors and performers were disallowed work in the cinema, forcing many of them into exile. Stringent censorship laws remained in place despite some significant government measures to encourage Iranian cinema at home and abroad. Films had now to be approved on a multitiered basis—as screenplays, as projects with cast-and-crew attached, and when completed—then subsequently rated for quality and assigned to corresponding exhibition venues and times accordingly. These regulations were adapted slightly as the new regime became entrenched and the war with **Iraq** drew to a close; on a microlevel, **Abbas Kiarostami** has described how waiting for the appointment of a new government official might sometimes produce a permission denied by the predecessor. Under the auspices of **Mohammed Khatami**, first as minister for culture and Islamic guidance and later as president of the Republic, some prohibitions were reversed; nevertheless, many remain in place, perhaps most dramatically the barring of images of **women** deemed insufficiently clad or veiled. Thus domestic scenes—where, in reality, women are unlikely to be so covered—or those set in secular, prerevolutionary environments are inherently artificial and have indeed mostly been avoided by filmmakers.

Many powerful and significant Iranian directors, including **Mehrjui**, **Bahram Beyzai**, **Mohsen Makhmalbaf**, **Ebrahim Hatamikia**, **Jafar Panahi**, **Abolfazl Jalili**, **Bahman Gobadi**, and **Tahmineh Milani** have had their films censored. In Makhmalbaf's case, some have been shot abroad in **Turkey** (*A Time for Love*, 1990) and **Tajikistan** (*The Silence*, 1998) to avoid regulations at home, while Milani has suffered arrest and imprisonment. Beyzai's—and perhaps the country's—leading actress, **Susan Taslimi**, whose portrayals were responsible for the banning of some of his films, left Iran for Sweden in the 1980s, while in the 2000s, **Babak Payami**, an expatriate Canadian-Iranian, seems to have abandoned his stated intention of making films there in the face of censorship. Gobadi has acknowledged—and regretted—self-censorship with respect to his *Half-Moon* (2006), while Panahi has resolutely resisted the temptation—but at

the expense of domestic exhibition for *The Circle* (2000) and *Offside* (2007). Despite such hindrances, Panahi, like Kiarostami, has also been forthright in reminding Western audiences that censorship is by no means a Middle Eastern phenomenon; it exists in many forms, and is practiced in the United States and Europe largely on the basis of economic considerations and the ideological codes supporting them.

Financial obstacles to filmmaking cinema have also functioned as a form of censorship throughout much of the so-called developing world. Many Middle Eastern directors have struggled to produce more than one film and often encounter resistance after an initial success. In **Syria**, for example, the release of **Mohammad Malas'** second feature, *The Night* (1992), made a decade after his first, *Dreams of the City* (1983), was delayed by the Censor Board for five years; and the film's co-scriptwriter, director **Oussama Mohammad**, was unable to complete his next feature for 15 years. Nevertheless, as Mohammad has pointed out, in a country in which the state-run industry produces only two or three films per year, this predicament may be closer to a miracle than a tragedy.

In Turkey, as elsewhere throughout the region, the level and character of cinematic censorship has changed over the years, depending upon the ideological priorities of successive governments. During the **Yeşilçam** era, strict government control was exerted over Turkish and foreign films by the Ministry of the Interior, and censorship restrictions were updated on a regular basis until 1986, when the Ministry of Culture finally assumed control of cinematic regulation. As in Iran, the main targets of censorship were perceived immorality and affronts to the nation, as well as religious and political divergence, while a tiered process of approval from screenplay to completed film was applied here, too, to domestic productions. This is also true of **Lebanese** cinema, where, notwithstanding exhibition of hypersexualized soft-core pornography during the prewar era, any content addressing sectarian differences and detailing the **Lebanese Civil Wars** has been subject to strict censorship under the controversial postwar amnesty.

With the exception of **Palestinian Revolution Cinema**, financial assistance for **Palestinian** film projects has been meager. **Jordanian**, Egyptian, and Israeli control of the **Occupied Palestinian**

**Territories (OPTs)** has entailed restriction and censorship of Palestinian cultural expression, perceived as a threatening statement of **nationalist** sentiment against foreign or occupying forces. Thus, prior to the **Oslo Accords**, most films produced by Palestinians were filmed outside historic Palestine, while subsequently, funding from European sources has become increasingly available. Still, many Palestinian filmmakers are disallowed travel or shooting permits within Israel and the OPTs, including **Rashid Masharawi**, several times, and **Annemarie Jacir** in 2007. Until 1969, Israel itself informally censored representation of Palestinians, the *Nakba*, and other topics—including the **Holocaust**—considered threatening to **Zionism**, after which, during the onset of the **Israeli Occupation**, the Second Television and Radio Authority of the Israeli Film Center instituted formal restrictions. In 1991, the resulting Israeli Censorship Board was disbanded, and censorship is now under the auspices of the Ministry of the Interior. The new Board initially banned **Mohammed Bakri's** *Jenin*, upon its release in 2002, but Bakri filed suit against the ban, and the Israeli Supreme Court overturned the decision in 2003, even as the Board continued to refer to the film as “propaganda.” In 2007, Bakri was sued by Israeli soldiers who appear in the film for having screened it in Israel during the initial ban, and was threatened with prison or revocation of his Israeli citizenship; he was acquitted, and the case dismissed, in 2008.

In certain instances, censorship that targets one film or filmmaker may yet pave the way for another's success. The films of **Moroccan Abdelkader Lagtaâ**, for instance, have consistently challenged taboos and provoked controversy, as he explores—rather than avoids—the most sensitive areas of society to which the government would rather not draw attention. His *Love Affair in Casablanca* (1990) is uncommonly sexually permissive, while *The Closed Door* (2000) addresses homosexuality, and *The Casablancans* (1998) tackles police harassment and the growing Islamist movement in schools. All were targets of censorship, yet their having served to expand the scope of Moroccan cinema was crucial to the blossoming career of **Nabil Ayouch**, now both a domestically successful and internationally acclaimed filmmaker. *See also* REPUBLICAN IDEOLOGY AND CINEMATIC CONTROL (TURKEY).

**CENTRE ALGÉRIEN POUR L'ART ET L'INDUSTRIE CINÉMATOGRAPHIQUES (CAAIC) / ALGERIAN CENTER FOR CINEMATIC ART AND INDUSTRY.** November 1987 saw the replacement by this organization of both the **Entreprise nationale de production cinématographique** and the **Entreprise nationale de distribution et d'exploitation cinématographique**, which, only three years earlier, had themselves succeeded the **Office national pour le commerce et l'industrie cinématographiques** as the central agency for administering **Algerian** cinema. The Algerian cinema sector was reorganized yet again in October 1993: production was privatized, as film directors were offered three years' salary to encourage the establishment of individual production companies, and CAAIC funding for production was limited to state support for specific projects on the basis of approved scripts. In 1998, the Algerian government dismantled the CAAIC (along with the newsreel organization *Agence nationale des actualités filmées*, which operated under its auspices), laying off 217 employees. The government proposed a substitute institution, but powerful proponents of neoliberalism preempted its establishment, claiming that nonprofit filmmaking was not worth funding.

**CENTRE CINÉMATOGRAPHIQUE MAROCAIN (CCM) / CENTER FOR MOROCCAN CINEMA.** Established in 1944 under **colonial** rule to produce **Moroccan** films that would challenge the dominance of **Egyptian** films in the country, and to create a sense of national unity in the face of colonialism, the CCM continued to exist as a state agency following Moroccan independence in 1956, and remains of central importance to contemporary Moroccan cinema. The CCM controls almost all sectors of cinematic activity in the country, including the issuing of permits to imported films and films slated for theatrical **exhibition** or video circulation, as well as for the production of films within Morocco; the allocation of funds accrued from taxes on ticket sales to Moroccan filmmakers; the administration of **Fonds Sud Cinéma**; the oversight of theaters, cinema clubs, and cinema caravans; the hosting of a national **film festival**; the maintenance of an archive containing Moroccan and CCM-produced films; the management of a national film fund; the operation of a cinémathèque and screening room; and the housing of film development laborato-

ries, editing studios, and several administrative offices. Originally a subset of the Ministry of the Interior, the CCM is currently under the auspices of the Ministry of Communication. The Center was directed by **Souheil Ben Barka** from 1986 until 2003, and is currently directed by Nouredine Sail.

**CENTRE NATIONAL DU CINÉMA (CNC) / NATIONAL CINEMA CENTER.** Algeria's state-run CNC was established in the early 1960s, just after the country's hard-won independence, but remained in operation only until 1967, when it was dissolved into the **Office national pour le commerce et l'industrie cinématographiques**.

**ÇETİN, SİNAN (1953– )**. An art history graduate with some experience in painting, photography, and graphic design, Çetin began his film career as an assistant to important **Yeşilçam** directors such as **Zeki Ökten** and **Atif Yılmaz**, before making a couple of social issue **documentaries** and a social **realist** film, *The Story of a Day* (1980). Despite frequent criticism of his late Yeşilçam films for their popular cultural themes, Çetin is well-known for *Berlin in Berlin* (1993), a grim story of life for **Turkish** migrant workers in Berlin, and *Propaganda* (1998), about the construction of a fictive border through a **Kurdish** village that straddles Turkey and **Syria**.

**CEYLAN, NURİ BİLGE (1959– )**. Ceylan, born in Istanbul, received an electrical engineering degree in **Turkey** before entering a two-year educational program in cinema. He garnered national and international recognition for his third directorial endeavor, *Distant* (2002), about an urban photographer's estranged relation to his rural relative, which was awarded the Grand Jury Prize at the Cannes **Film Festival**. Ceylan's subsequent, quasi-autobiographical film, *Climates* (2006), about the troubled relationship between an artist, played by Ceylan, and his lovers, was shown at international film festivals and art houses, as was *Three Monkeys* (2008), a non-autobiographical, **realist** story of a dislocated family, for which he was awarded best director at Cannes. Considered an auteur of the **new cinema of Turkey**, Ceylan's films utilize highly stylized deep-focus and *plan-séquence* cinematography to explore solitude, social and

environmental alienation, existential restlessness, human relations, and (with the exception of *Three Monkeys*) autobiographical themes. He is married to Ebru Ceylan, his co-**star** in *Climates*.

**CHAHINE, YOUSSEF (1926–2008)**. Born in Alexandria of mixed **Lebanese** and Greek parentage, at a time when that **Egyptian** city was a cosmopolitan melting pot of international influences, Chahine, Arab cinema's premier auteur, often credited the importance of Alexandria to his films' typical arguments for tolerance and acknowledgment of the "other." Chahine was educated in the tradition of the British public school at the city's exclusive Victoria College. Some of the milieu and experience of his early life are depicted in his *Alexandria, Why?* (1978), which also deals tangentially with the early death by misadventure of his elder brother. From Alexandria, Chahine went to the Pasadena Playhouse in Los Angeles, California, to train as an actor, but upon his return to Cairo went into directing, apparently because of a perception that his looks would not garner him many parts as an actor. His earliest films, beginning with *Amin, My Father* (1950) and *Nile Boy* (1951), are **genre** vehicles made within the Egyptian studio system, although in retrospect they reveal their director's formal inventiveness and the beginnings of certain key tropes, such as the social conditions of the Egyptian peasantry.

*Cairo Station* (1958), featuring Chahine himself in the main role, is a landmark **realist** film. *Jamila, the Algerian*, made the same year, marks a turn toward more explicitly political filmmaking. Banned in **Algeria**, it is a harsh record of a young Algerian woman who is captured, tortured, judged, and condemned by the French, and makes extensive use of **documentary** footage. Perhaps Chahine's most successful realist film is *The Earth* (1969), which helped to establish his international reputation. This film may also be read as an explicit political statement—a plea for further land reform under the Free Officers regime of **Gamal Abdel Nasser** in the wake of the **Defeat**. Chahine's eclectic approach to cinema involved the blending of many **genres** and styles, however, and his most explicit film in relation to Nasser is the epic *Saladin* (1963), in which the **pan-Arabist** leader is celebrated as a figure in the tradition of the titular Arab leader—historically a **Kurd**—against the Crusaders. Chahine inher-

ited the project, his first wide-screen and Technicolor work, but was clearly committed to it. He incorporates expressionistic touches, such as washes of red over shields as a metaphor for bloodshed. A contemporary acknowledgment of Nasser's achievements was *The People and the Nile* (1968), a Soviet co-production that celebrated the building of the Aswan Dam. Even here, Chahine's idiosyncratic aesthetic prompted dissatisfaction in the governments of both countries.

By this time, Chahine had briefly abandoned Egypt—at a time when, partly as a consequence of Nasser's nationalization of the industry, film funding had become especially difficult to obtain—in order to make a **musical** in Lebanon, *The Ring Seller* (1966), with **Fairuz** and the **Rahbani Brothers**. His disillusionment with Nasser's regime is reflected in *The Choice* (1970) and, especially, in *The Sparrow* (1973), an indictment of Egyptian corruption and lack of preparedness for the 1967 war against **Israel**. The complexity of the plot in this film characterizes much of Chahine's work—multiple plotlines comment on the main action, and are presented in varying tones and styles. This hybrid strategy reaches its apogee, perhaps, in *Alexandria, Why?*, and is supplemented by considerable self-reflexivity in the remaining films in the broadly autobiographical **Alexandria trilogy/quartet**: *An Egyptian Story* (1982), *Alexandria, Again and Forever* (1990), and *Alexandria . . . New York* (2004).

Chahine formed his own production company, Misr International Films, in 1973, and entered into co-production deals, first with Algerian television in the 1970s, then, building on his growing reputation in that country and his **film festival** connections with Humbert Balsam, with France. *Adieu Bonaparte* (1985), a story advocating tolerance and understanding set during Napoleon's invasion of Egypt, is the first of these, and the collapse of the Egyptian industry in the early 1990s would only reinforce the perceived need for such **transnational** cooperation. Nevertheless, this connection has been seen as a force dividing Chahine from his Egyptian roots. He continued to insist that his desire for international acclaim remained secondary to his patriotism, as evidenced in the sympathetic and affecting *Cairo . . . as Told by Chahine* (1992). This short film, however, does not shy away from depicting scenes of poverty and underdevelopment and also records a growing **Islamist** influence in Egypt.

This last becomes a major subject in Chahine's films made during the 1990s. Chahine, a Christian Copt by birth, was accused of blasphemy for his *The Emigrant* (1994), a historical film that retold the story of the prophet Joseph. The director appealed to the authority of Al-Azhar in Cairo, the center of Sunni Islamic learning, claiming that his film was only inspired by the story of Joseph. He was acquitted but prepared to attack what he perceived was an increasingly intolerant Islam. This feeling was reinforced by the multiple stabbing of his sometime collaborator, the novelist and screenwriter **Naguib Mahfouz**, and led to the production of *Destiny* (1997), set in 12th-century Spain, in which the rationalism, tolerance, and openness of Islamic civilization under the intellectual auspices of the respected Muslim philosopher Averroës/Ibn Rushd is contrasted both with conditions in other European Christian kingdoms of the time, and with nascent, restrictive Islamist opposition within the contemporary Arab world. *Destiny* includes a scene in which a musician is set upon by joyless Islamists in a clear reference to the attack on Mahfouz. The film was screened at Cannes, where Chahine was given a lifetime achievement award. (He had previously been given one by the **Carthage Film Festival**.)

Chahine's work acknowledges Egypt's ancient and **colonial** pasts, as well as its place in the current neoliberal, transnational capitalist economy. His own cultural influences draw on many cultures worldwide, but especially on American cinema. His pleasure in things American, however, faded during the last years of his life. *The Other* (1999) depicts United States-led capitalist exploitation, corruption, and arrogance as the flip side of religious intolerance in the **Middle East**, and depicts their alliance against the film's young Egyptian lovers. His contribution to the portmanteau film, *09'11'01* (2002), is highly critical of U.S. global influence and attempts to "explain" its negative perception within the Arab-Muslim world. Somewhat similarly, *Alexandria . . . New York* contrasts the beloved America of Chahine's youthful years in Pasadena—the America of Gene Kelly—with his return to participate in a New York City retrospective of his work 50 years later—a visit to the America of George W. Bush. Chahine's films have influenced many, but **Yousry Nasrallah** and Atef Hetata are perhaps the most notable of directors who began their careers as his assistants at Misr International Films.

**CHAMOUN, JEAN (1944– ).** See MASRI, MAI.

**CHARCOAL BURNER, THE (1972).** This first feature directed by **Mohamed Bouamari** is an early example of **Algerian** cinema's preoccupation with problems facing that country's rural population during the postindependence period. *The Charcoal Burner* concerns a former revolutionary combatant who must cope with the obsolescence of his livelihood—the making of charcoal—when natural gas lines are built throughout the countryside. Compelled to seek work in an urban center, he faces universal rejection and, in turn, comes to realize the contemporary dissolution of revolutionary solidarity—which he had idealized during the anticolonial struggle—under the new, postwar administration. At the same time, he is unable to accept the fact that his wife is able to find (cheap) factory work, which has been made widely available to **women** under neocolonial conditions, citing religious reasons for his disapproval. *The Charcoal Burner* was awarded the Silver Tanit at **Carthage**, and the Georges Sadoul Prize at the Cannes **Film Festival**. Bouamari showed the film throughout Algeria by transporting it in a “cine-bus” to remote areas, where screenings were often accompanied by lively discussions.

**CHAREF, MEHDI (1952– ).** *Beur* filmmaker Charef emigrated with his family to France at the age of 10. He was raised in the poor shantytowns (*bidonvilles*) of Paris, trained as a mechanic, then worked in a factory until the publication of his first novel, *Tea in the Harem of Archimedes* in 1983. Following its favorable critical reception, Charef directed a cinematic adaptation, *Tea in the Harem*, in 1985. The story is an autobiographical account of the social marginalization and delinquency of two adolescent males living in a dilapidated Parisian housing project, who, finding themselves unemployed after leaving school, take up a seemingly inescapable life of petty crime. Charef's subsequent *Miss Mona* (1987) is set in the slums of Paris, where the titular protagonist, an aging drag queen unable to afford a sex-change operation, takes advantage of an illegal North African immigrant desperate to buy his immigration papers by convincing him to become a prostitute, in turn becoming his pimp and exploiting his earnings for the eventual surgery.

In *Daughter of Keltoum* (2001), shot in **Tunisia** but set in **Algeria**, Charef shifts focus to the thematic of return, examining the patriarchal aspects of Kabyle culture through the eyes of a young Swiss woman of Algerian parentage. Rallia, abandoned in infancy by her mother and raised by a foster family in Switzerland, returns by bus to her birthplace, an isolated and impoverished **Berber** mountain village largely depleted of its male population, in search of her mother and the reason for her abandonment. In the course of her journey, in which she is joined by a psychologically disturbed, eccentric woman from the village claiming to be her aunt, she must fend off local male disapproval and violence, including rape. When the two **women** arrive at an expensive hotel in which an upwardly mobile woman, purportedly Rallia's mother, has been staying, the truth is revealed: the eccentric woman is in fact her mother, and the other woman, her aunt. Charef followed up *Daughter* with *Summer of '62* (2007), a **realist** portrait of 1962 Algeria through the eyes of an 11-year-old boy, which integrates quotidian material depicting the boy's friendships with French schoolmates who must leave the country in the throes of anticolonial revolution.

**CHIBANE, MALIK (1964– )**. Born in France to an **Algerian** Kabyle family, *beur* filmmaker Chibane trained as an electronics engineer, then in 1985 received additional training in stage lighting that afforded him work at the Théâtre de la Porte Saint-Martin. That same year, he and three friends founded IDRIS, an organization that sponsors leisure and educational activities, including video workshops, as well as community centers for the unemployed. In 1993, Chibane scripted his first fictional feature, *Hexagon*, about his class and ethnic experience as a North African immigrant in France (a *beur*). Shot in the Parisian suburb of Goussainville, it depicts *banlieue* life through a fragmented, episodic narrative that interweaves a variety of character perspectives drawn principally from the *beur* community. The film exposes the obstacles facing *beurs* who seek integration into French culture and society, and also presents the *beur* community as central to any conceptualization of contemporary French nationhood. The film was modestly financed through IDRIS and shot in 16mm, with much of the cast working without pay. After some support from

various institutions, the film was transferred to 35mm and released in theaters in 1994 to critical and popular acclaim.

Themes of *beur* experience have continued throughout Chibane's work. For instance his *Sweet France* (1995), which he wrote as well as directed, and which is named after a popular song, is a portrait of four young *beurs* living in a housing project in the Saint-Denis district of Paris. One of them, Jean-Luc, uses money acquired from a jewelry heist to open a legal practice in a bar managed by his friend, Moussa. Two others, Farida and Souad, are beset with familial and work problems as well as sisterly conflict: whereas Souad rebels from conservative **gender** norms by wearing her hair short and obsessing over her appearance, Farida practices Muslim religious ritual and wears a headscarf (*hijab*). The film follows these four characters as they negotiate not only racism in traditional French society, but also generational and peer pressures from parents and friends, to try to retain varying aspects of North African culture, and to resist those of the French.

Similarly, in Chibane's later *Neighbors* (2005), the French title of which parodies the classic French New Wave farce, *Cousin, Cousine* (Jean Charles Tacchella, 1975), a Black African hip-hop artist from the recently privatized Mozart Estate housing project in Paris is confronted with limitations to his cultural expression from his agent, a working-class *beur* who demands from him a new set of rap lyrics within a mere seven days. The film takes the form of a fable, as the artist surreptitiously aggravates preexisting conflicts between his *banlieue* neighbors, each of whom represents a particular **postcolonial** stereotype (Mizrahi-Jewish **Tunisians** longing for home, a Polish-Jewish woman married to a philandering **Palestinian** man, an assimilationist Algerian desiring a Muslim burial, an Algerian ex-con superintendent, an oversexed, alcoholic young French woman, and an elderly Black African woman who always falls asleep). The artist barely comes up with the lyrics, which he bases on the various conflicts and finally paints across the walls of his apartment as he abandons it to the embarrassed discovery of his neighbors.

**CHIKLY, ALBERT SAMAMA (aka ALBERT SAMAMA) (1872–1933).** Albert Samama Chikly, a Jewish **Tunisian**, is known as the

founder of Tunisian cinema, and was one of the first indigenous African filmmakers. Already an importer of modern novelties (bicycles, radios, x-ray machines), in 1897 Chikly organized the country's first screenings of Lumière films in a Tunis shop, aided by a photographer named Soler. He proceeded to make newsreels in both Tunisia and France, filming Tunis from a hot-air balloon in 1908 and shooting combat footage for the French army at Verdun during World War I. His work was recognized subsequently by the Bey of Tunis, who provided support for Chikly's production of *actualité* films documenting Tunisian everyday culture and society. Chikly also directed the first Tunisian fiction film, a short entitled *Zohra* (1922), and then the first Tunisian feature, *The Girl from Carthage* (1924), starring his daughter, Haydé, who continued acting in Tunisian films into the 1990s.

**CHILDREN OF HEAVEN (1979).** One of the most successful Iranian films in the West, **Majid Majidi's** *Children of Heaven* received an Academy Award nomination for Best Foreign Film. It opens with eight-year-old Ali losing his younger sister Zahra's newly repaired shoes. To avoid admitting this loss to his father, Ali and Zahra share a pair of sneakers, and much of the film revolves around their attempts to manage their exchange without being late for school. The importance of shoes is emphasized when hundreds are depicted lined up outside a mosque, where the children's father works serving tea, while their owners pray inside. Scenes in which the camera often focuses on the feet of the children running through the often cramped streets of poor, southern Tehran strikingly contrast a sequence set in the upscale, northern part of the city, where Ali proves much more capable than his father of communicating with the wealthy, coming to entertain a privileged boy while his father sprays trees in a spacious garden. Finally, Ali enters a race in which third prize is a pair of shoes, but ends up disappointed when he comes in first. *Children of Heaven* is a melodrama, and Majidi uses slow-motion and emotive music, among other devices, to ensure audience empathy with his young characters. The film's English title substitutes "Heaven" for "Sky," a more literal translation from the Persian.

**CHOUIKH, MOHAMED (1943– ).** The husband of director **Yamina Bachir-Chouikh**, Mohamed Chouikh began his film career as an

actor in *The Wind of the Aures* (Mohamed Lakhdar-Hamina, 1966). After working for the Algerian television company, **Radiodiffusion Télévision Algérienne**, he began directing a series of films in Algeria that examine religious and tribal obstacles to the country's postindependence social development, utilizing techniques of cinematic abstraction. *The Citadel* (1988) confronts the **Islamic** practice of polygamy through a forbidden love story involving a rural village community that is riven along class and **gender** lines when a young man from a wealthy family falls in love with a cobbler's daughter. Chouikh's subsequent *Youssef: The Legend of the Seventh Sleeper* (1993) evokes Algerian disillusion following the assassination in 1992 of President Mohamed Boudiaf. Recalling aspects of *The Charcoal Burner* (Mohamed Bouamari, 1972), it follows an escaped psychiatric patient who, believing he is still living in **colonial** Algeria of the 1960s, travels the country in search of the ideals for which he and his compatriots had struggled during the war of liberation.

*The Desert Ark* (1997), another forbidden love story, this time involving two clans in a desert community near Aziz, is a parable that challenges ethnic division and separatism by underscoring their relationship to patriarchal oppression and conditions of **exile**, thus standing as a metaphor for contemporary Algeria. The film interweaves vivid, colorful costuming with a **realism** that resists **orientalist** exoticism by depicting a populated and enculturated rather than empty, barren desert. *Hamlet of Women* (2005), Chouikh's most recent film to date, joins an array of North African films (*A Wife for My Son* [Ali Ghalem, 1982]; *The Sleeping Child* [Yasmine Kassari, 2004]) that focus on the problem of rural **women** left behind to fend for themselves once their brothers, husbands, and fathers are compelled to seek work in distant urban factories. Here, humor is utilized to lighten as well as satirize the problem, as the abandoned female characters are portrayed learning how to defend themselves, and eventually achieving raised gender consciousness, when faced with attacks by nearby guerrilla fighters positioned as terrorists.

**CHRAÏBI, SAÂD (1952– )**. Chraïbi has worked as a writer, producer, and director since the late 1970s. He founded the cinema club Al Azaim in Casablanca and directed it from 1973 to 1983. His directorial

credits include *Women . . . and Women* (1998), one of **Morocco**'s first features to treat the oppression of professional, upwardly mobile, and publicly visible **women**. His *Thirst* (2000) depicts Morocco during the **colonial** era and is noteworthy for its humanizing rendition of the colonist. *Jawhara: Girl of the Prison* (2003), the story of a young girl raised in the prison where her mother was jailed and tortured for membership in a Marxist theater troupe, is set in the 1960s during Morocco's "**Years of Lead**," when students, activists, and union leaders were jailed and tortured as alleged threats to the state.

**CHRONICLE OF A DISAPPEARANCE (1996).** Elia Suleiman's first feature is based on the filmmaker's return to **Palestine** after the **Oslo Accords**. A series of vignettes designed to represent the marginalization of Palestinians are loosely organized into three sections: in Nazareth, two men have set up a souvenir shop in anticipation of a post-Oslo tourism boom that doesn't materialize; ES, played by Suleiman, is silenced at a conference on Palestinian film due to a malfunctioning microphone; an Arab woman faces discriminatory obstacles as she tries to rent an apartment in **Israel**. The film established Suleiman's **exilic** aesthetics of communication breakdown: the disjointed story of a Palestinian hero who faces the impossible task of representing his nation's collective trauma, woven into a story comprised of fleeting moments with no clear beginning, middle, or end that represents the experience of "Palestinianness." *Chronicle* is about the process of self-searching through the passive, silent ES, a spectator of his own life—a theme that appears in Suleiman's subsequent films, especially *Divine Intervention* (2002). The film was the first for which an Arab filmmaker successfully lobbied the Israeli state for funds.

**CHRONICLE OF THE YEARS OF EMBERS (1975).** Mohamed Lakhdar-Hamina's most renowned film makes innovative use of color, wide-screen, and stereophonic sound to construct an epic portrait of **Algeria**'s struggle for independence from French **colonial** rule. The six-part, three-hour film opens in 1939 with a rural farmer deciding, against protestations from his neighbors, to migrate from his drought-stricken village to the city. Cinematically riveting desert landscape shots punctuate Ahmed's difficult journey, but upon his ar-

rival, he is drafted immediately into the Allied army and sent to fight in Europe. Upon his return, Ahmed takes up the cause of Algerian independence and joins the resistance; the rest of the film, which concludes in 1954, portrays his actions, and those of his compatriots, as they struggle and die for independence, and transmit their aspirations to the younger generation.

Although Ahmed stands as the film's protagonal figure, his perspective is interwoven throughout with that of a prophetic madman (Lakhdar-Hamina), who, like Ahmed, will die on the eve of revolution, and whose early, eccentric rants will appear progressively sane and objective in the context of approaching liberation. *Chronicle's* epic narrative is underscored by character typage, which emphasizes the anticolonial struggle's historical conditions and protracted quality, not least with respect to the social divisions predating it that would continue to affect its outcome and aftermath. The film is noteworthy for its skillful deployment of Soviet filmmaking techniques to construct cinematic metaphors and intertextual references. Among many memorable sequences is the attack by horsemen in the town square, in which montage, typage, and synecdoche produce a dynamic interpretation of the history of colonial repression and the stakes of anticolonial revolt.

*Chronicle* was awarded the *Palme d'or* at the Cannes **Film Festival** in 1975, which helped facilitate new international awareness of Lakhdar-Hamina in particular and Algerian cinema in general. However, insofar as this expensive film was funded by the **Office national pour le commerce et l'industrie cinématographiques**, with which Lakhdar-Hamina was already heavily involved, it was heavily criticized by Algerians for the apparently corrupt allocation it entailed of already limited state funds. Lakhdar-Hamina has nonetheless defended *Chronicle's* extravagance as necessary to the properly poetic rendering of his personal-autobiographical vision.

#### **CINEMA PRODUCTION AND DISTRIBUTION CENTER.**

Founded by **Rashid Masharawi** in 1996 in Ramallah, the Center aims to promote **Palestinian** film production and distribution and provide a supportive environment for local filmmakers. The Center houses a production room, gallery, and meeting space, and offers artists an address for correspondence. It runs workshops and training

sessions for aspiring Palestinian filmmakers, including courses in directing, acting, lighting, sound, make-up, costume design, and art direction. The Center also assists in career development by placing aspiring professionals in production sets in the West Bank and the Gaza Strip. Created to tackle issues particular to filmmaking in the **Occupied Palestinian Territories** (such as a lack of funds, difficulty of movement and shooting on location), it reflects Masharawi's own experience of having been a production designer for *Wedding in Galilee* (Michel Khleifi, 1987) and the director of *Curfew* (1993). (The Center has been criticized by Palestinians for being too commercially driven and auteurist rather than challenging the nascent film industry to be more cooperative.)

In 1997, the Center established the Mobile Cinema, a traveling **film festival** targeting populations least likely to have access to cinema. Mobile Cinema began by screening films in schools, cultural centers, and sports centers across the West Bank and Gaza Strip, and eventually expanded into **refugee** camps and remote rural villages. Today it comprises portable video, 35mm and 16mm film projectors, cinema screens, sound systems, and splicing tables, offering opportunities to marginalized communities to experience quality cinema—as depicted in Masharawi's *Ticket to Jerusalem* (2002).

***CIRCLE, THE* (2000).** Jafar Panahi's third feature, *The Circle*, is both a powerful critique of the circles of power that entrap Iranian **women**—and by implication most humans—and a formal tour de force that incorporates the metaphor of the circle in a range of ways. Highly successful in European **film festivals** and gaining limited distribution in the West, it remains banned in **Iran**. Beginning with the birth of a girl when a boy was expected (which causes considerable grief to the grandmother), *The Circle* follows a series of women, whose dialects reveal to Persian speakers that they come from different parts of the country, as they struggle to achieve various goals in the city. In an attempt to generalize or allegorize their plight, Panahi, and scriptwriter Kambozia Partovi (*Golnar*, 1988; *Transit Café*, 2005), do not always make clear who the women are or what they are doing; however, a first group of three seem to have been recently released from prison, one (well-known actress Fereshteh Sadr-Orafai, one of two professionals in the cast) seeks an abortion, while another

tries to abandon her child where she will be looked after properly. The final woman to take center screen is a prostitute who, despite having been caught in a police sting, nevertheless carries about her a self-assurance missing from the other women; in the climax to a trope that has run throughout the film, she is finally able to light a cigarette while her male captors are distracted, a privilege that has proven consistently unattainable for the others.

The end of the film depicts the various characters together in a circular prison cell. As the camera completes its almost 360-degree pan, it reveals the grill through which a guard calls the name of the woman who gave birth at the beginning of the film—apparently that birth also took place in jail. The revealed circular narrative is matched by a considerable number of circular buildings and other sites (for example, the hospital at the start, the bus station, the location of a cinema) as well as camera movements—an elaboration of Panahi's fondness for *plan-séquence* shooting.

**CLOSED DOORS, THE (1999).** Directed by **Youssef Chahine's** protégé, Atef Hetata (also the son of **Egyptian** feminist, Nawal El-Saadawi), this postmelodrama follows the story of Mohamed (“Hamada”) Hussein, an urban, working-class, sexually confused teenager, who becomes involved with a militant **Islamist** sect when his mother, Fatma, a divorcée now working as a maid to pay his tuition, befriends Zeinab, a neighbor and occasional prostitute. Hamada's cruel father has sent his other son, Salah, to fight (and die) in the **Iran–Iraq War**, and Fatma is loathe for Hamada to suffer the same fate. Hamada soon finds himself torn between Islam and petty crime when, after being expelled from school by a strict teacher, Mansour, for bad grades and presumed insubordination, he develops a close friendship with Awadine, a young delinquent. His religious involvement deepens, however, as Fatma becomes interested in another man, whereupon Hamada displays increasingly oppressive behavior toward her and Zeinab, eventually stabbing Fatma and her male lover to death when he finds them at home in bed together. *The Closed Doors* was received with much controversy in the Arab-Muslim world for its decontextualized, psychological analysis of the rise of political Islam, in this respect starkly contrasting cinematic analyses of the same issue by Hetata's renowned mentor as well as by

numerous other **Middle Eastern** directors, including **Nouri Bouzid** and **Yamina Bachir-Chouikh**, who remain critical of **orientalist** approaches to the topic.

**CLOSE-UP (1990)**. This Iranian film is an account of poor, casually employed printer Ali Sabzian's impersonation of his hero **Mohsen Makhmalbaf**. Pretending that he would use them in a film, Sabzian borrowed money from a family but was arrested after they became suspicious. Reading about the events in a magazine, **Abbas Kiarostami** went to see Sabzian in jail and asked if he would cooperate in a film about the events. Hence scenes in *Close-Up*, which take place prior to the interview with Sabzian, are fictional recreations of his deception and its discovery. To these scenes Kiarostami adds broadly **documentary**, although heavily manipulated, footage, some of it shot at the subsequent trial. He also arranges for Makhmalbaf to meet Sabzian after his release and to accompany him to make peace with the family. Thus, *Close-Up* is a tapestry of more and less fictionalized episodes in the recreation—and creation—of a true story. Careful attention at the beginning of the film to peripheral characters, and an elaborately constructed sound design at its end that imitates the loss of sound, further complicate the underlying theme of searching for and questioning identity.

**COHEN, ELI (1940–)**. This actor and filmmaker of the **Young Israeli Cinema** has worked twice with **Gila Almagor**, directing her renowned autobiographical adaptations, *Summer of Aviya* (1988) and *Under the Domim Tree* (1995), and once with **Juliano Mer** in the latter. Cohen directed the Canadian dialogue film *The Quarrel* (1991), which conservatively allegorizes the **Holocaust** to conditions in both **Palestine–Israel** and Francophone Québec. The antimilitarist war film, *Richochets* (1986), set just prior to the 1982 Israeli withdrawal from **Lebanon**, presents an ethical inquiry into the common practice of military attacks on occupied civilians, in the form of a circular narrative of seemingly undirected violence. Cohen's most recent film, *Altalena* (2008), dramatizes the tragedy of the titular ship on which more than 900 Holocaust survivors en route to Palestine were disallowed entry, and many killed, due to internecine rivalry between **Zionist** factions concerning a stockpile of weapons the ship

was known to be smuggling for the right-wing Jewish paramilitary group, Irgun.

**COLONIALISM.** This Western European practice of imperial conquest began as early as the 15th century, at the moment marking, and spanning, the period of historical transition there from agrarian-mercantile systems to capitalism. Colonialism entails the takeover of a foreign region by military means, and the establishment there of administrative structures and institutions meant to ensure the colonizer's control, in some instances through violence, and in others, through **orientalist** social and cultural policies—but in all cases with the intention of removing obstacles to the exploitation of local resources and labor, and the transportation of raw materials and goods to the colonizing “mother-country.” Genocide and systems of slavery as practiced by the earliest explorers (particularly in Africa and the Americas) were eventually largely replaced by various degrees of exploitation of the labor potential of indigenous populations. Countless rural peasant societies in Asia, Africa, South America, and Oceania were dismantled by colonial decimation of their agricultural systems and traditional forms of governance, so that emigration to urban centers became commonplace, as historic mercantile cities became industrial centers comprised of impoverished, laboring underclasses, and most tributary systems became feudalized. However, major wealth-producing industrial processes continued to be based in the colonizing countries, ensuring conditions of underdevelopment in the colonized.

During the 20th century, colonialism gave way to neocolonialism, as many countries achieved independence. **Transnational** institutions of trade, finance, and law, rather than the institutional presence of colonial administrative agencies, now worked to continue exploitation of the now-independent countries of what had come to be known as the “Third World.” In the **Middle East**, this structural shift occurred following World War II, when a wave of anticolonial struggles across the region succeeded in securing sovereignty for all nations but **Palestine, Kurdistan, and Western Sahara.**

These struggles and the conditions prompting them are the subject—and enabling conditions—of countless Middle Eastern films. Although few Palestinian films deal specifically with British

Mandate Palestine or with Greater Palestine under Ottoman rule, for instance, a large majority approach the **Israeli Occupation** as a form of colonialism, most noteworthy those of the **Palestinian Revolution Cinema** and, more recently, films that depict the **Intifadas** as anticolonial struggles. By contrast, **Israeli** prestate cinema depicted colonialism favorably, as necessary and justified, in social **realist documentaries** and short pastoral fictions meant to raise money for the **Zionist** enterprise.

Similarly, throughout the colonial **Maghreb**, orientalist films made by—and aimed at—the settler community and their French benefactors in **Morocco** and **Algeria** dominated the cinematic sphere until independence. The situation was similar in Tunisia, although an early, amateur indigenous cinema developed alongside—and often at cross-purposes to—colonial efforts, and burgeoned after independence. In Algeria, no indigenous films were made at all until after independence. At that time, and until the political and economic changes brought about under neocolonialism, Maghrebi cinemas offered varied analyses and examinations of colonial rule and its effects. The best-known of these films are undoubtedly those made in Algeria immediately after independence, many by filmmakers who had served with the **Front de Libération Nationale** or been otherwise engaged in the liberation struggle. Of particular note are *Dawn of the Damned* (**Ahmed Rachedi**, 1965), *Wind of the Aures* (**Mohamed Lakhdar-Hamina**, 1966), *The Opium and the Baton* (Rachedi, 1969), *The Charcoal Burner* (**Mohamed Bouamari**, 1972), and *Chronicle of the Years of Embers* (Lakhdar-Hamina, 1975).

Industry cinemas in postcolonial **Egypt**, prerevolutionary **Iran** (**Abdolhossein Sepanta**; Esmail Kushan), and, before Ba'ath nationalization, **Iraq** have, on the other hand, borne the traces of colonialism, both institutionally and in terms of film content, whereupon some directors have sought work outside those commercial matrices, for example **Tawfik Saleh**, who directed films in both **Syria** and **Iraq**, and **Salah Abu Seif**, who also directed in **Iraq**. Similarly, **Rashid Masharawi** left the Israeli film industry to direct and produce films in the **Occupied Palestinian Territories**. In **Lebanon**, direct treatment of the colonial French Mandate period remains surprisingly absent from the cinematic record. Passing references are made to it in

some films, such as *Out of Life* (Maroun Baghdadi, 1990) and *West Beirut* (Ziad Doueiri, 1999), but critiques of neocolonialist orientalism by avant-garde filmmakers offer the most salient analyses.

The Ottoman imperial past still finds some reflection in **Turkish** public discourse, which directs claims toward the Balkans and Middle East (as critiqued in the Syrian film *A Land for a Stranger* [Samir Zikra, 1998]). Although Turkey has never formally been colonized—only occupied briefly following a Western invasion during and after World War I—its concomitant struggles vis-à-vis Westernization in culture and the arts have occasionally resulted in forms of indirect, cultural colonization on behalf of the West. **Republican** reformers, for instance, proposed a cultural modernization project that would also install Western cultural practices in the country (opera, ballet). The success of that project in constructing a Western cultural milieu in Turkey is questionable, but struggles around it continue, as evidenced within contemporary debates over Americanization and Europeanization, including Turkey's relationship to the European Union. Finally, the role of **exilic and diasporic** filmmaking in this area must be acknowledged as having addressed critically the social and cinematic developments wrought by transnationalism, as it affects Middle Easterners on an international scale. Exemplary is **beur cinema** in France and Belgium, and films of the Palestinian diaspora in Western Europe and the United States. *See also* ALEXANDRIA AUTOBIOGRAPHICAL TRILOGY/QUARTET; BERBER FILMS.

**COMEDY.** The drama of a happy ending characterized by humor, lightheartedness, and usually romance is a staple **genre** of industry cinema across the **Middle East**. From the classical **Egyptian** film *Everything Is Fine* (Niazi Mustafa, 1938), a variation on *The Prince and the Pauper*, and its contemporary allegorization, *A Citizen, a Detective, and a Thief* (Daoud Abdel Sayed, 2001), a generic hybrid of melodrama, comedy, and the **musical**, to **bourekas** films in **Israel** and sex comedies in **Turkey** (often **starring** Aydemir Akbaş), Middle Eastern comedies often function as both escapist entertainment and moral illustration for audiences whose everyday lives are frequently disrupted by war, military invasion and occupation, political oppression, and economic deprivation. For this reason, Middle Eastern comedies may project dark, absurdist, sardonic, even stoic forms

of humor, or, conversely, over-the-top kitsch and camp. Examples of the latter tendency, most common to industry fare, include the romantic and musical comedies of **Mohamed Selmane**, **Nadine Labaki**, and **Josef Fares** in **Lebanon**, of **Togo Mizrahi**, **Anwar Wagdi** (in both cases in the “Layla” films among others), **Niazi Mustafa**, **Fatin Abdel-Wahab**, **Nader Galal**, and **Salah Abu Seif** in **Egypt**, of **Orhan Aksoy**, **Nejat Saydam**, **Ülkü Erakalın**, and **Ertem Egilmez** in **Turkey**, of **Avanes Ohanian**, **Bahman Farmanara**, and **Kamal Tabrizi** in **Iran**, and of **Mohammed Shukri** and **Youssef Gergis** in **Iraq**; and the sex farces and national satires of **Uri Zohar** in **Israel**. Such popular comedies are somewhat less likely to be available in subtitled versions for Western audiences who do not speak the original language, since they frequently refer to specific, quite local morals and mores and include verbal quips that are lost in translation.

In addition to its common generic manifestation, comedy is also deployed in Middle Eastern auteur cinema as a rhetorical device of social critique. Films of this kind contain plot conflicts that do not usually resolve happily, if at all, and may project a subtle or refined humor that, again, does not always translate cross-culturally; nevertheless, they are more apt to be marketed to international audiences. Examples include the Egyptian *Alexandria, Why?* (**Youssef Chahine**, 1978); the Iranian *The Tenants* (**Dariush Mehrjui**, 1985), *Turtles Can Fly* (**Bahman Gobadi**, 2004), and *Offside* (**Jafar Panahi**, 2006), actually marketed internationally as a comedy; numerous **Palestinian** films, including *Haifa* (**Rashid Masharawi**, 1996), *Ford Transit* (**Hany Abu-Assad**, 2002), and *Divine Intervention* (**Elia Suleiman**, 2002); the **Syrian** *Nights of the Jackal* (**Abdulatif Abdul-Hamid**, 1989); the **Moroccan** *Looking for the Husband of My Wife* (**Mohamed Abderrahman Tazi**, 1993), *She Is Diabetic and Hypertensive and She Refuses to Die* (**Hakim Noury**, 2000), *The Pal* (**Hassan Benjelloun**, 2002), and *The Bandits* (**Saïd Naciri**, 2003); the **Tunisian** *The Prince* (**Mohamed Zran**, 2004); the **Algerian** *Hassan, Terrorist* (**Mohamed Lakhdar-Hamina**, 1967); the **Lebanese** short, *After Shave* (**Hany Tamba**, 2005); and the **Israeli** *Fictitious Marriage* (**Haim Bouzaglo**, 1988) and *James’ Journey to Jerusalem* (**Ra’anan Alexandrowicz**, 2003). See also MUSICALS.

**COW, THE (1969).** Dariush Mehrjui's second feature is considered the landmark film of the **Iranian New Wave**. Adapted from a story by important **Iranian** novelist Gholamhossein Saedi, the film tells the tale of a man (**Ezzatollah Entezami**) so obsessed by his cow that he is unable to accept its death and gradually takes on the animal's identity. Although *The Cow* was funded by the Ministry of Culture and Arts, its social **realist** depiction of rural poverty and portrayal of bizarre characters constantly anxious about attack by a mysterious enemy provoked its banning by the same organization. However, its success at the Venice **Film Festival** led to limited screenings in Iran with an added disclaimer that the events depicted took place before the Shah's modernizing rule. *The Cow's* questioning of national identity, especially the official version propagated by the Pahlavi regime, foregrounds two key aspects of Iranian cinema that have only grown in significance during its postrevolutionary phase: ambiguous government support/obstruction and the importance of international **film festivals**.

**CRY NO MORE (2003).** Winner of international film **festival** awards, Nejjar Narjiss's first feature is set in a **Berber** village in rural **Morocco** populated only by prostitutes. Mina, imprisoned for 25 years, returns to introduce them to rug-weaving to save them from social ostracization. Nejjar was publicly criticized by the **women** who acted in the film for allegedly not having informed them of its subject matter, thus damaging their reputations. The Ministry of Communication nonetheless declined to remove the film from Moroccan screens.

**CURFEW (1993).** **Documentary** and fiction are characteristically blurred in this **Palestinian** cinematic portrait, co-produced by **Hany Abu-Assad** with support from Dutch and German television, of a day in the life of a Gazan family confined by the Israel Defense Forces (IDF) to its ramshackle home in the Al-Shati **refugee** camp during the First **Intifada**. Ironically mirroring its subject, *Curfew*, the first Palestinian feature made by a director from Gaza, was shot largely in **Israel** and the West Bank due to an IDF military siege in Gaza at the time. Salim Dau (*Avanti Popolo; James' Journey to Jerusalem*) plays Abu Raji, whose attempts to appreciate his son's long-awaited

correspondence from abroad are constantly interrupted by the extenuating circumstances of curfew. Director **Rashid Masharawi**, himself a **refugee**, filmed *Curfew's* primarily interior scenes using extended long takes, deep muted colors, and dim lighting to convey the claustrophobia, malaise, and internecine disputes that characterize everyday Palestinian life under **Israeli Occupation**.

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**DATE WINE (1998)**. Produced by **Youssef Chahine's** Misr International Films and told initially from the perspective of an African former slave, this neo-**orientalist** fable directed by Radwan El-Kashef, previously an assistant to Chahine, tells the story of a rural village in the **Egyptian** desert whose men are coerced by an anonymous migrant labor trafficker into leaving home for work and the promise of riches. Only two men remain: late-adolescent Ahmed and the village elder, known as "Grandfather." While the **women** restlessly await their husbands, brothers, uncles, cousins, and fathers, Ahmed practices climbing the tallest date palm tree in the village, and fends off various women longing for male companionship—until he is no longer able to resist their advances.

Eventually, the situation becomes dire, as men from neighboring villages begin to steal from and threaten to overtake the "village of women." One young woman, desperately concerned that her husband is no longer alive, commits suicide by setting herself on fire in front of those men and the entire village. Hence, Grandfather leaves in search of the departed men-folk. Upon their subsequent return, they relate stories of strenuous labor and the torturous deaths of many brethren. Despite and perhaps because of the attention given them by the welcoming women, however, the men begin to express concern that the women have been unfaithful, whether deliberately or by force, and set about testing Ahmed's honor by persuading him to climb the tall tree at night while, unbeknownst to him, they chop it down. The film ends as Salma, Ahmed's central love interest (Sherihan), cries desperately as he rides off on an Arabian horse into a white ghostlike void. The ambiguity of the ending suggests that the former slave, whose perspective frames the story, has been convey-

ing it to a young man making a pilgrimage to the now-abandoned village, possibly one of Ahmed's sons.

The film has been read as an allegory for contemporary Egyptian men seeking work in the oil-rich Gulf states. El-Kashef himself was from rural Upper Egypt. *Date Wine* remains the best-known of his films in a career cut short by his early death in 2002, at the age of 48.

***DAWN OF THE DAMNED, THE (1965)***. Inspired by the Algerian revolution, this film marks **Ahmed Rachedi**'s directorial homage to liberated Algeria and all those who struggled for its independence. As it depicts a group of young people researching African colonization, the film reveals its intention to position the anticolonial struggle alongside slavery and other acts of domination as instances of man's proverbial inhumanity to man. *The Dawn of the Damned* was scripted by activist and former **Front de Libération Nationale** director René Vautier and includes commentaries by Mouloud Mammeri that are recited by Charles Denner, whose voice serves to humanize the imposing historical images of death, famine, and torture selected from a collection of newsreels shot by the Cinéma Service of the French army, as well as in film clips from the Russian State Institute of Cinematography (VGIK), and other documents and archival material.

***DAYS OF GLORY (2006)***. *Days of Glory* depicts the neglected story of North African troops who volunteered or were conscripted to fight in the Gaullist army alongside American and British forces during World War II. *Beur* filmmaker **Rachid Bouchareb** follows several North Africans who enlist in 1943, and fight with courage and perseverance against a backdrop of indignities: French soldiers are given better food, time for leave, and promotions, while African soldiers are sent on the most dangerous missions. Honored at the Cannes **Film Festival** with the Chalais Prize and the Best Actor (ensemble) Award, *Days of Glory* offers emotional involvement and visual effects in the tradition of the Hollywood war **genre**, portraying Arab casualties as a historically overlooked sacrifice for Europe. In this respect, it differs both thematically and structurally from another, lesser-known film on the same general subject, ***Camp de Thiaroye*** (Ousmane Sembene, 1987), which offers a more materialist analysis.

*Days of Glory* provoked vigorous debate in France, rallying support for increasing the pensions of 80,000 veterans and war widows, and for securing full and equal treatment and benefits for soldiers in the French military, regardless of birthplace.

**DEFEAT, THE.** This phrase is used commonly to describe the failure of the combined Arab forces of **Egypt** and **Syria** in the Six-Day War against **Israel** of June 1967. At that time, with the Egyptian army gathering in the Sinai in response to perceived threats from Israel, Israel launched an anticipatory strike against Egypt in an attempt to regain access to the Egyptian-controlled Straits of Tiran, which Egyptian President **Gamal Abdel Nasser** had closed to Israeli shipping after he received a false report from the Soviet Union stating that Israel was planning to attack Syria, with which Egypt had a defense pact. Israel's apparently defensive campaign quickly developed into an expansionist operation. More than the loss of a brief, if destructive, military conflict, however, the Defeat signaled the beginning to an end of an era of enthusiasm and hope for a **pan-Arab** future fostered by Egyptian President Gamal Abdel Nasser. Following the Six-Day War, which resulted in the **Israeli Occupation** of **Palestinian** territories formerly controlled by **Jordan** and Egypt since 1948, widespread confidence was lost in the military and political capacity of Nasser's Free Officers regime, already subject to internal criticism for corruption and to external criticism (from the West) for suppression of dissent and (from the Arab Left) for disorganization and quixotism.

Whereas many in the Arab world were profoundly discouraged by the Defeat, others considered it an opportunity for social, intellectual, and artistic reevaluation of regional struggles for liberation and independence, often expressed in more **realist** aesthetics and exemplified by **Nouri Bouzid**'s 1988 essay on "Defeat-conscious" cinema. Numerous filmmakers came to direct works offering serious, constructive analysis of the Defeat and events leading up to it. Egyptian cinema engaged the issue—often in conjunction with a critical reappraisal of Nasserism—in a number of works including *One and Five* (Noshi Iskandar, 1969), an **animation** trilogy, and *The Sparrow* (**Youssef Chahine**, 1973), a revisionist **musical** set during the crisis but released on the brink of the Yom Kippur–Ramadan War, in

which the Arab states may be said to have again been defeated, but much less conclusively, by Israel. Egyptian filmmaker **Tawfik Saleh** directed the Syrian production *The Dupes* (1973), a timely critique of the uneven support lent the Palestinian struggle by the Arab states, and Syrian director **Samir Zikra** made *The Half-Meter Incident* (1981), a satirical ode to pan-Arabism set on the brink of the war, but released in the wake of Egypt's 1979 rapprochement with the West under **Anwar Sadat**. The Israeli war film *Avanti Popolo* (Rafi Bukai, 1986) looks sardonically, if ultimately disparagingly, through the eyes of Egyptian soldiers at the absurdity of the war.

**DEMİRKUBUZ, ZEKİ (1964– )**. A communication studies graduate, born in Isparta, **Turkey**, Demirkubuz began his career as an assistant to **Zeki Ökten**, which enabled him to observe and assimilate **Yeşilçam** filmmaking practice. Demirkubuz's second film, *Innocence* (1997), positioned him as an auteur of the **new cinema of Turkey**. His trilogy, *Mental Minefields: The Dark Tales*, begins with an adaptation of Albert Camus' 1942 novel *L'Étranger* (*The Stranger / The Outsider*) and continues with films imbued with self-reflexivity and hints of Fyodor Dostoevsky's *Crime and Punishment*. Demirkubuz's works utilize a vocabulary of **realism** inflected by diversely angled, claustrophobic interior shots, and by disturbed and fragile male characters recalling **Nuri Bilge Ceylan**. Demirkubuz films are sparsely narrated and composed, in the tradition of low-budget cinema, and include autobiographical elements. Demirkubuz has acted and made cameo appearances in his own films, as well as performed small roles in some others.

**DEREKHSHANDEH, POURAN (1951– )**. When Derakhshandeh made *Mute Contact* (1986), the first feature film by an **Iranian** woman since the 1979 **Iranian Revolution**, she was entering a discursive space that privileged feminine subjectivity already opened up by the pioneering works of writer-director **Forough Farrokhzad** and by novelist Simin Daneshvar. While Derakhshandeh's films favor theme-driven, traditional narratives as opposed to experimentation with form—reminiscent more of Daneshvar than Farrokhzad—their near-dramatic urgency calls attention to taboo social subjects such as the lives of children with mental retardation (*The Children*

of *Eternity* [2006]), adolescent sexuality (*Wet Dream* [2005]), drug addiction among modern Iranian youth (*Candle in the Wind* [2004]), oppression of children (*Love without Frontier* [1998]), and oppression of women (*Lost Time* [1989]). See also GENDER AND SEXUALITY; WOMEN.

**DERKAOUI, MUSTAPHA (1941[1944?]- )**. One of Morocco's film pioneers, Derkaoui studied cinematography at the Institut des hautes études cinématographiques in Paris, and filmmaking at the National Film and Theatre School in Łódź during the 1960s. He made **documentaries** and was recognized initially for the semiotically and intellectually abstract quality of his films *About Some Meaningless Events* (1974), *The Beautiful Days of Sheherazade* (1982), *Provisional Title* (1984), *First Fiction* (1992), *Game with the Past* (1994), and *The Seven Gates of the Night* (1994), after which he changed tack, moving toward a variation of populist **realism** that appealed to a young public, in *The Love Affairs of Hadj Mokhtar Soldi* (2001), *Casablanca by Night* (2003), and *Casablanca Daylight* (2004). *Casablanca by Night*, for example, follows a young girl through the city's underworld of drugs, prostitution, crime, and delinquency as she tries to earn money for her brother's much-needed surgery.

Whereas his earlier films would have included dream sequences and abstract symbolism, Derkaoui's later corpus projects an urbane realism in which Moroccans are portrayed as immoral or freewheeling social marginals existing in a corrupt society that leaves no options or respite inside the law. Derkaoui also contributed, as one of five co-directors, to the **Tunisian** production *The Gulf War . . . What Next?* (1991) with an episode entitled "The Silence," a story of **Iraqi exiles** putting on a play while yearning to see their changed country. Derkaoui's brother, Abdelkrim Derkaoui, is Morocco's most prolific director of photography.

**DESERT TRILOGY.** **Tunisian** director **Nacer Khemir** began this three-part series of films set in the desert with his first feature, *Wanderers in the Desert* (aka *The Drifters*) (1984), edited by **Moufida Tlatli** and scripted in classical Arabic (*Fusha*), about a teacher (Khemir) sent by the government to conduct classes in a village so remote that some argue it does not exist. Once there, Abdelsalem learns

from the village sheikh that there are no classrooms but a few mischievous children amid the small, dilapidated buildings. Abdelsalem is compelled to explore the village's labyrinthine passageways, meet its few inhabitants (including a boy who speaks with a genie who lives in a well, and is believed by his dying mother to be the angel of death), and spend time with a village wise man, who explains to him the absence of pupils. Most young men in the village have abandoned home compulsively to join a group of perpetual desert wanderers, some of whom Abdelsalem had in fact spotted while en route from the city. He becomes intrigued with the mystery of their obsession, which is piqued when the wanderers are seen passing by the village, chanting. One day, Abdelsalem is told that the wanderers regularly return home during the villagers' yearly pilgrimage to a nearby holy site. Abdelsalem is asked to remain in the village during that period, with instructions to hand them a book in which lies, according to Abdelsalem, the cure to their obsession. Despite having been warned otherwise, Abdelsalem begins reading the book, and, as the wanderers arrive, finds himself lured with them—through visualizing and encountering the village elder's beautiful, mysterious daughter, who bears uncanny resemblance to the image of a princess in the book—back into the desert. Upon the villagers' return, Abdelsalem, as well as the boy, have disappeared; instead, an abandoned ship is found in ruins beyond the village walls. Not even a representative from the government is able subsequently to locate Abdelsalem or ascertain why he, along with so many other young men, have chosen the wandering life.

Khemir's second feature, *The Dove's Lost Necklace* (1990), scripted in Tunisian Arabic, extends this mystical foray, laced with poetic devices, images of temporal diffusion and fantasy, and panoramic landscape shots of the desert contrasting vibrantly colored costumes and ornamental props. It is set loosely during the Golden Age of **Islam**, in a medieval city where books, literature, poetry, and philosophy are valued highly by the inhabitants. An idealistic young calligrapher's apprentice, Hassan, enticed by the scent of his master's ink, a monkey some think is a transformed prince, and a pomegranate bearing 60 Arabic words for *love*, becomes obsessed with the idea of love and discovering its secrets. When he locates some fragments of a book that his master tells him holds the key to his obsession, Hassan,

with the help of a street-smart but fatherless boy, Zein, who works for one of the village booksellers and has been told by his mother that his father is a genie, sets out to find the book, some torn and missing pages of which he has read despite warning from his master. Having located Ibn Hazm's legendary Andalusian tract, *The Dove's Necklace* (or a work very much like it), he quickly loses it amid the chaos of a social uprising against the regional monarchy that erupts following the death of the king. Despite and because of this loss, Hassan, chasing a dervish, chances upon Aziz, a female figure with a dreamlike aura who bears uncanny resemblance to the image of the Princess of Samarkand in the book. Although unable to retain her fleeting presence throughout their ensuing quest, he becomes enamored of her and is able to realize love through their psychic encounter.

The third film, *Bab'Aziz (The Prince Who Contemplated His Soul)* (2005), scripted in Persian, Tunisian, and classical Arabic (*Fusha*), is cinematically the most lavish and poetic of the Trilogy, and structurally its most layered and intertextual. In the tradition of *1001 Nights*, the ritual recitation of Arabic poetry, and Sufi poetics, *Bab'Aziz* presents a *mise-en-abyme* narrative framed by a magical tale of a blind dervish's (Bab'Aziz) journey across the desert with his granddaughter, Ishtar, in search of a legendary gathering of dervish elders that occurs only once every 30 years. Although its location is unknown, Bab'Aziz assures impatient little Ishtar that "those who are invited will find their way." The two traverse the vast desert landscape, encountering eccentric characters also en route to the gathering, who recount stories that magically intersect those already told Ishtar by Bab'Aziz, including the ancient tale of a prince who relinquishes his realm in order to contemplate his soul in a desert pool. Shot in **Iran** and Tunisia and featuring music from Pakistan, Persia, Azerbaijan, Kazakhstan, Turkmenistan, Baluchistan, and the Ghashgai tribe, *Bab'Aziz* revels in the open, tolerant, and welcoming Islamic culture of Sufism, known for its melding of love and wisdom. On these grounds, Khemir was awarded the East–West Coexistence Award from the Beirut Film Foundation and the organization Make Films Not War with the proceeds from which he has proposed to make a film about a music school in which Muslims, Christians, and Jews coexist peacefully.

While the Desert Trilogy was distributed widely and received acclaim at international **film festivals**, it has been seen as impenetrable, nostalgic, and self-exoticizing by some Tunisians and North Africans, contributing to criticisms of **orientalism** and political evasiveness in Khemir's work as a whole.

**DETERMINATION (aka THE WILL) (1939).** Known as the first **realist** film made in **Egypt**, and consistently voted one of, if not *the* most important Egyptian film, this urban melodrama was directed by Kamal Selim and partly scripted and edited by **Salah Abu Seif**. It concerns a young Cairene man, Mohamed Hanafi, who is searching for both love and upward mobility. After passing his university exams, Mohamed, son of a modest barber shop owner, draws up a prospectus for an import–export business, for which he receives a promise of backing from a local pasha, Nazih, on condition that his son, Adly, be allowed partnership. The irresponsible Adly, an Anglicized playboy, spoils the deal and insults Mohamed in the process, thus compelling the latter to find a desk job in order to win the hand of his beloved, Fatma. Meanwhile, Mr. Hanafi's barber shop is nearly seized by creditors, since the mortgage money has gone to cover Mohamed's tuition; he is bailed out by a middle-aged client, El Etre, who in turn hopes to convince Fatma's parents that he is the better suitor. Thus, class struggle and romantic quest are interwoven, as Mr. Hanafi's undertaker friends conspire to subvert El Etre's deceptions, first by paying him back, while an embarrassed Nazih locates work for Mohamed—who marries Fatma. The plot unravels, however, as Mohamed is framed for workplace theft and loses his job, and El Etre steps in to marry Fatma when she leaves Mohamed for shame. A miraculously reformed Adly helps clear Mohamed's name at work and agrees to reinvest in his business plan, just as Fatma is about to marry El Etre unwillingly—but the undertakers provoke a brawl at the pre-wedding festivities in time to preempt the ceremony—and for Fatma and Mohamed to reunite.

**DIASPORA.** *See* EXILE AND DIASPORA.

**DISTANT (2002).** Directed by **Nuri Bilge Ceylan**, perhaps the most prominent auteur of the **new cinema of Turkey**, *Distant* concerns

a middle-aged photographer who must come to terms with his rural background and identity after a cousin from their village moves into his urban apartment. Full of sweeping vistas and following a generally **realist** aesthetic, *Distant* was honored at the Cannes **Film Festival** and marks Ceylan's first international success. Along with his contemporary **Zeki Demirkubuz**, Ceylan is interested in stories that offer autobiographical intertexts, and he employs nonprofessional actors who are often his close relatives and friends.

***DIVINE INTERVENTION: A CHRONICLE OF LOVE AND PAIN***

(2002). This semi-autobiographical film follows Nazareth-based ES, played by director **Elia Suleiman**, reprising his role from *Chronicle of a Disappearance*, who is burdened with a sick father and an unrequited love affair with a woman who lives in Ramallah. A checkpoint on the Nazareth–Ramallah road forces the couple to rendezvous in a nearby parking lot. Their relationship and the situations surrounding them serve as metaphors for the lunacy of larger political problems. Through a series of interconnected sketches, the film portrays the absurdities of occupation and **Palestinian** life: Santa Claus chased by a gang of knife-wielding kids; **Israeli** police using a blindfolded Palestinian prisoner to provide directions to a tourist in Jerusalem; ES unceremoniously tossing an apricot pit from his car window resulting in the explosion of an Israeli tank; ES's girlfriend defying Israeli soldiers and strutting through the checkpoint as if on a catwalk, her later descent from the sky as a female ninja, brandishing the map of Palestine as her battle shield as she bloodlessly annihilates half a dozen Israeli sharpshooters. *Divine Intervention* established Palestinian cinema's creativity and Suleiman's tragicomic, absurdist style on an international scale, blurring fantasy and reality into a dreamlike interpretation of Palestinian life through the quasi hallucinations of the silent hero.

**DJEBAR, ASSIA (1936– )**. An **Algerian** novelist, poet, and filmmaker, Fatima-Zohra Imalhayene adopted the pseudonym Assia Djebbar when she wrote a novel in support of the Algerian student strike of May–June 1956 (in retaliation for her participation in which she was failed on her French university examinations and eventually expelled). She has authored more than 15 novels and volumes of po-

etry, all popular and critically acclaimed. In 2005, she was elected to the Académie Française, the first **Maghrebi** writer to be so honored. Djebbar also directed two semi-**documentary**, experimental films on Algerian **women**, *The “Nouba” of the Women of Mount Chenoua* (1978) and *The Zerda, Or The Songs of Forgetfulness* (1982), in an attempt to reach illiterate audiences. The first of these, which takes its title and structure from the “Nouba,” a traditional **Berber** song of five movements plus overture and finale, interweaves fictional reenactments and archival footage from the war to emulate the creation of a women’s historiography that resists the **orientalist** tendency toward travelogue and exoticism analyzed famously by American avant-garde filmmaker, Maya Deren (*Ritual in Transfigured Time*, 1946).

Its narrative follows Leila (whose resemblance to Deren is striking), an architect traumatized by childhood memories of war, as she returns with her husband, Ali, a veterinarian crippled by a fall from a horse, and her young daughter, Aisha, to her native coastal region 15 years after Algerian independence in search of information concerning her brother’s death. By listening to older women in various villages and observing their “Nouba” rituals, in which they perform the music that connects the film’s fragmented image-track, Leila’s trauma is expunged as she comes personally to integrate the power of the “Nouba” to transmit women’s participation in the anticolonial struggle as a form of women’s heritage to future generations. Similarly, *The Zerda, Or The Songs of Forgetfulness* chronicles Maghrebi life during the first half of the 20th century; it is structured like a poem in four stanzas, juxtaposing French newsreels from the two world wars with Berber women singing traditional songs.

**DOCUMENTARIES.** The practice of documentary filmmaking in the **Middle East** has its roots in the early and silent periods, during which European **colonizers** and some indigenous elites made short films depicting everyday life as well as special events across the region. These films were considered **orientalist** in light of their representational styles, which objectified their subjects as exotic and/or uncivilized. The Lumières in North Africa and southwest Asia, **Albert Samama Chikly** in **Tunisia**, Hans Helfritz in **Yemen**, Ya’akov Ben-Dov and Baruch Agadati in **Israel**, and the British-run **Iraq Oil**

Corporation in Baghdad are just some of the directors of these early newsreels and *actualités*. Their political aesthetics were contested by filmmaking units established by anticolonial movements, especially within the **Algerian** government-in-exile's **Front de Libération Nationale**, run by **Ahmed Rachedi**, and the **Palestine** Film Unit of the Palestine Liberation Organization, the films of which are known retrospectively as **Palestinian Revolution Cinema** and catalogued as the **Lost Archives of Palestinian Films**.

In the postcolonial period, several Middle Eastern countries set up production agencies that made documentaries, sometimes exclusively, and largely for public educational purposes. These include the **Office des actualités Algériennes**, established in 1963 and directed for 10 years by filmmaker **Mohamed Lakhdar-Hamina**; the **Centre cinématographique Marocain**, which also ran “cinema caravans” to rural areas; and the Unit of Experimental Cinema, founded in **Egypt** in 1968, and headed initially by **Shadi Abdel-Salam**, who made documentaries in addition to his more famous feature, *The Night of Counting the Years* (1968). In **Syria**, the National Film Organization sponsored documentary filmmaking by many of the country's most important directors, including **Abdullatif Abdul-Hamid**, **Samir Zikra**, **Mohammad Malas**, and **Oussama Mohammad**, all of whom would also direct fictional features; in addition to supporting the early works of documentarian **Omar Amiralay**, whose subsequent critiques of government policy led to **censorship** of his films and his decision to produce—and often direct—elsewhere. After the establishment of Israel in 1948, the Israel Film Service of the Ministry of Education and Culture continued the production of documentaries and newsreels for fundraising purposes in North America. In **Iran**, **Ebrahim Golestan** started the Golestan Film Unit, for which he made films and helped produce documentaries by **Forough Farrokhzad** and **Farrokh Ghaffari**; and, much later, **Rakshan Bani-Etemad** began her film career directing documentaries for Republic of Iran Broadcasting and was a founding member the **Iranian Documentary Filmmakers Association**.

Indeed, numerous Middle Eastern directors, like their colleagues elsewhere, began their careers making documentaries before moving on to narrative features. In addition to most Syrian directors, in Iran, this also included **Sohrab Shahid Saless** and **Jafar Panahi**; in

**Turkey**, **Yücel Çakmaklı** made a compilation film before directing features; in **Egypt**, **Salah Abu Seif** made documentaries during the late 1940s and early 1950s, as did **Khairy Beshara** during the 1970s and **Yousry Nasrallah** during the 1980s; in **Morocco**, **Mohamed Abderrahman Tazi** and **Mustapha Derkaoui** each made documentaries before embarking upon fictional features; while in **Algeria**, **Merzak Allouache** made documentaries for the **Centre national du cinéma**. **Férid Boughedir**, who would go on to make one of the most successful of all **Tunisian** narrative features, first directed the documentaries *African Camera* (1983) and *Camera Arabe: The Young Arab Cinema* (1987, edited by **Moufida Tlatli**). **Beur cinema** directors such as **Yamina Benguigui** and **Mahmoud Ben Mahmoud** got their start in documentaries as well.

Documentary techniques and aesthetics subsequently remained integral to many of their later works, the result in some instances being a hybrid aesthetics with specific significance for particular national-cultural situations. This is nowhere more evident than in **Palestinian** films produced under **Israeli Occupation**, for instance those directed by **Michel Khleifi**, **Hany Abu-Assad**, **Elia Suleiman**, and **Rashid Masharawi**, in which a critical mixture of documentary and fictional practices, locatable to **Palestinian Revolution Cinema's** mixture of poetic and documentary **realism**, has been considered expressive of **Palestinian** everyday life and persistent hope. **Palestinian** documentarians also working within this tradition include **Mohammed Bakri**, **Norma Marcos**, and the **International Solidarity Movement** collective, all of which have made documentaries since the **First Intifada** and the **Oslo Accords**.

Similarly, in **Lebanon**, conditions during and after the **Lebanese Civil War** prompted a cinema comprised largely of films that combined experimental and documentary aesthetics, exemplified in the trilogy of **Wael Nouredine** and the films of **Walid Raad**, **Akram Zaatari**, **Jala Toufik**, **Mohamad Soueid**, **Randa Chahal Sabbagh**, **Lamia Joreige**, **Danielle Arbid**, **Jocelyn Saab**, **Nicole Bezjian** (*Roads Full of Apricots* [2001]), **Myrna Maakaron** (*BerlinBeirut* [2004]), and **Maroun Baghdadi**. Other noteworthy **Lebanese** documentarians include **Mai Masri** and **Jean Chamoun**, **Hady Zaccak** (for satellite television), and **Georges Nasser**. In **Iran**, the play between documentary and fiction has become fundamental to much

of the work of some of its most prominent auteurs, such as **Abbas Kiarostami** (especially in *Close-Up* [1990]), **Mohsen Makhmalbaf** (*Salaam Cinema* [1994]), and Bani-Etemad (*The May Lady* [1997]).

Following the immediate postcolonial period, **Maghrebi** directors also continued to make documentaries that focused on internal struggles and issues, including works by **Assia Djébar** and **Selma Baccar** (both primarily documentarians integrating experimental aesthetics), **Mohamed Rachid Benhadj** (for **Radiodiffusion Télévision Algérienne**), and, for a period, **Souheil Ben Barka**, **Jean-Pierre Lledo**, and **Farida Benlyazid**. Djamila Sahraoui, in time, graduated to the narrative feature *Enough!* (2006), believing that the fictional form offered new opportunities for exploring the “truth”—in this case of Algerian experience—a feeling mirrored by many other documentarians. In addition, **Ahmed Maanouni** in Morocco and **Omar Khelifi** in Tunisia have each made documentary trilogies.

In Turkey, documentary tradition began as early as 1897 with *The Demolition of the Russian Monument in Hagia Stephanos* (**Fuat Uzkınay**), perhaps the first Turkish film, and continued with the Army Photography and Film Center, run by Uzkınay, notably newsreels shot by **Cemil Filmer**. During the 1930s, Soviet documentary filmmakers Sergei Yutkevich, Lev Arnstam, and Esther Schub made films in Turkey about **Republican** reforms, including Schub’s *Strides of Progress in the Turkish Revolution* (1937). An important documentary series about Turkey’s archaeological and historical past was made at the Istanbul University Film Center by writer Sabahattin Eyüboğlu and scholar Mazhar Şevket İpşiroğlu. Since the 1960s, documentary practice in Turkey has veered in the direction of corporate support. Süha Arın produced documentaries during the 1970s and 1980s, including *Three Days in Kula* (1983), about the architecture and life in a western Anatolian town. Similarly, Güner Sarioğlu made *Felt* (1984), about the production and uses of felt. During these years, the state broadcasting company, Turkish Radio and Television, also began producing documentaries as a part of its daily programming, including travel, ethnographic, nature, and docudramas. There is a very active and lively world of documentary in contemporary Turkey. Several documentary organizations are represented by the Association of Documentary Filmmakers, as well as by documentary film festivals (1001 Documentary Films Festival;

Golden Saffron Film Festival), and a domestic documentary channel (IzTV). In recent years, indeed, some documentaries have fared well at the box-office (*Gallipoli* [Tolga Örnek, 2005]).

In Israel, in addition to the veritable **genre of Holocaust** documentaries that began developing during the 1980s, a wave of antioccupation documentaries has emerged, including works by **Amos Gitai** (whose documentary work began much earlier), **Eyal Sivan**, **Ra'anana Alexandrowicz**, **Avi Mograbi**, **Juliano Mer**, **Yulie Cohen Gerstel**, and **diasporic** filmmakers Elle Flanders (*Zero Degrees of Separation* [2005]) and Cynthia Madansky (*Still Life* [2004]).

**DOOR TO THE SKY, A (1988)**. Produced by the **Société anonyme Tunisienne de production et d'expansion cinématographiques**, **Farida Benlyazid's** first feature is a highly visual, Sufi-influenced narrative of a woman's search for personal, cultural, and spiritual identity. Nadia, a young woman struggling between her **Moroccan** heritage and adopted French culture, returns from Paris to Fez to visit her dying father. At his funeral, her European and secular assurance is shaken by the powerful voice and spiritual joy of Kirana, a female chanter of Qur'an. A powerful friendship develops between the two women as they transform Nadia's father's sumptuous palace into a shelter for Muslim women. Yet the project of rediscovering **Islam** and creating a *zawiya* ("refuge") for abused and needy **women** is not an easy path: Nadia is obstructed by her family's lack of understanding and by the women in the *zawiya*, whose conservative interpretations of Islam contrast with her own, more inclusive, views. Eventually, she chooses to abandon the house to pursue her own spirituality, her "door to the sky," with a young man who—much to the consternation of the other women—she has helped to recover from his own spiritual malaise. In the Sufi tradition of immersion in textual form, this story is told as much through the camera's careful attention to decor, costume, architecture, and landscape as through narrative, which traces a complexly layered arabesque.

**DOVE'S LOST NECKLACE, THE (1990)**. See DESERT TRILOGY.

**DREAMS OF A NATION**. Co-founded by Columbia University Professor Hamid Dabashi and **Palestinian** filmmaker **Annemarie**

**Jacir**, who is also its curator, this archival project is dedicated to the conservation and international distribution of Palestinian cinema. *Dreams of a Nation* was initiated by a major Palestinian **film festival**, held in New York City in 2003, that screened more than 34 features and **documentaries** over a period of four days. It has since become a traveling archive of Palestinian films available for screening at film festivals worldwide.

***DREAMS OF HIND AND CAMELIA* (1988).** New Realist director **Mohamed Khan's Egyptian** melodrama portrays a close friendship between two complex, nonstereotypical **women** who work as domestic servants in order to earn a modicum of independence from their patriarchal families. An elliptical narrative traces the women's frequent circumstantial meetings, whether in the context of their work in the same building, their commute on the same trolley, or their presence in the same market. The wiser, apparently more worldly Camelia remains childless; it is her idea, sparked by domestic violence she experiences, that the two women leave their families—relationships to live together as independent working women. Only after Hind's thuggish boyfriend, Eid (**Ahmed Zaki**), and his brother, Anwar, rob an apartment where she is working, and Camelia leaves her brother Sayed's violent home for a similarly brutish husband, Osman, does Hind agree to Camelia's plan. By now, Hind is pregnant with Eid's child; Camelia, fired for petty theft, convinces him to marry Hind. The baby is born in his absence—he's been arrested for brawling—and the women name the child Ahlam ("dream") in honor of their friendship. Typical of the homosocial and, in some instances, homoerotic undercurrents of some New Realist films, the women's friendship deepens even as the two separate upon Eid's return. Following a picnic in a Cairo park several years later, Eid is jailed for illegal currency trading, and the women move back in together. They discover money buried in the yard—Eid's stash—and hitch a ride to Alexandria, where they hope to see the ocean for the first time. On the way, they are drugged, possibly raped, and dumped on the sand; yet as Ahlam has survived unscathed, the women emerge energized and thankful: at last they and "their" daughter have reached the longed-for sea. (Although the film is known in English as *Dreams of*

*Hind and Camelia*, its Arabic title can equally well be translated as *Ahlam, Hind, and Camelia*.)

**DREAMS OF THE CITY (1983).** **Mohammad Malas'** first narrative feature, co-scripted by **Samir Zikra**, is also considered the first auteur film to emerge from **Syria**. Set during the 1950s, it portrays life for a mother, Hayat, and her two young sons, who must abandon their small Golan Heights town of Quneitra, near the **Israeli** border, when Hayat is widowed. The family relocates to Damascus, where they are compelled to live with Hayat's cruel and miserly father, with whom the boys will be forced to remain, nearly imprisoned, when Hayat, who increasingly has become sexually liberated through friendship with a worldly female neighbor, remarries for convenience and moves in with her new husband.

The story, typical of industry melodramas, supplies an atypical cinematic context for projecting images rarely seen internationally: Damascus, its parks, mosques, markets, popular neighborhoods, and inhabitants, and its turbulent public sphere. Yet the potential **orientalism** of this **Middle Eastern** urban landscape is also subverted by the narrative. Dib, Hayat's elder son, is positioned as the film's protagonist in a coming-of-age story in which maturation is overdetermined by a series of political events, including multiple coups d'état and the brief United Arab Republic formed between Syria and **Egypt**. Through its reflexive strategy, the film reenvisions the era counter to state-sanctioned narratives that glorify work and military heroism, from an unsentimental, disillusioning, and eerily contemporaneous perspective.

**DRIDI, KARIM (1961– ).** Born in Tunis but living in France, Dridi is regarded as a leading proponent of *keur* cinema, although unlike the better-known **Mehdi Charef** and **Rachid Bouchareb**, his films do not treat Arab issues only, but rather focus on a variety of immigrant interrelationships and experiences. His first feature, *Pigalle* (1994), exposes a grim underworld of prostitution, drug abuse, and violent crime, while his second feature, *Bye-Bye* (1995), follows two *keur* brothers, 14 and 25, en route from Paris to Marseille, where the younger one is enticed by drugs and the older one struggles with

internalized trauma as both encounter yet another city unfriendly to immigrants. *Foul Play* (1998), Dridi's third feature, is a tragi-comedy about an aspiring actor who holds hostage a group of actors attending a dinner party. His subsequent *Merry Cuba* (1999) utilizes a single hand-held camera and boom-mounted microphone to document 76-year-old itinerant Cuban singer, Miguel Del Morales, aka El Gallo ("the Rooster"), wandering cross-country. With his *Rage* (2001), shot in Paris's Chinese quarter, Dridi offers an impossible love story between two people whose seemingly ideal relationship is destroyed by cultural and familial differences.

**DRY SUMMER (1963).** An internationally acclaimed rural drama that was awarded the Golden Bear at the 1964 Berlin **Film Festival**, *Dry Summer* depicts a conflict over land ownership in a **Turkish** village, which leads to one villager's imprisonment and the ensuing rape of his wife. Despite rumors of actual conflict on the film's set between director **Metin Erksan** and lead actor, Ulvi Doğan, the film's producer, over alterations made to the film before and after its international **exhibition**, *Dry Summer* remains celebrated for its social **realist** representation of inequality and injustice in rural Turkey and has been compared with *The Bus Passengers* (Ertem Göreç, 1961), which likewise addresses similar problems faced by residents of a metropolitan suburb.

**DUPES, THE (aka THE DUPED) (1973).** Referred to as an "intellectual melodrama" by its **Egyptian** director, **Tawfik Saleh**, this social **realist** epic, the title of which also connotes "betrayal," was produced in **Syria** and adapted from the celebrated novella *Men in the Sun* (1962) by Ghassan Kanafani, a **Palestinian** author and political activist killed by a car-bomb in **Lebanon** not long after the film's release. *The Dupes* was controversial among Palestinians for its slight but significant alteration of the novella's ending, in a film otherwise exemplary in its faithfulness to the original. In 1958, three Palestinians attempt to emigrate to Kuwait in search of work in the oil fields. En route to Damascus, their respective journeys intersect, and they are persuaded by a water truck driver to hide in the hot but empty tank of his vehicle so that he may smuggle them, for a fee, through **Iraq** into Kuwait. In the course of their journey from Pales-

tine, an arabesque aesthetic structure interweaves all four characters' points-of-view, which represent typical generational and social-class perspectives through an image-track richly layered with flashbacks, zooms, circular camera movements, and **documentary** inserts from the *Nakba*.

Even after the three men set out for Kuwait with the truck driver, and the narrative becomes ostensibly more straightforward, the interpenetration of points-of-view continues, foregrounding and dramatizing the contradictory and disorienting neocolonial conditions that have brought these men to their collective predicament, as well as pointing to how the decision to emigrate may obstruct the possibility of genuine social progress. For his having chosen to portray the three passengers ultimately resisting the dire conditions of their journey—something that does not occur in Kanafani's novella—Saleh was accused of exploiting the Palestinian situation in the interests of **pan-Arabism**. By the same token, the film was banned in Syria shortly after its opening there for its allegorical critique of Syrian exploitation of the same situation. In light of this reception, Saleh later would refer to this film, sardonically, as the “good-bye kiss” of his directorial career. *The Dupes* has, however, been considered one of the most important and significant Arab films concerning Palestinians under **Israeli Occupation**.

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***EARTH, THE (1969)***. Youssef Chahine's adaptation of Marxist writer 'Abd al-Rahman al-Sharqawi's 1953 novel, set in the 1930s, is an epic chronicle of life in a rural **Egyptian** village. The main plot concerns the unsuccessful attempts of the villagers to retain their access to water. Told that they can only irrigate their land a few days a month, several of the villagers are arrested for overwatering. Although the outside threat originally seems to unite the villagers, divisions resurface, and one of them is bought off by the local bey, representative of the ruling class in general. Portrayed as a narcissistic, European-featured aesthete alienated from the land beneath his feet, the aristocrat has no compulsion against destroying the life of the poor peasants, or *fellahs*. Eventually, his decision to build a

road through the fields to his house leads to confiscation of several villagers' land, including that of the film's central presence, Abu Swaylim (Chahine regular, Mahmoud el-Milligi). Troops are brought in to enforce the unjust law, but Abu Swaylim develops a relationship with their leader, Captain Abdullah, a sympathetic character whose class position aligns him with the villagers rather than his superiors. Nevertheless, other authorities arrive, and the film concludes as Abu Swaylim is dragged, dying, from his land, his fingers clinging to the precious, life-giving earth.

Imagery of water pervades *The Earth*, reflecting the faces of numerous characters, while the removal of dignity attached to cultivating the land is symbolized by the shaving of Abu Swaylim's moustache (a **Middle Eastern** marker of masculinity) while he is imprisoned. *The Earth* is one of relatively few Egyptian films to address rural poverty in detail. It was made under the auspices of the public sector, during the administration of **Gamal Abdel Nasser**, with its critique set at an unspecified point in the past, under the constitutional monarchy. However, Nasserist land reforms had not changed conditions substantially, and a more contemporary application advocating further socialist-oriented reforms was viewed by many in Egypt as both possible and necessary. By extension, *The Earth* has been interpreted as a plea for Arab control of the Middle East, and thus a metaphor for the loss of territory to **Israel** in the 1967 **Defeat**. (Indeed *Al-Ard*, the film's Arabic title, was also the name of a **pan-Arabist Palestinian** organization advocating Palestinian liberation prior to the formation of the PLO.) It screened at the Cannes **Film Festival** and substantially advanced Chahine's international reputation.

**EDGE OF HEAVEN, THE (2007).** Turkish–German director **Fatih Akın** followed his acclaimed *Head-on* (2004) with this international hit about an ill-fated **transnational** lesbian relationship. The plot involves a young Turkish woman, a **refugee** in Germany who, having escaped Turkey's repression of leftists, begins a sexual relationship with a young German woman. When the Turkish woman is extradited back to Turkey and imprisoned there, her German lover tries to free her but is killed accidentally by Turkish street children with a gun her lover has given her during a prison visit. The narrative turns upon the arrival of the dead woman's mother (New German Cinema **star**

Hannah Schygulla) in Turkey to retrieve her daughter's body, and analyzes her decision to stay and follow through with her daughter's quest. The film won the European Parliament's LUX prize awarded to a European film that addresses and raises awareness about issues of concern to the European Union, such as integration and cultural diversity. *See also* GENDER AND SEXUALITY; WOMEN.

**EGELİLER, ZERRİN (1949– ).** Egeliler was the primary female **star** figure of the 1970s 16mm **Turkish** sex-film **genre**. She began her career posing for photographic novels during the mid-1970s, then did stunt work before performing in sex films starting in 1977. 1978–79 marked the height of her career, during which she made 58 films. Egeliler also starred in **Turkified** sex **comedies**, including *Charlie's Fools* (Günay Kosova, 1978), a parodic remake of the U.S. television series *Charlie's Angels* in which the female angels are transformed into male fools; and loose remakes of **Yeşilçam** films, including *Hussy* (Çetin İnanç, 1978). In 1979, Egeliler abandoned cinema to become a singer, then quit the entertainment business altogether.

**EĞİLMEZ, ERTEM (1929–1989).** Before entering the film industry, Istanbul-born Eğilmez earned a degree in economics and pursued entrepreneurial ventures that included the publishing of pocket-book take-offs of Mike Hammer novels, written by the prominent **Turkish** author Kemal Tahir. Eğilmez is the director of *Keep-on Class* (1975), an adaptation about a group of seasoned students that spawned the most successful **comedy** film series in Turkish history, prompting six sequels during the **Yeşilçam** period and three more during the **post-Yeşilçam** period. Eğilmez became a successful producer, as well as a director and screenwriter of cinematic melodramas, historical and nationalist adventure films, as well as the comedies for which he has been most celebrated, including the melodrama *Hussy* (1965), a loose adaptation of the *Pygmalion* story; *A Nation Is Awakening* (1966), a remake of the drama narrating the story of Turkey's independence struggle; and *Arabesk* (1988), a late Yeşilçam parody of early melodramas.

**EGYPT.** Egypt, probably the world's oldest continually existing state, lies at the heart of the Arab world in the northeast corner of Africa,

and contains approximately one-fifth of the total Arab population. Its natural geography is dominated by the Nile, a fertile strip of land surrounded largely by desert. At its delta, where the Nile River empties into the Mediterranean Sea, lies Alexandria, the country's second city, long a center of cosmopolitan, **transnational** learning and gathering. Up the river is Cairo, the capital and largest city in the Arab world and Africa.

Egypt's first encounter with cinema took place amid a wave of **colonial** enterprises in which footage of everyday life, ancient monuments, and other tourist attractions were recorded and screened to audiences of foreigners and elites. The first of these screenings was in Alexandria in 1896. Early productions were undertaken by foreigners, many of them Italians, residing in Egypt. **Mohamed Bayoumi** was the first Egyptian to work behind the camera, shooting Victor Rosito's *In the Land of Tutankhamen* (1923), before going on to become a director in his own right. Stephane Rosti directed a film produced by Aziza Amir—whose assistance may have made her the first Arab woman director—entitled *Layla* (1927), while the **Lebanese**–Argentine Ibrahim Lama directed *A Kiss in the Desert* (1928). **Mohammad Karim**—one of the first Egyptians to act in films, beginning in 1918, later went on to direct *Zeinab* (1930), based on a novel by Mohamed Heikal, as well as the **musical** melodrama *The White Rose* (1933), starring **Mohamed Abdel Wahab**, and the first talkie starring **Yussuf Wahbi** and **Amina Rizq** (*Sons of Aristocrats* [1932]). Given the nature of cinema's colonial associations at the end of the 19th century, it is not surprising that early films featured **orientalist** depictions of Bedouins and desert adventures. It was also during these early days that the most substantive instances of **women's** contribution to Egyptian cinema occurred, with pioneers such as Assia Dagher, Amina Mohamed, Aziza Amir, Bahiga Hafez, and Fatma Roushdy contributing as producers, directors, and performers. (These women were the subject of the **documentary** *Women Who Loved Cinema* [Marianne Khoury, 2002]).

Egyptian film history has been integrally attached to that of its studio system. Following the foundation of **Studio Misr** in 1934, and its first production, *Wedad* (**Ahmed Badrakhan**/Fritz Kramp, 1936), Egyptian cinema came to be viewed in terms of **generic** periodization, with **comedies**, romances, musicals, and their combinations dominant.

Typical stories are: boy meets girl who is involved in an abusive relationship with a patriarchal elder; or a young unfortunate hero battles the forces of poverty and/or evil and/or corruption—with a happy ending. The early tradition of drawing on the country’s musical culture—initiated by Mohamed Abdel Wahab’s contribution to *The White Rose*, and a series of other films directed by Karim, and by **Umm Kulthum**’s performance in *Wedad*—continued as a staple of Egyptian cinema, with singing **stars** such as Farid al-Atrache, Mohamed Fawzi, Hoda Sultan, Sabah, and **Abdel Halim Hafez** prominent.

Egyptian cinema would quickly spread and become vastly popular throughout the Arab world, partly as a consequence of the previous popularity of its singing stars, and it was as good as written into the Egyptian star system that successful performers should be able to sing and dance as well as act. **Ismail Yasin** and **Shadia**, for example, were entertainers as much as they were performers, working in stage, film, and television productions. To this day, the parallel strength of theater must not be ignored when considering the popularity of film actors and actresses, from early stars such as Yussuf Wahbi, **Naguib El-Rihani**, and Amina Rizq to **Adel Imam** and Mohammed Sobhy, stars of contemporary comedy dramas. Integral to the star system is the fact that several early performers were characterized in cinema according to comic personas derived from the stage, most notably Ismail Yasin, Naguib El-Rihani, Zeinat Sidqi, Yousef Shaaban, Abdel Moniem Ibrahim, Abdel Salam El-Nabulsi, and, later, Abdel Moniem Madbully, **Fouad El-Mohandis**, Shewikar, Samir Ghanim, Adel Imam, and Soheir Bably.

The so-called “golden age” of Egyptian cinema following the establishment of Studio Misr, quickly followed by other studios, nurtured major filmmakers such as Ahmed Badrakhan and **Henri Barakat**, who directed adaptations and musical melodramas, and **Fatin Abdel-Wahab**, who directed romantic comedies and musicals. By the 1950s, Egypt was producing up to 50 films a year and had nine fully equipped studios. Many of these films also targeted the wider Arab audience, while the Egyptian industry also absorbed talent from other countries, especially **Lebanon**, with performers and directors of Arab origin working extensively in Egypt.

As the industry flourished, many filmmakers and critics became concerned with its seeming detachment from the political and social

realities of their time. Yet even directors not known for social commitment included explicit or implicit reference in their films to colonialism, war, revolution—and class. Following the Free Officers coup of 1952, **Gamal Abdel Nasser**'s government made a point of encouraging and becoming involved in cinematic production—and so came Egypt's second "golden age," depicting a country that sought to fashion itself as modern, progressive, and independent. Anticolonial films such as *Mustafa Kamel* (1952) and *With God on Our Side* (1953–1955), both directed by Ahmed Badrakhan, demonstrated the potential of cinema to consolidate a popular national consciousness. The Cairo Higher Cinema Institute was established in 1959, and in the same year Barakat directed his landmark *The Nightingale's Prayer* (aka *Call of the Curlew*), featuring Egypt's mega-star **Faten Hamama**.

Nationalization of the industry in 1963 took many in the film industry, even its supporters, by surprise. Among the most notable work produced in the public sector were films by **realist** directors **Salah Abu Seif** and **Tawfik Saleh**. They focused on the plight of the ordinary citizen in films concerned with questions of poverty and class, gender, power, and corruption. The country's literary culture added depth to the stories told, and through extensive, ongoing collaborations with writers such as **Naguib Mahfouz**, Tawfik El-Hakim, and Ihsan Abdel Quddus, filmmakers could address issues specific to Egyptian audiences. During this period, some of the most critically acclaimed Egyptian films were made, notable for their style as well as technical sophistication. Exemplary is **Youssef Chahine**'s *The Earth* (1969), adapted from Marxist writer 'Abd al-Rahman al-Sharqawi's 1953 novel, and considered by many critics the greatest Egyptian film. However, Egyptian cinema as a whole did not suddenly become socially conscious, nor were its filmmakers necessarily committed, for example, to the country's role in **Palestine** following the 1967 **Defeat**.

The dominant voice of mainstream productions remained largely formulaic, apolitical, and populist, with comedy stars such as Fouad El-Mohandis and Shweikar reaching their peak during the 1960s and 1970s. In response to **Anwar Sadat**'s era of privatization (*Infitah*), in which government subsidies for film production declined, a critique arose of the corruption and failure of the previous regime—for

example, the exceptionally popular, *Watch Out for Zuzu* (Hassan El-Imam, 1972), written by **Salah Jahin** and starring **Souda Hosni**, or, more explicitly, *The Sparrow* (Chahine, 1973), and *Karnak* (**Ali Badrakhan**, 1975). These were followed by a wave of **New Realist** films during the 1980s and early 1990s, the works of directors **Daoud Abdel Sayed**, **Khairy Beshara**, **Mohamed Khan**, **Atef El-Tayeb**, and **Yousry Nasrallah**. Literary adaptations decreased as filmmakers–writers such as Youssef Chahine and Bashir El-Dik avoided collaboration with literary giants and started to develop their own narratives that treated the corruption of individuals, as well as the social system. The duality of mainstream and New Realist films was threaded together by a persistent star system, which meant that performers often worked in both frames. Hence the art–commercial boundaries of the time were blurred—a phenomenon largely applicable to the broad span of Egyptian film history, traceable back at least to *Determination* (aka *The Will*), directed by Kamal Selim in 1939, and often seen as Egypt’s first realist film.

The 1990s and 2000s have produced at least two additional waves of commercial cinema. The industry’s links with theater and music, then with television and satellite channels (such as Rotana and Melody) and its popularized digital video form are indicative of the complex infrastructure of which cinema is now a part. The rise in television soap operas during the 1980s and 1990s opened a space in which film stars and television personalities could mix, with **Nur El-Sherif**, Yousra, and Salah El-Saadani, among others, working in both fields. Serials portraying the lives of musical and film stars such as Asmahan, Umm Kulthum, Abdel Halim Hafez, and Farid al-Atrache have been especially popular. Perhaps because of this rise in home entertainment, toward the end of the 1990s, Egyptian cinema production had dwindled to only about 20 films per year. Cairo’s construction boom since then, has, however, included mega-malls containing many multiplex theaters that screen both Egyptian and Hollywood releases. The traditional division of audiences between different exhibition venues in Egypt is now mirrored by the polarization between Hollywood films attended by elites, and new comedies, playing in golden-age cinema houses in urban centers, canonized by the popular masses. The industry’s apparent decline at the end of the 1990s was overcome in part by the popular musical comedy *Ismailia*

*Coming and Going* (Karim Dia Eddin, 1997), which revived general audience interest. The recent wave of international (often **Saudi**) investment in Egyptian cinema has targeted largely popular (mass) audiences attracted to the comedy genre—and met with the disdain of critics. Actors such as **Mohamed El-Hinidi** and Mohamed Saad, who initially carried secondary roles, have helped revive the genre, while Adel Iman remains immensely popular.

Typically, Egyptian comedy is rife with wedding brawls, mistaken identity, bodily functions, word play, and cross-dressing—the latter immortalized by Ismail Yasin in *Miss Hanafi* (Fatin Abdel-Wahab, 1954) and Abdel Moniem Ibrahim in *Lady Sugar* (Abu El-Seoud El-Ebiary, 1960). Egyptian comedy is also sometimes closely related to social and political concerns. So-called “new wave” comedies have emerged in the 2000s in the context of Egypt’s escalating social problems, in particular a generation of youth confronted with unemployment and marginalization. In *I Want My Rights* (Nader Galal, 2003), Hani Ramzy discovers a loophole in the Egyptian constitution and rallies support to sell off the fraction of national land that each citizen owns. In *Saladin the Headmaster* (Sherif Arafa, 2000), Alaa Waliuddin plays a teenager who inherits a secondary school from his father and uses his freshly acquired power to overcome corruption and prevent the school from closure.

Other genres, in particular action as well as the occasional horror and thriller film, have also become popular among the younger generation exposed to Hollywood’s spectacle and special effects. A new generation of stars has emerged, including Ahmad Ezz, Ahmed El Saqqa, Tamer Hosny, Mona Zaki, **Hend Sabri**, Hanan Turk, and Menna Shalaby, who portray the personal relationships and everyday struggles of youth in sappy romances and more honest representations, such as the successful *Leisure Time* (Mohamed Mostafa, 2006), concerning a group of teenagers whose lives revolve around debates shaped by religious discourse on sex, drugs, and education. Meanwhile, the digital format has also come to accommodate a so-called wave of independent films, although this, too, has produced conventions, in particular those exploring religious and sexual taboos usually prohibited from mainstream films. The Cairo International **Film Festival** was founded in 1976, while the Ismailia International Festival for Documentary and Short Films began in 1997.

As star performers, Egyptians have often been incredibly persistent, with many careers spanning more than 30 years. Adel Imam is perhaps the most obvious of these, but others have also become iconic: Abla Kamel as the tough, feisty, dominant, and articulate woman; and Hassan Hosny as the easily corrupted and beguiling patriarch. Egypt's patriarchal society has created a male-dominated industry. During the 1980s and 1990s, **Inas al-Deghidi** was considered bold for her more complex (as opposed to merely sensational) exploration of women's sexuality. At the same time, the subject of women, or **gender** issues more broadly, has been central to the industry's narrative constructions, from the early days, when the female protagonist was positioned as an object of desire, and remained so in such notable New Realist explorations of sensitive women's issues, as in *Dreams of Hind and Camelia* (Khan, 1988). As stars, women performers have always been central. Women practitioners—such as editor Rashida Abdel-Salam—are also noteworthy.

The span of Egyptian cinema enables examination of social, political, economic, and cultural shifts and developments, with social issues typically more dominant than direct political critique. Certainly, aspects of the country's national identity (especially trends and fashions) have been shaped by film. **Shadi Abdel-Salam's** *The Mummy* remains exceptional in its examination of Egypt's relationship with its ancient past. Youssef Chahine's *Struggle in the Valley* (aka *Blazing Sun*) (1954) and **Hussein Kamal's** *Adrift on the Nile* (1971), however, both include ancient Egypt as a backdrop to the narrative, with ancient monuments typically functioning as silent reminders of Egypt's colossal past. Other films, such as *Bride of the Nile* (Fatin Abdel-Wahab, 1963), starring Loubna Abdel Aziz and **Rushdi Abaza**, employ the notion of an ancient princess emerging in present-day Egypt as a vehicle for yet another romantic comedy. The historical films of Chahine as well as of Ali Badrakhan comment mainly on religious intolerance, social hypocrisy, and political corruption. Perhaps the lack of a fully fledged genre concerned with the country's ancient past is testimony to the industry's dedication to contemporary life. Although **censorship** has been imposed during different periods of Egyptian history, corruption and the mockery of government officials, as well as drugs (ranging from *hashish* to heroin) and prostitution are all recurrent features of industry productions,

whereas a more conservative tone has been evident in some Saudi-sponsored films.

**EGYPTIAN STORY, AN.** See ALEXANDRIA AUTOBIOGRAPHICAL TRILOGY/QUARTET.

**EL-AZMA, SHERIF (1975– ).** A pioneer of independent film and video production, **Egyptian** El-Azma's work is mischievously deviant by contemporary art and film world standards. In 1997, as part of his film degree at the Surrey Institute of Art and Design in England, El-Azma made the short *Order in Satellite City* (1997), exploring questions of memory and Cairo's cityscape, and recording the relics of the city's downtown as one layered with historical waste and dusty debris. The work captures the satellite dish as the "architectural sign of culture of the twentieth century." Footage from this film was reincorporated into two more recent projects: *Powerchord / Skateboard* (2007), a video diary that juxtaposes personal memory with landmarks in the evolution of the media, and *The Psychogeography of Loose Associations* (2008), in which, in the form of a scholarly lecture-performance, he weaves together a narrative of suspense and intrigue through reflections on the body, mapping, and communication. In his longest work, *Television Pilot for an Egyptian Air Hostess Soap Opera* (2003), El-Azma continues his interrogation of the familiar, in order to reveal inner workings and assumptions. In *Interview with a Housewife* (2001), he applies the distancing inherent in interview situations to a personal encounter, while in *Donia / Amar*, he uses a pseudodocumentary format depicting two music performers—one mainstream, the other popular—to examine questions of class and **gender** in Egypt. El-Azma was also the cameraman for *Thief* (**Mohamed Khan**, 2004), the first feature-length film in Egypt to be shot on digital video.

**EL FANI, NADIA (1960– ).** Born of a **Tunisian** father and a French mother, El Fani first worked as an assistant director on European productions, then in 1990 started a production company in Tunis, Z'Yeux Noirs Movies, for which she directed several short films and videos. Her first feature, *Bedwin Hacker* (2002), critically exposes Western stereotypes and clichés regarding Tunisia, **Islamic** taboos on **gender and sexuality**, and the power imbalance between France and

its former **colony**. Kalt (Kalthoum), a female computer expert trained in France, hacks into foreign television channels to transmit subversive messages in Arabic via a cartoon camel. French Intelligence tries to locate and silence her with the help of its computer division led by Julia, Kalt's former college chum and lover, whose efforts are finally sabotaged by another Tunisian *keur*, a young man in love with both **women**. The first Tunisian film shot on digital video, *Bedwin Hacker* is set at once in a remote desert village near the **Algerian** border and in Paris, and comments on the lack of media access available to Tunisians, while challenging the rights of France and of patriarchal power in both countries to control that media. El Fani's follow-up film is *Children of Lenin* (2007), a **documentary** focusing on her father and other socialist and communist supporters who fought for social justice in postindependence Tunisia.

**EL-HINIDI, MOHAMAD (1962–)**. At present, Hinidi is a major **comedy star** in the **Egyptian** cinema. Born in Ginza, he began his career in secondary roles, including one in *An Egyptian Story* (Youssef Chahine, 1982), and did not achieve his current fame until his appearance as the best friend and side-kick to singer Mohamed Fouad in *Ismailia Coming and Going* (Karim Dia Eddine, 1997). Fouad stars as a singer who struggles to become famous—in a typical story concerning social mobility reminiscent of the films of **Abdel Halim Hafez**. The film featured the popular song, “Kamanana,” filled with catchy lyrics and innuendo. Credited with revitalizing the Egyptian film industry at a time when it was in dire need of rejuvenation, *Ismailia Coming and Going* set in motion a series of **star-driven comedies** in which Hinidi was to take a primary role. *An Upper Egyptian at the American University* (Sa'id Hamid, 1998), quickly followed with *Hammam in Amsterdam* (Hamid, 1999), are exemplary. In *Me or My Aunt*, Hinidi shows his penchant for cross-dressing, something he also undertakes in *We Have Received the Following Information*, in which he plays a quick-witted and energetic investigative journalist who, along with his partner (Hanan Turk), exposes the use of illegal chemicals in a milk factory. Despite his progressing age, El-Hinidi frequently takes on the role of the naughty teenager—perhaps facilitated by his baby-face and modest height—who is deviant and irresponsible.

**EL-MOHANDIS, FOUAD (1924–2006).** An **Egyptian comedy star** who performed on radio, stage, and screen, Cairo-born El-Mohandis began as a stage apprentice to **Naguib El-Rihani**. Articulate and eloquent—attributed by many to his father having been an Arabic professor—his humor was largely derived from situation rather than based on the slapstick (some might say vulgarity) of other comedy performers. In 1953, El-Mohandis began work with writer, director, and actor Abdel Moniem Madbuli on the radio show “An Hour for Your Heart,” before acting in a number of stage comedies, most notably *Me, Him and Her* (directed by Madbuli in 1962 and starring a young **Adel Imam**), *The Technical Secretary* (1963), and an adaptation of *My Fair Lady* (1968). El-Mohandis acted with Shweikar in these stage performances, and the two went on to become one of Egypt’s most famous comedy duos, both on stage and screen. El-Mohandis was cast by **Ezzedine Zulficar** in supporting roles in *Between the Ruins* (1959) and *River of Love* (1960) before crafting his own comedy style. Following his marriage to Sheweikar in 1963, the two starred together in more than 20 films, singing, dancing, and performing in multiple and varying roles, she with her curvaceous figure and he with pencil moustache, horn-rimmed glasses, and pseudoacrobatic moves. In *Amorous Chase* (Nagdy Hafez, 1968), he plays the role of a pilot who fancies himself as a Casanova and chases airline hostesses from different countries until Sheweikar proves to him that “Egyptian is best.” El-Mohandis had a penchant for parodying Hollywood, most notably in *The Most Dangerous Man in the World* (**Niazi Mustafa**, 1967), in which he stars as the hilarious Mr. X, with black outfit and cowboy hat in a satire on the prototypical American villain.

**EL-RIHANI, NAGUIB (1889–1949).** Born in Cairo, a Coptic Christian with **Iraqi** roots, El-Rihani established himself as a comic on the **Egyptian** stage, appearing in **musical comedy** revues long before he entered the cinema. Most famously, he portrayed a lecherous village chief called Kish-Kish Bey—first on the stage and on radio, later in film in *His Excellency Kish-Kish Bey* (Stephane Rosti, 1931). El-Rihani’s gift for verbal mimicry and dexterity characterized his appearances in the cinema, a notable early example being his role as a lowly delivery man who is mistaken for an extremely wealthy

visiting prince in *Everything Is Fine* (**Niazi Mustafa**, 1936). His last role is as a schoolteacher, Hamam, in *Flirtation of Girls* (**Anwar Wagdi**, 1949), in which he is hired to teach Arabic lessons to the flunking daughter (**Layla Murad**) of a pasha, again offering excellent opportunities for word-play, metaphor, and double entendre. The film ends with a close-up of El-Rihani (who has just seen the wisdom of relinquishing his love for the pasha's daughter to a younger suitor, closer to her in class position) that has come to function as a cinematic goodbye: he died of typhoid in May 1949, several months before the film was released.

**EL-SHEIKH, KAMAL (1919–2004).** A master of thriller and suspense, El-Sheikh is viewed as the **Egyptian** “Hitchcock.” His black-and-white films are most known for their focus on crime and the deviant tendencies of his characters, accentuated by his use of low-key lighting. El-Sheikh first trained as an editor in **Studio Misr**, and over the subsequent 10 years developed a reputation and style that was sought out by numerous directors, as he edited films for **Niazi Mustafa**, **Kamal Selim**, **Ahmed Badrakhan**, and **Anwar Wagdi**, among others. His directorial debut, a psychological drama entitled *House Number 13* (1952), demonstrated the mastery of film language he had achieved, through his editing experience. His ability to create and build suspense was also evident in *Life or Death* (1954), a race against time to prevent a young girl from giving her father the wrong dose of medicine.

In El-Sheikh's *Lady of the Palace* (1958) and *The Last Night* (1963), we witness the oppression of female characters (both **Faten Hamama**) who are psychologically tormented by the men with whom they are living. Both films are set in the affluent houses of the upper bourgeoisie, exposing their moral decadence as reflected in the oppressive architecture and interiors. Following the 1967 **Defeat**, El-Sheikh became increasingly critical of **Gamal Abdel Nasser's** regime, and his films bore more political comment, shifting from an emphasis on psychological torment to the more menacing institutionalized forms of oppression carried out by greedy profiteers. He filmed some of Egypt's classic novels, most notably the **Naguib Mahfouz** adaptations *Miramar* (1969) and *The Thief and the Dogs* (1962), a sympathetic depiction of a thief-turned-fugitive (Shukri

Sarhan) and the “tart with the heart” (**Shadia**) who takes him in. In his political thriller, *At Whom Do We Shoot?* (1975), El-Sheikh looks at the corruption of a construction company owner who attempts to cover up the use of faulty materials by holding an innocent engineer responsible. The film comments on the general corruption of both state and private institutions that developed under Nasser.

**EL-SHERIF, NUR (1946– )**. An **Egyptian** actor whose career has spanned more than 50 years, El-Sherif graduated from the Higher Theatre Institute in 1967 and acted that year in his first film, the **Naguib Mahfouz** adaptation *Palace of Desire* (Hassan El-Imam). In one of his earliest roles, he **starred** in *My Wife and the Dog* (Said Marzuq, 1971)—a surreal story about a group of men who work in a lighthouse, where El-Sherif’s character fantasizes about sex. He also starred in several **New Realist** films, including *Sun Stroke* (**Mohamed Khan**, 1978), *The Bus Driver* (**Atef El-Tayeb**, 1983), *A Hot Night* (El-Tayeb, 1996), and *Blood on the Pavement* (El-Tayeb, 1992). El-Sherif played **Youssef Chahine**’s alter-ego in *An Egyptian Story* (1982), and the Spanish poet Ibn Rushd in *Destiny* (Chahine, 1997). In *Streets of Fire* (Samir Seif, 1984), set during the 1940s British occupation, El-Sherif stars as a young conscript posted in a street that houses a famous bordello. Initially outraged, he discovers that his love interest is a prostitute. Following a brawl in which he hits an English soldier, he is dismissed from service, but eventually deposes the pimp and takes over the bordello himself. Such moral polarization has been captured in other El-Sherif films. In *The Shame* (Ali Abdel-Khaliq, 1982), he plays a brother who forfeits an education in order to work with his father, in turn bearing the ethical burden of his brothers’ drug dealing following their father’s death.

Between 1972 and 2006, El-Sherif was married to actress Boussi, and together they performed in several films, including *My Love Forever?* (**Hussein Kamal**, 1980), an adaptation of the gushy romance, *The Love Story*, in which a man conceals from his beloved wife that she has a terminal illness, taking her to London so that they may spend their last days together there. An outspoken supporter of the **Palestinian** cause, El-Sherif starred as Palestinian cartoonist Naji al-Ali (El-Tayeb, 1991). During the 2000s, he featured in television serials, including *El-Hajj Metwally*, in which he plays a traditional

man with several wives, and *I Won't Lead My Father's Life*, as a patriarch. He continues to act in both film and television.

**EL-TAYEB, ATEF (1947–1995).** A graduate of the **Egyptian** Higher Cinema Institute in 1970, Atef El-Tayeb began his career as assistant director to **Shadi Abdel-Salam** and **Youssef Chahine**, among others, before becoming one of the main directors associated with **New Realism**. In his early films, El-Tayeb focused on social problems faced by Egyptians during the 1980s. *The Bus Driver* (1983), one of the earliest and best known of the New Realist films, written by **Mohamed Khan** and Bashir El-Dik, is the story of the protagonist's (**Nur El-Sherif**) struggle to save his father's workshop, which risks expropriation. Based on a story by **Naguib Mahfouz**, *Love on the Pyramid's Plateau* (1986) looks at the financial burdens facing a young couple—in particular the difficulty of obtaining a work permit in the oil-rich Gulf states and finding suitable and affordable housing. In his later films, El-Tayeb continued to portray characters who are confronted with financial ruin. His heroes represent the virtues of the poor who stick together in times of hardship and are easily contrasted with greedy businessmen, materialistic family members, or gangster-officials—all familiar products of the country's economic profile at the time (and, arguably, thereafter).

El-Tayeb's films often feature sensational violence and action, tied to scathing social commentary. Both *The Prison Cell* (1983) and *The Execution Squad* (1989) contain scantily clad women—armed and dangerous—who are compelled to take the law into their own hands. Thus El-Tayeb portrayed the dramatic extremity of characters who face relentless forces of power and corruption, while also satisfying the demands of a mass audience. In *Blood on the Pavement* (1992), the elder son of a courthouse clerk returns from abroad to find that his brother is a drug dealer and his sister a prostitute, while his father pretends ignorance. As the protagonist tries to set them straight, the situation gets out of hand, his sister brutally mutilated by a client, and his brother becoming heavily in debt to his boss. In turn, *A Hot Night* (1996) is reminiscent of *The Bus Driver*, as a taxi driver (again, El-Sherif) and a prostitute (Libliba) frantically search the city for money. El-Tayeb also made a film about the life of a **Palestinian** cartoonist, the titular *Nagui El Ali* (1992).

**ENOUGH! (aka BARAKAT!) (2006).** Born in **Algeria** in 1950, Djamila Sahraoui has lived in France since 1975. She is a documentarian, many of whose films explore conditions in Algeria during the decade of civil war that began in the 1990s. *Enough!*, her first feature, marks an attempt to continue her exploration of the period through the different kind of truth offered by narrative. Adopting the **realism** of her prior **documentaries**, it chronicles the plight of Amel, an emergency physician living and working in a small-town hospital during the outbreak of the civil war. Upon returning home after an emergency trip to the hospital, Amel finds her journalist husband missing. Inferring that he was abducted by **Islamists**, Amel seeks help from the authorities, but is snubbed. She decides to take matters into her own hands and begins searching the war-torn foothills, accompanied by Khadidja, a nurse and veteran of the Algerian anticolonial struggle. The **women** eventually approach a militant hideout, but Amel's husband is nowhere to be found. Captured, they are allowed to escape by the group's leader, a former independence fighter who recognizes Khadidja as one who had treated his wounds during the war of liberation. The women ultimately find refuge with an old man who assists them in their return home. ("Barakat" is also the name of an Algerian women's activist group.)

**ENTAZAMI, EZZATOLLAH (1924–).** Born in Tehran, Entazami is one of the most prominent actors in **Iranian** cinema, having worked with numerous influential Iranian directors. After training in Germany, he started his career as a stage actor, then experienced his cinematic breakthrough with a *tour-de-force* performance as Mash'd Hassan, the protagonist of *The Cow* (**Dariush Mehrjui**, 1971). Entezami would appear in seven more films directed by Mehrjui, and also appeared regularly in the films of **Ali Hatami**. Unlike many Iranian actors in commercial cinema during the Pahlavi monarchy, Ezzatollah (like his contemporary, **Ali Nasirian**, who had also found fame with *The Cow*) continued to perform in films made after the 1979 **Iranian Revolution**. In **Mohsen Makhmalbaf's** *Once Upon a Time the Cinema* (1992), Entezami plays the Qajar Shah, who rejects cinema, in a film that also functions as Makhmalbaf's personal perspective on Iranian cinema history; in one scene, Ezzatollah, as Nasir al-din Shah, watches his own performance in *The Cow*.

**ENTREPRISE NATIONALE DE DISTRIBUTION ET D'EXPLOITATION CINÉMATOGRAPHIQUES (ENADEC) / NATIONAL COMPANY FOR CINEMATIC DISTRIBUTION AND EXHIBITION; ENTREPRISE NATIONALE DE PRODUCTION CINÉMATOGRAPHIQUE (ENAPROC) / NATIONAL COMPANY FOR CINEMATIC PRODUCTION.** The organization and administration of **Algeria's** state-run cinema was revised in 1984, when the **Office national pour le commerce et l'industrie cinématographiques** was split into two separate organizations: ENAPROC, responsible for production, and ENADEC, responsible for distribution and **exhibition**. November 1987 saw further reorganization, as the **Centre Algérien pour l'art et l'industrie cinématographiques** replaced both ENAPROC and ENADEC.

**ERAKALIN, ÜLKÜ (1934– ).** One of **Yeşilçam's** “fast guns,” **Turkish** filmmaker Erakalın quit his conservatory studies to try his luck at journalism before starting out as an assistant director in 1959. Since 1961, he has directed more than 150 films in a 25-year career, while also working as a singer and performer. His films are representative of an array of **genres**, including sex films such as *Yeşilçam Street* (1977), a **comedy** that introduces the adventures of two villagers hoping to become movie **stars**, and *Forbidden Fruit* (1965). Unlike other Turkish filmmakers who would deny their involvement in the sex film industry, Erakalın has referred to these films, in which “actors [are] performing reality, real subjects, and realities as such,” as means of survival for people in the film industry who were not only acting out, but also experiencing, various difficulties.

**ERKSAN, METİN (1929– ).** Born in Çanakkale, **Turkey**, Erksan is an art history graduate, who began his career as a film critic and screenwriter before directing his first film, *The Dark World*, in 1952. The representation of the poverty and barren landscape of the Anatolian steppes, in this semifictional documentary about a blind folk singer, prompted **ensorship** of some scenes. Erksan nonetheless continued making films in this vein. His *Dry Summer* (1963), a rural drama in the social **realist** tradition, won best film at the Cannes **Film Festival**. In the context of “**true**” **national cinema debates** in Turkey, where he was associated with the perspective of **Halit Refiğ**, Erksan

explored a homegrown, two-dimensional visual narrative vocabulary, most famously in his *A Time to Love* (1965), which explored the Sufi theme of falling in love with the image of the beloved. During the 1970s, Erksan directed popular melodramas and **comedies**, including a remake of *The Exorcist* (William Friedkin, 1973), entitled *The Devil* (1974), and an adaptation of Shakespeare's *Hamlet* with a female lead, entitled *The Angel of Vengeance: Female Hamlet* (1976).

**ERMAN, HÜRREM (1913–2003).** After studying law and literature, Erman opened a theater in 1932. He founded his own production company in 1946, as **Yeşilçam** began to emerge, and started working with **Lütfi Ö. Akad**. He produced more than 70 films, including Akad's migration trilogy and **Atif Yılmaz's** *Mad Yusuf* (1975), a “biter-bit” **comedy** in which the people, compelled by a leader, rebel against an evil landlord. Several of Erman's films were box-office hits that have come to be considered masterpieces of **Turkish** cinema, not least for having served to raise the international profile of Yeşilçam cinema through export and co-production activities, including Akad's migration trilogy, **Halit Refiğ's** Turkish–German drama, *I Lost My Heart to a Turk* (1969), and his Turkish–**Iranian** co-produced adventure film, *The Nameless Night* (1970).

**ERTUĞRUL, MUHSİN (1892–1979).** Istanbul-born, Ertuğrul is known as the “single man” of early **Turkish** cinema. He was primarily a theatrical director and actor for whom filmmaking was a secondary, lucrative occupation. After performing in plays throughout Turkey, he sought work in foreign cities such as Paris, Berlin, and Moscow in order to develop his craft. It was in Berlin that he became involved in cinema, directing three films in German between 1919 and 1920, and two films in the Soviet Union in 1925. Ertuğrul was an avid supporter of Western theater and of the westernization of Turkish performing arts. He directed some of the first nationalist epics narrating the Turkish War of Independence. Although he was responsible for the earliest sound and color films in Turkey (and for directing the country's first movie **star, Cahide Sonku**, in her first cinematic roles), his later films are marked by silent film aesthetics. These include *A Nation Is Awakening* (1932), the dramatization of Turkey's independence struggle; *Aysel* (1934), a melodrama based

on a Selma Lagerlöf story; and *Carpet-weaving Girl* (1953), his last—but Turkey’s first color—film, a melodrama about a beautiful young woman who moves from her rural home to a big city.

**ESTHER (1986).** A formidable example of cinema that foregrounds the medium by drawing attention to technique, **Amos Gitai’s** aesthetically challenging adaptation of the biblical story of Esther was the director’s first feature. Co-produced by British, Austrian, and Dutch television just prior to the onset of the First **Intifada**, *Esther* was filmed largely in the ruins of Wadi Salib, the former **Palestinian** section of Haifa subsequently repopulated by Mizrahi immigrants from **Morocco**. Scenes generally comprised of only one, extended take, and shot with deliberate camera movements through the ruins, help construct a historically layered *mise-en-scène* against which reflexive performances by important actors such as **Mohammed Bakri** (Mordecai the Jew) and **Juliano Mer** (Haman the Persian) serve to foreground the contradictions of **Zionism**.

**EXAM (2006).** Ömer Faruk Sorak’s contemporary youth film is an action–adventure that centers upon the national university entrance examination in **Turkey**. Recalling the nationalist politics of and around *Valley of the Wolves, Iraq* (Serdar Akar, 2005), *Exam* stars Hollywood favorite Jean Claude Van Damme, an indication of popular Turkish cinema’s growing global presence and the **transnational** nature of much contemporary **Middle Eastern** filmmaking. Along with remakes of *Keep-on Class* (**Ertem Eğilmez**, 1975), *Exam* is one of several recent school and/or youth **comedies** that was financially successful, apparently due to its formulaic plot structure and scenes of female nudity.

**EXHIBITION.** Cinema throughout much of the world is not vertically integrated, as it is in the United States, where producers wield considerable influence over film distribution and exhibition. A more typical pattern, in the **Middle East** and elsewhere, entails a contradictory relationship between local producers, a historically Western-controlled or influenced distribution system, and exhibitors whose economic interests are more in line with the latter than the former. No national cinema in the region, not even the relatively large **Egyptian** industry,

can come close to providing sufficient films to fill theaters year-round. However, a film typically requires surplus financial returns both domestically and through export in order to make a profit—something that a large number of Egyptian studio films, distributed and exhibited throughout the Arab world, have historically been able to achieve. Hollywood cinema, on the other hand, has not typically required foreign sales to be profitable, and thus U.S. producers have been able to make films with high production values readily available at low cost to overseas audiences, at the expense of local industries, including the Egyptian. A second problem for the domestic exhibition of Middle Eastern cinema is the chronic lack of theaters throughout the region—and their centralization in just a few cities.

In Egypt—where theaters have traditionally been divided into three categories reflected in the admission cost, with the lowest “third,” or *terzo*, category showing older films to a mostly male, working-class audience who may come and go at any time—there have never been more than 360 functioning theaters, and more than half of the total are in the two urban centers of Cairo and Alexandria. The number of theaters in the country declined precipitously from a peak in the early 1950s to a low-point in the early 1990s. Since then, an increase has occurred in both the numbers and standards of theaters, with some new, first-class venues built in shopping malls—leading to the production of so-called shopping mall films aimed at that audience. In **Iran**, a considerable number of theaters were destroyed during the **Iranian Revolution** of 1979, and despite occasional efforts to replace them, they remain far too few in number. Under the **Islamic Republic**, theaters have been ranked, and screening permits determine which films can play where. In **Lebanon**, too, numerous theaters were destroyed during the **Lebanese Civil War**. Although filmgoers often managed to take refuge from the violence during afternoon matinees—a traumatic experience that has featured nostalgically in postwar Lebanese films—Western and Egyptian commercial fare has continued to dominate Lebanese screens, as an increasing array of multiplexes have come to compete with the older theaters.

The **Turkish** experience illustrates fairly typical fluctuations in the numbers and nature of exhibition venues. The first public screenings in Turkey date to 1896—screenings began early throughout

the region, with Lumière operators shooting footage and projecting it and other material shortly thereafter—with the first film theaters opening in 1908. Approximately 30 of them existed by 1923, rising to 130 in 1939, to 600 in 1957, and reaching an all-time high during the early 1970s with approximately 2,400 in 1972, including open-air theaters. With the decline of the **Yeşilçam** industry, however, theater numbers in Turkey fell: in 1980, 941 theaters existed, and by 1990, as few as 354. But, by 2007, after the spread of both national and international theater chains and multiplexes, 411 theaters and/or multiplexes existed in Turkey, housing a total of 1,299 cinemas. The Turkish state originally was not interested in opening *cinémathèques*; the only existing places that might have served such functions were the screening theaters established by the **Republican** People's Party at the People's Houses, which were founded to promote Republican culture and which were later closed under the Democratic Party government. This situation continued until the mid-1960s, when the first Turkish *cinémathèque* and film archive were established.

Although cinema theaters existed in **Palestine** prior to 1948, exhibition of films only reemerged in the **Occupied Palestinian Territories** during the late 1990s due to political and economic hardships, and remains inadequate and uneven. Film screenings cater mostly to an elite, urban audience in newly founded *cinémathèques* or cultural centers, although a “mobile cinema” has begun to emerge for rural and **refugee** camp populations via the **Cinema Production and Distribution Center**. Mobile films were much earlier a feature of **colonial** and, then, state-administered cinemas in the **Maghreb**. Currently, **Morocco** has more theaters than neighboring **Tunisia** and, especially, **Algeria** (where exhibition possibilities have declined dramatically along with production due to recent violence), but many cinemas there have closed in the face of competition with the (pirated) video–DVD market and expanding satellite services. As a result, Moroccans, much like peoples throughout the Middle East, may experience films in three major ways in addition to attending traditional theaters: at home on television, in specialized *cinémathèques*, and, in some instances, at any number of **film festivals** of varying size and scope that have recently developed. Specialized and home viewing is especially common in **Saudi Arabia**, where cinema was banned until very recently, and in war-torn **Iraq**, where

public venues are all but decimated. In remote rural areas throughout the region, home-viewing is the only realistic option.

**EXILE AND DIASPORA.** A significant proportion of **Middle Eastern** films are produced outside the region and directed by filmmakers living and working in Europe and North America, either by choice—as immigrants, children of immigrants who remain abroad, and temporary residents in search of cultural opportunity—or of necessity—as **refugees** of war, occupation, and political persecution. The conditions of exile (involving the latter instances) and diaspora (involving the offspring of immigrants and exiles) are partially effects of **colonialism** and, in the postcolonial era, **transnationalism**, which have, in turn, become common topics and contexts of exilic and diasporic films. The aesthetic effects of such conditions, their experience and understanding, have been lent the descriptive term, “accented,” following Hamid Naficy’s scholarly writings on exilic and diasporic cinema. Such effects are characterized as a tendency toward cultural hybridity that plays out, consciously or not, in spatio-temporal dislocation, often involving the overlap of past and present; narrative disruption or ambiguity, sometimes in the context of stymied border-crossings; and perceptual uncertainty, perspectival ambivalence, and the incorporation of other media. The result is frequently the undercutting of received versions of history, language, subjectivity, and community.

Of all the “accented” cinemas, the **Palestinian** is perhaps the only one that is fundamentally exilic. Having begun as **Palestinian Revolution Cinema** in **Jordan** and **Lebanon**, it has continued as an internally exilic, politically displaced practice within **Israel** and the **Occupied Palestinian Territories (OPTs)**, and its diasporic practices in North America and Europe are largely a legacy of exile. The exceptional and longstanding character of Palestinian exile and diaspora, marked especially by unsettled peace negotiations, have overdetermined its cinematic output in favor of films that focus upon the **Nakba**, **Israeli Occupation**, and **Intifadas**. This is as true of films directed by first-generation diasporic Palestinians such as **Annemarie Jacir**, **Mai Masri**, and Helga Tawil-Souri (*Not Going There*, *Don’t Belong Here* [2002]) in the United States, Lina Makboul (*Leila Khaled: Hijacker* [2006]) in Sweden, and **Mona Hatoum** in the

United Kingdom, as it is, not surprisingly, of films directed by exilic Palestinians Kamal Aljafari (*The Roof* [2006]) in Germany, **Norma Marcos** and Fouad Elkoury (*Quiet Days in Palestine* [1998]) in France, Sobhi-al-Zobaidi (*Looking Awry / Hawal* [2005]) in Canada, and Elia Suleiman in the United Kingdom and the United States and by Palestinians living in Israel and the OPTs (**Hany Abu-Assad**, **Michel Khleifi**, **Rashid Masharawi**). These films relate Palestinian national-political concerns variously to the experience and psychology of exile and diaspora, exploring issues of memory, desire and nostalgia, travel, cultural communication, and identity. (Exceptional to this general tendency are the commercial films directed by **Izidore Musallam** being marketed for distribution to the Gulf states, including **Saudi Arabia** and the **United Arab Emirates**.)

Middle Eastern films directed by non-Palestinian filmmakers have also been concerned with Palestinian exile and diaspora, including works by Qais al-Zubeidi, **Abdullatif Abdul-Hamid**, **Mohammad Malas**, **Nabil Maleh**, and **Tawfik Saleh** in Syria; **Ra'anan Alexandrowicz** in Israel; **Borhane Alouié** and Nigol Bezjian (*Roads Full of Apricots*, 2001) in Lebanon; **Farouk Beloufa** in Algeria; **Ridha Behi** in Tunisia; **Youssef Chahine** in Egypt; Javad Ardakani (*Canary* [2002]) in Iran; and *keur* director **Malik Chibane** in France. In some of these films, portrayals of Palestinians are abstracted to allegorize political struggles elsewhere.

The obverse of Palestine's cinema of exile may be *keur* cinema, a fundamentally diasporic practice by directors born in France and Belgium of **Maghrebi** immigrants, which has also opened to exilic filmmakers, such as Algeria's **Merzak Allouache**, born and sometimes still partially resident in the Maghreb. Its concerns are, by and large, the conditions faced by the North African immigrant and minority community in Francophone Europe and, sometimes, their families and friends in the Maghreb, with particular emphasis on the problematics of cultural assimilation, social marginality, racial discrimination, and the class consciousness of immigrant and minority communities. They frequently also provide a challenge on "content" and aesthetic grounds to the dominant industry cinemas of their adoptive countries.

**Turkish** filmmaking abroad, an effect of immigration, is located primarily in Germany, where prominent directors are **Fatih Akın** and Thomas Arslan. Also of note is the work of **Ferzan Özpetek**, an

Italian resident by choice, and the artist-filmmaker, Kutluğ Ataman, who lives in various countries including Britain and Spain. Their work has been especially concerned, often via cinematic explorations of **gender and sexuality** in European cultures, with the problematization of Turkishness through not belonging, reversals of migration between home and host nations, and the stresses of diaspora. The much earlier Turkish industry film *The Return* (Türkan Şoray, 1972) examines the discriminatory treatment dealt Turkish guest-workers in Germany. The **post-Yeşilçam** period in Turkey featured an influx of films by diasporic Turks and **Kurds**.

An Israeli diasporic filmmaking presence has been marked by Jewish-North American directors who, having lived in or made *aliyah* to Israel (a religious pilgrimage meaning “ascent” and connoting the acquisition of citizenship), left the country subsequently for political reasons and made films expressing their concerns. Examples include Cynthia Madansky (*Still Life* [2004], about house demolitions in the OPTs) and Elle Flanders (*Zero Degrees of Separation* [2005], about Israeli–Palestinian gay and lesbian love relations). Israeli exile cinema is best represented by the European co-productions of **Amos Gitai**, while the exilic–diasporic character of **Iraqi**-Mizrahim in Israel and the United States is exposed in the **documentary** *Forget Baghdad: Jews and Arabs—The Iraqi Connection* (2002), directed by diasporic Iraqi Samir, and featuring **Ella Shohat**.

In Iran, some filmmakers, notably **Sohrab Shahid Saless**, fled the Shah’s regime, and many more left at the start or in the aftermath of the **Iranian Revolution** of 1979. (Several prerevolutionary directors and actors, including **star** Behrouz Vossughi, were denied the ability to work in the cinema any longer.) The largest number of these became part of the Persian community in exile in the United States, and in the early years of the Iranian film renaissance of the 1990s, they engaged in a fierce debate over the validity of **exhibiting** these films in the United States—on the grounds that such activity legitimated the **Islamic** government.

Many diasporic and exilic filmmakers consider themselves and their films as belonging to their countries of ancestral origin, even if those films are produced and/or directed by or in their adoptive homelands. This is especially true of filmmakers displaced by war,

occupation, and political oppression, or whose families have been, and who retain cultural, intellectual, and political ties to those countries, in some instances in hopes of eventual return. In addition to most filmmakers of Palestinian descent, such directors include the exilic Iraqi Amer Alwan (*Zaman: The Man from the Reeds* [2003]); the exilic Iranians Shahid Saless, **Shirin Neshat**, Parviz Sayyad (*Checkpoint* [1987]), Ghasem Ebrahimian (*The Suitors* [1988]), and Jalal Fatemi (*The Nuclear Baby* [1990]); the diasporic Jordanian Amin Matalqa (*Captain Abu Raed* [2007]); the diasporic Lebanese **Jayce Salloum**; and the diasporic **Yemini**, **Bader Ben Hirsi**. There are, however, exceptions, with Iranian exile **Amir Naderi**, for example, seeing himself as a New York City–based filmmaker and actively deemphasizing his national origin.

Middle Eastern diasporic and exile communities frequently provide important audiences for cinema from their homelands. In the United States, for example, Arabic, Persian, and Turkish satellite television channels provide a steady diet of films from Egypt, Iran, and Turkey. On a much smaller level, the **documentary** *VHS-Kahloucha* (Néjib Belkadhi, 2006) is the story of the making of amateur filmmaker Moncef Kahloucha’s extremely low-budget films, shot on the streets of Kazmet, a poor district of Sousse in **Tunisia**. It begins with the arrival of a new copy of a Kahloucha film on VHS-tape in an expatriate Tunisian community in Italy and depicts how this message from home provides a kind of social glue bonding the community together and to the homeland.

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**FAIRUZ (aka FAYROUZ) (1935– )**. Born Nouhad Haddad, vocal legend and **Lebanese** diva Fairuz is well known as the **star** of the **Rahbani Brothers’** theater. Fairuz’s husband, Assi Rahbani, and his brother Mansour, brought three of their plays to the screen—all directed by Christian **Egyptians**: first **Youssef Chahine’s** *The Ring Seller* (1965), followed by **Henri Barakat’s** *Exile* (1967) and *The Guardian’s Daughter* (1968). Despite the Christian ideological undercurrent, the instantly recognizable songs of Fairuz are ubiquitous

in the soundtracks of contemporary Lebanese films, evoking widespread nostalgia. Her son, Ziad Rahbani, continues the theatrical and music tradition. *See also* BELOUFA, FAROUK.

**FAJR INTERNATIONAL FILM FESTIVAL.** This event is held annually in February in Tehran on the anniversary of the 1979 **Iranian Revolution**. Since its inception in 1982, the **film festival**, organized by the Ministry of Culture and Islamic Guidance, has sought to screen the best of **Iranian** as well as international films. Films may be entered for competition in seven categories: Seeking the Truth (spiritual cinema), Eye for the Real (Iranian **Documentary** cinema—long film), Eye for the Real (Iranian Documentary cinema—medium and short film), Contending for Symorgh (Iranian Feature films), Eastern Vista (Asian cinema), World Panorama (international feature films), and World Panorama (international short films). The festival also showcases several related events, such as retrospectives of famous directors, special screenings, guest screenings, and tributes to actors and directors.

**FALAFEL (2006).** The first feature of successful short-film director Michel Kammoun centers upon Toufic, who has become obsessed with an urgent sense of *carpe diem*. Trying desperately to live each day to its fullest, however, leads Toufic repeatedly to confront the tension persisting in postwar Beirut. Shot prior to the assassination of former **Lebanese** Prime Minister Rafiq Hariri, edited during the ensuing withdrawal of **Syrian** troops, and premiering one month after the July 2006 war between **Israel** and Hezbollah, *Falafel* is eerily prophetic.

**FARABI CINEMA FOUNDATION (FCF).** The FCF was established in 1983 as the executive assistant department of the Ministry of Culture and **Islamic** Guidance to support all aspects of filmmaking in **Iran** by giving low-interest loans to filmmakers, supplying raw materials and loan equipment, providing production and postproduction facilities, offering subtitling services, and aiding in the distribution of Iranian cinema both nationally and internationally. The FCF provides government subsidies and production licenses in addition to overseeing script reviews for different subjects such as children's and

young adults' films, **Sacred Defense** films, and spiritual cinema. The Festivals Department of the FCF organizes and sponsors the **Fajr International Film Festival** and the **Isfahan International Festival of Films for Children and Young Adults**. The FCF is the exclusive importer of films for theatrical and video release in Iran.

**FARDIN, MOHAMMAD-ALI (1930–2000)**. A former wrestling champion, Fardin was the biggest **star** in **Iran's** cinema during the 1960s and early 1970s. He acted and sometimes directed films in the **luti genre**, playing the proletarian rogue with the heart of gold, who rejects Westernization and materialism yet does not challenge the status quo (*Champion of Champions* [Siamak Yasami, 1965]; *The Treasures of Gharun* [Yasami, 1965]). He made only one film after the **Iranian Revolution** of 1979: *The Damned* (Iraj Qaderi, 1982), an attempt to update the **luti** character in the newly installed Islamic Republic and in the context of the war with **Iraq**. Banned from further film acting along with many other prerevolutionary actors, Fardin nevertheless stayed in Iran, where the “King of Hearts,” as he was affectionately known after his 1968 film of that name, remained popular; his funeral in central Tehran attracted a crowd estimated at 20,000.

**FARES, NADIA (1962– )**. Born in Bern, Switzerland, to a Swiss mother and an **Egyptian** father, Fares received an elementary school teaching degree in 1985, then went to Cairo in 1986, before studying filmmaking at New York University, from which she received an MFA in 1995. During this period, Fares made fictional shorts, and in 1990, she directed *Sugarblues*, a medium-length film about a woman who force-feeds her diabetic husband to death. Fares began working for French–Swiss television in 1993; then, in 1996, directed her first narrative feature, *Honey and Ashes*, a **Tunisian**–Swiss co-production that interweaves the lives of three very different **Tunisian women** who bond on the basis of their **gender**-related mistreatment. The film exposes the continuing influence of patriarchy in all aspects of **postcolonial** Tunisian society. Naima, in her mid-40s, is a divorced doctor living with her young daughter, whom she has decided to send to boarding school. Flashbacks triggered by the daughter's questions about sexuality soon reveal that Naima was formerly a student in the

Soviet Union, where she had fallen in love with a Russian but was forced by tradition into an arranged marriage in Tunisia. Naima's struggles become the narrative and thematic link between the film's other two central characters, Leila (a university student spurned by her lover and forced into prostitution to pay for her studies) and Amina (a musician whose jealous, eccentric husband abuses her physically and psychologically, and finally breaks her hand). As their stories are interwoven by montage and chance meetings, the women come collectively to represent human longing for self-determination and meaningful relationships under conditions of violence and instability. The film supplies no resolution, but offers hope in the form of female solidarity.

**FARID, SAMIR (1943– ).** This contemporary **Egyptian** film critic studied at the Higher Cinema Institute in Cairo during the 1960s and became a strong advocate of **realism**, dedicating himself to supporting the **New Realists** of the 1980s, a subject on which he has published widely. Farid was a founding member of the New Cinema Group, formed in 1969, which advocated a more socially committed cinema. The group pushed for the formation of a scholarly magazine (in contrast to the typical fanzines), entitled *Al-Sinima*. Farid dismissed the popular cinema that was common prior to the revolution (and which was limited by its derivation from theater), and has been critical of the commercial cinema that has dominated the industry, maintaining that only “serious” artistic cinema can depict social and political issues adequately—a view generally held by most Egyptian critics and intellectuals. (The serious study of commercial Egyptian cinema has been undertaken by scholars such as Walter Armbrust, **Viola Shafik**, Joel Gordon, and Kay Dickinson.)

**FARMANARA, BAHMAN (1943– ).** Born in Isfahan, **Iran**, Farmanara was 16 when his father sent him off to study film directing in London, but he decided to pursue acting instead. There, Farmanara started writing articles and reports for an Iranian film magazine, *Tehran Journal*. He subsequently moved to Los Angeles, where he completed a degree in cinema at the University of Southern California. His filmmaking career began with a short, *Nowruz and Caviar* (1969), followed by a first feature, *The House of Mrs. Ghamar* in

1973. At a time of considerable economic difficulties for the Iranian film industry, the viability of which had been affected, as in many **Middle Eastern** countries, by Western domination of the cinema market, Farmanara's film marked an attempt to imitate the dominant Hollywood industry's style in a family melodrama laced with **comedy**. *Prince Ehtejab* (1975) remains Farmanara's best-known prerevolutionary work; an account of the dissolute and desultory life of a Qajar prince, the film could easily be read as an allegory of the corruption and decadence of the Pahlavi monarchy. He also produced *The Report* (**Abbas Kiarostami**, 1977).

Farmanara left Iran following the **Iranian Revolution** of 1979, moving first to France, then to Canada, where he established a film distribution company, Spectrafilm. Despite his return to Iran in 1990, he devoted himself to the family textile business, while a series of scripts were rejected by the Muslim authorities, and did not make another film until *Smell of Camphor, Fragrance of Jasmine* (2000), in which Farmanara plays a character resembling himself: a director who returns to filmmaking after a long hiatus. *Smell of Camphor* comments on key questions of life and death through the lens of art and artists, as the director's quest for meaning takes him through despair, disappointment, resentment, and a near-death experience, toward hope and celebration of life and art. The film offers a clear if implicit critique of the contemporary Iranian government, especially its interpretation of **Islam**. Despite that, it was quickly granted a screening permit in Iran, starkly contrasting battles with government  **censorship** that have otherwise marked Farmanara's intermittent career. His *Tall Shadows of the Wind* (1978) was banned by both the Pahlavi and Islamic governments, while *A House Built on Water* (2002), concerning an abortion doctor, was also banned.

**FARROKHZAD, FOROUGH (1935–1967)**. Born in Tehran into a career military family, and donning controversial labels such as “female divorcee” and “feminist,” Farrokhzad left a unique signature on **Iranian** literature and cinema. Her formal education ended in ninth grade, after which she learned the conventional skills expected at the time of young upper-middle-class Iranian woman: sewing and painting. Farrokhzad fell in love with her cousin, Parviz Shapour, and was married to him at 17. The marriage ended two years later, and she

moved back to Tehran with their only child, Kamyar; her poem, *A Poem for You*, was written for him. Themes of marriage, divorce, and motherhood, particularly the entrapment of the female spirit and the poet's spirit within social roles, figure prominently in her first collection of poetry, *The Captive* (1955). In 1956, Farrokhzad traveled through the United Kingdom and Europe and published her second collection of poetry, *The Wall*. In 1958, she met **Ebrahim Golestan**, a multitalented Iranian filmmaker and intellectual with whom she would have a life-long personal and professional relationship. Her controversial collection, *Rebellion*, published that year, includes several poems that speak candidly about feminine loneliness, desire, and sexuality.

Farrokhzad first became involved in filmmaking while working with Golestan at his newly established studio, the Golestan Film Unit, where she experimented with acting, producing, directorial assistance, and editing Golestan's **documentary**, *A Fire*, about a 1958 oil well fire near Ahvaz. Farrokhzad's legacy to Iranian cinema rests primarily on the enormously influential documentary short, *The House Is Black* (1962), made in 12 days at a leper colony in Tabriz. Other than *The House Is Black*, Farrokhzad's contribution to cinema remains sparse, although she continued to write poetry. **Abbas Kiarostami** not only titled his film *The Wind Will Carry Us* (1999) after one of Farrokhzad's poems, but the poem itself became the centerpiece of a critical (and highly controversial) part of that film. *Another Birth* (1964) explores her passionate exultation and equally passionate anticipation of doom. Farrokhzad died at age 32 on 14 February 1967 in Tehran of head injuries from a violent automobile accident. She is buried in Zahiro-Doleh in Tehran. Her fifth collection of poetry, *Let Us Believe in the Beginning of the Cold Season*, was published posthumously. An experimental documentary about her life and work, *The Mirror of the Soul: The Forough Farrokhzad Trilogy*, directed by Nasser Saffarian, was released in 2004.

**FERCHIOU, RACHID (1941– )**. A 1970s forerunner of **Tunisian** film and television, Ferchiou studied film in Berlin from 1959 to 1963, then trained with French and Italian television for three years, returning to Tunisia to work for Radiodiffusion Télévision Tunisienne as a producer of variety shows before directing the features

*Yusra* (1971), *The Children of Boredom* (1975), *Autumn '82* (1990), *Check and Mate* (1995), and *The Accident* (2008). In addition to his prolific production work, Ferchiou has been active as a screenwriter, **film festival** curator and judge, chargé de mission, and conseiller culturel for Tunisia's Ministry of Cultural Affairs.

**FERHATI, JILALI (1948–)**. A pioneer of **Moroccan** cinema, Ferhati is an actor in theater and film, radio host, filmmaker, and director of television films. He studied literature, sociology, and theater in France and began directing with two films written by his wife, **Farida Benlyazid**: *A Hole in the Wall* (1978), followed by *Reed Dolls* (1981), a study of female oppression. Later features include *The Beach of Lost Children* (1991), *Make-Believe Horses* (1995), *Tresses* (2000), and *Memory in Detention* (2004). Ferhati's films often deal with the subjugation of **women** in Moroccan patriarchy, whether in the case of child marriage (*Reed Dolls*), out-of-wedlock pregnancy (*The Beach of Lost Children*), or rape (*Tresses*). *Make-Believe Horses* traces a variety of individuals through their search to leave Morocco for Europe—escape attempts that end in disaster and destroyed dreams. Silence and images often speak louder than words in Ferhati's work.

**FERTILE MEMORY (1980)**. Tracing the lives of two **Palestinian women**, one traditional, one modern, this **documentary** initiated **Michel Khleifi**'s cinematic examination, continued in his *Wedding in Galilee* (1987), of the social contradictions of Palestinian **nationalism** as it is experienced and understood by women. Sahar Khalifeh is an author and university professor whose writings and decision not to remarry after her divorce position her intellectually as a feminist. Romiyeh Farah, an inhabitant of the small village of Yefya, engages in everyday chores and espouses conservative views about women's role and appearance, while refusing compensation for her familial lands expropriated by **Israel**. Despite their class and geographical differences, *Fertile Memory* connects the women through a montage marked by parallel juxtaposition of interviews and the symbolic insertion of archival footage of a destroyed Palestinian village. Thus, the film foregrounds the women's common history of **Nakba** and **Israeli Occupation**, while analyzing their social dissimilarities and

alternative, female responses to heroic-masculine narratives, and practices of resistance.

**FILMER, CEMİL (1895–1990).** One of the earliest producers of **Turkish** cinema, Filmer (an adopted name self-consciously denoting “filmmaker”) started as a photographer for the Ottoman army, for which he worked under **Fuat Uzkınay** at the Army Photography and Film Center shooting newsreels. During the early years of the Turkish Republic, Filmer ran several cinemas, and by 1951, after the advent of **Yeşilçam**, he had launched a production company for which he produced a series of successful films. These include *The Brave Selim Is Crying* (Sami Ayanoğlu, 1952), a historical drama about the Ottoman sultan, Selim I, and *If a Woman Loves* (**Atif Yılmaz**, 1955), a psychological melodrama concerning failed love.

**FILM FESTIVALS.** Because the **Middle Eastern** arena of film distribution and **exhibition** is controlled largely by Hollywood, and because film production there has been dominated by, first, **colonial** and, later, **transnational** powers, international film festivals have been one of the few means by which indigenous and auteur films from Middle Eastern countries and their **diasporas** may reach audiences. Such festivals usually take place in Western countries (Cannes in France, Venice and Locarno in Italy, Berlin in Germany, Rotterdam in The Netherlands, Toronto in Canada, and New York in the United States being some of the most important), travel to which is financially and, often, politically prohibitive to Middle Eastern spectators, for whom many of these films are at least partly intended. The contradictions marking this situation are dramatized in *Alexandria, Again and Forever* (**Youssef Chahine**, 1990), in which the protagonist (Chahine) remembers earlier successes and slights at the Berlin Film Festival and desires recognition at Cannes despite its history of largely ignoring filmmakers from the Arab world. Success at such film festivals provided a strong marker of the growing international acclaim for **Iranian** cinema during the 1990s. This is particularly true of the work of celebrated auteur **Abbas Kiarostami**, reaching its peak with the award of Cannes’s grand prize, the *Palme d’or*, to *Taste of Cherry* in 1997. Indeed, some criticism has been directed at Kiarostami for choosing subjects that cater to festival audience tastes

at the expense of addressing ostensibly more pressing political issues, such as the position of **women** in Iran; some of the director's more recent films, however, such as *Ten* (2002), while still applauded by cinéastes, have somewhat disarmed this critique.

Recognizing the important function served by such festivals, promoters of Middle Eastern cinema have over the years established them on home territory. The earliest and most longstanding of these is the pan-African **Carthage Film Festival**, founded in 1966 and held biannually in the **Tunisian** city, which has consistently showcased films from the developing world. Other festivals have followed across the region, notably the **Fajr International Film Festival** in Iran, sponsored by the **Farabi Cinema Foundation**, which also sponsors the **Isfahan International Festival of Films for Children and Young Adults**, and the Tehran International **Animation Festival**, also in Iran. Unlike the above, some regional festivals have mostly become venues for Western products, especially in countries like **Syria** (Damascus International Film Festival), **Morocco** (Marrakech Film Festival), **Algeria** (the International Sahara Film Festival, begun in 2003 and held in **Western Sahara** or nearby **refugee** camps in Algeria), **Turkey** (Antalya Film Festival), and the **United Arab Emirates (U.A.E.)** (Dubai International Film Festival, Gulf Film Festival, Middle East International Film Festival) that recently have demonstrated strong interest in establishing film industries (U.A.E.) or reviving faltering ones (Morocco, Syria, and Turkey). Similarly, the Cairo International and Alexandria Film Festivals in **Egypt**, the Beirut International Film Festival and the European Film Festival in **Lebanon**, and the **Jerusalem Film Festival** in **Israel** basically are **world cinema** venues, even while also screening some relevant national works.

The original impetus for these festivals can still be found in smaller, local festivals, such as the Mobile Cinema in **Palestine**, sponsored by the **Cinema Production and Distribution Center** run by **Rashid Masharawi**; the **Women's Film Festival**, sponsored by **Shashat**, and occasional festivals held at the **Al-Kasaba Theatre and Cinematheque**, both also in Palestine; the **Forough Festival of Women's Films** in Tehran; the annual Kish Documentary Film Festival, also in Iran; the Ismaili Film Festival for **Documentaries** and Short Films, hosted in Egypt; the 1001 Documentary Films Festival,

the Hisar Short **Film Festival**, and the Golden Saffron Film Festival in Turkey; the **Jordan** Short Film Festival, begun in 2005; the Docu-Days festival in Beirut, which is the longest running festival in the region devoted strictly to documentary; Beirut DC's Ayam Beirut Al-Cinema'iya and Né à Beyrouth, featuring productions from the region; first Ayloul and now Home Works, also in Lebanon, have featured avant-garde works; and the Baghdad Film Festival in **Iraq**, which has persisted unevenly since 1966, notwithstanding wartime impediments, and has shifted historically from promoting commercial to documentary and auteur films. Such festivals support indigenous, noncommercial, and auteur filmmaking, and may thus attract a broader range of spectators than commercial festivals, even as their respective audiences may not be as large.

The promotion of such films outside the Middle East has been supported by the Human Rights Watch International Film Festival, established in the United States during the early 1990s; the Arab Film Festival, begun by **Arab Film Distribution**, also in the United States; the Palestine Film Festival, which travels to Boston, Chicago, Houston, Toronto, Beirut, and London (where it is coordinated by the **Palestine Film Foundation**); and the Canada Palestine Film Festival, launched in 2007. The Israeli international film festival, **Israfest**, promotes Israeli industry cinema in North America.

**FILM SCHOOLS.** As with film production facilities, the conditions of **colonialism** and **transnationalism** have mediated and, more often than not, hindered the development of film educational institutions throughout the **Middle East**. Historically, this has meant that aspiring film workers obtain training either through apprenticeship and/or gradual advancement within particular industries, especially those in **Egypt, Turkey, Lebanon, Israel, and Iran**, or, with available funding, by studying at film schools abroad, primarily in Europe, the former Soviet Union, and the United States. Such schools include the Institut des hautes études cinématographiques, the Études supérieures cinématographiques, the Institut Français de cinématographie, the Institut de formation cinématographique, the Louis Lumière School of Cinematography (aka École technique de photographie et de cinématographie; École nationale; Vaugirard Film School), the Conservatoire libre du cinéma français, the Centre d'études et

de recherches de l'image et du son, and the Fondation Européenne pour les métiers de l'image et du son ("La Fémis"—the national film school) in France, and the Institut national supérieur des arts du spectacle et techniques de diffusion in Belgium, where many **Maghrebi** directors (as well as *beur* filmmakers) learned their craft; the Russian State Institute of Cinematography (VGIK) in Moscow, which co-sponsored the training of numerous **Syrian** directors; the Czech Film Institute and the Filmov Akademie Múzických Umení in Prague, where several Algerian filmmakers have studied; the Bayerische Lehranstalt für Lichtbildwesen in Munich, Germany, where several Turkish filmmakers received training, and the Munich Film Institute; the Centro Sperimentale de Cinematografia in Rome; the National Film School in Łódź, Poland; the London International Film School and the Surrey Institute of Art and Design in the United Kingdom; the University of Toronto in Canada; and the University of California—Los Angeles, Boston University, and the American Film Institute in the United States.

During the **Algerian** struggle for independence, the **Front de Libération Nationale (FLN)** ran a film school for the **Algerian** government-in-exile in **Tunisia** that was headed by René Vautier, an FLN leader. During the postcolonial period, funding has been made available for the opening of film schools in some Middle Eastern countries. These include the Institut national du cinéma d'Alger and the Institut des sciences de l'information et de la communication in Algeria; the Film Institute at **Gammarth Studios** in Tunisia; film training facilities at Kanzaman Studios in Ouzazarte, **Morocco**, started by **Mohamed Asli**, and on a larger scale at the more recently opened Marrakech Film School; the Cinema Production and Distribution Center in Ramallah, **Palestine**, established by **Rashid Masharawi**; the Institute of Fine Arts in Baghdad, **Iraq**, which closed operations since the 1991 **Gulf War**; the **Makhmalbaf Film House** and the **Islamic School of Cinema** in Tehran, Iran, where there was also a film school during the 1930s run by **Avanes Ohanian**; the Higher Cinema Institute in Cairo, Egypt; and, in Beirut, the Lebanese American University, the University of the Holy Spirit (Kaslik), and, especially, the University of Saint Joseph. In Turkey, where the state initially was not interested in opening film schools or film libraries, the first film school, Mimar Sinan University's Cinema and Televi-

sion Institute, did not open until 1976; cinema training is also available at various universities and private film academics, including the Istanbul University Film Center. In Israel, film schools have opened at Tel Aviv University, the Bezalel School of the Arts in Jerusalem (**animation**), Sapir College in Ashkelon, and the Ma'ale School of Television, Film, and the Arts in Jerusalem, while many Israelis have also opted to study abroad, for instance at New York University's Tisch School of the Arts, as have Palestinians, especially in Canada and the United Kingdom.

**FLIRTATION OF GIRLS (1949).** This **Egyptian musical-comedy-romance** directed by **Anwar Wagdi** stars **Naguib El-Rihani** as a downtrodden Arabic instructor, Hamam, who is called in to tutor the frivolous daughter of the Pasha, Layla (**Layla Murad**). The film carries a spectacular ensemble of actors, including **Yussuf Wahbi** and **Mohamed Abdel Wahab** as themselves in a surreal ending. In a single night, Layla sets out to a nightclub (with a love struck Hamam in tow) to meet her boyfriend, discovers that he is a shameless womanizer, ends up in a car with a chivalrous pilot (Wagdi), and stumbles on the residence of Wahbi himself, where a full orchestra performance is about to take place, conducted by Abdel Wahab. Strangely accommodating of the odd pair, Wahbi offers Hamam some advice on the futility of cross-class relationships and thus finally brings Hamam, Layla, and everyone else to their senses, as the narrative is rushed to a tidy conclusion. The film has been canonized for the exemplary nature of its **star** performances and plotline consisting of a series of mistaken identities common to the **genre**. Although viewed with befuddling lightness and humor, the film also captures a time when Egypt and “Egyptian-ness” were comprised of a conglomeration of nationalities and class formations.

**FONDS SUD CINÉMA.** Since 1984, the French government has sought to support the influence of Francophonie in the global South, primarily by granting partial production aid to more than 400 films through a state funding vehicle, the Fonds Sud Cinéma. The Fonds has supported Francophone filmmaking in the **Maghreb**, Latin America, Sub-Saharan Africa, Asia, and other developing regions. Its aim is to form partnerships with filmmakers from Southern countries, and to foster the production of films that project a strong cultural

identity. Fonds Sud Cinéma monies are disbursed by the French Centre national du cinéma (CNC), Ministry of Culture and Communication, and Ministry of Foreign Affairs, and cover feature, **animation**, and creative **documentary** projects intended for theatrical release in France and abroad. The average aid awarded per film is 110,000 euros (not to exceed 152,000 euros); the funds are allocated to a production company established in France, since the greater part of the sum must be earmarked for postproduction in that country. In 2004, the French CNC, in partnership with the Intergovernmental Agency for Francophonie, improved its support schemes for screenwriting and writers-in-residence programs.

**FORD TRANSIT (2002).** Hany Abu-Assad's quasi **documentary** follows a charismatic West Bank cab driver as he avoids roadblocks, dodges bullets, and trades traffic reports with other drivers. The camera focuses mostly on the passengers: businessmen, religious leaders, elderly matrons, young women, and children covered with face paint. Through interviews and observations, some passengers insist that they are politically detached, but others have strong opinions to share: a Muslim leader unapologetically supports suicide bombers, leading to a contentious debate among fellow passengers. Human rights activist and **Palestinian** Authority spokeswoman, Hanan Ashrawi (also featured in *Hanan Ashrawi: A Woman of Her Time* [Mai Masri, 1995]), makes an appearance as a passenger, as does **Israeli**–American filmmaker B. Z. Goldberg, and Palestinian–Israeli political figure Azmi Bishara. The film offers ordinary Palestinians a chance to speak while representing their limited freedom of movement. The difficulty and futility of the Al-Aqsa **Intifada**'s impact on the physical landscape of the **Occupied Palestinian Territories** is highlighted, as it is in Abu-Assad's other films, *Rana's Wedding* (2002) and *Paradise Now* (2005).

**FORGET BAGHDAD: JEWS AND ARABS—THE IRAQI CONNECTION (2002).** This independent **documentary** was directed by **Iraqi**–Swiss filmmaker, Samir. A Swiss–German coproduction, it examines the lives of five important Iraqi–**Israeli** writers and intellectuals of the political Left, four of whom emigrated from Iraq during the early 1950s, when the newly established State of Israel

campaign to recruit Jewish immigrants from neighboring Arab countries in an effort to boost its Jewish demographic and minimize its reliance upon **Palestinian** labor. Using archival footage from the period, *Forget Baghdad* also includes interviews with Shimon Ballas, Moshe (Moussa) Houri, Sami Michael, Samir Naqqash, and the Israeli-born **Ella Shohat**, constructing a cinematic sense of historical movement and travel that characterizes the Mizrahi experience as at once **exilic and diasporic**.

**FOROUGH FESTIVAL OF WOMEN'S FILMS.** This independently run **film festival** started in 1999 to celebrate Iranian film by and about **women**. It was named after **Iran's** acclaimed poet and filmmaker, **Forough Farrokhzad**.

**FOULADKAR, ASSAD (1961– ).** Born in Beirut to an **Iranian** family, Fouladkar studied theater in **Lebanon** and filmmaking at Boston University. He worked in the United States and Australia before returning to Lebanon, where he directed his first feature, *When Maryam Spoke Out* (2002). A keen producer, he convinced the Lebanese American University, where he teaches, to sponsor his productions. His second feature, *Lebanese Tales*, awaits release as of 2009. In 2004, the Sundance screenwriters lab selected his script-in-progress, *The Cedar Tree*, which **Youssef Chahine** had agreed to produce. In 2007, Fouladkar began working in **Egypt** on a sitcom, *A Man and Six Women*.

**FOUNDATION OF THE OPPRESSED.** Founded by Ayatollah **Ruhollah Khomeini** immediately after the **Iranian Revolution** in March 1979, this organization remains the largest of several religious foundations, wielding considerable economic power through a wide variety of financial and commercial interests. Initially established to manage equipment confiscated from interests tied to the Shah's regime, the Foundation was responsible for running many cinemas throughout the 1980s. It also entered cinema production, specializing in **Sacred Defense** films and other socially conscious works, including **Mohsen Makhmalbaf's** highly popular *The Cyclist* (1989) and *Wedding of the Blessed* (1989), and **Rakshan Bani-Etemad's** *Off Limits* (1988).

**FOX, EYTAN (1964– )**. Fox is one of a handful of **Israeli** directors whose films have been distributed widely outside **Palestine**–Israel. Attention to his work is warranted not so much by its aesthetic quality, however, which is traditional by industry standards, but in light of its orientation toward an international “queer” audience. The independently produced *Yossi & Jagger* (2002) broke Israeli cultural and institutional taboos by depicting same-sex relations between Israel Defense Forces soldiers, while *Walk on Water* (2004) extended the metaphor to Germany, with male homosexuality made a founding impetus for resistance both to Palestinian oppression and the failure to root out and punish Nazi **Holocaust** perpetrators. Fox’s discourse on sexuality can be seen as reactionary, however, in that it rehearses the classic psychoanalytic notion that homosexuality is a neurosis bound to manifest antisocial behavior and potential violence. Hence *The Bubble* (2006), in which a gay Palestinian, frustrated with both **Zionism** and sexual conservatism within his occupied village, straps on explosives and kills both himself and his Jewish-Israeli lover outside a Tel Aviv cafe.

**FREE OFFICERS COUP.** See NASSER, GAMAL ABDEL.

**FRONT DE LIBÉRATION NATIONALE (FLN) / NATIONAL LIBERATION FRONT.** During the late 1950s and early 1960s, a Cinéma Service was attached to the FLN, a left-socialist formation and **Algeria**’s main anticolonial organization, during the struggle for independence from France. Its function was to train filmmakers in the art of political cinema that would support the liberation movement. A central presence in the Service was French activist René Vautier, who would direct *Algeria in Flames* in 1959. Although several FLN filmmakers died in battle, others went on to work in the postindependence film industry, notably **Mohamed Lakhdar-Hamina** and **Ahmed Rachedi**.

**FRONTIERS OF DREAMS AND FEARS (2001).** Co-directed by **Mai Masri** and Jean Chamoun, this **documentary** analyzes the Palestinian **refugee** experience by featuring a pen-pal relationship between two **Palestinian** teenage girls who live in camps separated by the **Israeli–Lebanese** border. Manar, who lives in Shatila refugee

camp near Beirut, visits the ancestral Palestinian village of Mona, who lives in Dheisha refugee camp in Bethlehem. There she collects some earth and video footage to mail to her displaced friend, thus exemplifying the contradictory grounding and dispersal of Palestinian national memory. The film is framed by the Israeli withdrawal from southern Lebanon in May 2000, which enables Mona and Manar to greet one another face-to-face for the first time from opposite sides of the high-security, barbed-wire border. The film's somber closing, marked by the start of the Al-Aqsa **Intifada** in November 2000, places the girls' hopes and optimism in stark relief, as Manar is portrayed with her peers throwing rocks at Israeli soldiers.

**FUTURE TELEVISION (aka Future TV).** A satellite station based in Beirut, Future TV began broadcasting shortly after the **Lebanese Civil War** ended. Rafik Hariri opened the station in 1993 as one project among many aimed at reorienting the national compass and resituating **Lebanon** as an economic player in the region. Future TV undeniably served as a tool to advance Hariri's reconstructionist agenda and could never fully be dissociated from his political position as prime minister. Future TV presents a pro-Western, pan-Lebanese perspective that has followed television trends in the United States and Europe, with reality contestant shows such as *SuperStar*. Its programming is primarily entertainment-oriented and provides content that is more provocative than its Gulf rivals, but it also offers regionally popular talk shows. The station has also provided employment for several independent filmmakers, including Nigol Bezjian, **Rabih Mroué**, and **Akram Zaatari**. Since Hariri's assassination, the station has largely become a mouthpiece for the Future Movement, which is affiliated with the March 14 Alliance.

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**GAMAL, SAMIA (1924–1994).** Born in Wana, **Egypt**, and raised near the Khan El Khalil bazaar in Cairo, this world-renowned **belly dancer** began her performance career in a 1940s Cairo nightclub owned by Badia Masabni, a highly influential **Syrian**-born dancer, who also discovered **Tahiyya Carioca**. During the late 1940s

and early 1950s, Gamal met and began co-starring with Syrian–Lebanese singer–composer Farid al-Atrache (who became her lover) in several Egyptian **musicals**, in which she played the love interest. These included: *The Genie Lady* (**Henri Barakat**, 1949), the acknowledged inspiration for the **orientalist** U.S. television shows *I Dream of Jeannie* and *Bewitched*; *It's You I Love* (**Ahmed Badrakhan**, 1949); *Last Lie* (Badrakhan, 1950); *Come and Say Hello* (Helmi Rafla, 1951); *Don't Tell Anyone* (Barakat, 1952); and *A Glass and a Cigarette* (**Niazi Mustafa**, 1955).

Like her contemporary and rival, Tahiyya Carioca, Gamal's belly dancing combined Western forms, including ballet and flamenco, but Gamal's innovation was a modern improvisational style that involved freer movement and seemed less formal; she was also the first belly dancer to wear high-heeled shoes while performing. In 1949, King Farouk proclaimed her the National Dancer of Egypt. Thus did she garner international attention, soon enjoying a nightclub run in New York City's Latin Quarter, becoming the subject of a series of Gjon Mili photographs that appeared in the 24 March 1952 issue of *Life* magazine, and featuring in the French cinematic production of *Ali Baba and the Forty Thieves* (Jacques Becker, 1954). After a failed marriage to a Texas businessman claiming bogus oil wealth, she returned to Egypt, where she married actor **Rushdi Abaza**, and in 1959, was cast alongside **Omar Sharif** as a benevolent government spy posing as a belly dancer in *Rendezvous with a Stranger* (Atef Salem). Gamal continued performing with relative consistency well into her seventies, almost until her death from cancer.

**GAMMARTH STUDIOS.** The Gammarth Studios were established in a suburb of Tunis, **Tunisia**, in 1966 as a somewhat belated part of the state film organization **Société anonyme Tunisienne de production et d'expansion cinématographiques**' agenda to promote indigenous film production. Gammarth in particular was responsible for the production and postproduction of Tunisian films. Because its laboratory could only process black-and-white stock, however, many Tunisian filmmakers interested in color shooting were compelled to pursue postproduction elsewhere. By the time the studio was equipped for color processing, the facility was in disarray, and, due to financial constraints and eventual bankruptcy, it was closed in the early 1980s.

**GEMAYEL, BASHIR (1947–1982).** Gemayel was the charismatic son of the Maronite patriarch, Pierre Gemayel, who founded the **Lebanese** nationalist Al-Kitaab Party in 1936, after visiting Nazi Germany. As head of both Al-Kitaab and the Phalange militia during the **Lebanese Civil War**, Bashir vociferously called for the ousting of all **Palestinians** from Lebanon. Shortly after he became president-elect, a Maronite Christian member of the **Syrian** Social Nationalist Party assassinated Bashir and 25 others in a bomb blast. Presuming Palestinian responsibility for the assassination, however, Phalange forces attacked the Sabra and Shatila **refugee** camps. The resulting slaughter of thousands of men, women, and children is recounted by some of the perpetrators in the confessional **documentary** *Massaker* (Monika Borgmann/Lokman Slim, 2005), and **Israel's** role in the attack is analyzed in the **animation** feature *Waltz with Bashir* (Ari Folman, 2008). Amine Gemayel, Bashir's less charismatic brother, subsequently assumed the presidency. Today, Bashir remains idolized by many Maronites, and East Beirut hosts several monuments that memorialize him.

**GENDER AND SEXUALITY.** Throughout the **Middle East**, gender and sexuality are often treated indirectly or as topics too culturally sensitive to deal with head-on in the mass medium of cinema. Middle Eastern cinema does not differ in this respect from pre-1950s Western cinemas, in which depictions of homosexuality, female sexuality and lesbianism, and gender role transgression were subjected to strict codification and  **censorship**. Yet, Middle Eastern understandings of sex/gender difference, like those regarding **women**, diverge from those in the West, both historically and culturally, and are affected in modern times by the experience of **colonialism**. Under the latter, Middle Eastern sexual practices and gender roles were mediated in the West by **orientalism**, which at once exoticized and denigrated them—a history rehearsed in films such as *The Sheik* (George Melford, 1921) and *Lawrence of Arabia* (David Lean, 1962), and, in updated fashion, by the **Iranian**-supported **Afghan** film *Osama* (Siddiq Barmak, 2003), and the **Israeli** *The Bubble* (Eytan Fox, 2006), as well as in the industry cinemas of **Egypt**, **Lebanon**, and Iran (in particular the Iranian **luti genre**), and critiqued in auteur films such as the **Syrian** *Dreams of the City* (Mohammad Malas, 1983) and

the Italian-supported **Turkish** diasporic film, *Harem Suaré* (**Ferzan Özpetek**, 1999). In Turkish (post-)Yeşilçam cinema, furthermore, some traditional sex-gender practices are identified as social ills to be modernized.

An ensuing effect of these constraints has been a tendency to position sex-gender difference allegorically, whereupon it figures either as a symbol of social decay or as a beacon of national liberation, but is seldom analyzed in its own right. Examples include the **Tunisian** film *Man of Ashes* (**Nouri Bouzid**, 1986); the **Moroccan** film *The Closed Door* (**Abdelkader Lagtaâ**, 2000); the Iranian films *Baran* (**Majid Majidi**, 2001) and *Offside* (**Jafar Panahi**, 2006); the Turkish films *Heads and Tails* (**Uğur Yücel**, 2003) and *The Edge of Heaven* (**Fatih Akın**, 2007), the latter a German co-production; the Israeli films *Walk on Water* (Fox, 2004) and *Secrets* (Avi Nesher, 2007), the latter involving a lesbian relationship in the Jewish orthodox community; and the **Lebanese** films *When Maryam Spoke Out* (**Assad Fouladkar**, 2002), *Caramel* (**Nadine Labaki**, 2007), and *The Lost Man* (**Danielle Arbid**, 2007), which pursues an atypically hard erotic edge. Such films, largely auteur productions, are, with the exception of Turkey, frequently censored in their “home” countries for their perceived offense to dominant sensibilities. In contrast, whole series of Turkish films have placed gender and sexuality at their narrative centers. The “woman film” **genre** of the 1980s featured dominant female characters who are sexually free and/or challenge societal norms without being punished in the filmic narrative, and many late and **post-Yeşilçam** films focus on lesbian, gay, and transgender relationships. Such films have not been censored, and aside from a handful of recent diasporic films, almost all have been produced, distributed, and exhibited in Turkey.

Most other Middle Eastern films that have offered serious analysis of sex/gender difference are international coproductions involving European or North American funding, and also directed by auteurs—many of them **exilic and diasporic** filmmakers—engaging experimental aesthetics in order to integrate issues of homosexuality, female sexuality and lesbianism, and gender transgression with questions of political transformation. Examples include the **Palestinian** films *Measures of Distance* (**Mona Hatoum**, 1988) and *The Milky Way* (Ali Nassar, 1997), the latter of which advocates the importance

of sensuality amidst political difficulty; the Egyptian *Alexandria, Again and Forever* (**Youssef Chahine**, 1990) and *Mercedes* (**Yousry Nasrallah**, 1993); the Turkish film *Steam: The Turkish Bath* (Özpetek, 1997), concerning an Italian who discovers his homosexuality when visiting Turkey on business; the Lebanese *Red Chewing Gum* (**Akram Zaatari**, 2001); *Bedwin Hacker* (**Nadia El Fani**, 2002); and *Satin Rouge* (Raja Amari, 2002), both French-supported films directed by Tunisian women; the Iranian *Women's Prison* (Manijeh Hekmat, 2002) and **Tahmineh Milani's** *Two Women* (1999) and *The Hidden Half* (2001), the latter of which led, briefly, to Milani's imprisonment; and the Israeli diasporic **documentary** *Zero Degrees of Separation* (Elle Flanders, 2005), about two Israeli–Palestinian couples, one lesbian, one gay male. Many of these films also faced regional censorship—and misunderstanding in the West. Despite increasing conservatism in the Egyptian film industry during the 2000s, the blockbuster, *The Yacoubian Building* (Marwan Hamed, 2006), also dealt integrally with homosexuality, yet through melodramatic conventions that violently recontain its partly sympathetic portrayal.

**GENRES.** The film industries of the **Middle East** are, like Hollywood, designed primarily to produce popular, somewhat formulaic, entertainment based on the appeal of familiar dramatic structures, **stars**, and stereotypes. However, such formula films, or, genres, may change over time—often referred to as generic revision or transformation—thus interacting differently with society and audiences under shifting historical conditions. In addition, individual films and film movements, produced within or alongside the major industries, occasionally adopt a **realist** aesthetic that itself effectively constitutes a genre, with recognizable conventions that are, however, often more socially critical, less dependent on stars, with less predictable characters, and less oriented toward escapism. Nevertheless, realism may coexist with melodrama in industrial productions, as it clearly does at times in **Egypt**, and in **Turkey's** **Yeşilçam**. Genre cinema is clearly contrasted and frequently opposed by art or auteurist cinema, although major art-film directors such as **Youssef Chahine** have made genre films within and without the industry.

Like other world cinemas, the traditional genres of the industries of **Egypt**, **Israel**, **Iran**, and **Turkey** are **comedies**, **melodramas**, and,

in the former three instances, action–adventure films. These may overlap with conventions of the **musical**, typical of melodrama in that the narrative is to some degree subsumed by spectacle, and different musical sub-genres appear in different countries. Thus, the **belly dancing** film has flourished primarily in Egypt, where it has launched the careers of major stars, such as **Samia Gamal**, **Tahiyya Carioca**, **Hind Rustom**, and **Souad Hosni**—who stars in the blockbuster, *Watch Out for Zuzu* (Hassan El-Imam, 1972), which revises the earlier formula. After early success exporting musicals to other parts of the Arab world, there has been a recent upswing in the production of Egyptian musicals. The Egyptian industry, sometimes referred to as “Hollywood on the Nile,” has, perhaps unfairly, been criticized for undue imitation of Hollywood, partly for its reliance on generic formulas.

In Israel, the *bourekas* film, a blend of music and comedy depicting working-class Mizrahi stereotypes, flourished in the 1960s, the most famous example being *Sallah Shabbati* (Ephraim Kishon, 1964), and was somewhat revised in the subsequent decade in films such as *The House on Chelouche Street* (Moshe Mizrahi, 1973) and *Kazablan* (Menachem Golan, 1973)—the country’s first full-scale musical. In Iran, the *luti* film focused on the honorable rogue who fought for his honor and implicitly opposed Western influences. The films of **Samuel Khachikian** are typical, and the genre was revised by **Massud Kimiai**, starting with *Qeysar* (1969), in the late 1960s. *Luti* films fell into disfavor after the **Iranian Revolution** of 1979 and were partially replaced by the new war, or **Sacred Defense**, film genre that arose out of the 1980–1988 war with **Iraq**. Focusing originally on the battle at the front, the genre expanded to emphasize mourning for the missing soldier, as exemplified in the films of **Ebrahim Hatamikia**. In Turkey, the Yeşilçam industry flourished from the 1950s through the 1990s, producing many action–adventure films and some musicals. Rural melodramas were popular in the early Yeşilçam period, exemplified by the work of **Lütfi Ö. Akad**. Other genres and sub-genres flourished at later periods: child melodramas following the success of *Little Ayşe* (Memduh Ün, 1960) during the 1960s, sex films featuring actresses such as **Zerrin Egeliler** during the 1970s, and **women’s** films, such as *Mine* (**Atif Yılmaz**, 1982) during the 1980s.

Genre melodramas and comedies have also been made in other areas of the Middle East, sometimes, as occasionally in **Morocco**, in imitation of the Egyptian model. One might also extend the term to less commercially driven cinema. In **Lebanon**, for example, films that respond to the **Lebanese Civil Wars**—the very varied works of **Jocelyn Saab**, **Randa Chahal Sabbagh**, Mohamad Soueid, Philippe Aractingi, **Walid Raad**, and many others—could be constructed into a genre, although their typically more experimental, **documentary**, and/or self-conscious stylistics often preclude them from such designation. In **Algeria**, the earliest postindependence films focused almost exclusively on the liberation struggle, constituting a distinct group of films that could be analyzed in terms of genre. In Israel, **Holocaust** films, often made outside the industry, also form a distinct cinematic genre. Finally, the category of art films, typically made with co-production funding from Europe, tends to mix realist and generic qualities in order to attract **film festival** audiences and wider distribution outside their countries of origin.

**GERSTEL, YULIE COHEN (1956– )**. Hailing from an elite **Israeli** family and trained in communication arts at the New York Institute of Technology, this independent filmmaker has directed four personal **documentaries** about Jewish coming-to-consciousness regarding the **Israeli Occupation** and the contradictions of **Zionism**. *My Terrorist* (2002) explores Gerstel's feelings as she engages with, and ultimately forgives, an imprisoned **Palestinian** who is partly responsible for a London bus bombing in which she was injured while working as a stewardess for El-Al. *My Land Zion* (2004) traces Gerstel's painful process of learning that her parents and grandparents were directly involved in implementing the *Nakba*. *My Brother* (2007) follows Gerstel's attempt to locate and communicate with her estranged brother, who joined a Jewish ultraorthodox sect in Jerusalem, thus alienating himself from his secular family. *My Israel* (2008) reprises Gerstel's earlier films, portraying her attempt to free from prison the Palestinian involved in the bus bombing, to question the founding myths of Israel, and to reconcile with her brother.

**GHAFFARI, FARROKH (1921–2006)**. This acclaimed **Iranian** **New Wave** film director established the National **Iranian** Film

Society (NIFS) in 1949 at the Iran Bastan Museum in Tehran as an organization instrumental in introducing **world cinema** as well as noncommercial, artistic, and alternative cinema to Iran. Ghaffari and the NIFS brought two critical new engagements to Iranian cinema: social and political themes and the infusion of literature into the cinema. Ghaffari's debut feature, *South of the City* (1958), portrayed the urban poverty of Tehran's south side, while his *The Night of the Hunchback* (1965) adapted a story from *The Thousand and One Nights*. These innovations would find their future use in the 1960s cinema of social **realism** and articulate literariness that variously characterizes the path-breaking work of directors such as **Forough Farrokhzad**, **Ebrahim Golestan**, and **Dariush Mehrjui**.

**GHALEM, ALI (1943– )**. Born in **Algeria**, Ghalem moved to France in 1965. He directed two low-budget features, *Mektoub* (1970) and *The Other France* (1975), each of which concerns the precarious situation of the Algerian immigrant community in France; and he wrote a novel, *A Wife for My Son* (1979), which he adapted into a feature in 1982 in Algeria. The film narrates the story of an 18-year-old Algerian schoolgirl, Fatiha, whose parents decide, in accordance with local tradition, to marry her off, and select for her husband Hussein, a 35-year-old Algerian immigrant worker in France. Fatiha is forced to submit to her parents' wishes, although she and Hussein have never met. The latter returns to Algeria for the wedding, consummates the marriage, and returns to his job in France, leaving Fatiha behind with his family in Algeria. *See also* **BEUR CINEMA**; **GENDER AND SEXUALITY**.

**GIRL WITH THE RED SCARF, THE (1977)**. This relatively mainstream **Yeşilçam** production has received critical attention in the **post-Yeşilçam** era for having become a romantic cult film for younger generation audiences. Based upon a story by Chinghiz Aitmatov, **Atif Yılmaz's** filmic adaptation concerns a divorced woman's inability to decide between the two men she loves—one who is handsome and caring but untrustworthy, and one who is homely but generous and industrious. Atypical of **Yeşilçam** melodrama is the film's ending, which emphasizes the woman's preference for laborious effort over erotic feeling, thus denying the kind of pleasure

so often associated with **Turkish** industrial **genre** cinema. *See also* GENDER AND SEXUALITY; WOMEN.

**GITAI, AMOS (1950– )**. An auteur in the European tradition holding a doctorate in architecture from University of California–Berkeley, this consummate cinéaste is the first Jewish–**Israeli** director whose films have been distributed widely beyond **Palestine**–Israel, and the only one of his compatriots whose directorial *oeuvre* has been the subject of sustained scholarly analysis. Gitai’s films are adventurously iconoclastic, especially his earlier modernist works such as *Esther* (1986) and *Berlin–Jerusalem* (1989), made while he was self–**exiled** in France, which utilize estrangement techniques reminiscent of both Bertolt Brecht and Jean-Luc Godard to convey complex, critically reflexive visions of authority and imperialism, exile and migration. Although Gitai’s films neither oppose **Zionism** nor explicitly engage the Palestinian–Israeli conflict, their projections of an alienated Jewish Israel infer incisive allegorical critiques of the conflict’s enabling conditions.

Gitai is particularly interested in the phenomenon of persisting social violence, which his later films—*War and Peace in Vesoul* (1997, with **Elia Suleiman**), *Kadosh* (1999), the autobiographical *Kippur* (2000), and *Free Zone* (2005)—increasingly position beyond historical specificity, in human, if not necessarily individual, psychology and, especially, the material exigencies of faith. In this respect, Gitai’s postexilic films made following his 1993 return to Palestine–Israel in the wake of the **Oslo Accords** effect a rapprochement with his much earlier, preexilic works, notably *Wadi Salib Riots* (1979) and *House* (1980), two made-for-television short **documentaries** in which environmental and architectural ruins concretize issues of historical memory and reenactment. Those earlier works also find fictional dramatization in the later *Alila* (2003) and documentary follow-up in *News from Home / News from House* (2006). Gitai’s more recent *Disengagement* (2007) and *One Day, You’ll Understand* (2008) also evidence a return, this time in the form of modernist investigations of the Israeli–European nexus that evoke the **Holocaust** in present-day context.

**GIVE SOME CONSOLATION (1971)**. This **musical** melodrama of **Turkish** cinema’s **Yeşilçam** period combines the typical vocabulary

of that **genre** with characteristics of social **realism** associated with director **Lütfi Ö. Akad**. It concerns a factory worker whose life in a working-class neighborhood in Istanbul and interest in traditional folk and *arabesk* music conflict with the life and culture of his love interest, the factory owner's daughter. In keeping with generic conventions (which recall those of Indian cinema), the film's musical numbers are not entirely integrated with its story or setting, and are performed by the protagonist, renowned *arabesk* singer Orhan Gencebay, whose character (again, typical of the genre) bears his name.

**GOLESTAN, EBRAHIM (1922– )**. Golestan was born in Shiraz and attended Tehran University, from where he entered the services of the National **Iranian** Oil Company (NIOC). A quintessential Iranian intellectual of the 1960s, Golestan was active as a photographer, short story writer, translator, filmmaker, and producer. Along with **Farrokh Ghaffari**, Fereyduh Rehnema, and **Forough Farrokhzad**, he transformed the Iranian cinema by fashioning a homegrown modernity that brought a new level of formal experimentation and an auteur culture that paved the way for later directors such as **Abbas Kiarostami** and **Mohsen Makhmalbaf**. A prolific author, instrumental in bringing Western literature to Iran through his translations of Mark Twain, George Bernard Shaw, and Ernest Hemingway, Golestan also published four collections of short stories and essays on Persian modernism. He was the first Iranian director in the 1960s to establish his own studio, the Golestan Film Unit, which initially produced **documentaries** for NIOC but later transformed into a fairly sophisticated venue for producing Golestan's own films. Combining lyricism and social **realism**, *The Brick and the Mirror* (1965), his first feature, is a major cinematic critique of a corrupt society. Golestan also directed *The Secrets of the Jinn-infested Valley* (1974), a comic satire of the empty extravagance of the Shah's monarchy. Since the mid-1970s, Golestan has lived in England.

**GUERDJOU, BOURLEM (1965– )**. *Beur* filmmaker Guerdjou trained first as an actor, appearing in *Tea in the Harem* (**Mehdi Charef**, 1985), and subsequently studied film directing. From 1985, he began making short films, including *Ring* (1987) and *The Color*

of *Children* (1994). His debut feature, *Living in Paradise* (1998), received critical acclaim and several prizes. Set in 1961–62, during the final stages of the battle for **Algerian** independence, the film tells the story of Lakhdar Ferouz, who lives in a squalid shanty-town (*bidonville*) outside Paris. Missing his wife and children, Lakhdar has them leave Algeria and join him. Their reception of his letter is the only section of the film set in Algeria and lasts for less than a minute; nevertheless, the lush landscape, with palm trees, goats, and a strong connection to the land, emphasizes the very different experience of life in France. Although immediately appalled by the conditions she finds there, Lakhdar's wife, Nora, gradually develops strong relationships to the community in the slum, befriends a **Front de Libération Nationale** (FLN) militant, Aïcha (**Hiam Abbass**), and helps in the fight for Algerian independence by sheltering FLN supporters; Lakhdar, on the other hand, once a community leader, is now focused solely on attaining an apartment for his family. He believes that such accommodation will be equal to living in paradise, but to reach it, he is willing to shut his wife in their tiny shack (a trope which appears in other *beur* films, such as *Inch'Allah Dimanche* [Yamina Benguigui, 2001]), abandon support for the Algerian independence struggle, and exploit his fellow workers. His refusal to buy a present for a wedding exemplifies his alienation from traditional Algerian customs—and from his wife. Eventually, having lost everything he had worked for in France, he opts to return to newly independent Algeria—by implication, the real paradise of the film's title.

Guerdjou's subsequent *Zaïna, Horsewoman of the Atlas* (2005) also involves the problem of adjusting to inhospitable conditions, but from a less critical perspective. This German co-production, the plot of which recalls the classic New German Cinema road movie *Alice in the Cities* (Wim Wenders, 1974), is set in the unspecified distant past, and portrays the misadventures of Zaïna, an 11-year-old girl entrusted to her estranged father, Mustapha, when her remarried mother dies in a suspicious accident. The fabulistic narrative follows father and daughter through the Atlas Mountains, where Mustapha comes to battle the leader of a nomadic tribe with whom he has a longstanding rivalry. **Orientalist** sword fights, landscape shots, and **Berber** stereotypes abound, as the supposed goal of the journey, a horse race, is derailed.

**GULF WAR.** *See* IRAQ WARS.

**GÜNEY (PÜTÜN), YILMAZ (1937[1931?]-1984).** This most iconic **Kurdish** figure in **Turkish** cinema, born in Adana, first worked as a day laborer, cotton picker, and street vendor before becoming a short-story writer and film company worker in southern Turkey. While studying economics in Istanbul, he served as an assistant director and actor for **Atif Yılmaz** in 1958. Under the name of the “ugly king” of Turkish cinema, Güney became a **star** of action-adventures and grim melodramas, then started writing and directing his own films. His first films as a director and writer were an action-packed love story, *Horse Woman Gun* (1966), and gangster films that often involved desperate love affairs, such as *Live Target* (1970) and *The Hopeless Ones* (1971). International recognition came after he started to reflect his involvement with Turkish leftism in social **realist** films such as *Hope* (1970), about a horse cart rider’s hopeless search for a treasure, which earned him critical acclaim.

Güney continued to act and direct popular films that reflected aspects of his life in a melodramatic style. During the 1970s, he was jailed twice for political activities: between prison terms, he made several films, while during them he wrote several others that would be directed by his assistants, including *The Way* (Şerif Gören, 1981). After his second imprisonment (of eight years), for the killing of a right-wing judge following a fight at a restaurant in Adana in 1973, Güney escaped to France in 1981, where he directed his last film, *The Wall* (1983), about conditions of imprisoned children, before his untimely death from cancer.

**GÜRSES, MUHARREM (1913-1999).** A graduate in education who worked briefly as a teacher, this **Turkish** director began his entertainment career as a theatrical actor, then wrote novels and screenplays before acting in early **Yeşilçam** films. In 1952, after serving as an assistant director, he directed his first three films and soon became known for promoting the aesthetics of popular 1940s **Egyptian** melodrama in films aimed at rural spectators. Gürses’ films range from tear-jerkers such as *They Cannot Take You from Me* (1961), a love story between a young man and his private tutor’s daughter, to historical adventures such as *Battal Gazi* (1966), which

features the titular **Islamic** hero fighting against crusading Christians, and to **Turkified comedies** such as *Dümbüllü Tarzan* (1954), which features the early Yeşilçam comedian İsmail Dümbüllü as an urban Tarzan.

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**HADJAJ, BELKACEM (aka BELKACEM HADJADJ) (1950– )**.

Hadjaj was born in **Algeria** but studied and worked for television in Belgium, then for **Radiodiffusion Télévision Algérienne**. From 1985 to 1991, Hadjaj taught cinema at the Institut national des sciences de l'information et de la communication in Algiers and made several films and **documentaries** for television. In 1995, he directed his first cinematic feature, *Once Upon a Time*, one of the first **Berber** films, and, in 2000, the acclaimed *A Woman Taxi Driver in Sidi Bel-Abbes*, a documentary about Soumicha, a woman who must earn a living after her husband dies and so becomes the first and only female taxi driver in the titular Algerian city. The camera accompanies Soumicha as she picks up passengers who discuss their views about her job, social conditions in Algeria, and **women's** place; jump cuts between fares prefigure a similar technique in *Ford Transit (Hany Abu-Assad, 2002)*. The bulk of the film follows Soumicha as she drives with a friend, Hamida, to several nearby towns, where they listen to women factory workers and teachers talk about their subjection to violent attacks, some lethal, by **Islamists** reacting to the empowerment afforded many rural women by **postcolonial** industry. Hadjaj's subsequent DV-shot feature, *The Beacon* (2004), continues his focus on contemporary social conflict with a story of three childhood friends who retrace their relationships since 1988 as they witness the growth of Islamist movements in Algeria.

**HADJITHOMAS, JOANA and KHALIL JOREIGE (both 1969– )**.

The films, videos, and installations produced by this couple have successfully bridged the worlds of cinema and experimental art. Their first feature film, *Around the Pink House* (1999), demonstrates frustrations about the postwar **Lebanese** land-grab and concomitant nostalgia for fleeting material remains. A subsequent feature, *The*

*Lost Film* (2003), is a record of the filmmakers' search for a print of *Around the Pink House* that had vanished after a screening in **Yemen**—and becomes an analysis of the place of cinema in that country and in the Arab world as a whole. Their short, *Ashes* (2003), depicts the struggles of Nabil (**Rabih Mroué**) to honor his father's cremation request while attempting to appease his family's expectation for an open casket viewing and burial. Poignantly presenting the struggle with tradition, *Ashes* allegorizes the war's "disappeared" and society's inability to mourn them in the absence of their missing corpses—as in the **Sacred Defense** films made by **Ebrahim Hatamikia** in **Iran**. The couple continues this theme in *The Perfect Day* (2005), a stark commentary upon postwar latency and hope for a perfect day.

**HAFEZ, ABDEL HALIM (1929–1977)**. Born in the Al-Sharqia province of **Egypt**, this singer–actor of 1950s–1970s Egyptian cinema was second in mass popularity only to **Umm Kulthum**. Hafez was orphaned at an early age and raised by relatives in Cairo. At the age of 11, his singing talent earned him a position at the Arabic Music Institute, performing pieces written by **Mohamed Abdel Wahab**. His adult professional career did not begin until 1953, on the first anniversary of the **Free Officers coup**, when his broadcasts and recording of nationalist anthems (their lyrics often written by **Salah Jahin**) earned him the nickname the "Brown Nightingale." Soon Hafez began to **star** in **musical** romances and **comedies**, many directed by **Henri Barakat**, in which he became a cross-class figure of mass identification, usually playing characters with unrealistic economic and romantic goals, often alongside famous leading ladies. These include *Our Sweet Days* (Helmi Halim, 1955), as a student who loses his love interest (**Faten Hamama**) to his roommate (**Omar Sharif**); *Days and Nights* (Barakat, 1955); *Dalila* (**Mohammad Karim**, 1956), Egyptian cinema's first color wide-screen film; *Lovers' Rendezvous* (Barakat, 1956), again with Hamama; and *Today's Girl* (Barakat, 1957), this time as a man of means, alongside Magda. Hafez also **starred** in quality vehicles, such as *The Empty Pillow* (**Salah Abu Seif**, 1957) and *A Day in My Life* (Atef Salem, 1961), playing a photographer. In 1961, he co-founded a recording company, Soutelphan (now EMI Arabia), with Abdel Wahab. Hafez died

early from a rare parasitic disease, schistosomiasis, which he contracted in childhood; his funeral was almost as large as the funerals of Umm Kulthum and **Gamal Abdel Nasser**. Sherif Arafa directed a biopic about him, *Halim*, starring **Ahmed Zaki**, in 2006.

**HAIFA (1996).** **Rashid Masharawi's** feature depicts a schizophrenic character by the name of Haifa (**Mohammed Bakri**) and his **refugee** community in the Gaza Strip, exemplified by an ex-police officer turned cotton-candy seller, an anxious mother (**Hiam Abbass**) urging her sons to settle down, a teenage girl dreaming of a bright future, and old mothers longing for their emigrated children. Haifa represents the psychological and physical displacement and disorientation of **Palestinian** refugees after the *Nakba*, and ironically addresses the seeming finality of the promise of refugees' "right of return" left unaddressed in the **Oslo Accords**. As in Masharawi's other films, the limited movement of the camera speaks to the confined position of the refugee, simultaneously addressing the impact of spatial politics on personal and collective levels. *Haifa* was the first Palestinian film to be selected for screening at the Cannes **Film Festival**.

**HALFAOUINE: CHILD OF THE TERRACES (1990).** Directed by **Férid Boughedir**, with script work by **Nouri Bouzid** and editing by **Moufida Tlatli**, this internationally co-produced coming-of-age story broke box office records in **Tunisia** upon its release. Pubescent Noura visits the local bathhouse with his mother until he is caught ogling unclothed women, at which point he is "banished" to the world of men. Along with two older boys, Noura begins to explore his sexual feelings, as he wanders the winding alleyways and rooftops of the modest Tunis neighborhood of Halfaouine, his at times reluctant meanderings creating an alluring visual instability that parallels his own troubled self-perceptions, often exacerbated in the form of reprimand and punishment for minor infractions by his strict father. Even Noura's penultimate sexual encounter with his family's compliant female servant does not supply the narrative with genuine catharsis or conclusion, instead subverting the typical rite-of-passage by redirecting its meaning—and the spectatorial gaze—to what still remains unexpressed in Noura's life, and, by implication, Tunisian culture.

Noura's best friend is a womanizing poet and shoemaker, also depicted as a political rabble-rouser who we eventually see being taken away by the police after drunkenly scrawling graffiti critical of the country's president. This material, mirrored on a much smaller scale by Noura's father's hypocritical repression of him, provides a powerful critique of a patriarchal system. No Arab film before *Hal-faouine* had shown so much female nudity; however, its depictions of **women's** bodies and sexuality do not lend significant agency to them except as appropriated and experienced by men. *See also* GENDER AND SEXUALITY.

**HAMAMA, FATEN (1931– )**. One of the biggest of all **Egyptian** movie **stars**, Hamama, born in Al Mansurah, began her career as a child actor, becoming known as the Egyptian “Shirley Temple” and often appearing alongside **Mohamed Abdel Wahab**, her future husband, during the late 1930s and early 1940s. Her first film role was in *A Day of Joy* (**Mohammad Karim**, 1939). As a young adult, she studied acting formally in Cairo and soon became the biggest nonmusical Egyptian star ever, featuring in more than 100 films (30 from 1945 to 1951 alone). Between 1947 and 1954, she was married to director **Ezzedine Zulficar**, with whom she established a production company and starred in several of his films. Known eventually as the “Cinderella” of Egyptian cinema and the “First Lady of the Arabic Screen,” Hamama starred first in a series of films playing poor, submissive young **women**, but her star persona gradually altered as she was cast frequently as the romantic lead in numerous quality melodramas, including *Amin, My Father* (**Youssef Chahine**, 1950); *Nile Boy* (Chahine, 1951), as a rural woman who nearly dies in childbirth; *Your Day Will Come* (aka *Day of the Unjust*) (**Salah Abu Seif**, 1951); *Struggle in the Valley* (aka *Blazing Sun*) (Chahine, 1954), as a pasha's daughter in love with a Westernized engineer played by **Omar Sharif** (whom she would marry); *With God on Our Side* (**Ahmed Badrakhan**, 1953–1955), alongside Emad Hamdi in a pro-revolutionary film banned by the **censors** for two years prior to its release; *I Can't Sleep* (Abu Seif, 1957), in her first “bad girl” role, alongside Sharif and **Hind Rustom**; *Land of Peace* (**Kamal El-Sheikh**, 1957), as a **Palestinian** with Sharif; *The Nightingale's Prayer* (aka *Call of the Curlew*) (**Henri Barakat**, 1959), perhaps her

most famous role; and *The Sin* (Barakat, 1965), as a woman bearing the consequences of an illegitimate pregnancy.

After a temporary three-year **exile** to London and Beirut for her opposition to the increasingly corrupt practices of **Gamal Abdel Nasser's** Free Officers regime, Hamama also took roles in more politically charged films, such as *The Empire of M's* (**Hussein Kamal**, 1972), concerning divorce and marriage laws; *I Want a Solution* (Saïd Marzuk, 1975), on the same topic; and *Sweet Day, Bitter Day* (**Khairy Beshara**, 1988), regarding the social conditions of widowhood. During the 1960s and 1970s, Hamama would star in several additional auteur vehicles, including Abu Seif's *I Am Free* (1958), *Don't Extinguish the Sun* (1961), again with Hamdi, and *No Time for Love* (1963), and Barakat's *The Open Door* (1963), *The Thin Thread* (1971), *My Love* (1974), and *The Night of Fatma's Arrest* (1984). Since 2000, she has acted primarily in television shows, and in 2006, although politically subdued throughout her career, she gave a highly publicized interview in which she criticizes the United States for its **Middle East** policies in **Lebanon, Palestine, and Iraq**.

**HAMOON (1990)**. **Dariush Mehrjui's** film depicts the struggles of an alienated, Westernized intellectual to find meaning and order in his existence. While his painter wife, Mahshid (Bita Farahi), who has achieved the professional success he has not, tries to divorce him, Hamid Hamoon (Khosrow Shakibai) struggles to complete a thesis on Abraham's sacrifice of his son, Isaac/Ishmael, a paradox that obsesses him. *Hamoon's* complex structure involves flashbacks and dream sequences that reflect his inner turmoil, as does nature imagery (wind, waves, and sand) and a chaotic *mise-en-scène* (garbage in and around a stream, unwashed plates and cups on the floor, Hamid's collision with his mother-in-law that sends food cascading down a staircase, damaging his wife's painting). The film places Hamoon's dilemma in the wider political context of **Iran's** uneasy balance of tradition and modern corporate **transnationalism**, most memorably in a scene in which the protagonist imagines his businessman boss as a Japanese samurai, beheaded by a colleague on roller skates, dressed as a mullah. Finally Hamoon attempts suicide in the Caspian Sea but is rescued by his mentor, Ali, for whom Hamoon has been vainly searching throughout the film. The intimation here of rebirth

is supported by a sequence, reminiscent of Federico Fellini's *8½* (to which *Hamoon* is often compared), in which Hamoon is apparently accepted for who he is by Mahshid.

**HANNANEH, MORTEZA (1923–1989).** A composer who wrote the soundtracks for many well-known **Iranian** films, Hannaneh was a founder and conductor of the Tehran Symphony Orchestra. His soundtracks—serene combinations of Western and Eastern influences—have often been considered as memorable as the films for which they were written. In *Escaping from the Trap* (Jalal Moghadam, 1971), Hannaneh's magical-sounding music inflects mood and atmosphere, often underscoring the feelings of characters and the environmental milieu. Hannaneh simplified the notion of orchestra to the point at which audiences did not need any particular background in the musical arts to understand its workings in particular films and to enjoy his music. This is especially due to Hannaneh's integration of folk melodies into his arrangements and his frequent employment of popular singers to accompany his orchestra. Such practices drew from his interest in literature, cultural studies of ancient and modern Iran, and anthropological studies of ordinary Iranian lives, all of which added up to a renewed popular classicism that distinguishes his compositions from those of many other Iranian composers. Among his best-known soundtracks are *Thousand Hands* (**Ali Hatami**, 1988), *Red Head* (Abdollah Ghyabi, 1975), and *Hell Plus Me* (**Mohammad-Ali Fardin**, 1973).

**HATAMI, LEILA (1972– ).** Hatami is an award-winning **Iranian** actress best known for her critically acclaimed performance in *Leila* (**Dariush Mehrjui**, 1996), in which she plays the titular role of a woman whose seemingly blissful marriage unravels due to her inability to conceive. Hatami's nuanced portrayal of a woman seeking love and approval inside a patriarchal system is one of the most enduring portraits of modern Iranian **women** caught on the cusp of tradition and modernity. Her performance as an existentially weary wife in *Deserted Station* (2004) gained accolades not only for herself but also for its young director, Ali Reza Raisian, who turns a story by **Abbas Kiarostami** into an emotional film about the transitory nature of spiritual redemption. Hatami's more recent projects include her

role in *Poet of the Wastes* (Mohammad Ahmadi, 2005) as a young, impoverished woman attempting to forge a link with the outside world.

**HATAMIKIA, EBRAHIM (aka IBRAHIM HATAMI-KIA) (1961–).**

Born into a religious family in Tehran, Hatamikia studied graphic design at Tehran University, becoming involved in filmmaking only after the onset of the war with **Iraq** (1980–88). He began shooting short **documentaries** using super-8 stock, but with training at the newly formed **Farabi Cinema Foundation** and support from the government, he graduated to better-funded fictional features. All of his films have revolved around the war with Iraq and its consequences for **Iranian** society. His early battle films, exemplary instances of **Sacred Defense Cinema**, include *Identity* (1986), *The Scout* (1988), and *Mohajer* (1990).

However, Hatamikia is now best-known for his explorations of the trauma induced by the war—both on returning soldiers and those who await them, unable to mourn effectively without knowing the fate of their loved ones. In *From Kharkheh to Rhine* (1993), a soldier recovering his sight in a German hospital is able to watch and interact with a videotaped recording of Ayatollah **Ruhollah Khomeini**'s funeral; in *The Scent of Youssef's Shirt* (1996), it is the very lack of such evidence of death that leaves the protagonists in limbo, although ultimately a father's faith in his son's survival is justified by his return—missing an arm. Although Hatamikia has remained committed to **Islam** and is a believer in the **Iranian Revolution** of 1979, *The Glass Agency* (1998) was subjected to **ensorship** in Iran; it is an allegorical critique of government policy in which a war veteran holds up a travel agency in an attempt to help a fellow veteran get to London for surgery.

**HATOUM, MONA (1952– ).** A **Palestinian** artist born in Beirut and

residing in London, Hatoum's double displacement informs her aesthetics of **exile**, which reveal a deep ambivalence about the idealization of home and the individual. In her video, *Measures of Distance* (1988), Hatoum layers letters and recorded conversations with her mother over nude photos she took of her while still in **Lebanon**. The dense, fragmented, and obscured layering of sight and sound

expresses a tension between **gendered** self-revelation and patriarchal and political erasure. Utilizing video, photography, performance, and installation art, Hatoum compels her audience to relinquish their comfort zones. For example, her video installation, *Foreign Body* (1994), employs medical endoscopic technology in order to present an internal self-portrait in which the soft, inner tissues are contrasted by the harsh reality of sexual violence.

**HEADS AND TAILS (2003).** A little-known film of the **new cinema of Turkey** directed by Uğur Yücel, *Heads and Tails* focuses on two buddies who must reacclimatize to civilian life after serving together in the **Turkish** army against the **Kurdistan** Workers Party in southeastern Turkey. One of the men, who comes from a small town in central Anatolia, is injured during the fighting and develops a manic–depressive disorder. The other man, a tough guy, returns to his home in Istanbul after service only to encounter previously suppressed aspects of his familial past: his brother’s homosexuality and his mother’s Greek heritage. Recalling Hollywood’s post–Vietnam War trauma cinema, *Heads and Tails* attempts to grapple realistically with conditions faced by soldiers in a society in which military conscription is compulsory for all males.

**HEDAYAT, SADEGH (1903–1951).** Hedayat is the prerevolutionary author of the controversial modernist novel *The Blind Owl* (1937), which brought international recognition to Persian language and literature in the 1930s. Studying in France, he was drawn to the writings of Edgar Allan Poe, Franz Kafka, Rainer Maria Rilke, and Fyodor Dostoevsky, and explored themes of death, human existence, and justice in his own writings, as well as in the translations he undertook from European languages to Persian, most notably the works of Jean-Paul Sartre and Kafka. He was also influenced by Hindu and Buddhist teachings. Hedayat returned to **Iran** from France in 1930, and as a member of the antimonarchical and anti-**Islamist** Rab’a group, he drew the wrath of supporters of the monarchy and the clergy for his outspoken critique of both of these institutions. When the Rab’a party was threatened with dissolution by the conservative political establishment, Hedayat traveled to India, where *The Blind Owl* was originally published. He returned to Tehran in the early

1940s where, with the emergence of the new Tudeh Party, he hoped to find a more convivial atmosphere for his artistic and philosophical concerns. This, however, did not happen, and Hedayat's final years were spent in deep disillusionment, despair, and bitterness, fueled by alcoholism and drug addiction. He allegedly committed suicide by gassing himself in his Paris apartment in 1951, and he is buried in Père Lachaise Cemetery.

Chilean director Raul Ruiz's *La Chouette Aveugle* (1987) undertakes an idiosyncratic adaptation of Hedayat's novel, which, with its light comic touches and the neurasthenic posturing of the main character, nevertheless captures something of its absurdity and melancholy. **Massud Kimiai's** *Dash Akol* (1971) is based on Hedayat's short story of the same name. Hardline Islamist opposition to Hedayat's works, notably *The Blind Owl*, *Haji Aqa*, and *The Vagrant Dog*, resurfaced in Europe as recently as 2007. In 2006, publication of Hedayat's works in an uncensored form was banned in Iran under the conservative Culture Ministry of President Mahmoud Ahmadinejad.

**HELLO AMERICA (2000).** Nader Galal's film is a vehicle for **star Adel Iman**, renewing their successful partnership in *The Terrorist* (1994). Here Iman appears for the third time as Bekhit, with Sherreen as his partner, Adila, in a complicated narrative that revolves around a series of comic episodes. This time, however, nearly all the action takes place in the United States, where Bekhit has been invited by his Westernized cousin, Nofal. Thus, the film exemplifies a group of recent **Egyptian** industry films, reflecting **transnational** themes, that are set abroad; it is also critical of U.S. culture—although expatriate Egyptians are equally pilloried. Bekhit's early dreams of success—based upon establishing a chain of fava bean fast-food outlets that will rival McDonald's and Kentucky Fried Chicken—are, of course, thwarted by a series of misadventures, as he tries to understand contemporary American values, including gay rights and premarital sex. Escaping his cousin's unwelcoming house, Bekhit and Adila take refuge in a mosque where anti-American values are espoused. His marriage to a U.S. citizen is arranged, only she turns out to be a masculine-looking, sexually voracious harridan—as portrayed by Sudanese actress, Sattouna, in

a troublingly racist sequence that mirrors the homophobia apparent in other parts of the film.

An accident in which Bekhit is knocked down by the car of a presidential candidate's daughter, however, gives him the opportunity to file a law suit and make the millions of dollars of which he has been dreaming. He visits the White House, escapes with the money, but is chased through the streets by various antagonists and ends up throwing it away so that he and Adila end up penniless again.

**HERD, THE (1978).** Although its authorship is often attributed to its screenwriter, **Yılmaz Güney**, *The Herd* was directed by **Zeki Ökten**. It narrates a rural **Turkish** family's struggle against the inescapable pressures of urban life while transporting its herd to market in Ankara. Although never stated explicitly, the family, like Güney, is **Kurdish**. Thus, the film's grim perspective on the confrontation between rural Turkey's feudal structures and the country's turn toward modernization is complicated by the family's social marginalization under the Turkish state.

**HERE AND PERHAPS ELSEWHERE (2003).** **Lamia Joreige's** experimental video **documentary** tackles the social memory of political kidnappings during the **Lebanese Civil War** by confronting people along the divisive "green line," the urban front line that separated East and West Beirut during the Lebanese Civil War, and probing their memories. Rather than trying to reveal undisclosed truths, the video displays a multiplicity of reactions, not least of which is the refusal to remember. Even those who do decide to remember supply incoherent testimonies. By this, *Here and Perhaps Elsewhere* confronts as willful forgetfulness the "official amnesia" that has afflicted postwar survivors. Along with 18,000 others, Joreige's uncle disappeared during the war; without bodies to bury, most of these war casualties remain unmourned. These victims have increasingly gained both explicit and metaphorical treatment in **Lebanese** cinema, particularly in works by Lamia's brother, **Khalil Joreige**, and his wife, **Joana Hadjithomas**, and by **Ghassan Salhab**.

**HOI POLLOI, THE (1985).** Ümit Efehan's tearjerker about a mother and son trying to survive in a hostile world stars 14-year-old *arabesk*

singer, Küçük Emrah (“Little Emrah”). It combines the **musical** and the child melodrama **genre** originally popularized by such **Yeşilçam** films as *Little Ayşe* (1960). Like other such **Turkish** films of the period, *Hoi Polloi* was distributed through the home video market, its story and *arabesk* numbers accruing popularity for their ostensible reflection of the changing mood and economic structure following the **military intervention of 1980**, when the sudden introduction of a fast-paced neoliberal capitalism to Turkey began to shrink the middle class.

**HOLOCAUST.** The systematic, industrial mass murder of approximately 12 million people, including Jews (who comprised a disproportionately large percentage of victims), Roma, Soviet prisoners of war, lesbians and gays, political resisters, dissident religious groups, Slavs, and the mentally and physically infirm and disabled, under the auspices of German National Socialism during World War II. The Holocaust is the subject of countless Israeli **documentaries**, most of which are housed in the **Israeli** Film Archive along with narrative feature films produced as a sub-**genre** of the second **Young Israeli Cinema**. Included among the latter are *The Summer of Aviya* (1988) and its sequel, *Under the Domim Tree* (1995), both directed by **Eli Cohen** and starring **Gila Almagor**, and *Newland* (Orna Ben-Dor Niv, 1994), all of which concern the post-Holocaust adaptation of Ashkenazi Jews to life in Israel and which uphold the Holocaust as central to Israeli national identity; and *The Kastner Trial* (Uri Barabash, 1994), a television miniseries dramatizing the trial of Rudolf Kastner, a Labor Party moderate accused of Nazi collaboration by a person of the orthodox Right, who eventually assassinates him.

In the wake of the **Oslo Accords**, several independent documentaries emerged that have called that centrality into question. Examples are *The Specialist: Portrait of a Modern Criminal* (**Eyal Sivan**, 1999) and *Don't Touch My Holocaust* (Asher Tlalim, 1994). The former critically remasters archival footage of the Eichmann Trial held in Israel during 1960, while the latter satirizes the social—psychological effects of internalized atrocity stories and imagery as depicted in the experimental Israeli station-play, *Arbeit Macht Frei 'mi Toitland Europa* (1992), also documented in the German–Israeli coproduction, *Balagan* (Andres Veiel, 1994). A decade later, *Walk on Water*

(**Eytan Fox**, 2004) reasserts Holocaust centrality, while revising it to include attention to **Palestinian** oppression; an explicit critique of its relationship to perceived anti-Semitism is offered by *Defamation* (Yoav Shamir, 2009). *See also* JERUSALEM INTERNATIONAL FILM FESTIVAL.

**HOPE (1971)**. *Hope* helped elevate **Turkish** action–adventure **star** and director **Yılmaz Güney** to critical success. The film narrates the woeful life of a horse-cart driver, Cabbar, who, upon the death of his horse in an automobile accident, cannot afford a new one and so becomes embroiled in an ill-fated treasure hunt that leads to his insanity. Unlike other **Yeşilçam** dramas, *Hope* is noteworthy for its documentary **realism** and Güney’s own lead performance as Cabbar. The film also marked a 1970s Yeşilçam trend in which social realist films (including several of Güney’s) were given single-term titles.

**HOSNI, SOUAD (1942–2001)**. Known by her fans as the “Cinderella” of **Egyptian** cinema, Hosni’s life began and ended tragically. Born in Cairo, she was initiated into entertainment at the age of three, ill-treated and abused by her father, and deprived of an education until she was 16. Having begun her film career in *Hassan and Naima* (**Henri Barakat**, 1959), she went on to act in more than 80 films (many of which are considered classics), working for Egypt’s most prominent filmmakers, co-**starring** with the country’s most talented and famous male performers, and featuring in adaptations by its most important writers. As one of Egypt’s most popular actresses, she featured in a wide range of films, from **Niazi Mustafa**’s light **comedies** to **Ali Badrakhan**’s political satires and all that lay in between—a cheeky schoolgirl in *Too Young for Love* (Mustafa, 1966), a political activist in *Karnak* (Ali Badrakhan, 1975), a deviant schizophrenic seductress in *Well of Deprivation* (**Kamal El-Sheikh**, 1969), a wily peasant forced into marriage in *The Second Wife* (**Salah Abu Seif**, 1967), and a single mother in *A Stranger in My Home* (Samir Seif, 1982). She was a versatile and brilliant singer and dancer, emerging amid a number of already well-established female performers to become an icon of glamour and femininity.

Hosni is most associated in the popular imagination with her role as Zuzu in *Watch Out for Zuzu* (Hassan El-Imam, 1972), in which

she plays a liberal and outspoken student by day, and wedding (**belly dancer**) by night. Hosni also starred in more overtly historically and politically relevant films, making her an actress whose work placed her among the intelligentsia of her time. As Shafika, in *Shafika and Metwally* (Badrakhan, 1978), written and narrated by her close friend, **Salah Jahin**, she transformed the film's **musical** numbers into a scathing satire and chilling carnival of the oppressed. In *Dinner Date* (**Mohamed Khan**, 1981), she plays the wife of a rich and powerful man who struggles to break free of a loveless marriage and start a new life for herself. Her ex-husband remains possessive, attempts to get her back, and, realizing that she has moved on, arranges the murder of her new husband. With no escape or likelihood of justice being served, she poisons him and herself. Hosni's performance of the song, "The Girls, the Girls," in the television series *Him and Her* (1985) became an anthem for schoolgirls across the nation. In her last film, *The Shepherd and the Women* (Badrakhan, 1991), she plays the role of a middle-aged woman with poignancy and grace. Souad Hosni died in London, apparently severely depressed and unwell. The mysterious circumstances of her death—she fell from a balcony—sparked a number of rumors, since it was unclear whether she had committed suicide or been murdered.

**HOSTAGE: THE BACHAR TAPES (2000).** **Walid Raad** introduces Souheil Bachar, an employee at the Kuwaiti Embassy in Beirut, as the sixth hostage taken during the "Western hostage crisis." Bachar is modeled after real-life Soha Bechara, who was imprisoned for 10 years during the prolonged **Israeli** occupation of southern **Lebanon** (1982–2000). By imagining an Arab man among the five American hostages, Raad evokes the homoeroticism of hostage narratives, thereby challenging their relative importance in view of the thousands of Lebanese who were kidnapped during the **Lebanese Civil War** and held hostage by occupying armies. It exemplifies how, in Raad's work, narrated stories reveal the performance of history, which turns objects into documents and documents into facts.

**HOUSE IS BLACK, THE (1962).** **Forough Farrokhzad's** only film is a 22-minute **documentary** about a leper colony in Tabriz. It is frequently cited as the film having most influenced **Iranian New Wave**

cinema and directors such as **Mohsen Makhmalbaf** and **Abbas Kiarostami**. Farrokhzad presents the leper community as a microcosm of society, with the residents relating interpersonally in common and seemingly normal ways. We see women helping one another dress and apply make-up, individuals playing music together, old men playing board games, children playing. The grace and ease with which the real-life subjects are captured by Farrokhzad's camera is a testament to their trust and comfort with her presence in their community. Excerpts recited from the Qur'an and the Hebrew Bible/Old Testament, a male voice-over discoursing calmly and clinically on the medical symptoms and treatment of leprosy, and excerpts recited from Farrokhzad's own poems constitute the soundtrack across shots of illness and deterioration of the physical body in a gentle invitation to the audience to recognize its implication in ostracizing the unsightly and the deformed, and to see the resilience of the human soul when the body fails. We are thus reminded that leprosy is a treatable illness, and that the more profound deformities are of the spiritual kind. Farrokhzad's relationship with the residents of the colony continued beyond the completion of the film; she became attached to a young boy, Hossein, whose parents were residents of the colony, and whom she later adopted and brought back to Tehran to live at her mother's house.

***HOUSE ON CHELOUCHE STREET, THE (1973)***. This **Young Israeli Cinema** classic directed by Moshe Mizrahi was **Israel's** first post-*bourekas* film. Narrated from the perspective of teenager Sami, it depicts the travails of a Jewish family that emigrates from Alexandria, **Egypt**, to Mandate **Palestine** just prior to the establishment of Israel in 1948. The family's enthusiasm for **Zionism** is shattered upon arrival, as it must relinquish its prior bourgeois status to Israel's dominant Ashkenazi caste and take up residence in a squalid, working-class neighborhood. Sami's mother (**Gila Almagor**) becomes a maid, while the younger generation, including Sami's slightly older female friend (**Michal Bat-Adam**), begin organizing against oppression. Underscored by an aesthetic that draws upon the **neorealist** tradition, the film reveals the systemic interrelationship between racism and class positioning in Israel, and as such was the first to portray Mizrahi Jews sympathetically.

**HOW'S IT GOING? (2006).** *How's It Going?* has been touted as **Saudi Arabia's** first feature film, as well as the first film featuring a Saudi movie actress (Hind Mohammed). Directed by **Izidore Musallam** and scripted by **Egyptian** and **Lebanese** writers Mohammed Reda and Belal Fadl, the film was shot in Dubai with an international crew and produced by a media company, Rotana Audiovisual, owned by reform-minded Saudi Prince Alwaleed bin Talal. Released in theaters throughout the **Middle East**, *How's It Going?* could not be shown in Saudi Arabia because of its ban on cinemas. The **comedy**–drama depicts tensions between religious and secular expressions of modernity in an age of globalization; the film centers its story around Sultan, an aspiring young filmmaker who clashes with his **Islamist** cousin, Khaled, when Sultan falls in love with Khaled's sister, Sahar, who is pursuing a career as a journalist. *See also* UNITED ARAB EMIRATES.

**HUN, EDİZ (1940– ).** Along with **Turkish** romantic male leads such as Göksel Arsoy, İzzet Günay, and **Kartal Tibet**, Istanbul-born Hun was an important **star** of the high **Yeşilçam** period. Having earned a bachelor's degree in biology in Norway, he began his film career through an acting competition organized by a magazine. Except for a handful of films and television series in which he appeared during the **post-Yeşilçam** era, Hun starred mainly in Yeşilçam melodramas and romantic **comedies** between 1963 and 1974. With his tall, slim figure, he was cast as the handsome and often educated protagonist (as in *Sob* [Orhan Aksoy, 1965], *Milky Way* [Aksoy, 1967], a tearjerker remake, and *Kezban in Rome* [Aksoy, 1970], a romantic comedy), or as a pro-Turkish Westerner (*Ankara Express* [Muzaffer Aslan, 1971]).

**HUSSEIN, TAHA (1889–1973).** Born in tiny Izbet el Kilo in central Upper **Egypt**, Hussein was blind by the age of three. He was educated in Cairo, and at the University of Montpellier and the Sorbonne in France, becoming an authority on Arabic literature and a booster of pharaonism, which advocated a return to the cultural heritage of ancient Egypt. In addition to his literary criticism, Hussein was a prolific novelist and essayist, and the fact that few of his works have been adapted for the screen has been used as an example of a lack of

seriousness in Egyptian cinema. However, Hussein was the writer of the source novel for one film that stands at the apex of classic Egyptian melodramas, *The Nightingale's Prayer* (aka *Call of the Curlew*) (**Henri Barakat**, 1959), in which major star **Faten Hamama** performs one of her most famous roles.

The 1980s and 1990s superstar **Ahmed Zaki** established his career—and began his series of impersonations of famous Egyptians—in a 1980 television version of *The Days*, Hussein's autobiographical novel.

**HUSSY (1965).** *Hussy* narrates a young singer's rise to **stardom** following her discovery by a nightclub owner. Replete with an array of melodramatic **Yeşilçam** tropes, *Hussy* traces a **Turkified** Pygmalion story by poaching from various sources, including Mahmut Yesari's novel *Hussy*; Hollywood's *Pygmalion* (Anthony Asquith/Lesley Howard, 1938), initially remade in **Turkey** as *Hussy* (Adolf Körner, 1942); Charles Vidor's *Love Me or Leave Me* (1955); and Garson Kanin's *Born Yesterday* (1950). The film was remade by its director, **Ertem Eğilmez**, himself in 1970.

**HYENAS' SUN (1977).** This artful critique of Western **transnationalism** opens with the cry of a **Berber** woman dying in childbirth in a small **Tunisian** fishing village. **Ridha Behi's** feature debut follows the villagers' ensuing attempt to prevent a German construction company from building a resort hotel on their beach. The film's **Third Cinema** aesthetics resist psychological characterizations, instead supplying a social analysis of the villagers' typified choices—to collaborate with the developers and corrupt local politicians who support them, to organize against the neocolonial incursion, to rely upon religious faith, or to do nothing. The strategy of estrangement additionally preempts a fatalistic interpretation of the film's ostensibly tragic ending, which depicts the defeated villagers working in construction and at the hotel, as prostitutes, waiters, and kiosk owners, while overweight, bikini-clad tourists enjoy sun, surf, and imported seafood in the hotel's posh surroundings, and the villager most resistant to the change is shunned and persecuted for his steadfastness. *Hyenas' Sun* was shot in **Morocco** due to **copyright** restrictions in Tunisia at the time. *See also 1001 HANDS.*

**IMAM, ADEL (1940– )**. One of **Egypt**'s most highly paid, popular, and influential actors, Imam, born in Cairo, began his career in popular stage **comedies**, most notably in *School for Troublemakers* (1971–75)—frequently reaired on both state and satellite television—alongside performers Youssef Shaaban, **Ahmad Zaki**, Hassan Mustafa, and Soheir El Bably, and with subsequent performances in *A Witness Who Saw Nothing*, *Sayed the Servant Boy* (1985–93), and *The Ruler* (1993). Imam is responsible for fashioning a specific version of Egyptian masculinity—defined in this instance as a combination of sexual potency, lack of physical prowess (in his youth, Imam was very thin and feeble), and an ability to mock others and sustain ridicule—all of which contributed to the comic effect of his performances.

During the 1960s, he played a number of supporting roles in light comedies featuring **stars** such as **Shadia** in *My Wife the General Manager* (**Fatin Abdel-Wahab**, 1966) and, again, in *Half-hour Marriage* (Abdel-Wahab, 1969). In the late 1970s, Imam came into his own with films such as *The Wallet Is with Me* (Mohamed Abdel Aziz, 1978). His star persona rests largely on performances in films that are critical of Egyptian society without challenging the status quo. In Samir Seif's action film, *The Suspect* (1981), Imam plays a thief who decides to go straight. This was the first film in which he starred opposite **Souad Hosni**, and the two performed together again in *Love in Prison* (Mohamed Fadel, 1983). He plays a man who tries to overcome the lack of affordable housing in *Porter-Cabin in the Street* (Ahmed Yehia, 1986), and who saves a woman (Shams El Barudy) from her cruel and corrupt elder husband in *Two on the Road* (Hassan Yousef, 1984).

Imam has frequently brought together comedy with the action films that characterized the 1980s and 1990s. In *Bakhit and Adila* (Nader Galal, 1995), he stars opposite Sharehan, with whom he accidentally finds himself in possession of cocaine. In *The Terrorist* (Galal, 1994), Imam plays a militant **Islamist** who is “converted” after spending some time in a liberal middle-class family home. The film seeks to present a solution to the underlying tension between Muslims and Christians, as the two parties watch a football match and are united

in their patriotism. (This general theme is repeated in the **Israeli** film, *Cup Final* [**Eran Riklis**, 1991]). In *Playing Games with Grown-Ups* (Sherif Arafa, 1991), the young Imam is a whistle-blower somewhat out of his depth. The film proved to be a lucrative collaboration, and was followed by *Terrorism and Kebab* (Arafa, 1992), in which Imam again becomes an accidental hero who, frustrated with the bureaucratic processes typical of the nation, holds people hostage in a landmark government office building (the *Mugamma*). In these films, Imam is cast as the common man—poor, downtrodden, and bemusingly simple-minded. There is almost always a comic episode in which Imam makes an untimely lewd advance, or where, conversely, he is the victim of a sex-craved prostitute–foreigner. His two most recognizable expressions are a grimace and guffaw.

Imam's later, more mature roles are often of government officials (*The Danish Experiment* [Ali Idriss, 2003]) or affluent businessmen (*Groom from the Security System* [Idriss, 2004]), as well as of more familiar, shamelessly apolitical heroes, as in *An Embassy in the Building* (Amr Arafa, 2005). However, the depiction of his potency remains, in spite of his physical appearance, and he has managed to retain his star status (as one of the country's most highly paid performers) while acting alongside a new generation of performers. More recently, he was the megastar in *The Yacoubian Building* (Marwan Hamed, 2006) and also appeared alongside **Omar Sharif** in the comedy *Hassan and Marcos* (Rami Imam, 2008).

**İNANIR, KADİR (1949–)**. While completing a degree in communications, İnanır began his film career, like many **Yeşilçam** stars, through an acting contest in 1969. His star persona is replete with a tough-guy demeanor, evident in *Dilemma of Love* (1985), starring İnanır as a ski teacher with whom two sisters fall in love, and *Tartar Ramazan* (1990), the story of a bully in prison, and reflected in the recent **Turkish** humorous tabloid movement named after him, “Kadirism.” In the 1970s, İnanır appeared with **Türkan Şoray** in several melodramas and realist dramas before the two co-starred in the Yeşilçam classic, *The Girl with the Red Scarf* (**Atif Yılmaz**, 1977).

**İNANOĞLU, TÜRKER (1936–)**. While pursuing an education in fine arts during the late 1950s, İnanoğlu served as an assistant director,

then formed a production company, Erler Film, for which he directed approximately eight films per year, most of them romantic **comedies** and melodramas, throughout the 1960s. He subsequently switched focus entirely to production, allying with other producers and becoming the first to four-wall the major cinemas in Istanbul. İnanoğlu's successful career in popular **Turkish** film production continued into the late **Yeşilçam** period, when he went into the VCR business, and into the **post-Yeşilçam** period, when he produced a television series and initiated private film certificate programs. Among his notable films are the children's melodrama *The Kid* (1969), which he directed, and *Arabesk* (**Ertem Eğilmez**, 1988), a self-reflexive comedy about Yeşilçam melodramas, which he produced, as well as eight historical adventure films centered around Kara Murat, the early Ottoman hero.

**INNOCENCE (1997)**. One of **Turkish** director **Zeki Demirkubuz's** contributions to the **new cinema of Turkey**, *Innocence* concerns a recent ex-con, Yusuf, who encounters a young woman and her mother, Uğur, who is involved with drugs, prostitution, and a desperate lover, Bekir. The film typifies Demirkubuz's integration of drama with intertextual references to **Yeşilçam**, in the form of films that appear on diegetic television screens and in settings recognizable as locations where particular films were shot. Demirkubuz would later direct a prequel, *Destiny* (2006), which focuses on Uğur's relationship with Bekir.

**INSTITUTE FOR THE INTELLECTUAL DEVELOPMENT OF CHILDREN AND YOUNG ADULTS (IIDCYA; aka KANOON).**

The IIDCYA/Kanoon is an **Iranian** governmental organization charged with implementing a range of cultural and artistic activities that aid in the cognitive and artistic development of children and youth. Since its inception in 1961, Kanoon has produced books, audio tapes, films, and toys for children and young adults. Iranian families, as evidenced by sales figures, have trusted its guarantee of religiously appropriate cultural and educational values for its young consumers. Nearly 500 libraries and cultural centers and 2,000-odd tutors aid Kanoon in its culture-making enterprise. Its cinematic affairs department, instituted by **Abbas Kiarostami** in 1969, has

launched the careers of several famous Iranian directors, including **Bahram Beyzai**, **Majid Majidi**, **Amir Naderi**, and animators such as Morteza Momayez and Farshid Mesghali. Responsible for funding the first Iranian features to be seen outside Iran following the 1979 **Iranian Revolution**, Kanoon is internationally respected for its work in **animation**, and also funded the 1999 nomination for Best Foreign Language Film Oscar, Majidi's *Children of Heaven*.

**INTERNATIONAL CENTER OF BETHLEHEM (ICB; aka DAR ANNADWA ADDAWLIYYA)**. Literally “The House of Worldwide Encounter,” Dar Annadwa Addawliyya is identified in the ICB mission statement as a member of the Diyar Consortium of ecumenical Lutheran institutions that serve the educational, social, and cultural needs of the **Palestinian** community in and around Bethlehem while developing a sophisticated infrastructure to bring international attention to Palestinian life under the **Israeli Occupation** through local outreach programming, solidarity in resistance to occupation, media participation, and Web presence. Founded in 1995, the ICB has grown from four to 25 dedicated staff members. Its complex is situated in central Bethlehem's Madbasseh Square and includes the Dar al-Kalima College, a two-year Christian institution offering courses in the arts, multimedia, communications, and tourism; the Al-Kahf Arts and Crafts Center, which helps Palestinians express themselves through traditional arts and handicrafts and provides vocational training for youth; the Addar Cultural and Conference Center for public and private events; and the Bethlehem Media Center (BMC), which trains Palestinians in all aspects of media production, particularly television and video. The BMC supports Palestinian film and media workers by providing equipment and facility rental options, as well as acting as a liaison between local–international media workers and the larger Palestinian community. The BMC also collaborates with Dar al-Kalima College in providing facility and technical support to film and media students to direct, produce, and broadcast film and television shows. BMC productions, including debates, health and wellness programs, and social and political **documentaries**, are televised on local stations in the West Bank and on international satellite television. As a cultural center, the ICB also serves as a venue to screen Palestinian films, plays, and other performances. The ICB also

contains a community health center. Despite sustaining significant damage during the 2002 Israeli siege of Bethlehem, when the Israel Defense Forces invaded and occupied the complex, ICB continues to rebuild and further its mission to foster a culture of peace and empowerment. As of 2008, it was the third largest nonstate employer in Bethlehem.

**INTERNATIONAL SOLIDARITY MOVEMENT (ISM).** This secular, **Palestinian**-led nonviolent direct action movement was founded in August 2001 by peace activists Adam Shapiro and Huweida Arraf to support popular Palestinian resistance during the Al-Aqsa **Intifada**. ISM activists bear personal witness to the **Israeli Occupation** and transmit information garnered to their home communities in an effort to convey a more accurate picture of the conflict in Palestine–**Israel** than is available from mainstream media. The ISM has produced several short **documentaries** about the occupation in the direct cinema tradition, including *Jerusalem Day 2002* (2002), in which Israeli soldiers on patrol in Jerusalem are asked their views about the titular holiday that celebrates the occupation of East Jerusalem during the Six-Day War; *Jenin Spring: April 2002* (2002), which records Israel Defense Forces (IDF) destruction of the Jenin **Refugee** Camp; and *A La Muqata'a* (2002), in which ISM activists document the Ramallah home and headquarters of Palestinian Authority President **Yasser Arafat** during the last 12 days of the IDF siege on his compound.

**IN THE BATTLEFIELDS (2004).** Building on the work of some personal **documentaries** about the everyday violence of domestic life during times of war, **Danielle Arbid**'s first feature film subverts the patriarchal heroics of battle, revealing an oppressive world of claustrophobic relationships and fleeting moments of escape. Filmed almost entirely within interior spaces, *In the Battlefields* depicts the confluence of violence, repression, and desire by focusing on the story of two young **women** struggling with oppressive families during the **Lebanese Civil War**. Far from the nostalgic coming-of-age story of two young men in the popular, similarly themed *West Beirut* (1998), these young women are treated cruelly and in turn treat each other cruelly. Lina, a young pubescent girl, struggles with the desires

of maturation, parental neglect, and the vicious whims of her elders, whereas her aunt's young maid, Siham, must negotiate the restraints of indentured servitude and erotic desire. Siham is Lina's only friend and acts as a role model, but Lina's privilege obstructs the possibility of a deeper trust.

**IN THE NAME OF THE LAW (1952).** Based on a true story, this **Turkish** film directed by **Lütfi Ö. Akad** is an early **Yeşilçam** drama about a car mechanic, Nazım (**Ayhan Işık**), who kills a friend for making a pass at his wife. The film's historical importance derives largely from its technical innovativeness, which enabled it to convey its story with a simple and basic **realist** vocabulary. This involved refined continuity editing of action sequences complemented by the use of a mobile camera. In addition, Işık's role as Nazım would help him become one of Yeşilçam's most famous **stars**. The character of Nazım reappears in *Twenty Years Later* (Osman Seden, 1972), which picks up after his release from prison, when he must struggle to heal his broken family (gangster son, drug-addicted daughter).

**IN THE SHADOWS OF THE CITY (2000).** This first and only narrative film by **Lebanese** documentarians **Mai Masri** and Jean Chamoun, respectively its producer and director, revisits the **Lebanese Civil War** through a semiautobiographical coming-of-age story. The film begins with bombs falling on southern Lebanon as the young adolescent, Rami, and his family escape the war by moving to Beirut. While the family struggles to secure employment and avoid military conscription, the violence creeps closer, until it consumes even those who have resisted taking sides. After his father is kidnapped and killed, Rami succumbs to rage and seeks vengeance by joining a militia with which he eventually becomes disillusioned. Fifteen years later, once the war is finally over, Rami is seen as a broken, middle-aged man. The film's narrative dimension is complemented by archival footage taken by Chamoun during his many years recording the events of the civil war.

**INTIFADA.** This term, meaning "shaking off," refers to two popular **Palestinian** uprisings against **Israel**. The First Intifada began in December 1987 in the Jabaliya **refugee** camp in the Gaza Strip and

quickly spread among Palestinians in the **Occupied Palestinian Territories (OPTs)** and Israel, officially ending after the 1993 **Oslo Accords**. Actions included civil disobedience, general strikes, boycotts of Israeli products, barricades, graffiti, and hoisting Palestinian flags—all deemed illegal by Israel. Yet it was the stone-throwing demonstrations by Palestinian youth against the armed Israel Defense Forces that brought the First Intifada international recognition, resulting in many news accounts and **documentaries**. Some documentaries focus on the Intifada's impact on children, notably *Children of Fire* (**Mai Masri**, 1990), *For Archives* (Enas Muthaffar, 2001), *Debris* (Abdel Salem Shehada, 2002), and *Arna's Children* (**Juliano Mer/Danniel Danniel**, 2003). Generally, Palestinians consider both Intifadas liberation struggles against foreign occupation, whereas Israelis consider them terrorist campaigns. *We Are God's Soldiers* (Hanna Musleh, 1993), a story of two brothers, one supporting Fateh, the other Hamas, is an exception in its portrayal of internal Palestinian divisions.

The Second Intifada (aka Al-Aqsa Intifada) refers to the second mass uprising, which began in September 2000 in Jerusalem and quickly spread widely to Palestinian areas. Violence intensified in comparison with the First Intifada, including suicide bombings carried out by Palestinians in Israel (of which *Paradise Now* [**Hany Abu-Assad**, 2005] offers a fictionalized account and *Ford Transit* [Abu-Assad, 2002] a documentary analysis) and Israeli-targeted attacks, arrests, incursions, and curfews (depicted in *Jeremy Hardy vs. The Israeli Army* [Leila Sansour, 2002], concerning a British comedian's experiences in Bethlehem; *Local* [Imad Ahmed/Ismael Habash/Raed al-Helou, 2002], about three Ramallah cameramen trapped during a curfew; and *Curfew* [**Rashid Masharawi**, 1993]). Military destruction of towns and refugee camps is documented in *Jenin, Jenin* (**Mohammed Bakri**, 2002); *Invasion* (Nizar Hassan, 2003), based largely upon an interview with an Israeli soldier who bulldozed homes in Jenin; and *Still Life* (Cynthia Madansky, 2004), an avant-garde exposé of demolished houses and government buildings in the OPTs.

**İPEKÇİ, İHSAN (1901–1966)**. One of the earliest producers of **Turkish** cinema, Salonika-born İpekçi first pursued an education in com-

merce and law, then opened a cinema and began distributing Hollywood films in Turkey. He worked frequently with **Muhsin Ertuğrul**. In 1932, İpekçi founded a film studio that dubbed foreign films into Turkish. In addition to writing some successful screenplays, İpekçi continued producing films through the 1950s.

**IRAN / PERSIA.** Iran is a large, multiethnic country, once the center of a larger Persian empire that stretched across **Afghanistan** into modern day Uzbekistan and Tajikistan. It is bordered by **Iraq** to the west, **Turkey**, Armenia, and independent Azerbaijan to the northwest, the Caspian Sea to the north, Turkmenistan to the northeast, Afghanistan and Pakistan to the east, and the Persian–Arabian Gulf to the south. Geographically it is dominated by two mountain ranges, the Elburz in the north, separating the capital, Tehran, from the Caspian Sea, and the Zagros, along the western border with Iraq, parts of which constitute Iranian **Kurdistan**. A high plain in central and western Iran is mostly desert. The national language, Persian or Farsi—after the south central province of Fars from which it originates—is spoken by about half the population, with many other languages prominent, including most notably Azeri in the region around Tabriz—Iranian Azerbaijan—in the northwest and Arabic in the oil-rich southwestern province of Khuzestan, once known as Arabistan.

The dominant religion in Iran, since the founding of the Safavid dynasty in 1502, has been Twelver Shi'i **Islam**. Shi'is believe that the succession of Islamic leaders, or imams, should pass down from Mohammed through a family line, beginning with the prophet's son-in-law, Ali (the term *Shi'i* means “follower of Ali”). The central event in defining Shi'i identity is the death of Ali's son Hossein at Karbala in present-day Iraq in 680. Hossein's martyrdom, vastly outnumbered by the Caliph Yazid's forces, is commemorated each year during Ashura, traditionally the occasion for pilgrimage, self-flagellation, and the re-creation of the events of 680 in the Iranian passion play, or *ta'zieh*, the influence of which on recent Iranian art cinema, particularly but by no means exclusively the films of **Bahram Beyzai**, has been frequently noted. Other distinctive cultural influences on Iranian cinema include the tradition of miniature painting (in which scale and perspective do not follow post-Renaissance Western rules), coffee-house paintings and *naqqali* (storytelling),

and farcical *ruhowzi* plays. Poetry has long been of central importance within Iranian culture, some of its great masters being Jalaladin Rumi, whose verse is the epitome of Sufi expression; Ferdowsi, author of the Persian national epic, the *Shahnameh*, and Hafez, whose words remain a national treasure trove of imagery—and a resource for fortune-tellers.

Iranian cinema began with the filming of Muzaffared Shah's trip to Ostend, Belgium, in 1900, captured by court photographer, Mirza Ebrahim Khan Akkasbashi, but no feature films were produced until Reza Khan, later Reza Shah Pahlavi, had become leader of the country in 1922, after the Qajar dynasty crumbled in the face of a Constitutional Revolution (1905–1911). *Grass* (Merian C. Cooper/Ernest Schoedsack, 1924), a **documentary** record of the annual journey of the Bakhtiari tribe across raging river and high mountain to reach new pasture for their animals, was shot mostly in Iran and provides a fascinating insight into nomadic life and its challenges, while also imposing an **orientalist** perspective. **Avanes Ohanian** directed the first (silent) Iranian feature, a **comedy**, in 1930, and the first talkie, *The Lor Girl* (Ardeshir Irani), arrived from India—with which Iran has ancient linguistic and cultural ties—in 1933. Its writer, poet **Abdolhossein Sepanta**, variously produced, directed, and acted in a series of Indian-made films extolling the Shah's reign. His epic approach was followed by Esmail Kushan, who founded the Mitra film company in Iran in 1948, and began producing the first domestic sound films.

Friendliness towards the Germans in World War II led to the replacement of Reza Shah with his son Mohammed Reza, instigated by Great Britain and Russia, traditional—and much resented—foreign powers in Iran. Although the new Shah's power was challenged early by Prime Minister Mohammad Mosaddeq's attempts to nationalize Iranian oil, he established a powerful grip on the country following Mosaddeq's removal from power by the Central Intelligence Agency. American documentary filmmakers, lead by a group from Syracuse University, made many documentaries, some implicitly or explicitly supportive of the Shah, during the 1950s, while Iran's narrative cinema, dependent mostly on melodrama and romance, developed its own **star system**. **Censorship** ensured that material deemed damaging to the Shah's image of himself and the country was not

permitted, despite attempts by filmmakers such as **Farrokh Ghaffari** and **Ebrahim Golestan** to depict scenes of poverty and deprivation. 1969, however, saw the release of two films, *The Cow* (**Dariush Mahrjui**) and *Qeysar* (**Massud Kimiai**), generally credited with heralding the **Iranian New Wave**. The former is an allegorical art film made in collaboration with a writer (**Gholamhossein Saedi**) opposed to the Shah, and stage actors (**Ezzatollah Entezami**, **Ali Nasirian**) without ties to the industry; the latter, by contrast, is an updating of a popular **genre** in Iran, the *luti* film, and featured rising star Behrouz Voroughi.

The Shah's attempt to further legitimize his power through a grandiose celebration of the Iranian monarchy backfired, and he was overthrown by the **Iranian Revolution** of 1979, which at times targeted cinemas, seen as supportive of Western, Pahlavi, and un-Islamic values. Although many groups had fought against the Shah, Islamist forces prevailed, and, with the help of a unifying war against Iraq, the Ayatollah **Ruhollah Khomeini** became Supreme Leader. Prerevolutionary stars were purged and new censorship restrictions, especially restrictive in regard to the representation of **women**, were introduced in 1982. Film projects must be reviewed at various stages of their production (script, cast and crew list, finished film) and must then apply for an **exhibition** certificate. Although this system has been modified in successive years, it remains largely functional. Much Iranian cinema has been created under the auspices of public institutions such as the **Foundation of the Oppressed** and a Ministry of Islamic Culture and Guidance, especially during the war years.

Just as they did under the authoritarian rule of the Shah, some filmmakers have been forced into or opted for **exile**. However, aspects of Iranian cinema have flourished since the Revolution. Beginning in 1986 with *The Runner* (**Amir Naderi**) and *Bashu, the Little Stranger* (**Bahram Beyzai**), a strong art cinema sector has developed, supported by a governmental organization, the **Farabi Cinema Foundation**, and promoted by exhibition at major world **film festivals**. Its best-known member is **Abbas Kiarostami**, for whom international acclaim peaked with the award of Cannes' *Palme d'or* for *Taste of Cherry* (1997). Kiarostami and others, such as Mehrjui and Beyzai, whose careers began before the Revolution, have been

joined in the vanguard of Iranian cinema by a younger generation, including the prolific **Mohsen Makhmalbaf**, who has also created the **Makhmalbaf Film House**, largely as a training ground for other members of his family, including daughters Samira and Hana, who constitute a still-younger generation, born after the Revolution and thus reflective of the majority of the country's youthful population. Makhmalbaf's daughters are not, however, the first women to make important contributions to Iranian cinema. Despite restrictions on their screen appearances, women have been able to attain positions of power behind the camera, **Pouran Derekshandeh**, **Rakshan Bani-Etemad**, and **Tamineh Milani** among the most influential. In addition, the pervasive influence of poet **Forough Farrokhzad's** short documentary, *The House Is Black* (1962), on the recent flourishing of an auteur-based art cinema in Iran has often been noted.

To some degree, Iranian cinema has acted as the country's most effective ambassador overseas since the establishment of the Islamic Republic, and government officials have seemed to welcome this prestige at times. Especially under the administration of **Mohammed Khatami**, previously minister of culture and Islamic guidance and an artistically inclined intellectual, censorship restrictions were eased and cinema encouraged. Nevertheless, some of the most popular films abroad, such as the most recent work by **Jafar Panahi**, whose *Offside* (2006) presents a controversial revisioning of the *ta'zieh*, have been and remain banned at home, while the recognition accorded Kiarostami, for example, has commonly not been mirrored by the reception of his work in Iran. *See also* IRANIAN DOCUMENTARY FILMMAKERS ASSOCIATION; IRANIAN NEW WAVE; SACRED DEFENSE CINEMA.

## IRANIAN DOCUMENTARY FILMMAKERS ASSOCIATION

**(IRDFA)**. IRDFA negotiates for increased aid and rights for the making, distributing, screening, and archiving of **documentary** films in **Iran**. Along with the 136 members of the Society of Iranian Documentary Filmmakers, IRDFA was instrumental in reactivating an office of documentary cinema in 1996. IRDFA was created inside Iran's House of Cinema (Iranian Alliance of Motion Picture Guilds) in 1997 to aid in directing, producing, and distributing documentary films exclusively. Iran's modern documentary film tradition goes

back to the 1950s, when filmmakers such as **Ebrahim Golestan**, **Farrokh Ghaffari**, Fereydoon Rahnama, and **Forough Farrokhzad** made nonfiction cinema on social and political issues. Documentary production stagnated after the Islamic **Iranian Revolution**, since the new government viewed the depiction of “reality” with suspicion, especially if the films raised social, political, and **gender** issues.

Documentary filmmaking was given a new impetus under the reformist government of President **Mohammad Khatami**, and the digital technology revolution has presented many low-cost options to documentary filmmakers. Venues such as the annual Kish Documentary Film Festival are dedicated to the continued growth of the documentary **genre**, with such well-known directors as **Rakshan Bani-Etemad** participating in the competitions. IRDFA’s professional goals include expansion and development of Iranian documentary cinema’s “Art–Industry,” which foregrounds documentary films’ necessary connection to “parallel” and “experimental” cinema; defending the rights of documentarians; and establishing relations between Iran and the world’s artistic–cultural centers in order to make possible production, distribution, and **exhibition** of Iranian documentary films. As an impetus to increasing their visibility in the **film festival** circuit, IRDFA participates in the **Fajr International Film Festival**.

**IRANIAN NEW WAVE.** This term indicates a disparate group of films that reinvigorated Iranian cinema from the late 1960s to the early 1970s. Iranian New Wave films fall into two distinct categories, exemplified by the **Massud Kimiai**’s *Qeysar* (1969) and **Dariush Mehrjui**’s *The Cow* (1969), often seen as the movement’s founding titles. *Qeysar* rejuvenated the popular Iranian *luti* **genre**, retaining the reliance on **stars** (**Behrouz Voroughi**) and action, presented through inventive camera movement and a social **realist** aesthetic. *The Cow* somewhat shares this stylistic approach, but it eschews stars for theater actors (**Ezzatollah Entezami**, **Ali Nasirian**) and replaces melodramatic plot with one derived from modern literature, a short story by **Gholamhossein Saedi**. Many of the films that followed and are commonly grouped as New Wave likewise paired a cinematic auteur with a well-known writer, often a dissident like Saedi. Again, like *The Cow*, many of these films were allegorical, containing implicit criticism of the Shah’s policies of authoritarian

government, personal aggrandizement, and Westernization. As with many so-called film movements, however, the New Wave films were not homogenous, nor did they comprise the majority of those produced in **Iran** during this period. In fact, popular cinema remained much as before, while many New Wave works met with greater success abroad than at home.

Similarly, the Iranian New Wave did not spring out of nothing in 1969. Two important directors who prefigured the movement are **Ebrahim Golestan** and **Farrokh Ghaffari**. Some directors associated with it went into **exile** either before (**Sohrab Shahid Saless**) or after (**Amir Naderi**, **Bahman Farmanara**, Parviz Sayyad) the **Iranian Revolution** of 1979. Others who began their filmmaking careers in this period and may be linked with the New Wave include **Abbas Kiarostami**, **Bahram Beyzai**, and Nasser Taqvai, all of whom became important figures in the revival of Iranian art cinema and its increased prominence in **film festivals** during the later 1980s. Mehrjui and Kimiai have remained key figures, although some of the latter's postrevolutionary work, such as *Protest* (2000), seems more commercial and remote from New Wave aesthetics.

**IRANIAN REVOLUTION.** The Pahlavi shahs, Reza and Mohammed Reza, who succeeded his father under pressure from the Allies at the end of World War II, ruled **Iran** from 1922 until 1979. Although Mohammed Reza Shah's rule had seemed vulnerable early in his reign, and he had left the country at the height of Prime Minister Mohammad Mosaddeq's efforts to wrest control of Iran's huge oil deposits from the British in 1953, his position during the 1970s as he lavishly celebrated 50 years of Pahlavi rule and 2,500 years of presumed royal rule was apparently unassailable. He negotiated what he called a white (that is, bloodless) revolution in 1963, opposition to which came most vociferously from an obscure Muslim cleric, **Ruhollah Khomeini**, who was henceforth banished to **Iraq**. However, throughout 1978, opposition grew to the Shah and his Western-influenced, increasingly corrupt regime. Numerous political parties opposed the Shah, but the figurehead for many of them became Khomeini, whose revolutionary message was widely distributed by cassette tapes brought back to Iran by pilgrims to the holy cities of Iraq.

One node of opposition to the Shah was the cinema, perceived as spreading corrupt Western values. As many as 180 theaters were destroyed in 1978, most notable among them, with great loss of life, the **Rex** in Abadan. Immediately after the Revolution (some newsreel **documentary** records of which exist, such as *The Fall of '57* [Barbod Taherei, 1979]), a variety of religious and secular groups used cinema to disseminate their messages. Khomeini, who consolidated his power while brutally suppressing leftists opposed to his ascent into supreme leadership, did not reject cinema *per se*, and from 1981, the **Islamic** regime assumed control of the film industry. Theaters were renamed and in some cases ritually cleansed, many prerevolutionary **stars** and some directors were blacklisted, and **exhibition** permits for many films currently in circulation were revoked. Organizations such as the **Farabi Cinema Foundation** and the **Foundation of the Oppressed** were established to support cinema, and the Ministry of Culture and Islamic Guidance instituted and oversaw a complex system of regulations and **censorship**.

**IRAN–IRAQ WAR.** See SACRED DEFENSE CINEMA.

**IRAQ.** Known since 1958 as the Republic of Iraq, this third-most populous **Middle Eastern** country is bordered to the north by **Turkey**, on the east by **Iran**, to the south by **Saudi Arabia** and Kuwait, and on the west by **Syria** and **Jordan**. Iraq's ethnic population is composed of mainly Arab and **Kurdish** peoples, with Turkish, Assyrian, and Armenian minorities, most of whom follow **Islam**, with small percentages following Christianity and Judaism as well as Yazidi, Baha'i, Chaldean, and Mandaean religions. Arabic and Kurdish are the country's official languages, with Persian, Turkish, Aramaic, and Syriac also spoken. Long a part of the Ottoman Empire, in 1918, Iraq was occupied by Britain. It then fell under the British Mandate in 1919 following the Versailles Treaty. The Mandate ended in 1932 with formal independence, although the constitutional Hashemite monarchy of King Faisal, established under the Mandate in 1921, persisted until its overthrow in 1958. Ten years later, Iraq came under Ba'ath Party rule, and, from 1979 to 2003, under the authoritarian and brutal leadership of Saddam Hussein, the country experienced

three wars: the **Iran–Iraq War** (aka in Iraq as the First Gulf War, 1980–88), the Gulf War (aka in Iraq as the Second Gulf War, 1991), and the Anglo–American invasion and occupation (aka **Iraq War**, 2003–present)—as well as 12 years of UN sanctions (1992–2004).

Until 2003, the Ba’th Party controlled all media and communications in Iraq, including filmmaking. Iraq was originally subject to film expositions whose largely French products were screened in theaters in Baghdad as early as 1909. Under the Mandate, **documentaries** were produced by the Iraqi Oil Corporation with British cinematographers, which projected Western perspectives on the country’s geography and culture. Only after World War II did a nascent film industry begin to develop. The new Studio of Baghdad participated in numerous co-productions with the film studios of **Egypt** (Cairo; Misr), Turkey (**Yeşilçam**), and **Lebanon**.

Its first solo production was the popular *Alia and Issam* (André Shatan, 1948), an impossible love story between rival ethnicities. Because of the remaining influence of **colonialism** and its dependence upon Egyptian artistry, Iraqi cinema of the 1940s and 1950s largely projected the **orientalism** that Egyptian cinema inherited from its European progenitors and benefactors. Later in the 1950s, however, a few independent production companies formed and produced a small number of “auteur” films—the **neorealist** *Sa’id Effendi* (Kameran Hosni, 1957), showcasing the Iraqi actor Yousif Al-‘Ani in the title role being the most renowned. This movement was short-lived due to inconsistent financial support and minimal access to necessary technology and equipment.

After the 1958 revolution, private-sector filmmaking underwent a minor boom, although its primary products were entertainment vehicles serving to propagate the new regime. Among them, five have been considered critical successes: *Nebuchadnezar* (Kamel al-Azawi, 1962), a historical epic and Iraq’s first film in color; *Abu Hella* (Mohammed Shukri Jamil/Youssef Gergis, 1962), a **comedy** about generational conflict; *Autumn Leaves* (Hikmet Labib, 1963), an impossible love story involving an Iraqi living in Lebanon; *The Night Watchman* (Khalil Chawqi, 1968), an intrigue about a guard who falls desperately in love with a widow despite her love of other men; and *The Turning* (Jaf’ar ‘Ali, 1974), a multiperspectival drama analyzing the contradictions of revolutionary ideology as developed

under monarchical rule. The first **film festival** in Iraq, held in 1966 at the Al-Rashid Cinema in Baghdad, however, showcased only commercial films of this period, as well as prerevolutionary successes.

Subsequent film festivals in 1978 and 1980, held after the state expropriation of private-sector filmmaking by the General Organization of Cinema and Theater (GOCT), focused on the **Palestinian** struggle. Established in 1959 under the auspices of the Ministry of Culture and Orientation, the GOCT, headed by Yousif Al-‘Ani, initially oversaw the production of pro-regime educational documentaries and a few full-length features. In 1972, it expanded operations on behalf of seven government sector ministries represented within the organization and in accordance with a series of six cinema development plans. The bulk of Iraq’s quality film production occurred during this period, when, along with the importation of Egyptian directors—Fuad Al-Tuhami (*The Enterprise* [1977]), **Tawfik Saleh** (*Long Days* [1980]), and **Salah Abu Seif** (*The Battle of Al-Qadisiya* [1981])—the GOCT began encouraging Iraqis, many trained in the United States, to direct feature films. Noteworthy among them are Faisal al-Yasseri (*The River* [1977]; *The Sniper* [1980]) and Mohammed Shukri Jamil (*The Thirsty* [1972]; *The Walls* [1979]; *The Big Question* [1983]). Although in 1980, a **film school** was finally established at the Institute of Fine Arts in Baghdad, the Iran–Iraq War drained the country’s disposable resources, so that national film production effectively ended by 1983.

**IRAQ WARS (also GULF WAR).** Iraqi leader Saddam Hussein’s 1991 invasion of Kuwait, an attempt to secure that country’s oil fields, was met with a massive United Nations (UN) sanctioned military incursion known as Operation Desert Storm and, eventually (as it is known in Iraq), the Second Gulf War. Hussein’s maneuver was viewed favorably by some **Middle Eastern** groups, including the **Palestine** Liberation Organization and supporters in **Egypt** and the **Maghreb**, and was an issue of central concern to *The Gulf War . . . What Next?* (1991), a portmanteau film comprised of short-film contributions by **Borhane Alaouié**, **Nouri Bouzid**, Nejia Ben Mabrouk, **Mustapha Derkaoui**, and **Elia Suleiman**, as well as to Bouzid’s later *Making Of* (2005). The 1991 Gulf War and its aftermath, which entailed 12 years of UN economic sanctions, saw the

deaths of approximately one million Iraqis, half of whom were children who had succumbed to diseases caused by the environmental destruction wrought by chemical weaponry used during Operation Desert Storm—the topic of *Zaman: The Man from the Reeds* (Amer Alwan, 2003). A similar approach to the environmental damage consequent on the Iraq War of 2003 is the topic of *Testimonies from Falluja* (Hamodi Jasim, 2005) and *The Dreams of Sparrows* (Hayder Mousa Daffar, 2005).

With the increasing availability and relative economic accessibility of digital video equipment, a wave of **documentaries** about the 1991 Gulf War and subsequent Iraq War of 2003 emerged during the early 2000s, most of them directed by U.S.-based filmmakers, many in the context of impending presidential elections. While the quality, both formal and analytic, of Audrey Brohy and Gerard Ungerman's *Hidden Wars of Desert Storm* (2001) and *The Oil Factor: Behind the War on Terror* (2005) is questionable, subsequent films demonstrated an improvement in what since has become a veritable **genre** of documentaries offering critical analysis of both military invasions.

A second massive, U.S.-backed military bombardment and ensuing military occupation led by President George W. Bush, Operation Iraqi Freedom, and the ensuing occupation of Iraq, have been met with far less international support in the West than the Gulf War of 1991, the British government under Tony Blair being the most important exception (despite public disapproval across the United Kingdom). The justification and rationale for its actions supplied by the U.S. via the mainstream corporate media has been the subject of numerous documentaries. Most noteworthy are *Scenes from an Endless War* (2001–2002) (Norman Cowie, 2002), *WMD: Weapons of Mass Destruction* (Danny Schechter, 2004), *Preventive Warriors* (Michael Burns, 2004), *Uncovered: The War on Iraq* (Robert Greenwald, 2003/4), the French *The World According to Bush* (William Karel, 2004), *Control Room* (Jehane Noujam, 2004), *Fahrenheit 9/11* (Michael Moore, 2004), *Hijacking Catastrophe: 9/11, Fear & the Selling of American Empire* (Media Education Foundation, 2004), *The PSA Project* (Cynthia Madansky, 2005), *Iraq for Sale: The War Profiteers* (Greenwald, 2006), and *No End in Sight* (Charles Ferguson, 2007).

Documentaries bearing witness to the effects of the bombardment and ensuing fragmentation of an already compromised Iraqi society include *About Baghdad* (2003), made by an independent film collective, InCounter Productions, and directed by Iraqi **exile** Sinan Antoon, in consultation with **International Solidarity Movement** co-founder Adam Shapiro, and other anti-war activists; *Visit Iraq* (2003), directed by **exiled** Palestinian Kamal Aljafari; *War Is Over* (2003), directed by **Kurdish**–Iranian filmmaker **Bahman Qobadi**; *Iraq in Fragments* (James Longley, 2006), produced by the Iraq Media Action Project of Working Films; *My Country, My Country* (Laura Poitras, 2006); the Australian *My Home, Your War* (Kylie Grey, 2006), perhaps the first of the “genre” to offer a genuinely balanced analysis of the war’s effects on Iraqi **women**; and *Meeting Resistance* (Molly Bingham/Steve Connors, 2007). Additional films have subsequently emerged concerning the war’s effects on U.S. soldiers and their role in the conflict. These include *Gunner Palace* (Mike Tucker/Petra Epperlein, 2004), *The War Tapes* (Deborah Scranton, 2004), *Body of War* (Phil Donahue/Ellen Spiro, 2007), and *Full Battle Rattle* (Tony Gerber/Jesse Moss, 2008). A docudrama in this vein based upon diaries and personal testimonies of both Iraqis and U.S. soldiers is *Battle for Haditha* (Nick Broomfield, 2007). Since 2007, several films have focused on torture at U.S. military detention centers, notably *The Ghosts of Abu Ghraib* (Rory Kennedy, 2007), *Standard Operating Procedure* (Errol Morris, 2008), and *Taxi to the Dark Side* (Alex Gibney, 2007), the latter of which won a 2008 Academy Award for Best Documentary.

Several Hollywood films have also been made about these wars, including *Courage Under Fire* (Edward Zwick, 1996), *Three Kings* (David O. Russell, 1999), *Live from Baghdad* (Mick Jackson, 2002), *Jarhead* (Sam Mendes, 2005), and *The Jacket* (John Maybury, 2005), as well as the South African–United Kingdom co-production, *Brave Two Zero* (Tom Clegg, 1999), all regarding the 1991 Gulf War; and *Home of the Brave* (Irwin Winkler, 2006), co-produced with **Morocco**, *The Situation* (Philip Haas, 2006), *Charlie Wilson’s War* (Mike Nichols, 2007), *In the Valley of Elah* (Paul Haggis, 2007), *Redacted* (Brian De Palma, 2007), *Grace Is Gone* (James C. Strouse, 2007), *Delta Farce* (C. B. Harding, 2007), a **comedy**, *Stop-Loss*

(Kimberly Peirce, 2008), and *The Hurt Locker* (Kathryn Bigelow, 2008), all regarding the Iraq War. In addition, the **Turkish post-Yeşilçam** blockbuster, *Valley of the Wolves, Iraq* (Serdar Akar, 2005), had a major impact in many parts of the world, while Egypt's blackly comic *The Night Baghdad Fell* (Muhammad Amin, 2006) features a schoolteacher who believes that Egypt is next in line for attack. The film uses sexual violence as a metaphor for military invasion and restages a well-known image of abuse from the photographs taken at Abu Ghraib prison.

**ISFAHAN INTERNATIONAL FESTIVAL OF FILMS FOR CHILDREN AND YOUNG ADULTS.** This special-interest film and video festival has been held in September–October in Isfahan, **Iran**, since 1985. Originally part of the **Fajr International Film Festival**, Isfahan is now an autonomous venue for screening features films, animation films, short films, and videos that address children or concern children's issues.

**IŞIK, AYHAN (1929–1979).** Known as the “king” of **Turkish** cinema, Işık studied painting before winning an acting competition organized by a magazine in 1951. During the early **Yeşilçam** period, he appeared in several films before attempting unsuccessfully to work in Hollywood in 1959. Throughout the 1960s and early 1970s, he appeared in nearly 200 films, ranging from melodramas to action adventures, crime films, and historical dramas—everything except village or rural dramas, a gap filled by the so-called “ugly king” of Turkish cinema, **Yılmaz Güney**. With his urban persona, Işık appeared in classic **Yeşilçam** dramas, playing a murderer in *In the Name of the Law* (**Lütfi Ö. Akad**, 1952) and a bus driver in *The Bus Passengers* (Ertem Göreç, 1961). With Belgin Doruk, he formed a classic 1960s couple in the *Little Lady* (*Küçük Hanımefendi*) romantic **comedy** series. Işık made only a limited number of films during the mid to late 1970s, including a series of Italian–Turkish co-productions such as the mad-scientist thriller, *Lover of the Monster* (Sergio Garrone, 1974), with Klaus Kinski.

**ISLAM (also ISLAMIST).** Islam, the world's largest religion, is the dominant faith in the **Middle East**, where it was founded and in

which much of its learning continues to be centered, although the countries with the biggest Muslim populations—Indonesia, Pakistan, India, and Bangladesh—lie elsewhere, in Central and South Asia, and Muslim countries exist in sub-Saharan Africa as well. Like Christianity and Judaism, Islam is monotheistic and claims direct descent from the biblical patriarch, Abraham. The Islamic deity is referred to as *Allah*, the Arabic word for “the God,” who is omnipotent and omniscient, and the Islamic holy texts are the Qur’an—or Koran—which is professed to have been revealed to the Prophet Mohammed in the seventh century on the Arabian peninsula; the *Sunnah*, containing the deeds and sayings (*hadiths*) of the Prophet; and the *fiqhs*, learned interpretations of the Qur’an and *Sunnah*. The holiest Muslim city is Mecca, now in **Saudi Arabia**, to which every Muslim is expected to complete a pilgrimage (*hajj*) at least once. *Islam* itself connotes peaceful, contractual submission; it sets out five ethical obligations, or “pillars,” in addition to the *hajj*: fasting (*sawm*), prayer (*salat*), charity (*zakat*), and faith (*shahadah*), all observed with special diligence during Islam’s annual month-long holiday, Ramadan. A Muslim’s life-long struggle to fulfill these obligations and to protect the world of Islam (*ummah*) is referred to as *jihad*, part and parcel of which is *ijtihad*, a sustained independent, creative and reasoned effort to interpret *Shari’ah* (Islamic provisions for regulating human behavior derived from the Qur’an and the *hadiths*) with the aim of envisioning social change and a better future.

Throughout its nearly 1,300-year history, Islam has undergone occasional sectarian division, the most significant being that between the much larger Sunni group, which comprises more than 85 percent of Muslims, and the smaller Shi’i group. The latter believes that earthly leadership of the Muslim faith is passed down through Mohammed’s direct descendents, beginning with Ali, the Prophet’s cousin and son-in-law and the fourth Sunni caliph (the term, *shi’i*, means “followers of Ali”). As such, Shi’is reject what Sunnis claim is the legitimacy of the first three Sunni caliphs. The distinctive event of Shi’i belief, however, is the martyrdom of Hussein, Ali’s second son, and his small band of followers at Karbala in modern-day **Iraq** in 780, an event that is commemorated each year as Ashura. Today, Shi’is dominate the population of **Iran**, are a majority in Iraq and Bahrain, and comprise substantial minorities in **Lebanon** and

**Yemen.** They also usually comprise the poorer populations in countries in which they do not hold majority. While Sunnis may be divided broadly into four schools of law, Shi'is are divided into three broad branches—the Zaydis (mostly of those in Yemen), and the Isma'ilis or Seveners and Ithna Asharis or Twelvers (as in Iran)—depending on how many imams, or religious leaders, they acknowledge. Multiple smaller Islamic sects also exist throughout the Middle East, notably the Druze in Lebanon, **Palestine–Israel**, and **Syria**, and the Alawites in Syria, both sometimes viewed as branches of Shi'ism. In Lebanon, major government posts and seats in the legislature are reserved for members of the respective religious groups, and a similar policy has been implemented in Iraq. In Israel, Druze may serve in the armed forces, whereas (other) Muslims and Christians may not. These procedures reflect the frequent conflation of religion with ethnic background in the Middle East. Thus, religious affiliation is marked on identity cards in many countries, including Egypt, Israel, and Iraq, without regard to a person's degree of religious observance or sectarian loyalty.

Islam has recently experienced a popular revival in the Middle East. In response to a perceived turning away of the world from God, and in reaction to foreign influence in the age of **transnationalism**, Islamists or Islamic activists, sometimes called fundamentalists, who are usually members of religiously oriented political and social organizations, have advocated for strict state enforcement of *Shari'ah*. In many Arab countries, such advocacy has been opposed by more moderate movements representing the Islamic mainstream (*Wassatteyya*). The **Egyptian** “New Islamists,” for example, emphasize Islam's integrative world view, derived from the Covenant of Medina, for which religious and ethnic pluralism are central; they uphold Islam's ethical commitment to the rule of law (*'adil*)—as opposed to monarchy and dictatorship—by practicing a form of distributive knowledge (*'ilm*) that involves consultation (*shura*) and consensus (*ijma'*) and that is accountable to both the Islamic community (*khilafah*) and the world to come (*akhirah*). Islamist movements have generally been opposed by relatively secular and frequently repressive governments, as in prohibitions against the Muslim Brotherhood in Egypt, a similar policy in Syria, and the **Algerian** government's suppression of Islamism in that country. Disillusionment with **pan-Arabist** and Arab social-

ist endeavors represented by such governments, especially after the 1967 **Defeat** in the Six-Day War against Israel and in the **Maghreb** following Soviet bloc dismantlement, have also increased support for Islamism—as have consistent failures to prevent Israel’s incursions in southern Lebanon and the **Occupied Palestinian Territories**. Outside the Arab world, in Iran, the **Iranian Revolution** of 1979 led to the establishment of an Islamic Republic under the guidance of a Supreme Leader, whereas in **Turkey**, determinedly secular since the reforms instituted by **Mustafa Kemal Atatürk**, the 2000s have seen increasing debate about the enforcement of a religion–state divide by the Army, catalyzed by the removal of the ban on wearing the Muslim headscarf (*turban*) in universities and other public institutions.

Religious proscriptions against images, derived from specific interpretations of the Qur’an, have led to some resistance to cinema in parts of the Muslim world, and it remains still severely monitored in Saudi Arabia, where the ultraconservative Wahhabi sect, vehemently opposed to idolatry, is dominant. Depiction of the Prophet, the first four caliphs, and sometimes other Islamic notables remains generally forbidden. Thus, *The Message* (Mustapha Akad, 1976), a film that tells the story of Mohammed and the origins of Islam, refrained from revealing the faces of the actors playing the Prophet (there were two, since two different versions of the film—an Arabic and an Anglophone—were made). Despite this and the film’s approval by a considerable number of Islamic scholars, *The Message* was banned in several Muslim countries, including Saudi Arabia.

Islam is either foregrounded as a critical issue or remains in the quotidian background of many films made in Arab countries. The Coptic Christian, **Youssef Chahine**, Egypt’s leading auteur, who had celebrated Saladin as an exemplar of Islamic tolerance and fortitude during the battle against Christian Crusaders trying to retake Jerusalem in *Saladin* (1963), broke the taboo on depicting Qur’anic prophets by portraying a version of Joseph in *The Emigrant* (1994). The film was banned in Egypt and its director charged with blasphemy. In the same year, the stabbing of his friend and collaborator **Naguib Mahfouz** solidified Chahine’s opposition to the growing regional influence of Islamism. The attack is allegorized in *Destiny* (Chahine, 1997), in which Muslim traditions of tolerance, learning, and *joi*

*de vivre* are set against emergent, profundamentalist beliefs in 12th-century Andalusia, and a singer is murderously attacked. In *The Other* (1999), Chahine links the rise of fanatical forms of Islam to the transnational capitalist ideology represented by the United States, positioning them as two sides of the same coin for their mutual tendency to reject contradictory beliefs and their consequent foreclosure of life's opportunities. Islamic texts opposed to the practices of cinema have appeared periodically in Egypt, and a flurry of them, often emphasizing inappropriate portrayals of **women**, may have provoked around 20 Egyptian actresses to start wearing the Muslim headscarf (*hijab*) between the late 1980s and 1994. Most notable among these was the singer **Shadia**, who abandoned cinema after nearly 100 films. A decontextualized analysis of the hopes raised by Islamism among the poor is supplied by Chahine's protégé, Atef Hetata, in *The Closed Doors* (1999); while a comic approach that—like Chahine's *The Other*—emphasizes hypocritical elements of Islamism, is exemplified by *The Terrorist* (Nader Galal, 1994), featuring Egypt's biggest **star**, **Adel Imam**, as a poor and sexually repressed man who begins engaging in political violence in order to acquire money and a wife. He is forced to shelter with a secular, upper-class family in an echo of the classic *A Man in Our House* (**Henri Barakat**, 1961).

Islam and Islamism have also been the subject of numerous films by Maghrebi and  *beur*  directors. In **Tunisia**, several films that challenge Islamic taboos on issues of **gender and sexuality** have been made, notably those of **Nouri Bouzid**, who also directed *Making Of* (2005), which addresses the lure of Islamism for young Tunisians at a time of political repression and economic struggle. *A Door to the Sky* (**Farida Benlyazid**, 1988), on the other hand, is the story of a Westernized woman's rediscovery of Islam upon her return to **Morocco**, and her creation of a *zawiya* (or refuge) for abused women; however, it advocates Sufism, a mystical, individualized form of the religion, thus seemingly rejecting more organized alternatives. Algerian **Merzak Allouache's** *Bab el-Oued City* (1994), filmed in Algeria during the civil war, shows the struggle against Islamism by following the story of a young man who removes a loudspeaker used to call people to prayers that keep disturbing him. Many of the few Algerian films made during the 2000s have concerned Islamist violence, notably *Viva Algeria* (**Nadir Moknèche**, 2004) and the first films of **Yamina**

**Bachir-Chouikh** (*Rachida*, 2002) and Djamila Sahraoui (*Enough!*, 2006). Some filmmakers, for example, **Jean-Pierre Lledo**, have emigrated to France in response to the perceived threat of Islamist violence, while many—including Allouache—have continued to alternate between regions. **Mahmoud Zemmouri** returned to France to direct *100% Arabica* (1997), a satire on Islamism that included much *rai* music, opposed by Islamists for its lyrics celebrating earthly pleasures, after which he received death threats. *The Casablancans* (**Abdelkader Lagtaâ**, 1998) concerns the influence of Islamism in schools in Morocco.

In Iran, where cinema became a flashpoint in the revolution, notably in the **Rex Cinema arson** attack, the triumphant Ayatollah **Ruhollah Khomeini** was careful to distinguish the hated cinema of the Shah's time from cinema *per se*, which he apparently enjoyed, having earlier approved of anti-Shah films such as *The Cow* (**Dariush Mehrjui**, 1968). Nevertheless, restrictive  **censorship** regulations were maintained after the revolution, although they were eased somewhat by **Mohammed Khatami**, both during the period in which he headed the Ministry of Islamic Culture and Guidance and later, when he became president. Khatami's view is encapsulated by the phrase: "The cinema is not the mosque"; indeed, this was true in postrevolutionary Iran in more than one sense, since the perceived threat of censorship in the case of Islam's inappropriate depiction led paradoxically to its complete erasure from the great majority of Iranian films. In *The Lizard* (**Kamal Tabrizi**, 2004), however, in which Parviz Parastui stars as a thief who escapes from jail dressed as a mullah and is forced to maintain this identity, clerical privilege, pomposity, and pedantry are satirized. The film was very popular both with domestic audiences and in the wider Persian **exile** community. **Abbas Kiarostami** and **Bahram Beyzai**, meanwhile, have pointed to the important influence on their cinematic self-reflexivity of the traditional Shi'i *ta'zieh* play, in which the martyrdom of Imam Hussein at Karbala is restaged. Outside the country, world-renowned video artist **Shirin Neshat**, of Iranian descent, has focused much of her work—for example, *Women of Allah* (1993–1997) and *Rapture* (1999)—on the struggles of women under Islam in Iran.

While **Yeşilçam**, the Turkish film industry, has produced a variety of historical religious films, Islam only found a direct presence in Turkish

cinema in a limited number of Islamist films, which first appeared during the 1970s in the context of “**true**” **national cinema debates**. However, the **genre** was most prominent during the early 1990s, after the demise of Yeşilçam, when political Islam in Turkey gained strength, and **Yücel Çakmaklı** made it the subject of cinematic discussion. His *Abdullah of Minye* (1989), which portrays Islamists in a fictional Egypt that represents Turkey, is an example of “white cinema”—films that advocated religious purity and morality. However, among the more than 7,000 feature films made in Turkey, the total number concerning Islam and Islamism amounts to less than 100.

**ISRAEL.** Also known as the Jewish State, Israel is located on the west coast of the Mediterranean Sea, in a West Asian region known as the Levant, or Fertile Crescent, within the western territories of historic **Palestine**. To its north lies **Lebanon**, to its northeast, **Syria**, to its east, **Jordan**, and to its southwest, **Egypt**. Ruled by the Ottoman Empire from 1516 until the end of World War I, and populated historically by Arabs of the Jewish, Christian, Muslim, and Baha’i religions, the region came under British Mandate between 1923 and 1948. In November 1947, the United Nations proposed to divide the region into two countries, one Zionist (Israel) and one Arab (Palestine), but the terms of General Assembly Resolution 181 (the “Partition Plan”) ultimately were not satisfactory to either grouping, and on 15 May 1948, one day following the declaration of the Jewish State of Israel, a war erupted between **Zionist** forces and the armies of Egypt, Jordan, Lebanon, Syria, and **Iraq**, which had entered Palestine to support Palestinian irregular forces and the Arab Liberation Army (sponsored by the Arab League). The war ended in July 1949, with a Zionist victory that expanded Israel’s borders beyond those designated by Resolution 181, with the loss of more than 500 Palestinian Arab villages, and the displacement of 750,000 Palestinian Arabs. The West Bank of the Jordan River was assigned to Jordanian rule and the Gaza Strip to Egyptian rule; both were relinquished to Israel after the 1967 Six-Day War, beginning what is known as the **Israeli Occupation**. Since then, the region has continued to be riven by conflict and irresolution.

Israeli and Palestinian cinemas differ widely in their historical origins and institutional support; yet, they also parallel each other in

their attempts to project the historical continuity of their respective societies, and their individual and collective struggles, both against each other and against outside forces—whether with respect to the **Holocaust** in the case of Israelis or against a perceived global silencing in the case of Palestinians.

Film production in Israel has been dominated historically and ideologically by the Israeli state apparatus and Zionism. Although the first films to depict the Levant were *actualité* **documentaries** produced and directed by the French Lumière brothers in 1896 for European and North American distribution, Israeli cinema begins properly with films directed by Ashkenazi—Eastern European—émigrés to Palestine for the purpose of propagating Zionism during the British Mandate. One of these, Ya'akov Ben-Dov, an early member of the Jewish-Palestinian cultural institute, Bezalel School of Arts and Crafts, began making newsreels and short documentaries after World War I depicting the Zionist agricultural **colonization** of Palestine (the “*yishuv*”). Ben-Dov’s films received financial backing from the Jewish National Fund (JNF), an international organization founded in 1901 to raise money for the establishment and maintenance of a Jewish state in the Levant, and its rival British organization, the Palestine Foundation Fund (PFF), founded in 1920 and becoming the United Israel Appeal in 1948. Ben-Dov’s directing reached its height during the late 1920s, with the PFF-produced *The Land of Promise* (1925), perhaps his most noteworthy success. Although he stopped directing in 1933, his films continued to be screened throughout the 1930s in Europe by United Zionists for Germany, a Jewish organization that supported National Socialism. Other early Zionist filmmakers include Natan Axelrod, who in 1932 co-directed the first Zionist feature, *Oded the Wanderer*; his co-director, Chaim Halachmi; and Baruch Agadati, originally a dancer whose newsreel shorts included the 1932 Levant Fair and Maccabiah Games and the 1933 funeral of assassinated Zionist Chaim Arlosoroff. The representational quality of the majority of these nostalgic, mostly pastoral films led them to be characterized aesthetically as “Zionist **realism**,” a modification of Soviet socialist realism and agitprop. After the establishment of the Jewish State in 1948, the Israel Film Service of the Ministry of Education and Culture continued the production of documentaries and newsreels for fundraising purposes; intended for distribution in

the United States and Canada, such films were made primarily in English.

Contrasting its early development is the fact that between 1948 and the 1993 **Oslo Accords**, the bulk of Israeli cinema has been marketed primarily to domestic Jewish audiences. Noteworthy exceptions include films directed by **Eli Cohen**, which received international attention during that period; independent films by post-Zionist iconoclast, **Amos Gitai**; and increasingly critical, if less experimental, films by a younger generation of cinéastes, including **Ra'anan Alexandrowicz** and **Eyal Sivan**. Later shifts in the Israeli film industry back toward international audiences were effects partly of the country's neoliberalization following the 1979 election of the first Likud (right-wing) government and served to some extent as a public relations effort to improve the image of Israel abroad following its facilitative role in the 1982 massacre by the Lebanese Phalange of 3,000 Palestinians in the Lebanese **refugee** camps of Sabra and Shatila, and military reaction to the First **Intifada**.

The matrix of funding for post-1948 Israeli cinema has remained international, with the JNF contributing philanthropically from Jewish communities in North America and Europe, and the United States granting Israel more than any other country annually—without which Israel could not continue to support both its military-intelligence apparatus and its state-run social services. Despite that international base, the establishment of the Jewish State supplied the rationale for local film distribution and the opening of national production facilities: the Israeli Motion Picture Studios in Herzliyah (1949) and the Geza Film Studios in Givatayim (1952), later to become the Berkeley-Humphries Studio, which merged in 1988 to form United Studios of Israel. State funding vehicles were also established: the Bill for the Promotion of Israeli Films (1954), later revised and updated by the Ministry of Culture as the Fund for the Promotion of Israeli Quality Films (1979) and, following neoliberal budget cuts, the New Israeli Fund for Film and Television (1993) and the Bill for Cinema (1998), both of which have come under the additional auspices of the Ministry of Industry and Trade. The gradual privatization of Israeli cinema was exemplified by producer-director Menachem Golan's Golan 76–Globus Studios, which in 1979 became Cannon Films, perhaps

the first genuinely **transnational** film production company, specializing in exploitation **genres**, often made-for-television.

The stylistic tendencies of postindependence Israeli cinema evidenced a shift from nostalgic pastoralism to the heroic war genre, in which realism was altered to suit the codes of melodrama. The most well-known Israeli war films are *They Were Ten* (Baruch Diner, 1954) and *Hill 24 Doesn't Answer* (1954), directed by an American, Thorold Dickinson. **Comedies** which centered on stereotyped Mizrahi Jews—Jews from **Middle Eastern** countries—also became popular at this time, forming the indigenous *bourekas* genre, of which the earliest and most prolific director was a Jewish Iraqi, George Ovadia, who began his filmmaking career while living in **Iran** from 1949 to 1969. The most renowned *bourekas* film, however, is *Sal-lach Shabbati* (1964), directed by an Ashkenazi Jew from Hungary, Ephraim Kishon. Commercial sex farces and national satires also found form during this period of cinematic industrialization. One of the sex genre's most popular directors, Uri Zohar, renounced these films when he subsequently left the industry to join an orthodox Jewish sect—a move allegorized favorably, if subtly, in *Ushpizin* (Giddi Dar, 2004).

Israeli cinema's stylistic and ideological orientation shifted following the Six-Day War of 1967. The Israeli Occupation's incorporation of 400,000 additional Palestinians under Israeli administration was seen as a threat to the Jewish demographic superiority thought necessary to justify the state's Zionist character. In an effort to manage and contain ensuing public controversies and political rifts over the situation, the Israeli film industry began producing films that expressed war-weariness, often criticizing excessive militarism, and tending to offer less epic, more individualistic perspectives and characters.

What developed into **Young Israeli Cinema** also prompted reevaluation of the *bourekas* genre toward more sympathetic, if nonetheless typified, portrayals of Mizrahi Jews in films directed by Kishon as well as by Golan, whose *Kazablan* (1973), a “forbidden love” story between a Mizrahi man and an Ashkenazi woman, was Israel's first full-scale **musical**. By the same token, the Second Television and Radio Authority of the Israeli Film Center instituted formal film  **censorship** in 1969. Not until the late 1980s, following

the publication by Israeli New Historians of previously undisclosed information about the *Nakba* and Israeli Occupation during the years surrounding the First Intifada would mainstream Israeli cinema begin casting Palestinian actors in more sympathetic, Arabic-speaking roles. At the same time, Israeli cinema also initiated concerted focus on the Holocaust.

Meanwhile, Israeli cinema, with the promotional support of **Irafest** and other **film festivals**, has become increasingly visible internationally, developing and expanding a second wave of Young Israeli Cinema. The personal focus of many of these films attempts to provide a lost or submerged Israeli quotidian, but also inadvertently may allegorize profound anxiety, an updated form of 1950s–1960s “siege mentality.” Examples include *The Flying Camel* (Rami Na’aman, 1994), featuring Alessandra Mussolini as an Italian nun whose miraculous kindness along with support from a Palestinian construction worker (*Avanti Popolo*’s Salim Dau) help prevent the demolition of an elderly Israeli’s condemned home; and *Secrets* (Avi Neshet, 2007), in which a young orthodox Jewish woman who bonds sexually with her female yeshiva friend while helping a dying Christian pilgrim, a released felon, atone for her violent crime, agrees to share her love with the orthodox man her friend eventually marries. To facilitate this shift in orientation, in 1991 the Israeli Censorship Board was disbanded, and the role of censorship was assumed directly by the Ministry of the Interior.

Since the Al-Aqsa Intifada, the Israeli film industry has set up production sites and companies in the **Occupied Palestinian Territories** that are nominally Palestinian-run, which produce **orientalist** films about, directed by, and starring Palestinians, such as *Thirst* (Tewfik Abu Wael, 2004), produced by Zimaon Limited Partnership, and *Al-Jisr: The Bridge* (Ebtisam Ma’arana, 2004), produced by the New Israeli Fund for Film and Television. A growing body has also emerged of Israeli-made documentaries that address social problems within Palestinian–Israeli society outside the matter of political conflict, such as *The Garden* (Adi Barsh/Ruthie Shatz, 2003), a verité study of two young Arab male prostitutes in Tel Aviv; as well as those that are critical of the reoccupation, such as *Checkpoints* (Yoav Shamir, 2003) and *One Shot* (Nurit Kedar, 2004), both of which have been utilized for Israeli military training purposes.

**ISRAELI OCCUPATION.** This watershed event in **Middle Eastern** history refers to the 1967 annexation by **Israel** of **Palestinian** territories controlled since 1949 by **Jordan**, **Syria**, and **Egypt**. The West Bank and East Jerusalem, Golan Heights, Sinai Peninsula, and Gaza Strip, respectively, would come to comprise the Occupied Palestinian Territories (OPTs) following Israel's six-day military campaign of June 1967 (hence known as the Six-Day War) to regain access to the Egyptian-controlled Straits of Tiran. These had been closed to Israeli shipping by Egyptian President **Gamal Abdel Nasser**. Israel's apparently defensive campaign quickly developed into an expansionist operation, referred to as the *Naksa* ("setback") by Palestinians, in which thousands of soldiers were killed and an additional 400,000 Palestinians were forced into **exile**. An ensuing War of Attrition culminated in the Yom Kippur–Ramadan War of October 1973, in which the Israel Defense Forces sustained its largest number of war-time casualties ever, and the Israeli film industry shifted production away from heroic war films to works more critical of the country's political militarism. These wars are treated variously in *Far from Their Country* (Qais al-Zubeidi, 1970), *Testimonies of Palestinians in Times of War* (al-Zubeidi, 1972), *The Sparrow* (Youssef Chahine, 1973), *The Half-Meter Incident* (Samir Zikra, 1980), *Avanti Popolo* (Rafi Bukai, 1986), and *Kippur* (Amos Gitai, 2000).

In 1979, Israel returned the Sinai Peninsula to Egypt under the auspices of the Camp David Accords negotiated by United States President Jimmy Carter between Egyptian President **Anwar Sadat** and Israeli Prime Minister Menachem Begin, whereas East Jerusalem and the West Bank, Gaza Strip, and Golan Heights have remained in Israeli hands. The 1993 **Oslo Accords** officially ended the Israeli Occupation, but it has persisted nonetheless and is arguably the overriding, if at times implicit, concern of much Palestinian cinema to date. The Israeli establishment of checkpoints throughout the OPTs, for example, is the central subject of *Ford Transit* (Hany Abu-Assad, 2002), *Roadblocks* (Hanna Elias, 2002), *Crossing Kalandia* (Sobhi al-Zobaidi, 2002), and *Checkpoints* (Yoav Shamir, 2003), and is part of the post-2000 geographic fragmentation of Palestinians in *Rana's Wedding* (Abu-Assad, 2002), *Divine Intervention* (Elia Suleiman, 2002), and *Like Twenty Impossibles* (Annemarie Jacir, 2003). The impact of Israel's construction of the West Bank separation

barrier/wall is the focus of *Wall* (Simone Bitton, 2004), *Obstacle* (Nida Sinnokrot, 2003), *The Israeli Wall in Palestinian Lands* (Andrew Courtney/Emily Perry, 2004), *Last Supper: Abu Dis* (Issa Freij, 2005), *The Iron Wall* (Mohammed Alatar, 2006), *The Color of Olives* (Carolina Rivas, 2006), and segments of *Route 181* (**Michel Khleifi/Eyal Sivan**, 2004) and *Peace, Propaganda and the Promised Land* (Bathsheba Ratzkoff/Sut Jhally, 2004). The Israeli occupation of East Jerusalem is the subject of *Ticket to Jerusalem* (**Rashid Masharawi**, 2002), *Jerusalem Day 2002* (**International Solidarity Movement**, 2002), and *Looking Awry / Hawal* (al-Zobaidi, 2005). The Israeli withdrawal from the Gaza Strip is fictionalized in *Disengagement* (Gitai, 2007). The Occupation's effects on Palestinian–Israeli gay and lesbian love relationships is analyzed in the Israeli diasporic **documentary**, *Zero Degrees of Separation* (Elle Flanders, 2005). See also YOUNG ISRAELI CINEMA; REFUGEES.

**ISRAFEST.** This Jewish-American **film festival** was founded in 1982 in Los Angeles and began holding annual screenings there and in New York City in 1985. Since then, Miami has also become a host city. Israfest's purpose is to package and showcase the range of **Israeli** cinema to North American audiences.

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**JACIR, ANNEMARIE (1974– ).** Jacir is a **Palestinian** poet, filmmaker, and curator born in Bethlehem, who began her film career in 1994 in New York City as an editor, producer, writer, and cinematographer. She directed a number of experimental shorts, including *A Post-Oslo History* (1998), about restrictions on Palestinian movement following the **Oslo Accords**; *The Satellite Shooters* (2001), a satirical Western based upon the story of a young Palestinian boy in Texas; and *Like Twenty Impossibles* (2003), a mock-*verité* account of a Palestinian film crew navigating military checkpoints in the West Bank. Her first feature film, *Salt of This Sea* (2008), follows a working-class Palestinian–American **refugee** on her return home. Jacir is also the chief curator and founder of the **Dreams of a Nation** project,

dedicated to the archiving and promotion of Palestinian cinema. *See also* EXILE AND DIASPORA; ISRAELI OCCUPATION.

**JADALLAH, SULafa (19??–2002).** A graduate of the Higher Cinema School in Cairo, Jadallah is the first female cinematographer in the Arab world. Jadallah's contributions to Palestinian cinema are intricately tied to the birth and influence of the **Palestine** Liberation Organization (PLO) among the Palestinian **refugee** community in Jordan during the 1960s and 1970s. Along with Mustafa Abu 'Ali, Salah Abu Hanood, and Hani Jawahariya, Jadallah worked as a photographer for the PLO's Photography Division in **Jordan**, the objective of which was to document and disseminate images and stories of the Palestinian revolution. These early photographs were the first that Palestinian refugees had of themselves and their **exilic** predicament, and came to serve as graphic catalysts for Palestinian **nationalism**. Jadallah initially photographed the activities of martyrs and *fedayeen*, but the Dignity Battle of March 1968, so named after Palestinian refugees in the village of Karameh—"dignity" in Arabic—successfully thwarted an **Israeli** attack against the headquarters and leaders of Fateh, made "Palestinian Revolution" an international headline, evoking worldwide demand for images of the Palestinian–Israeli conflict and propelling Jadallah onto the frontline of struggle alongside the *fedayeen*.

At this time, Jadallah became active as a cinematographer for the Palestine Films Unit that formed out of the Photography Division with the production of a first film, *No to the Peaceful Solution* (1969), a response to the 1969 Rogers Plan proposed by United States Secretary of State William P. Rogers, according to which Israel would withdraw from territories occupied in 1967. Rogers' Plan was rejected by Israel. During the brutal events of Black September, Jadallah sustained a massive head injury that forced her to remain in Jordan, while Abu Ali and others relocated to south **Lebanon**. In 2005, Jadallah received the Palestine Film Award for her pioneering role as an Arab **woman** cinematographer, as well as for her influential work in documenting and disseminating the formative period of the Palestinian liberation movement. From that moment, the Palestine Film Award was renamed the Sulafa Jadallah Award by its sponsoring organization, **Shashat**, a nongovernmental organization

headquartered in Ramallah and the organizer of the Women's **Film Festival** in Palestine. Other well-known recipients of the Sulafa Jadallah award include Palestinian filmmaker Nada El-Yassir and the Indian director Deepa Mehta. *See also* PALESTINIAN REVOLUTION CINEMA.

**JAHIN, SALAH (1930–1986).** Cairo-born vernacular poet, cartoonist, lyricist, journalist, and actor, Salah Jahin wrote the screenplay for a number of **Egyptian** classics including *Watch Out for Zuzu* (El-Imam, 1972), *Amira, My Love* (Hassan El-Imam, 1974), and *Shafika and Metwally* (**Ali Badrakhan**, 1978), all **starring Souad Hosni**, his close friend; as well as *The Return of the Prodigal Son* (**Youssef Chahine**, 1976). In collaboration with composer, Sayed Mikkawy, Jahin wrote an operetta, *The Big Night*, depicting the *moulid* festivities (a celebration of a saint's anniversary) in the popular quarters of Cairo. With puppets made by Nagy Shaker and directed by Salah El-Sakka, it was the first show to run in the Puppet Theatre opened by **Abdel Gamal Nasser** in 1959. (The show continues to run today and is frequently aired on state television.) Jahin was considered the semiofficial poet of Egypt's July 1952 revolution, having written many of the patriotic songs associated with it and performed by **Abdel Halim Hafez**. He published a series of satirical caricatures in daily newspapers and worked as the editor-in-chief of the magazine *Sabah El-Kheir*. He also wrote several episodes for the Ramadan *fawazeer* series (which featured an audiovisual riddle for each day of the holy month and aired on state television shortly after sunset)—performed most notably by actress Nelly.

**JALILI, ABDOLFAZL (1957– ).** Born in Saveh in central **Iran**, Jalili directed three short films in the 1970s prior to the **Iranian Revolution** of 1979. Working for Iranian Television, he then made several short pieces on the **Iran–Iraq War**. Following *Milad* (1983), about a young man's politicization during the Revolution, his second feature, *The Spring* (1984), was set during the war and celebrates Iranian successes. Already, these short films revealed Jalili's central interest in the plight of young boys, which has continued to mark his career, first in *Scabies*, a searing indictment of a juvenile detention facility riddled by abuse and disease and offering little opportunity for

inmates to escape from lives of crime and poverty. With *Dance of Dust* (1992), Jalili abandoned traditional narrative to create an almost wordless visual poem about a young brickmaker who falls in love. Despite, or perhaps because of, this approach, the film was banned until 1998.

*Det Means Girl* (1994) and *A True Story* (1995) continued Jalili's experimental aesthetic, although they contain more narrative, both dealing with the attempt to obtain needed medical treatment. In *Delbaran* (2000), however, dialogue and story are again mostly absent, as Jalili follows a **refugee** from **Afghanistan** surviving at a truck-stop on the Iranian side of the border. *The First Letter* (2003), about a relationship between a Muslim boy and a Jewish girl, which suffered from  **censorship** in Iran, and *Hafez* (2007), concerning a boy who, in giving Qur'anic instruction, falls in love with the unseen girl he is teaching, mark Jalili's return to melodramatic and perhaps more commercial narrative forms.

**JALLA! JALLA! (2000).** A semi-autobiographical film about a **Lebanese** family living in Sweden, *Jalla! Jalla!* became Josef Fares' breakthrough film **starring** his brother, Fares Fares. This **comedic** tale of Lebanese traditionalism meeting Swedish homogeneity joins a growing body of films by immigrant filmmakers grappling with the experience of cultural differences. Rather than critiquing the xenophobia sometimes apparent in Europe's identity politics, this lighthearted story of lovers from different walks of life employs a series of cultural clichés to bolster a vision of universal humanism. The formula enthralled Swedish audiences and earned *Jalla! Jalla!* Sweden's entry for the Academy Awards in 2001. Fares followed with another comedy, *Kopps* (2003), before taking on more traumatic material in *Zozo* (2005), about a 10-year-old boy who must make his way to Sweden alone after his family has been killed in the **Lebanese Civil War**.

**JAMES' JOURNEY TO JERUSALEM (2003).** Ra'anán Alexandrowicz's biting epic tale charts the Christian pilgrimage of a rural Zulu to Jerusalem, on the road to which he is apprehended and forced into migrant labor. Through a comedy of errors, the bright and congenial James turns his religious fervor into entrepreneurial ambition,

coming nearly to master **Israeli** capitalism until racial prejudice forces him back to his native South Africa without his ever having completed his pilgrimage. Although Alexandrowicz's first narrative feature does not depict explicitly the conflict in **Palestine–Israel**, its casting of a Palestinian actor, Salim Dau (*Avanti Popolo; The Flying Camel* [Rami Na'aman, 1994]), as a migrant labor recruitment agent of Mizrahi descent offers sardonic commentary on the contradictory social conditions that the conflict presents for the marginalized peoples living in the region.

**JERUSALEM INTERNATIONAL FILM FESTIVAL.** This eclectic international film festival began in 1983 under the auspices of the Jerusalem Cinematheque, an **Israeli** screening venue opened in 1974 in conjunction with the Israel Film Archive. The Archive stores copies of every film and video funded at least in part by Israel along with, in its Jewish Film and Axelrod Pre-State Collections, thousands of films depicting Ashkenazi *shtetl* and community life up to and including the **Holocaust**, films concerning the Holocaust, Nazi propaganda films, Yiddish films, and newsreels and **documentaries** shot in **Palestine–Israel** between 1895 and 1958. In addition to programming international fare, the Jerusalem International **Film Festival** accepts some Israeli and a few Palestinian films annually.

**JORDAN.** Sharing borders with **Syria**, **Iraq**, **Saudi Arabia**, and **Palestine–Israel** in the Levant region of West Asia, the Arab nation of the Hashemite Kingdom of Jordan is a young country with deeply interconnected histories with other states and territories. Jordan and Palestine–Israel encompass the area known historically as Palestine. Jordan's majority religion is Sunni Muslim, with a sizable percentage of the population Palestinian, and with a considerable number of **refugees** from Iraq. After World War I, until 1948, the former Ottoman territory was under British control as part of the League of Nations Mandate of Palestine (although it ostensibly became an independent state in the 1920s). Under British sponsorship, a monarchy was established under Said bin Abdullah Hussein in what was then called the Hashemite Kingdom of Transjordan. The name was changed in 1948 when Jordan joined the Arab League. During the Six-Day War of 1967, Israel took control of the Jordanian-controlled West Bank (of the Jordan River), and many Palestinians fled as refugees to Jordan.

After a victory by refugee Palestinian guerrillas/freedom fighters in the 1968 Battle of Karameh, King Hussein bin Talal ordered his army to attack Palestinian political parties headquartered in Jordan. Known as Black September, the attack resulted in an indeterminate number of Palestinian deaths, likely more than 5,000, as well as the expulsion of the Palestine Liberation Organization and thousands of Palestinians to **Lebanon**. These events are represented in some films of the **Palestinian Revolution Cinema** and recounted in the contemporary documentary *Leila Khaled: Hijacker* (Lina Makboul, 2006).

The Hashemite dynasty has its roots in Saudi Arabia and reported descent from the Prophet Mohammed. The present king of Jordan is Abdullah II, son of the late King Hussein. Both Abdullah and his wife, Queen Rania, have been vocal supporters of the development of the Jordanian film industry. Indeed, while Jordan's film scene may initially seem rather barren, with urban multiplexes playing familiar Hollywood fare and the popular **Egyptian** cinema that continues to pervade the Arab mediascape. A closer examination, however, reveals a budding domestic audiovisual industry with roots in a local and **transnational**, pan-Arab cultural milieu, and myriad connections that branch across other parts of the world. Jordanian cultural productions, including television soaps and Ramadan programs, have been successful in the Arab world.

Some of the most memorable cinematic uses of Jordan's iconic scenery by international filmmakers are the desert landscapes in *Lawrence of Arabia* (David Lean, 1962) and the action sequences in the ancient city of Petra in *Indiana Jones and the Last Crusade* (**Steven Spielberg**, 1989). More recently, the **Iraq War**-themed films *Redacted* (Brian De Palma, 2007), *Battle for Haditha* (Nick Broomfield, 2007), and *The Hurt Locker* (Kathryn Bigelow, 2008) have been shot in Jordan. Providing critical assistance in defining the Jordanian film and media world is the Royal Film Commission (RFC), established in July 2003, Jordan's official organization for film, television, and multimedia production. One major goal of the RFC is to promote Jordan as a desirable location for domestic and international film projects.

Jordan's own first film was *Struggle in Jarash* (Wassif Sheik Yassin, 1957). Other notable features have included 1991's *Oriental Story* (Najdat Anzour, 1991), co-scripted by Adnan Madanat, who is also Jordan's leading film critic, a film librarian, and a facilitator

of the weekly cinema club at the Abdul Hameed Shoman Foundation in Amman—an organization established in 1989 dedicated to its stated mission of “disseminating cinematic culture.” The current film scene in Jordan’s capital and largest city, Amman, is populated by local emerging filmmakers who have formed innovative strategies of collective, independent, and individual creative opportunity. Digital filmmaking has been key. Of the many projects by the latest generation of Jordanian filmmakers, the award-winning digital feature, *Captain Abu Raed* (2007), was directed by American Film Institute graduate, Amin Matalqa, and produced by **Nadine Toukan**. Another high-profile digital production, the feature-length **documentary**, *Retake/Recycled* (2008), set in Zarqa and directed by Mahmoud al-Massad, a Jordanian currently living in the Netherlands, has also received international attention.

The nonprofit Amman Filmmakers Cooperative (formed in 2003) and the Jordan Short Film Festival (launched in 2005), both founded by United States–trained Jordanian filmmaker and Information Technology media consultant Hazim Bitar, provide venues for training and **exhibition** of Jordanian-produced work. In 2008, Jordan’s newly inaugurated Red Sea Institute for the Cinematic Arts accepted its first class of students from throughout the **Middle East** into its Masters of Fine Arts program.

**JOREIGE, LAMIA (1972–)**. Born in Beirut, Joreige studied in France and at the Rhode Island School of Design. After returning to **Lebanon**, she emerged as a core member of Beirut’s avant-garde. Joreige utilizes video to interrogate Lebanon’s violent history and foreground individual stories. Her *Objects of War* series (2000–2006) presents a series of testimonials prompted by mundane personal objects. *Here and Perhaps Elsewhere* (2003) probes the social memory of kidnappings during the **Lebanese Civil War**, confronting the “official amnesia” that has characterized the postwar period.

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**KADOSH (1999)**. Amos Gitai’s blunt exposé of patriarchy within orthodox Judaism contains one of the most shocking rape scenes

in cinema history. Set in the insular Mea Shearim, an ultraorthodox (*haredi*) community located in a former **Palestinian** section of northern Jerusalem, *Kadosh* (“holy” in Hebrew) portrays the coming-to-consciousness of a young *haredi* woman married by arrangement to a man thrice her age who is sexually violent and indifferent to her needs. After sustaining a series of beatings and rapes, Rivka eventually escapes to an uncertain future in secular Tel Aviv. *Kadosh* is shot in muted tones with shadowy lighting that projects a melancholy pessimism onto Mea Shearim’s mostly interior domestic scenes, which a stark, often motionless camera helps associate with the ostensibly liberating Tel Aviv milieu. *See also* GENDER AND SEXUALITY; ISRAEL; WOMEN.

**KAMAL, HUSSEIN (1934–2003).** One of **Egypt**’s best-known and most prolific filmmakers, Kamal studied cinema in Paris at the Institut des hautes études cinématographiques, graduating in 1956. He worked in television, then made a number of short films before directing his first feature in 1965. His first two films were artistically rather than commercially oriented. *The Impossible* (1966) was one of the first Egyptian films funded by the public sector; it tells the story of a man who struggles to overcome the crippling influence of his father. In Kamal’s second feature, *The Postman* (1968), based on a story by Yehia Haqqi, a young girl is killed by her father when he discovers that she has had sex out of wedlock. With *My Father Is Up the Tree* (1969), Kamal played out his abilities in a commercial film featuring **Abdel Halim Hafiz** and Nadia Lotfy. The film became a huge success, running for more than 50 weeks in cinemas, not only because of Hafez’s **starring** role, but also, supposedly, because it included “one hundred kisses.”

Kamal’s films are hard to group into any single generic category or thematic approach; some were artistic and intellectual, controversial and banned, while others were huge commercial successes. Underlining all of these works, however, is a sense that Kamal rarely settled to resolve or simplify the complexity of his characters’ motivations. Kamal insisted that his films were commercial but not conventional. Following *My Father Is Up the Tree*, he made *Something Frightening* (1969), a film that was challenged by **censors** for its depiction of a ruthless gang who hold their village in terror, kidnap the inde-

pendent and willful Fuada (**Shadia**), and force her to marry the gang leader, Atriss (Mahmoud Morsi). The villagers eventually revolt, and Atriss is killed in a fire. After viewing the film himself, **Gamal Abdel Nasser** declared that if it really was an allegory of his government (with him as the gang leader), then the villagers deserved to burn; he allowed the film to screen. In *Adrift on the Nile* (1971), Kamal's critique of the failures of Nasser's regime is more explicit. *The Empire of M's* (1972), based on a screenplay by Ihsan Abd al-Quddus, stars an aging **Faten Hamama** as a single mother, while in *We Are the Bus People* (1979), two young men (**Adel Imam** and Abdel Moniem Madbully) are taken to a police station following an argument on a bus. They are detained mistakenly and tortured as political prisoners.

**KARAGÖZ.** See SHADOW-PLAY.

**KARIM, MOHAMMAD (1896–1972).** Born in Cairo, Karim was originally an actor and appeared in some of the earliest films shot in **Egypt**—by an Italian company. He then went to Europe, appearing in small parts in a couple of Italian films and studying at the UFA studios in Berlin. He returned to Egypt, becoming one of its first directors with *Zeinab* (1930), the country's first full-length feature, made for **Yussuf Wahbi**, who had established a modest film studio. Based on perhaps Egypt's first novel—by Muhammad Husain Hiakal—it is a melodrama of doomed love, critical of the practice of arranged marriages. Karim then collaborated with Wahbi on one of the earliest sound films from the **Middle East**, *Sons of Aristocrats* (1932), followed by the first Egyptian **musical**, *The White Rose* (1934). *The White Rose* was also the first Egyptian film to be widely distributed across the Arab world, since it featured the great composer and singer **Mohamed Abdel Wahab**, who plays a poor singer in love with a rich girl, with the titular rose symbolizing the purity of his unspoken love. Karim went on to direct Abdel Wahab in *Tears of Love* (1936), *Long Live Love* (1938)—playing opposite **Layla Murad** in her first film role—and four further films, all with similar themes. He was head of the Cairo Higher Film Institute from 1957 until 1967.

**KARIMI, NIKI (1971– )**. Karimi is an award-winning **Iranian** actress, film director, and translator. **Dariush Mehrjui's** *Sara*, based on Henrik Ibsen's *A Doll's House*, gave Karimi her first nationally and internationally acclaimed role, an emotionally charged rendering of the title character, Sara, a woman on the verge of discovering the truth about her exploitative and loveless marriage. She is best known, however, for her work with Iranian director **Tahmineh Milani** (*Two Women*, *The Hidden Half*, and *The Fifth Reaction*), in which Karimi portrays, with a complex vulnerability, the challenges facing modern Iranian **women** caught on the cusp of religious and secular identities. Karimi, fluent in Persian, French, and English, translated Marlon Brando's biography, *Songs My Mother Taught Me*, into Farsi and made her directorial debut in 2001 with *To Have or Not to Have*, a **documentary** about infertility produced by **Abbas Kiarostami**. Karimi's feature film directorial debut, *One Night* (2005), was nominated in the "Un Certain Regard" category at the Cannes **Film Festival**. See also GENDER AND SEXUALITY.

**KARAOĞLAN—THE HERO FROM THE ALTAI (1965)**. Adapted from director Suat Yalaz's comic book series of the same title, *Karaoğlan* features the titular Uighur from the Altai mountain range in **Turkey**, who fights there for Genghis Khan before migrating to Anatolia, where he subsequently fights for the Seljuks against Byzantine forces. The film is one of many **Yeşilçam** action-adventure films to depict Central Asian Turkic, Seljuk, Ottoman, and Muslim warriors as heroes. Rife with nudity and patronizing constructions of non-Turks and non-Muslims as enthralled with their Turkish military leaders, this **genre** is considered supportive of **Islamic-Turkish nationalism**.

**KARNAK (1975)**. Released five years after the death of **Gamal Abdel Nasser**, *Karnak*, directed by **Ali Badrakhan**, depicted the abusive side of the Free Officers regime, and was typical of a series of **Egyptian** films that focused on the corruption and atrocities carried out by individuals and various state apparatuses during Nasser's presidency. *Karnak* tells the story of a group of student activists, Hilmi (Mohammad Sobhi), Ibrahim (**Nur El-Sherif**), and Zeinab (**Souad Hosni**),

who frequently meet in the Karnak coffee shop. Openly expressing their political views, they are arrested by state security forces. The film includes gruesome scenes of torture and rape carried out by order of a high-ranking official (Kamal El-Shenawy). *Karnak* set a precedent for criticism of institutionalized state brutality, as **Anwar Sadat** sought to distance his presidency both culturally and politically from the previous regime.

**KECHICHE, ABDELLATIF (1960– )**. Kechiche was born in Tunis but raised by immigrant parents in a housing project in Nice, after which he studied acting at the Conservatoire d'Antibes and became a stage and film actor, most notably, perhaps, in *Bezness* (**Nouri Bouzid**, 1992). Kechiche has directed three features, all of which treat issues related to immigrant experience in France, in the tradition of  *beur cinema*, and by subverting the conventions of French farce. *Voltaire's Fault* (2000) details the tenuous, chaotic existence of illegal immigrants seeking a stable life in France. *Games of Love and Chance* (2003) is set in a state school in a poor suburb (*banlieue*) of Paris, where teens preparing a Marivaux play become painfully aware of the contradictions associated with the roles in which they are cast and the very act of performing them. *The Secret of the Grain* (2007) has been honored at many **film festivals** and is perhaps Kechiche's most commercially successful and widely distributed film to date. It narrates the story of a divorced French–**Tunisian** shipyard worker, Slimane, whose attempt to open a fish couscous restaurant in an abandoned fishing boat after he is forced into early retirement is realized only posthumously, through the ingenuity of the **women** in his life. The film joins a substantial number of films, many from the **Middle East**, which investigate the everyday and celebrate tradition through meal-time scenes.

**KEEP-ON CLASS (1975)**. Adapted from a memoir, this film by **Turkish** director **Ertem Eğilmez** focuses humorously on the exploits of several students at an all-male private high school. *Keep-on Class* reproduces the 1970s **Yeşilçam** family **comedy** by positioning the school principal as a father figure and the school's female caretaker as a mother figure. Successful upon its release, the film still garners

high ratings when broadcast on Turkish television, and has come arguably to be known as the best of the Yeşilçam comedies. It has spawned several sequels and a few **post-Yeşilçam** remakes of the series. The film introduced the character, Şaban (Kemal Sunal), who later became the protagonist of the Şaban sub**genre**, in which eventually 17 films were made.

**KEMALISM.** *See* ATATÜRK, KEMAL MUSTAFA.

**KENÇ, FARUK (1910–2000).** An early **Yeşilçam** director, Kenç was born in Istanbul and participated in the filming of Soviet filmmaker Esfir Shub's (aka Esther Schub) **documentary** on **Turkish** reforms, *Strides of Progress in the Turkish Revolution* (1937). He later graduated from the Bavarian School for Photography. Upon his return to Turkey, Kenç started directing in his own right with the tearjerker *Piece of Stone* (1939). However, the high cost of filmmaking, especially during World War II, and the veritable monopoly of **Muhsin Ertuğrul** and **İhsan İpekçi** over industrial film production prompted his “discovery” of an alternate method of sound postsynchronization. His 1943 film, *Troubled Spring*, was shot silently and later dubbed at a sound studio. Kenç's innovation opened the door to standardizing postsynchronization practices in Yeşilçam through the 1980s. During his career, which ended in 1964, he made the swashbuckler film *Çakırcalı Mehmet Efe* (1950), the **nationalist** drama *Song of Freedom* (1951), and the melodrama *The Immortal Love* (1959).

**KHACHIKIAN, SAMUEL (1923–2001).** Born in Tabriz, **Iran**, of Armenian ancestry, Khachikian directed his first crime thriller, *The Hazard Crossroad*, in 1954, and continued to work in that **genre** in the 1960s, often using black-and-white stock to create chiaroscuro effects common in similar Western films. A prolific filmmaker, also working as a producer and scriptwriter, Khachikian directed 40 films and has been referred to as the Iranian Hitchcock. Despite less popular success during the 1970s, he continued working after the **Iranian Revolution** of 1979. His *Explosion* (1979) commemorates the Shah's departure, while *Eagles* (1984) is a combat film about the **Iran–Iraq War**.

**KHALED/CHEB KHALED (1960– )**. Khaled is one of the world's most popular performers of *rai*, a modernized, hybrid Arabic folk music. His music has been utilized on the soundtracks of numerous international films, and he has made several screen appearances in **documentaries** and features. Known for his distinctive deep voice, as well as talents as a multi-instrumentalist and composer (Cheb), Khaled Hadj Brahim was born in a suburb of Oran, **Algeria**, the birthplace of *rai*.

During the 1980s, Khaled's reputation expanded from Algeria to France and beyond, as he began to play festivals and European tours and released his first album in France. In Algeria, the rise of **Islamism** resulted in the targeting of *rai* music and musicians whose song lyrics celebrated wine and **women**. By the early 1990s Khaled was living in **exile** in France and, known as the "King of *Rai*," releasing singles and successful albums and videos, including the first Arabic chart-topper in France. His songs were heard on soundtracks of 1990s films directed by Europeans Nanni Moretti, Pascal Ferran, Luc Besson, and Alain Corneau (and, later, American Jonathan Demme); and he collaborated as a composer with filmmakers Jacques Doillon and Bertrand Blier, winning a 1994 Cesar award for best film soundtrack. Khaled's scoring work has continued into the 21st century with films directed by Nassim Amaouche and an acclaimed composition for *Days of Glory* (2006), directed by *keur* filmmaker **Rachid Bouchareb**.

Khaled's appeal is further demonstrated by his onscreen charisma. In 1997, he **starred** in Algerian *keur* filmmaker **Mahmoud Zemmouri**'s *banlieue musical comedy*, *100% Arabica*, paired with fellow *rai* superstar Cheb Mami. Two years later, Khaled appeared in a legendary concert at Bercy amphitheater with fellow *rai* performers Rachid Taha and Faudel, the "little prince," who has also become a high profile television and film actor. This concert, "Un deux trois soleil," yielded a live album, as well as a concert film.

**KHAN, MOHAMED (1942– )**. A filmmaker closely associated with the **New Realists** of the 1980s, Khan studied cinema in London before returning to Cairo to make his first feature, *Sun Stroke*, in 1978, based on Michelangelo Antonioni's *Blow Up* and **starring** **Nur El-Sherif**. An ongoing collaboration ensued with El-Sherif,

based on the actor's ability to finance as well as act in films—an arrangement that would also make producers of Naglaa Fathy and **Ahmad Zaki** and in turn contribute to these performers' increasing star status. Khan worked with actors Mahmoud Yasin and Yousra in *Vengeance* (1982), Nabila Ebied in *Desire* (1980), **Souad Hosni** in *A Dinner Date* (1981), and **Adel Imam** in *The Street Player* (1983). His passion for cinema and for **Egypt** is manifest in his carefully crafted scripts and close attention to character development. His association with New Realist directors such as **Atef El-Tayeb** and **Khairy Beshara** derives from their mutual concern with everyday struggles and the forces of power and corruption that shape the lives of ordinary people.

Impassioned by the study of international cinemas, Khan's contribution to Egyptian cinema is distinguished by its emphasis on Egyptians and their specific concerns and relationships. *Wife of an Important Man* (1987), starring **Mervat Amin** and **Ahmed Zaki**, and set during the period of corruption and ongoing paranoia wrought by the **Anwar Sadat** regime, centers on a ruthless police officer who is sacked for randomly arresting innocent people. The man is so deluded by self-importance that he maintains the pretence before his wife that he is still employed. *Dreams of Hind and Camelia* (1988) portrays a friendship between two domestic servants who experience rape, abuse, and poverty. This attention to the conditions of **women** during the 1980s shifts to those of a younger generation in *Downtown Girls* (2004, also scripted by Khan), featuring **Hend Sabri** and Menna Shalaby as two working-class women who commute via the metro line running from Helwan to central Cairo, where one works in a lingerie shop and the other as a hairdresser.

Khan's subsequent *Supermarket* (1990) revolves around a single mother (Naglaa Fathy) who lives with her elderly father and a young pianist (Mamdouh Abdel Alim), the latter of whom is stuck in a loveless marriage and must perform for drunk and disinterested audiences. These two key characters have few aspirations in a world dominated by money and power. *Omar's Journey* (1986), starring Farouk El-Fishawy, Mamdouh Abdel Alim, and Madiha Kamel, depicts a nihilistic road trip that brings together three very different characters. In line with the New Realist association with non-mainstream, pseudoindependent filmmaking styles, Khan made

*Klifty / Thief* in 2004, starring Bassem Samra, which again focuses upon personal relationships and a hero who maintains his humanity in a dog-eat-dog world. The film retains the documentary appearance of Khan's previous films through use of a hand-held digital camera and a setting in the streets of Cairo.

**KHATAMI, MOHAMMAD (1943– )**. Khatami, a highly learned and cultured cleric, was appointed **Iran's** minister for culture and Islamic guidance in 1982, a position from which he oversaw the gradual revision and liberalization of laws regulating the postrevolutionary cinema. In 1984, he declared that "Cinema is not the mosque," thus establishing it as potentially something other—and more—than a vehicle of official ideology. He remained at the Ministry of Culture and Islamic Guidance (MCIG) for a decade but resigned under pressure from conservatives when he received insufficient support from President Hashemi Rafsanjani. After several years in charge of the National Library, Khatami was nominated to contest the 1997 presidential election. To the surprise of many within the Iranian establishment, he won on a landslide—with a broadly reformist platform that emphasized **Islamic** democracy and the values of a civil society—and with the country's filmmakers as some of his most eager supporters.

Khatami and Ayatollah Mohajerani, the new head of the MCIG, quickly allowed cinema more latitude to take up controversial issues and promptly granted permits to many previously banned films—among them *Snowman* (David Mowlapur, 1994/1997) (which included scenes of cross-dressing) and *Lady* (**Dariush Mehrjui**, 1992/1999). Khatami's attempts at wider reform in Iranian society were frequently thwarted, however, by elements in the legislature and judiciary under the aegis of Supreme Leader Ali Khomeini, while his dialogue with the West was stymied by the events of 11 September 2001 and American responses to them, especially the inclusion of Iran in President George W. Bush's "Axis of Evil." In 2005, Khatami was succeeded as president by populist conservative Mahmoud Ahmadinejad. In 2009, he supported popular opposition to the reappointment of Ahmadinejad, led by presidential candidate Mir-Hossein Mousavi, following elections perceived by many as fraudulent.

**KHEMIR, NACER (1948– )**. A writer, poet, painter, storyteller, sculptor, and calligrapher born in Korba, **Tunisia**, Khemir is also a filmmaker with an idiosyncratic style derived not from a **film school** background but from his personal beliefs and concern to explore the richness of oral narrative tradition, **Islamic** aesthetics such as miniature painting, and, especially, Sufism. In 1975, Khemir began publishing fairy tales–legends based on his mother’s tales, including *The Ogress* (1977), and directed several films in the same vein: *The Story of the Land of God* (1976); *The Ogress* (1977), an **animation** based on his children’s book, referenced humorously in *Inch’allah Dimanche* (**Yamina Benguigui**, 2001); *Wanderers in the Desert* (aka *The Drifters*) (1984); *The Dove’s Lost Necklace* (1990); *Looking for 1001 Nights* (1991), a television **documentary**; and *Bab’Aziz* (*The Prince Who Contemplated His Soul*) (2005). His feature *Wanderers in the Desert* was screened widely at international **film festivals** and begins his **Desert Trilogy**, which also comprises *The Dove’s Lost Necklace* and *Bab’Aziz*.

**KHLEIFI, MICHEL (1950– )**. Born in Nazareth to a Christian-**Palestinian** family, Khleifi is the progenitor of contemporary Palestinian cinema, and, with more than a dozen films under his direction, he has been one of the most prolific, longstanding, and influential of its directors. He is the brother of film producer, professor, and critic George Khleifi.

As an Arab unable to register at Israeli educational institutions, Khleifi went to Belgium in 1970, where he earned a degree in Radio, Television and Theater Direction from the Institut national supérieur des arts du spectacle et techniques de diffusion in 1976, and began his career as a writer, director, and producer of made-for-television **documentaries** on the Palestinian–**Israeli** conflict for Radio et Télévision Belges Francophones in the late 1970s.

Khleifi’s first full-length **documentary**, *Fertile Memory* (1980), presents a dual portrait of a Palestinian novelist and a working-class woman from Nazareth, on the theme of womanhood under occupation. His second documentary, *Ma’loul Celebrates Its Destruction* (1985), follows a group of Palestinians on the only day of the year on which they are allowed to visit their old Galilean village, which falls on the *Al-Nakba* anniversary. The film reveals the villagers’ painful

memories and determination to cling to their ancestral land. *Ma'loul* hints at themes that recur in Khleifi's feature films, including his first feature, *Wedding in Galilee* (1987), for which he would gain widespread recognition: the pulls between a repressed past and immanent future struggles, emotional issues of temporality, the physicality of tradition and memory, along with images and odes to traditional landscapes of olive groves and green hills.

Khleifi's subsequent films likewise explore tensions between tradition and change, differing forms of power and domination (whether military, patriarchal, national, or religious), and the pastoral importance of territory: *Canticle of the Stones* (1990), a docudrama of the First **Intifada** and the story of middle-aged lovers meeting after 20 years of separation; *A Tale of the Three Lost Jewels* (1994), a fantasy tale and love story reputed to be the first feature shot on location and completed in Israeli-occupied Gaza; and *Forbidden Marriages in the Holy Land* (1995), a documentary that focuses on eight mixed marriages between partners of different religions and ethnicities. Another first is Khleifi's ambitious three-part documentary, *Route 181: Fragments of a Journey in Palestine-Israel* (2004), co-directed with **Eyal Sivan**, following the partition route of United Nations Resolution 181, passed in November 1947 but never implemented.

Some of Khleifi's other work is distant from Palestinian issues. He directed *L'Ordre du jour* (1992), a parody of modern bureaucratic man based on the 1987 novel by Jean-Luc Outers, one of Belgium's leading writers. He has also written screenplays, written and directed theatrical plays and made-for-television movies, and taught at film schools in Europe and the **Middle East**. See also **WOMEN**.

**KHLIFI, OMAR (aka OMARK KHÉLIFI) (1934– )**. During the 1960s, Khlifi, a self-taught filmmaker, shot a dozen short and medium-length films in 16mm before directing the first **Tunisian** postindependence feature, *The Dawn* (1966). His subsequent *The Rebel* (1968) is the first of a trilogy on resistance themes completed by *The Fellagas* (1970) and *Screams* (1972). The latter reenacts a story told by a traveler about two girls, one of whom is married against her will, while the other is raped by a stranger, who she then kills, only to be denounced by her village elders and condemned to death for supposedly having provoked the dishonor. Outraged, the

village **women** form a procession during her burial, thus breaking **Islamic** tradition and raising the ire of the men. In 1986, Khlifi directed *The Challenge*, the third film in a **documentary** trilogy on **exile**, which follows four people as they return after many years to their home towns, triggering their repressed memories of the anticolonial struggle. For its disproportionate focus on French and non-Muslim suffering and death during that period at the hands of Islamist resistance fighters, the film has been criticized as revisionist and was banned in **Algeria**. Khlifi was an active member of the Fédération Tunisienne des cinéastes amateurs, and, in 1970, published a book on the origins of Tunisian cinema, *L'histoire du cinéma en Tunisie (1896–1970)*.

**KHOMEINI, RUHOLLAH (1902–1989)**. Banished from **Iran** in 1963, after he objected to land reform legislation that was part of the Shah's White Revolution, Ayatollah Khomeini, based first in the Shi'i holy city of Najaf in **Iraq**, and later in Paris, assumed leadership of anti-Shah activities that ultimately led to the fall of the Pahlavi regime and Khomeini's own return from **exile**. Because cassette tape recordings helped disseminate Khomeini's words throughout Iran, the 1979 **Iranian Revolution** has been seen as a victory for small media over state-controlled television and radio. Khomeini, despite his distaste for prerevolutionary cinema—both domestic and imported—in Iran, did not object to all cinema. He was known to have approved of *The Cow* (**Dariush Mehrjui**, 1969), and his speech at the Behesht-e Zahra cemetery immediately upon his return to the country clarified that it was the old cinema, which he likened to prostitution, that he opposed and thought should be abandoned. Indeed, Khomeini's approach to film was part of an overall desire to **Islamicize** media and culture, an aim reflected in the establishment during the early 1980s of an official cinema, dictated by regulations promulgated by the Ministry of Culture and Islamic Guidance, that would bolster the new regime's policies and ideology.

**KIAROSTAMI, ABBAS (1940– )**. Contemporary **Iran's** most famous director internationally, Abbas Kiarostami was born in Tehran, where he studied painting and graphic design at the Tehran University School of Fine Arts. Although the post-1979 Iranian government

has often refused to screen Kiarostami's films in his home country, Kiarostami is one of the relatively few Iranian directors who elected to stay in Iran at the time of 1979's **Iranian Revolution**. Kiarostami was chiefly instrumental in setting up the film department at the **Institute for the Intellectual Development of Children and Young Adults**, which birthed many **Iranian New Wave** movies, including Kiarostami's own short films, *The Bread and Alley* (1970), *Two Solutions for One Problem* (1975), and the first of his signature feature films, *Where Is the Friend's House?* (1987), a simple fable about Ahmed, an eight-year-old boy who wants to return the notebook of a fellow student that gets misplaced in his school bag. Many of Kiarostami's consistent *leitmotifs* surface in this film: his keen observations on the intersections between the world of children and that of adults; his deployment of the camera to capture ceaseless flux and movement; the plumbing of the numinous and the spiritual through the phenomenal world, resulting in the hyper-realism of his landscapes and enclosures; and the purification of individual perception through repetition and striving.

*Where Is the Friend's House?* along with *And Life Goes On* (1992) (aka *Life and Nothing More*) and *Through the Olive Trees* (1994) are often cited as Kiarostami's **Koker Trilogy**, alluding to the village of Koker in Northern Iran that provided the common setting to the three films, and which suffered a devastating earthquake in 1990. A notable feature of Kiarostami's films, which did not surface in *Where Is the Friend's House?*, emerges in the two later films of the trilogy: his increasing experimentation with aspects of **documentary** films inside feature films and vice-versa. *Homework* (1990), also from this period is an early example of a film that articulates Kiarostami's increasing fascination with the relationship between films, truth, and lies. In it, he interviews a group of elementary school boys about their homework in a series of open and closed questions designed to elicit from them their compliance or noncompliance with school policy. The questions range from whether they do their homework on time, to asking for help from others in the family, to punishment and reward in relation to homework, to tangential questions as to what they prefer: doing homework or watching cartoons. Child after child claims to prefer the former. The possibility that what the documentary camera caught was a "lie" and not "truth" is borne out as the film

progresses to show the boys acting out their frustrations and fighting with each other.

*Close-Up* (1990), a record of the real-life trial of an impersonator of the famous Iranian director **Mohsen Makhmalbaf**, *Taste of Cherry* (1997), and *The Wind Will Carry Us* (1999) won further international acclaim for Kiarostami and attest to his evolving interest in cinema's link to truth and representation. In the latter, a Tehrani intellectual arrives at a remote **Kurdish** village apparently to record the scarification ceremony that will accompany the death of an old woman. This alienated figure is evidently a stand-in for Kiarostami's own representation of rural and isolated figures for which he had been criticized, especially within Iran, for taking an **orientalist** view. Reminiscent of *Taste of Cherry*, in *The Wind Will Carry Us*, the film about death never gets made. Life overwhelms the director waiting to shoot the death scene. Indeed, signs of life abound in sound and movement even where there is nothing for the camera to capture other than darkness. The film continues the elaboration of favored motifs such as the zig-zag, and extends Kiarostami's fondness for play with absence—many characters are never seen, for example.

Kiarostami's films in the 2000s have evolved both in style and themes. The cinematic image as pure figure, proof of its own existence that Kiarostami perfected in his movies in the 1990s, makes way for a cinema that explores sound and movement, a kinesthetic experience that does for sound what the previous movies did for the image. *Ten* (2002) is shot almost completely inside a moving car as its driver, a young divorced mother holds conversations on 10 journeys with passengers, some of whom ride with her more than once; these passengers include her rebellious young son Amin, her sister, a prostitute, a pilgrim, and a jilted young lover. They comment on a variety of subjects such as identity, autonomy, sexuality, desire, faith. *Ten* is a minimalist film: five to six characters, a moving car, and two digital cameras that follow the characters' faces and capture their conversations. The 10 conversation-episodes are introduced with countdown leaders, a technique used in modernist cinema to foreground the artifice of cinema. Yet these conversations and the moving car *are* the movie in *Ten*; there is no other movie when the leaders stop. The talking resolves nothing, and the agitation of the

conversations reproduces the frenetic driving course followed by the car.

*Ten* marks a decisive departure from organized script-writing to a series of films characterized by simple hand-held video cameras and more extemporaneous filming. *ABC Africa* (2001), a documentary film that Kiarostami made about programs assisting AIDS orphans in Uganda at the request of the United Nations International Fund for Agricultural Development, but which focuses equally on the joy of childhood, is a good example. Once again, fiction and documentary traditions and techniques are combined. For example, a sustained dark screen in the middle of the film with no image and no sound injects a fictive subjectivity into the documentary reportage. The term “poetic” is often used to describe Kiarostami’s nonfiction features and fiction-infused documentaries. *Five* (2003), a series of five long-shots of nature holds representational functions at bay, returning to the image as figure. *10 on Ten* (2004), shot like *Ten* on video with a stationary camera mounted inside a moving car is a series of 10 lessons on movie-making Kiarostami delivers as he revisits the settings of his films. *The Roads of Kiarostami* (2006) is another poetic documentary on Kiarostami’s landscapes. His exploration of the cinematic experience continues in *Shirin* (2008), a full-length feature that consists wholly of close-ups of various **women** (including several well-known Iranian actresses and Juliette Binoche) who are apparently watching a film of the traditional Persian love story of Shirin and Khosrow. *Shirin* is a compelling exploration of the relationship between image, sound, and (female) spectatorship. In 2009, Kiarostami directed a new film, *Certified Copy*, in Italy, the first of his features to be shot outside Iran.

Kiarostami is also an accomplished poet and photographer. A collection of his gnomic, haiku-like poems, *Hamrah Ba Bad* (1999), was published as a bilingual edition entitled *Walking with the Wind* (2002) with the Iranian text side by side with the English translation. In addition, his production of Mozart’s opera, *Così fan Tutte*, premiered at Aix-en-Provence before forming part of an English National Opera season in London the following year.

**KIMIAI, MASSUD (1942– )**. Kimiai, who had no formal training in cinema, became a popular director in **Iran** for his portrayals of work-

ing-class individuals who are victims of foreign-influenced bourgeois society. Beginning his career as an assistant to **Samuel Khachikian** in 1965, Kimiai became a progenitor of the **New Iranian Cinema**, which was galvanized by his *Qeysar* (1969), a violent tale of revenge, told with innovative cinematography, which has also been interpreted as a critique of the Shah. The film divided critical opinion but was highly influential, revitalizing the *luti* genre, as did *Dash Akol* (1971), Kimiai's version of **Sadegh Hedayat's** short story, similar in style and theme to its predecessor, although set in Qajar Shiraz. *The Deer* (1976) is a more explicitly oppositional film in which the protagonists stand up against the system even though they know they will fail to change it. (This film was being screened at the **Rex Theater** in Abadan when it was set on fire in 1978.) All three films star **Behrouz Vosoughi**. Kimiai continued working after the **Iranian Revolution**, making *Red Line* in 1983. Perhaps the best-known of his postrevolutionary films is *Snake Fang* (1989), a story of homeless children displaced to Tehran by the **Iran–Iraq War**. Kimiai's cinematic vocabulary (use of long shots, low-key lighting, traveling shots, and innovative sound) and the performances of his actors have contributed to the warm critical reception of his work, as well as its popularity in Iranian theaters. Kimiai's first wife was singer and actress Giti Pashayi; his second, Iran's most famous and popular singer, Googoosh, about whose role in cinema a **documentary** was made entitled *Googoosh: Iran's Daughter* (Farhad Zamani, 2000).

**KIMIAMI, PARVIZ (1940– )**. Born in Tehran, Kimiavi completed a degree at the Louis Lumière School of Cinematography in Paris, where he began his career as assistant director at the Frenin television station. In 1970, he returned to **Iran**, and directed the schoolroom-set short *P for Pelican*. He remains best known for his first feature, *Mongols* (1974), which depicts the expansion of television into some of the more isolated parts of the country. Its destructive impact—on lifestyle and on cinema—is compared to the Mongol invasion of Iran in the 13th century. A passing reference to Jean-Luc Godard in the film confirms his influence on both Kimiavi's radical politics and his cinema; his work is formally experimental, characterized by nonlinear story telling, jarring juxtaposition of images, and jump cuts. *Stone Garden* (1977) and *OK Mister* (1978) were a continuation

of Kimiavi's thematic (the foreign presence in Iran) and innovative noncommercial style.

After a 20-year gap—during which he did some work for television—Kimiavi directed *Iran Is My Land* in 1999. This film tells the dreamlike story of a young writer who wanders into the desert, where he encounters the great Iranian poet Ferdowsi as well as Omar Kyayyam, Sa'di, Rumi, and Hafez; it has been read as a critique of  **censorship**. Part of the **Iranian New Wave** group of filmmakers, Kimiavi has had considerable influence on the work of **Abbas Kiarostami**.

**KIPPUR (2000)**. Released in the midst of the Al-Aqsa **Intifada** and featuring **Palestinian–Israeli** actor **Juliano Mer, Amos Gitai's** indictment of Israeli militarism is set in the Golan Heights during the Yom Kippur–Ramadan War (*kippur* means “atonement” in Hebrew). Long takes alternate between panoramic shots and close-ups to frame an Israel Defense Forces paramedic unit struggling through the chaos to rescue injured soldiers and remove those who have been killed. In the film's most memorable scene, the battlefield is so muddy that the paramedics can barely maneuver, at once recalling the environment of a **Holocaust** concentration camp and literalizing war as an absurd dead end. *See* ISRAELI OCCUPATION.

**KOÇYİĞİT, HÜLYA (1947– )**. Born in Istanbul, Koçyiğit attended a performing arts high school, then began acting professionally in **Turkey's** early **Yeşilçam** films. She achieved overnight fame for her role in *Dry Summer* (**Metin Erksan**, 1964), a classic of the period that was awarded the Golden Bear at the Berlin **Film Festival**. Although she appeared in numerous rural dramas, including **Lütfi Ö. Akad's** migration trilogy, Koçyiğit is renowned for playing thin, blonde, light-skinned characters in nearly 150 **Yeşilçam** melodramas. These include the *Kezban* series, in which she transforms, Pygmalion-like, from rural to rich and mannered woman; the child melodramatic series, *Sezercik*, in which she plays a central maternal figure; and a remake of the classic **Yeşilçam** tear jerker *What a Lover Would Not Do?* (**Orhan Aksoy**, 1970). *See also* LITTLE AYŞE.



*Chronicle of the Years of Embers* (Mohammed Lakhdar-Hamina, Algeria, 1975).  
Courtesy of AFD/Typecast Films (U.S. Distributor)



*Alexandria, Why?* (Youssef Chahine, Egypt, 1978). Courtesy of AFD/Typecast Films  
(U.S. Distributor)



*Man of Ashes* (Nouri Bouzid, Tunisia, 1986) Courtesy of AFD/Typecast Films (U.S. Distributor)



*A Door to the Sky* (Farida Benlyazid, Morocco, 1988). Courtesy of AFD/Typecast Films (U.S. Distributor)



*Nights of the Jackal* (Abdullatif Abdul-Hamid, Syria, 1989). Courtesy of AFD/Typecast Films (U.S. Distributor)



*The Tornado* (Samir Habchi, Lebanon, 1992). Courtesy of AFD/Typecast Films (U.S. Distributor)



*Living in Paradise* (Bourlem Guerdjou, France/Algeria, 1998). Courtesy of AFD/  
Typecast Films (U.S. Distributor)



*Kippur (Amos Gitai, Israel, 2000). Courtesy of AGAV Films*



*Rana's Wedding: Another Day in Jerusalem (Hany Abu-Assad, Palestine, 2002). Courtesy of AFD/Typecast Films (U.S. Distributor)*



*Zaman: The Man from the Reeds* (Amer Alwan, Iraq, 2003). Courtesy of Pathfinder Pictures (U.S. Distributor)



*Iron Island (Mohammed Rasoulof, Iran, 2005). Courtesy of Kino International (U.S. Distributor)*

*A New Day in Old Sana'a*  
(Bader Ben Hirsi, Yemen,  
2005). Courtesy of AFD/  
Typecast Films (U.S.  
Distributor)



*Valley of the Wolves, Iraq* (Serdar Akar, 2005). Courtesy of Pana Films

**KOKER TRILOGY.** Although director **Abbas Kiarostami** does not necessarily consider the three films he made between 1985 and 1992 in the Koker region of Gilan in northern **Iran** to comprise a trilogy, they are nonetheless seen that way by many critics. *Where Is the Friend's House?* (1986), the story of a schoolboy in dogged search of his schoolmate's house in a neighboring village in order to return his notebook and thus prevent their teacher's wrath and the friend's possible expulsion, is the epitome of the child-centered, broadly humanist tendency that characterized art filmmaking in Iran under strictures of Islamic  **censorship**. Made for the **Center for the Intellectual Development of Children and Young Adults**, the film is a deceptively simple morality tale not incompatible with the dominant ideology to which the **Ruhollah Khomeini** regime in fact adhered only inconsistently.

The villages that served as location settings for *Where Is the Friend's House?* suffered badly from the Rudbar earthquake of 1990, prompting Kiarostami's return to ascertain the condition of his entirely nonprofessional local cast. *Life and Nothing More* (aka *And Life Goes On*) (1992) is a fictionalized version of that quest, in which a directorial figure attempting to find the protagonists of his film performs an obvious parallel to the search for the house in the first film. Although he eventually receives word that they are safe, the director does not actually locate the boys. In the third film, *Through the Olive Trees* (1994), however, they are encountered quite casually, as a production assistant on the making of the film-within-the-film—which indeed turns out to be *Life and Nothing More*—enlists them to find potted plants that will play a role in a scene of which we are to see repeated takes. *Through the Olive Trees* opens with a directorial figure (Mohammed-Ali Keshavarz, the trilogy's only professional actor) announcing that he is indeed but an actor playing a role; later we see him in discussion with and directing the “director” of *Life and Nothing More*.

Thus, each film changes the way an audience relates to the earlier films, as it foregrounds their constructedness. The latter two are also key documents, along with *Close-Up* (1990), in Kiarostami's exploration of the relationship between **documentary** and fiction. Aside

from its self-referential nature, the trilogy is noteworthy, among many other things, for its motif of zigzagging paths, a long dark sequence in *Where Is the Friend's House?*, and many long-take–long-shot combinations including those that end the last two films. These devices advanced an aesthetics of ambiguity that endeared Kiarostami to foreign critics and audiences; however, the trilogy has also been criticized within Iran for romanticizing a rural lifestyle and exploiting the Rudbar earthquake.

**KTARI, NACEUR (1943– )**. Ktari studied film in Paris at the Institut des hautes études cinématographiques, then in Rome at the Centro Sperimentale de Cinematografia, before making his debut with one of **Tunisia's** most successful films on emigration to France, *The Ambassadors* (1975, coproduced with Libya), which concerns the development of collective class consciousness by Tunisian migrant workers in France as they organize for better conditions and treatment. (The title refers to the ironic name given by the French to Arab migrant workers.) In the Goutte d'Or neighborhood of Paris, North African immigrants share a tiny apartment surrounded by French workers with whom they cohabit uneasily. There, Salah witnesses incidents that comprise daily life for his compatriots living in tedium and depression, as French racists escalate tensions with a series of attacks ending in a double murder. In 2000, Ktari directed *Sweet and Bitter* (aka *Be My Friend*), about a playwright who suffers several breakdowns but is helped by his wife, who goes so far as to invite her husband's mistress over to help him recuperate. *See also* **BEUR CINEMA**.

**KURDISTAN (also KURDS)**. Kurdistan is a mountainous area that straddles the borders of the **Middle Eastern** countries of **Turkey, Iraq, Iran, and Syria**, with the extreme northeast of the region now in Armenia. Most of Kurdistan constituted a province of the Ottoman Empire prior to World War I, although part of it was—and has remained—in Iran. The Kurdish language is related to Persian. Although the area is predominantly Muslim and Kurdish, it comprises significant religious and ethnic minorities. Since the **Gulf/Iraq Wars**, Iraqi Kurdistan, roughly the northern third of Iraq, has been recognized by many international powers as autonomous, but there

is no such recognition for the Kurds in the surrounding countries. (Perhaps symptomatic of this lack of recognition is the fact that the **Egyptian** epic film *Saladin* [Youssef Chahine, 1963], which depicts the humane, 12th-century **Islamic** leader's tolerant approach to warfare during the Crusades, does not acknowledge that he was Kurdish.) The greatest number of Kurds live today in Turkey, where they comprise between 15 and 25 percent of the population. (Estimates vary and are contested.)

The best-known of Kurdish filmmakers has been **Yılmaz Güney**, the most prominent of many minority directors who have worked in Turkey's **Yeşilçam** industry. Apart from being a **star** actor, the "ugly king" of Turkish cinema, Güney was also involved with the 1970s leftist movements. His Kurdish identity was not foregrounded until late in his life and career, a change symbolized by the placement of a banner reading "Kurdistan" on a bridge in the movie *The Way* (Şerif Gören, 1981). Generally, the representation of Kurds in Yeşilçam has been limited to rural dramas and **comedies**, in which their Kurdish identity is not openly stated but signaled through the character's accent. However, in the **post-Yeşilçam** period, a number of films have portrayed overtly Kurdish characters, and a few have been shot in the Kurdish language. *Mem and Zin* (Ümit Elçi, 1991) and *Xece and Siyabend* (Şahin Gök, 1993) are both love stories based on Kurdish folk tales, while *The Bandit* (Yavuz Turgul, 1996) introduced Kurdish-named main characters such as Baran and Keje. *Propaganda* (**Sinan Çetin**, 1999) makes fun of the ban on the use of Kurdish language in the audiovisual media in Turkey by having Kurdish characters speak in a nonexistent language. **Exilic** Turkish Kurd Nizamettin Arıç, based in Germany, home to a large Kurdish diasporic population, directed a Kurdish-language film, *A Song for Beko*, there and in Armenia in 1992. It narrates the story of a Kurd escaping from Turkey so as not to serve in the Turkish army, then migrating to Germany by way of northern Iraq. *The Photograph* (Kazım Öz, 2001) concerns the evolving friendship between two bus travelers on their way to southeastern Turkey, one to join the Turkish army and the other the Kurdistan Workers Party (PKK), the driving force behind the Kurdish struggle for self-determination. PKK member Halil Uysal, who died in an armed conflict in 2008, directed *Beritan* (2006), which tells the story of a PKK member who jumps

off a cliff to avoid capture by the Turkish army and the Kurdistan Democratic Party of Iraq. In addition to these films, various local and regional low-budget Kurdish-language films, including dramas, melodramas, and even sex films are produced in southeastern Turkey and often sold on the video–CD market or broadcast on local television channels.

In Iran, as in Turkey, the Kurdish parts of the country have often been depicted as rural, traditional, and backward, notwithstanding the presence of urban areas in the region that are somewhat modernized. This is true for the representation of the Kurd in **Abbas Kiarostami's** *Taste of Cherry* (1997), and in his *The Wind Will Carry Us* (1999), shot in a remote Kurdish village in which a Tehrani intellectual awaits the death of an old woman and the anticipated ritual scarification that will follow it. **Samira Makhmalbaf** shot *Blackboards* (aka *The Blackboard*) (2000) in Kurdistan near the Iraqi border; it tells the story of itinerant schoolteachers who, along with the rest of the population, including the very young and very old, flee Saddam Hussein's aerial attacks. **Bahman Qobadi**, who played the protagonist in the latter film, had also served as second-unit director for the former, and has since gone on to establish himself as a significant presence in **world cinema** with a production company, Mij Films, dedicated to furthering Kurdish cultural activity and the making of films that are distinctively Kurdish. The first of Qobadi's features, *A Time for Drunken Horses* (2000), depicts the brutally harsh lives of Kurdish smugglers who transport goods from Iran to Iraq and back on horses and on their own backs. *Marooned in Iraq*, which followed in 2002, is also a story of border-crossings, the plot of which turns on the ravaging of Iraqi Kurdistan and the deployment of chemical weapons against the Kurds by the Ba'athist regime. *Turtles Can Fly* (2004), set entirely in Iraq, close to the Turkish border, further explores this theme.

Iraqi–Kurdish films have also begun to be made since the fall of Saddam Hussein. The production of a planned film, *Uncle Zin*, initiated between 1990 and 1991, was reportedly produced and completed in Turkey; however, *Narges, the Bride of Kurdistan* (1992), directed by actor Mekki Abdullah, was finished in the newly partially autonomous region after the 1991 Gulf War, and became the first Iraqi–Kurdish film **exhibited** abroad, although it is little-known. It

tells the story of a young woman who refuses to go through with an arranged marriage when she discovers that her true love has been taken political prisoner.

Hiner Saleem, who earlier had secretly shot **documentary** footage exposing Kurdish living conditions in Iraq, shot his first features in Armenia, but returned to his native Iraqi Kurdistan to shoot *Kilometer Zero* (2005), in which the central narrative thread concerns a man's attempt to escape Iraq and service in Saddam's army. The elliptical, episodic structure and wry humor is reminiscent of *Chronicle of a Disappearance* (Elia Suleiman, 1996), thus pointing to similarities in the circumstances and material conditions of Kurds and **Palestinians**. Kurdish filmmaking has, however, been much less prominent for international audiences than has Palestinian work, although the recent establishment of Kurdish **film festivals** in Berlin, Melbourne, and Montreal, in addition to the prominence of Qobadi and a growing number of young filmmakers, such as Hussein Hassan Ali, Lauand Omar, Babak Amini, and Nazemi Kirik, may signal a change in this situation. *See also* COLONIALISM.

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**LABAKI, NADINE (1974– )**. One of the younger generation of **Lebanese** filmmakers, Labaki emerged during the late 1990s with her satirical short, *11 Rue Pasteur* (1997). Filmed entirely in one shot with overlaid cross-hairs to represent the scope of a rifle, a sniper's disembodied voice expresses contempt for those on the street. By marking the invisible presence of the sniper, the film fosters awareness of the similarities between the sniper's scope and the camera lens, thus compelling the viewer to identify with this uncomfortable voyeurism. Labaki honed her skills in television and advertising before becoming a premier music-video director, particularly well-known for her work with superstar Nancy Ajram. She demonstrated her comfort before the camera by playing a lead role in *Bosta* (Philippe Aractingi, 2005), then again in her own directorial feature debut, *Caramel* (2007), in which she focuses on the **gendered** space of a beauty salon. *See also* WOMEN.

**LAGTAÂ, ABDELKADER (1948– )**. Abdelkader Lagtaâ graduated from the National Film School of Poland in Łódź. His first feature, *Love Affair in Casablanca* (1990), recounts the tragedy of a youth and his father both having love affairs with the same girl. The film was controversial in **Morocco** for its depiction of a teenager engaging in sexual relations, and for showing her scantily clad. Having touched the sensibilities of Morocco's large youth population, it paved the way for still more daring future films. In 1998, Lagtaâ finished two features for which he served as director, screenwriter, and co-producer: *The Closed Door* (started in 1993, released in 2000), which met with numerous  **censorship** problems due to its treatment of homosexuality; and *The Casablancans* (1998), which concerns the influence of fundamentalist **Islam** in schools and fears of police harassment. Particularly known for interrogating taboos and depicting the problems and realities facing youth, Lagtaâ's films were frequently censored for projecting an image of Morocco that authorities preferred should remain offscreen. His work opened avenues for other directors such as **Mustapha Derkaoui** and **Nabil Ayouch** to further explore social taboos.

**LAHLOU, NABYL (1945– )**. A **Moroccan** prolific in the theater realm as a director, playwright, and actor, Lahlou studied drama at the École Charles Dullin and the Université du théâtre des nations in France. In the early 1970s, he taught theater in **Algeria** and collaborated with the Algerian National Theater. Back in Morocco, he continues to write and produce plays in French and Arabic while also engaging in writing, directing, producing, and acting in films. Lahlou is well-known for his theatrical adaptations for the cinema, such as his feature films *Al-Kanfoudi* (1978), *The Governor General of Chakerbakerbane* (1980), *Brahim Who?* (1982), *The Soul That Brays* (1984), *Komany* (1989), *The Night of the Crime* (1991), *The Years of Exile* (2002), and *Tabet or Not Tabet* (2006). The intellectual bent and raucous plots of his films have led to critical appreciation by that relatively small audience familiar with French theatrical traditions. Lahlou's characters often experience psychic malaise caused by social inequities, such as the hero of *Brahim Who?*, whose struggle to gain his retirement funds is met by bureaucratic hurdles that border on the hysterical and lead to his descent into an underworld inferno.

His most recent work at this point is *The Gardens of Samira*, the story of a woman whose sexless marriage leads her into a relationship with her husband's nephew.

Lahlou is also known as an outspoken critic of Moroccan cinema generally: its production, distribution, and problematic state support. Although state funding has increased, Lahlou critiques its inequitable dissemination and distribution and further complains about the ongoing lack of trained personnel in sound, cinematography, and editing—training which the government continually leaves to the private sector and as an ostensible by-product of **transnational** filmmaking in the country.

**LAKHDAR-HAMINA, MOHAMED (1934– )**. Born in M'sila, **Algeria**, Lakhdar-Hamina became the best-known **Maghrebi** filmmaker of the 1960s and 1970s. After studying in France, he defected from military service in 1956, upon learning of his father's death, to become part of the **Front de Libération Nationale (FLN)**. He joined the Cinéma Service of the provisional national government in **exile** in **Tunisia** in 1958. Lakhdar-Hamina then studied briefly at the Filmov Akademie Múzických Umení in Prague before returning to Algeria to found the **Office des actualités Algériennes**, which he directed from 1963 until its dissolution in 1974, and through which he made numerous **documentaries** and newsreels before launching into fiction filmmaking with *The Wind of the Aures* (1966).

He subsequently directed *Hassan, Terrorist* (1967), in which Hassan, a likeable Algerian middle-class coward (Rouiched, who had originally created the part for the stage), is dragged into the center of the revolution and believed to be a terrorist. It proved hugely popular and prompted a series of films and television appearances by Hassan, including a role in **Mustapha Badie's** *Hassan Terro's Escape* (1974). Although a **comedy**, *Hassan, Terrorist* is also a political intervention, and thus characteristic of all of its director's work.

Indeed, Lakhdar-Hamina's next film, *December* (1972), concerns torture, and was inspired by his own father's experiences as a political prisoner. In Algiers, an FLN leader is arrested by the **colonial** army, but its use of torture brings about a crisis of conscience for one French officer. Likewise, Lakhdar-Hamina's subsequent *Chronicle of the Years of Embers* (1975) is an epic account of events leading

up to the establishment of the independent Algerian state, and was the first Arab film to win the Cannes **Film Festival's** *Palme d'or*. By this point, Lakhdar-Hamina had established himself at the pinnacle of Algerian cinema and became highly influential in the state's monopolistic production organization, the **Office national pour le commerce et l'industrie cinématographiques**, of which he eventually became director from 1981 until its dissolution in 1984. His son, Malik, is a director, and acts in *October in Algiers* (1991).

**LEBANESE CIVIL WARS.** While the “civil war” in **Lebanon** is typically bracketed by a 15-year period beginning in 1975 and extending to 1990, “the South” (*al-Janub*) remained occupied by **Israel** until 2000, and the concurrent **Syrian** occupation, celebrated for maintaining the “peace,” only ended in 2005. This periodization of the war years also fails to account for the escalation of political violence since the assassination of former Prime Minister Rafiq Hariri in February 2005. Likewise dislocated from this conventional chronology is the fact that the first Lebanese Civil War broke out in 1958, a conflict that already revealed underlying tensions festering during Lebanon's so-called “golden age,” when **Nasserism** compelled many **Egyptian** filmmakers and actors to relocate to Beirut. These historical events are, however, surprisingly absent from the cinematic record of the prewar period. Instead, Lebanese, Egyptian, and Western films set in Lebanon typically focused on its cosmopolitan and recreational sensibilities, exemplified by the work of **Mohamed Selmane**. Only on the brink of war did some filmmakers produce more prescient pieces about the imminent downfall of Lebanese society. For instance, **Maroun Baghdadi's** early *Beirut, Oh Beirut* (1975) revealed the latent problems threatening social breakdown.

Baghdadi and others studied filmmaking in Europe and, upon return at the beginning of the war, often used their skills to make **documentaries** about it. This critical period saw the emergence of several **women** filmmakers, including **Jocelyn Saab**, **Randa Chahal Sabbagh**, and Heiny Srour, some of whom expanded on journalism careers to make both documentaries and features. **Mai Masri** and Jean Chamoun also began to make documentaries about the civil war, their prolific oeuvre frequently observing the role of **women**

(*Wild Flowers: Women of South Lebanon* [1986]) and the impact on children (*War Generation Beirut* [1988]).

Feature films produced during the Lebanese civil wars often display **realist** characteristics by virtue of their having been shot on location in a war zone. Dangerous conditions often forced directors to film scenes in single takes or to negotiate with militants, as occurred during the making of *Beirut the Encounter* (**Borhane Alaouié**, 1981), *Little Wars* (**Maroun Baghdadi**, 1982), and *The Tornado* (**Samir Habchi**, 1992). These thoughtful examinations of life disrupted by political violence often relied on meager funding and poor production conditions, although the civil war era also witnessed the prolific rise of commercial B-films imitating Reagan-era Hollywood action films, but with melodrama and romance scenes intercut. The prominent filmmakers of this genre were Youssef Charaf ed-Din and Samir al-Ghousseini.

Cinema-going was a popular pastime in Beirut before the war. Even as theaters started closing or were being destroyed, filmmakers such as Mohamed Soueid took refuge from the violence by attending afternoon matinees. Later during the war, theaters became venues for artistic performances and experimental videos, as with Elias Khoury's directorship of the Beirut Theatre. These wartime endeavors would lead to the postwar festivals of Ayloul, Home Works, and the Beirut Street Festival, among others.

Toward the end of the war and into the postwar era, some filmmakers and artists began to disrupt the realist representation of **exile**—**Mona Hatoum's** *Measures of Distance* (1988), for example—and of war, particularly **Walid Raad**, **Akram Zaatari**, **Jayce Salloum**, and Soueid. These experimental videos ultimately critiqued **orientalist** representations of Lebanon as a readily comprehensible site of **Middle Eastern** violence, for example (*This Is Not Beirut*) / *There Was & There Was Not* (Salloum, 1994). Drawing on found footage, personal storylines, and fictional elements, these works blurred the boundaries of documentary, narrative, and video art. Video often proved the most accessible format for filmmakers to tell their stories, and several have contributed to the postwar visual record with personal video essays, including *Alone with the War* (**Danielle Arbid**, 2000), *Roads Full of Apricots* (Nigol Bezjian, 2001), and *Face A / Face B* (**Rabih Mroué**, 2001).

During the postwar period (1990–2005), the vast majority of Lebanese films revisited the war. Some of the same experimental devices utilized in video art were also employed in narrative pieces to evoke self-reflexive critiques of the war’s representation. Cameras, photographers, and intertextual references to prior films are common markers of Lebanon’s vexed, postwar cinephilia, exemplified in the masterful cut-up montage *Once Upon a Time, Beirut* (Saab, 1995), which integrates clips from hundreds of films.

Although *Beirut the Encounter* typified the imminent departure of many Lebanese during the civil war, films such as *Time Has Come* (Jean-Claude Codsi, 1994), *Phantom Beirut* (Ghassan Salhab, 1998), and *A Civilized People* (Sabbagh, 1999) marked the tenuous process of return. Indeed, filmmakers who left during the war returned to work in Lebanon during the postwar period, as exemplified by the nostalgic coming-of-age film *West Beirut* (Ziad Doueiri, 1998). Those who remained have tended to depict less rosy pictures, as evidenced, for example in *In the Shadows of the City* (Chamoun, 2000), *In the Battlefields* (Arbid, 2005), and *Zozo* (Josef Fares, 2005). *Around the Pink House* (Joana Hadjithomas and Khalil Joreige, 1999) is one of only a few films that address the postwar period itself, by looking critically at the impact of development projects on squatters. The comedic short films of Hany Tamba (*After Shave* [2005]) have more consciously mocked the mythical qualities of Lebanese prewar nostalgia, whereas the high-budget *Bosta* (Philippe Aractingi, 2005) sets out to mend the tattered national identity through reviving just those qualities.

Another prominent theme in postwar Lebanese cinema concerns the issue of political disappearances. The “Western hostage crisis,” in which a large number of French and United States citizens were captured for political leverage, is treated in *Out of Life* (Baghdadi, 1990) and *On a Day of Ordinary Violence, My Friend Michel Seurat . . .* (Omar Amiralay, 1996). Critical of the way these Western captivity narratives were privileged over Lebanese trauma stories, the experimental video *Hostage: The Bachar Tapes* (Raad, 2000) inserts a fictitious Arab character into the prevailing portrait of U.S. hostages. Other works have begun to address the social memory of 18,000 Lebanese nationals who disappeared during the war: *Here and Perhaps Elsewhere* (Lamia Joreige, 2003) probes at the public

amnesia about these disappearances, while *The Perfect Day* (Hadjithomas/Joreige, 2005) examines society's inability to mourn without accounting for the missing dead. The ghostly haunting of silent victims as well as perpetrators has been the focus of **Jalal Toufic's** experimental art and Ghassan Salhab's narrative features.

Postwar documentaries have also grappled with sensitive issues relating to the effects of the war and its political aftermath on Lebanon's **Palestinian** population. *Nightfall* (Soueid, 2000) portrays the Fateh Youth Brigade as aging drunkards surviving on the memories of yesteryear, when some Lebanese forces fought alongside them, whereas *Massaker* (Monika Borgmann/Lokman Slim, 2005) provides a series of confessions by Lebanese perpetrators of atrocities in the Sabra and Shatila **refugee** camps during the Israeli occupation of Beirut in 1982. *Frontiers of Dreams and Fears* (Masri, 2001) documents the hopeful but tenuous future of Palestinian refugees in Lebanon and the West Bank at the moment of Israeli withdrawal from southern Lebanon.

It is fair to say that, with the assassination of former Prime Minister Rafiq Hariri in February 2005, and ensuing events leading up to the Israeli invasion in July 2006, the postwar era in Lebanese cinema has drawn to a close. While the traumatic baggage of the 15-year war continues to inform Lebanese films and video art, these more recent events have compelled filmmakers to grapple with immediate issues. Several have made pieces that focus on the Hariri assassination and the subsequent "Cedar Revolution," such as experimental videos *Ce sera beau: From Beirut with Love* (**Wael Nouredine**, 2005) and *After the Blast* (Zaatari, 2006). Many others reacted quickly to the 2006 July War between Israel Defense Forces and Hezbollah, either by documenting the horrific outcome—*July Trip* (Nouredine, [2006]) and *33 Days* (Masri, 2007)—or by using the event as a powerful backdrop for improvised narrative features—*Under the Bombs* (Aractingi, 2007) and *I Want to See* (Hadjithomas/Joreige, 2008). Events such as these have made commercially oriented films such as *Caramel* (**Nadine Labaki**, 2007), which do not address the violence, quite uncommon.

**LEBANON.** Historically, Lebanon refers to the Mount Lebanon area of Greater **Syria** that rises northeast from Beirut and the

Mediterranean coast. This mountainous region has historically comprised a large Christian Maronite population, while, to the south, the Chouf Mountains have hosted the Druze, a Muslim population that split from Shi'i sects in the 11th century. Ottoman authorities struggled with Druze rebellions throughout the 16th and 17th centuries, so the Sunni governors encouraged the immigration of Maronites into the Chouf in order to dilute the Druze power base. The escalation of Maronite–Druze tensions culminated in the massacre of more than 20,000 Christians in 1860. France intervened in order to protect the Christian population and to undermine Ottoman rule. Despite competing promises made to Arab nationalists and **Zionists**, the post-World War I Sykes–Picot Agreement arranged for Britain and France to divide their spheres of influence over the region. Maronite calls for an autonomous “Lebanon” fit nicely with France’s political desires to undermine Sunni alliances with Damascus. Many “Lebanese” from this Syrian territory emigrated during these tumultuous times and consequently formed the basis of a large **diasporic** community. As many Lebanese were leaving, an influx of Armenian **refugees** from Anatolia found safe harbor among Beirut’s Christian population. The arrival of **Palestinian** refugees after World War II further contributed to Lebanon’s already diverse population.

Appropriately, the first film exhibited in Lebanon told the story of an emigrant returning from the United States. *The Adventures of Elias Mabrouk* (1929), a silent **comedy** by the Italian Jordano Pidutti, captures an early period of Lebanese **transnationality**. Pidutti repeated this formula with *The Adventures of Abu Abed* (1931), about an emigrant returning from Africa. Pidutti’s cinematographer, Georges Costi, also worked on Julio De Luca and Karam Boustany’s *In the Ruins of Baalbek* (1933), which told the tragic love story of a foreign tourist and an Arab prince. This was the first film produced entirely in an Arab country (as **Egyptian** films were being developed in Paris), and it featured dialogue in the Lebanese (“Levantine”) dialect with French subtitles. Influenced by Egyptian cinema, **Ali al-Ariss** directed *The Rose Seller* (1943) with dialogue in Egyptian vernacular. His second film, *Kawkab, Princess of the Desert* (1946), however, used Bedouin vernacular.

Mounting pressure from Lebanese nationalists compelled France to relinquish its mandate over Lebanon. The National Pact, which

recognized 17 sects in a power-sharing agreement, paved the way for Lebanese independence in 1943. Although the seeds for future conflict remained, the agreement fostered the coming of an economic and social “golden age.” Lebanon served as the outlet for the two largest oil pipelines in the world, which resulted in Beirut becoming the banking center of the **Middle East**. The allure of ancient ruins, sunny beaches, and snow-capped mountains combined with cosmopolitan notions of the “Paris of the Middle East” fostered a burgeoning leisure industry. **Mohamed Selmane** emerged at this time as an innovator of popular formula films. His success peaked in the mid-1960s, when he directed several films a year. Baalbek Studios, founded in 1956 by Badih Boulos, became a premier production site during the late 1960s by servicing the entire Middle East.

While Lebanese filmmakers such as **Georges Nasser**, Georges Qai, and Michel Haroun directed many films privileging a Christian worldview and using the Lebanese vernacular during this era, they struggled against the influence and hegemony of **Egyptian** cinema. Meanwhile, the Muslim Lebanese identified more with the **pan-Arabism** of **Gamel Abdel Nasser**, whose popularity invoked Cold War tensions throughout the region and precipitated Lebanon’s 1958 civil war. In a corollary manner, Nasser’s nationalization of the film industry in Egypt encouraged many actors and directors to transfer their base of operation to Lebanon. Bolstered by Egyptian talent and Lebanese financiers, cinema flourished in Lebanon albeit usually with the Egyptian dialect. During this period, the **Rahbani Brothers**, along with voice-legend **Fairuz** made film adaptations of their **musicals** in collaboration with Egyptian directors **Youssef Chahine** and **Henri Barakat**. By the 1970s, the political environment in Egypt had become less restrictive, and Egyptian directors began returning home. As a result, production slackened in Lebanon. Struggling to sustain audience appeal, Lebanese directors employed increasingly sexualized gimmicks. For instance, Samir al-Ghoussayni’s *The Cats of Hamra Street* (1972) draws upon the sexual revolution of American hippy culture. When war returned in 1975, studios and theaters were damaged or destroyed, thus sealing this period of Lebanese cinema in dust, rubble, and nostalgia.

A new generation of filmmakers, working among journalism, **documentary**, and narrative, and including several **women**, emerged

to engage the war critically. These include **Maroun Baghdadi**, **Borhane Alaouié**, **Jocelyn Saab**, **Randa Chahal Sabbagh**, and **Mai Masri**. While some of this new generation remained throughout the war, for most it meant displacement and uncertainty, as depicted in Alaouié's *Beirut the Encounter* (1981). Even those who found refuge in Paris or elsewhere, however, continued to film in and focus on Lebanon. These filmmakers created self-reflexive representations that reveal acute awareness of the way in which their country had been misrepresented and stereotyped by the international media. While such films are often characterized by their impoverished production conditions, Western **film school** training and foreign funding likewise inform them.

When the **Lebanese Civil War** officially ended, film and video began to emerge as dominant forms of cultural revival. Many "returnees" began during the 1990s to recount their experiences, as depicted in *The Tornado* (Samir Habchi, 1992), *West Beirut* (Ziad Doueiri, 1998), and *Phantom Beirut* (Ghassan Salhab, 1998), among others. By the early 2000s, Beirut had established itself as a premiere site of avant-garde film, video, and art, with several **film festivals** featuring work from Lebanon and farther afield. *Bosta* (Philippe Aractingi, 2005) became the first postwar film financed entirely by Lebanese funds, and it is arguably the most expensive Lebanese production up to that date. However, most films still rely on foreign funding, not to mention foreign film festival audiences. Despite the return of violence in the wake of the Rafiq Hariri assassination, filmmaking continued to thrive on a creative scale. Attempts to generate a cinema industry have been less successful; however, the host of audiovideo university programs feed Beirut's significant television and advertising industries. Incidentally, the same parameters that attracted Egyptian filmmakers during the "golden age" now lure advertisers from the Gulf States to shoot their commercials in Lebanon.

*LEILA AND THE WOLVES* (1984). This experimental feature by Heiny Srour presents a feminist revision of **Lebanese** and **Palestinian** history. Rather than representing a conventional character, Leila embodies the multifaceted experiences of Arab **women** generally. Transfixed by a vanity mirror, Leila's self-reflections shift between different female subjectivities, each revealing a different aspect of

social expectation, if not outright oppression. For instance, while a group of men play convivially on a beach, a nearby group of women sit heavily veiled and silent, but later two of them discuss the burden of **gender** equality. Evoking the episodic narrative style of *A Thousand and One Nights*, the film's characterization of an **exiled** museum curator working on an exhibition of Palestinian photography in London serves as a launching pad for challenging the erasure of women from history. The curator's reenactments situate women within the center of the Arab resistance, but refuse to replicate a discourse of heroism. Permeating the various acts of bravery and instances of gender inequality is an aura of senseless loss. A Jewish Lebanese, Srour is an anti-**Zionist** whose work in support of the Palestinian struggle emphasizes solidarity with women silenced by various political resistance movements. Her effort to challenge the dominance of masculinist war narratives also appears in her earlier *The Hour of Liberation Has Sounded: The Struggle in Oman* (1974) and, more recently, in *Rising Above: Women of Vietnam* (1995).

**LEILA KHALED: HIJACKER (2006).** Palestinian–Swedish director, Lina Makboul interviews her childhood heroine, former Palestine Liberation Organization guerrilla/freedom fighter Leila Khaled, who in 1969 participated in the hijacking of a commercial airliner bound from Paris to Tel Aviv, then underwent plastic surgery and participated in a second failed hijacking. These acts were conceived as protests against the Black September massacre and its aftermath. The film opens with extensive Western news coverage of Khaled's exploits, yet its bulk comprises Makboul's personal visit to Khaled, first in Jordan, then to the latter's childhood **exilic** home, the Shatila **refugee** camp in **Lebanon**. There Khaled attempts to show the young middle-class Makboul, who has persistently questioned the ethics of Khaled's political actions, the conditions that have motivated Palestinians to take drastic measures to draw attention to their cause. *See also* JORDAN.

**LIFE AND NOTHING MORE (1992).** *See* KOKER TRILOGY.

**LITTLE AYŞE (1960).** The first **Turkish** child melodrama, Memduh Ün's *Little Ayşe* tells the story of a little girl who rescues her father

from jail in order to reunite their family. Upon its success, more than 10 sequels were produced, and an entire **genre** of **Yeşilçam** films developed during the 1960s in which little girls and boys were cast in leading roles.

**LLEDO, JEAN-PIERRE (1947–)**. Lledo, the son of a Jewish-Berber mother and a Spanish father, was born in Tlemcen, **Algeria**, near the border with **Morocco**, and grew up during the Algerian war of independence. After studying directing at the Russian State Institute of Cinematography (VGIK) in Moscow, Lledo began making films professionally in Algeria, directing two fictional features, *The Empire of Dreams* (1982) and *Lumières* (1989), and a dozen short and medium-length **documentaries**. A socialist, he felt threatened by **Islamists** and emigrated to France in 1993, where he directed numerous additional documentaries. In *An Algerian Dream* (2003), he accompanies **exiled** journalist and writer Henri Alleg, the editor of polemical anti-**colonial** newspaper, *Alger Republicain*, back to Algeria to visit former comrades and witness the changes Algeria had undergone since liberation—as the now elderly man recalls his imprisonment and torture at the hands of the French during the 1950s. In *Algeria, Unspoken Stories* (2007), the decision by one million Algerians to flee their country following its 1962 independence from France is revisited through the eyes of four Muslim Algerians whose perspectives shed light on the relationship between internalized colonialism and the postcolonial rise of religious movements.

**LOOKING FOR THE HUSBAND OF MY WIFE (1994)**. Directed by **Mohamed Abderrahman Tazi**, this **comedy** broke box-office records in **Morocco**, thus helping renew the country's faltering national cinema. It concerns a man's unstable relationships with his multiple wives, one of whom he divorces in a fit of rage, for the third time. By Moroccan law, Hadj cannot remarry her for a fourth time until she herself has remarried and been divorced. With the help of his remaining wives, who manage skillfully his ensuing tantrums and foibles, he engages in an extensive search to locate a new husband for his ex-wife, who is willing to participate in a marriage-of-convenience and subsequent divorce. The plans go awry when the temporary husband flees to Europe sans divorce, and Hadj must pursue him

secretly, since the authorities will not issue him a visa for the reason he gives: to look for the husband of his wife. *See also* GENDER AND SEXUALITY.

**LOST ARCHIVES OF PALESTINIAN FILMS.** The **Palestine** Film Unit made no institutional effort to centrally archive the films it produced in **Jordan** and **Lebanon** between 1968 and 1982, prompting some filmmakers, notably Khadija Abu Ali, to worry about their security during the 1981 **Israeli** attacks on Beirut. Thousands of reels of films and footage were stored subsequently in a rented basement, but despite efforts to move them during the course of bombings, upon the expulsion of the Palestine Liberation Organization from Lebanon, the films disappeared. To date, no one is certain what happened to them, and no official explanation exists for their loss; in fact, no one is quite sure how many films were in this “archive” or whether they were even stored in a single location. Together, these films have come unofficially to be described as the Lost Archives of Palestinian Films, to which renowned Palestinian poet Mahmoud Darwish has referred as sadly symbolic of the fragmentation and attempted erasure of Palestinian history and culture.

Some attempts have been made to rediscover these films, but efforts have been dispersed and largely unsuccessful. It is now agreed that most have been lost, stolen, ruined, or at best, scattered around the world. An effort to solve the mystery has been made by filmmaker Azza el-Hassan, who balances a personal and political story of retracing these lost images in her 2004 film, *Kings and Extras: Digging for a Palestinian Image*. This film intersperses intact and destroyed footage shot by Hani Jawahariya and others with El-Hassan’s own filmmaking, including a scene of Jawahariya’s daughter, a childhood friend of El-Hassan, holding the camera that was in her father’s hand as he died filming during the **Lebanese Civil War**. Parts of her film also serve to historicize **Palestinian Revolution Cinema** and the Lost Archives, as it includes interviews with some surviving filmmakers, and portrays El-Hassan straying across Beirut in vain search for the secret basement. Another noteworthy effort is filmmaker **Annemarie Jacir**’s curatorial attempts to unearth footage from this archive. Her first attempt was undertaken in 2003, with the Columbia University–sponsored film festival, **Dreams of a Nation**;

her second, in 2007, with a festival in New York, “Palestinian Revolution Cinema,” which screened films from that 14-year period made by both Palestinian and foreign artists.

**LOUHICHI, TAÏEB (1948– ).** A **Tunisian** filmmaker who studied at the Institut Français de cinématographie and the École Louis Lumière in Paris, Louhichi’s first feature, *Shadow of the Earth* (1982), is an ethnographic drama chronicling the lives and rituals of a nomadic **Berber** tribe in the southern Tunisian desert. When the tribe’s sheep are threatened with a devastating illness, a young man leaves for the city and returns with money and gifts. Just as his family appears saved, military and government officials arrive for a census and conscript the young man, who soon dies in the army. The film follows his wife to Tunis, where she must go to retrieve his body. Her travel through the desert on a bus, and eventually into a cityscape, and her sojourn through the strange capital evoke poetically the clash of cultures and lifestyles between rural and urban settings.

Louhichi’s subsequent *Layla My Reason* (1989) revises the Sufi legend of Qays and Layla, a tragic romance between a poet and the woman he loves. Since childhood, Qays has been in love with Layla, whose feelings are reciprocal. Qays’ sung proclamations of love were condemned behavior at the time, and Layla’s father forbids Qays from pursuing her. Qays stubbornly persists, however, until he loses his mind when Layla is married off by force. He vanishes into the desert, but his former nanny discovers him and becomes his link with the world. Louhichi’s third feature, *Moon Wedding* (1998), recalls the plot of *Ali Zaoua: Prince of the Streets* (**Nabil Ayouch**, 2000): it concerns a motorcycle gang of Tunisian youth, one of whom is accidentally killed during their failed attempt to fix up two physically infirm friends. More trouble ensues as the group tries to cover up the death by burying the body on an island. *The Wind Dance* (2003), Louhichi’s fourth feature, takes up the perspective of the lost and dying, exploring the circularity of creative imagination. Youssef, a 50-year-old film director, is stranded in the southern Tunisian desert while scouting out shooting locations for his next film. As search-and-rescue efforts are revealed, we see the hallucinatory projections of his increasing delirium; Youssef imagines (and tries to draw)

characters appearing before him, and soon realizes that he is actually playing the main part in his own film.

**LUTI FILMS.** This **Iranian** film **genre** emerged during the 1950s and flourished throughout the 1960s and 1970s. “*Luti*” refers to a tough guy or lumpen rogue. **Majid Mohseni** was the first *luti* star, making his name in *The Honorable Scoundrel* (1958). The *luti* was a working-class character living according to a strict code of honor that values protecting **women** and resisting the modernizing or corrupting influences of wealth and Westernization. Thus, in *luti* melodramas, a popular model of national and **gender** identity could be aligned with resistance to the Pahlavi regime. **Massud Kimiai**’s *Qeysar* (1969), marked by its director’s trademark moving camera and oblique camera angles, provided a cynical, pessimistic update on the genre and was extremely successful in Iran. Kimiai and star **Behrouz Voroughi** went on to make other *luti* films, notably *Dash Akol* (1971). These films feature both *luti* and *lat* variations of the stereotype, the former being an honorable and brave hero (who dies at the end of the film), the latter a ruffian and braggart. Women feature in *luti* films primarily as singers at cafes and bars frequented by the *lutis*. Despite government attempts to reorient the genre by restricting certain of its elements, it persisted until the 1979 **Iranian Revolution**, after which many of its stars, both male and female, were banned by the new **Islamic** state. A revision of the genre has nonetheless arguably continued both inside Iran—for example, Kimiai’s postrevolutionary work—and in **exilic** productions, often incorporating prerevolutionary **stars**.

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**MAANOUNI, AHMED (aka AHMED EL MAÂNOUNI) (1944–).**

This Belgian-trained **Moroccan** has been an active contributor to North African cinema since the 1970s. His film credits include *The Days, the Days* (1978), *Trances* (1981), *Eyes of the Gulf* (1985), *The Moroccan Goumiers* (1992), the **documentary** trilogy *Morocco France: A History in Common* (2005–2006), and *Broken Hearts*

(2007). His seminal film *Trances*, recognized as a masterpiece and restored by the **World Cinema** Foundation, is the story of a highly popular Moroccan musical group, Nass al-Ghiwane. Maanouni uncovers the private as well as the public lives of the band members, interweaving footage of concerts with interviews and scenes depicting each band member.

**MAGHREB.** This term typically refers to the region of northwest Africa comprising **Algeria**, **Tunisia**, and **Morocco**, and sometimes the disputed territory of **Western Sahara**, although its original definition was somewhat more limited, comprising only that area between the Atlas mountains and the Mediterranean. The term has also been used to encompass a wider region including Libya and even parts of Spain—that is, the Arab West. An Arab Maghreb Union consisting of Algeria, Morocco, Tunisia, Libya, and Mauritania was founded by Libyan leader Muammar al-Gaddafi in 1989 to encourage economic development in the region. *See also* PAN-ARABISM.

**MAHFOUZ, NAGUIB (1911–2006).** Born in Cairo, Mahfouz is best known in the West as a novelist, credited with the rejuvenation of Arab literature, and becoming the first Arab writer to win the Nobel Prize for Literature. He also had an enormous influence on the **Egyptian** film industry, for which he wrote original screenplays, as well as adapting his own short stories and novels. Unsurprisingly, perhaps, considering his **realist** approach to fiction, Mahfouz's most frequent filmic collaborator was **Salah Abu Seif**—they worked together on nine scripts, notably *The Thug* (aka *The Tough Guy*) (1957) and *Cairo 30* (1966)—but he also partnered with **Youssef Chahine** (*The Choice* [1970]), Atef Salem (*We Are the Students* [1960]), **Hussein Kamal** (*Adrift on the Nile* [1971]), **Ali Badrakhan** (*Karnak* [1975]), and **Tawfik Saleh** (*Fools' Alley* [1955]), among other notable directors. In addition, he served as head of, and a **ensor** for, the General Egyptian Organization for Cinema for a time during the 1970s, following **Gamal Abdel Nasser's** nationalization of the industry in 1963. His stabbing in 1994 signaled a marked growth in Islamist resistance to his secular work (sometimes attributed to his support for dialogue with **Israel**, and notwithstanding his professed

respect for **Islamic** culture and civilization). Mahfouz recovered, eventually dying from a fall in 2006.

**MAJIDI, MAJID (1959– )**. Born in Tehran, Majidi studied at the Institute of Dramatic Art and began his film career as an actor. In *Boycott* (**Mohsen Makhmalbaf**, 1985), he appears as the protagonist, a leftist who fights the Pahlavi monarchy but does not have the faith to envisage an alternative **Islamic** society. After making several shorts, Majidi's first directorial feature was *Baduk* (1992), about children sold to drug smugglers. He achieved considerable international success with two poetic, melodramatic films that focused on the plight of poor children, urban and rural respectively—*Children of Heaven* (1997) and *The Color of Paradise* (1999), the latter displacing the former as the most commercially successful Iranian film in the United States. His subsequent *Baran* (2001) is a love story set against the exploitation of Afghan **refugees in Iran**, a concern that Majidi would pursue by shooting *Barefoot to Herat* (2002) and *Olympics in Camp* (2003) in refugee camps in **Afghanistan**.

In a change from his usual reliance on nonprofessional actors, *The Willow Tree* (2005) features Parviz Parastui (*The Lizard* [**Kamal Tabrizi**, 2004]) as a blind university professor whose sense of inner beauty is challenged when his sight is restored. Majidi has spoken of his desire to reach large audiences, and perhaps as a consequence, his films typically use both camera movement and sound to draw out spectatorial emotions to a degree somewhat atypical of post-**Iranian Revolution** art films and more akin to Hollywood cinema.

**MAKHALMAKBAF FILM HOUSE (MFH)**. MFH was the production department of the Makhmalbaf Film School opened in 1996 by **Iranian** director **Mohsen Makhmalbaf** for the purposes of training young Iranians in the art and science of filmmaking. When the **Iranian** Ministry of Culture and Islamic Guidance denied Makhmalbaf financial support to open the school with an initial class of 100 students on grounds that Iran does not need any more filmmakers of his kind, Makhmalbaf started teaching classes at his home to eight of his own family members, the youngest being his eight-year-old daughter Hana. The curriculum included cycling, swimming, skating, driving,

hiking, urban navigation, cooking, computer science, foreign languages, painting, music, photography, editing, film economics, production programming, screenplay writing, acting, cinematography, editing, sound mixing, film analysis, and the history of cinema. Films produced by the MFH include *The Day I Became a Woman* (**Marzieh Meshkini**, 2000), *The Apple* (**Samira Makhmalbaf**, 1998), *Blackboards* (aka *The Blackboard*) (S. Makhmalbaf, 2000), and *The Silence* (Makhmalbaf, 1998). When Makhmalbaf was compelled to sell his house to repay the financing loan for his film, *A Moment of Innocence* (1996), the family lost the actual MFH school/house while retaining its name to title their productions. The BBC **documentary**, *The Makhmalbaf Film House* (2002), chronicles the unusual story of this homegrown film school and its internationally acclaimed graduates.

**MAKHMALBAF, MOHSEN (1958– )**. The most prominent of the filmmakers who emerged after the **Iranian Revolution** of 1979, Makhmalbaf was born in Tehran to a conservative religious family and brought up by a grandmother who did not allow him to watch films or listen to music. While still in high school, he started to write short dramas that were performed in local mosques. Around the same time, he formed a tiny, underground, religion-based political group, Ballal Habashi, which in August 1975 assigned him to disarm a police officer in Tehran. He ended up stabbing the officer, and was himself stabbed, shot, arrested, and jailed. Released along with other political prisoners because of the Revolution, Makhmalbaf worked first as a writer for the new **Islamic** radio network, then and began to make films.

His earliest work, which rehearses basic film grammar, reflects his strong Islamic beliefs and support for the new regime. Makhmalbaf's second phase of filmmaking entailed more sophisticated cinematic language, which could be summarized as an aesthetics of pervasive humanism and poetic imagery. *Boycott* (1985) is a transitional film, sharply critical of the Left, but implicitly of all authority that systematizes human behavior and thus undermines individual integrity. Makhmalbaf's next three films, *The Peddler* (1987), *The Cyclist* (1989), and *Wedding of the Blessed* (1989), address social issues;

the latter is a story of the trauma of a war veteran, and condemns the civilian society to which he returns. Growing increasingly disillusioned with the Islamic regime, Makhmalbaf made two films in 1990, *A Time for Love* (shot in **Turkey**) and *Nights of the Zayandeh-Rud*, which remain banned in **Iran** for their depictions of adultery and obsession.

A series of films about the cinema followed. *Once Upon a Time Cinema* (1992) tells the story of the art form in Iran and includes clips from many films interlaced into a parable about a king who hates movies, reminiscent of **Avanes Ohanian's** *Haji Agha, Cinema Actor* (1932). *Salaam, Cinema* is a thought-provoking analysis of power, in which Makhmalbaf plays himself as a tyrannical director casting a new film. The casting call turns out to *be* the film, and as the “actors” leave their auditions, they are told that their performances are complete. *A Moment of Innocence* (1996) recounts Makhmalbaf's youthful attempt to disarm the police officer, prompted by the appearance of the same officer from the casting call in *Salaam, Cinema*. Both Makhmalbaf and the officer train young actors to perform their roles, but the boys finally reject violence, refusing to enact shooting and stabbing, and instead exchange a flower and piece of bread. The film closes on a carefully composed freeze-frame that captures this exchange and the look of a young girl who seems to protect the action from the past as she holds up her chador.

Makhmalbaf's next two films are celebrations of art. *Gabbeh* (1996) is a film of a magical **realism** rooted in Persian literature and miniature painting, in which dream, creative imagination, and reality intermingle in a single frame. The use of color in this film about the creation of gabbeh rugs infuses both the narrative structure and the visual style. *The Silence* (1998), shot in Tajikistan in an attempt to circumvent  **censorship**  restraints, but still banned in Iran for its depiction of female dancing, narrates the elliptical, poetic story of a blind boy fascinated—and constantly distracted—by sound. Makhmalbaf has continued to make films regularly in the 21st century: *Kandahar* (2001), a docudrama about a journey to **Afghanistan** told through the lens of a young Afghan woman who has been living in Canada; *Sex and Philosophy* (2005), a search to understand love through self-examination; and *Scream of the Ants* (2006), about the love between an atheist man and a woman who believes in God. Makhmalbaf

married his first wife, Fatemah Meshkini, shortly after the revolution, and had three children, **Samira**, Maysam, and Hanah. All of them, along with his second wife, **Marzieh Meshkini**, whom he married after her sister's death, have become filmmakers working through the **Makhmalbaf Film House**, a family-run **film school**.

**MAKHMALBAF, SAMIRA (1979– )**. Samira left school at the age of 14 to learn cinema from her father, **Mohsen Makhmalbaf** at the **Makhmalbaf Film House**. She became the youngest director in the world to participate at the Cannes **Film Festival** with her first full-length feature film, *The Apple* (1998), which follows the lives of two girls, imprisoned in their own home by their father. Hovering half-way between **documentary** and fiction, with a simple yet multivalent symbolism, *The Apple* epitomizes the existential role played by cinema in **Iran**, at times acting as an antidote to the collusion of family bonds, oppression of **women**, and religious strictures. Using the girls, their parents, the welfare office, and the neighbors to “act” as themselves, Makhmalbaf's camera and script provide the “story-line” for the gradual unfolding of the meaning of their house-arrest to them and to us. Makhmalbaf continues her experimental, post-neorealist allegorization of war and human neglect in *Blackboards* (aka *The Blackboard*) (2000), which opens with the striking image of a group of teachers who carry large chalkboards strapped on their backs as they search for lost and neglected **Kurdish** students in the no-man's land between Iran and **Iraq**. She was also one of the 11 directors who participated in *09'11'01 – September 11* (2002), an internationally coproduced omnibus film that assembled an international array of filmmakers, including **Youssef Chahine** and **Amos Gitai**, to present narratives about the titular attack on the World Trade Center. *At Five in the Afternoon* (2003) explores the oppression of women in war-torn **Afghanistan**, while critiquing the slow coming to fruition of the promised opportunities for women after the fall of the Taliban. See also GENDER AND SEXUALITY.

**MAKING OF (2005)**. Coproduced with **Morocco** and France, this **Tunisian** film directed by **Nouri Bouzid** is widely interpreted as a docudrama about disillusionment with European participation in the 2003 United States–led invasion of **Iraq**, rendering a boy vulner-

able to persuasion by **Islamists** who train him to become a suicide bomber. *Making Of* offers a highly reflexive critique of any such simplified explanations for the phenomenon of violent resistance across the **Middle East**.

Set largely in the streets of Tunis, the film's first third conveys a **realist** perspective on working-class youth and street children whose main social outlet is break-dancing, but who are repeatedly warned against its public performance by the local police, for whom it portends gang violence. Bahta, the 25-year-old "leader" of young boys in his neighborhood, is also the most talented of the local dancers. When he is finally arrested for ignoring police warnings, which causes problems for his love relationship with a bourgeois girl and brings him into further conflict with his authoritarian father, he decides to emigrate to Europe but cannot, as the ship's captain to whom he has given money for a ticket has absconded with it. Down-and-out, Bahta is approached by Islamists, who try to convert him from his secular ways.

Suddenly, the drama is interrupted, as the actor playing Bahta, Lotfi Abdelli, becomes enraged and tells Bouzid, now also in the picture, that he no longer wishes to participate in the film, which he sees as straying from the assumed aim of showcasing his dancing talents. Although Bouzid convinces Abdelli to continue, he interrupts the narrative again later when Bahta is close to conversion, to complain about the film's promotion of negative Muslim images. Bouzid promises not to distribute the finished film if Abdelli's estimation proves correct. The film's catharsis (as Bouzid refers to it) occurs after Bahta is punished by the Islamists for beating up his girlfriend; perceived as undisciplined, Bahta is locked up in a remote, abandoned factory, where his frustration is quickly harnessed by his discovery of a strap-on bomb—possibly planted there by his captors. By film's end, Bahta detonates the bomb while wearing it—but not in an act of terrorism. Although the extent to which the narrative irruptions were scripted remains unclear, they are probably best read as reflexive commentaries that invite comparison with works by **Iranian** filmmakers **Jafar Panahi**, **Abbas Kiarostami**, and **Mohsen Makhmalbaf**.

**MALAS, MOHAMMAD (1945– )**. A **refugee** from his birthplace of Quneitra, a village in the Golan Heights destroyed during the

Six-Day War, Malas is considered the first auteur of **Syrian** cinema. Between 1965 and 1968, he worked as a schoolteacher, then studied film from 1968 to 1974 at the Russian State Institute of Cinematography (VGIK), where his peers included **Oussama Mohammad** and **Abdullatif Abdul-Hamid**. There, he became practiced in the art of short filmmaking, leading to his being hired at Syrian Television in Damascus, where he also founded an alternative screening venue, the Damascus Cinema Club, with **Omar Amiralay**.

After directing a spate of short films, Malas made his first feature, *Dreams of the City* (1983), co-scripted by fellow VGIK graduate, **Samir Zikra**. Like much of Malas' *oeuvre*, *Dreams*, a coming-of-age story set in 1950s Damascus, is autobiographical. It establishes a relationship between the dispossession Malas experienced in Quneitra, and the impetus he claims it has given to his cinephilia: an "intrinsic need for expression [of loss] which cannot formulate itself except in cinematic terms." Malas' ensuing films explore further the **Israeli occupation** and destruction of Quneitra, and the conditions of Palestinian refugees in **Lebanon** and Syria. Exemplary among them is *The Dream* (1988), a **documentary** comprised of interviews with residents of the Sabra and Shatila refugee camps near Beirut, shot in 1980–81, in which Malas asks residents to recount their dreams—a technique meant to literalize his view of the shocking, dislocational relationship between cinema, history, and the mind. When he learned that most of the interviewees were killed by the Lebanese Phalange shortly after *The Dream* was shot, Malas was so stunned that it took him five years to finish editing it.

His next feature, *The Night* (1992), co-scripted by Oussama Mohammad, is comprised similarly of a set of intersecting narratives—memories recounted by the inhabitants of Quneitra, the film's setting, about the protagonist's family and the political events of his childhood. A film-within-a-film, *The Night* stars Malas' son, Omar, as a filmmaker in search of the truth about his late father, Alallah, a Syrian from Hama. (Hama was site of the 1982 massacre, by Syrian President Hafez al-Assad's forces, of 40,000 suspected supporters of the Muslim Brotherhood.) Alallah had fought in the 1936 Arab Revolt in **Palestine** but later died in Quneitra, shrouded in scandal, after the establishment of the modern Syrian state in 1946. The film subverts Syria's official, heroic narrative about the Revolt, those who

fought in it and on whose behalf it was waged, for which reason the **Censor** Board delayed the film's release for five years.

Malas has continued making documentaries, including two with Amiralay and Mohammad: *Light and Shadows, the Last of the Pioneers: Nazih Shahbandar* (1995), about the pioneer of Syrian cinema; and *Moudaress* (1996), about the poet, novelist, and painter Fateh al-Moudaress. Malas returned to feature filmmaking with *Passion* (2005), a Syrian co-production with **Tunisia** and France concerning the rise of **Islamism** in ostensibly secular cultures. He has also published film diaries about the making of *The Dream, the Night*, and his VGIK senior thesis film, *Everybody Is in His Place and Everything Is Under Control, Sir Officer* (1974), a collaboration about prison conditions in post-**Defeat Egypt** with Egyptian novelist Sun'allah Ibrahim. In November 2008, Malas was banned by the Syrian security services from overseas travel after he participated in an exchange program in the United States.

**MALEH, NABIL (aka NABIL EL-MALEH) (19??–)**. Born in Damascus, Maleh studied cinema at the Film Institute in Prague, after which he made numerous **documentaries** and experimental short films for the National Film Organization (NFO) in **Syria**. These works tended to focus on issues of political interest to the Syrian government during the 1970s, such as the **Palestinian** struggle and rural exploitation, and include his 90-second *Napalm* (1970), which draws associations between the Vietnam War, the **Israeli Occupation**, and other acts of Western military aggression. Maleh's first feature, *The Leopard* (1972), adapted from a novel by Haider Haider and set in the early 1900s, concerns a peasant who revolts when his land is expropriated by local authorities acting in accordance with the **colonial** administration, but whose quixotic individualism undermines the potential success of his movement and leads to his demise. The film is considered a milestone for having launched an alternative to the **Egyptian**, Indian, and Hollywood industry cinemas predominant within Syria.

Maleh's subsequent films have continued to critique the politics of national and social struggle. For instance, in *The Extras* (1993), Maleh's fourth feature, the effects of institutionalized revolution are analyzed in the context of an impossible love story involving

Salem, a mechanic, and Nada, a sheltered young woman. In addition to filmmaking, Maleh helped initiate the Committee for the Revival of Civil Society in 2000, which drafted a short-lived but widely acknowledged petition, the Basic Document, calling for reform of Ba'ath Party domination of Syrian sociocultural life in the wake of which controversy Maleh has elected to seek non-NFO funding for his ongoing cinematic work.

**MAN IN OUR HOUSE, A (1961).** This **realist** melodrama, directed by **Henri Barakat** and adapted from the novel by Ihsan Abd al-Qud-dus, analyzes the social contradictions of **Egyptian** anticolonialism and attendant class struggle. Ibrahim Hamdi (**Omar Sharif**) is a university lecturer, affiliated with the revolutionary Left under King Farouk, who seeks refuge in the middle-class house of his love interest, a female student, after assassinating a government official and escaping police custody. Ibrahim's presence in the house foregrounds ideological divisions within the apolitical family, as some members sympathize with him while others desire his speedy departure—and the social status quo. When one of the sons, Mohie, and his cousin, Abdel Hamid, are arrested under suspicion of harboring Ibrahim, the family's honor is put to the test. (*The Terrorist* [Nader Galal, 1994]), **starring Adel Iman**, is in some ways an update of *A Man in Our House*, adopting the same basic plot.)

**MAN OF ASHES (1986).** One of few **Middle Eastern** films to explore with complex openness the male homosocial, **Nouri Bouzid's** first feature marks the beginning of a series of films that emphasize the personal and psychological dilemmas of their characters. It concerns a working-class man, Hachemi, from Sfax, **Tunisia's** second city, who undergoes a psychological crisis upon his wedding engagement. The wedding announcement triggers his memories of childhood sexual abuse by an older man, Ameur, in whose carpentry shop he had been forced to apprentice along with a friend, Farfat, who was also abused and is possibly homosexual. Hachemi confides to an old Jew, Levy, with whom he has engaged in philosophical discussions since youth, his hesitancy about his arranged marriage, but the old man dies before Hachemi can fully explain his trauma. The film presents Hachemi's recollections of past events through a series of

disturbing and disorienting flashbacks that are never straightforward or revelatory, but instead unevenly placed and often indistinguishable from the present. When, finally the sexual abuse is remembered fully and portrayed, Farfat murders Ameer and fulfills a long-anticipated escape to cosmopolitan Tunis.

**MARCOS, NORMA (1951– )**. Born in Bethlehem, Marcos is an award-winning print and television journalist turned film director, living in France since 1977. Marcos's 1994 documentary, *The Veiled Hope*, explores the personal and political challenges facing Palestinian **women** by framing an encounter between five women from Gaza and the West Bank (Hanan Ashrawi, Hanane Arouri, Joumana Odeh, Rima Tarasi, and Yusra Barbari) who take a stand on domestic as well as international issues, such as life under **Israeli Occupation**, the first **Intifada**, and fundamentalist **Islam**. However, the main thrust of their discussion centers on the seemingly insurmountable challenges facing **Palestinian** women in their struggle for self-determination. Some of these challenges include child marriage, incest, enforcement of veiling, lack of opportunities for meaningful work, and the inability to make themselves heard in the public sphere.

Marcos's 2006 documentary, *Waiting for Ben Gurion*, is based on her experience of being detained by **Israeli** authorities at the Ben Gurion airport jail while en route to Palestine-Israel to begin production on a **documentary**. Although the charges against Marcos were dismissed after seven weeks, Marcos used the time spent in jail to get a prisoner's view of Bethlehem, shooting her new quarters with a mini-DV camera, as well as conducting impromptu interviews with her seven-year-old niece, who visited her in prison. *See also* GENDER AND SEXUALITY.

**MAROCK (2005)**. This French-funded, Hollywood-styled teen-pic sparked public debate in **Morocco** for its depiction of a tragic love relationship between a Muslim and a Jew. Purportedly reflecting the Moroccan youth of its director, Leïla Marrakchi, who would subsequently emigrate to France, *Marock* was widely criticized for apparently supporting **Zionism** and for projecting a view of **Islam** thought to resonate with European prejudices. Scholarly readings of the film have understood it somewhat differently, as a symptomatic

critique of contemporary Moroccan economic politics in the context of globalization, especially the ensuing influx of digital technologies and concomitant **diaspora** of digital labor. Indeed, this disparity of interpretations emblemizes the contradictions of **postcolonial Maghrebi** filmmaking in the **transnational**, neoliberal era.

**MASHARAWI, RASHID (aka RACHID MASHRAWI) (1962– ).**

Born in the Shati **refugee** camp in the Gaza Strip, Masharawi grew up working as a day laborer in **Israel** during the 1970s. His film career began as a carpenter and production designer on *Wedding in Galilee* (Michel Khleifi, 1987). Against parental advice, community criticism, and economic odds, he dabbled in filmmaking in the late 1980s, eventually becoming the most successful Gazan filmmaker, before establishing the Ramallah-based **Cinema Production and Distribution Center** and Mobile Cinema in 1996 and 1997, respectively.

Masharawi has been involved, either as production team member, director, or producer with more than 20 films since the late 1980s, making him one of the most prolific **Palestinian** filmmakers. He shared his early works, such as *Passport* (1985), only with close friends, thus making *The Shelter* (1989), about a day laborer in Israel, his first publicly available piece. In both his **documentary** and feature work, he attempts to represent everyday Palestinian life under realistic political and economic conditions, in particular the experience of being a refugee and living in refugee camps. His films often include scenes inside homes and camp alleyways, symbolizing the spatial, political, and economic confinement of Palestinian refugees. *Curfew* (1993), shot partly surreptitiously during military curfew in a Gaza camp, symbolizes this sense of spatial claustrophobia, creating a dichotomy between the Israel Defense Forces–controlled external spaces of the camps versus the female-controlled spaces of kitchens and living rooms.

Masharawi's crowning achievement was the screening of his feature, *Haifa* (1996), at the Cannes **Film Festival**—reverberating a common theme among Palestinian filmmakers of gaining acceptance as a legitimate national entity in the world of film festivals and competitions. His ensuing films include the short *Upside-Down* (2000), a reflection on land, culture, and food, named after the popular rice

dish; *Ticket to Jerusalem* (2002), which portrays the difficulties faced by a West Banker trying to organize a film screening in Jerusalem; and *Arafat, My Brother* (2005), a biopic of the late Palestinian leader through the eyes of his sibling. His subsequent *Waiting* (2005) is representative of Palestine in the post-**Oslo Accords** era: Palestinians' difficulties in institution-building and finicky foreign assistance against the backdrop of the difficulty of crossing over national boundaries with passports and paperwork seldom officially recognized. *Waiting* features real refugees, thus blurring the lines between fiction and documentary, as in many of Masharawi's works. This theme is continued in *Laila's Birthday* (2008), which redirects focus onto the everyday life of a Palestinian judge-turned-taxi driver played by **Mohammed Bakri** (who also featured in *Haifa*).

**MASRI, MAI (1959– )**. This **Palestinian**–American filmmaker grew up in **Lebanon** before escaping the early part of the **Lebanese Civil War** to pursue an education at San Francisco State University. After graduating, Masri returned to Lebanon in 1981, where she met her professional partner and husband, Jean Chamoun. Although she often works independently, the two have codirected several **documentaries**, beginning with *Under the Rubble* (1983), about the **Israeli** invasion of Lebanon. Most of their work together is concerned with social justice issues and focuses on the role of **women** in zones of conflict or on the lives of children affected by conditions of mass violence. *Wild Flowers: Women from South Lebanon* (1986) combines observational footage, oral history interviews, and reenactments to convey the experience of occupation and political violence. By contrast, *Hanan Ashrawi: A Woman of Her Time* (1995), portrays the titular Palestinian legislator and human rights activist as she juggles personal and political commitments. *War Generation Beirut* (1988) explores the impact of civil war on Beirut youth, later complemented by *Suspended Dreams* (1992), which profiles four young people struggling to re-create their lives in the postwar era.

Masri has also directed several documentaries about the plight of Palestinian children. *Children of Fire* (1990) chronicles her return to her father's hometown of Nablus, where she witnesses the **Intifada's** transformation of the younger generation into resistance fighters. *Children of Shatila* (1998) examines the harrowing impact

of persistent violence on two young Palestinians living in one of the largest **refugee** camps in Lebanon. *Frontiers of Dreams and Fears* (2001), shown on the Public Broadcasting Service (PBS), exposed North American audiences to rarely disseminated images of Palestinians trying to lead normal lives despite arbitrary restrictions on their movement across borders. In 2000, Masri produced and Chamoun directed their first narrative feature-length film, *In the Shadows of the City*, a semiautobiographical work that revisits the impact of displacement and violence on a child coming of age during the Lebanese Civil War. Notwithstanding the trauma encountered in these films, perseverance and hope remain persistent, humanizing threads. In Masri's *Beirut Diaries* (2006), this dimension is brought to the political crisis that preceded the assassination of influential former Prime Minister Rafiq Hariri, and in her *33 Days* (2007), it facilitates a disturbing reflection by Lebanese artists and journalists on the Israeli invasion of 2006.

**MATZPEN (2003).** The suppressed history of this titular **Israeli** socialist organization, active in opposition to **Zionism** from 1962 through the early 1980s notwithstanding numerous splits and sectarian spin-offs, is excavated and revived in Eran Torbiner's talking-heads **documentary** noteworthy for its interview cast of renowned New Left intellectuals including Tariq Ali, Akiva Orr, Ghada Karmi, Moshe Machover, and Michel Warschawski, all of whom remain internationally active in the contemporary anti-Zionist movement. *Matzpen* means "compass" in Hebrew.

**MAZIF, SID ALI (1943– ).** A graduate of **Algeria's** Institut national du cinéma in 1966, Sid Ali Mazif worked for the **Centre national du cinéma** and its successor, the **Office national pour le commerce et l'industrie cinématographiques**, directing numerous shorts as well as participating in two collective films. His features include *Black Sweat* (1972), which depicts the rise to political consciousness of a young Algerian during the worker's movement of 1945–54. Mazif's more militant *The Nomads* (1975) emphasizes the importance of collective farming practices for Algerian peasants. *Leila and the Others* (1978) treats the daily obstacles faced by **women** in Algerian society, through the story of Meriem, a student, and Leila, a factory worker,

both of whom encounter prejudice and other obstacles that prevent them from transcending their subordinate positions. His later *Houria* (1986) also treats women's issues.

**MEETING RESISTANCE (2007).** Filmed over the course of 10 months in the Adamiyah neighborhood of Baghdad, photojournalists Molly Bingham and Steve Connors' feature-length study of armed resistance to the U.S. presence in **Iraq** comprises a series of interviews with various members of the Iraqi resistance—or “insurgents” as they are commonly called in the Western media—who explain their decision to use violence, as well as describe their functional operations (fundraising, planning attacks, avoiding infiltration). The film emphasizes the explicitly political foundations of the anti-occupation struggle, depicted as uniting Sunni and Shi'i across the so-called sectarian divide. The need to disguise their identities leads each interviewee to adopt a pseudonym (for example, “the teacher,” “the warrior,” “the **Syrian**,” “the traveler”). This requirement also leads to interesting formal strategies on the part of Bingham and Connors: close-ups, extreme close-ups on objects (bowls of tea, prayer-beads, and hand grenades) that come to represent the individuals, and out-of-focus shots—achieved in-camera so as to preclude later manipulation—of the interviewees. *See also* IRAQ WARS.

**MEHRJUI, DARIUSH (1939– ).** Born in Tehran, Mehrjui developed an early interest in music, learning the piano and santur. He came to study cinema at the University of California, Los Angeles (UCLA), but abandoned it for a philosophy degree, reputedly disappointed by the UCLA **film school**'s Hollywood emphasis. After graduating in 1964, he started a literary magazine, which he saw not as a rejection of cinema but as the best way to combine his literary, painterly, musical, and philosophical interests. Mehrjui's first film upon his return to **Iran** was *Diamond 33* (1967), a rehash of the James Bond subgenre, that was neither critically nor commercially successful. Mehrjui never returned to such action-dominated filmmaking, and his next film, *The Cow* (1969), scripted and based on a story by Gholamhossein Saedi, began his regular collaboration with important literary figures. A metaphoric critique of the Iranian government shot in stark

black-and-white, *The Cow* helped launch the **Iranian New Wave** and brought Mehrjui fame both domestically and on the international **film festival** circuit. In *Mr. Naïve* (1970), *The Postman* (1971), and *The Cycle* (1976), he continued to expose social problems through a poetic approach to cinema that could bypass official **censorship**.

Although he temporarily left the country following the 1979 **Iranian Revolution**—making *A Journey to the Land of Rimbaud* in France in 1984—Mehrjui has returned to make some of the most acclaimed postrevolutionary Iranian films. His **comedy** on the housing situation in Tehran, *The Tenants* (1985), was highly successful at the box-office. *Hamoon* (1990) is a complex tale of intellectual alienation, interlaid with dream sequences and fantasies, as the eponymous protagonist struggles to balance Western objectivism and traditional beliefs. *Banu* (1992), *Sara* (1993), *Pari* (1994), and *Leila* (1996) are all films that center on the lives and struggles of bourgeois **women**, a clear shift from Mehrjui's early focus on the poor. *Leila*, banned in Iran until **Mohammad Khatami** was elected president, is the story of a barren woman (**Leila Hatami**) who, despite her own feelings, allows—indeed encourages—her husband to take a second wife so that he might have a child. Including many close-ups and a shadowy bedroom scene, *Leila* pushed at the limits of Iranian censorship; it also provoked vehement criticism for its portrayal of female villainy and passivity. Although the film utilizes numerous distancing devices—notably direct address to the camera, sound distortion, missing frames, and brightly colored fades—the emotionally wrenching story remains paramount. Mehrjui has completed more than 20 features to date, sustaining one of **Middle Eastern** cinema's most significant careers. See also GENDER AND SEXUALITY.

**MEHRJUI, MARYAM (1970– )**. This playwright–actor–director and daughter of **Dariush Mehrjui**, born in Tehran, currently lives in New York, where she is artistic co-director of Total Theatre Lab productions. Mehrjui's work deals explicitly with the **gender** disparity between men and **women** and its social and personal ramifications in modern **Iran**. For instance, in a *Small Cell in Tehran*, the cell in which the four young friends are thrown together becomes a metaphor for a society that has imprisoned its youth.

**MEMORY IN DETENTION (2004).** Written and directed by **Jilali Ferhati**, this film tackles the formerly taboo subject of secret detention centers, torture, forced disappearances, and a range of human rights abuses that marked what Moroccans call the “**Years of Lead**,” beginning in the 1960s under Hassan II. Upon his release from prison, Zoubeir, a young delinquent, agrees to help another prisoner, Mokhtar (Ferhati), to search for his relatives. Mokhtar has been in jail so long he no longer wants to leave, and he has become amnesiac during his long detention. Following addresses on old letters, Zoubeir and Mokhtar embark on a cross-country search through **Morocco** for someone who remembers him. Zoubeir becomes convinced that Mokhtar is no common criminal but instead a political prisoner who named names to the police, leading to the death of Zoubeir’s father, while Mokhtar has to unburden himself from the weight of the truth.

**MERCEDÉS (1993).** **Yousry Nasrallah** directed this postmelodramatic tragicomedy tracing the interracial, multigenerational, cross-class history of an **Egyptian** family, spanning the period from the 1956 Suez crisis to the post-Soviet period marked by the fall of the Iron Curtain and its influence on Left politics across the **Middle East**. Organized as a six-part chronicle, the film features Zaki Abdul Wahab as Noubi Dahab, the illegitimate white son of a tryst between Warda (Yousra), a young Egyptian beauty, and N’Komo, a black African diplomat. In an initial black-and-white flashback framed by Warda’s voice-over narration, we learn that, in order to avoid scandal, pregnant Warda had consented to marry an older white Egyptian man who was to die shortly after their wedding. She then moved temporarily to Paris, where she bore her brother-in-law, Youssef, a son, Gamal—named explicitly after **Gamal Abdel Nasser**, from whose regime Youssef was in voluntary **exile**.

As Warda’s voice-over gives way to that of an adult Noubi, and the film stock changes to color, we learn that Noubi had become a leftist militant during the 1960s and was committed to a mental institution after the death of Nasser. Now released after the fall of the Iron Curtain, he must reintegrate into society. He attends the wedding of Youssef, now back from Paris, to Raifa (**Tahiyya Carioca**), a drug

and child-sex trafficker with connections in **Iraq** and **Kurdistan**. During the festivities, he is approached by a government ex-spy, Mohamed Taher, to help him apprehend Raifa; he resists for some hours but assents when he learns about his half-brother from Youssef, now dying of a heart attack, and understands that Raifa will try to kill Gamal for the inheritance. Noubi's quest reveals Gamal's homosexuality and heroin addiction and leads to his own encounter with Afifa, a poor aspiring **belly dancer** who looks exactly like his mother (and is also played by Yousra), and with whom he falls in love. Like the film's coincidental, arabesque structure, Noubi is only ever passively privy to plot discoveries, including the accidental death of Gamal's lover, Ashraf, the murder of Raifa and her female cohort by a disillusioned follower, and violence between the Mubarak government and **Islamists**. In the end, it is Afifa who saves him and Gamal from collateral damage during a bombing in downtown Cairo and drives them to what appears a pastoral African location, possibly close to Warda's new home with N'Komo. *See also* GENDER AND SEXUALITY.

**MER, JULIANO (aka JULIANO MERR; JULIANO MER-KHAMIS) (1958–)**. Born to a **Palestinian** father, **Israeli** Communist Party leader Saliba Khamis, and a Jewish-Israeli mother, peace activist Arna Mer, the cinematic roles of this prolific Palestinian-Israeli actor consistently play upon and often allegorize the political implications of his familial intertext, not least his first internationally recognized role as Persian King Haman in *Esther* (**Amos Gitai**, 1986). The following year, Mer played an Israel Defense Forces (IDF) officer in *Wedding in Galilee* (**Michel Khleifi**, 1987). He would later co-star as a troubled youth beside **Gila Almagor** in *Under the Domim Tree* (**Eli Cohen**, 1995). Mer's work with Gitai would continue for more than 20 years, including major roles in *Berlin–Jerusalem* (1989), *Yom Yom* (1998), *Kippur* (2000), and *Kedma* (2002). In 2003, Mer co-directed his first film, *Arna's Children*, a **verité documentary** about his mother's educational theater program in the **Occupied Palestinian Territories**. Mer has since helped restore the program, which ceased following the theater's destruction during the IDF invasion of Jenin in 2002, by raising funds for the rebuilding of what

is now known as The Freedom Theatre, and for opening an acting school in Sweden.

**MERBAH, MOHAMED LAMINE (1946– )**. Born in Thgenif, **Algeria**, Merbah studied at the Institut national du cinéma d'Alger (1964–1967), did an internship in Poland (1968), and earned a degree in sociology at the University of Algiers (1970–1973). As of 1970, he worked as an editor at an Algerian publishing house, the Société nationale d'édition et de diffusion, and as a director for **Radiodiffusion Télévision Algérienne (RTA)**. Almost all of his films were produced for the RTA and treat social problems such as water availability and distribution, blindness, and housing issues. Merbah's two features, *The Plunderers* (1972) and *The Uprooted* (1976), analyze the effects of a **colonial** system that deprived peasants of their lands and pushed them to the cities in search of work. During the 1990s, Merbah was appointed to direct the Entreprise nationale de productions audiovisuelles.

**MESHKINI, MARZIEH (aka MARZIEH MAKHMALBAF) (1969– )**. Meshkini is the director of *The Day I Became a Woman* (2000), a film about three **women**, each of whom faces severe constraints on her personal freedom and mobility imposed not only by the men in her life but also by **Iran's** patriarchal society that encourages them. *Stray Dogs* (2004) follows the lives of two children in war-torn **Afghanistan**. Meshkini studied at the **Makhmalbaf Film House** from 1996 to 2001 and worked with **Mohsen Makhmalbaf** as an assistant director on several of his films. She is married to Makhmalbaf.

**MIDDLE EAST**. This is the term used most frequently in the West to refer to the transcontinental geographic region spanning south central and southwest Asia to North Africa, and bordering important maritime trade routes in(to) the Persian–Arabian Gulf, Mediterranean Sea, Indian Ocean, and Atlantic Ocean. By this definition, the Middle East comprises the countries of **Turkey, Iran, Iraq, Kuwait, Saudi Arabia, Yemen, Bahrain, Oman, Qatar, the United Arab Emirates, Jordan, Syria, Lebanon, Israel, Egypt, Tunisia, Libya, Algeria, and Morocco**, and the still-colonized regions of **Palestine, the Western**

**Sahara**, and **Kurdistan**. These countries designate historically borderless regions marked by bioethnic groupings, which acquired fixed names and borders during the course of centuries-long struggles against Western European incursion, epitomized in the 20th century by the 1916 Sykes–Picot Agreement by which France and England divided up the region into **colonies** and mandated protectorates following the fall of the Ottoman Empire after World War I. All of these colonies and protectorates remained under European control until after World War II, when ongoing anticolonial struggles eventually won independence for all of them except Palestine, Kurdistan, and Western Sahara.

The use of “Middle Eastern” to describe this divided region has come under criticism as **orientalist** for its categorical generalization and organization of societies and cultures on the basis of geography. Whereas the majority of Middle Eastern peoples profess **Islam** and speak one of multiple Arabic dialectics (except in Iran and Turkey), each country contains numerous ethnic and religious minorities, most of whom are indigenous or whose presence predates that of Islam and/or Arab culture. Kurds in Iran and Turkey, **Berbers** in Morocco and Algeria, Bedouins in Israel, Carthaginians in Tunisia, Saharawis in Morocco, and Druze in Syria, for instance, who are likewise “Middle Eastern,” are frequently ignored in representations of the region—including the cinematic—emanating from the West and, often, from Middle Eastern countries themselves. In addition, the **exilic and diasporic** conditions of millions of Middle Easterners, including **refugees** and **beurs** living today in the age of neoliberal **transnationalism**, extends applicability of the term beyond national borders and geographical regions. This is evident in films as varied in origin, approach, and subject matter as *Harem Suaré* (**Ferzan Özpetek**, 1999), *Bedwin Hacker* (**Nadia El Fani**, 2002), *Marooned in Iraq* (**Bahman Qobadi**, 2002), *Visit Iraq* (Kamal Aljafari, 2003), *Waiting* (**Rashid Masharawi**, 2005), *Under the Bombs* (Philippe Aractingi, 2007), and *The Secret of the Grain* (**Abdellatif Kechiche**, 2008).

Orientalizing tendencies extend to the geographical perspective presumed by the term itself, “Middle Eastern,” which places Europe—and, later, North America—at the center of a hegemonic, globalizing gaze. Analysis of this tendency by **Edward Said** and

others is reflected cinematically by numerous Middle Eastern films, including *Saladin* (Youssef Chahine, 1963), *The “Nouba” of the Women of Mount Chenoua* (Assia Djebar, 1978), *Leila and the Wolves* (Heiny Srour, 1984), *Introduction to the End of an Argument* (Jayce Salloum/Elia Suleiman, 1990), *Once Upon a Time, Beirut* (Jocelyn Saab, 1995), *Salut Cousin!* (Merzak Allouache, 1996), *The Mirror* (Jafar Panahi, 1998), *The Other* (Chahine, 1999), *A Woman Taxi Driver in Sidi Bel-Abbes* (Belkacem Hadjadj, 2000), and *Ford Transit* (Hany Abu-Assad, 2002).

**MILANI, TAHMINEH (1960– )**. Born in Tabriz, Milani is the acclaimed director of such well-known woman-centered films as *Two Women* (1999), *The Hidden Half* (2001), *The Fifth Reaction* (2003), and *The Unwanted Woman* (2005). These films have been controversial in **Iran**, particularly *The Hidden Half*, which led to her imprisonment in 2001 for counterrevolutionary statements and alleged maligning and misrepresentation of the 1979 **Iranian Revolution**. The film tells the story of a young wife who reveals her past political association with a leftist group to her husband, a judge who is deciding the fate of a woman faced with execution for a similar crime. Milani’s related comments to the media about friends and colleagues from universities who had been dismissed, disappeared, or executed for “supporting factions waging war against God” angered the conservative Revolutionary Council, which demanded her execution. Imprisoned, Milani was released a week later with President **Mohammad Khatami**’s personal guarantee to the Revolutionary Council of her good citizenship record.

Milani’s outspoken political comments are in keeping with her courageous stance on other social and cultural issues, specifically those impacting Iranian **women**. In *The Fifth Reaction*, Milani holds up for careful scrutiny the psychosocial effects of separating a mother from her children in case of widowhood in certain sectors of Iranian society. **Niki Karimi** plays Fereshteh, a young woman who loses her husband in an accident and is then told by her powerful father-in-law that she is no longer welcome in their house and that the children do not belong to her. Patriarchy’s collusion with economic and **gender** discrimination is powerfully analyzed in this film. Milani offers a

way out for Iranian women caught in such helpless binds by surrounding Fereshteh with some gutsy women friends who help her kidnap her own children. *See also* CENSORSHIP.

**MILITARY INTERVENTION OF 1980 (TURKEY).** Following the political turmoil of the 1970s, the **Turkish** army, with the purported support and involvement of the United States and under the leadership of General Kenan Evren, announced a coup on 12 September 1980. The National Security Council formed by the army's generals appointed a prime minister, ex-admiral Bülent Ulusu, and ruled the country until 1983, instituting a new Constitution in 1982 (still in effect) and allowing Evren to remain president for seven years. During the coup, hundreds of thousands of people were jailed, tortured, and raped; hundreds were killed or executed; and thousands more—mainly non-Muslims, leftists, and dissident political activists—had their Turkish citizenship revoked. After the 1983 elections, in which preintervention parties and political leaders were banned from participating, the military government gave way to limited political freedom. These events affected film production: numerous Turkish films came to focus upon themes concerning **gender** and **women's** rights, while some leftist films were critical of the military intervention, for example, *Sound* (**Zeki Ökten**, 1986), *Keep Singing Your Songs* (Şerif Gören, 1986), and *Don't Let Them Shoot the Kite* (Tunç Başaran, 1989). These effects have continued to be a factor in several **post-Yeşilçam** films, including *The Fog* (Zülfü Livaneli, 1993), *After the Fall* (**Atf Yılmaz**, 2000), *Home Coming* (Ömer Uğur, 2006), and *The International* (Sırrı Süreyya Önder/Muharrem Gülmez, 2006).

**MILKY WAY (1967).** Adapted from a book by classic **Turkish** romance novelist Kerime Nadir, Orhan Aksoy's film concerns two cousins who fall in love. Its typical melodramatic plot portrays the woman deciding to marry another man who turns out to be a villain, whereupon she reunites with her cousin. An earlier version of the film, directed by Nevzat Pesen in 1957, introduced female **star** Belgin Doruk, while Aksoy's remake stars **Hülya Koçyiğit** and **Ediz Hun**.

**MINE (1982).** Typifying **Turkish** director **Atf Yılmaz's** acumen for telling small town stories, *Mine* focuses on a train station director's

wife who, unhappy with her marriage, enters into a relationship with a friend's brother. An early example of the late **Yeşilçam women's** film genre, *Mine*, in stark contrast to prior Yeşilçam melodramatic conventions, portrays its female protagonist pursuing her feelings, thus breaking prevailing norms and moral codes of the period. *Mine* is emblematic of the women's films that emerged in the aftermath of the **military intervention of 1980**, marking an imminent end both to overt leftist filmmaking in Turkey and to the late 1970s sex film genre, and also reflecting the rise of individualism that accompanied the introduction of neoliberal capitalism into the country.

**MISSING LEBANESE WARS (1996).** **Walid Raad** introduced his Atlas Group project with a series of videos and photographic compilations on the collections of Dr. Fadl Fakhouri, an imaginary **Lebanese** historian, and Operator #17, who recorded surveillance footage on the Corniche. Responsible for documenting the meetings of spies and militiamen, Operator #17 was apparently released after recording the sunsets instead. Raad's narrative reembodies the objectified history of the **Lebanese Civil War**, rendering it intimate and incidental. Dr. Kakhouri had donated his notebooks to the Atlas Group upon his death: one used in Raad's film details every car bombing that occurred during the Lebanese civil wars, appended with fastidious notes; another chronicles historians gambling at the racetrack—not on horses, but on the photo finish, a tactic that evokes Edward Muybridge's motion studies, inspired by a bet to prove that all of a horse's feet leave the ground during a gallop. Raad's camera's inability to record the actual finish speaks metaphorically to missing histories of the Lebanese civil wars.

**MIZRAHI, TOGO (1905–1986).** Born into a prosperous Jewish trading family in Alexandria, Mizrahi was an Italian national, well-traveled in Europe. Becoming interested in cinema, he built his own studios, first in Alexandria, then in Cairo. He was a prolific director throughout the 1930s and into the 1940s, making more than 35 features before abandoning cinema in 1946, and moving to Italy in 1952. Mizrahi also directed films for the Greek market. Among his works are a series **starring** Ali al-Kassar, who, like **Naguib El-Rihani**, brought his comic impersonations from stage to screen in the early

days of the **Egyptian** cinema. Mizrahi was also the director of the early films in the “Layla” series starring **Layla Murad** and **Yussuf Wahbi**, including *Layla, Daughter of the Countryside* (1941), *Layla, Daughter of Schools* (1941), and *Layla* (1942). His *Sallama* (1945) starred **Umm Kulthum** in her only feature film performance not directed by **Ahmed Badrakhan**.

**MOGRABI, AVI (1956– )**. This Mizrahi filmmaker was trained in philosophy and art, then learned filmmaking through work on commercials and foreign films. Like the art films of **Amos Gitai**, Mograbi’s **documentaries** are aesthetically challenging and engaged in analyzing critically the historical relationship between **Zionism** and **Palestinian** resistance. In *Avenge but One of My Two Eyes* (2005), for which Mograbi is most known, a Jewish **Israeli** played by Mograbi speaks his thoughts and feelings directly into the camera for the majority of the film’s running time, his self-obsession interrupted occasionally by shots of him making less than satisfying telephone calls to a Palestinian friend living under military curfew in the West Bank. Mograbi’s work has been recognized internationally and received critical attention in Palestine–Israel.

**MOHAMMAD, OUSSAMA (1954–)**. This native of Lattakia, **Syria**, who studied film at the Russian State Institute of Cinematography (VGIK), is best-known for his first feature, *Stars in Broad Daylight* (1988), which remains banned unofficially in Syria for its barely disguised critique of Ba‘th Party rule. Set during the 1960s around Lattakia, a port city along the country’s northwest Mediterranean coast near **Turkey**, *Stars* features **Abdullatif Abdul-Hamid** as Khalil, a telephone operator who monitors his neighbors’ conversations and, made up strongly to resemble Syrian then-President Hafez al-Assad, manipulates them into viewing him as the local leader. The film’s plot revolves around a double wedding that goes awry in the context of family power struggles, especially over the inheritance of land, and is set at the time of the 1967 **Defeat** during the war with **Israel**. Mohammad employs chiaroscuro lighting, eccentric character type, and shifts in time and between rural and urban settings to make his allegorical point.

After co-scripting *The Night* (1992) with its director, fellow VGIK graduate **Mohammad Malas**, Mohammad took 15 years to make his next feature, *Sacrifices* (2002), an experimental art film and homage to Russian director, Andrei Tarkovsky and his monumental *The Sacrifice* (1986). Both films offer a highly metaphorical critique of the contradictions facing noncommercial filmmakers under authoritarian conditions. As in *Stars*, a dysfunctional family beset with inheritance concerns allegorizes those conditions at large. In addition to film-making, Mohammad served as director of Syria's National Film Organization from 1979 through the 1980s.

**MOHSENI, MAJID (1923–1990)**. Born in Damavand, **Iran**, Mohseni was a dominant figure in the Iranian **star system** during the 1950s and early 1960s. Beginning with *Golden Dreams* (Moezzeddin Fekri, 1952), Mohseni commonly played a peasant whose only special attribute is his humanity and capacity for self-sacrificial love. In addition to acting, he also directed several hit films, including *Dream and Fantasy* (1955), *Life Is Sweet* (1956), *Canary Farm* (1957), and *Swallows Always Return Home* (1963). These basically conservative films proposed the traditional values of the countryside as a panacea for the country's ills and are strongly supportive of the social status quo. His popular *The Honorable Scoundrel* (1958) is exemplary of Mohseni's portrayal of the **luti**, and is arguably the first film of that **genre**: its title accurately describes Mohseni's depiction of romanticized masculine virtue. (**Farrokh Ghaffari's** *South of the City*, made the same year, drew a far less flattering picture of the dispossessed and was, by contrast, quickly banned.)

**MOKNÈCHE, NADIR (1965– )**. Moknèche is a provocative filmmaker whose films deal frankly with **gender and sexuality** in **Algeria**. Born in Paris, Moknèche grew up in Algiers, studied law then drama in Paris and, from 1993 to 1995, studied cinema at the New School for Social Research in New York City. His first feature, which received critical acclaim, was the lighthearted and occasionally humorous *The Harem of Madame Osmane* (1999), filmed in French and shot in **Morocco** rather than Algeria on account of violence in the latter. Set in 1993, during the Algerian civil war that pitted the

government against militant **Islamists**, the film offers a sardonic portrait of the Algerian petty bourgeoisie and its frustrated attempts to emulate Western culture and practices. The delusions of grandeur displayed by its titular protagonist (Carmen Maura) provide a metaphor for a country perceived to be imploding under the weight of stubborn class consciousness. Moknèche's second film, *Viva Algeria* (2004), was shot in Algeria, as was his subsequent *Délice Paloma* (2007), which concerns Madame Aldjeria (Biyouna, who **stars** in all three Moknèche films), a woman who, upon release from prison, resumes her life of running brothels and giving advice in exchange for cash. Moknèche's films are Franco-phone and often feature European actors, practices for which he has been accused of hypocrisy and disingenuousness within some Algerian circles.

**MOROCCO.** A kingdom situated on the northwest coast of Africa, Morocco is bordered to the northwest by the Atlantic Ocean and the Mediterranean Sea, and to the southeast by **Algeria**. North across the Straits of Gibraltar lies Spain, which dominated the region prior to its **colonization** by France, and which has retained control of two enclaves, Ceuta and Melilla, on the (otherwise) Moroccan coast. Morocco also administers and claims sovereignty over the disputed area of the **Western Sahara**—or “southern provinces”—a strip of desert along the Atlantic coast to the southwest, bordered to the south and east by Mauritania.

Morocco inherited a cinema infrastructure from France, which had produced numerous propaganda films in support of colonization prior to granting Morocco its independence in 1956. These films were produced through both the **Centre cinématographique Marocain** (CCM), a state-run film agency established in 1944, and a studio complex in Souissi, Rabat, that opened in 1946. Following independence, the majority of films made in Morocco were **documentaries** and newsreels promoting nationalist ideology and popular education. Mobile cinemas, or “cinema caravans,” were set up by the CCM for the purpose of bringing such films to rural areas. Although the CCM delegated the actual distribution and **exhibition** of these and other films to private individuals and concerns, it levied taxes against the latter as an income-generating measure.

Postindependence Moroccan filmmakers frequently trained at the Institut des hautes études cinématographiques in Paris, and subsequently found employment at the CCM. The first three Moroccan features—*Conquer to Live* (Mohamed Ben Abdelouahed Tazi/Ahmed Mesnaoui, 1968), *When the Dates Ripen* (Abdelaziz Ramdani/Larbi Bennani, 1968), and *Spring Sunshine* (Latif Lahlou, 1969)—were produced by the CCM. The emergence of cinema clubs at this time was also significant for Moroccan filmmaking, as future critics, filmmakers, and professionals would later emerge from their ranks.

In this context, a dichotomy emerged in Moroccan filmmaking that would persist for decades: on the one hand were popular melodramas evocative of **Egyptian** industry films, as in the cinema of Abdallah Mesbahi; and on the other, intellectually challenging, often highly stylized auteur films that received critical acclaim but remained unpopular (or unscreened) within the country. The films of **Souheil Ben Barka**, beginning with his first feature, *1001 Hands* (1972), typifies the latter tendency, as do *Traces* (**Hamid Benani**, 1970), *El Chergui* (**Moumen Smihi**, 1975), *About Some Meaningless Events* (**Mustapha Derkaoui**, 1974), *The Days, the Days* (**Ahmed Maanouni**, 1978), *A Hole in the Wall* (**Jilali Ferhati**, 1978), and *Al Kanfoudi* (**Nabyl Lahlou**, 1978). Of these, the films of Ben Barka, Benani, Derkaoui, and Smihi, all first features, received no government funding, a situation that was remedied in the 1980s with the institution of a Support Fund for filmmaking (Fonds de soutien à la production cinématographique), which led to greatly increased production by both established and emerging filmmakers. Indeed, more than half the Moroccan films produced during this period were directed by newcomers, many of whom would never again amass the necessary funding to make a second film. Among established figures, Nabyl Lahlou directed four features during the 1980s; **Mohamed Abderrahman Tazi**, previously a documentarian, made three, including *The Big Trip* (1981) and *Badis* (1988); and Derkaoui and Smihi each directed two. **Women** filmmakers also emerged in Morocco during this period: Farida Bourquia (*The Embers* [1982]) and **Farida Benlyazid** (*A Door to the Sky* [1988]).

In 1987, the Fonds de soutien underwent a financial reorganization. The renamed Fonds d'aide à la production cinématographique

nationale no longer supported an open grant structure, but instead began to award funds only to those films whose scripts had been approved by a review committee comprised of film professionals and government bureaucrats. Meanwhile, Ben Barka had been appointed director of the CCM in 1986, a role he held until 2003, when he was succeeded by film critic, philosopher, and past **film festival** director Noureddine Sail.

It was under these altered production conditions that a turn to more populist filmmaking occurred, characterized by a tendency toward **generic** structures and individualized focus. **Abdelkader Lagtaâ**'s first feature, *Love Affair in Casablanca* (1990), attracted considerable attention in this respect, its youthful audiences evidencing significant change in cinema demographics and related interests. Tazi's highly successful **comedy**, *In Search of My Wife's Husband* (1993), the most expensive Moroccan film up to that point, followed by its sequel, *Lalla Hobby* (1997), also received massive box office revenues as well as popular praise, thus suggesting to producers that Moroccans who may previously have refrained from cinema-going would shift course if offered films that appealed to their desires and perceived interests.

This period also saw increased cinematic attention to women's issues, including *Tresses* (Ferhati, 2000), *Destiny of a Woman* (**Hakim Noury**, 1998), *Women . . . and Women* (**Saâd Chraïbi**, 1998), and *Women's Wives* (Benlyazid, 1999). By 2000, films examining King Hassan II's politically oppressive "**Years of Lead**" gained prominence: *Ali, Rabia and the Others* (**Ahmed Boulane**, 2000), *Jawhara* (Chraïbi, 2003), *Memory in Detention* (Ferhati, 2004), and *The Black Room* (**Hassan Benjelloun**, 2004), among others. Related themes of the period include clandestine immigration (*Tarfaya* [**Daoud Oulad Sayed**, 2005]) and rural exodus (*In Casablanca, Angels Don't Fly* [**Mohamed Asli**, 2004]; *The Sleeping Child* [Yasmine Kassari, 2004]). The late 1990s and early 2000s also saw the emergence of several young filmmakers from the Moroccan **exile** and **beur** communities, some of whom had studied at **film schools**. Of these, **Nabil Ayouch** is probably the most significant, with his *Mektoub* (1997) and *Ali Zaoua: Prince of the Streets* (2000) achieving both domestic success and film festival recognition. Indeed, increasing numbers of Moroccan films are beginning to appear at international film festi-

vals. Ayouch has reinvested his consequent financial means through initiatives to help fund works by emerging directors.

In the 21st century, conditions of both production and, perhaps more importantly, distribution—partly under the influence of a new company founded by filmmaker, Saâd Chraïbi—have improved in Morocco. In 2003–2004 alone, more than 40 films were produced, many of which were box-office hits, including the **comedy** *She Is Diabetic, Hypertensive and Refuses to Die* (Noury, 2000); *Casablanca by Night* (Derkaoui, 2003), a social chronicle; and *The Bandits* (**Saïd Naciri**, 2003), also a comedy. As producers came to understand just how viable popular films could be, an additional change was made to the Fonds de soutien system: in 2004, an advance on receipts from distribution and sales, and funding for screenwriting and revision were made available. In 2006, the controversial French co-production *Marock* (Leïla Marrakchi) surpassed Moroccan attendance records by selling 130,000 tickets in only two months. Indeed, in an extraordinary reversal of the usual circumstances in the developing—and indeed, much of the developed—world, some contemporary Moroccan films have attracted 400,000–500,000 spectators during this period, while no Hollywood film has brought in more than 100,000.

As in other parts of the **Maghreb**, many cinemas in Morocco have closed due to lost revenues caused by competition with the (pirated) video–DVD market and with proliferating satellite dish sales. In response, and in an effort to sustain a Moroccan national cinema, cine-clubs have expanded throughout the kingdom, and 12 national festivals are currently in operation. In addition, opportunities for training in filmmaking have been developed in schools that have opened in Ouzazarte and Rabat. There is a dedicated film school in Marrakech, site of the country’s international film festival and, in 2005, a master class, Marrakech/Tribeca, was partly conducted by **Abbas Kiarostami** and Martin Scorsese. Moroccan national television has also tried to help improve conditions for Moroccan cinema by co-producing films and broadcasting several Moroccan features. However, French financial and educational support is still in demand, including funding made available by the **Fonds Sud Cinéma**.

**MOTHER OF THE BRIDE (1963)**. Atef Salem’s classic **comedy**, an insight into **Egyptian** courtship and marriage practices of the period,

**stars** Emad Hamdi and **Tahiyya Carioca** as, respectively, Hussein and Zeinab, who are married with seven children. The humor derives mainly from the frantic nature of life in the family's crowded, middle-class apartment, established in an opening sequence in which each parent is unwilling to get up to face the morning. As the baby cries, another child plays the violin, another turns on the radio full-blast, and another asks for money, while comic moments and expressions are underlined by appropriate music. Hussein frequently complains that he has only enough funds to feed his family, but is faced with the prospect of finding substantially more when eldest daughter Ahlem becomes engaged, and the groom's family makes extravagant demands.

Deciding to cash in his pension, Hussein is unable to secure the funds in time, so must "borrow" money from the safe at his office—a guilty act he confides to a trusted co-worker. The film's climax is the wedding celebration, which, despite Hussein's efforts to conserve, is a huge event. Bird's-eye view and extreme high-angle shots are used extensively to depict the flood of guests in the street (watched in shock by Hussein from his balcony) filing up the building's central staircase and carousing in the jammed apartment. Upon discovering that a policeman is looking for him, Hussein admits his "crime" to Zeinab, who asks him, "Did you forget your children?" The irony is resolved, however, when Hussein learns he has not been betrayed—the policeman is only concerned that a megaphone is in use without a permit: Hussein's co-worker has generously "paid back" the "loan" in advance. Returning, elated, to the party, Hussein collapses when asked to give his permission for the marriage of his second daughter, but accepts when the prospective groom offers to help with the finances. The film concludes with a shot of the happy family returning home, with Zeinab, who frequently has cursed children and child-bearing, evidently pregnant again—a comic but disturbing final touch.

**MROUÉ, RABIH (1967– )**. After studying theater at **Lebanese** University, Mroué began directing and performing in theatrical dramas in the early 1990s as part of an emergent postwar cultural scene in Beirut. Since the late 1990s, his stage work has become more oriented around performance art in an effort to maintain audience

appeal, but the explicit sociopolitical critique of his work has faced increasing pressure from the **censors**. These performances have also incorporated video and other multimedia devices in ways that accentuate the estrangement of postwar society. For instance, *Three Posters* (2000), with prominent Lebanese novelist Elias Khoury, employs the videocassette recording of a **Lebanese Civil War** combatant as he rehearses his suicide testimonial over three takes. He has also employed these critical techniques in an experimental short video, *Face A / Face B* (2001), which utilizes an audio recording Mroué made as a child in order to examine the rupture between lived experience and mediated representations. In addition to directing **animations** and **documentaries** for **Future TV**, Mroué has been a prominent actor in the films of **Ghassan Salhab** and **Joana Hadjithomas and Khalil Joreige**. He appeared in the latter's film *I Want to See* (2008), alongside Catherine Deneuve as she visits war-torn Lebanon after the Hezbollah–**Israeli** war in 2006.

**MURAD, LAYLA (1918-1995)**. One of the most recognizable voices and faces of the golden era of **Egyptian** cinema, Murad, born in Cairo, performed mostly in light romantic **comedy-musicals**, frequently taking the role of an amiable young woman whose somewhat naïve outlook on life is altered by plot events. Having been raised in a musical family (her father, Zaki Murad, was a famous musician and singer of the 1920s, and her brother, Munir, was an established composer in the 1940s), she trained under composer Daoud Hosni before she was discovered by **Mohamed Abdel Wahab** and invited to **co-star** with him in *Long Live Love* (**Mohammad Karim**, 1938). Early in her career, producers used the name, “Layla,” for her characters and included it in a string of film titles in order to attract audiences: *Layla, Daughter of the Desert* (Bahiga Hafez, 1937); *Layla, Daughter of the Countryside* (**Togo Mizrahi**, 1941); simply *Layla* (Mizrahi, 1942); *Layla the Bedouin* (Hafez, 1944); *Layla, Daughter of the Poor* (**Anwar Wagdi**, 1945); and *Layla, Daughter of the Rich* (Wagdi, 1946). In several films, she acted alongside **Naguib El-Rihani** and Wagdi (to whom she was married from 1945 until 1953), notably *Flirtation of Girls* (Wagdi, 1949). Much was made of Murad's Jewish roots, and despite her conversion to **Islam** in 1946, her career was plagued with rumors that she had visited **Israel** and donated money

to the **Zionist** state. She withdrew from public exposure in 1955, apparently in order to “preserve” her image. Her films and song clips remain a mainstay of television and satellite broadcasts in Egypt.

**MUSICALS.** This industry **genre** has borne consistent popularity throughout the **Middle East**, but due to its costliness has not been produced widely beyond **Egypt**, **Turkey**, and **Iran**, with occasional exceptions in **Lebanon** (*The First Melody* [**Mohamed Selmane**, 1957]; *Bosta* [Philippe Aractingi, 2005]), **Israel** (*Kazablan* [Menachem Golan, 1973]), nonindustrial output from *keur cinema* (*100% Arabica* [**Mahmoud Zemmouri**, 1997]), and in **Tunisia** (*Satin Rouge* [Raja Amari, 2002]). Musicals have been prime vehicles for the promotion and advancement of box office revenues and of **stars**, and usually, but not always, are melodramatic **comedies**, tending even more conspicuously to supply escapist fare and, sometimes, to reinforce **orientalism**. This is true especially of **belly dancing** films, the art of which is criticized for its role as a Western tourist attraction in *Waiting* (**Rashid Masharawi**, 2005) and revised from a feminist perspective in *Satin Rouge*, yet has been the font of significant movie careers (**Samia Gamal**, **Tahiyya Carioca**, **Souad Hosni**, and **Hind Rustom**). Musicals have also served to showcase visually the singing voices of theatrical and recording artists, perhaps most famously **Umm Kulthum**, **Mohamed Abdel Wahhab**, **Layla Murad**, and **Abdel Halim Hafez** in Egypt, and **Fairuz** and the **Rahbani Brothers** in Lebanon, and Farid al-Atrache in both Egypt and Lebanon, as well as Cheb Mami and **Khaled** in **Algeria** and the **Maghrebi diaspora** (*100% Arabica*), Haim Topol in Israel (*Sallah Shabbati* [Ephraim Kishon, 1964]), and Zeki Müren, Orhan Gencebay, and İbrahim Tatlıses in Turkey.

Middle Eastern musicals differ generally from their Hollywood counterparts in having adopted and been influenced at an earlier point by Indian film industry, Hindi-language (“Bollywood”) musicals, such as those featuring Raj Kapoor and Narges—both household names in the region during the 1950s. Their poetics have been considered redolent of traditional **shadow-plays** and of Arab–Islamic poetry and song for their narratives were never “integrated” structurally in the Hollywood sense. For similar reasons, Turkish **Yeşilçam**-era musicals have been termed “singer melodramas”; they feature vo-

calists in lead roles who perform musical numbers in nonintegrated sequences similar to early music videos. As in the West, however, and with the exception of Turkey, the Middle Eastern musical genre lost popularity by the early 1970s, although it underwent a later resurgence, especially in Egypt, both in the form of revisionist vehicles directed by **Youssef Chahine**, among others, and in the incorporation of music video aesthetics into youth-oriented, so-called shopping mall films. Today, the musical often showcases a syncretism expressive of the contemporary Middle Eastern **diaspora**.

**MUSALLAM, IZIDORE K. (1957– )**. Musallam has the distinction of being the director of what has been billed as **Saudi Arabia's** first feature film, *How's It Going?* (2006)—his fifth directorial feature. A resident of Canada who emigrated from **Palestine–Israel**, Musallam's films traverse national boundaries and explore changing identities. The independent film director, writer, and producer was born in Haifa and educated in film production at York University in Toronto. He worked as a production assistant on several films directed by David Cronenberg. His directorial debut, *Foreign Nights* (1989), addresses cultural and generational clashes within the Arab **diaspora** through the story of a Canadian teenage dancer and her traditional Palestinian parents. *Heaven Before I Die* (1997) is a **comedy** about a young man from Palestine who moves to Toronto, receives advice from the ghost of **Lebanese** poet Khalil Gibran (**Omar Sharif**), and finds a job as a Charlie Chaplin imitator. Musallam's 2008 short, *My Simple Story*, an allegorical fable scored by Palestinian musician–composer Simon Shaheen, was produced for **Al-Jazeera** Children's Channel and won three gold awards at the 14th Cairo Arab Media Festival.

**MUSTAFA, NIAZI (1911–1986)**. One of the **Egypt's** most prolific filmmakers, Mustafa was well-versed in film language and not confined to any particular **genre**. He studied film in the Cinema Institute in Munich before returning to Egypt to work as assistant director to **Yussuf Wahbi** in 1935. As chief editor of **Studio Misr**, he worked on two films directed by Fritz Kramp, *Wedad* (1936), **Umm Kulthum's** cinematic debut, and *Lashine, the People's Hope* (1939). His directorial debut, *Everything Is Fine* (1937), **starred**

**Naguib El-Rihani** in a typical prince-and-pauper tale. In *The Invisibility Cap* (1944), starring popular singer Mohamed El Khalawi and **Tahiyya Carioca**, a young mechanic discovers the titular cap, using it to help his neighbors and make himself rich. However, he realizes that wealth is more trouble than it is worth before waking up to discover he has been dreaming all along. The film was a success, apparently due to its depiction of ordinary people, light and appealing subject matter, and use of special effects—and it brought Mustafa fame. He directed a number of **comedy-musical** entertainment vehicles, including *Love and Youth* (1948), starring **Layla Murad**, and *Where Did You Get This From?* (1952), with Mohamed Fawzy. His *Land of Heroes* (1953), however, portrays a man who goes to Gaza to fight against **Zionism** in the 1948 **Palestine War** and is blinded by faulty weaponry, while his fascination with landscapes led him to make a number of films set in the desert and featuring his wife, Kouka (previously his assistant editor), as a Bedouin. Mustafa also directed several more commercial films featuring major **stars**, including **Souad Hosni** and **Rushdi Abaza** (*Too Young for Love* [1966]), **Fouad El-Mohandis** (*The Most Dangerous Man in the World* [1967]) and **Adel Imam** (*Search for a Scandal* [1973]).

**MY FATHER AND MY SON (2005)**. One of the most popular melodramas of the **new cinema of Turkey**, this period film directed by Çağan Irmak concerns a child whose life changes significantly following the **military intervention of 1980**. After the child's mother dies in Istanbul, his father takes him to his own parents' home in a small town near Izmir. Although the film's sentimental aspects are unusual, even surprising for the new cinema of Turkey, its autobiographical themes and primary focus on male characters align it with the works of new cinema of Turkey auteurs **Zeki Demirkubuz** and **Nuri Bilge Ceylan**.

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**NACIRI, SAÏD (1960–)**. Known in **Morocco** and Europe for his comedic one-man shows that include political satire and social critique,

Saïd Naciri **starred** most famously in *The Bandits* (2003), a film about a thief who sets out to impersonate a long-lost brother in order to abscond with his fortune. *The Bandits* is the first Moroccan film dubbed in **Berber** dialect. Naciri, who also produced and starred in **Hassan Benjelloun's** crowd-pleasing *The Pal* (2002), received an MBA from the United States and studied business in Belgium. Moroccan audiences seem to appreciate Naciri's films for their raucous mix of physical and verbal gags that caustically scrutinize social and political problems, as attested by their high attendance figures throughout the country.

**NADERI, AMIR (1947?–)**. Naderi was orphaned at the age of eight and raised by his aunt in the **Iranian** port city of Abadan, a place he has described as culturally wedding East to West. Largely self-educated, Naderi grew up trying to watch as many movies as possible. He left home at age 12 for Tehran, where he eventually found work as a stills photographer on a film set. His first features, *Goodbye Friend* (1972) and *Deadlock* (1973), thrillers set in poor suburbs of Tehran, were distinct from other **genre** films of the period for their social **realist** examination of the disorienting, often violent effects of rapid urbanization. Naderi followed these pessimistic "street films" with the relatively big-budget *Tangsir* (1973), an adaptation of a well-known novel by Sadeq Chuback, featuring **Behrouz Vosooghi**. He would subsequently abandon such extravagant filmmaking, however: *Harmonica* (1974) and *Waiting* (1975) focus simply on children and contain minimal plots; the postrevolutionary *Requiem* (1975) was shot once again in the streets of Tehran; and *The Search* (1980) and *The Search Two* (1981) both document the human displacement wrought by the violence of the 1979 **Iranian Revolution** and the **Iran–Iraq War**. This minimalistic approach helped garner wide critical acclaim for Naderi's next feature *The Runner* (1985), one of the first Iranian postrevolutionary films to experience success at international **film festivals**.

Echoing *The Runner*, Naderi's ensuing *Water, Wind, Dust* (1989) was dominated by visuals and nearly devoid of dialogue. Upon its completion, Naderi emigrated to the United States, where in 1978 he had made a film about an Iranian émigré, *Made in Iran*. He has since established himself as a distinctively New York filmmaker, as

suggested by the titles of his first two postexilic films, *Manhattan by Numbers* (1993) and *ABC Manhattan* (1997). As in his Iranian works, Naderi's New York films contain characteristically minimal dialogue that directs attention across a complex soundscape. Notable in this regard is *Sound Barrier* (2005), the story of a deaf boy who attempts to experience his mother's voice. By the same token, these films' focus on identity and place have led some critics to consider them typical of **exilic** or "accented" cinema. Naderi, however, does not consider himself an Iranian filmmaker in exile, simply an independent filmmaker.

**NAKBA.** Arabic for "catastrophe," *Nakba* denotes the collective **Palestinian** experience leading up to and including the establishment of **Israel** in 1948. For Palestinians, the Nakba is an important nexus of the Palestinian–Israeli conflict, marking the moment of their dispossession, the loss of their land, and the cause for approximately 750,000 of them becoming **refugees**. Interpretation of these events has been contentious; however, the collective memory of the Nakba shapes Palestinian identity and culture. Even in films that do not explicitly concern the event, the Nakba supplies background for contemporary Palestinian life. **Documentaries** describing the 1948 events include *1948* (**Mohammed Bakri**, 1998), *Quiet Days in Palestine* (Fouad Elkoury, 1998), and *Jerusalem 1948: Yaom Ilak, Yaom Aleik* (Elkoury, 1998), which contains interviews with Palestinians in refugee camps, the **Occupied Palestinian Territories**, Israel, and in the **diaspora** who remember pre-1948 Jerusalem. *My Very Private Map* (Sobhi al-Zobaidi, 1998) and *Palestine, a People's Record* (1994) contain rare archival footage. *Going Home* (**Omar al-Qattan**, 1995), about a British officer's recollection of the British Mandate's last days, deals with the events leading up to the Nakba. Some documentaries focus on particular families' lives post-1948, such as *A Man of Haifa* (Darwish Abu Al-Rish, 2000), a set of personal narratives of elders who remained in Haifa; *Naim & Wadee'a* (Najwa Najjar, 1999), about a Palestinian couple in Jaffa; and *Tear of Peace* (George Musleh, 2003), which follows a family's recurrent moves since 1948. *The Dupes* (**Tawfik Saleh**, 1973), an exploration of Palestinian dispossession; *Together We Were Raised* (Enas Muthaffar, 1999), a story of siblings separated since 1948; and *Chronicle of a Disappearance*

(**Elia Suleiman**, 1996), a meditation on the instability of Palestinian identity, are three features explicitly focused on the Nakba's aftermath.

The **Egyptian** experience of these events, usually referred to in that country as the Palestine War, is dramatized in *Land of Peace* (**Kamal El-Sheikh**, 1957), featuring **Omar Sharif** and **Faten Hamama**, and *The Dark Girl of Sinai* (**Niazi Mustafa**, 1959), both heroic melodramas.

**NASIRIAN, ALI (1935–)**. Nasirian started his career as stage actor, later moving into film and television performance. Like fellow theatrical actor **Ezzatollah Entezami**, Nasirian's cinematic breakthrough was *The Cow* (**Dariush Mehrjui**, 1969), a film that launched the **Iranian New Wave**. Nasirian plays the foil to Entezami's crazed, cow-obsessed peasant, as a respected and competent figure to whom the townspeople turn for advice. Nasirian appeared in several films directed by Mehrjui and established himself as a performer of great range, effective in many **genres** and styles. Nasirian himself wrote the script for Mehrjui's *Mr. Naïve* (1971), a dark **comedy** with a tragic ending about the journey of a simple-minded individual from a rural town to complex, disorienting Tehran. Nasirian was one of the few stars of the Pahlavi-era film industry allowed to recommence work after the **Iranian Revolution** of 1979. His tour-de-force performance as the ubiquitous Captain Nemat in *Iron Island* (**Mohammad Rasoulof**, 2005) confirms that Nasirian remains a formidable cinematic presence.

**NASRALLAH, YOUSRY (1952–)**. Born to a Coptic family in Cairo, Nasrallah was educated in economics and political science before pursuing work as a film critic in Beirut for the **Lebanese** newspaper *As-Safir* during the late 1970s. In 1980, he was assistant director to New German Cinema director Volker Schlöndorff and to **Syrian** director, **Omar Amiralay**, then for **Youssef Chahine** on several of his films. While working for Chahine, Nasrallah directed a series of **documentaries**. *On Boys, Girls and the Veil* (1995), for example, focuses on an **Egyptian** family and its views on **women, gender, and sexuality**, and exposes as falsehood the common stereotype that wearing a Muslim headscarf (*hijab*) indicates religious intolerance.

and political extremism. After Nasrallah co-scripted *Alexandria, Again and Forever* (Chahine, 1990), Chahine's Misr International Films produced his feature debut, *Summer Thefts* (1988), a semi-autobiographical work that helped jump-start the revival of Egyptian cinema in the post-**Anwar Sadat**, post-Cold War period. His subsequent features continue to push the social envelope, including *Mercedes* (1993), which explores class difference and homosexuality, and *Gate of the Sun* (2003), a multigenerational epic, based on the novel by Elias Khoury and featuring **star Hiam Abbass**, spanning 50 years in the life of a **Palestinian** family, from the British Mandate through the *Nakba* through **exile** in Lebanon. Nasrallah's *The Aquarium* (2008) features **Tunisian** actress **Hend Sabri** in a postmelodrama of social alienation in contemporary Cairo.

**NASSER, GAMAL ABDEL (1918–1970).** Army officer Nasser participated in the Free Officers coup that ended the monarchy of British-supported King Farouk of **Egypt** in 1952. Nasser became the prime minister of the new republic in 1954, and its president in 1956, in which role he also became a leading figure in the worldwide nonaligned movement and the **pan-Arabist** movement. Propagating a version of Arab socialism that positioned **Islam** as the official religion, Nasser reached out to the Soviet Union, which provided support for construction of the Aswan Dam on the Nile; he cemented his popularity by standing up to the British and French in the Suez crisis, as he exerted **nationalist** claims to control the canal. In 1958, Nasser engineered a pan-Arab alliance in which **Syria** joined with Egypt to form the United Arab Republic (U.A.R.); however, this pan-Arab formation survived only three years. Meanwhile, domestic reforms resulted in improved methods of agriculture and industry, some redistribution of wealth, and greater opportunities for most of the population.

Nasser's prestige was severely dented by the **Defeat** of 1967, in which poorly prepared Arab troops were readily overtaken by superior **Israeli** forces and strategy in the Six-Day War. In its aftermath, Nasser offered to resign but was persuaded to stay by popular sentiment. By this point, however, the corruption of public offices at all levels was becoming increasingly remarked, and after Nasser's death in 1970, his policies were swiftly reversed by **Anwar Sadat**, whose

policy of *Infitah*—the “Open Door”—signalled a realigning of the country with the United States and an opening to **transnational**, neoliberal capitalism.

The Egyptian film industry was reorganized under Nasser, who recognized the importance of the arts to the full development of human potential. New **censorship** laws were issued in 1955, and although they allowed much that had previously been banned, they also maintained certain restrictions so that some films were still both temporarily and permanently disallowed under Nasser. To the surprise of many, the industry was largely nationalized in 1962, with **Salah Abu Seif** assuming a leadership role. Although a private industry persisted alongside the state-run one, the majority of the period’s most significant films emerged from the public side, which fostered a somewhat less commercial, more socially conscious cinema. However, pressure remained to produce the more accessible **genre** films foundational to the Egyptian studio system. In some instances, these goals merged in what has been dubbed, somewhat paradoxically, “revolutionary melodrama” by film scholar Joel Gordon.

Several films celebrate Nasser as a great leader of the Arabs. **Youssef Chahine**’s *Saladin* (1963), the Arabic title of which, *El Nasir Salah El Din* (“The Victory of Saladin”) references Nasser’s name, compares him to the generous, humane, and wise 12th-century leader of the Arab resistance to the Crusaders’ attempts to control Jerusalem. Chahine’s subsequent *The Earth* (1969), considered by many critics the greatest of all Egyptian films, allegorizes a peasant revolt against Egypt’s feudal agricultural system during the colonial period to Nasser’s ascent and political program. *The Prisoner of Abu Zaabal* (**Niazi Mustafa**, 1957), an action–adventure piece; *Port Said* (**Ezzedine Zulficar**, 1957), featuring **Amina Rizq**; and *Blazing Love* (Hassan el-Imam, 1958), a melodrama, offer heroic depictions of Egypt’s victory during the Suez crisis. *The Sparrow* (Chahine, 1973), however, made shortly after Nasser’s death, is a grim record of the failures of Nasser’s rule and the misplaced confidence in its military power that had rendered the defeat so shocking to so many throughout the Arab world. Significantly, however, Chahine ends the film with an Egyptian maternal figure who takes to the streets to protest Nasser’s resignation.

Other post-Nasser films were less ambivalent in their critiques, notably two based on novels by **Naguib Mahfouz**, *Adrift on the Nile* (**Hussein Kamal**, 1971) and *Karnak* (**Ali Badrakhan**, 1975). The former offers a moral indictment against lingering patriarchy, bourgeois decadence, and public corruption, while the latter confronts the worst excesses of a police state, in which spying and torture are used to maintain control. It has been seen as the “nail in the coffin” of Nasserist cinema and may be contrasted with the mild *Rendezvous with a Stranger* (Atef Salem, 1959), in which a young industrialist’s (**Omar Sharif**) embroilment in scandal is mitigated by a benevolent government spy (**Samia Gamal**) posing as a **belly dancer**. The heroic figure of Nasser was resuscitated decades later in the very popular *Nasser 56* (Mohamed Fadel, 1996), focused on the events leading to the nationalization of the Suez Canal, and featuring **star Ahmed Zaki**, and the much less known *Gamal Abdel Nasser* (Anwar al-Qawadri, 1998). He is once again glorified in the **documentary** *Umm Kulthum: A Voice Like Egypt* (Michal Goldman, 1996), about the titular singing star who strongly supported Nasserism and whose name came to personify pan-Arabism internationally.

**NASSER, GEORGES (1927– )**. Nasser traveled to North America during the late 1940s to study architecture, but abandoned this course to pursue film studies at the University of California at Los Angeles. When he returned to **Lebanon**, he became one of the early pioneers of Lebanese cinema. His first film, *Where To?* (1957), depicts the social rupture that resulted when many Lebanese emigrated in search of work: an impoverished Christian peasant leaves for Brazil in search of better opportunities, but when he returns after 20 years, his family refuses to recognize him. *The Little Stranger* (1961) concerns three prisoners who must find a way to co-exist. Both films premiered at the Cannes **Film Festival** yet failed to secure theatrical release in Lebanon. After an influx of **Egyptian** filmmakers who began producing lighthearted fare in Lebanon, Nasser struggled to sell his more sobering ideas and thus turned to **documentaries** and advertising films.

**NATIONALISM**. The distinct, often divergent, histories and contemporary circumstances of the various countries comprising the **Middle**

**East** have produced a range of ways in which to imagine and define national sovereignty, historically a Western concept, in the region—although language and religion (**Islam**) have been prominent in most. The borders within much of the Middle East were determined by **colonialism** in the aftermath of World War I and the dismantling of the Ottoman Empire. The extent to which nationalist aspirations bounded by ethnic or religious interests existed during the years of Ottoman rule is disputed. Thus, the country of **Iraq** was constructed by unifying three conjoining former Ottoman administrative provinces, or *vilâyets*, the most northerly of which, centered on Mosul and with a large **Kurdish** population, evidenced stronger historical ties to Aleppo and northern **Syria** than to Baghdad or Basra. Similarly, **Lebanon** was severed from the rest of Greater Syria. On the other hand, **Egypt**, perhaps the oldest country on the planet, maintained a sturdy national integrity throughout the Ottoman era and was largely self-governing for much of the 19th century under the rule of Muhammed Ali. Nationalism was a major force in the battle against British neocolonialism in Egypt and against French colonialism in the **Maghreb** during the 20th century. While nationalist sentiment in **Iran** and **Turkey** harkens to the Persian and Ottoman Empires, respectively, in **Israel**, Jewish statehood was declared on the basis of 19th-century political **Zionism**, the adherents of which launched an armed struggle against British and Arab forces in the wake of United Nations Resolution 181 (the “Partition Plan”), and has entailed strict delimitation of **Palestinian** national claims and self-determination. In **Western Sahara**, nationalism persists as an ideology integral to the ongoing liberation struggle against neocolonial rule by **Morocco**.

As with all national cinemas, the idea of the nation has been prominent in the films of the Middle East, while the cinema itself has helped to create dominant images of the nation and the national in the countries of the region. Just as a common language, linked to a common religion—and at times to strong **pan-Arabist** sentiment—has unified much of the Arab world, Egypt’s studio system has historically provided a unifying cinematic reference point for the Arab countries and made the Cairene dialect a veritable *lingua franca* among Arabic speakers. The first Egyptian studio established was **Studio Misr**—the Arabic word for “Egypt”—envisaged by its instigator Taleb Harb as a facility to make “Egyptian films with Egyptian

subjects.” In addition to **genre** movies with strong appeal to the region as a whole, many Egyptian films, frequently adapting national literary classics, have celebrated the country itself or have focused on ancient **Egypt**’s Pharaonic past, sometimes in ways that enable implicit critiques of present circumstances. *The Night of Counting the Years* (Shadi Abdel-Salam, 1968) is perhaps the best-known example of the latter; *Adrift on the Nile* (Hussein Kamal, 1971) is another instance in which attitudes toward the past—both Pharaonic and neocolonial—are shown implicitly to betray the corruption of the present, and thus as damaging to the nation.

**Yeşilçam**, an all-encompassing, structurally limiting frame of filmmaking in Turkey, often inscribed the **Republican ideology** of a single nationality and language in the country, sparking “**true**” **national cinema debates** there, whereas Iranian cinema, both before and after the **Iranian Revolution** of 1979, celebrated the nation, first as the continuation of an ancient empire personified by the Shah (as in films by **Abdolhossein Sepanta**, Esmail Kushan—whose film studio was named Pars, again a reference to the name of the country—and **Majid Mohseni**), then, especially in **Sacred Defense** films, as a country unified by its Shi’i faith.

Israeli cinema was founded and built upon Zionist films that laid ancient, religion-based claims to the land upon which the Jewish state was established—although some Israeli cinema is not uncritical of Jewish nationalism and nation-building strategies, including the substantial body of work by **Amos Gitai**, the films of **Ra’anan Alexandrowicz**, **Avi Mograbi**, and **Yuli Cohen Gerstel**, and some works of the **Young Israeli Cinema**. Meanwhile, Palestinian cinema has been characterized by an **exilic and diasporic** aesthetic that represents the difficulties of life under **Israeli occupation**, apparent in the stories, *mise-en-scènes*, and narrative structures of works by **Michel Khleifi**, **Elia Suleiman**, **Rashid Masharawi**, and **Hany Abu-Assad**, and by the earlier **Palestinian Revolution Cinema**. Lebanese cinema has also been connected intimately to attempts to understand a fractured nation, especially in the relatively experimental and pseudo-**documentary** work of **Walid Raad**, **Jocelyn Saab**, **Akram Zaatari**, and **Lamia Joreige** that has appeared in the aftermath of the **Lebanese Civil War**.

**Algerian** cinema, beginning in the cauldron of the liberation war against France, was strongly nationalistic in the years following independence, with the great majority of films focused on the struggle. The aim of this cinema—which was almost completely controlled by the new state—was to celebrate the nation and thus to help determine its popular following. This tendency reached its peak, perhaps, in the costly national epic, *Chronicle of the Years of Embers* (**Mohammed Lakhdar-Hamina**, 1975), after which Algerian cinema began to address internal social problems (in, for instance, *Omar Gatlato* [**Merzak Allouache**, 1976]), which fostered more critical viewpoints—a practice typical of auteurist and **realist** films throughout the Maghreb. (The same pattern is exemplified by the change in perspective traceable across the **Syrian** films of **Omar Amiralay**.) The achieving of independence has also been an important, although not so all-encompassing, theme in **Tunisian** and Moroccan cinema. One of the most widely distributed works in Tunisia, *The Silences of the Palace* (**Moufida Tlatli**, 1994), matches the arrival of independence with a critique of continuing patriarchy in the new nation. Moroccan cinema—which has been characterized historically by a division between less popular, more critically conscious and realist works, and Egyptian-style melodramas—has recently made successful appeals to its domestic audiences with home-grown, hybrid fare enabled by neoliberal governmental reforms, thus becoming a rare example of a small Middle Eastern national cinema with a sizeable market share at home.

Nevertheless, here and throughout the region, foreign, usually European, support remains crucial to continued cinematic output. Several films produced under these conditions, such as *A Summer in La Goulette* (**Férid Boughedir**, 1995), have been criticized for presenting idealized, exoticized, perhaps **orientalizing**, images of Middle Eastern nations aimed at Western audiences. In any case, the cinema of recent decades has been as much **transnational** as national. Indeed, this is arguably true in great part from the earliest days of Middle Eastern cinema, with immigrants and ethnic minorities playing important roles on both sides of the camera. The Egyptian film industry, for example, has consistently employed Lebanese talent, while, conversely, many Egyptians worked in the Beirut-based

Lebanese industry when the Egyptian industry was nationalized by **Gamal Abdel Nasser**. More recently, **Saudi** investment in Egyptian cinema has influenced the development of a more conservative style. The rise of ethnic identity claims and the increasing integration of individual countries into the processes of globalization since the 1980s have complicated the representation of nation in cinema. In the Turkish diaspora, for example, migrant Euro-Turk or Euro-Kurd filmmakers are producing films, while ethnic minorities within Turkey, especially Kurds—also increasingly active in the long-stalled cinema in Iraq—are producing films in their own languages and often for their regional markets.

More recent and emerging players within Middle Eastern cinema include **Jordan**, which is attempting to create a national cinema reputation and to attract filmmakers from elsewhere, and, to some extent, **Yemen**. Iranian cinema, meanwhile—in the work of **Abbas Kiarostami**, **Mohsen Makhmalbaf** and his daughter **Samira**, **Jafar Panahi**, and others—has frequently been celebrated in the West since the beginning of the 1990s as a cultural ambassador for a “pariah” nation, paradoxically representing the “authentic but hidden” Iran of tolerance and creativity stifled by the current Islamic government.

**NATION IS AWAKENING, A (1932)**. An early **realist** drama adapted by **Turkish** director **Muhsin Ertuğrul** from a novel about the Turkish War of Independence (1919–23), *A Nation Is Awakening* is typical of the nationalist **genre** in Turkey, in which heroic soldiers are portrayed fighting against foreign invaders, as well as against perceived internal enemies—religious and feudal forces positioned as impediments to **Republican ideology**’s pro-Western modernization program. In this film, an educated and enlightened captain, whose character represents the Republican elite, and his assistant, a wholesome and honest Anatolian, representative of the masses, struggle together against local forces who collaborate with Greece in Izmir prior to the Turkish victory in that city.

**NESHAT, SHIRIN (1957– )**. Neshat is an **Iranian**-born American visual artist living in New York City whose photographs and video installations explore the position of Iranian and other **women** in Islamic societies. Her controversial photo series, *Women of Allah*

(1993–1997), with its photographs of veiled and armed women, has been alternately praised for its daring subversion of the powerlessness of Muslim women and berated as another **orientalist** fantasy about women’s position in **Islam**. Neshat’s *Turbulent* (1998), *Rapture* (1999), and *Fervour* (2000) are video installations in which the spectator stands between or to the side of two screens that face each other, as they enact the segregated **gender** dynamic in contemporary Iran. In 2001–2002, Neshat collaborated with singer Sussan Deyhim, writer Shoja Azari, and cinematographer Ghasem Ebrahimian to create *Logic of the Birds*, a simultaneously live and filmed image-music-text performance based on the 12th-century *Conference of Birds* by Persian mystic Farid-ud-din Attar.

Since 2003, Neshat has been creating video installations inspired by the Iranian author Shahrnush Parsipur’s novel, *Women without Men*, set at the time of the coup against Mohammad Mosaddeq, about five women in 1950s Iran seeking personal freedom and self-definition inside a society that thwarts their quest for identity. *Mahdokht* (2003) and *Zarin* (2005) explore the sexual repression of women, *Munis* (2008) political activism, and *Faezeh* (2008) rape and madness. The final piece, *Farokh Legha* (2008), takes a more **realist** look at foreclosed possibilities for change. The videos are projected onto a single screen in gallery space in Cinemascope format with life-size characters that force viewers to interact with them viscerally. A more narrative-driven, feature-length version of *Women without Men* (2009), shot largely in the same **Moroccan** locations and using the same cast, netted the Best Director Silver Lion for Neshat at the 2009 Venice **Film Festival**.

**NEW CINEMA OF TURKEY (aka POST-YEŞİLÇAM; NEW “TURKISH” CINEMA).** A recent concept, “new cinema of **Turkey**” has been theorized as a loosely connected wave of Turkish filmmaking surmised variously by critics to cover an overlapping set of periods: 1963–1980, following the 1960 military intervention and subsequent constitution, which occasionally has been credited with opening space for **realist** filmmaking by indigenous Turkish directors; 1970–1987, during which new or young filmmakers produced films outside Turkey’s commercial film industry, **Yeşilçam**; 1987–1997, when a “new generation” of Turkish directors suppos-

edly emerged; or the 1990s, following the demise of Yeşilçam as a popular Turkish filmmaking practice characterized by a variety of discursive and narrative approaches.

Unlike Yeşilçam cinema, new cinema of Turkey marks a distinction between popular cinema and art (or, auteur) cinema. Whereas Yeşilçam was an all-inclusive, encapsulating cinema, the period marked by the new cinema of Turkey maintains a relative separation of production, distribution, and **exhibition** networks for popular films. New cinema of Turkey bridged structural disjunctures between Western and **Middle Eastern** cinemas as Turkish directors began producing visually sophisticated works, often utilizing new digital media technologies made available by neoliberal globalization. New Turkish filmmakers were formally educated at **film schools** and represented a younger generation, mostly from the middle and upper classes. Theirs is an increasingly postindustrial filmmaking that has entailed international and televisual collaborations and novel production strategies such as niche marketing, sponsorship deals, public support schemes, and **film festivals**. This structural configuration has invited critical attention for the relative distance it maintains from commercial and political influences.

*Eşkîya* (1996), directed by Yavuz Turgul, is often considered the first hit film of the post-Yeşilçam period. It attracted audiences of more than two million and prompted much speculation about the reemergence of a domestic film industry following two decades of stagnation. *Eşkîya* marked the beginning of unprecedented popularity for Turkish films, which started to draw domestic audiences of between one and four million. By 2001, these developments would culminate in market domination by domestically produced popular films. On the other hand, Turkish art films have become available to audiences at film festivals worldwide, where Turkish auteurs such as **Nuri Bilge Ceylan**, Yeşim Ustaoglu, **Zeki Demirkubuz**, **Fatih Akın**, and **Ferzan Özpetek** have been recognized.

In addition to, and notwithstanding its success and volume, new cinema of Turkey has begun the difficult process of representing alternative conceptions of ethnicity, **gender and sexuality**, **nationality**, and race to those projected for many years by Yeşilçam films. To its credit, it has tried to problematize assimilationist discourses by acknowledging differences and evolving identities, especially in films directed

by **diasporic** Turks such as Akin and Özpetek, and in films made in **Kurdish**, as well as other minority languages. *See also* *BANDIT, THE; DISTANT; EXILE AND DIASPORA; HEADS AND TAILS; INNOCENCE; MY FATHER AND MY SON; RECEP İVEDİK.*

*NEW DAY IN OLD SANA'A, A (2005).* *A New Day in Old Sana'a* is the first feature film from **Yemen**, a country without a film industry or **film school**. Directed by **Bader Ben Hirsi** and produced by Ahmed Al-Abdali, both British-born of Yemeni descent, the film tells the story of a star-crossed romance between an aristocratic young photographer's assistant, Tariq, betrothed to a woman of his class, and Ines, an orphan who makes her living as a *nagsh* (henna tattoo) artist. Tariq falls instantly in love with a mysterious, eccentric woman—who turns out to be Ines—when he accidentally glimpses her on the street at night wearing the beautiful white dress he had given his fiancée. Meanwhile, the photographer, Federico, is a European expatriate who makes his home in Sana'a and has an apparently compulsive, perhaps voyeuristic, desire to photograph the women of the town. Filmed entirely on location in Old City Sana'a's winding streets, gardens, and tower houses by an international cast and crew, the film combines a fairy tale tone with everyday situations and moments of comic levity. While deliberately avoiding heavy sociological commentary, it effectively touches upon **gender** and class roles in public and private spaces. *See also* *WOMEN.*

**NEW REALISM.** During the 1980s, a group of **Egyptian** filmmakers who focused on social and political issues became known as the New Realists, rejecting the apolitical stance of commercial films and seeking to (re)establish a more artistic and intellectual approach to the medium. The most distinguished directors of this movement, **Daoud Abdel Sayed, Khairy Beshara, Mohamed Khan, and Atef El-Tayeb**, drew their themes from social and political conflicts related to the corruption, greed, and materialism that emerged as a consequence of the *Infitah*—"Open Door" policy—launched by **Anwar Sadat's** government in the 1970s. New Realists emphasized location shooting and the depiction of marginal characters in working-class settings. However their films rarely broke with mainstream conventions of narrative structure and cinematic style, making full use of the

**star system** and dramatic plots. Unlike their commercial equivalents that usually ended happily or hopefully, however, New Realist films resisted depicting the attainment of justice, as oppressed characters were thwarted by the reality of their circumstance and the heartlessness of corrupt powers. Performers most representative of New Realist characters are **Nur El-Sherif**, **Ahmed Zaki**, and **Mahmoud Abdel-Aziz**. The New Realist heroes they played were frequently young, rebellious, and valiant (while their **women** were decked out in the most glaring 1980s fashions), and they faced social oppression and/or political corruption. More recently, some members of the New Realist movement have begun experimenting with digital filmmaking. *See also* REALISM.

**NEW TURKISH CINEMA.** *See* NEW CINEMA OF TURKEY.

**NIGHTINGALE'S PRAYER, THE (aka CALL OF THE CURLEW) (1959).** This classic of the **Egyptian** cinema was directed by **Henri Barakat** and based on the novella by **Taha Hussein**. The film tells the story of two sisters who are expelled from their village and compelled to work as domestic servants in the city. Amna (**Faten Hamama**) is placed with a middle-class family, taught how to read, and becomes more cultured, while Hanadi (Zahrat El-Ola) works for a lecherous engineer (Ahmed Mazhar). When it is discovered that Hanadi was seduced by the engineer, she is killed by her uncle, who claims he must uphold the family's honor. Amna seeks revenge by moving in as the new servant to the engineer and enticing him to fall in love with her, with the aim of tormenting him with desire. The engineer realizes he is now truly in love, however, and Amna's heart begins to soften. The film ends dramatically with the two embracing, as the uncle, lurking in the bushes, shoots at Amna but accidentally kills the engineer instead. The film is a classic example of Barakat's melodramatic and lyrical style, expressed in sound through Hamama's anguished voice-over narration, and in the call of the curlew, heard at pivotal moments throughout the story. *See also* GENDER AND SEXUALITY.

**NIGHT OF COUNTING THE YEARS, THE (aka THE MUMMY) (1968).** In this film, his only feature, **Shadi Abdel-Salam** explores

**Egyptian** national identity through the connection between modern and ancient Pharaonic Egypt. Set in 1881, it is the story of Wanis, the youngest son of Selim, chief of the Horbat tribe, who, after the death of his father, is told, along with his brother, the whereabouts of a tomb hidden in the mountains, which members of the tribe have been robbing and living off for generations. Wanis' brother is outraged and refuses to continue the trade. As a result, he is disowned by his mother and later murdered for disobeying the tribe elders. Carrying the burden of the secret, Wanis is left to grapple with the choice of continuing to trade illegally or to tell archaeologists from Cairo the whereabouts of the tomb. With dialogue in classical literary Arabic (*Fusha*) and a style strongly influenced by Italian neorealism, the film was largely inaccessible to mainstream audiences. The story raises questions of death, memory, knowledge, trade, and progress, capturing a vision of an Egypt fragmented by geography and class. Wanis finally decides to betray the tribe's secret rather than continue to live off the dead. Thus, state ownership of Egypt's national heritage is brought about at the expense of the tribe's future. A newly restored version of *The Night of Counting the Years* was shown in the "Classics" section of the 2009 Cannes Film Festival.

**NIGHTS OF THE JACKAL (1989).** Set in 1967 near Lattakia, Syria just prior to the Six-Day War with Israel, Abdullatif Abdul-Hamid's first narrative feature self-consciously allegorizes the authoritarian structure of a rural peasant family to Syria's national situation. Abu Kamel, the patriarch, is physically abusive toward his wife, Moti'an, and five children, and resentful of his eldest son, who, having pursued higher education in Damascus, has learned modern values, including free love and political choice. Yet for all his brute strength, Abu Kamel cannot approximate his wife's magical, shrill whistle—the only means they possess with which to stave off noisy, predatory hyenas in the night—and she is able to use this power to moderate his behavior. Abu Kamel's second son joins the army to fight against the impending Israeli attack. Whereas this turn is a matter of pride for Abu Kamel, it also brings anxiety that peaks when his son is killed in battle by film's end, marking a personal defeat that reverberates across the whole village. The film utilizes montage

effectively and punctuates the action with zooms in order to depict rural life as anything but pastoral.

**NOURY, HAKIM (1952–)**. Noury studied drama at the Conservatoire national d'art dramatique in **Morocco** and in 1971 became the assistant director to **Souheil Ben Barka** until becoming a director in his own right in 1980. Although 10 years passed after he made *The Postman* (1979), Noury became the most prolific Moroccan filmmaker of the 1990s, directing a stream of popular **comedies** and **realist** melodramas, some with social resonances. The most notable are *The Hammer and the Anvil* (1990), which tackles the difficulty of obtaining pensions; *Stolen Childhood* (1994), an investigation of the plight of child maids; *The Dream Thief* (1995); *A Simple News Item* (1997); *Destiny of a Woman* (1998); the popular comedy *She Is Diabetic and Hypertensive and She Refuses to Die* (2000); and its sequel *She Is Diabetic and Hypertensive and Still Refuses to Die* (2005).

**NOUREDDINE, WAEL (1978–)**. A professional journalist with training in French **film schools**, Nouredine offers an unconventional approach that has gained notoriety in **Lebanon** and France. *At Home in Beirut* (2002), *Ce sera beau: From Beirut with Love* (2005), and *July Trip* (2006) comprise a trilogy of **documentaries** that engage both sensationalized and overlooked aspects of Lebanese society. By utilizing suspense devices to fill mundane moments with nervous anticipation, these films grapple with sensitive issues like the heroism of militiamen and the hopelessness of heroin addiction.

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**OCCUPIED PALESTINIAN TERRITORIES (OPTs).** See ISRAELI OCCUPATION.

**OFFICE DES ACTUALITÉS ALGÉRIENNES (OAA) / ALGERIAN OFFICE OF DOCUMENTARIES.** In 1963, the **Algerian** state established a film production organization, the OAA. It was directed by **Mohamed Lakhdar-Hamina** (1963–1974), and by 1965, it had produced two features, *A Peace So Young* (Jacques Charby,

1965) and *The Dawn of the Damned* (Ahmed Rachedi, 1965). The OAA's focus eventually shifted from newsreel production to short **documentaries**, and then to fictional features. In 1974, the organization was integrated into the **Office national pour le commerce et l'industrie cinématographiques**.

**OFFICE NATIONAL POUR LE COMMERCE ET L'INDUSTRIE CINÉMATOGRAPHIQUES (ONCIC) / OFFICE FOR CINEMATIC COMMERCE AND INDUSTRY.** In 1967, the Algerian **Centre national du cinéma** and Institut national du cinéma were dissolved, and the ONCIC was established. This new, umbrella organization was charged with film production and, by 1969, distribution and **exhibition** as well, as privately owned theaters were turned over to the state. In 1974, distributors staged an unsuccessful boycott to protest this move. 1974 also saw the integration of the **Office des actualités Algériennes** into the ONCIC, which thereafter would produce almost all the feature films made in **Algeria** until 1984, the year of its dissolution. The organization also controlled importation, **copyright**, access to the cinematic professions, and the allocation of state funds for production. ONCIC filmmakers were state employees paid on a monthly basis.

Throughout the 1970s, the ONCIC allocated its considerable resources to co-productions with France and Italy; these include three important films directed by **Egyptian** auteur **Youssef Chahine**: *The Sparrow* (1973), a **musical** concerning the 1967 **Defeat**; *The Return of the Prodigal Son* (1976); and the first of Chahine's autobiographical **Alexandria trilogy/quartet**, *Alexandria, Why?* (1978). ONCIC's focus, however, remained on films that depicted the Algerian anticolonial struggle, the most renowned of which was *Chronicle of the Years of Embers* (Mohamed Lakhdar-Hamina, 1975). These relatively expensive productions diverted state monies from less prestigious and indigenous projects, for which the organization received criticism from within Algerian filmmaking circles.

The Algerian state film apparatus of the 1970s was renovated in 1984, when the ONCIC was divided into two, separate organizations: the **Entreprise nationale de production cinématographique (ENAPROC)**, responsible for production; and the **Entreprise nationale de distribution et d'exploitation cinématographiques**

(**ENADEC**), responsible for distribution and exhibition. November 1987 saw further reorganization, when the **Centre Algérien pour l'art et l'industrie cinématographiques** replaced both ENAPROC and ENADEC.

**OHANIAN, AVANES (1887[?]-1961)**. Ohanian was an Armenian-Iranian who spoke little Persian and spent much of his life in Russia, where he studied cinema before attempting to make films in Armenia. He came to Iran in 1925 to set up a small **film school**, using his graduates as actors in two features, *Abi and Rabi* (1930) and *Haji Agha, Cinema Actor* (1932). The former, the first feature-length film made in the country, was a knockabout **comedy** based on a popular Danish model, *Pat and Paterson*, which paired a tall man and a short man and was well-known in Iran. Ohanian's film made money, but no copies are known to exist today. *Haji, Agha*, less successful at the time, has provoked contemporary interest. A religious man opposed to cinema is secretly filmed, but upon seeing the footage, he agrees that cinema is a good thing.

The film thus initiates important turns in Iranian cinema: its self-reflexivity anticipates the postrevolutionary art film; and, more immediately, it engages the debate between modernity, represented by the cinema, and traditional religious attitudes—and clearly sides with the former, thus reflecting the ideals of the Pahlavi agenda. Indeed, the film's Persian title, *Haji Agha, Actor-e Cinema*, encapsulates this conflict, pairing the honorific term for the believer who has made pilgrimage to Mecca with the English terms that denote film and modernity. Failing to garner government support for his fledgling film school, Ohanian left Iran for India, where he tried unsuccessfully to make films on the model established by **Abdolhossein Sepanta**. Another attempt to reenter cinema in Iran after World War II also failed.

**ÖKTEN, ZEKİ (1941- )**. After trying his luck as a theatrical actor, Istanbul-born Ökten served as an assistant director in **Turkey**, then made his first film, *Market of Death*, in 1963. After continuing assistant director work for another decade, apparently on account of his negative self-estimation of his own directorial abilities, he returned to directing in 1972 and made several **comedies** and dramas. His *The Herd* (1978), written by **Yılmaz Güney**, brought Ökten international

acclaim, including the best film award at the 1979 Locarno **Film Festival**. During the 1980s, he directed a series of **realist** and comedy dramas centered upon male protagonists who face various difficulties. Among his more recent films is *Good-bye* (1999), a comedy about five long-time friends who rob a bank in order to help one of the gang reunite with his long-lost lover in Cuba.

**OLGAÇ, BİLGE (1940–1994)**. The most prolific female director of **Yeşilçam**, Olgaç, born in Vize, **Turkey**, started out writing short stories while serving as an assistant director in 1962. She directed her first films in 1965. The sex-film wave of the 1970s and the **military intervention of 1980** compelled a decade-long break in her career. Upon its resumption, she departed from her prior work in the action–adventure **genre** to direct a series of social issue films concerning the problems faced by rural **women** attempting to challenge patriarchal tradition. These include *The Spoon Haters* (1985), a dramatic story of what happens to a village and its customs following an accident in which many of its women and children are killed; and *Silky* (1987), the grim story of a prostitute who moves to a village to escape her past. Olgaç continued making films until her untimely death in a fire.

**OMAR GATLATO (1976)**. This first feature by **Merzak Allouache**, edited by **Moufida Tlatli**, with script work from **Yamina Bachir-Chouikh**, marks a historical turning point in **Algerian** cinema from immediate postliberation films concerning the war for independence and social change (*cinéma moujahid*) to later films that analyze Algeria's contemporary social complexities (*cinéma djidid*). Omar, a resident of Bab el-Oued, the poor, largely Jewish and Christian quarter of Algiers, is passionate about music and intrigued by **women**. He is accidentally given an audiotape on which has been recorded the voice of a woman expressing her personal feelings. Omar falls in love with the voice and sets off to find the actual woman.

Because of his machismo, however, he is unable to meet successfully with her. Omar recounts his search for the woman through a seemingly confident direct address, while an ironic camera reveals a different story, as it suggests an underlying misogyny and psychological insecurity common to young Algerian men in this marginalized

and segregated environment. The film's utilization of local dialects and other techniques reminiscent of neorealism facilitate this allegorical construction. "*Omar Gatlatu*" also refers to the expression, "*qatlatu al-rudjila*"—"machismo killed him."

**ÖNAL, SAFA (1931– )**. In 1952, after writing short stories and editing a magazine, Istanbul-born Önal began his screenwriting career, and continues to write and direct for **Turkish** television. In 2005, he was inducted into the Guinness Book of World Records with 395 screenplays to his name. Among them, *My Prostitute Love* (**Lütfi Ö. Akad**, 1968) stands out as a story of star-crossed love. Like his contemporary, **Bülent Oran**, he wrote a great many generically diverse screenplays. He has directed more than 20 melodramas, including *Until Death* (1970) and *The Novel of a Young Girl* (1971).

**ONCE UPON A TIME, BEIRUT (1995)**. **Jocelyn Saab**'s experimental narrative follows two young **women**, Yasmine and Leila, on a cinematic journey through Beirut, **Lebanon**. The film opens with a taxi driving through Beirut's postwar city streets, enveloped by bombed-out buildings. In this devastated landscape, the two blindfolded women are transported into the depths of a forgotten movie theater, where they meet Mr. Farouk, a projectionist who is identified as the living memory of Beirut. Culling from hundreds of films, Saab highlights the clichés that proliferated during the prewar era. From temptresses to spies to villains, Beirut was envisaged as a playground of consistently fantastic narratives. The film's protagonists have an uncanny ability to move between Mr. Farouk's theater and the films we presume they are watching. By disavowing the diegetic boundaries between the referenced films and *Once Upon a Time, Beirut*, Saab not only challenges the truthfulness of history, but creates a space in which traumatic memories may be revisited and reexperienced seriously. *See also* LEBANESE CIVIL WAR.

**1001 HANDS (1972)**. Hailed as a rare example of Moroccan **Third Cinema**, **Souheil Ben Barka**'s first feature film examines the exploitation of working-class artisans in **Morocco** while contrasting their poverty with the opulent wealth of a factory owner. Ben Barka depicts the material and moral misery of the dye and carpet shops of

Marrakech. Two families of Moroccan rug-makers are contrasted, as the poor family makes its living in the rich family's factory by dyeing the wool used to make rugs for sale abroad and to European tourists. When a dyer is injured in an industrial accident at the carpet factory, no protection or support is supplied by the factory owner, and the family is left destitute. *See also HYENAS' SUN.*

**OPIUM AND THE BATON, THE (1969).** Directed by **Ahmed Rachedi** and adapted from the novel by Kabyle (Algerian **Berber**) writer Mouloud Mammeri, this film concerns the **Algerian** war of liberation against French **colonialism** of the late 1950s, and its subversion of family unity. Filmed frequently with long, graphic shots of battle scenes, it is somewhat reminiscent of the Hollywood war **genre**. In a Kabyle mountain village, the violence of the French occupying army compels many of the otherwise peaceful, conservative villagers to lend sympathy and support to the **Front de Libération Nationale (FLN)**, while others choose to collaborate with the colonizers. After a French captain has ordered the village homes raided, its olive groves destroyed, and many of its women and children executed, and throws an FLN soldier from a helicopter, the revolutionaries are also joined by a French soldier, who not only defects to the Algerian side but helps another FLN captive escape.

**ORAN, BÜLENT (1924–2004).** Oran, from Istanbul, studied law and art history before becoming a humorist for newspapers and magazines in **Turkey**. He began work in the film industry as an actor and screenwriter. In addition to playing a lead role in *Dracula in Istanbul* (Mehmet Muhtar, 1953), he acted in about 60 films. Adopting the nickname the “hired gun,” Oran, along with **Safa Önal**, was also one of **Yeşilçam**'s most prolific screenwriters. His films are generically diverse but contain melodramatic tropes and surrealistic plot devices by which, for example, blind or disabled protagonists are cured miraculously, enabling happy endings, as in *Lovers Don't Die* (1970) and *A Time to Love and Die* (1971).

**ORIENTALISM.** This term originally designated a Western field of academic study founded during the early 19th century within industrializing European nation-states engaged in **colonialism**. The

aim of Oriental Studies was to provide scientific justification for longstanding attempts by countries such as France, Britain, and the Netherlands to rationalize and justify, through claims to Western superiority, their exploitation of biogeographical regions denoted by the term *Orient*, meaning literally “the East” and, figuratively, south central and southeast Asia. This aim was achieved through the construction and implementation of a system of classification under which the varied characteristics of “oriental” peoples and societies could be categorized, thus facilitating the propagation of reductive, often universalizing descriptions and understandings of cultural (especially religious) practices and beliefs. It also provided colonizers the specific knowledge necessary to their military conquest and administrative control of these regions. Orientalist classification was usually grounded in pseudoscientific theories of racialist organicism, for which cultural development is thought overdetermined by physical environment, namely terrain and climate (hence the meaning of the verb, “to orient,” which denotes the ascertaining of one’s bearings by acquaintanceship with one’s surroundings), with colder, flatter environments deemed better suited to genealogical “progress” and “advancement.”

By the late 19th century, this schema, now a cornerstone of Western anthropology and sociology, was applied to Africa and the **Middle East**. Abstract and prejudicial notions proliferated across Europe, distorting the historical facts of Persian, Arab, **Turkish**, and **Berber** civilizations, among others, referring to their periods of development and prominence as “Dark Ages,” and appropriating many of their philosophical, legal, mathematical, medical, and artistic discoveries and practices while denigrating **Islam**.

Orientalism was the predominant discourse of early and colonial-era Middle Eastern cinema, by which Europeans such as the Lumière brothers, Félix Mesguich, Julien Duvivier, and other early filmmakers projected exotic locales and character types, thus promoting support for colonialism at home and assimilation abroad among indigenous peoples. Hollywood cinema (for example, films **starring** Rudolph Valentino) and commercial European cinema (for example, *Cabiria* [Giovanni Pastrone, 1914]) also partook of this discourse, as documented in *Hollywood Harems* (Tanya Kamal-Eldin, 1999), *Planet of the Arabs* (Jacqueline Salloum, 2003), and *Reel Bad Arabs* (Sut

Jhally, 2006), as did the film industries of **Egypt** and, eventually, Turkey, **Lebanon**, and **Iraq**. The practice has continued throughout the postcolonial era, with Hollywood productions such as *Exodus* (Otto Preminger, 1960), *Midnight Express* (Alan Parker, 1978), *The Delta Force* (Menachem Golan, 1986), and *Not without My Daughter* (Brian Gilbert, 1991) standing as exemplary instances.

Contemporary Middle Eastern cinema is also not without its orientalist tendencies: in commercial **genres** such as *bourekas* films in **Israel**, sex **comedies** in Turkey, and **musicals** and **belly dancing** films in Egypt and elsewhere, and also in auteurist works such as those of **Nacer Khemir**, Hanna Elias (*The Mountain* [1991]; *The Olive Harvest* [2003]), **Bourlem Guerdjou**, **Mehdi Charef**, and **Ferzan Özpetek**—although some of these could also be read as critiques of the practice. For example, the way in which many of **Abbas Kiarostami**'s best-known films, such as those in the **Koker Trilogy**, have been shot in remote rural areas of **Iran** has provoked critiques that his is an orientalizing gaze; however, it has also been seen as a means of deconstructing just such an approach.

Orientalism in film, literary, and cultural studies, as well as in the cinema itself, has been challenged by numerous scholars, including **Edward Said**, Fuad Sha'ban (*Islam and Arabs in Early American Thought: The Roots of Orientalism in America* [1991]), **Ella Shohat**, Jack Shaheen (*Reel Bad Arabs: How Hollywood Vilifies a People* [2001; 2009]), and Tim Jon Semmerling ("*Evil*" *Arabs in American Popular Film: Orientalist Fear* [2006]), and has consistently been foregrounded, criticized, and deconstructed by Middle Eastern films. Indeed, cinema would appear ideally suited to this sort of critique: its dominant institutional and narrative-compositional structures have not only accorded historically with the rationalist abstraction, reversal, and projection deployed within orientalism, but also supply means and techniques to facilitate their subversion. Examples of Middle Eastern cinema that are critical of orientalism are many and span the generic spectrum. Noteworthy are **documentaries** and avant-garde works by **Assia Djebar**, **Jayce Salloum**, **Forough Farrokhzad**, **Belkacem Hadjadj**, **Jocelyn Saab**, **Walid Ra'ad**, **Lamia Joreige**, and **Akram Zaatari**; and features by **Rashid Masharawi**, **Youssef Chahine**, **Elia Suleiman**, **Mohamed Chouikh**, **Mohammad Malas**, and **Palestinian** filmmaker Sobhi al-Zobaidi.

Contemporary discourses of multiculturalism, ostensibly opposed to orientalist modes of thought, have sometimes been seen as in fact incorporating the discourse. Cinematic critiques of this appropriation have been slow to emerge but are characteristic of **exilic and diasporic** films such as those directed by **Annemarie Jacir** and by many *beur* filmmakers.

**OSLO ACCORDS.** These formal declarations, signed between **Israel** and the **Palestine** Liberation Organization (PLO) in September 1993, marked their first negotiations since the establishment of Israel, in which each side officially recognized the other's existence. Finalized in Oslo, Norway, after having been secretly undertaken without United States involvement, then signed in a public ceremony on the White House lawn by Israeli Prime Minister Yitzhak Rabin and PLO Chairman **Yasser Arafat**, the Accords established the Palestinian Authority as the official government of the West Bank and Gaza Strip, thus allowing the exiled PLO to "return" and officially ending the **Israeli Occupation**. However, the Accords crucially left important issues, such as Palestinian **refugees'** right of return, the status of Jerusalem, Israeli settlements, and borders (collectively termed "final status" issues) for future, unspecified negotiations.

The Oslo Accords allowed Palestinians to set up their own institutions and enabled filmmakers access to national funds and an ability to shoot on location more readily. They also foregrounded the fact that Palestine was not an official nation-state, thus prompting the discontent that would become part of the impetus for the Al-Aqsa **Intifada**. Whereas footage of the famous handshake between Arafat and Rabin under Bill Clinton's tutelage found its way into numerous **documentaries**, many post-Oslo Palestinian films, including several features, have dealt implicitly with ensuing Palestinian disillusionment and difficulties. *Waiting* (**Rashid Masharawi**, 2005), *Checkpoint* (Tom Wright, 1997), *Ford Transit* (**Hany Abu-Assad**, 2002), *Wall* (Simon Bitton, 2004), and *Crossing Kalandia* (Sobhi al-Zobaidi, 2002) focus explicitly on checkpoints and the West Bank barrier/wall, while territorial fragmentation is a critical part of the storyline in *Rana's Wedding* (Abu-Assad, 2002) and *Divine Intervention* (**Elia Suleiman**, 2002).

**OTHER, THE (1999).** In this film, one of his last, **Youssef Chahine** launches an attack on the two forces he had come most to despise over the previous decade: a resurgent, intolerant **Islamism**, and the economic imperialism of **transnational** capitalism, exemplified by the United States. Adam, a half-**Egyptian**, half-American student is studying “terrorism” in the United States alongside his **Algerian** friend, Bouzid. After a meeting with **Edward Said** (playing himself), who preaches the universality of cultural and scientific advancement, Adam heads home to Cairo, where he falls immediately in love with a reporter, Hanane, who is trying to develop a story on an Egyptian entrepreneur, Dr. Essame. Essame is working with Adam’s extremely wealthy parents on a scam that proposes, but will not actually build, an elaborate interfaith center in the Sinai. Hanane gradually uncovers the crime, but she is kidnapped by her fundamentalist brother Fathi (portrayed as a hypocrite who yearns for luxury and wants to go to the United States), who has begun to collaborate with Adam’s fiercely—indeed perversely—possessive, U.S.-born mother, Margaret. At film’s end, Margaret’s conniving leads to the deaths of the young protagonists, who lie, hand-in-hand, covered in blood. We also learn that Bouzid has died in terrorist violence in Algeria.

These youth are destroyed by intolerance for the “other” in an updated version of a theme that had long absorbed Chahine. In this instance, however, the film provides a clear metaphor for the way in which American foreign policy practices involving support for autocratic regimes serve to further political Islam, including its most intolerant manifestations. In interviews, Chahine spoke about the relationship between political disillusionment and the attraction of young people to extreme forms of Islam. Although *The Other*, an atypically straightforward melodrama, does not depict Islamist social provision or piety, it does depict some reluctance on Adam’s part to relinquish his class privilege, with recurrent images of jewelry, symbolic of decadence, throughout. Meanwhile, Margaret uses the pyramids of Giza as a means to feign a connection to Egypt that she does not really feel. Adam’s and Hanane’s formal marriage is staged there, but their passionate, genuine love is explored, rather, in the picturesque deserts of the Sinai, where they quote nationalist poet **Salah Jahin** and dedicate themselves to each other and the country.

**OULAD SAYED, DAOUD (aka AOULAD SYAD) (1953–)**. A physics professor and photographer who studied briefly at the Fondation Européenne des métiers de l'image et du son ("La Fémis"), **Moroccan** Oulad Sayed makes films that utilize **realism** to present national-cultural portraits, particularly of individuals in search of self-identity. *Tarfaya* (2005) treats the issue of clandestine Moroccan immigration to Europe through a focus on the solidarity of a nearly extinct village in which the population helps a strange woman who shows up one day with just an address and a determination to emigrate to Spain. *Bye Bye Sourty* (1998) is the bittersweet chronicle of an old man and his son on a quest for personal identity, while *The Wind Horse* (2001) is another journal of a search by two men for personal identity, told through the device of a road trip through Morocco on a motorcycle and sidecar. Oulad Sayed's style, reminiscent of **Jilali Ferhati's**, closely scrutinizes characters and is driven by images more than dialogue.

**OUT OF LIFE (1990)**. Director **Maroun Baghdadi** offers a claustrophobic perspective on the **Lebanese Civil War** with the story of a French photojournalist, Patrick Perrault, held hostage by Shi'i militants. Inspired by photojournalist Roger Auque's real-life account of his abduction, captivity, and release, *Out of Life* critiques reflexively the politics of representing the **Middle East** at war. Whereas Perrault's perspective focalizes the film, the Frenchman's close contact with his captors enables them to be understood as victims as well as victimizers. The complicity of French policy is subtly referenced, but Baghdadi's depiction of the war allows no room for heroics. Rather than sensationalizing the spectacle of war, the film deploys stylistic and symbolic techniques that emphasize typically unobserved undercurrents of war trauma and anxiety. This is exemplified in the opening sequence, when the intrepid photojournalist is kidnapped and blindfolded, thus both rendering him a helpless hostage and obstructing the ocular superiority of his profession. Similarly, tracking shots of ravaged landscapes are juxtaposed with panning shots of undisturbed pedestrian life, which reproduces affectively the physical and psychological rupture of the city.

**ÖZPETEK, FERZAN (1959–)**. Born in Istanbul, Özpetek moved to Italy in 1977, studying film and art history in Rome, then serving as an assistant director during the early 1980s. His first film, *Steam: The Turkish Bath* (1997), received international acclaim at **film festivals**, but his status as a **transnational** director has been received with controversy in **Turkey**, where both *Steam* and his second film, *Harem Suaré* (1999), have been accused of **orientalism** notwithstanding their limited deconstruction of that ideology. Such criticisms have been compounded by Özpetek’s homosexual intertext, which many Turkish critics associate negatively with Western influence, and his choice to reside in Italy rather than Turkey. Özpetek is nonetheless regarded as an important director, well-respected enough to have been appointed jury chair of the 2005 Antalya Film Festival.

– P –

**PALESTINE.** The historic land of Palestine is located on the west coast of the Mediterranean Sea, in a West Asian region known as the Levant, or Fertile Crescent. To its north lies **Lebanon**, to its north-east, **Syria**, to its east, **Jordan**, and to its southwest, **Egypt**. Ruled by the Ottoman Empire from 1516 until the end of World War I, and populated historically by Arabs of the Jewish, Christian, Muslim, and Baha’i religions, historic Palestine came under British Mandate between 1923 and 1948. In November 1947, the United Nations proposed to divide the region into two countries, one **Zionist** (Israel) and one Arab (Palestine), but the terms of General Assembly Resolution 181 (the “Partition Plan”) ultimately were not satisfactory to either grouping, and on 15 May 1948, one day following the declaration of the Jewish State of **Israel**, a war erupted between Zionist forces and the armies of Egypt, Jordan, Lebanon, Syria, and **Iraq**, which had entered Palestine to reinforce Palestinian irregular forces and the Arab Liberation Army (sponsored by the Arab League). The war ended in July 1949, with a Zionist victory that expanded Israel’s borders beyond those designated by Resolution 181, with the loss of more than 500 Palestinian Arab villages and the displacement of 750,000

Palestinian Arabs across the region. Although hundreds of thousands of Palestinians became **refugees** in the West Bank, Gaza Strip, and neighboring countries including Lebanon, Syria, Jordan, and Egypt, and many Palestinians stayed in the West Bank and Gaza Strip, a substantial number also remained in what would become Israel; today these Palestinians are referred to as Palestinian–Israeli.

There were no Palestinian film organizations prior to 1948, and hardly any Palestinian cultural institutions survived the *Nakba*. Only after the establishment of the Palestine Liberation Organization (PLO) in 1964 did that organization become the institutional setting for Palestinian cultural projects, all of which occurred in **exile**, such as **Palestinian Revolution Cinema**. The 1967 **Israeli Occupation** was a turning point in Palestinian filmmaking, initially under the general leadership of **Yasser Arafat** in Jordan, then Lebanon, which developed into Palestinian Revolution Cinema. Prior to 1967, the Palestinian story was largely told by others: Israelis, other Arab nationals, foreigners. Thus, the Palestinian Revolution Cinema, which incorporates all Palestinian films made between 1967 and 1982, exposed a Palestinian story that had hitherto been concealed or at best misrepresented, depicting the nationalist struggle from within, yet in exile.

The post-1948 **Occupied Palestinian Territories (OPTs)** have been structurally dependent upon foreign aid: until 1967, the West Bank and the Gaza Strip were completely dependent on Jordan and Egypt, respectively; between 1967 and 1993, this dependency was directed almost exclusively toward Israel; and currently, toward Western donor countries and institutions, with a modicum of autonomy granted by the **Oslo Accords**, which facilitated a debt economy and a proliferation of nongovernmental organizations in the region. Reflecting this reality is the fact that, with the exception of Palestinian Revolution Cinema, financial assistance for Palestinian film projects has been meager. Jordanian, Egyptian, and Israeli control of the OPTs has also entailed restriction and **censorship** of Palestinian cultural expression, perceived as a threatening statement of nationalist sentiment against foreign or occupying forces. Thus, the only films produced by Palestinians were those filmed outside the territorial boundaries of the homeland.

The 1980s and 1990s were intense periods of failure and accomplishment in Palestinian politics, when the fight for independence reached its peak with the First **Intifada** and ensuing negotiations. Against this background, Palestinian cinema emerged in its contemporary form—in the films of **Michel Khleifi**, with depictions of a forgotten or lost, idyllic past, and **Elia Suleiman**, portraying the events of exile that disrupted that past—attempting to construct a historical continuity of Palestinians in the context of political and psychological breaks. The initial Palestinian filmmakers (such as Khleifi, Suleiman, **Mohammed Bakri**, Nizar Hassan, and **Hany Abu-Assad**) were all Israeli citizens and thus, unlike their counterparts in the OPTs, were able to study abroad or in Israel and obtain funding from non-Palestinian institutions.

Contemporary Palestinian cinema has been driven by individual filmmakers wishing to address creatively Palestinian historical, political, cultural, or social issues outside the rubric of Palestinian institutional support. The lack of financial assistance did not change post-Oslo, as Palestinian Authority ministries charged with governing cultural production have had little money and often suffered from nepotism, prompting most Palestinian filmmakers to seek financial assistance abroad. These conditions were exacerbated after the Al-Aqsa Intifada and peaked during the 2006 United States-backed boycott following the electoral victory of Hamas, an **Islamist** organization. This, plus the fact that Palestinian films are often produced abroad due to military restrictions, such as curfews, roadblocks, and checkpoints, renders Palestinian cinema fundamentally exilic and diasporic, and at times **transnational**.

On the one hand, this has also to do with the fact that, as an industry, Palestinian cinema still does not exist and is driven by individual filmmakers seeking funds transnationally. On the other, it is an effect of the historical and political reality of Palestinians: a people without a nation-state. Palestinian films generally present varied perspectives on the Nakba, Israeli Occupation, and other aspects of the conflict in the region, often standing to critique approaches by Jewish-Israeli films. They may address an idyllic past (*Wedding in Galilee* [Khleifi, 1987] and, more nostalgically, *The Olive Harvest* [Hanna Elias, 2003]); the loss of land since 1948 (*Independence* [Nizar Has-

san, 1994], *The Milky Way* [Ali Nassar, 1997], *1948* [Bakri, 1998], and *My Very Private Map* [Sobhi al-Zobaidi, 1998]); difficulties faced by refugees (in the films of **Mai Masri**, **Rashid Masharawi**, and al-Zobaidi); life under occupation (*Curfew* [Masharawi, 1993], *Jenin, Jenin* [Bakri, 2002], *Arna's Children* [Juliano Mer, 2003], and Abu-Assad's *Ford Transit* [2002], *Rana's Wedding* [2003], and *Paradise Now* [2005]); or the loss of meaning that comes with exile and a fragmented life (Suleiman's *Chronicle of a Disappearance* [1996] and *Divine Intervention* [2002]). The exilic and transnational nature of Palestinian cinema combined with the political chaos of the OPTs has meant that the **exhibition** and popularity of Palestinian films has been driven outside the homeland, into international film circuits, or **film festivals** dedicated primarily to Arab and/or Palestinian cinema.

Since the Al-Aqsa Intifada, production sites and companies that are nominally Palestinian-run have been set up in the OPTs by the Israeli film industry. These produce **orientalist** films directed by, and starring Palestinians, such as *Thirst* (Tewfik Abu Wael, 2004), produced by Zimaon Limited Partnership, and *Al-Jisr: The Bridge* (Ebtisam Ma'arana, 2004), produced by the New Israeli Fund for Film and Television. At the same time, exilic and diasporic Palestinian filmmakers such as **Annemarie Jacir** and **Norma Marcos**, as well as Masharawi, a Gazan refugee who runs the strictly Palestinian **Cinema Production and Distribution Center**, have often been disallowed entry into the OPTs either to shoot or screen their films.

**PALESTINIAN FILM FOUNDATION (PFF).** A nonprofit organization founded in 2004 in the United Kingdom, partly through the efforts of the School of **Oriental** and African Studies, the PFF coordinates Palestinian **film festivals** and seminars throughout the United Kingdom.

**PALESTINIAN REVOLUTION CINEMA.** The entirety of the films produced by various **Palestinian** political factions between 1968 and 1982 are often referred to as the Palestinian Revolution Cinema. No Palestinian film organizations existed prior to 1948, and hardly any Palestinian cultural institutions survived the *Nakba*. However, after its formation in 1964, the Palestine Liberation Organization (PLO)

fostered cultural projects. The Palestine Film Unit (aka Palestine Films) was founded in 1968, in **Jordan**, through the support and patronage of Fateh, itself a party created in exile. Films were understood as symbiotic with political life and the Palestinian revolution, echoing the ideology of **Third Cinema** across the **colonial** and post-colonial world. The Unit ran under the motto, “a gun in one hand, and a camera in the other,” and was dedicated to recording revolutionary events.

The majority of its films were conceived as pedagogical documentaries providing counternarratives to the erasure of Palestinians by the State of **Israel** and the experience of **exile and diaspora**. *With Our Souls, with Our Blood* (1971) was the Unit’s first film. Documenting Black September, it represented a collective effort between director Mustafa Abu ‘Ali, camerawoman **Sulafah Jadallah** (shot and paralyzed during production), and cameraman Hani Jawhariya (later killed, camera in hand, during the **Lebanese Civil War**). During this time, other Arab and foreign artists also made films about the Palestinian revolution, most famously *Here and Elsewhere* (1976), filmed in Jordan by Jean-Luc Godard at the invitation of Fateh. Godard purportedly donated his video camera to the Unit after completing his film.

After the PLO was expelled from Jordan in 1971 and moved to **Lebanon**, Beirut became the center of Palestinian filmmaking. The early years in Lebanon were the prime of Palestinian Revolution filmmaking, with over a dozen films made in 1973 alone under the auspices of various political parties, including the Popular Front for the Liberation of Palestine’s Committee for Central Information in 1971; the Democratic Front for the Liberation of Palestine’s Artistic Committee in 1973; and the PLO’s Division of Artistic Education in 1973. In 1973, however, all factions agreed to support a nonpartisan “Palestinian Cinema Group,” which only produced one film, *Scenes of Occupation from Gaza* (directed by Abu ‘Ali), after which the group disbanded.

Much of the footage from this time came to be seen as a visual archive of Palestinian life, ranging from the only extant footage, shot by Jawhariya, of Palestinian **refugees** crossing the Jordan River as they were expelled from Israel after the Six-Day War, to scenes of dispossession in the Gaza Strip, and various scenes of life and revo-

lution in Lebanese refugee camps. The films likewise documented military and *fedayeen* (guerrilla) actions, revolutionary events, and scenes of Palestinian resistance, and were screened in Lebanon and at international **film festivals** through the mid-1970s; the filmmakers also donated footage to foreign artists and made newsreels of them. Funding for films had come from the PLO and its constituent guerrilla groups, with production eventually winding down and more or less ending by 1982. *See also* ISRAELI OCCUPATION; LOST ARCHIVES OF PALESTINIAN FILMS.

**PANAHI, JAFAR (1960– )**. Born in Mianeh, Eastern Azerbaijan, **Iran**, Panahi began writing and photographing at a young age. After serving in the **Iran–Iraq War**, he studied cinema in Tehran, making several short **documentaries**. He then worked as an assistant director on the last film in **Abbas Kiarostami's Koker Trilogy**, *Through the Olive Trees* (1994). Kiarostami wrote two of Panahi's subsequent five directorial features, *The White Balloon* (1995) and *Crimson Gold* (2003), although his influence over style and subject is somewhat less marked in the later film. *The White Balloon*, however, along with *The Mirror* (1997) feature children; the latter is also highly self-reflexive, as the lead character, a young girl trying to get home, decides halfway through the film to abandon it and actually try to get home! She is followed by the crew in a manner somewhat reminiscent of Kiarostami's *Close-Up* (1990) and referenced intertextually by the much later **Tunisian** film, *Making Of* (**Nouri Bouzid**, 2005).

Panahi has spoken of these two films as his apprenticeship; his subsequent three features contain adult protagonists. *The Circle* (2000) is a formally audacious film that follows a series of **women** on the streets of Tehran, as each struggles to overcome various obstacles presented by an authoritarian patriarchal society. *Crimson Gold* is the story of Hossein, a pizza deliveryman whose job takes him to a variety of class settings. The film balances humor—as Hossein distributes pizza to all comers when prevented from leaving the scene of an illegal party, or cavorts in the luxury penthouse of a client—with a darkly critical view of a hypocritical, class-divided society: Hossein eventually kills himself after a jewel heist in which he is involved goes wrong. *Offside* (2006), set and largely shot immediately before,

during, and after the decisive soccer match against Bahrain, which qualified Iran for the 2006 World Cup, portrays a group of young women who dress as boys in order to enter the national stadium from which women are banned. Discovered by various means, they are sequestered outside the arena, just beyond sight of the action, and much of the film records their repartee with the young male soldiers who must guard them. The absurdity of their situation is emphasized when one of the captives, desperate to urinate, is forced to wear an Ali Karimi mask so as to hide her face from any (male) fans she might encounter in the toilets. *Offside* marks a departure from Panahi's previous films in that its cinematography is more restrained, his prior partiality and aptitude for fluid camera movement as expressed in long-shots/long-takes largely abandoned.

*The Circle*, *Crimson Gold*, and *Offside* are all banned in Iran, and since Panahi sees Iranians as his primary audience, this has caused him considerable regret; nevertheless, he is adamant about making the films that pursue his interests and avoiding self-censorship just to appease the country's authorities. By the same token, Panahi, like Kiarostami before him, has emphasized that filmmakers face difficulties everywhere, and that **censorship** restrictions in Iran are just one instance of a global phenomenon. Although he has claimed in interviews that his films are not political, this would appear true only in the narrowest sense of the term; in addition to being compelling works of art available to a worldwide audience, they are in fact committed interventions into contemporary conditions in Iran. As he himself has indicated, Panahi's treatment by United States immigration officials when in transit at John F. Kennedy Airport in 2001 (he was shackled for 12 hours and denied air transit through the country, presumably because of his nationality) reflects ironically on his having just been granted a freedom of expression award by the National Board of Review.

**PAN-ARABISM.** Arab nationalism may be plotted along two interconnected tracks—the linguistic and the religious. Most Arab countries have established Arabic as their official language and **Islam** as their official religion, notwithstanding their significant ethno-religious minority populations and their diverse political and economic systems, on grounds that Islam's structural flexibility can help foster a unifying

national and cross-regional identity in opposition to **colonialism** and, later, **transnationalism**. The pan-Arabist movement however, has historically deemphasized religious observance, and has encouraged open participation by non-Arabs–Muslims, even while upholding ideas derived from classical Islamic philosophy, often adapted to be compatible with socialism. Since the end of the Cold War, however, and the increase in Western military and humanitarian activity in the **Middle East**, pan-Arabism has lost much ground to Islamism, which has proven a compelling ideological alternative for those seeking respite from autocratic regimes and alliances with Western powers seen as compromising to regional self-determination.

Occasional calls for pan-Arab **nationalism** under the Ottoman Empire were not met with success following its demise, as the division of Arab lands between the British and French under the Sykes–Picot Agreement only further divided historically interconnected peoples. The most important figure in the movement since then has been **Gamal Abdel Nasser**, whose ascent to power in **Egypt** and successful defiance of Western powers earned him respect and a wide following throughout the Arab world and Soviet bloc. In 1958, under Nasser’s guidance, **Syria** joined with Egypt to form the United Arab Republic (U.A.R.); however, this pan-Arab formation lasted only three years before Syria left the union due to internal disputes over the character of its own professed socialism. Subsequent attempts to resuscitate the U.A.R., involving the possible inclusion of **Iraq**, never materialized, although the Ba‘thist parties that then held power in Iraq, and retain it in Syria, were originally strong proponents of pan-Arabism. Nasser’s own prestige and that of pan-Arabism in general was severely dented by the loss of the 1967 Six-Day War against **Israel**, commonly referred to simply as the **Defeat**. During the 1970s, Libyan President Muammar al-Gaddafi also attempted to unify the Arab states under the rubric of “Islamic socialism,” but with little concrete result. Several oil-rich, oligarchic ministates along the Arabian–Persian Gulf, however, affiliated to form the **United Arab Emirates** in 1971, largely in opposition to pan-Arabist and socialist efforts and with implicit Western support.

Several films celebrate Nasser as a great leader of the pan-Arab cause: perhaps the most notable is *Saladin* (**Youssef Chahine**, 1963),

the Arabic title of which, *El Nasir Salah El Din* (“The Victory of Saladin”), puns on Nasser’s name, explicitly relating him to the wise and tolerant leader of Arab-Muslim resistance to the 12th-century Crusaders, and firmly placing Arab identity above religion, while neglecting to mention that Saladin was in fact a **Kurd**. His subsequent *The Sparrow* (1973), made the year after Nasser’s death, is a record of the hubris, mismanagement, and corruption that led to the Defeat, but nonetheless includes a positive national allegorical figure who refuses to accept his resignation.

In Syria, pan-Arabist filmmaking took place primarily within the state-run cinema sector, and is perhaps best exemplified by director **Omar Amiralay**’s first documentary, *Film-Essay on the Euphrates Dam* (1970), which celebrates a government-sponsored rural dam redolent of Nasser’s controversial Aswan project—a perspective Amiralay would soon recant in subsequent works. Pan-Arabism was also integrated into Iraqi filmmaking in the years leading up to the Ba’thist revolution and, subsequently, once the Iraqi film industry had been nationalized. The **Lebanese** film industry, also linked transnationally to the Egyptian industry, propagated its pan-Arabism structurally, by mimicking the Egyptian model and resisting the development of a truly national cinema, even while increasing the country’s cinematic output. Notable in this regard is the work of director **Ali Al-Ariss**. By contrast, pan-Arabism has been represented negatively in **Israeli** cinema, for example, in *Avanti Popolo* (Rafi Bukai, 1986), while the Syrian *The Dupes* (**Tawfik Saleh**, 1973) offers strong criticism of the uneven support lent the **Palestinian** struggle by the Arab states.

**PARADISE NOW (2005)**. **Hany Abu-Assad**’s film follows two **Palestinian** would-be suicide bombers, Said and Khaled. Childhood friends living in Nablus, they receive word that their operation is scheduled in Tel Aviv the following day. Greeted by an extremist group leader, they perform their “martyr videos” beset by comical technical glitches, don black suits, and receive crew cuts. When separated at the border on the day of the planned attack, distractions postpone the action long enough for a renewed questioning of their decision. Suha, a Western-educated daughter of a martyr, and Said’s love interest, challenges them but convinces only Khaled to

change his mind. Said, driven by guilt over his father's collaboration with **Israelis** and worried about his mother's financial future, goes through with the bombing. The film gained Abu-Assad international recognition and a dose of controversy for its entry into the Academy Awards' foreign film category under "Palestine" rather than "Palestinian Authority," and for humanizing suicide bombers. *See also* ISRAELI OCCUPATION.

**PAYAMI, BABAK (1966– )**. Born in Tehran, Payami grew up in **Afghanistan**, then studied cinema at the University of Toronto, becoming a Canadian citizen. After returning to **Iran** in 1998, he directed *One More Day* (1999), a feature about a prisoner's leave. Payami then went to the Persian–Arabian Gulf island of Kish to shoot *Secret Ballot* (2001), about a woman who attempts to help the far-flung islanders vote in the presidential election, and her relationship with the soldier who has been assigned to accompany her. Its long-shot/long-take aesthetic emphasizes landscape and the distance, both physical and psychological, between characters. The film met with **censorship** in Iran, as did its successor, *Silence between Two Thoughts* (2003), set in Afghanistan and shot just beyond the border in Iran, in which an executioner is ordered to marry his potential victim so that she will not die a virgin and hence go to heaven. Upon its completion, the latter film's negative was seized by the Iranian authorities, although a somewhat compromised version, smuggled out of the country and re-assembled with the aid of computer files, was screened at the **Venice Film Festival**. Since these events, Payami has not returned to Iran, and instead has been working on English-language film productions apparently unrelated to Iranian issues or concerns.

**PHANTOM BEIRUT (1998)**. **Ghassan Salhab**'s first feature explores the disaffected subjectivity of postwar Beirut, characterized by fleeting encounters with phantoms from the past, and ever-present uncertainty about the future of **Lebanon**. Presumed dead for 10 years, Khalil is spotted by his old friends at the airport, a Lebanese paradigm of departure and return. They become enraged, since, unlike Khalil, they had stayed in Beirut to fight. When they confront him about his disappearance, his dispassionate emotional state provokes an intensified self-examination. Throughout the narrative, Salhab

intercuts interview segments with the cast; these **documentary** moments, positioned outside the story, bear witness to the experience of war and survival. *See also* LEBANESE CIVIL WAR.

**POST-YEŞİLÇAM.** *See* NEW CINEMA OF TURKEY.

– Q –

**QOBADI, BAHMAN (aka BAHMAN GHOBADI) (1969– ).** Born in Baneh, **Iranian Kurdistan**, Qobadi moved from photography into super-8 filmmaking before becoming second unit director on *The Wind Will Carry Us* (**Abbas Kiarostami**, 1999) and a principal actor in *Blackboards* (aka *The Blackboard*) (**Samira Makhmalbaf**, 2000) both set in Kurdistan. Kiarostami's influence is less marked in Qobadi's work than in that of Kiarostami's other assistants, **Jafar Panahi** and **Hassan Yektapanah**, perhaps because, for Qobadi, the Kurdish people and heritage are so central. This is reflected in his feature film work and in the establishment of his production company, Mij Film, dedicated to encouraging Kurdish culture. This commitment is new to Iranian cinema, and was indeed impossible prior to the period of liberalization following **Mohammad Khatami's** election as president. Qobadi's films focus on the struggle of an oppressed people to survive and, as is appropriate to a stateless nation populating several contiguous countries—primarily Iran, **Iraq**, and **Turkey**—borders and border-crossing comprise a major presence in the stories and *mise-en-scène* of his work. Long-shots of the Kurdish countryside are balanced by images of the arbitrariness of borders. Indeed Qobadi's first two films, *A Time for Drunken Horses* (2000) and *Marooned in Iraq* (aka *Songs of My Homeland*) (2002), both conclude with scenes in which the protagonists cross the snowy, barbed-wire marked border located high in the mountains between Iran and Iraq. These shots encapsulate much of Qobadi's desire to bear witness to the traumatic history and to indicate the enduring hopes and struggles of the Kurds.

In addition to depicting forced migration and the threat of chemical weapons, Qobadi's films also utilize **comedy**. An example is *Turtles Can Fly* (2004), set exclusively in Iraq—although close to the Turkish

border—and the first film shot in that country following the fall of Saddam Hussein. Set immediately prior to, and at the start of, the Anglo–American invasion, much of *Turtles* focuses on an attempt to provide satellite television to a remote community so that its inhabitants may follow the progress of the war. The central character, a locally influential teenager, is indeed known as Satellite, an appropriate but also ironic title for a boy who understands something of the local and **transnational** currents affecting his life but is ultimately powerless to change them. *Half Moon* (2006) was commissioned as one of seven films and many other international artworks as part of Vienna’s New Crowned Hope celebration of the 250th anniversary of Mozart’s birth. Shot in Iran, but set in Iraq, the film’s subject is the search for a female singer. Despite limited shots of **women** singing, the film has been censored in Iran—although this may also be due to a perception that it promotes Kurdish autonomy.

– R –

**RAAD, WALID (1967– )**. Born in Beirut, Raad left during the **Lebanese Civil War** as a teenager to join family in the United States. His interest in photography and filmmaking led him to the University of Rochester, where he earned a Ph.D. in visual studies. On a return visit to Beirut after the war, he collaborated with **Jayce Salloum** on the experimental **documentary**, *Up to the South* (1993), which challenges the simplistic representation of the resistance against **Israel** in southern **Lebanon**. Merging a propensity for artistic expression and an academic interest in critical theory, Raad created the Atlas Group, a semifictional archive committed to documenting the contemporary history of Lebanon. With particular interest in the wars between 1975 and 1990, Raad’s installations, videos, and performances have transformed prevailing discourse on the “Lebanese Civil War” from a self-evident and closed category to an elusive multiplicity of narratives. He achieves this by inserting fictional characters into documentary representations of historical events, in order to challenge the homogenization of Lebanese historiography and disrupt the perceived veracity of empirical facts and figures. The Atlas Archive is thus an alternative site of historical documentation, where a fic-

tional historian has accumulated research on car bombings, gambling habits, and war era doctors and dentists—as chronicled in *Missing Lebanese Wars* (1996). Raad subsequently collaborated with the Visible Collective on *I Feel a Great Desire to Meet the Masses Once Again* (2005), which scrutinizes “extraordinary rendition” as a political strategy in the “war on terror.”

**RACHEDI, AHMED (1938–).** Born in Tebessa, **Algeria**, Rachedi was professionally trained in the cinema section of the **Front de Libération Nationale** in Tunis, where he directed short films, newsreels, and **documentaries**, and participated in or directed collective films, most notably *The Dawn of the Damned* (1965). Director of the **Office national pour le commerce et l’industrie cinématographiques** from its establishment in 1967 until 1971, Rachedi also acted as a producer for Constantin Costa-Gavras and for **Youssef Chahine**. He adapted *Thala*, a novel by Kabyle author Mouloud Mammeri, into *The Opium and the Baton* (1969), and directed a screenplay by Rachid Boudjedra concerning North African migrant workers in France, *Ali in Wonderland* (1978). This film reveals many aspects of Arab life in Paris for the first time, as it explores the French deportation of Arab workers and the workers’ views about being forced to leave. Since 1994, Rachedi himself has lived in Paris. *See also* BERBER; *BEUR CINEMA*.

**RADIODIFFUSION TÉLÉVISION ALGÉRIENNE (RTA).** Established in 1962, the RTA’s aim was to promote cinematic development in **Algeria** through the training of film professionals, and, in time, to help fund co-productions with the state-run cinema organizations. Numerous RTA films, including *Noua* (**Abdelaziz Tolbi**, 1972), *Nahla* (**Farouk Beloufa**, 1979), and those directed by **Mohamed Lamine Merbah**, were released theatrically, while a 16mm RTA feature directed by novelist **Assia Djebar**, *The “Nouba” of the Women of Mount Chenoua* (1978), was screened at international **film festivals**. The 1970s were a period of fruitful cross-fertilization between the RTA and the **Office national pour le commerce et l’industrie cinématographiques**. Resulting co-productions included *Autopsy of a Plot* (**Mohamed Slim Riad**, 1978) and *Leila and the Others* (**Sid Ali Mazif**, 1978). RTA resources were regrouped in 1987 to form *Entreprise nationale de productions audiovisuelles*,

headed by Merbah, which allocated funding to filmmakers and participated in several co-productions with the **Centre Algérien pour l'art et l'industrie cinématographiques**.

**RAHBANI BROTHERS, ASSI (1923–1986) and MANSOUR (1925– )**. Along with legendary vocal diva, **Fairuz**, the Rahbani Brothers became one of the most famous musical groups in **Lebanon** and throughout the Arab world. While working at the British-run Near East Radio in the 1950s, the trio combined Assi's musical compositions, Mansour's poetic lyrics, and Fairuz's distinctive voice in a manner that gained mass popularity. Assi and Fairuz married during this early period. In 1956, the group left Near East Radio in protest over the British attack on Suez, and began working with the Baalbek international festival. By the 1960s, Assi and Mansour became prolific producers of stage and television dramas and eventually collaborated with two Christian-**Egyptian** film directors, **Youssef Chahine** and **Henri Barakat**, on three films: *The Ring Seller* (1965), *Exile* (1967), and *The Guardian's Daughter* (1968). The decision by the Greek Orthodox Rahbani Brothers to work with Christian Egyptians enabled them to develop a perspective both outside the framework of Lebanese **nationalism** and within an Arab Christian worldview, which offered a critique of Ottoman **colonialism**. Throughout their career, the Rahbani Brothers' work consistently showed solidarity with the **Palestinian** cause.

**RANA'S WEDDING: ANOTHER DAY IN JERUSALEM (2002)**. In **Hany Abu-Assad's** first feature, Rana, aged 17, is given an ultimatum by her father: move with him to **Egypt** or choose a husband from his list of suitors. Challenging her father and **Palestinian** patriarchal society, Rana decides instead to marry her boyfriend, Khalil. With only 10 hours remaining until her father's departure, and Khalil stuck in Jerusalem, Rana sneaks out of her house to navigate the Al-Aqsa **Intifada** landscape of checkpoints, house demolitions, and omnipresent Israeli soldiers and surveillance. When she finally reaches Khalil, her odyssey continues: as a minor, she must obtain her father's consent in order to marry. In the end, Rana and Khalil are wed at a checkpoint, thus blurring the distinction between Palestinian private

and political spheres. *Rana's Wedding* is as much about bravery against a restrictive society as it is about dealing with the **Israeli Occupation**: Rana's frustrated screams into a cellular phone cause a group of Israeli soldiers to point their guns at her while a handbag inadvertently left on a street corner delays traffic as a bomb-destroying robot is sent to defuse it.

**RASOULOF, MOHAMMED (1972–)**. Rasoulof was born in Shiraz and trained as a sociologist. He made several shorts before *The Twilight* (2002), a quiet study of Reza, a recidivist who is married in jail but, upon release, is unable to find even the most menial work to support his new family. Forced back into criminality, he is quickly reimprisoned. Although the film contains a darkly comic scene in which Reza argues with a guard over the desire to know the content of a turkey's egg, its overall tone is deeply pessimistic, with characters who cannot communicate, and overtones of abuse, all reflected in the film's harsh visual texture produced by sometimes hand-held video.

The **documentary**-like, **realist** aesthetic of these films is abandoned in Rasoulof's visually alluring *Iron Island* (2005), a breakthrough work that screened widely at **film festivals** including Cannes, and which, like *The Twilight*, Rasoulof also wrote and produced. Captain Nemat is the firm but fair patriarch of a large, heterogenous group of people who live on an abandoned oil tanker in the Persian–Arabian Gulf. The ship functions as a minisociety, allegorizing aspects of **Iranian** history, as the film alludes to several classic works in Persian culture, including **Ferdowsi's** *Shahnameh* and, through its casting of **Ali Nasirian** as the Captain, to **Dariussh Mehrjui's** *The Cow* (1969). In order to raise money, Nemat has been systematically dismantling the ship, although he refuses to believe the ship's school teacher, who warns that it will soon sink, until Nemat is forced to move his community in any case by the threat of eviction from state authorities. The film ends as the community gathers in the desert to hear Nemat describe the fine new town that supposedly will be built there—an optimism that seems largely unfounded. Rasoulof's subsequent *Head Wind* (2008) is a documentary that discusses  **censorship** in Iran, particularly of electronic media.

**REALISM.** Although realist films have been made both within and outside established film industries, their dominant aesthetic stands in contrast to the **genre-** and **star-**driven films typical of most such industries including Hollywood, but also, in the **Middle East**, the **Egyptian**, **Turkish**, and prerevolutionary **Iranian** cinemas. Whereas such industries typically emphasize escapism, realist films are more likely to emphasize everyday existence in a working-class milieu, in order implicitly or explicitly to critique social systems—including **colonialism** and its aftermath. They are frequently produced outside a studio and shot on location, adopt a long-take/long-shot cinematographic style, and avoid unlikely happy endings. The Italian neorealist films that appeared after World War II provided an alternative model from that of Hollywood—and “Bollywood”—for filmmakers and audiences worldwide, and have influenced **Third Cinema** movements, often far more radical than the original Italian films, including those in the Middle East. With regard to the Arab world, **Tunisian** director and critic **Nouri Bouzid** has argued that a realist cinema flourished after and in response to **defeat** in the 1967 war against **Israel**, which acted as “an alarm-bell that aroused the dormant Arab consciousness.”

Realism in Arab cinema, however, effectively began with the Egyptian film *Determination* (aka *The Will*) (Kamal Selim, 1939). This landmark was followed in 1945 by the less melodramatic *The Black Market* (Kamil al-Tilmissani). However, the combination of realist aesthetics with melodramatic conventions—and indeed, the use of stars—has been characteristic of much realist cinema in Egypt, including that of perhaps its two best-known directors, **Youssef Chahine** and **Salah Abu Seif** (an assistant on Selim’s film), both of whom made such realist films—many of them based on famous Egyptian novels—in addition to producing more typical studio fare. Chahine’s *Cairo Station* (1958) and *The Earth* (1969), Abu Seif’s *The Thug* (aka *The Tough Guy*) (1957) and *The Water-bearer Is Dead* (1977), and **Shadi Abdel-Salam**’s *The Night of Counting the Years* (1968) are exemplary. Although realist films were a significant presence in Egypt under **Gamal Abdel Nasser**, they became much less so during the 1970s, resurfacing after the assassination of **Anwar Sadat** in 1982 in the wake of *The Bus Driver* (*Atef El-Tayeb*), in the work of directors such as **Khairy Beshara**, **Ali Badrakhan**,

**Mohamed Khan, Daoud Abdel Sayed, and El-Tayeb**, often referred to as the **New Realists**.

With the exception of some films by **Tawfik Saleh**—and recalling Italian neorealist tradition—little of Egyptian realist cinema was explicitly political. Such was not the case in **Algeria**, where most of the early postindependence films that dramatized the liberation struggle (*The Way* [**Mohamed Slim Riad**, 1968]), as well as those that followed with a focus on agrarian reform (*The Charcoal Burner* [**Mohamed Bouamari**, 1972], *Noua* [**Abdelaziz Tolbi**, 1972]) could be classified as socialist realism. This period of Algerian cinema has nonetheless also been criticized for avoiding the internal problems of the newly independent state, at least prior to the appearance of *Omar Gatlato* (**Merzak Allouache**, 1976), which focuses on the everyday concerns of a young, disenfranchised urban male. Subsequent Algerian realist films include *Nahla* (**Farouk Beloufa**, 1979) and *Children of the Wind* (**Brahim Tsaki**, 1981).

In **Iraq**, a wave of pre-Saddam Hussein auteur films, such as *Sa'id Effendi* (Kameran Hosni, 1957), followed the Egyptian model. In Iran, socially critical and realist films such as *South of the City* (Farrokh Ghaffari, 1958) and *The Brick and Mirror* (**Ebrahim Golestan**, 1964) were followed in the 1970s by the two features directed by **Sohrab Shahid Saless** prior to his departure for Germany, *A Simple Event* (1973) and *Still Life* (1974), both of which eschew melodrama in favor of quiet observation. Somewhat similar aesthetics have been adopted since the **Iranian Revolution** of 1979 by many of the country's directors whose works have become hallmarks of Iran's cinema, celebrated at international **film festivals** as the New Iranian Cinema. This neorealist model has been prominent and fruitful in the films of **Abbas Kiarostami** and many of those who have worked with him, including **Jafar Panahi, Hassan Yektapanah, and Bahman Ghabadi**, as well as in the films of **Amir Naderi** (*The Runner* [1985]) and in **Samira Makhmalbaf's** later *Blackboards* (aka *The Blackboard*) (2000). In some films, such as **Majid Majidi's** *Children of Heaven* (1997) and *Color of Paradise* (1999), the realism is strongly tempered with melodrama. This especially influences the depiction of children, a dominant presence in so many Iranian films because directors choose to avoid the pitfalls consequent upon restrictions placed on the depiction of adult relationships by the **Islamic** authorities.

The portrayal of impoverished children also characterizes many realist films from elsewhere in the region, notably the **Moroccan *Ali Zaoua: Prince of the Streets*** (Nabil Ayouch, 2000).

Turkish **Yeşilçam** films combined Western, three-dimensional, realism with two-dimensional forms derived from the Turkish traditional arts. Some Yeşilçam films offer a “village realism,” as they focus on traditional feudal and rural social structures, but usually resolve moralistically in line with early Yeşilçam  **censorship**. An exception is *Hope* (Yılmaz Güney, 1971), described as somewhat similar to Italian neorealism in its focus on the system as a source of poverty. A **Zionist** realism was apparent in some of the earliest, prestate Israeli films directed by Ya’akov Ben-Dov and continued into the country’s postindependence industry cinema, but began to fade with the first wave of **Young Israeli Cinema** (*The House on Chelouche Street* [Moshe Mizrahi, 1973] and was all but abandoned with the second wave. Realist aesthetics have, however, persisted in Palestinian cinema from its early, **exilic** origins in the **documentaries** of **Palestinian Revolution Cinema**, which combined poetic with social realist aesthetics, to the contemporary fictional films of **Rashid Masharawi**, **Hany Abu-Assad**, and, most conspicuously perhaps, in **Annemarie Jacir**’s verité-like *Like Twenty Impossible* (2003). The documentary aesthetics these films espouse, another aspect of cinematic realism, are evident, too, in many **Lebanese** films, especially overtly experimental works, such as *Up to the South* (Walid Raad/Jayce Salloum, 1993), but also in narrative features, for example *Beirut the Encounter* (Borhane Alaouié, 1981), *A Suspended Life* (Jocelyn Saab, 1985), and *The Tornado* (Samir Habchi, 1992). Evidencing a similar formal hybridity are the **Syrian** films directed by Tawfik Saleh (*The Dupes* [1973]), **Samir Zikra**, **Oussama Mohammad**, **Abdullatif Abdul-Hamid**, and **Mohammad Malas**, which combine aspects of neorealism and socialist realism.

**RECEP İVEDİK (2008)**. One of the financially most successful films of the **new cinema of Turkey**, this **comedy** is based upon the adventures of its titular character, who was first introduced on Turkish television as played by Şahan Gökbakar. His younger brother Togan Gökbakar’s filmic version follows country bumpkin İvedik as he travels from Istanbul to a Mediterranean resort hotel, where he en-

counters his childhood love. Its episodic structure, comprised of short sketches, garnered the film heavy criticism as too televisual. Yet its importance as an indicator of the comedy **genre**'s role in sustaining Turkish domestic cinema cannot be underestimated, not least in light of its sequel, *Recep İvedik 2* (Togan Gökbakar, 2009), and the recent science-fiction comedy hits, also huge box-office successes, *G.O.R.A.* (Ömer Faruk Sorak, 2004) and its sequel, *A.R.O.G.* (Cem Yılmaz/Ali Taner Baltacı, 2008), both featuring the stand-up showman Cem Yılmaz.

**REEL BAD ARABS (2006).** *Reel Bad Arabs* is the name both of a book written by **Lebanese**-American scholar, media critic, and advocate, Jack Shaheen, as well as its **documentary** film version. Published in 2001, and revised and updated in 2009, *Reel Bad Arabs: How Hollywood Vilifies a People* is a landmark study of stereotyping and defamation of Arabs in more than 900 Hollywood films from silent screen images to contemporary blockbusters. Shaheen's volume extensively reviews these films, almost all (approximately 94 percent) of which employ negative portrayals of Arabs, with detailed descriptions and critiques of each film alphabetically organized by title. The book argues that the majority of Arabs represented in Hollywood movies, no matter the **genre**, are of five basic character types: Villains, Sheikhs, Maidens, **Egyptians**, and **Palestinians**.

The 50-minute documentary adaptation of *Reel Bad Arabs*, directed and produced by Sut Jhally and distributed by the Media Education Foundation (which also produced Jhally and Bathsheba Ratzkoff's *Peace, Propaganda and the Promised Land* in 2004), vividly integrates clips of many of the most offensive screen portrayals, with critique offered by Shaheen. In 2008, Shaheen published a follow-up to *Reel Bad Arabs* entitled, *Guilty: Hollywood's Verdict on Arabs after 9/11*. Tim Jon Semmerling's book, "*Evil*" *Arabs in American Popular Film: Orientalist Fear* (2006), is another study of the subject.

**REFİĞ, HALİT (1934–2009).** Born in Izmir, Refiğ trained as an engineer and was a film critic before serving as an assistant director. After directing his first film, *Forbidden Love*, in 1961, he began to make films that reflected his perspective, shared with **Metin Erksan**

and **Lütfi Ö. Akad**, on the national cinema question. His 1971 book, *The National Cinema Struggle*, argues that non-Western aspects of **Turkish** or Ottoman culture, such as miniature painting and Sufi philosophy, should have specific articulation in films defined as “Turkish.” His *Birds of Exile* (1964), adapted by novelist Orhan Kemal from Turgut Özakman’s play, dramatizes a rural family’s migration to a large city. Refiğ’s subsequent *Four Women in the Harem* (1965), written by novelist Kemal Tahir (who provided the intellectual backbone for the “true” national cinema debates), is considered the first historically accurate period film. Refiğ was known for **Yeşilçam** adaptations in collaboration with novelists; he directed only one film during the **post-Yeşilçam** period.

**REFUGEES.** The **Middle East** has more refugees relative to its population than any other part of the world. Refugees may live within the borders of their states of origin or as displaced persons in neighboring countries. In addition to the approximately 4.5 million **Palestinians** who live in refugee camps in **Lebanon, Syria, Jordan,** and the **Occupied Palestinian Territories**, historical and ongoing fighting in Lebanon, including during the **Lebanese Civil War**, has displaced many of that country’s citizens, while the United States–led invasions since 1991 have displaced a very large number of **Afghans** (mostly to **Iran**) and **Iraqis** (to **Jordan** and, especially, **Syria**). Similarly, Lebanese Christian sects have offered refuge to Armenians fleeing persecution in Anatolia, **Turkey** (and secured them citizenship rights not granted readily to other groups), while **Egypt** is home to a substantial number of refugees from the neighboring, mostly troubled, African countries of Sudan, Somalia, Eritrea, and Ethiopia. Other sub-Saharan African refugees congregate in **Morocco**, hoping to emigrate or find work in Europe, whereas disputed claims for sovereignty over the **Western Sahara** have made refugees of many Saharawis. This pattern of forced migration parallels that of the **exilic and diasporic** communities from the region, which, unlike most refugees, are typically comprised of people with at least minimal financial means and often become established at a greater distance from their country of origin, frequently in Europe or the Americas.

The largest refugee population, and the one most recorded and treated by the cinema, is that of Palestinians, who have experienced

consistent displacement beginning with the *Nakba* and continuing through the **Israeli Occupation**, the **Intifadas**, and the blockade and siege of Gaza. There are 59 recognized Palestinian refugee camps throughout the Levant; all are administered by the United Nations Relief and Works Agency for Palestine Refugees in the Near East (UNRWA). Initially, refugee camps were made up of tents (depicted in some **Palestinian Revolution Cinema** films). In the wake of the 1967 **Defeat**, refugee camps, already overpopulated, developed into “towns” of overcrowded, cinder-block, and corrugated metal homes packed into tight alleyways, and often became centers of destitution, anger, and revolts—such as the First Intifada. Films depicting the claustrophobic camps include **Rashid Masharawi’s** *Curfew* (1993), *Haifa* (1995), and *Waiting* (2005), *A Tale of the Three Lost Jewels* (**Michel Khleifi**, 1994), and *Gaza Strip* (James Longley, 2002), set in Gaza, where more than 70 percent of the population lives in such camps. West Bank camps figure in Sobhi al-Zobaidi’s films and others for which the focus is often, more specifically, Israel Defense Forces violence and the experiences of children. *Jenin, Jenin* (**Mohammed Bakri**, 2002), *Arna’s Children* (**Juliano Mer/Daniel Daniel**, 2003), and *Children of Ibdaa* (S. Smith Patrick, 2002) are examples.

Refugee camps in Lebanon are the subject of many of **Mai Masri’s** films as well as of *Our Dreams . . . When?* (Hicham Kayed, 2001), *God Forbid!* (Kayed, 2001), and *Un Seul Retour* (Nicolas Damuni, 2002). Lebanese **Danielle Arbid’s** *Alone with the War* (2000) includes footage of her interviews with refugees at the Shatila refugee camp, while *Waltz with Bashir* (Ari Folman, 2008) is an Israeli **animation** that focuses on the trauma experienced by an **Israeli** soldier who collaborated in the 1982 massacre by the Lebanese Phalange of thousands at the Sabra and Shatila camps. Civil strife and conflict with Israel have prompted several Lebanese films that depict (often metaphorically, as in the work of experimentally inclined filmmakers **Walid Raad**, **Ghassan Salhab**, and Mohamad Soueid) the struggle to survive amid the postwar ruins, as well as in the dramatic **world cinema** feature *West Beirut* (Ziad Doueiri, 1998). Internal displacement of the population during the 2006 Hezbollah–Israel conflict is integral to the plots of *I Want to See* (**Joana Hadjithomas and Khalil Joreige**, 2007) and *Under the Bombs* (Philippe Aractingi, 2007).

Many Afghans have fled their country's violent recent history, and, at its peak, in 2003, 2.3 million were living in Iran. Rather than residing in camps, they have typically been dispersed around the country, staying wherever they can find employment, although their ability to travel and work has been restricted by the government. They are a considerable presence in Iranian cinema. The title of *The White Balloon* (**Jafar Panahi**, 1995) directs attention to the somewhat peripheral presence of the Afghan balloon-seller; *Baran* (**Majid Majidi**, 2001) tells the story of a young man who falls in love with an Afghan girl at a building site where many Afghan refugees must hide whenever officials visit; *Taste of Cherry* (**Abbas Kiarostami**, 1997) features an Afghan seminary student; and Kiarostami protégé **Hassan Yektapanah's** *Djomeh* (2000) concerns an Afghan farm laborer whose dispossession dooms his love for a local village-girl. *Kandahar* (**Mohsen Makhmalbaf**, 2001), set partly in a camp in Afghanistan, includes a striking scene in which refugees compete for prosthetic limbs being dropped from planes—a telling reminder that a refugee population may have lost more than just land and possessions. **Samira Makhmalbaf** has also depicted life for internally displaced Afghans in *At Five in the Afternoon* (2003); this followed her *Blackboards* (aka *The Blackboard*) (2000), in which **Kurdish** refugees on the run from Saddam Hussein's chemical attacks are central to the plot.

At the end of 2008, more than two million Iraqis were refugees in Syria, Jordan, and, to a lesser extent, Lebanon, with almost as many internally displaced. There has been little cinematic record of their plight, although it is touched upon in films about the war, including *Iraq, Where To?* (Baz Shamoun Al-Bazi, 2004/5), *Iraq, My Country: An Exile's Return to Samawa* (Hadi Mahoud, 2004/5), *Testimonies from Falluja* (Hamodi Jasim, 2005), and *Iraq in Fragments* (James Longley, 2006). **Documentaries** about the conditions of the approximately one million Sudanese refugees in Egypt have begun to appear, including *I Am a Refugee Living in Cairo* (Ibrahim El-Batout, 2007) and *Rightful Yet Rightless* (Juliana Tafur, 2007). The experimental documentary, *Europlex* (Ursula Biemann/Angela Sanders, 2003), about **Maghrebi** female migrant labor, addresses an essential aspect of the refugee plight in Morocco. Several documentaries have addressed the situation of displaced Saharawis, many of whom are

long-time residents in refugee camps in **Algeria** and Mauritania, and since 2007, the International Sahara **Film Festival** has been held at the Dakha camp near Tindouf in Algeria.

**REPUBLICAN IDEOLOGY AND CINEMATIC CONTROL (TURKEY).** The Ottoman Empire began to integrate Western technologies and ideologies administratively during the 18th and 19th centuries. While some political factions encouraged this appropriation, others argued that technology could and should be adopted and implemented independently from Ottoman culture. Hence, the Republic of **Turkey**, established in 1923 and led by **Mustafa Kemal Atatürk**, undertook extreme Westernizing reforms in nearly all spheres of life, including the promotion of Western clothing, Latin script, and Swiss civil law. The fez (a mark of Ottoman modernity and identity) was completely banned, the Muslim headscarf (*turban* or *charshaf*) was banned in public buildings, and religious practices and education were discouraged. Republican cultural reforms also introduced Western performing arts by way of state theaters, opera, and ballet, which complemented the prior emergence of Western visual arts during the late Ottoman era. Cinema, however, never became a significant part of the state's cultural apparatus. Instead, the Republican regime has focused on controlling the **exhibition** and distribution of films, and has levied taxes on their revenues. Until the 21st century, almost no state funds were provided to support film production, and **Yeşilçam** emerged wholly as a popular film industry.

Yeşilçam films are widely considered ideologically mute, because they rarely if ever represent evil or corrupt bureaucrats, policemen, or soldiers. Even when characters representing the Turkish government turn evil, they either redeem themselves or are punished by the state or the protagonists by film's end. This situation is due largely to strict governmental control and **censorship** of foreign and domestic films shown in Turkey. During the first decade of Republican rule, regional administrators or governors often were entitled to ban films in their areas of jurisdiction. In 1932, the government issued its first directive specifically concerning the control of films, the text of which was updated subsequently in 1934, 1939, 1977, 1979, and 1983, and remained in effect until 1986. While a board of censors checked for elements considered anti-Turkish, religious, political, or immoral in

foreign films, domestic films were subject to a multitiered censorship process in which the screenplay, the production copy of the film, and the final theatrical copy were scrutinized in turn. The level and content of cinematic control has changed over the years, depending upon the ideological priorities of each particular regime. With the exception of the 2000s, and for a brief period between 1975 and 1980, overt leftist and/or **Islamist** political themes, as well as pornography, have been censored through requests for screenplay revision and elimination of scenes. Occasionally, entire films have been banned. In 1986, a new law transferred film censorship responsibility from the Ministry of Interior to the Ministry of Culture. The current law is based upon a ratings system similar to that of the United States and Great Britain, and is administered by a board comprised of state functionaries and industry representatives. *See also* NATION IS AWAKENING, A.

**RETURN, THE (1972).** Directed by and featuring **star** actress **Türkan Şoray**, *The Return* is one of the earliest **Turkish** films to address the issue of Turkish guest-workers in Germany. In it, Şoray plays a **woman**, Gülcan, whose husband migrates to Germany from their small village in search of work, leaving her to raise their children and fend off unwanted advances from local men, while he strikes up an affair with a German woman. *See also* EXILE AND DIASPORA; GENDER AND SEXUALITY.

**REX CINEMA ARSON.** The gradual spread in 1978 of protest against the Shah's regime in **Iran**, which climaxed with his departure from the country in January 1979, included the burning of movie theaters. Cinema was seen by many elements of the opposition as a bulwark for the Shah and a significant portal for Western, anti-**Islamic** values. While estimates vary, probably close to 200 theaters were destroyed, leading to a shortage of **exhibition** space that remains a problem in Iran to this day. By far the most violent of these attacks took place on 19 August 1978 at the Rex Theater in Abadan. Nearly 400 spectators were burned to death when the doors of the building were sealed shut before it was set ablaze. Although subsequent research has strongly indicated that elements in opposition to the Pahlavi regime were

indeed responsible for the attack, at the time many of the population blamed SAVAK, the regime's own secret service. This view was lent credence by the fact that the theater had been screening **Massud Kim-iai's** *The Deer*, rather than a foreign film or a local production more clearly favorable to the Shah. *See also* IRANIAN REVOLUTION.

**RIAD, MOHAMED SLIM (1932–)**. Born in Cherchell, **Algeria**, Riad received no formal cinematic training, but learned his trade working for French television. He was imprisoned in Paris for several years for participating in **Front de Libération Nationale** anticolonial activities. Once released and back in Algeria, he joined the **Radiodiffusion Télévision Algérienne**, and then the **Office national pour le commerce et l'industrie cinématographiques (ONCIC)**, where he directed short films, telefilms, and features, including ONCIC's first production, *The Way* (1968), concerning Riad's experiences as a prisoner of war in France, and *We Will Return* (1972), an action film about a young **Palestinian** who, having left his **refugee** camp to join the Palestine Liberation Organization, is given a mission to attack an **Israel Defense Forces** encampment in the **Occupied Palestinian Territories**, which leads to his death.

**RIKLIS, ERAN (1954–)**. A second-generation filmmaker of the **Young Israeli Cinema**, Riklis studied filmmaking in England and directs films that consistently engage the **Israeli Occupation** from the perspective of **transnationalism**. His early *Cup Final* (1991), a war film shot in the midst of the First **Intifada**, depicts an **Israeli** soldier fighting in post-1982 **Lebanon** who comes to empathize with his Palestine Liberation Organization captors (played by **Mohammed Bakri** and *Curfew's* Salim Dau) on the basis of their mutual love of soccer.

The restorative theme of global competition reappears in Riklis' internationally acclaimed *The Syrian Bride* (2004), an Israeli–German–French co-production that depicts the trials of a **Palestinian–Israeli woman** attempting to cross an Israeli border checkpoint into **Syria** to attend her own wedding. Although initially reluctant to leave her ancestral home in the Golan Heights—not only because of a prior failed marriage, but because she will not be permitted to

return upon departure—Amal becomes increasingly adamant about doing so as she encounters more bureaucratic obstacles from Syrian than Israeli border police.

*The Syrian Bride* served as a performance vehicle for rising **world cinema star, Hiam Abbass**, who featured in Riklis' later *Lemon Tree* (2008), about a Palestinian woman (Abbass) who sues the Israeli secret service for threatening to raze her lemon grove over national security concerns. *Lemon Tree* is one of the first Israeli industry films—a European co-production—to depict the Separation Wall and suggest its negative effects on Israelis as well as Palestinians. Riklis is married to Dina Zvi-Riklis, one of Israel's few mainstream female directors, whose films he has helped produce. See also WOMEN.

**RIZQ, AMINA (1910–2000).** An **Egyptian** actress whose contribution to cinema spanned its earliest days to the late 1990s, Rizq appeared in the first Egyptian talkie, *Sons of Aristocrats* (**Mohammad Karim**, 1932), alongside **Yussuf Wahbi**. Frequently typecast in films and television serials as an elderly and/or traditional **woman**, Rizq was often dressed in widow's garb comprised of a simple black veil and gown. Although she is known for playing maternal roles, these varied from ruthless matriarch to compassionate nurturer. She acted in a number of patriotic–historical films, including *Mustafa Kamel* (**Ahmed Badrakhan**, 1952) and *Port Said* (**Ezzedine Zulficar**, 1958). In *Where Is My Life?* (Ahmed Dia Eddin, 1956), she plays a mother who forces her daughter to marry a much older man, while in *The Nightingale's Prayer* (aka *Call of the Curlew*) (**Henri Barakat**, 1959), the mother she plays is unable to prevent her daughter's death in compliance with maintaining the family honor code. Rizq plays a naive middle-class mother unaware that her husband is a drug dealer in *The Shame* (Ali Abdel-Khaliq, 1982), while in *Kit Kat* (**Daoud Abdel Sayed**, 1991), her character exists in the background, a widow unable to prevent her son from squandering their meager inheritance. Cast mostly in secondary roles, she performed in a number of black-and-white classics, including *Beginning and End* (**Salah Abu Seif**, 1960), *Letter from an Unknown Woman* (Abu Seif, 1962), *Shafika the Copt* (Hassan El-Imam, 1962), and *I Want a Solution* (Said Marzuq, 1975). In *Nasser 56* (Mohamed Fadel, 1996), her maternal per-

sona takes the form of a peasant woman who demands that President **Gamal Abdel Nasser** listen to her—and the nation’s—grievances.

**ROAD, THE (1966).** Directed by Hossam Eddin Mostafa and based on a story by **Naguib Mahfouz**, this film opens in Alexandria, where a single mother (**Tahiyya Carioca**) runs a bordello before she is imprisoned by the “morality police.” Shortly after her release, she explains to her son, Saber (**Rushdi Abaza**), that his father is alive and must be located before their money runs out. She dies that same night. Saber moves to Cairo to track down his estranged father and comes to reside in a hotel run by an old man and his much younger wife, Karema (**Shadia**), with whom he begins an affair. When placing an advertisement in the local newspaper, however, he meets Ilham (**Souad Hosni**), whom he begins to date. As his affair with Karema progresses, she convinces him to murder her husband so that they can enjoy the inheritance, turning the film into a sexually charged melodrama that maintains the virgin-whore moral dichotomy so common in **Egyptian** cinema. As soon as the murder is carried out, Karema disappears, and Saber becomes increasingly agitated until he is eventually trapped by the police. In a dramatic ending, he breaks down in front of Ilham as the police close in.

**ROADS FULL OF APRICOTS (2001).** Directed by Nigol Bezjian, this experimental **documentary** video essay about **exile** and return utilizes a dizzying array of found footage from the **Lebanese Civil War** to construct its narrative. Born in Aleppo, **Syria**, to Armenians who had fled Anatolia, Bezjian lived briefly in Beirut during the civil war before immigrating to the United States. Cinema and television provide Bezjian central means for remembering his last day in Beirut and the years spent watching it from afar. He appropriates film clips and news footage to create an intimate personal essay about his relationship with the city, juxtaposing this journalistic material with his own dreamy, slow-motion footage of the places he revisits in memories from before the war.

**ROUTE 181: FRAGMENTS OF A JOURNEY IN PALESTINE-ISRAEL (2004).** Codirected by **Michel Khleifi** and **Eyal Sivan**, this three-part “road” **documentary** presents interviews with Jews

and **Palestinians** living and working in close proximity to the imaginary line of demarcation mandated in 1947 by United Nations Resolution 181 (aka the “Partition Plan”) as the official border between two virtual states, **Israel** and Palestine. Whereas the Partition Plan was never implemented, *Route 181* traces the imaginary path of the designated border from the south to the north of current Israel during the two months following Israel’s 2002 military reinvasion of the **Occupied Palestinian Territories**. The film combines verité and direct cinema techniques with intellectual montage and reflexive *mise-en-scène* to foreground, mediate, and subvert the ideological character of the Plan.

**RUMOR OF LOVE, A (1960)**. A typical studio-style **Egyptian** light romantic **comedy** directed by **Fatin Abdel-Wahab**, this film **stars Omar Sharif** in the strikingly uncommon role of Hussein, a bumbling and humorless nerd inexperienced in matters of the heart, who fails to capture the attention of his carefree and hip paternal cousin, Samiha (**Souad Hosni**). When she returns from her studies in Cairo, Hussein is convinced by his uncle (**Yussuf Wahbi**) and family assistant (Abdel Moniem Ibrahim) to start a rumor that he is in fact a Valentino having a relationship with the well-known star, **Hind Rustom**. Rustom, who plays herself, agrees to go along with the scheme in order to teach her jealous fiancé a lesson.

**RUNNER, THE (1985)**. Produced under the auspices of the **Center for the Intellectual Development of Children and Young Adults**, *The Runner* was the first postrevolutionary film to garner critical attention outside **Iran** at international **film festivals**. The film draws from director **Amir Naderi**’s own impoverished upbringing as an orphan in the southern port city of Abadan, depicting a series of episodes in young, orphaned Amiro’s boyhood struggle for survival. As its title indicates, *The Runner* is full of energy: despite his tenuous existence, Amiro’s desire to escape, indicated by exuberant vocal greetings to ships and planes, performs a lust for life and capacity for enjoyment that give the film an uplifting tone. This is further exemplified by a stunning montage sequence, in which, determined to learn to read, Amiro is portrayed reciting at the top of his voice, and in a variety of striking locations, the Persian alphabet. Nevertheless, detailed depic-

tions of the dangerous work Amiro must do to survive, the oil-flares that form a visually powerful backdrop to the film's final race, and his confrontation with one of many overseas sailors on the dockside locate the film within the **neorealist** tradition of social criticism and situate its critique firmly within the world of **transnational** capitalism and its unequal structures and relations of power.

**RUSTOM, HIND (1931– )**. Born in Alexandria, **Egypt**, Rustom was a sex symbol of 1950s Egyptian cinema who **starred** in more than 60 films—largely **comedies**, melodramas, and crime **genre** vehicles—from that period through the early 1970s. Although not a formally trained **belly dancer**, Rustom did perform as such onscreen, incorporating Latin American modes (mambo, cha-cha). Rustom's career was marked by persistent tension between her typecast image and her commitment to quality performance. Her first film appearance was *Flowers and Thorns* (Mohamed Abdel Gawad, 1947), alongside Yehia Shahin. Upon her marriage to director Hassan Reda, Rustom starred in his unsuccessful *Reason Is Bliss* (1950); later, she would feature in films directed by her second husband, Hassan El-Iman, including *Women of the Night* (1955) and *The Body* (1955), in both as a dancer whose redemption comes in the form of a respectable man, yet who nonetheless meets an untimely death. Although often referred to as the Egyptian “Marilyn Monroe,” Rustom's voluptuous persona was far from the “dumb blonde,” exuding both elegance and feistiness.

Eventually, she began appearing in socially more meaningful films, including Libyan Ahmed Toukhi's *The Triumph of Islam* (1952) and *Class Distinctions* (Al-Sayed Ziyada, 1954). There followed perhaps her most memorable roles, in **Youssef Chahine's** *My One and Only Love* (1957), alongside Farid al-Atrache, as part of an allegorical love triangle, and *Cairo Station* (1958), playing opposite Chahine. These roles garnered Rustom acclaim and led to further significant parts, often in projects by prestigious directors. These include *I Can't Sleep* (**Salah Abu Seif**, 1957), alongside **Omar Sharif** and **Faten Hamama**; *Struggle on the Nile* (Atef Salem, 1959), co-starring Sharif; *Crime of Love* (Salem, 1959), with Emad Hamdi; *I Think of the Man Who Has Forgotten Me* (Hossam Eddine Mostafa, 1959), alongside **Fairuz**; and *Between Heaven and Earth* (Abu Seif, 1959),

a comedy. Rustom likewise appeared in several **Niazi Mustafa** and **Fatin Abdel-Wahab** vehicles during this period. In 1963, her acting skills were honored with an Egyptian Association for Film Writers and Critics Best Actress award. While she continued to perform in films throughout the 1960s, notably in *The Bachelor Husband* (Hasan al-Saïfi, 1966) and *Leaving Paradise* (Mahmoud Zulficar, 1967), again alongside al-Atrache, Rustom became increasingly dissatisfied with cinema and the lack of privacy her stardom afforded her. She retired from the screen in 1975.

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**SAAB, JOCELYN (1948– )**. Like many other **Lebanese** polyglots, Saab began her media career as a journalist working for European television companies during the **Lebanese Civil War**. During this period, Saab directed several journalistic **documentaries** about the conflicts in Lebanon, including *The Lebanon in Turmoil* (1975) and *Letter from Beirut* (1978). In 1985, she broke into narrative with a wartime love story, *A Suspended Life*. It was not until 1995 that her second feature followed: *Once Upon a Time, Beirut* culls from hundreds of Western and **Middle Eastern** films to weave a tale of delayed albeit immanent demise evocative of Sheherazade's *1001 Nights*. Since then, her directorial attention has moved away from Lebanon, and her third feature, *Kiss Me Not on the Eyes* (2005) examines the socialization of **women's** sexuality in **Egypt**; it provoked theatrical  **censorship** and criticism for its depiction of female circumcision, but received praise internationally.

**SAADI, JILANI (1962– )**. Born in Bizerte, **Tunisia**, Saadi studied film in Paris, then directed the features *Khorma* (2003) and *Tender Is the Wolf* (2006). The former is a farce-like fable about a social misfit, Khorma, who works as assistant to a Bou Khaleb, crier of news and reciter of prayers in and around the cemetery in the old *medina* of Bizerte. When, after hard-of-hearing Bou Khaleb mistakenly announces a woman's death instead of her daughter's marriage, the previously healthy woman actually dies, and Bou Khaleb descends into madness. The town's elders appoint Khorma to succeed him, partially so

that he will support his old master, but also because they believe he will be easily manipulated. In fact, however, Khorma shows unexpected business acumen and disregard for traditional hierarchies. He is on the verge of establishing his reputation as a significant figure in the community when, having gained access to the house of a grieving daughter by promising her a deal on a grave, he is caught drinking and celebrating wildly. For this he is taken to the beach, tied to a post, and left for dead. In the morning, however, freed from his ropes, he dances off down the shore. Saadi's subsequent *Tender Is the Wolf* (2006) offers a somewhat more complex and **realist** analysis and a bleaker perspective on the predicament of Tunisian youth, set in an urban milieu in which poverty, unemployment, and hopelessness contribute to a culture of sexual violence against **women**.

**SABBAGH, RANDA CHAHAL (1953–2008).** This **Lebanese** director made her first film, *Step by Step* (1979), about the various countries implicated in the **Lebanese Civil War**. She has continued to make **documentaries** about the war, beginning with a series of shorts for Lebanese television about everyday life under conditions of political violence. *Screens of Sand* (1988), her first narrative feature, was screened at the Venice **Film Festival**. Her *A Civilized People* (1999) became Lebanon's most contested postwar film when **copyright** authorities demanded that she cut nearly half its length for local screening. While the film's critique of racism toward foreign domestic workers sparked reaction, the censored contents also included scenes of a priest being shot by a sniper, a man kicking a coffin, and the exchange of insults. Although shown at international festivals, its circulation had been limited by Sabbagh herself in an effort to preempt further restrictions in Lebanon. After this based in France, she continued to direct films that address social issues at home. *The Kite* (2003) tells the story of a Druze girl engaged to her cousin in a neighboring village located on the opposite side of the **Israeli** demarcation line dividing occupied and unoccupied southern Lebanon. The film as such belongs to an emergent **genre** of **Middle Eastern** wedding films that feature borders or conditions of occupation as obstacles, including *Wedding in Galilee* (Michel Khleifi, 1987), *Rana's Wedding* (Hany Abu-Assad, 2002), and *The Syrian Bride* (Eran Riklis, 2004).

**SABRI, HEND (1979– )**. Born in **Tunisia**, Sabri has acted in films since the age of 14, beginning with the Tunisian *The Silences of the Palace* (Moufida Tlatli, 1994), followed by *The Season of Men* (Tlatli, 2000), and *Clay Dolls* (Nouri Bouzid, 2002). Her youthful demeanor and sexually daring performances brought her to the attention of **Egyptian** audiences and directors, whereupon she has been cast in numerous Egyptian films, including *A Citizen, a Detective, and a Thief* (Daoud Abdel Sayed, 2001), as a housekeeper whose husband steals from her wealthy master, a successful, upper-class author with whom she has an affair; *Heads and Tails* (Kamla Abu Zikri, 2005), playing an aspiring actress; *The Yacoubian Building* (Marwan Hamed, 2006), as an actress who impersonates Sabri; and *The Aquarium* (Yousry Nasrallah, 2008). Returning to Tunisia a **star**, she has also featured in the **transnational** melodrama, *Citizen Brando* (Ridha Behi, 2008). Sabri holds a master's degree in intellectual property law and is pursuing a doctorate. She has been critical of the limited range of roles available to **women** in contemporary **Middle Eastern** cinema.

#### **SACRED DEFENSE CINEMA (aka SACRED WAR CINEMA).**

This **genre** refers to **Iranian** films born out of the 1980–88 war with **Iraq** that killed nearly 300,000 Iranians and wounded more than 500,000 out of a population of nearly 60 million. Initiated by Saddam Hussein (who thought he saw an opportunity to take control of the largely Arab oil-rich Khuzestan province in southwestern Iran) in the year following the **Iranian Revolution**, the war dragged on for eight years, with Hussein receiving increasing military and strategic support from the United States and Germany. Although Iranian forces reclaimed land initially captured by Iraq, most of the fighting and killing produced no territorial gain for either side.

The **documentaries** and narrative features produced in Iran chronicle the social, political, and psychological impact of war on Iranian citizens while canonizing the fallen Iranians as “martyrs,” thus reinscribing the motif of martyrdom central to the 1979 Iranian Revolution and, even earlier, to the foundational story of Shi‘ism that underlies the current **Islamic** Republic as related in stories of the battle of Karbala and the martyrdom of Imam Hussein. In 1983, the Ministry of Culture and Islamic Guidance established a War

Films Bureau in order to fund and oversee the production of Sacred Defense films, including the training of filmmakers. These films tell the story of a pious man or men drawn to fight in the war and sacrifice themselves for the glory of God and in order to repel aggression against decent and innocent people.

Shahid Mortaza Avini's *The Chronicles of Victory / Witness to Glory* was a long-running documentary series or serial that aired on Iranian state television for almost the entire conflict, largely as a vehicle to inspire young men to serve at the front as martyrs for the cause, or *basij*. While directors such as **Bahram Beyzai** (*Bashu, the Little Stranger*) and **Mohsen Makhmalbaf** (*Marriage of the Blessed*) have explored the subject of war in their films, Iran has also produced directors known exclusively for their Sacred Defense films. Much the best-known of these is **Ebrahim Hatamikia**, who had begun his career working under Avini's tutelage. Since the end of the war, Hatamikia's films (*From the Kharke to the Rhine* [1993]; *The Scent of Youssef's Shirt* [1995]; *The Glass Agency* [1997]; *In the Name of the Father* [2006]) have analyzed the problems of recovering from or coming to terms with the war, both for *basij* and those who had lost relatives.

Documentarian and photographer **Kamal Tabrizi** made his name directing Sacred Defense films, such as *Crossing* (1988), and continued to treat the war as subject in his social satire–black comedy *Lili Is with Me* (1996); Rasoul Mollaqolipour's *The Horizon* (1989) is a battle film that celebrates the sacrifice of the *basij*, while his *M for Mother* (2006) explores the effects of chemical warfare on civilians; Azizollah Hamidnejad's *Tears of Cold* (2006), which tells the story of an Iranian soldier's romance with a young **Kurdish** fighter at the height of the war, takes this cinema in a new direction, away from exclusive nationalist propaganda, while Ahmad Reza Darvish's *Duel* (2004), made with a record budget of \$1.2 million, with its violent and gory depiction of war, turns the nationalist and Sacred Defense agenda into a Hollywood-style, action-packed thriller. **Rakshan Bani-Etemad's** *Gilaneh* (2005) likewise demystifies the postrevolutionary nostalgia for the war by connecting one family's misfortunes from the days of Iraqi bombing of Tehran to the Anglo–American invasion of Baghdad in 2003. Sacred Defense films, often fully supported and funded by the Iranian government, are a staple of Iranian cinema to this day.

**SADAT, ANWAR (aka MOHAMED ANWAR EL-SADAT) (1918–1981).** Sadat was president of **Egypt** from 1971 to 1981, following the death of **Gamal Abdel Nasser**. In his youth, Sadat received military training in radio control, a factor in his imprisonment during the British occupation: as a member of the Free Officers movement, he would announce news of the revolution publicly over the radio. As president, Sadat was determined to overcome the shame and embarrassment of the 1967 **Defeat**. Thus, he “masterminded” the 1973 October (Yom Kippur–Ramadan) War and the subsequent peace process with **Israel**. After signing the Egyptian–Israeli peace treaty in 1978, Sadat lost the respect of large numbers of Arabs, who viewed the move as a betrayal. As the West rewarded Sadat’s efforts with a Nobel Peace Prize, Egypt was expelled from the Arab League, which moved its headquarters from Cairo to Tunis. During this period, Egypt also experienced dramatic economic and social changes, as Sadat abandoned the country’s former Arab-Socialist orientation by initiating the “Open Door” policy (*Infitah*), in which Egypt’s superpower alliance was shifted from the Soviet Union to the United States. Less attention and support were given subsequently to the public sector, and foreign investment was encouraged, bringing about a construction boom and an influx of resources from the West. The result was a rise in middle-class wealth and an increase in imported products now affordable to that class, affecting the country’s culture, national image, and social values.

In the cinematic sphere, filmmakers were left to criticize openly the previous presidency and expose the regime’s corruption. Exemplary films of this tendency are *Karnak* (**Ali Badrakhan**, 1975) and *Behind the Sun* (Mohamed Rady, 1978). In 1971, Sadat withdrew state support for feature-length films, although studios and labs remained publically owned. In line with an influx of previously prohibited goods and products, the majority of Egyptian films became strikingly more commercial and incorporated a purportedly new-found “liberal” (Western) flavor, including ever-more inane **musical** numbers with choreographed choruses and gushing romance. The General Film Organization set up a color laboratory in 1973, whereupon color films became the norm. Thus, the 1970s saw a revival in the industry, marked by the commercial feature, *Watch Out for Zuzu* (Hassan El-Imam, 1972), in which **Souda Hosni** wears hot pants and

Hussein Fahmy **stars** as the ultimate blonde, blue-eyed heartthrob. A rise in so-called contractor movies, made largely for export to Arab countries, resulted in a “cheapening” of film quality, in terms of both narrative content and production values.

In response, the **New Realist** films of the 1980s and 1990s came to critique the social ills that had emerged as a result of the privatization initiated by Sadat, which had encouraged unchecked materialism and a fraught relationship with religious ideologies and practices, and had led to a decline in government subsidies for film production. **Adel Imam**’s films highlighted the plight of the downtrodden, as emphasis shifted to the corruption and materialism of the *Infitah* era, which included lack of government accountability and an ever-widening class divide. Infuriated by such economic developments, as well as the peace process and a government crackdown on the Muslim Brotherhood, political extremists assassinated Sadat in 1982 during an October War celebration. His biography is depicted in the 2001 film, *Days of Sadat*, directed by **Mohamed Khan** and starring **Ahmed Zaki**, **Mervat Amin**, and **Mona Zaki**.

**SAEDI, GHOLAMHOSSEIN (1936–1985)**. An **Iranian** short story writer, playwright, and social activist, Saedi was a frequent collaborator with **Dariussh Mehrjui**, beginning with the adaptation of his short story “Gav” (“**The Cow**”) into the 1971 film of the same name. He has suffered various forms of persecution related to official **censorship** of his works, including political imprisonment and **exile**, both before and after the **Iranian Revolution** of 1979.

**SAID, EDWARD W. (1935–2003)**. More than any other academic, this comparative literature scholar, cultural critic, and public intellectual was the voice of the **Palestinian** cause in Western academic and intellectual circles, although he often met with criticism and misunderstanding in the Arab world. Said was born in Jerusalem to a Protestant family, who moved to **Egypt** after becoming **refugees** following the *Nakba*. He attended high school and college in the United States and received his doctorate from Harvard University. In 1963, he joined the faculty of Columbia University, where he spent the majority of his academic career. Said’s most formidable academic achievement was his 1978 book, *Orientalism*, a founding

text of postcolonial theory in which he argued that Western **colonial** and imperial discourse and practice, especially in literature and music, defined the Asian and **Middle Eastern** as “other” and served to justify imperial ambitions that lasted well beyond colonial independence. He criticized Arab elites who internalized Western orientalist ideas, and redefined the term “orientalism” to refer to scholarship, artistic practice, or other study, classification, or representation of the Orient from an internalized European colonial perspective. Said’s academic work extended to critiques of media misrepresentation of Muslims, such as his 1979 book, *Covering Islam*, and political treatises on Palestinian issues such as *The Question of Palestine* (1979) and *The Politics of Dispossession* (1994). He also gave numerous interviews for the press and in **documentary** films, most often about orientalism, Palestinian politics, and U.S. foreign policy, and made a cameo appearance as himself in the fictional narrative *The Other* (**Youssef Chahine**, 1999). He was formally involved in politics as an independent member of the Palestinian National Council until resigning in protest over the **Oslo Accords**.

**SALEH, TAWFIK (1926[1927?]- )**. Born in Alexandria, **Egypt**, Saleh was in many ways a forerunner of **New Realism** in Arab cinema. After studying filmmaking in France, he returned to Egypt, where he directed several socially conscious films: *Fool’s Alley* (1955), which analyzes the contradictions of poor urban classes; *Heroes’ Struggle* (1962), about the cholera epidemic of the 1930s, which exposes social class contradictions between and among peasants and landowners; *The Rebels* (1966), regarding class politics in a mental institution; *El Sayed el Bolti* (1967); and *Diary of a Country Prosecutor* (1969). The latter, like many of Saleh’s films, a literary adaptation, is set in the 1930s but has clear contemporary relevance and, as Saleh preferred, no major **stars**.

Due to their perceived critiques of corruption under the Free Officers regime of **Gamal Abdel Nasser**, both *The Rebels* and *El Sayed el Bolti* were delayed release, the latter on the (false) grounds that it contained sexual obscenity. As a result of this  **censorship** and his rejection as a leftist by the private sector, including especially **Salah Abu Seif**, with whom he clashed famously over *The Rebels*, Saleh went to **Syria**, where he directed his renowned *The Dupes* (1973),

about the **Palestinian** struggle. He also worked in **Iraq**, where he taught cinema and directed the controversial *Long Days* (1980), concerning the October 1959 assassination of Iraqi Prime Minister Abdel Qarim Kassem, which some elements of the Iraqi Left had blamed on Nasser. Upon his subsequent return to Egypt, Saleh continued to teach filmmaking in Cairo. He appears as himself in *Alexandria, Again and Forever* (Youssef Chahine, 1990).

**SALHAB, GHASSAN (1958– )**. Born in Senegal, Salhab moved to **Lebanon** in 1970, where he spent much of the war years. Subsequently, he has divided his time between Beirut and Paris, working on films, writing, and teaching. He frequently contributes to *Al-Adab* literary journal and has made several short films and experimental videos since the mid-1980s, including “*Panoramique*” (1985), *After Death* (1991), *La rose de personne* (1998/2000/2002), *My Living Body*, *My Dead Body* (2001/2003), and *(Posthumous)* (2007). He collaborated with Nisreen/Nesrine Khodr on *Of Seduction* (1999), and with Mohamad Soueid and **Akram Zaatari** on *Baalbeck* (2002). Inspired by **Jalal Toufic**, Salhab’s films explore the disaffected subjectivity of postwar Beirut haunted by phantoms, ghosts, and vampires—evidenced in his first feature, *Phantom Beirut* (1998), and *The Last Man* (2006). More committed to artistic vision than market imperatives, his works have survived mostly on the **film festival** circuit. His second feature, *Terra Incognita* (2002), was screened at Cannes under the category “Un Certain Regard.”

**SALLOUM, JAYCE (1958– )**. The work of this Canadian-born **Lebanese** video artist lends acute critical attention to stereotypes advanced by popular North American representations of the **Middle East**. In addition to solo shorts, such as “*Once You’ve Shot the Gun You Can’t Stop the Bullet*” (1988), Salloum collaborated with **Palestinian** filmmaker **Elia Suleiman** on *Introduction to the End of an Argument* (1990), which critically appropriates Western film and media images in order to subvert their perceived authority. Salloum’s videos problematize standard **documentary** techniques for both procuring knowledge and producing meaning. More than simply critiquing representational politics, they recalibrate interpretive frameworks and offer new perspectives. By overloading the viewer with

pejorative representations from cartoons of Ali Baba and *I Dream of Jeannie* to Indiana Jones and *The Thief of Baghdad*, the resulting video revoices the way Western news and popular media interpret the Middle East. Salloum spent a year in postwar Lebanon during the early 1990s conducting research and collecting materials for an installation and two videos: (*This Is Not Beirut*) / *There Was & There Was Not* (1994) juxtaposes found footage with Salloum's own video clips to foreground mainstream media biases while also subverting his directorial authority; *Up to the South* (1993), a collaboration with Lebanese-American **Walid Raad**, challenges simplistic representations of southern Lebanese resistance against **Israel**, while including a series of interviews that critique one-dimensional depictions of the Arab–Israeli conflict.

During his stay in Beirut, Salloum conducted workshops and lent logistical support to the fragile community of artists recovering from the war. Together with Raad, he helped initiate an aesthetic approach that fueled local efforts to grapple with the representational baggage of the **Lebanese Civil War**. His output has since broadened into works about Palestine, the former Yugoslavia, New Zealand, and **Afghanistan**. Under an “untitled” series, it has shifted from integrating found footage to more directly engaging subjects through live interviews. *Untitled Part 1: Everything and Nothing* (2001) is ostensibly about would-be assassin Soha Bechara and her detention in Khiam Prison in southern Lebanon, but an intimate interview in her Paris dormitory room carves out space in which to conceptualize an existential occupation of Lebanese who are perpetually under threat of political violence.

**SAMRA, BASEM (1966– )**. Egyptian actor Samra first appeared in two documentaries, *Cairo as Told by Chahine* (Youssef Chahine, 1992) and *On Boys, Girls and the Veil* (Yousry Nasrallah, 1995). He achieved recognition after winning Best Actor at the **Carthage Film Festival** for his role as Ali in Nasrallah's *The City* (2001). An emerging favorite of **New Realist** directors, he went on to **star** as the nameless protagonist in *Klifty / Thief* (Mohamed Khan, 2004). Samra has also taken low-key roles in films directed and produced by independent filmmakers such as **Sherif El-Azma**, Islam El-Azzazi, and Mahmoud Soliman. In 2006, he acted in *The Yacoubian Build-*

*ing* (Marwan Hamed) as the young, rural Upper Egyptian conscript who has a homosexual affair with a rich journalist.

**SATIN ROUGE (2002).** This revisionist **belly dancing** film was the first feature directed by Raja Amari, a trained belly dancer who studied filmmaking in Paris at the Fondation Européenne pour les métiers de l'image et du son ("La Fémis"), the national **film school** of France. Comprised largely of interior scenes set at night, it concerns the difficult retrieval and expression of suppressed identity—social, cultural, and sexual—by an ageing widow, Lilia, played by **Palestinian Hiam Abbass** (*Haifa; The Syrian Bride; Disengagement*). Lilia finds herself drawn voyeuristically to a Tunis nightclub, where she witnesses her somewhat Westernized, teenage daughter drinking, belly dancing, and socializing with men. She begins frequenting the club surreptitiously and befriends its lead dancer, who offers to give her dancing lessons when Lilia's own impromptu performance proves wildly popular with the club's mostly male patrons. Eventually, Lilia becomes the club's top attraction, as she learns also to fend off inappropriate suitors and manage the exploitative whims of the club's disreputable owner. Although accused in **Tunisia** and North Africa of desecrating motherhood and offending **Islamic** tradition, *Satin Rouge*, it may be argued, in fact advances a progressive portrait of Tunisian identity in the context of increased government surveillance and oppression and decreased support for indigenous culture, including filmmaking.

**SAUDI ARABIA (aka KINGDOM OF SAUDI ARABIA).** While the emerging contemporary film scene in the Gulf region seems to be dominated by the **United Arab Emirates**, the Kingdom of Saudi Arabia (K.S.A.), the largest and most populous country on the Arabian Peninsula, has begun to make an impact. Until very recently, the K.S.A. was viewed largely as a nation without cinema. Within the United States media and Hollywood cinema, especially post-9/11, Saudi Arabia is often portrayed as a hotbed of terrorist activity and of "**Reel Bad Arabs**"—as illustrated in films such as *The Siege* (Edward Zwick, 1998) and *The Kingdom* (Peter Berg, 2007).

Situated to the south of **Jordan** and **Iraq** and to the north of **Yemen**, and home to two of **Islam**'s holiest sites, Mecca and Medina,

Saudi Arabia is ruled by a monarchy founded upon the tenets of Wahhabism, an ultraorthodox branch of Sunni Islam. From the 1980s until late 2008, the public **exhibition** of films in the K.S.A. was proscribed on religious grounds, and no cinemas existed in the country (although films were shown in theaters there during the previous two decades). Fundamentalist Saudi religious leaders have contended that movies promote lewd, decadent, and immoral behavior. The nearest movie theaters to the capital and largest city, Riyadh, are located in neighboring Bahrain, to which numerous Saudis travel in order to view films, as documented in Saudi director Abdullah Al-Eyaf's film *Cinema 500 Kilometres* (2006). As Saudi films have begun to circulate at international **film festivals**, however, they have garnered domestic Saudi interest, and limited local screenings have been allowed, both in private homes and, more often, at cultural clubs. According to Al-Eyaf, such screenings are generally advertised as educational events or "visual shows" to avoid raising the ire of anticinema groups. In May 2008, the first annual Saudi Film Competition, sponsored by the Saudi Society of Arts and Culture and the Dammam Literary Club, and apparently endorsed by the state-royal family, was launched, offering four days of free, **gender**-segregated screenings of Saudi films in the eastern city of Damma: *Cinema 500 Kilometres* won the competition's first grand prize, the Golden Palm Tree Award.

A United Nations Education, Scientific, and Cultural Organization (UNESCO) study dating from the late 1950s/early 1960s revealed Saudi Arabia to be a significant market for the United Arab Republic, via the ad hoc purchase of 16mm films (presumably largely **Egyptian**) for private screening in locally owned auditoria. Today, in an era of proliferating media platforms and diversified formats, Saudis can watch films without going to the theater, via pay-television, the Internet, and censored and (pirated) DVDs and videos. Critic-turned-filmmaker Al-Eyaf honed his craft writing about films on the Saudi cinephile website, Cinemac.net, and later in a local newspaper; currently, weekly film columns run regularly in several Saudi papers.

Nascent Saudi cinema has already experienced transmedia cross-overs with the casting of Hicham Abderrahman, a Saudi who won the second season of the Arab world's version of the U.S. television talent show, *Star Academy*, in the first full-length Saudi-funded feature, *How's It Going?* (2006), directed by **Palestinian**-Canadian film-

maker, **Izidore Musallam**. This film was produced by the Riyadh-based company, Rotana International, owned by Saudi Prince Walid bin Talal, the nephew of King Abdullah. Launched in 1987, Rotana has become the leading producer and distributor of Arabic music and multichannel satellite television entertainment, with a film production department headed by the U.S.-educated Saudi businessman, Ayman Halawani. Rotana has been deeply involved with Egyptian film production, financing, digitizing–preservation, and distribution. Shot in Dubai, *How's It Going?*, which features a mostly Saudi cast, dialogue in a Saudi dialect, and a Saudi-based story, is Rotana's most successful film to date.

In December 2008, the Rotana-produced film *Menahi*, a **comedy** about a farmer who travels from Saudi Arabia to Dubai on a get-rich-quick scheme, based on a television character played by Saudi **star** Fayez Al-Maliki, became the first movie in decades released for public viewing, playing on screens in cultural centers to mixed-gender audiences in Jeddah and Taef, as well as in theaters in neighboring Bahrain, Kuwait, and Qatar.

The first female Saudi director, Haifaa al-Mansour, has already made several films, including an acclaimed and controversial **documentary** about **women** in the Gulf region, *Women without Shadows* (2006), which focuses on women, the veil (*hijab*), and Islam. Other landmarks include the first Saudi horror film, *The Forgotten Village* (Abdulla Abo Talib, 2008).

**SAYDAM, NEJAT (1929–2000)**. Born in Istanbul, Saydam started work as a theatrical performer, then acted in, wrote screenplays for, and served as an assistant director on several **Turkish** films during the early 1950s. A prolific filmmaker who also scripted many of his own films, Saydam is often called the “bureaucrat” director of **Yeşilçam**, since he worked primarily for only two production companies (Acar and Birsal Films). He is celebrated for his adaptations of popular domestic and foreign novels and of Hollywood films, and he specialized in romantic **comedies** and melodramas, such as the melodramas *The Gardener* (1963), featuring the singer Zeki Müren in the lead role as a gardener, and *Full of Slang* (1969). He is best known for his four films featuring Yeşilçam's first **star** acting duo, Belgin Doruk as Little Lady with **Ayhan Işık**. *Little Lady* (1961), adapted

from a paperback novel, tells the story of a young woman, the “little lady,” surrounded by evil relatives who try forcefully to take control of her inheritance until she is saved by the young and handsome son of a fallen aristocratic family.

**SEASON OF MEN, THE (2000).** A historiographic sequel to her prior *The Silences of the Palace* (1994), also co-scripted with **Nouri Bouzid, Moufida Tlatli**’s second feature compares the camaraderie of female servants under **colonial** monarchy to that of bourgeois **women** in contemporary **Tunisia** whose husbands live apart from them in order to operate their businesses and visit them only during holidays—the “season of men.” The film is set largely on the island of Djerba, where Aïcha and her extended female family have retreated from their unsatisfying and oppressive urban lives, but where they find little respite. Their continued **gender** and sexual repression is given metaphorical form through the figure of Aïcha’s son, whose severe autism, symptomatized by excessive emotion and crying, finally convinces her husband to consent to the women’s move to Djerba. The boy’s illness fails to improve once there; in fact, his disorder ceases to carry major significance for the plot, its prior emphasis being replaced by the women’s various problems and conflicts encountered on the island, and Aïcha’s ensuing memories portrayed in flashback.

The camerawork and *mise-en-scène* do not carry the visual allure of Tlatli’s *The Silences of the Palace*, but rather suggest a televi-  
sual **realism** that lacks the former film’s historical distance and in some respects prefigures **Morocco**’s *The Sleeping Child* (Yasmine Kassari, 2004) by undercutting audience identification with the characters and surroundings. Perhaps for this reason, the film was not particularly popular with audiences in Tunisia, despite its repeat casting of **Hend Sabri** (as one of Aïcha’s daughters). Notwithstanding its availability in Europe, it has not, like its predecessor, been distributed in the United States. Some critics have nonetheless interpreted the film’s aesthetic choices and woman-centered narrative as a coded means of exposing the cynicism and short-sightedness of Tunisia under (neo)colonial administration, and the limited modes and spaces of resistance it has tended to foster for women and emerging generations.

**SELMANE, MOHAMED (1922[1924?]-1998).** After starting his career as an actor in **Lebanon**, Selmane emerged as an innovative and prolific director of formula films. He initiated a wave of **musical comedies** with *The First Melody* (1957), **starring** his wife, singer Najah Salam. Later, he directed a series of films that captured the nightclub culture of 1960s Beirut, including *Lebanon at Night* (1963). Next, he formulated a **genre** of Bedouin films featuring singers such as Fahd Ballane and Samira Toufic in titles including *A Bedouin in Paris* (1964). He subsequently capitalized on the popularity of detective films, reinterpreting James Bond as an Arab detective fighting drug trafficking in *The Black Jaguar* (1965). Struggling to sustain audience appeal during the early 1970s, Selmane began to employ more sexualized themes, and *The Guitar of Love* (1973), starring 1971 Miss Universe Georgina Rizk, indulges in soft pornography.

**SEPANTA, ABDOLHOSSEIN (1890-1969).** Sepanta directed the first **Iranian** talkie, *The Lor Girl* (1933), based on an original folk story, “Jafar and Golnar,” and shot and produced in Bombay under the direction of Ardeshir Irani. Sepanta adjusted his story to make it serve as propaganda for Reza Shah’s push for modernization. The lover of a government employee (representative of modernity and order) is kidnapped by a bandit, symbolizing tradition and chaos. The film was a big success in Iran, as was its lead actress, Roahangiz Sami-Nejad—who would not appear in films again due to conservative criticism both from her family and elements of the public. Sepanta, however—by turns, writer, director, and actor—made four more films in India for export to Iran. Like *The Lor Girl*, they reflect an **orientalist** view of Iran, grafting a celebration of Persian history onto the Shah’s government. *Ferdowsi* (1935) is a biopic about the titular Persian poet, and *Shirin and Farhad* (1936) is based on a story from Ferdowsi’s epic *Shahnameh*. These films were coordinated with a renewed celebration of Ferdowsi, marked by the inauguration of his tomb in Tus.

Returning to Iran, Sepanta was unable to raise the money to make more films, and he spent the 30 subsequent years in self-**exile**. Two years before he died, he returned to filmmaking: working with a super-8 camera, he made a few poetic **documentary** films about the ordinary lives of people, of which *The Autumn* (1969) is the best-known.

**SHADIA (1931–)**. Fatma Ahmed Kamal Shaker was given the stage-name “Shadia” by director Helmi Rafla. In her heyday during the 1950s and 1960s, she avoided being typecast by working with a number of different directors and in different **genres**—melodrama, romance, and **comedy**. It was, however, her musical talent as a singer that established Shadia as one of the most important **Egyptian** cinema stars of her era. She starred with actor Kamal El-Shinawy in more than 30 films, and sang opposite Farid al-Atrache and **Abdel Halim Hafez**—most notably in *The People’s Idol* (Rafla, 1967). She appeared with **Faten Hamama** in *An Appointment with Life* (**Ezzedine Zulficar**, 1954), while in *The Unknown Woman* (Mahmoud Zulficar, 1959), she plays the role of Fatma in a heavy melodrama in which she faces a series of tragedies and injustices, commits murder, and is defended in court by her estranged son; she also played the good-hearted seductress who takes in a fugitive in *The Thief and the Dogs* (**Kamal El-Sheikh**, 1962). Shadia likewise performed strongly in comedy roles, most notably in *Wife Number 13* (**Fatin Abdel-Wahab**, 1962) and *My Wife the General Manager* (Abdel-Wahab, 1966).

Although often cast in cunning and cheeky roles, Shadia’s features could adopt serious, melodramatic expression. In *The Road* (Zulficar, 1964), while **Souad Hosni** played the young, naive desk clerk who falls in love with Saber (**Rushdi Abaza**), Shadia took on the role of his mistress who sneaks to his room while her elderly husband sleeps. She also played Skina opposite actress Soheir El-Bably in the stage version of *Raya and Sakina*, based on the true story of two Alexandrian serial killers and directed by **Hussein Kamal**. (The 1953 film version directed by **Salah Abu Seif** is heralded as a classic of Egyptian cinema.) Shadia performed in more than 100 films before she retired from the public eye and joined a number of actresses who took on the veil (*hijab*) in an act of **Islamic** resistance and salvation.

**SHADOW-PLAY / KARAGÖZ**. Karagöz—which means “black-eye” in **Turkish** and takes its name from the illiterate “puppet-of-the-people” main character who contends with his more educated foil, Hacivat/Hagivad—is the name given to the traditional shadow-play

entertainment popular during Ottoman-era Turkey, in which the shadows of puppets are projected onto a screen from behind, usually by means of an oil lamp. Traditionally performed during the Muslim holiday, Ramadan, Karagöz performances have decreased since the advent of cinema, television, and radio, but a somewhat sanitized version remains popular with children. Some of the earliest **exhibition** of cinema in Turkey, in an Istanbul coffee house in 1897, utilized a Karagöz screen. Karagöz spread throughout the Arab world, most of which had long been part of the Ottoman Empire. In **Egypt**, Karagöz was performed, often in Turkish, for many years; indeed, the form may have originated in Egypt. The **realism** of Turkish cinema brings together the two-dimensional aspects of Karagöz and the three-dimensional, perspectival way of seeing traditionally understood to be offered by cinema. Later, the proponents of “**true**” **national cinema** in Turkey would advocate the integration of the Karagöz and other traditional performance modes into Turkish films.

The term is also used to refer to the somewhat different puppet theater in which the puppeteer, rather than manipulating figures behind a screen, displays them on a small stage, part of a portable wooden box that can be set up or taken down easily. *The Puppeteer* (Hani Lachine, 1989) features **Omar Sharif** (in a return to the Egyptian cinema long after he had become a Hollywood **star**) as just such an entertainer. Unsurprisingly, he represents traditional values and must compete for an audience with television—specifically, the American detective series, *Kojak*. In the Karagöz tradition, his performances often poke fun at authority. Indeed, the Punch-and-Judy-like violence (commonly compared to Karagöz performances in general) is here a veiled critique of the final years of **Gamal Abdel Nasser**’s presidency. The influence of Karagöz jokes and stock characters is evident in many Egyptian farcical **comedy** films, especially, perhaps, those featuring Ali al-Kassar. Turkish-style Karagöz was also popular in **Syria**, and the Karagöz–Hacivat relationship is mirrored in the interplay, in many films, between the comic duo Doureid Laham and Nihad al-Qali. A variety of Turkish films likewise make reference to Karagöz, including *Who Killed Shadows?* (Ezel Akay, 2006), about the “real life” Karagöz and Hacivat who lived during the early Ottoman Empire.

**SHAFIK, VIOLA (1961– )**. Born in Germany, Shafik is a prolific independent scholar of **Egyptian** and Arab cinema, as well as a **documentary** filmmaker. She is best-known for her books, *Arab Cinema: History and Cultural Identity* (1988; rev. ed. 2007) and *Popular Egyptian Cinema: Gender, Class, and Nation* (2007). Her most important film is *The Lemon Tree* (1993), an adaptation of a biographical story by poet and former Arab League ambassador Ibrahim Shokrallah, about an Egyptian family whose generations-old lemon tree is cut down to build (and sell) a house, portending the 1967 **Defeat** and the 1970s imprisonment, under **Anwar Sadat**, of leftist, anti-**Zionist** university students. (A narrative revision of the film with the same title was made in 2008 by **Israeli** director **Eran Riklis**.) Shafik's other films include *Iraqi Artists in Germany* (1991); *The Mother of Light and Her Daughters* (1999), analyzing Coptic **women's** stories that map contradictions of faith and **gender** inequality; and *The Planting of Girls* (1999), regarding female genital mutilation, still practised in Egypt.

**SHAFIKA AND METWALLY (1978)**. Written and narrated by **Salah Jahin** and directed by **Ali Badrakhan**, *Shafika and Metwally* is set during the early 1850s and based on an **Egyptian** folktale, although freely adapted by Jahin to take on contemporary relevance. The film tells the story of a brother and sister whose lives are affected dramatically by the presence of the British and the building of the **Suez Canal**. Metwally (**Ahmed Zaki**) is taken by force, along with all the other able-bodied men in his village, to help dig the canal; Shafika (**Souad Hosni**) is left behind with their elderly blind father. After some resistance to the persistent advances of Diab (**Mahmoud Abdel-Aziz**), Shafika's poverty eventually leads her to join a local band of gypsy entertainers and become a prostitute. After entertaining a rich businessman, Ahmed El-Tarabishi (Ahmed Mazhar), and finding in him a modicum of security, she becomes his lover and travels with him to London and Paris. Upon their return, she is horrified at the realization that he is in fact a slave trader and largely responsible for the canal enslavements. In a chilling scene, El-Tarabeeshi's accomplice, a government official named Yousrey Bey (Gamil Rateb) requests that Shafika have sex with him. She does so with bitter disgust. Upon hearing that her brother has miraculously

escaped from the slave gang, she returns to her village to meet her fate. But before he is able to shoot her himself, Shafika's body is riddled with bullets by an army of gunmen sent after her by the Bey. The film allegorizes a nation enslaved and raped by its colonizers, with Shafika's destiny a tragic parallel to Metwally's enslavement. *See also* COLONIALISM.

**SHAHID SALESS, SOHRAB (1944–1998).** Born in Tehran in 1944, Shahid Saless is the progenitor of poetic **realism** in **Iranian** cinema. After studying in Vienna and Paris, he returned to Iran in 1968 and began making **documentaries** for the Ministry of Art and Culture. In 1973, he directed his first feature, *A Simple Event*. Working with a very low budget, in a documentary style Shahid Saless captures the mundane life of a young boy's quotidian experience. Shahid Saless' films usually are shot with a static camera, constructing extreme long takes and minimal onscreen movement that represent poetically the events of everyday life. They typically portray simple human stories that are nonetheless deeply rooted in Iranian social culture, emphasizing **gender** relations, poverty, religion, and aging. *Still Life* (1974) exemplifies this aesthetic: it is the story of an old railway switchman, particularly his economic struggle upon hearing that he is to be retired and replaced by a younger employee. In 1975, Shahid Saless emigrated to Germany, where he continued to make films in a similar style, often for television, drawing on his prior themes of **exile** and displacement, now exemplified by his own situation. Notable among these are *Time for Maturity* (1977), *Diary of an Amorous Man* (1978), and *Red Roses for Africa* (1992). The style and approach to filmmaking pioneered by Shahid Saless strongly influenced the work of **Abbas Kiarostami**, whose films have received the kind of critical acclaim never granted his predecessor.

**SHAME, THE (1982).** Directed by Ali Abdel-Khaliq and **starring** some of **Egyptian** cinema's most important performers, the film begins with a depiction of a well-known and respected merchant who runs a shop selling herbs and spices with the help of his eldest son, Kamal (**Nur El-Sherif**). Following his father's death, Kamal reveals to his brothers—Adel, a doctor (**Mahmoud Abdel-Aziz**), and Shukri, a high ranking police officer (Hussein Fahmy)—that their father was

in fact a drug dealer, and that without their help, their entire inheritance will be lost. In a climactic ending, Kamal discovers that metal containers storing the drugs have been corroded by the salt lakes in which they were stored. Shukri shoots himself, Adel goes mad, and Kamal is left in utter despair. The film highlights the contradictions between the father's piety and his drug dealing, as well as the moral dilemma faced by Adel and Shukri, who, despite their professional ethics, are driven by greed and a desire to retain social standing.

**SHAHNAMEH.** *Shahnameh*, or *The Epic of Kings*, is the Persian national epic. Composed by Hakim Abol Qasem Ferdowsi Tusi (935–1020) in Darī Persian with little admixture of Arabic, the 60,000 couplet poem recounts the lives of Persian kings from mythic times to the reign of Khusrow II (7 CE), and includes the story of the overthrow of the Sassanians by the Arabs in the middle of 7 CE. Ferdowsi worked on an extant prose *Shāhnāmeḥ* for 30 years to produce his own poem, which he presented to the Ghaznavid Sultan Mahmud, who ruled Khorasan. Ferdowsi died in poverty in 1020 in Tus, and the poet received little official attention until his memory was revived and consecrated in a mausoleum by Reza Shah Pahlavi as part of his attempt to construct a pre-Islamic national identity that would support his regime. The mausoleum resembles that of Cyrus the Great, the first emperor of Persia, with a few episodes from *Shahnameh* illustrated in bas-relief on the inner walls of the tomb.

*Shahnameh* attests to the popularity of poetry in **Iranian** culture and functions as a perennial framework and source, both direct and indirect, for much subsequent Iranian poetry, fiction, comic books, paintings, music, and films, the most prominent of which is Simin Daneshvar's epic novel, *Savushun*, a modern allegory retelling the trials of Siyavush, one of *Shahnameh*'s martyr heroes. *Shahnameh*'s famous story of Rostom and Sohrab has been filmed both in Iran (*Rostam and Sohrab* [Shahrukh Rafi, 1957]) and India (*Rustom Sohrab* [Vishram Bedekar, 1963]), where it has influenced the growth and evolution of Urdu poetry.

**SHARIF, OMAR (1932– ).** Born in Alexandria, **Egypt**, of **Lebanese** and **Syrian** parentage, Sharif is one of the most internationally known Arab movie **stars**. He began his acting career playing roman-

tic leads in Egyptian films during the late 1950s and early 1960s. He was given his break by **Youssef Chahine**—with whom he shared an education at Alexandria’s elite Victoria College—playing opposite megastar **Faten Hamama** in *Struggle in the Valley* (aka *Blazing Sun*) (1954). Other of his notable performances are in *Land of Peace* (**Kamal El-Sheikh**, 1957), as a soldier on a mission to infiltrate **Israel** who falls in love with a **Palestinian** (Hamama); *Struggle on the Nile* (Atef Salem, 1959), in which he plays a gullible inheritor alongside a scheming **Hind Rustom**; *Rendezvous with a Stranger* (Salem, 1959), as a young bourgeois professional falsely accused of a crime and assisted unknowingly by a **belly dancer** working as a government spy (**Samia Gamal**); *Beginning and End* (**Salah Abu Seif**, 1960), as a working-class man unable to extricate himself and his family from social constraints and bad luck; and *A Man in Our House* (**Henri Barakat**, 1961), as a **pan-Arabist** revolutionary who must seek refuge in the home of an apolitical family. In 1955, Sharif had married Hamama, for whose sake he converted from Roman Catholicism to **Islam**.

During the early 1960s, Sharif began taking roles in Hollywood and British films, for which he garnered his international fame: *Lawrence of Arabia* (David Lean, 1962), in which he plays a Bedouin; *Ghenghis Khan* (Henry Levin, 1965), playing the title role; *Doctor Zhivago* (Lean, 1965), again in the title role; *Funny Girl* (William Wyler, 1968), in which he plays the gambler husband of comedienne Fanny Brice (Barbra Streisand); and *Che!* (Richard Fleischer, 1969), once again in the title role. Because of the **orientalist**, anti-Left—and in the case of *Funny Girl*, **Zionist**—tendencies of these later films, Sharif earned some disfavor in the Arab world, especially in his native Egypt, at the time still under the presidency of **Gamal Abdel Nasser**. Sharif’s career subsequently declined, although he continues to appear in cameo and supporting roles in theatrical and television films worldwide.

**SHASHAT.** A registered nongovernmental organization headquartered in Ramallah, Shashat focuses on **women’s** cinema and **gender** representation in media. Shashat works primarily in four areas. Shashat’s Women’s Film Festival in **Palestine** has, since 2005, showcased the creativity of women filmmakers and alternative

portrayals of women and women-centered issues by Palestinian, Arab, and international women, including Ghada Terawi, Nahed Awwad, Dima Abu Ghoush, Liana Badr, Najwa Najjar, Nada El-Yassir, and Alia Arasoughly. Shashat sponsors workshops, training and master classes, providing production support and promoting participation in **film festivals** and symposia. It fosters a gender media literacy outreach program for schools and operates feminist and women-centered book and video libraries in Ramallah, Nablus, and Bethlehem, promoting research and publication on women's cinema in Palestine, and cine-club "film conversations." Shashat's mission is two-fold: to intervene, challenge, and transform the culturally entrenched perceptions of women's agency and power within the Palestinian community, which directly impacts policy making; and to use women's cinema as a forum to challenge Western stereotypes about Palestinian women, by presenting alternate media representations of gender roles in Palestine. *See also* DREAMS OF A NATION.

**SHAWQI, FARID (1919[?]-1998).** Born in Cairo, Shawqi was the most prominent of the tough-guy heroes—or, more commonly, villains—in **Egyptian** cinema from the 1950s through the 1970s. He appeared in nearly 300 films—more than any other actor in the industry with the exception of Mahmud al-Miligi—and also functioned as a writer and producer. Shawqi, who began his career as an actor on the stage, appearing in his first film in 1949, was, like his contemporary, **Rushdi Abaza**, big and muscular, and was frequently typecast as rough, often poor, working-class characters. Some of his most notable roles are as a vicious drug dealer in *Hamido* (**Niazi Mustafa**, 1953), the heroine's murderous cousin in *Struggle in the Valley* (aka *Blazing Sun*) (**Youssef Chahine**, 1954), a gangster in *Death Traders* (**Kamal El-Sheikh**, 1957), the thug of the title whose social ascent is mirrored by his corruption in *The Thug* (aka *The Tough Guy*) (**Salah Abu Seif**, 1957), and the duplicitous con man of *Women's Magician* (**Fatin Abdel-Wahab**, 1958). In Chahine's *Cairo Station* (1958), however, Shawqi plays a hard-working union organizer. Although many of his most memorable roles were performed in the 1950s, Shawqi remained very prominent throughout the next two decades, and even went on to appear in some **New Realist** films,

such as *A Bird on the Road* (**Mohamed Khan**, 1981) and *Sleepless Eyes* (Ra'fat al-Mihi, 1981), in both of which he plays elderly, jealous husbands.

In a 1978 autobiography, Shawqi described himself as *malik al-tursu* (“King of the Terzo” or “King of the Cheap Seats”) in reference to the appeal of his mostly unsophisticated working-class characters to an unsophisticated, working-class audience, watching from the cheapest seats in the cheapest theaters. During his career, however, he was more commonly known as *wahsh al-shasha*, or “beast of the screen,” in reference to a series of roles that followed his success in *The Thug*. He was married for many years to actress–singer Hoda Sultan, by some measure a bigger **star** than he, appearing with her in several films, including *Boss Hassan* (1952), a breakthrough film for both Shawqi and its director, his close friend, Abu Seif.

**SHOHAT, ELLA HABIBA (1959– )**. Currently a Professor of Art and Public Policy and **Middle Eastern Studies** at New York University (NYU), Ella Shohat is a leading scholar of Mizrahi film and culture. Born in **Israel** to immigrants from **Iraq**, Shohat completed her doctorate in Cinema Studies at NYU with a dissertation on Israeli cinema published in 1989, and under revision in 2009, entitled *Israeli Cinema: East/West and the Politics of Representation*. Groundbreaking for both its subject and analytic focus, *Israeli Cinema* compelled scholars to take seriously the Israeli culture industry’s consistent misrepresentation of **Palestinians** and Mizrahi Israelis through stereotyping and elision. Shohat is also known for her generative article, “Sephardim in Israel: **Zionism** from the Standpoint of Its Jewish Victims” (1988), the title of which playfully revises that of an earlier, not unrelated piece by **Edward Said**. Shohat has collaborated on scholarly volumes and editions regarding multiculturalism, **transnationalism**, and postcolonial theory with her partner, Robert Stam, and has written extensively on the feminist critique of **orientalism**, including a chapter in Hamid Dabashi’s landmark collection *Dreams of a Nation: On Palestinian Cinema* (2006). Shohat is a featured interviewee in *Forget Baghdad: Jews and Arabs—The Iraqi Connection* (2002), a **documentary** about the experience of Iraqi-Jewish writers and intellectuals in Palestine–Israel.

**SILENCES OF THE PALACE, THE (1994).** This first feature directed by **Moufida Tlatli**, was co-scripted with **Nouri Bouzid**, and is framed in flashback to the youth of its protagonist, Alia, the daughter of a female servant raised in the palace of **Tunisian** Prince Sid'Ali during the final years of French **colonial** rule, whose memories are triggered by his death. The bulk of the film, set in the past, takes place exclusively inside the palace and its grounds, often focused on the daily lives of the indentured **women** (including Alia's mother) whose haremlike camaraderie is expressed in intimate gestures and the sharing of emotions ("*nushuz*"). Their closeness is underscored by long periods of silence and the camera's slow, detailed attention to décor and costuming, colors and contours, while its enabling conditions are starkly portrayed by unsettling, visually decentered scenes of rape and abortion that, among other things, lead Alia to surmise that the Prince is her unacknowledged father.

As Alia matures, the princes begin to request her presence, until, singing at one of their parties, she breaks into a nationalist anthem. In the present-day frame story, we see that Alia is still a singer, and still at the mercy of condescending and aggressive men. Her lover is an old revolutionary, become a state functionary, who had previously secretly sheltered below stairs at the palace and now refuses to marry her or be a father to her children. Thus, although independence from France has been achieved, women are seen to still face repression and abuse (continuing silences) in the new Tunisia.

*The Silences of the Palace* was the debut film for actress **Hend Sabri** (the younger Alia), who soon after left Tunisia to pursue a career in **Egypt**, where she has become a significant part of the **star system** while publicly arguing for women's rights in the Arab world and for more substantial roles for women in Arab cinema.

**SIN, THE (1965).** Directed by **Henri Barakat**, this classic example of studio melodrama, set in rural **Egypt**, is framed by an investigation of the murder of a newborn child. Through flashback, we discover that the perpetrator is a widow (**Faten Hamama**) who was raped and forced to conceal her pregnancy. After delivering the baby in secret, she accidentally suffocates it. Within this framework, the film examines the differences between the villagers who sympathize with and help the widow, and a community of migrant workers who would

demonize her. As such, the film has been considered a protofeminist work by scholars of Egyptian cinema. *See also* WOMEN.

**SIVAN, EYAL (1964– )**. Sivan is an independent **Israeli** documentarian based in Paris whose films critique traditional empirical cinematic modalities and their historiographical and sociological assumptions. Sivan's co-direction with **Michel Khleifi** of *Route 181: Fragments of a Journey in Palestine–Israel* (2004) made him one of few Jewish filmmakers willing to direct alongside a **Palestinian**. Predating *Route 181*, Sivan's *The Specialist: Portrait of a Modern Criminal* (1999) reedits archival footage from the 1960 trial in Israel of notorious **Holocaust** mastermind, Adolf Eichmann, into an indictment of Israeli intransigence and **Zionist** interpretations of the *Nakba* and its legacy. Sivan also helped produce *The Gardeners of the Martyrs' Street* (Leïla Habchi/Benoît Prin, 2003), a verité **documentary** comprised of testimonial from **Algerian Harkis** (Muslim Algerians who collaborated with the French during the Algerian war of independence).

**SMIHI, MOUMEN (1945– )**. Smihi's directorial career spans 30 years and is characterized by abstract formal investigations into the weight of tradition, religion, and social mores borne by **women in Morocco**. Born in Tangiers, he studied philosophy in Rabat and cinema at the Institut des hautes études cinématographiques in Paris. *The Violent Silence* (1975) recounts the tale of Aïcha, who, in order to prevent her spouse from taking a second wife during the socially oppressive 1950s, resorts to the only ostensible alternative: magic—a desperate effort that leads to her death. This is a film of hermetic signs and symbolic violence, in which fragments of image and belief, myth, and reality collide to portray a woman's oppression. In *A Muslim Childhood* (2005), Smihi creates a lavish tableau of 1950s Tangiers, where a young boy tries to find his place amid a collision of cultures and influences. Recalling the dynamics of François Truffaut's *The 400 Blows* (1959), Larbi is torn between a strict Muslim father, a modernized mother, and French high school, from which he seeks escape into the world of cinema and urban decadence. Smihi also directed *44, or the Tales of the Night* (1981), *Caftan of Love* (1987), *The Lady of Cairo* (1991), and *Moroccan Chronicles* (1999).

**SOCIÉTÉ ANONYME TUNISIENNE DE PRODUCTION ET D'EXPANSION CINÉMATOGRAPHIQUES (SATPEC) / TUNISIAN COMPANY FOR CINEMATIC PRODUCTION AND EXPANSION.** SATPEC was the **Tunisian** state-owned production, distribution, import, and **exhibition** company from 1957 until its dissolution in 1994. Partly due to budgetary constraints, most of SATPEC's involvement in production was limited to a co-production capacity. SATPEC established **Gammarth Studios** in 1966 and co-produced a large number of Tunisian films until the studio went bankrupt in the early 1980s.

**SONKU, CAHİDE (1916–1981).** Born in **Yemen**, Sonku, often dubbed the first **star** of **Turkish** cinema for her gracious look and blonde hair, was an actor for the Istanbul Municipal Theater from 1932 to 1948. While there, she also appeared in films made by the theater's director, **Muhsin Ertuğrul**. She acted in several pre-**Yeşilçam** films, then, at the beginning of the **Yeşilçam** era, was catapulted to fame for her performances in films such as *One Day in a Year* (Ferdî Tayfur, 1946), a melodramatic love story of Turks living in Bulgaria, and *The Long Awaited Song* (Orhon M. Arıburnu/Sami Ayanoğlu/Sonku, 1952), a **musical** melodrama in which she appears alongside singer Zeki Müren, and which was produced by her own company, Sonku Film, which she started in 1950. Insofar as she credited herself as co-director on several of the films produced by her company, Sonku is also arguably one of the first female directors of Turkish cinema. *See also* WOMEN.

**ŞORAY, TÜRKAN (1945– ).** Known as the “sultana” of **Turkish** cinema, Şoray started acting at age 15 and quickly became a **star** of the high and late **Yeşilçam** periods. She acted in nearly 200 **Yeşilçam** films, including two of the era's most popular melodramas, *My Prostitute Lover* (Lüfti Ö. Akad, 1968) and *The Girl with the Red Scarf* (Atıf Yılmaz, 1977), with **Kadir İnanır**, as well as appearing in a few television series and **post-Yeşilçam** films such as Yılmaz's surreal romance *Nihavend Miracle* (1997) and Uğur Yücel's melodrama *You Are the Woman of My Life* (2006). Often referred to as the “Sophia Loren” of Turkish cinema, Şoray's star intertext connected her professional work to her private life. Although uncon-

cerned about appearing partially nude onscreen, her first husband, a wealthy businessman, forbade her from doing so, even from kissing her male leads. After his death, she remarried an actor, Cihan Ünal, during the early 1980s, with whom she appeared in several **women's** films—and her previous husband's "Şoray Rules" were abandoned. Şoray has also experimented with directing, and has acted in four of her own films, including *The Return* (1972), in which she plays a rural woman whose husband remarries after going to Germany as a guest-worker.

**SPARROW, THE (1973).** Youssef Chahine's film about the disorganization and corruption that preceded the ignominy of the Arab **Defeat** in the 1967 Six-Day War against **Israel** was the first film made under the auspices of his own production company, Misr International Films, and was also the first of three Misr International co-productions with **Algeria**. The title is taken from a song by revolutionary singer Sheikh Imam Issa, and the script is the work of avant-garde leftist Lofti El-Kholi. The story takes place over an unspecified period of time before the Six-Day War, through the course of the war, and ends with **Gamal Abdel Nasser's** resignation speech. It was originally banned by **Anwar Sadat's** government, but released after the relative successes of the 1973 Yom Kippur–Ramadan War, also against Israel.

According to Chahine, he made *The Sparrow* to "deliberately open a wound we have been trying hard to conceal." The older generation is seen as largely unsalvageable, but the film appears to offer hope through the younger: a young boy determined to help his friend by reaching a mosque, who nevertheless disappears from the narrative half-way through. Most especially is this salvation seen in the character of Bayhiyya, a mother-**Egypt** figure who runs a guest house where most of the film's various plotlines converge, and who, in one of Egyptian cinema's most famous scenes, joins crowds of youthful demonstrators in the streets at film's end to reject Nasser's resignation. Rather than following a single character, the film is a multivalenced record of familial and national division and a plea for unity against corruption. The highly complex plot structure requires secondary viewings, as several early details are only "explained" toward the end. Settings include a village in Upper Egypt, as well as

neighborhoods in urban Cairo, and the battlefield in Sinai. Montage sequences and jarring cuts—perhaps most famously from a sex scene to the start of the war—provide considerable tonal variation, as do several ad hoc **musical** scenes typical of Chahine’s idiosyncratic, highly reflexive, self-critical aesthetic.

**STARS (also STAR SYSTEM).** The **Egyptian** studio system, the biggest producer of films in the **Middle East**, is, like Hollywood, a largely **genre-** and star-driven apparatus in which the names of actors and actresses carry more importance for the success of a film than the director. Star-images are cultivated in movie and fan magazines, and some stars have become enormously popular, while star salaries have come to comprise an increasing percentage of total film costs over the years. Egypt’s industry was star-driven from the very beginning, since the earliest stars had already made their names in other areas of the arts—**Yussuf Wahbi** and **Aziza Amir** in dramatic theater; **Naguib El-Rihani** and Ali al-Kassar as stage comedians; composer **Mohamed Abdel Wahab** and singer **Umm Kulthum** as the country’s two most famous musicians. This tradition has continued, encouraged by the substantial number of **musicals** that have been produced. **Layla Murad** starred in numerous such films from the 1930s to the 1950s, and the voice of Egyptian cinema during the Nasser years was singer **Abdel Halim Hafez**, while among the most prominent female stars who rose to prominence as **belly dancers** are **Samia Gamal** (frequently paired with **Lebanese** singer Farid al-Atrache), **Tahiyya Carioca**, and **Souad Hosni**. **Hind Rustom** was another belly dancer, who became the industry’s premier sex-symbol during the 1950s, but also appeared in more serious films such as auteurist director **Youssef Chahine**’s **realist** *Cairo Station* (1958). **Faten Hamama**, known as the “Cinderella” or the “first lady” of Egyptian cinema, who has also appeared in Chahine’s work, has had a particularly long career, beginning as a child actress at the start of the 1940s and flourishing in melodramas and a wide range of other films in the following decade.

At one time married to Hamama, **Omar Sharif**, later a major star in Hollywood, first found fame in the Egyptian industry, where he remains best-known perhaps for his role as the “terrorist” in *A Man in Our House* (**Henri Barakat**, 1961), a part later affection-

ately parodied by the biggest of contemporary stars, comedian **Adel Iman**, in *The Terrorist* (Nader Gadal, 1994). The funeral of another film legend, **Ahmed Zaki**, in Cairo in 2005, attracted huge crowds, including many prominent politicians, and was filmed for inclusion in the actor's last film, in which he played Abdel Halim Hafez. He had previously starred in "biopics" as both **Gamal Abdel Nasser** and **Anwar Sadat**. The presence of these and many other stars has been crucial to Egyptian cinema's success not only domestically, but in much of the Arab world. Many such stars have had lengthy periods at the top—as has been true for contemporary figures, Iman and **Nadia al-Gindi**.

In **Turkey**, the **Yeşilçam** industry, which operated between about 1950 and 1990, depended on a similar system of melodramas and crowd-pleasing stars. **Türkan Şoray**, Fatma Girik, **Hülya Koçyiğit**, **Müjde Ar**, and **Hülya Avşar**, all star actresses and sex symbols, made substantial numbers of films. This was true, too, for male stars, of which some of the most important are Ayhan Işık, Ediz Hun, Tarık Akan, and **Kemal Sunal**. **Yılmaz Güney**, still Turkey's best-known director abroad, began his career as an actor and became a major action-adventure star before moving into directing and the critical acclaim that accompanied his work domestically following the release of *Hope* (1971). Then followed his belated international discovery with *The Way* (1982).

In **Iran**, too, a star system developed in the 1950s as part of a formulaic genre cinema, with Esmat Delkasah, a singer, who appeared in a series of musicals directed by Esmail Kushan, perhaps its first film star. Naser Malak-Motii and **Majid Mohseni** were the leading male stars of the period, joined in the 1960s by **Muhammad-Ali Fardin** and **Behrouz Vosughi**, all of whom featured in *luti* films. **Dariush Mehrjui's** *The Cow* (1969), clarion-call of the **Iranian New Wave**, introduced stage actors **Ezzatollah Entezami** and **Ali Nasirian** to cinema, who, unlike stars of the popular cinema, were allowed to continue acting when the industry was purged following the **Iranian Revolution** of 1979. Although they have not been incorporated into a star system like the one that operated during the prerevolutionary period, the revitalization of Iranian cinema in the late 1980s and 1990s—notwithstanding some directors' preference for working with nonprofessionals—has helped the careers of many important

actors and actresses. Khosrow Shakibai, for example, has worked extensively with Mehrjui, **Susan Taslimi** with **Bahram Beyzai**, and **Niki Karimi** with **Tamineh Milani**, while Fereshteh Sadr-Orafai and Parviz Parastui are among many other familiar screen faces.

Although neither **Israeli** nor **Palestinian** cinemas can claim a proper star system, each has promoted the regional fame of film actors and actresses, including **Gila Almagor**, **Michal Bat-Adam** (also a director), and **Juliano Mer** (likewise a director), as well as several Palestinians who got their start in Israeli films, such as **Mohammed Bakri** (also a director) and Salim Dau (*Avanti Popolo* [Rafi Bukai, 1986]; *The Flying Camel* [Rami Na'aman, 1994]; *Cup Final* [**Eran Riklis**, 1991], also featuring Bakri; *James' Journey to Jerusalem* [**Ra'anan Alexandrowicz**, 2003]). Modern Palestinian auteurs frequently cast Bakri and Dau and have also nurtured newer faces, including Areen Omari (usually cast by Masharawi) and **Hiam Abbass** (now also a **world cinema** star).

**STEAM: THE TURKISH BATH (1997)**. This **transnational** gay melodrama narrates the story of an Italian man's attempt to locate and come to terms with his heritage in Istanbul, which becomes a locus for his sexual exploits. Projecting the **diasporic** gaze of its director, **Ferzan Özpetek**, *The Turkish Bath* was well-received internationally while criticized heavily in **Turkey** as **orientalist**. While not unwarranted, such criticism has tended to overlook the potentially opposite significance of the bodily fluidity depicted in and around the film's playful bath (*hamam*) scenes.

**STEVEN SPIELBERG JEWISH FILM ARCHIVE**. In 1987, Jewish-American director Steven Spielberg took over the Jewish Film Archive, originally established in 1969 by Hebrew University's Institute for Contemporary Jewry in close cooperation with the Central **Zionist** Archive (CZA) in **Israel**. To date, the CZA has collected more than 50,000 documents and visual materials from key Zionist bodies including the World Zionist Organization, the Jewish Agency, the Jewish National Fund, United Jewish Appeal, and the World Jewish Congress. Since Spielberg's takeover, the Archive has been accredited by the Association of Moving Image Archives and become a member of the International Federation of Film Archives.

**STOLEN CHILDHOOD (1994).** This **realist** melodrama directed by **Hakim Noury** exposes the conditions of domestic child labor in **Morocco**, especially that of girls. These children often receive little nurturance, no education, and frequently are sexually abused by their employers. The film focuses on young, impoverished Rkia, who is hired into domestic labor by a wealthy Casablancon family and mistreated both physically and sexually. Eventually, Rkia escapes the lavish but inhospitable surroundings and finds work in a factory. Still, her misfortunes continue, as she becomes pregnant by her erstwhile boyfriend and must abandon her newborn for a life of prostitution. *Stolen Childhood* emerged in the context of and contributed to massive public debate over the issue of child labor that eventually led to its prohibition. *See also* WOMEN.

**STRANGER IN MY HOME (1982).** Directed by Samir Seif, this **Egyptian** film stars **Nur El-Sherif** as Shahata Abu Kaf, a talented football player who is caught up in a scam (quite common in Cairo during the 1980s) in which the same apartment is sold to several people. Here, a man who plans to immigrate sells his flat to the young athlete and a single mother (**Souad Hosni**). The two decide to cohabitate in the apartment, dividing the space with a sheet in order to maintain respectability, until their situation is resolved. As Shehata becomes more famous, his relationship with his roommate—initially hostile—blossoms.

**STRUGGLE ON THE NILE (1959).** This social melodrama directed by **Egyptian** filmmaker, Atef Salem, portrays the coming of age of a naive young bumpkin, Muhasab (**Omar Sharif**), whose elderly father has decided to sell his old cargo boat, *Bride of the Nile*, in order to purchase a larger, more modern barge with the remainder of his savings in the wake of industrial and environmental changes wrought by the construction of the Aswan Dam. He sends Muhasab, bearing the money, to Cairo along with trusted villagers, many of them cousins, to seek a buyer. A bumpy right-of-passage ensues en route from Luxor, however, as one jealous cousin and his cronies conspire to steal the cash—Muhasab's inheritance—with the help of a voluptuous woman, Nargis (**Hind Rustom**), whom they find injured on the riverbank, and who claims to be seeking refuge from a violent

husband. Although Nargis proceeds to seduce the gullible Muhasab, in due course she falls in love with him, eventually deciding to betray the jealous cousin when he conspires to steal Muhasab's money at a carnival where the boat has docked for an evening. Her ostensible change of heart is rejected by Muhasab, however, after he learns of her duplicity from the resentful cousin, who ends up facilitating her murder when he realizes she may also have been planning to dupe him in order to pay off a debt—apparently the real reason behind her need for refuge. The conspiring villagers are ultimately punished for their disloyalty, whereupon Muhasab assumes rightful control of his inheritance and the boat—in effect achieving adulthood and returning to Luxor to marry his betrothed; however, the violent events that have enabled his social maturation render the film's resolution something less than optimistic.

**STUDIO MISR.** Established in 1934 as part of Bank Misr (founded in 1920), and financed by the well-known capitalist and nationalist Talaat Harb, Studio Misr evolved from the Company for the Improvement of Arabic Acting (founded in 1920) and the **Egyptian** Company for Theatre and Cinema (1925) as the first fully functioning Egyptian film studio. It began by sending directors and cinematographers to Europe to train, the first of whom was **Ahmed Badrakhan**. Later, the studio functioned as a training school for filmmakers, including **Salah Abu Seif** and **Kamal El-Sheikh**. The first feature-length film to be produced by Studio Misr was *Wedad*, a **musical** written by Badrakhan, directed by Fritz Kramp, **starring Umm Kulthum**, and released in 1936. During the 1930s and 1940s, the studio (joined by others such as Galal, Katsaros, Roxy, Nahass, and Wahby) helped consolidate the industry, marking what is referred to as the first “golden age” of Egyptian cinema and establishing the various **genre** formations still functioning today. Studio Misr also produced monthly newsreels and a number of **documentaries** and shorts. As part of the wave of land reclamation and state acquisition of private businesses, it was nationalized under **Abdel Gamal Nasser** in 1963. (*Misr* means, simply, “Egypt.”)

**SUITORS, THE (1988).** Ghasem Ebrahimian directed this stark **realist** film during the early years of his **exile** to the United States following

the **Iranian Revolution** of 1979. It portrays the tribulations of Mariyam, a woman who has emigrated with her husband from **Iran** to New York City during the **Iran–Iraq War**, and who, when given the opportunity to leave secretly for Europe upon the accidental shooting death of her husband in a racially motivated police attack, chooses to remain in the United States, although in isolation from the exile community whose welcome she has found unsettling. Mariyam’s reasons for remaining are ambiguous, although it is clear that she is concerned about losing the newfound autonomy that widowhood—and her late husband’s life insurance money—have afforded her. The film’s narrative mirrors this general uncertainty, with its surprising, occasionally coincidental trajectory disrupting any sense that the world before the camera exists beyond the contradictory projections of its characters or the film’s historical spectators. Perhaps it is Ebrahimi’s Zoroastrian background that accounts for this thematic-structural aspect.

The film is noteworthy for its depiction of **Islamic** culture and ritual, such as the sacrifice of a lamb, which, when performed in atypical, Western environs (the bathroom of a small apartment) and associated through editing with a newly arrived Mariyam, offers reflexive commentary on **orientalist** tendencies to interpret such an act uncritically, as characteristically violent or easily allegorizable to the oppression of **women** and/or Muslims in the West—thereby problematizing the event’s significance for both Western and **Middle Eastern** audiences. A similar effect results from Mariyam’s experience of **gender**-role transformation, during scenes in which she alternates donning and removing her headscarf, often without clear intention, and in which she must negotiate interactions with men, both American and Iranian, that in one instance results in bloody violence. In the end, *The Suitors* suggests that the state of exile is not merely a discomfiting and disorienting political condition but a recurrent aspect of human relations crucial to understanding the social world.

**SULEIMAN, ELIA (1960– )**. A Nazareth-born **Palestinian** filmmaker with no formal training in cinema, Suleiman has lived in London, New York, Nazareth, and Jerusalem. He began his career directing experimental shorts and **documentaries** including *Introduction to the End of an Argument* (1990), a satirical montage of Western

cinematic stereotypes representing Arabs as terrorists and oil sheiks, co-directed with **Jayce Salloum**; *Homage by Assassination* (part of the **Tunisian** omnibus film, *The Gulf War . . . What Next?* [1991]), a diary film critiquing the 1991 **Gulf War**; *War and Peace in Vesoul* (1997), co-directed with **Amos Gitai**, in which both filmmakers share their personal histories and experiences of citizenship as they travel together to a **film festival**; and *Cyber-Palestine* (1999), which offers modern-day renditions of Mary and Joseph attempting to overcome borders and checkpoints while traveling from Gaza to Bethlehem.

Suleiman's reliance on the visual as the primary mechanism of expression, symbolizing the breakdown of communication and a painful distance between home and **exile**, permeates all his work. His tragicomic, meticulously fragmented approach gained him international recognition with his first full-length feature, *Chronicle of a Disappearance* (1996), in which he plays the silent hero, simultaneously a mute subject of **Israeli Occupation**, a misfit insider, and a resister to the experiences of belonging, exile, and return. The film was the first under Palestinian direction to be granted **Israeli** state funds. His following film, *Divine Intervention* (2002), gained Suleiman iconic status for its surreal style and offscreen controversies. Comprised of vignettes in which connections are not always obvious, and combining elements of fantasy, absurdity, violence, and grim reality, the film was refused entry into the Oscars on grounds that Palestine is not a recognized country. Suleiman's features have been instrumental in garnering Palestinian films international respect and attention, as they continue to challenge stereotypes, confound audiences (resulting in equal amounts of criticism from Palestinians and Israelis), and introduce new aesthetic sensibilities to **Middle Eastern** cinema.

**SUMMER IN LA GOULETTE, A (1995)**. Set in 1967 just prior to the **Defeat**, but made in the post-**Oslo Accords** era, when **Yasser Arafat** returned to **Palestine-Israel** after 10 years of **exile** in **Tunisia**, **Férid Boughedir's** internationally co-produced film, co-scripted with **Nouri Bouzid**, projects the coastal town of La Goulette as an ideal milieu in which Muslims, Jews, and Christians lived together in harmony. The film focuses on three girls and their fathers, one of each religion. They eat each others' food and participate in each others rituals, but the girls' sexual interest in boys of other faiths

turns them temporarily into enemies. Like Boughedir's earlier *Halfaouine: Child of the Terraces* (1990), although less explicitly, *A Summer in La Goulette* celebrates female sexuality and is critical both of repressive patriarchy, domestic and national, and of hypocritical religious authority—in one scene, a *hadj* is unable to take his eyes off one of the girls' naked bodies. While picturesque cinematography represents La Goulette, with its plush beaches and vibrant daily life, as a desirable tourist attraction, this story of cultural differences devolving into social division is also a warning about the dangers of social disharmony and of the potential spilling out of the violence in Palestine–Israel onto the wider Arab world. It is likewise an implicit plea for Mizrahi Jews who immigrated to Israel to embrace their often suppressed Arabicity.

**SUMMER OF AVIYA, THE (1988).** Eli Cohen directed this Israeli “quality” film about a young girl born after 1948 to a mentally unstable Holocaust survivor (Gila Almagor) and raised in a series of orphanages. Based upon Almagor's autobiographical novels, the film depicts one summer in the girl's life, as she tries to cope with her mother's irrationality while adapting to the contradictions of Israeli life and its military ethos. Released in the midst of the First Intifada, *The Summer of Aviya* was one of the first mainstream Israeli films to receive international critical attention. See YOUNG ISRAELI CINEMA.

**SUMMER THEFTS (1988).** Co-produced by Youssef Chahine's Misr International Films and France, and set in rural Egypt during July 1961, this New Realist film, directed by Yousry Nasrallah, analyzes the class contradictions dividing a wealthy landowning family before Gamal Abdel Nasser's 1962 agricultural reforms. A late pasha's daughters must come to terms with a reallocation of their land that will diminish their holdings and increase those of the local peasantry (mostly Bedouins but also Nubians). The narrative is projected through the perspective and, often, point-of-view of little Yasser, whose mother, Rima, decides to divorce her husband, Younis, a Cairo pharmacist, rather than sell her portion of the land for his profit. Her sister, Muna, simply refuses to sell, despite the advances of a local Nasserite official who clearly wishes to exploit

her situation as he pressures her to relinquish ownership. Meanwhile, a friendship develops between Yasser and a peasant boy, Leil, in the context of an extended family visit to the landed estate. Yasser feels closest to his cousin, Dahlia, a feminist sympathetic to the Left whose love-interest, Abdullah, also a peasant, has entered Nasser's army to her antimilitarist dismay. On Yasser's birthday, a huge party is held to which the peasants are invited; they attend only in order to hear Nasser's speech on land reform scheduled for radio broadcast the same day. Unfortunately, Yasser falls ill with a fever, and when he recovers, his grandmother dies. Fully disillusioned with his disintegrating family, Yasser agrees to a Robin Hood-like thievery spree with Leil, who is betrayed to the authorities by a cowardly Yasser when the two are caught. The resulting scandal discredits Leil, ruining his life.

A narrative ellipsis to 1982 portrays Yasser, now an adult, just returned to the remains of his family estate from the **Lebanese Civil War**, where he had worked as a photographer. Typical of the film's self-conscious interweaving of personal and political aspects into a metaphorical evocation of slaughter, blood, and death, Yasser's *İnfitah*-era revisiting of his childhood past is socially marked as a critique of **Anwar Sadat's** post-Nasser, pro-Western Egypt. Yasser learns that Abdullah has died during the 1967 **Defeat** in the war with **Israel**, and, after chasing down Leil, with whom he tries to reconcile, learns that his old friend is off to fight for Saddam Hussein in the **Iran–Iraq War**. The film closes bitterly with the still-impoorished local peasants sending off the departing soldiers: from Farouk to Nasser to Anwar Sadat, little has changed for those most in need, and the locus of genuine improvement remains uncertain.

**SUNAL, KEMAL (1944–2000)**. Born in Istanbul, Sunal was an immensely popular actor, appearing in more than 80 films, many of which are considered **comedy** classics of **Turkish** cinema. He began his acting career in private theaters throughout Istanbul, then performed in some early family comedies directed by **Ertem Eğilmez**, who would later direct the *Keep-on Class* series in which Sunal played a student nicknamed İnek Şaban. Şaban is a dim-witted, foolish character reminiscent of stereotypes from Turkish performing arts and oral storytelling traditions, whose ironic first name, *inek*,

denotes “cow” while also connoting “nerd”—an opposite character trait. Rising to fame with this role, Sunal’s **star** persona became synonymous with that of Şaban, and through the 1970s and 1980s, he appeared in 17 films in this role, many directed by **Kartal Tibet**. Later in his career, Sunal tried to change his image by playing serious roles in comedy–dramas containing social commentary, such as *Whistling World* (**Zeki Ökten**, 1988) and *Propaganda* (**Sinan Çetin**, 1999). He earned a bachelor’s degree in film and television during the 1990s, followed by a master’s degree (with a poorly written thesis about his screen persona that contained little more than lists of his films, their plots, and critical reviews). Afraid of flying, he suffered an untimely death from a heart attack on board an airplane en route to a movie set.

**SUPERMAN RETURNS (1979)**. Kunt Tulgar’s film about a **Turkified** Superman repositions the famed United States comic book hero as the son of rural Turks. The film exemplifies a **genre** of **Yeşilçam** known as “trash cinema” for its low-budget aesthetics and low-quality special effects, and for its explicit poaching of U.S. and other non-**Turkish** superheroes, ranging from Batman and Superman to the Italian photo-novel character, Killing, as well as of stock footage and storylines from Hollywood and other popular industry cinemas.

**SYRIA**. Syria is located on the west coast of the Mediterranean Sea, bordering **Lebanon** in the southwest, **Palestine–Israel** farther south, **Jordan** in the southeast, **Iraq** in the northeast, and **Turkey** in the north. It contains a fertile coastal area and two mountain ranges. The population is largely Arab but includes **Kurdish**, Armenian, Alawite, Circassian, Assyrian, and Druze minorities. Long a part of the Ottoman Empire, Syria was placed under French control after World War I. It has been known as the Syrian Arab Republic since independence in 1946, with the exception of its **pan-Arab** alliance with **Egypt** (1958–1961), when it was part of the United Arab Republic. Syria’s government has been run since 1963 by the Ba’th Party, led by the Assads since 1971. The nominally socialist Ba’th regime brought relative stability to Syria after a series of coups and overthrows that continued for almost two decades, and the regime has supported the Palestinian struggle, especially following Egypt’s rapprochement

with Israel during the Camp David Accords. The regime has also actively suppressed internal dissent, not least through ownership and control of the country's radio and television network, the Syrian Broadcasting and Television Corporation, and its control of filmmaking through the Ministry of Culture's National Film Organization (NFO) and its Al-Kindi theaters.

Started in 1969 as an antidote to domination of Syrian cinemas and airwaves by Egyptian, Indian, and Hollywood industry fare, the NFO was directed from 1979 into the 1980s by **Oussama Mohammad**, one of the country's most iconoclastic filmmakers. This fact embodies what scholars have referred to as the central contradiction of Syrian cinema: under the close scrutiny of the NFO's Censor Board, as concerned to contain internal dissent as to mollify external criticism of its treatment of dissenters, Syrian films have been produced for local consumption that are remarkably multidimensional and self-reflexive, then have been banned or suppressed within Syria while distributed internationally and screened to great acclaim at **film festivals** worldwide. These "alternative" films are directed largely by Syrians trained in the Soviet Union and Eastern Europe as well as in Paris—the internationally most renowned of whom is **Abdullatif Abdul-Hamid** (*Nights of the Jackal* [1989])—and by foreign directors from the Arab world including the Egyptian **Tawfik Saleh** (*The Dupes* [1973]), the Lebanese **Borhane Alouié** (*Kfar Kassem* [1973]), and the Iraqi Qais al-Zubeidi (*Far from Their Country* [1970]; *The Yazerli* [1974]).

Insofar as the NFO is a noncommercial entity within a primarily agricultural economy, but due also to **ensorship** constraints, directors are limited to one feature per year, and Syria has never produced more than a few films annually. Attempts have nonetheless been made to promote film culture within the country, beginning in 1970 with the first NFO film directed entirely by Syrians, *Men under the Sun* (Marwan al-Muazen, Mohammed Shahin, and **Nabil Maleh**), a portmanteau trilogy adapted from a novel by Palestinian Ghassan Kanafani, and the first NFO feature, *The Leopard* (Maleh). 1972 saw the first Damascus International Film Festival, which featured another Syrian Kanafani adaptation, *The Knife* (Khalid Hamadeh, 1972), and, in 1974, the Damascus Cinema Club was founded by **Mohammad Malas** (*Dreams of the City* [1983]) and **Omar Amiralay** (known for

his critical **documentaries**). To date, these filmmakers, along with others, including **Samir Zikra** and **women** filmmakers, **Waha al-Raheb** and Hala al-Abdalla Yakoub, have continued to project Syria cinematically, increasingly with support from private rather than NFO sources, and from locations outside Syria, especially France.

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**TABRIZI, KAMAL (1959–)**. Tabrizi was born in Tehran and received a degree in Cinema and Television from Art University. He began his film directing career with shorts, **documentaries**, and television features for the **Islamic Republic of Iran** Broadcasting, then scored a big commercial hit with *Leili Is with Me* (1995), which adapted the **Sacred Defense** film **genre** in a comical and satirical vein. Tabrizi's popular satire *The Lizard* (2004) was banned by the clerics for its alleged blasphemous content, namely its numerous, tendentious observations about the role of clergy in Iranian life and society. In the film, a petty thief named Reza escapes from prison in the guise of a mullah, the comic twist being the transformation of the mask into the face.

**TALE OF THE THREE LOST JEWELS, A (1994)**. Directed by **Michel Khleifi**, this fanciful yet somber film tells the story of Youssef, a young **Palestinian** boy who falls in love with a slightly older Bedouin girl, Aida, and the unusual adventures he hazards to eventually secure her hand in marriage. Youssef's father (**Mohammed Bakri**) is imprisoned by the **Israeli** authorities for unspecified crimes against the state, and the young boy must live with his mother and a fugitive brother in a dilapidated house in the war-ravaged Gaza Strip. The first feature shot in Gaza, *A Tale of the Three Lost Jewels* is set during the turbulent days following the Hebron massacre of 1994 and before the establishment of the Palestinian Authority. Aida tells Youssef that the only way he can secure her hand is to retrieve and deliver three jewels to her that are missing from a family heirloom necklace now rumored to be in South America. Khleifi fuses Youssef's fantasy-laden quest for the missing jewels with the tedium and intimidation of life in a **refugee** camp and the daily violence of the **Occupied Palestinian Territories**.

**TANGO OF YEARNING (1998).** This first film in Mohamad Soueid's **Lebanese Civil War** trilogy reveals the director's recurrent fascination with cinema, personal relationships, and sentiments of loss. Under the cloak of an unrequited love story, Soueid lays out a nonlinear autobiography of the war's traumatic experience. The details of this relationship are exposed through a series of interviews in which Soueid asks his friends narcissistic questions about himself. His nonlinear stories are also told through a female voice-over. His escape to the still-operating theaters of Beirut also reveals the close connection between a perceived surrealism of the war and the escapism of cinephilia. The cinema is a recurrent theme in this trilogy, as is the loose distinction between the real and the represented. Here this tension is emphasized with footage from a failed television serial he directed, *Fond of Camilia*, a reference to the woman he loved. See also **LEBANON**.

**TARZAN IN ISTANBUL (1952).** Shot one year prior to *Dracula in Istanbul* (Mehmet Muhtar, 1953), *Tarzan in Istanbul* strongly exemplifies the **Turkification** of Hollywood cinema. An early example of **Yeşilçam** cinema, the film introduces the studio's "quickie" mentality through the casting of **Turkish**-Greek Olympic athlete Tamer (Toma) Balcı as the Turkish Tarzan, and the juxtaposition of footage from Hollywood Tarzan films with scenes filmed in Istanbul. Although director Orhan Atadeniz made only four films, he is recognized as the editing "guru" of the early Yeşilçam period, having worked as an editor on many films.

**TASLIMI, SUSAN (1950- ).** A graduate in theater and acting from the University of Tehran, actress and director Taslimi started her film career in **Iranian New Wave** director **Bahram Beyzai's** *Ballad of Tara* (1979) as Tara, a young widowed mother who falls in love with a stranger. Taslimi's stirring physical presence, as well as the film's theme of nonmarital love, prevented it from receiving a screening permit in **Iran** in the wake of the 1979 **Iranian Revolution**. Although in the 1980s, Taslimi was blacklisted by the **Islamic** regime and all of her films banned inside Iran, she would gain international recognition in 1989 for her lead role in Beyzai's *Bashu, the Little Stranger*, in which she plays a farmer's wife who takes a war orphan

of the **Iran–Iraq War** under her protection. Since the 1990s, Taslimi has been living in Sweden, where she has been active in theater, television, and film. Her notable theater credits in both acting and directing include *Medea* (1999) for the Swedish National Theater, *Lasermannen* (2005), the television series *Orka Orka* (2003), and *Haktet* (2005). See also CENSORSHIP.

**TASTE OF CHERRY (1997).** In this moral fable by **Iran's Abbas Kiarostami**, Badii (Homayoun Ershadi) is a prosperous, middle-aged man driving around the barren, desertified outskirts of Tehran trying to find another human being to assist him in committing suicide. Badii is prepared to pay a significant monetary reward to anyone who would make sure that he is dead and buried. Badii makes his request to a **Kurd**, an **Afghan refugee**, and a seminarist, all of whom refuse to assist him in his suicide because it sounds both unusual and against **Islamic** injunctions. In the film's most complex and allegorical scene, Badii makes a pact with a taxidermist, Mr. Bagheri, who agrees to assist him in committing suicide, but not before he tries to persuade Badii of the pleasures of living with his own personal anecdote about the taste of cherry. Mr. Bagheri reports once attempting to commit suicide but, finding himself inside a mulberry orchard, he happens to taste a mulberry fruit, the sensuous flavor of which sends him back to life. Badii, however, is unaffected by the metaphorical anecdote about the taste of cherry, and he renews his request to die. Mr. Bagheri promises to help him. The suicide motif concludes with Badii driving to his burial ground the following day and laying himself down in a hole to die. The screen turns to a sustained darkness as Badii shuts his eyes, apparently awaiting death, having ingested sleeping pills.

While the narrative feature about Badii's suicide ends here, Kiarostami concludes the allegorical question about the problem of suicide outside this narrative frame. The movie concludes with a video shot of Kiarostami and his crew packing up the shooting of the film *Taste of Cherry*. This reflexive episode attests to several of Kiarostami's theories about filmmaking and spectatorship, such as his preference for minimalist narratives, a diegetic space with carefully controlled referentiality, the role of audience in making their film viewing a meaningful experience by filling in the lacunae in

the film text themselves, and the creation of a cinema that comments on cinema making. While the formal device of the director's video interjection into the diegetic space reframes our viewing experience, this scene nevertheless answers the question about suicide central to the movie, depicted humorously in the character of the taxidermist, perhaps an allegorical stand-in for the director and artists everywhere, who find value and beauty in death, stating the counterpoint to religious injunctions against suicide. Thus, this scene renders Badii's death a "lie" but Kiarostami uses this lie to bring to life the truth about the value of life and death through an investigation into the difficulty of death and the persistence of life.

Kiarostami interrogates not just the religious injunctions against suicide in Islam, but also exposes the material conditions that lead individuals to challenge that injunction and to consider suicide as an option; the barren landscape through which Badii travels in his quest for death is a metonymic representation of the material void that makes the active courting of death—suicide—fundamentally attractive in an existential sense. It is hard to watch *Taste of Cherry* without being conscious of the controversy over suicide bombings and martyrdom, something at odds with the fundamental teachings of Islam. For all its atmospheric nihilism, the resistance to aid and abet any form of killing in this film, suicide included, is articulated not through the voice of religious strictures, but as an unnecessary perversion of the law of nature.

**TAZI, MOHAMED ABDERRAHMAN (1942–)**. Tazi studied film at the Institut des hautes études cinématographiques in Paris, and later communication at Syracuse University. He then began working for **Moroccan** television, and produced and directed several acclaimed short films. His earliest features, *The Big Trip* (1981), an early example of the Arab road movie **genre**, and *Badis* (1988) are bleak portraits of social ills and failed objectives, filmed with a **realist** aesthetic. The latter is a particularly uncompromising story of oppression in which two **women**, constrained by village life, rebel against their circumstances. The elder challenges her authoritarian and abusive husband, while the younger encounters a social order that, after a long history of **colonialism**, condemns her relationship with a

Spanish soldier stationed outside of town. As the women attempt to escape, they are punished by the villagers with a fatal stoning.

Tazi subsequently followed his highly successful **comedy**, *Looking for the Husband of My Wife* (1994), with a sequel, *Lalla Hobby* (1997); both concern a man and his many wives, all of whom must cope with the man's search for a way to remarry a wife he has divorced. His later *The Neighbors of Abou Moussa* (2003), adapted from a novel by Moroccan author Ahmed Taoufik, recounts a 14th-century tale about the saintly mythical figure Abou Moussa in which rich and poor residents of the town of Sales are portrayed searching for solutions to their problems, which include persistent drought and political conflict. Tazi's realism generally is intersected by elements of drama and/or comedy, always with the intention of foregrounding issues in contemporary Morocco.

**THIRD CINEMA.** This category of cinema refers to those films produced in the historical wake of anticolonial struggles, whether under conditions of postcolonial oppression or opportunity, in the industrially underdeveloped "Third World" that promote countercinematic practices, often aimed at raising socialist consciousness. Third Cinema was produced during the 1960s and 1970s in countries of Latin America (especially Cuba, Brazil, and Argentina), Africa, the **Middle East** (especially **Algeria** and **Palestine**), and south central and southeast Asia (India, Vietnam), as well as by **exilic and diasporic** communities in the developed "First World." Third Cinema challenges **colonialism** in direct and confrontational ways, through social **realist** and/or avant-garde aesthetics and in **documentaries**, as well as in narrative and experimental features and shorts. Third Cinema was often supported by political organizations, such as the Algerian **Front de Libération Nationale** and the Palestine Liberation Organization, the latter of which produced what later became known as **Palestinian Revolution Cinema**. In **Tunisia**, the postcolonial **Société anonyme Tunisienne de production et d'expansion cinématographiques** produced numerous films of sociocultural concern, of which *Hyenas' Sun* (**Ridha Behi**, 1977) is known in particular for its Third Cinema aesthetics; whereas in **Morocco**, the postcolonial **Centre cinématographique Marocain** produced a few

films of this general tendency, most notably *1001 Hands* (**Souheil Ben Barka**, 1972). In Algeria, on the other hand, the postcolonial Fédération Panafricaine des cinéastes was founded in 1969 explicitly as a tool of liberation and intracontinental unity.

Third Cinema praxis was often theorized in manifestoes and proposals written by committed filmmakers such as Fernando Solanas and Octavio Gettino, Jorge Sanjinés, Julio Garcia Espinosa, Glauber Rocha, Teshome Gabriel, and Ritwik Ghatak. Its Middle Eastern manifestations have been theorized by scholars **Ella Shohat**, Robert Stam, Paul Willemen, Hamid Dabashi, Mike Wayne, Hamid Naficy, and Sheila Petty, and by filmmakers **Nouri Bouzid**, Emily Jacir, **Mohammad Malas**, Alia Arasoughly, and Sobhi al-Zobaidi, among others.

In the postcolonial period, Third Cinema aesthetics have sometimes been appropriated and revised in directions that have tended to renew **orientalist** tropes of travelogue and exoticism, often via depiction of local cuisines and meal-time scenes, picturesque landscapes, overachieving children, and stereotypical behaviors and activities. The resulting “World Cinema” has, however, served to launch or revitalize cinema throughout the Third World, through **transnational** funding and distribution, and **exhibition** at international **film festivals**, and has helped rejuvenate defunct or faltering industries in **Turkey**, **Lebanon**, and **Egypt**. Whereas Third Cinema was intended to raise socialist, anticolonial consciousness among indigenous peoples, World Cinema is often directed toward presumed Western tastes and prejudices, commonly—although by no means always—avoiding political confrontation and analysis, except when concerning political militancy and the subjugation of **women** and homosexuals in relation to **Islamism**.

Also, and in contrast to Third Cinema, the focus of world cinema has typically been on individuals with middle-class consciousness, if not status. Among many examples of this general tendency are *Honey and Ashes* (**Nadia Fares**, 1996); *The Closed Doors* (Atef Hetata, 1999); *Ali Zaoua: Prince of the Streets* (**Nabil Ayouch**, 2000); *Daughter of Keltoum* (**Mehdi Charef**, 2001); *Inch'Allah Dimanche* (**Yamina Benguigui**, 2001); the Iranian-supported Afghan film *Osama* (Siddiq Barmak, 2003); *Cry No More* (Nejjar Narjiss, 2003); *Daughters of the Sun* (Mariam Shahriar, 2000), an Iranian

film about a rural woman who cross-dresses in order to get a rug-weaving apprenticeship; *Zozo* (Josef Fares, 2004), a Lebanese road film in which a ten-year-old boy makes his way to Sweden alone after his family has been killed in the **Lebanese Civil War**; *Marock* (Leïla Marrakchi, 2005); *Bosta* (Philippe Aractingi, 2005); *Paradise Now* (Hany Abu-Assad, 2005); *A New Day in Old Sana'a* (Bader Ben Hirsi, 2005); *The Yacoubian Building* (Marwan Hamed, 2006); and *Caramel* (Nadine Labaki, 2007).

*(THIS IS NOT BEIRUT) / THERE WAS & THERE WAS NOT* (1994). This experimental video by **Jayce Salloum** critiques the **orientalist** representations of Beirut embedded in Western film and television. By culling hundreds of images and arranging them into a montage, Salloum emphasizes the way in which popular media has saturated the visual archive of the titular capital of **Lebanon**. Nostalgic images of the so-called “golden era” historically situate Beirut as exotic and cosmopolitan, before that idealized memory becomes engulfed by the violence and chaos of the **Lebanese Civil Wars**. Salloum’s montage of found footage challenges the presumption that one can make sense of a city that is as contested and overdetermined as Beirut. This collection of spectacular archival images periodically confronts mundane video footage taken by Salloum during his post-war visit. This footage comments on the limits of documenting the complex conditions of political violence. For instance, while filming from a vehicle at a gasoline station, artist **Walid Raad** is portrayed looking through the driver’s window directly at the camera, thus deconstructing through this politically contextualized direct address the claims of Western media to comprehend and understand the political situation. As he concludes, “Even those who have spent their entire lives in Lebanon do not understand the situation.”

*THROUGH THE OLIVE TREES* (1994). See KOKER TRILOGY.

*THUG, THE* (aka *THE TOUGH GUY*) (1957). Salah Abu Seif’s film, scripted by **Mahfouz Naguib**, is a **realist** melodrama from **Studio Misr**, set during the monarchist period and **starring Farid Shawqi** as Haridi in the title role and **Tahiyya Carioca** as his co-conspirator, Husna. The film opens with Haridi’s arrival in Cairo, where his lowly

status is illustrated immediately by confusion over his relationship to other local Haridis. Willing to do anything to earn money, he replaces an injured donkey by pulling a cart—his animality emphasized by cross-cutting and camera movements that compare his gate and eating habits with another donkey. Haridi is a naïve country bumpkin, but he quickly shows his spirit when, after some hesitation, and upon Husna's prompting, he decides to react to a thump on the back by confronting his antagonist. Shocked by the price of vegetables at the Cairo market when "the fields of the country are full of tomatoes," Haridi and Husna hatch a scheme to undercut the market boss, Abu Zeid.

Although Husna instigates their plan, Haridi gains confidence, and arrogance, as he gradually assumes power pretending to be Abu Zeid's loyal retainer. Eventually, he is discovered and locked in a refrigerated room filled with gas to preserve bananas. A series of high-angle, canted shots depict his efforts to escape; he is rescued just as he passes out. Married to Husna, Haridi becomes a bey after donating money to the king, who represents the apotheosis of the corrupt system in existence prior to—and, allegorically, after—the **Free Officers coup** of 1952. By the end of *The Thug*, Haridi, having abandoned Husna, has become as corrupt and ruthless as Abu Zeid. The film climaxes with a fight between their respective followers that destroys the market area: Abu Zeid dies after being locked in the freezer with Haridi, who once again survives. Nevertheless, his grip on power would appear broken. The film ends, chillingly, as another new arrival from the country is admonished by Husna for not fighting back against a thump on the back. *The Thug* features several musical numbers, notably a cabaret scene that inspires Husna to trick Abu Zeid into trusting Haridi, and a nondiegetic sequence that depicts the fertility of the land and bemoans its usurpation by **Egypt's** corrupt elite.

**TIBET, KARTAL (1939–)**. A graduate of the Ankara State Conservatory, Tibet was a stage actor for both the State Theater and private theaters in **Turkey** until **starring** in the film *Karaoğlan—The Hero from the Altai* (Suat Yalaz, 1965), his first in a series of historical and adventure films adapted from a popular comic book series about a Central Asian Turkic hero. In addition to starring in another similar

series, *Tarkan*, Tibet appeared in about 100 **genre** films, including melodramas, rural dramas, and romantic **comedies**. In 1976, he began directing; his works include family comedies in collaboration with producer **Ertem Eğilmez**, including *Tosun Pasha* (1976), which features the rivalry between two wealthy Turkish families in 19th-century Alexandria, and numerous *Şaban* films starring **Kemal Sunal**. In the 2000s, Tibet remained active as a director of television series.

**TICKET TO JERUSALEM (2002)**. Jaber, a Palestinian **refugee** and fictionalized prototype of the film's director, **Rashid Masharawi**, is committed to **Palestinian** cinema. Despite frequent equipment breakdowns, he transports film reels and a bulky projector through **Israeli** checkpoints in order to hold screenings for Palestinian children in refugee camps and—finally—for adults in occupied East Jerusalem. Jaber faces obstacles not only from Israelis but from his wife, who suspects him of philandering whenever he leaves their refugee dwelling in Qalandia, and from his mechanic, who does not see a need for cinema in the struggle against **Israeli Occupation**. Jaber's explanations underscore *Ticket to Jerusalem's* interest in mapping a critical relationship between Palestinian cinematic spectatorship and the (re)formulation of ideological perspectives held by Palestinians during the Al-Aqsa **Intifada**, a relationship rendered visually by the film's constriction and fragmentation of exterior spaces (especially roads and checkpoints), thus paralleling and extending the claustrophobic interior shooting of Masharawi's earlier *Curfew* (1993) and *Haifa* (1996).

**TIME HAS COME (1994)**. The only feature film of Jean-Claude Codsì belongs to a moment in **Lebanese** history during which a so-called "lost generation" of **exiles** began to return to Lebanon after the **Lebanese Civil War**. Camille, a failing composer whose family compels him to return to Lebanon for work, and Raya, who has married into the French bourgeoisie, meet on a ferry from Cyprus. Their brief love affair accentuates their alienation from Lebanese society and tempers their efforts to reconcile with the past. Raya has lost her ability to speak Arabic and decides to return to Paris alone, while Camille is left in Beirut feeling like an outsider in the place of his birth.

**TLATLI, MOUFIDA (1947– )**. Tlatli was born in Sidi Bou Said, **Tunisia**. After graduating from the Institut des hautes études cinématographiques in Paris, she became a writer and production manager for the Office de la Radiodiffusion Télévision Française from 1968 to 1972. Returning to Tunisia, Tlatli wrote screenplays and edited a number of key Arab films, such as *Omar Gatlato* (**Merzak Allouache**, 1976), *Aziza* (**Abdellatif Ben Amar**, 1980), *Crossing Over* (aka *Crossings*) (**Mahmoud Ben Mahmoud**, 1981), *Shadow of the Earth* (**Taïeb Louhichi**, 1982), *Wanderers in the Desert* (aka *The Drifters*) (**Nacer Khemir**, 1984), the documentary *Camera Arabe: The Young Arab Cinema* (**Férid Boughedir**, 1987), *A Door to the Sky* (**Farida Benlyazid**, 1988), *The Trace* (Nejia Ben Mabrouk, 1982–1988), *The Canticle of the Stones* (**Michel Khleifi**, 1990), and *Halfaouine: Child of the Terraces* (Boughedir, 1990). Her own award-winning first film, *The Silences of the Palace* (1994), traces the systemic and internalized oppression suffered by generations of servant **women** working for the Tunisian aristocracy on the eve of independence. Tlatli's second film, *The Season of Men* (2000), is set on the island of Djerba and focuses on mothers and daughters confronting patriarchal traditions and economic pressures. Both films center on issues of **gender** roles, female sexuality, and the struggle between religious and secular social orders as expressed in modern Tunisian society.

**TOLBI, ABDELAZIZ (1938– )**. Born in Tamlouka, **Algeria**, Tolbi fought with the Armée de Libération Nationale, then was sent to Tunis. He studied in Damascus, **Syria**, then at the University of Cologne, working for German television before returning to Algeria to work for the **Radiodiffusion Télévision Algérienne**, where he directed a narrative feature, *Noua* (1972). Adapted from a novel by Tahar Ouettar, the film utilizes **realism** to analyze Algerian society at the dawn of the 1954 revolution through the story of a young peasant girl slated for sale to a wealthy landowner. Noua's family of rural farmers are subject to steep taxation by the **colonial** government, which requisitions agricultural land upon nonpayment and conscripts the young men to fight for the French army in Vietnam. Noua decides to escape with her lover, a farmer's son, to join the revolutionaries. The film is a clear example of Algerian militant cinema, in which national liberation is viewed as a first step toward international

socialism, and it initiated a series of Algerian films concerning the problems of rural life.

**TORNADO, THE (1992).** One of the first postwar **Lebanese** films made about war and return, Samir Habchi's *The Tornado* follows Akram, a Lebanese art student in the Soviet Union, returning home after news of a car bomb explosion, depicted in the opening sequence. Initially the whirlwind of death and destruction alienates him, but, after it impacts him personally, vengeance draws Akram into the perpetual cycle of violence. Filmed during the **Lebanese Civil War**, *The Tornado* incorporates **documentary** footage of both carnage and mundane street scenes. The distinction between fact and fiction becomes further blurred by the recurrence of surreal dream sequences that eventually overwhelm the viewer in a "tornado" of violence and confusion. Habchi's Soviet training produces distinctly different aesthetics from Lebanese filmmakers trained in the West; the stark character development, neorealist *mise-en-scène*, magical realism, and overdriven ominous soundtrack are evocative of Sergei Eisenstein and Andrei Tarkovsky. That said, the film also employs **exilic** aesthetics, in which the breakdown of communication and media technology indexes larger social disjunctures.

**TOUFIC, JALAL (1962–).** After his family fled **Lebanon** during the **Lebanese Civil War**, Toufic studied film theory in the United States. His dissertation-turned-book, *(Vampires): An Uneasy Essay on the Undead in Film*, develops an eccentric theory of posttraumatic subjectivity based on his reading of vampire cinema. Toufic's "undead" vampires exemplify the destruction of the rational individual, literally the death of the subject. His notion of the "undead" has proven a salient theoretical concept for many Lebanese artists trying to articulate their social condition on the brink of mortality, which has taken its most literal formation in **Ghassan Salhab's** *The Last Man* (2006). Toufic also expands his critical repertoire to photography and video. For example, *Credits Included: A Video in Green and Red* (1995) takes place in a mental institution in southern Lebanon, in which a patient claims a variety of identities, including the Prophet Mohammed and Jesus, indicative of Lebanon's tenuous multisectarian demographics. Much of his video work has focused on rituals of

mortality, particularly with meditative pieces on the Shi'i tradition of Ashura, which commemorates the mourning of saint Hussein Ibn Ali. Thus, *The Lamentations Series: The Ninth Night and Day* (2005) subverts time to create a feeling of eternity. Via a long, continuous shot, which slows to a fraction of its normal speed, the video's viewer must visually endure the rite of self-flagellation. Toufic commonly employs this Warhol-like observational style, which typically infuriates or entrances audiences. *See also ISLAM.*

**TOUITA, OKACHA (1943– ).** Born in Mostaganem, **Algeria**, Touita studied cinema at the Institut de formation cinématographique in Paris, then worked as both an actor and director in France. He is known for films that focus on the Algerian anticolonial struggle. His first feature, *The Sacrificed* (1982), is set in 1955, and portrays Mahmoud, an Algerian expelled from North Africa to a shanty-town (*bidonville*) in Nanterre. There, he is caught up in the fratricidal conflict between different groups fighting for Algerian independence, the Movement National Algérien and the left-socialist **Front de Libération Nationale**, as well as in the Algerian workers strike in France and Algeria. Mahmoud is imprisoned for his activities; once freed, he resumes the struggle, this time against the *Harkis* (Muslim Algerians who collaborated with the French), thus revealing a little-known aspect of the Algerian War. *The Cry of Men* (shot in 1989 but only released in 1999 in France) depicts the violence of the army and French police against Algerian nationalists in Algeria, in 1957. In *Morituri* (2007), shot in Algeria during the summer of 2004, Touita adapts for the screen the celebrated novels by Yasmina Khadra involving police inspector Llob. *See also BEUR CINEMA.*

**TOUKAN, NADINE (196?– ).** A **Jordanian** citizen of **Palestinian** descent, Nadine Toukan is a pioneer in independent film production and the Arab new media industries in the Mashreq and the Arabian Peninsula. She was the director of the Capacity Building division as part of the inaugural team at the Royal Film Commission of Jordan (established in 2003). Her career background also includes working within the commercial television advertisement industry, the then-nascent Arab online world, and the burgeoning digital film arena. She served as producer for the first Jordanian feature film ever to

have wide international distribution, *Captain Abu Raed* (Amin Matlqa, 2007).

**TRANSNATIONALISM.** The concept of transnationalism refers to the diminished importance of national geographical borders in the modern world as capital, people, commodities, ideas, and various other resources of power are enabled—or, indeed forced—to move internationally. Thus, businesses, information networks, and cultural phenomena may be better understood as functioning across nations than within them, even as the nation-state remains a crucial structural component of the world economy. Transnationalism is often equated with processes of neoliberal globalization that have developed under the auspices of international organizations, such as the World Bank and World Trade Organization, operating in the era of multinational capitalism since World War II; however, the term is also used more generally to describe the fluid, interconnected character of much cultural activity, especially with respect to its appeal to, or production by, **exilic and diasporic** communities.

The countries of the **Middle East** have long interacted politically and economically with one another and the rest of the world, and the region comprises a diversity of cultures, languages, and religions. The borders of many Middle Eastern countries were somewhat arbitrarily drawn by **colonial** powers, whose settlers were themselves dominant forces in early filmmaking, especially in the **Maghreb**. Other early pioneers of cinema were often importers of foreign products or technology, such as **Albert Samama Chikly**, who exhibited then directed films in **Tunisia**; **Sigmund Weinberg**, a Jewish Pole who introduced cinema to **Turkey**; and, in **Iran**, Ardeshir Khan, who established an early movie theater. Aside from films made in the region, Hollywood cinema, with its powerful transnational organization and influence over distribution and **exhibition**, has long had a hold on audiences in the Middle East, as has all Indian—Hindi, or “Bollywood”—cinema, especially in the 1950s, during the era of **stars** Raj Kapoor and Nargis.

The first and biggest industry to develop in the Middle East was in **Egypt**, where *Layla*, perhaps the first feature, encompassed the input of a Turk, Wedad Orfi, and of an Egyptian-born Italian Austrian, Stephane Rossi, who later became an important actor. There was also

a considerable Greek influence in the early Egyptian industry, while films directed and performed by the Badr brothers—who came via Chile—prefigured a continued **Lebanese** presence. Building upon its earlier, strong presence in radio, Egyptian cinema was also widely distributed throughout the rest of the Arab world, and although this is somewhat less true today, it continues to provide a clear model for imitation (or avoidance) by other film industries and makers in the region. Beginning in the 1970s, **Saudi Arabian** money has provided considerable support to Egyptian cinema and has, in many cases, influenced its content—while Saudis themselves have largely been forced to travel to Bahrain or elsewhere to experience public exhibition of cinema. Another relatively recent development that parallels practices in major industries across the globe has been the growing number of Egyptian films made outside the country that focus on transnational conditions and relationships, such as immigration and **exile**. *Hello America* (Nader Galal, 2000), starring **Adil Imam**, is a good example.

Egypt's internationally most renowned director, **Youssef Chahine**, may serve as an exemplary illustration of contemporary transnational filmmaking. Having worked extensively in the national industry, Chahine left temporarily to make films in Lebanon during the presidency of **Gamal Abdel Nasser**, and in **Algeria** under the auspices of the **Office national pour le commerce et l'industrie cinématographiques**. After the late 1970s, however, most of his films were French co-productions often targeted to international audiences through exhibition at **film festivals**. Nevertheless, Chahine remained critical of many aspects of the transnational experience and its effects on Egypt, as evidenced by *The Other* (1999) and *Alexandria . . . New York* (2004). Success in finding financial support has been more difficult for fellow Egyptian auteur, **Tawfik Saleh**, who has not established a European connection, but has directed films in **Syria** and **Iraq** in addition to Egypt.

In Iran, the first narrative features were the work of **Avanes Ohanian**, an Armenian Iranian who spoke little Persian and spent much of his life in Russia, while the first Iranian talkies were produced in India by **Abdolhossein Sepanta**. A large number of Iranian films from the 1990s and especially 2000s have illustrated problems of Afghan **refugees** in the country—for example, *Djomeh* (**Hassan**

**Yektapanah**, 2000) and *Baran* (Majid Majidi, 2001)—and more recently Majidi and **Mohsen Makhmalbaf**, in particular, have made and supported films within **Afghanistan**. Iran's most famous contemporary director, **Abbas Kiarostami**, carries a transnational appeal somewhat similar to that of Chahine, although his work lacks the popular **genre** elements that allowed the Egyptian also to maintain a hold on sizeable domestic audiences. Kiarostami's inventive, self-reflexive cinema, originally supported by the state-funded **Institute for the Intellectual Development of Children and Young Adults**, won worldwide art house audiences after its exhibition at major European film festivals; and he too, since the early 1990s, has benefited from French production monies.

Ever since Iranian cinema's explosive emergence onto the international scene from about 1990, certain filmmakers have been distancing themselves from the domestic market, with screenings outside the country commonly occurring before those inside—indeed the latter may never take place, for reasons of  **censorship**, as in the case of Makhmalbaf's *A Time for Love* (shot in Turkey) and *Nights of the Zayandeh-Rud* (both 1990), and **Jafar Panahi**'s uncompromising *The Circle* (2000) and *Offside* (2006), films that are considered culturally and politically quintessentially Iranian, but are dependent on foreign funding. **Bahman Gobadi**, another of Kiarostami's former assistants, provides a striking example of the coexistence of national and transnational contexts. The **Kurdish** nationalism that defines his work inevitably leads to films made literally across the borders of nation-states. In *Turtles Can Fly* (2004), the protagonist is named Satellite; he is in charge of securing television reception for his town, and he appreciates something of the international maneuvers that affect his people—but is finally unable to control them. Gobadi's next film, *Half Moon* (2006), illustrates another aspect of the transnational; it was commissioned as part of Vienna's New Crowned Hope celebration of the birth of Wolfgang Amadeus Mozart, used as a means to support and market art from around the world.

Like the Egyptian and Iranian cinemas, the Turkish industry **Yeşilçam** produced many films that fostered an uncomplicated **nationalism** inscribed with the idea of a single nation and language. However, the spread of migrant populations from Turkey throughout Europe from the 1960s, which has produced Euro-Turk and

Euro–Kurdish filmmakers, and more recently, the increased visibility of ethnic minorities in Turkey, especially Kurds, who are producing films in their native languages and often for their regional markets, together with a growth in co-productions in an increasingly globalized economy have produced a shift toward a more transnational Turkish cinematic presence and vocabulary. *Berlin in Berlin* (Sinan Çetin, 1993), for example, set in the Turkish sector of Berlin, is a transnational drama that analyzes **gender** struggles and social and moral issues across national boundaries in the context of migration to Germany. *Journey of Hope* (Xavier Koller, 1990), coproduced by Switzerland, Turkey, and the United Kingdom, tells the story of a Kurdish family that tries to immigrate illegally to Switzerland. *Edge of Heaven* (Fatih Akin, 2007) partially pursues similar themes, but to some degree reverses this trajectory by its focus on a German woman attempting to trace her late daughter’s surviving lover in Turkey. *Exam* (2006), meanwhile, in an indication of popular Turkish cinema’s growing global name and the transnational nature of much contemporary Middle Eastern filmmaking, stars Hollywood lead Jean Claude Van Damme.

The first film exhibited in Lebanon, *The Adventures of Elias Mabrouk* (Jordano Pidutti, 1929), the story of an emigrant returning from the United States, began a cycle of films on emigration. The country’s interconnections with the Egyptian industry are also clear from this early period, particularly, perhaps, in **pan-Arabism** proponent **Ali al-Ariss**’s *The Rose Seller* (1943), which contained dialogue in the Egyptian vernacular. Much recent Lebanese cinema has strong transnational undercurrents as evident, for example, in *Under the Bombs* (Philippe Aractingi, 2007), in which the protagonist returns to the country from a life spent abroad in Dubai and Hong Kong, apparently with a wealthy partner. Thus, the global implications of local conflicts are filtered through her personal experience. **Palestinian** films are in their historical nature transnational in terms of production, funding, and circulation. **Palestinian Revolution Cinema**, for example, was born and raised in **Jordan** and, later, Lebanon, and was funded through international support. But thematically, too, they address and often allegorize the existential question of Palestinian displacement, exile, diaspora, and statelessness. The difficulty of crossing borders and forging a national identity are reflected in

the self-reflexive gestures and hesitant narratives of films such as *Chronicle of a Disappearance* (Elia Suleiman, 1996), *Ticket to Jerusalem* (Rashid Masharawi, 2002), and *Route 181: Fragments of a Journey in Palestine–Israel* (Michel Khleifi/Eyal Sivan, 2003), as well as by documentaries regarding the **Intifada** and **Israeli Occupation**.

**Israeli** transnational filmmaking has historically been a phenomenon of Western grants, loans, and philanthropy, which have largely sustained the Israeli film industry and its newly widespread international distribution. Yet, Israeli auteurs such as Sivan and **Amos Gitai**, who have each lived and worked abroad, and whose films are often co-produced internationally, may also be considered transnational directors. Transnational filmmaking is also central to the works of emerging **Yemeni** and Jordanian directors, especially **Bader Ben Hirsi** and Amin Matalqa (*Captain Abu Raed*, 2007), respectively.

In the Maghreb, dependence on French support, especially from the **Fonds Sud Cinéma**, remains crucial to cinematic production. For many years before the completion of the **Gammarth** facilities in Tunisia, for example, postproduction work had to be undertaken in Europe, and this has continued as a requirement of co-production funding in many instances. As with many Palestinians, the great majority of Maghrebi filmmakers have received overseas training, mostly in France and Belgium, although Algerian filmmakers typically attended **film schools** in Poland, the former Czechoslovakia, or the former Soviet Union in the years following independence. Among the Maghrebi films with transnational implications are those critical of tourism in the region, notably *Hyenas' Son* (**Ridha Behi**, 1977), perhaps the foundational film in that subgenre, in which villagers attempt to block the construction of a luxury hotel on their fishing beach, and *Bezness* (**Nouri Bouzid**, 1992), in which the tourist dollar leads to prostitution and alienation.

A substantial contribution to transnational cinematic practices also comes from *beur* filmmakers of North African descent living in France and Belgium. *Beur* cinema commonly examines the implications of emigration and the frequently traumatic experience of exile that may also lead to alienation from the country of origin. An especially clear example of the implications of a world in which people are trapped between transnational impulses and the continued

enforcement of national borders is **Mahmoud Ben Mahmoud**'s somewhat autobiographical first feature, *Crossing Over* (aka *Crossings*) (1981), in which two displaced men struggle to come to terms with their homelessness within the new world order. Other *beur* directors who have made films that focus on transnational issues and national displacement include **Abdellatif Kechiche**, **Rabah Ameur-Zaimèche**, **Bourlem Guerdjou**, **Rachid Bouchareb**, **Mehdi Charref**, **Ali Ghalem**, **Mahmoud Zemmouri**, and **Yamina Benguigui**.

The experience of transnationalism has also been crucial to much important scholarly writing about cinema, including the works of **Ella Shohat** and Hamid Naficy.

**“TRUE” NATIONAL CINEMA DEBATE (TURKEY).** In the late 1960s and early 1970s—the heyday of **Yeşilçam**—film critics, cinephiles, and filmmakers in **Turkey** proposed three political renderings of “national cinema.” Modeling themselves after the French Cinémathèque, one group, affiliated with the Turkish Sinematek, argued for dismantling **Yeşilçam**, considered a purely commercial, popular cinema, in favor of a new, revolutionary cinema similar to the auteur and social(ist) **realist** cinemas of the West. By contrast, proponents of *ulusal* (national) cinema, among them **Halit Refig** and **Metin Erksan**, contended that such Marxist arguments disregarded the fact that Turkey, an Eastern country, had not undergone a process of industrialization and capitalist development in the Western sense. Thus, instead of modeling itself on Western cinematic forms, the *ulusal* proponents advocated the integration of domestic elements drawn from Turkish folk culture, Ottoman culture, and nonillusionistic traditional arts, such as the Karagöz **shadow-play** tradition. Finally, **Yücel Çakmaklı** proposed an exclusive emphasis on Turkey's **Islamic** and Ottoman characteristics, thus creating *milli* (“authentic” national) cinema. Whereas the first perspective may be considered a “leftist” revision of the **Republican** model, the second attempted to incorporate some Eastern elements and the last denied the use of Western elements altogether, except in their technological capacities. All three, in seeking to revise the threefold cultural segmentation (Turk, West, and East) of the Republican model, articulated disdain for **Yeşilçam**'s own, popular synthesis of Eastern and Western cultures.

**TSAKI, BRAHIM (1946– )**. Born in Sidi Bel-Abbes, **Algeria**, Tsaki, a graduate of the Institut national supérieur des arts du spectacle et techniques de diffusion in Brussels, worked for the **Office national pour le commerce et l'industrie cinématographiques** upon his return to Algeria, where he directed two studies of children. *Children of the Wind* (1981), constructed in three parts, is a poetic allegory in which a musical soundtrack and an absence of dialogue offer a poignant analysis of childhood fantasy and creativity. In turn, *Story of a Meeting* (1983) traces a friendship that develops between deaf-mute children, one the American daughter of a petroleum industry employee, the other the son of a rural farmer, whose use of sign-language to communicate enables them to overcome cultural differences. Continuing this cross-cultural theme is Tsaki's much later *Ayrouwen / Once Upon a Time in Tuareg* (2007), produced by **Belkacem Hadjadj**, and the first film shot in Tamacheq, the language of the Tuareg people, nomadic **Berber**s of the desert. It is a tragic love story in the Greek tradition. Set in the Sahara, the love between a Tuareg and a European allegorizes struggles between wealthy, developed countries and those less fortunate of the global South.

**TUNISIA**. Bordered to the north by the Mediterranean Sea, to the west by **Algeria**, and to the southeast by Libya, Tunisia is the northernmost country on the African continent. Although mostly desert, it also encompasses a substantial fertile area. Originally peopled by **Berber** tribes, Phoenicians founded the city of Carthage in the ninth century BCE. Arabs arrived in the seventh century CE, bringing **Islam**. During the later rule of the Ottoman Empire, Tunisia became largely independent of **Turkish** control under the rule of the Beys, who remained as nominal leaders during the French Protectorate from 1881 until independence was granted in 1956.

Some early Lumière shorts were shot in Tunisia, and the first cinema opened in Tunis in 1908, but the only instance of indigenous filmmaking in the **Maghreb** prior to independence was **Albert Samama Chikly**'s short-fictional *Zohra* (1922), followed by his feature, *The Girl from Carthage* (1924), both of which starred his daughter, Haydee Chikly. 1937 witnessed the first feature in Arabic, *The Fool of Kairouan* (Jean-Andre Kreuzy). Meanwhile, Tunisia was used as

an exotic location for **orientalist** films such as *Princess Tam-Tam* (Edmond Gréville, 1935), a vehicle for Josephine Baker, in which the African American **star** appears as a Bedouin shepherdess.

Mobile cinemas known as “cinema caravans” began projecting films to rural villagers starting in 1942—as depicted in *The Magic Box* (Ridha Behi, 2002)—and the French subsequently made some attempts to utilize this practice for their own assimilationist purposes. On the other hand, the French founded a film society, *Actualités Tunisiennes*, in 1953, but it was quickly taken over by a Tunisian society, *El Ahd el Jadid*. In 1949, Tunisia founded the *Fédération Tunisienne des ciné-clubs* (FTCC), which became so popular that, by the time of independence, the country had the largest number of film societies in Africa and a thriving amateur film movement (led by **Omar Khlifi**), through which many Tunisians would pass on their way to becoming **documentary** filmmakers in the years following 1956.

In 1957, the **Société anonyme Tunisienne de production et d’expansion cinématographiques** (SATPEC) was founded and came quickly to dominate film production, distribution, import, and **exhibition** in the newly independent country. In 1966, Tahar Cherriaa, president of the FTCC and head of the Ministry of Culture’s cinema department, founded a **pan-Arab** and pan-African **film festival**, the *Journées cinématographiques de Carthage* (JCC), or **Carthage Film Festival**, today the most longstanding international festival for films from the developing world. Meanwhile, amateur filmmakers, many associated with the cinema-club organization, *Association des jeunes cinéastes Tunisiens*, founded in 1961, and Khlifi’s *Fédération Tunisienne des cinéastes amateurs*, benefited from the *Festival international du film non professionnel de Kelibia*, founded in 1964. The Tunisian film societies and the JCC contributed to the training of Tunisian filmmakers, as did the state-supported **Gammarth Studios**, established in 1966. In these and other ways, the Tunisian government facilitated the production of a modest number of indigenous, “quality” films, for which there was often a domestic market and, from the mid-1970s, a film festival audience as well.

The first Tunisian postindependence feature, *The Dawn*, was directed by Khlifi, who followed with *The Rebel* (1968), the first in his trilogy on resistance. Unlike films made in neighboring Algeria,

however, Tunisian films focused only rarely on the liberation struggle, which was not as long or bitter as that in Algeria. *Sejnane* (1974), the second of three successful features directed during the 1970s by **Abdellatif Ben Amar**, did provide a powerful critique of **colonialism** and of the conditions that led to Tunisian independence; his *Such a Simple Story* (1970) and *Aziza* (1979/80) instead engaged issues of contemporary social concern. This was also true of **Brahim Babai**'s debut, *And Tomorrow?* (1971/2), *The Children of Boredom* (**Rachid Ferchiou**, 1975), *The Ambassadors* (**Naceur Ktari**, 1975)—a Libyan co-production about emigration to France, and the first SATPEC film to enter the European market—and *Hyenas' Sun* (Behi, 1977), another directorial debut, which was screened at the Cannes Film Festival notwithstanding **ensorship** restrictions that compelled its shooting relocation to **Morocco**. Also during this period, **Selma Baccar**, Tunisia's first female director, made her debut with a documentary, *Fatma 75* (1978), highlighting celebrated **women** and other eminent figures of the Berber independence movement.

SATPEC went bankrupt and lost its distribution monopoly in 1981, and, despite its long-anticipated installation of color film processing technology at Gammarth in 1983, soon saw its production capacity replaced by newly emerging venues. The most prominent among these was Ahmed Attia's Cinetelefilms, which oversaw the production of what today is known as the "golden age of Tunisian cinema." Lasting from the late 1980s through the 1990s, this wave of quality filmmaking included most prominently the work of **Nouri Bouzid** (*Man of Ashes* [1986], *Golden Horseshoes* [1989], *Bezness* [1992], and *Bent Familia* [1997]), **Férid Boughedir** (*Halfaouine: Child of the Terraces* [1990] and *A Summer in La Goulette* [1995]), and **Moufida Tlatli** (*The Silences of the Palace* [1994] and *The Season of Men* [2000])—all of whom worked on one another's projects as writers and editors, helping to establish Tunisian cinema as a visible presence on the **world cinema** stage. Bouzid and Boughedir are also film historians and theorists, the former having written important essays on Arab cinema and historiography, the latter having directed the documentaries, *African Camera* (1983) and *Camera Arabe: The Young Arab Cinema* (1987, edited by Tlatli). Another major figure to appear at this time, although one who—paradoxically perhaps, considering his attempt

to create a cinema based on Arabic calligraphy and literature—is not so popular with domestic Tunisian audiences, was **Nacer Khemir**, whose *Wanderers in the Desert* (aka *The Drifters*) (1984) launched his **Desert Trilogy**.

Throughout the 1990s, the majority of Tunisian films were funded by European—mainly French—sources. Among other things, this tended to limit cinematic topics to those considered palatable to European tastes and concerns. During this period, for instance, a large number of Tunisian films focused on the seclusion or inequality of women. By the end of the decade, Tunisian cinema's prominence had faded: only 40 theaters remained in operation, and many areas of the country had none, while the proliferation of satellite dishes and video shops offering pirated films, together with neither television support nor a coordinated government policy, meant that cinema was in decline. The most productive and innovative center of film production in the region has shifted to Morocco, where government support has recently been more substantive and consistent. Although Tunisia has produced no more than three features per year during the 2000s, some important films have appeared, and Bouzid (*Clay Dolls* [2002], *Making Of* [2005]), at least, has managed to sustain a career of more than simply national significance. At the same time, as with the other Maghrebi countries, a Tunisian diaspora in France has produced a considerable body of work, commonly classified as  *beur* cinema. Two recent examples are *Bedwin Hacker* (**Nadia El Fani**, 2002), a film that examines the roles and perception of women, female sexuality, and media technology in both France and Tunisia, and *The Secret of the Grain* (**Abdellatif Kechiche**, 2008), which dramatizes the shifting sociocultural conditions of Maghrebi **exile and diaspora** within the structural relations of **transnationalism**.

In contrast to some **Middle Eastern** countries, Tunisia has enjoyed relatively lenient film censorship, with scenes forbidden elsewhere sometimes approved. Among the controversial topics covered are female nudity (*Halfaouine*), homosexuality (*Man of Ashes*), political repression (*Golden Horseshoes*), sex tourism (*Bezness*), destitution and poverty (*Essäida* [**Mohamed Zran**, 1996]), and women's sexual expression (*Fatma* [Khaled Ghorbal, 2001]; *Satin Rouge* [Raja Amari, 2002]). Hollywood has exploited Tunisia extensively

as a backdrop, and in addition to the country's appearance in *Monty Python's Life of Brian* (Terry Jones, 1979), *Raiders of the Lost Ark* (Steven Spielberg, 1981), and *The English Patient* (Anthony Minghella, 1996), many scenes from the *Star Wars* films were shot there.

**TURKEY.** Often considered a bridge between West and East, Turkey is located between Europe and Asia, with land on both continents. With a historical background in Central Asian tribes and the vast Ottoman imperial lands that covered large parts of Eastern Europe, the Balkans, the **Middle East**, and North Africa, the Republic of Turkey was founded in 1923, following the demise of the empire in the aftermath of World War I. Surrounded by three seas, the Mediterranean, the Aegean, and the Black Sea, Turkey borders Greece, Bulgaria, Georgia, Azerbaijan, Armenia, **Iran**, **Iraq**, and **Syria**, and stands at the center of various **transnational** economic, cultural, and political exchanges and conflicts. While the predominant majority of 70 million people are Muslim, there are many ethnic minorities, notably **Kurds**; there are also smaller groups of Circassians, Zazas, Roma, Arabs, Greeks, Armenians, and Jews. Since the foundation of the republic, Turkey has tried to maintain a secular, unitary, and constitutional democratic political system, despite the single-party rule between 1923 and 1945 and three **military interventions** (1960, 1971, and 1980). Since the late Ottoman era, and particularly as a member of the North Atlantic Treaty Organization since 1952 and a candidate for membership in the European Union, Turkey has often attempted to align its culture with that of Western countries.

The first public film showings occurred in Istanbul in 1896, during the Ottoman era. Although these were held in the largely non-Muslim Pera district of Istanbul, the first **exhibition** of films in “Muslim” Istanbul took place in 1897, at a coffee house on a Karagöz **shadow-play** screen. Bringing together two “screens,” then, one non-Western, two dimensional, and nonillusionistic, and the other Western, perspectival, and illusionistic, Turkish film history can be understood as always having wavered between the two poles, and is characterized by non-Western cinematic responses to a medium developed originally in the West, which has prompted a creative variety of translations, transformations, and novelties.

The question of the first Turkish film is complicated and inflected by this multiethnic, multireligious context. Some of the earliest screenings and the first film theaters were initiated by an Ashkenazi Jew, **Sigmund Weinberg**, while **Fuat Uzkınay**, a Muslim, is generally acknowledged as the first Turk to shoot a documentary or *actualité* film (*The Demolition of the Russian Monument in Hagia Stephanos*, 1914). However, the Greek or Macedonian Manaki(a) brothers, also citizens of the Ottoman Empire, not only shot their first reel in 1906, but also filmed the Ottoman Sultan Reşat Mehmet V when he visited the Balkans in 1911. These circumstances raise several key issues concerning how “Ottoman” and “Turkish” are to be distinguished and—at issue for several countries in the region—regarding how to define a national cinema the origins of which precede the birth of the nation-state. The related question of whether Turkishness can be limited to only one ethnic community is also complicated, and was raised famously by **Mustafa Kemal Atatürk**, founder of the Republic of Turkey: “How happy is the one who says ‘I am a Turk.’” The implied ambivalence of this statement over the relationship between national citizenship, religion, and ethnicity has continued to affect Turkey and its cinema, in which Western and non-Western, Muslim and non-Muslim, Turkish and non-Turkish influences and agendas have frequently come together and clashed, both onscreen and off.

The history of cinema in Turkey may be divided into three broad periods. The pre-**Yeşilçam** period traces the years from the earliest *actualité* films through the late 1940s. Whereas the first Turkish feature films were made in the late 1910s during the last years of the Empire, the single-party rule of the **Republican** People’s Party between 1923 and 1945 more or less coincided with the work of the “single man” of Turkish cinema, **Muhsin Ertuğrul**. During World War II, Turkey’s neutrality made it difficult to import films directly from Europe. This opened the door to Western film importation via **Egypt**, and in turn to the distribution of Egyptian popular films in Turkey. After the war, a reduction in taxes on ticket revenues for domestic films enabled film production to flourish. Influenced by popular Western cinema, especially Hollywood, as well as by Egyptian and Indian models, Yeşilçam was the popular, **star-** and **genre-**driven film industry of Turkey between about 1950 and 1990, serving

a function similar to that of classical Hollywood cinema from the 1930s to the 1960s. Among its most prominent directors were **Lütfi Ö. Akad**, **Ülkü Erakalın**, **Ertem Eğilmez**, **Zeki Ökten**, and **Atif Yılmaz**. Since the 1990s, a new, **post-Yeşilçam** cinema has come to the fore, one that clearly demarcates popular cinema and art house, or auteur, films (by such **film festival** favorites as **Nuri Bilge Ceylan**, **Yeşim Ustaoğlu**, **Zeki Demirkubuz**, **Fatih Akın**, and **Ferzan Özpetek**), termed the **new cinema of Turkey**. *See also* ISLAM.

**TURKIFICATION.** Part of the process of building the modern identity of the nation of “Turks” from the amalgam of religions and ethnicities that made up the precedent Ottoman Empire. In English, to “Turkify” means to make people **Turkish**, as well as to convert them in a negative sense. Originally, the term denoted an all-encompassing purification or cleansing, understood as an act of both aggression and acceptance, especially in relation to culture, including cinema. Indeed, the term also connotes various tactics of translation and transformation, while indicating ongoing contention toward non-Turkishness, especially the West.

Turkification as a subject in films may be divided into its treatment by the three dominant periods of Turkish cinema: “Turkification from above” during the pre-**Yeşilçam** period; “popular Turkification” during the **Yeşilçam** period; and partial decline of cinematic Turkification during the **post-Yeşilçam** period. The first period is characterized by a practice of foreign film dubbing that involved mistranslation, adaptation, and revision, including transformations of non-Turkish characters into Turkish ones in accordance with **Republican** dictates. Such pre-**Yeşilçam** films were coded for clear and unambiguous interpretation. By contrast, the **Yeşilçam** period, itself predicated by the popularity within Turkey of **Egyptian** and Indian cinemas, inspired filmmakers and musicians to “synthesize” beyond the Western-oriented Republican project. Such syntheses included *arabesk* music, a popular hybrid of Eastern and Western forms that at once opposes and transcends high-cultural Turkification of classical music and tango. Not until the post-**Yeşilçam** period would Turkish films begin offering novel interpretations of Turkification and of Turkey’s relationship to digital technologies, globalization, and **transnationalism**. *See also* ARKIN, CÜNEYT; GÜRSES,

MUHARREM; *KARAOĞLAN—THE HERO FROM THE ALTAI*; *SUPERMAN RETURNS*; ZIKRA, SAMIR.

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**UMM KULTHUM (1904[1898?]-1975).** Known iconically as the “**Star** of the East,” Umm Kulthum was simply the most famous Arab female vocalist of the 20th century. Her humble origins are by now legendary: she was born in the small rural village of Tamay ez-Zahayra, **Egypt** to an imam who schooled her in Qur’anic verse. Her early singing talent prompted several invitations to Cairo, which she at first refused. She gradually came to the attention of numerous established musical and literary figures, accruing a repertoire of songs written just for her and performing them on tour throughout the Arab world, as well as in several Egyptian films. In 1948, **Gamal Abdel Nasser** began praising Umm Kulthum, recruiting her to the **pan-Arab** cause, for which she subsequently became emblematic. By that time, she had starred in six **musicals**—the only films in which she would feature: *Wedad* (**Ahmed Badrakhan**, 1936); *The Song of Hope* (Badrakhan, 1937); *Dinars* (Badrakhan, 1940); *Aida* (Badrakhan, 1942); *Sallama* (**Togo Mizrahi**, 1945); and *Fatma* (Badrakhan, 1947). Her roles spanned from servant and peasant girls to working **women** and ingénues. Rumored to have given up cinema due to damage caused her eyes by studio lights, Umm Kulthum continued her singing career up until her death and was awarded the Medal of Honor by Nasser in 1964. In 1996, a **documentary**, *Umm Kulthum: A Voice Like Egypt* (Michal Goldman), narrated by **Omar Sharif**, was released about her life and work. Four million people filled the streets of Cairo for Umm Kulthum’s funeral procession.

**UNDER THE BOMBS (2007).** Philippe Aractingi’s film was shot during and immediately following the 34-day **Israel–Hezbollah** conflict of July/August 2006: feeling the need to record Israel’s relentless bombing of southern **Lebanon** (“the South”), Aractingi embarked upon the first 10 days of improvisational shooting just nine days after the beginning of the conflict, and continued three days after its end. Although Aractingi has described his film as “bearing witness

to what happened in a human rather than a political way,” *Under the Bombs* is also a cogent political statement that challenges stereotypes. It begins with a striking image, in extreme long-shot, of a series of bombs falling on a hillside town in south Lebanon, followed by an introduction to the protagonists and their personal stories. Zeina (whose name recalls that of the female protagonist in *Beirut the Encounter* [Borhane Alouié, 1981]) is a Shi‘i currently married to a wealthy **transnationalist** and living in Dubai, who arrives in Beirut at the start of the conflict, adorned in a bright blue dress, to look for her son at her sister’s house in their Southern hometown. After many rejections, she finds a taxi driver, Tony, a Christian also originally from the South, who is willing to take her to her sister’s house, where she had sent her son to shield him from her marital quarrels. Although much of the film’s power comes from the complex relationship that develops between these two, as portrayed by professional actors Nada Abou Farhart and Georges Khabbaz, this is balanced by numerous encounters with the displaced population, all of whom are “played” by nonprofessionals, many encountered during filming, some of whom tell true tales of their losses.

**UNITED ARAB EMIRATES (U.A.E.).** The United Arab Emirates on the Arabian Peninsula is home to seven city-states and a growing number of **film festivals**, mainly based in the capital, Abu Dhabi, and the booming metropolis of Dubai, including the **Middle East International Film Festival** (first installment in 2007), the Dubai International Film Festival (established in 2004), the Emirates Film Competition (established in 2001, a short film competition for U.A.E. nationals and filmmakers from other Gulf Cooperation Council countries), and the Gulf Film Festival (inaugurated in 2008 with films from Bahrain, **Iraq**, Kuwait, Oman, Qatar, **Saudi Arabia**, U.A.E., and **Yemen**).

The full-service filmmaking complex, Dubai Studio City, and the production company, Imagenation Abu Dhabi, are two major infrastructural and investment initiatives dedicated to building sustainable film culture in the Emirates. The U.A.E. has provided locations for high-profile international films such as Hollywood productions *Syriana* (Stephen Gaghan, 2005) and *The Kingdom* (Peter Berg, 2007); *Dubai: The Movie* (Rory B. Quintos, 2005) from the Philip-

piners; and numerous Bollywood movies. Film training courses have begun to emerge in the U.A.E., including an Abu Dhabi branch of the New York Film Academy and a Dubai outpost of the London Academy of Media, Film, and TV; students from the American University of Sharjah (which has programs in multimedia design and mass communication) have also won top prizes at local film competitions.

The U.A.E.'s reported first domestically produced feature was *Dream* (2005), directed by Hani Al-Shibani, about a group of actors wandering in the desert. The largest-scale U.A.E. film to date is also the first multilingual feature directed by an Emirati, the Dubai-set *City of Life*. In production at the time of this writing, the film was written and is being directed by London **Film School**-educated Ali F. Mostafa, who previously made the sensitively observed semi-autobiographical, award-winning short *Under the Sun* (2005).

**UP TO THE SOUTH (1993).** This collaborative video between **Lebanese-Canadian Jayce Salloum** and Lebanese-American **Walid Raad** offered one of the first “postwar” engagements with the occupied southern frontier of Lebanon. Comprised of a series of interviews and actuality footage shot in the south, the video both informs and complicates perspectives on the Arab–**Israeli** conflict. Acutely aware of the politics of representation that had framed Lebanon with simplistic stereotypes, this “reluctant **documentary**” challenges common assumptions about the Lebanese resistance to Israel.

**UZKINAY, FUAT (1888–1956).** Known as the “first **Turkish** filmmaker,” Uzkinay had already organized film **exhibitions** while enrolled at Istanbul High School. After training and working with **Sigmund Weinberg**, he opened a cinema with future film producers, the brothers Şakir and Kemal Seden. Uzkinay achieved renown only after the Ottoman Empire sided in 1914 with the Central Powers during World War I and destroyed the Russian monument commemorating Russia’s 1897 march on Istanbul. According to reports, the Austrian Sascha-Film crew was on location with film equipment when Uzkinay borrowed their camera to shoot an *actualité* film, *The Demolition of the Russian Monument in Hagia Stephanos*. Insofar as much of the film has been lost, however, this story cannot be verified. Nonetheless, the following year, Uzkinay became head of the

army's film unit, in which capacity he worked as both a film and photographic director until retiring in 1953.

– V –

**VALLEY OF THE WOLVES, IRAQ (2005).** This, the financially most successful action–adventure film of the **new cinema of Turkey**, directed by Serdar Akar, is based upon a popular **Turkish** television series in which a tough, underworld figure and his cohorts attempt to resolve Turkey's political problems by taking them, vigilante-like, into their own hands. The film opens with an altercation between the Turkish and United States armies in northern **Iraq**, which it proceeds to contextualize through **nationalist**, anti-U.S., and anti-**Kurdish** themes and discourses. *Valley of the Wolves, Iraq* is one of the most expensive Turkish film productions in recent history (\$10 million). Its nationalistic perspective was criticized heavily by some U.S. newspapers and organizations, and within some European countries, as well as by Turkish leftists and Kurds.

**VIVA ALGERIA (2004).** Director **Nadir Moknèche's** story is set in contemporary Algiers, where mother, ex-cabaret dancer, "Papicha"—whose husband has been killed in the civil strife—and daughter, Goucem, displaced from their neighborhood by the threat of violence connected to the presence of **Islamist** groups, are now living in a hotel in the center of the city. Goucem works for a photographer while pursuing an affair with a married doctor and engaging in casual sex with a man met at a nightclub. Her mother, meanwhile, discovers that the club at which she used to **belly dance** is to be converted in to a mosque and sets out to save it. A third generational level is established by the presence of her main ally, the young daughter of the hotel's manager, who yearns to be a dancer herself and is given lessons by Papicha. The focus on female sexuality and display is further emphasized by the presence on the floor below of prostitute Fifi, who enthusiastically plies her trade until Goucem, with no clear motivation, steals the gun of a client who is in the security services, ultimately leading to Fifi's death. Brightly lit and vibrant with color, the film thus both celebrates female independence and sexuality, and

emphasizes its fragility in the face of potential male violence. *See also* GENDER AND SEXUALITY; WOMEN.

– W –

**WAGDI, ANWAR** (*also* ANWAR WAJDI) (1904–1955). Born in Cairo, Wagdi became a member of **Yussef Wahbi**'s theatrical group, the Ramsis troupe, graduating to be an important presence in the **Egyptian** cinema, appearing in up to 70 films and directing 15 features. Like Wahbi, Wagdi performed with **Layla Murad**—whom he married in 1945—in a pair of her “Layla” series of films, based on cross-class romance, which he also directed: *Layla, Daughter of the Poor* (1945), and *Layla, Daughter of the Rich* (1946). He also directed and became the love interest for her in perhaps his best-known film, *Flirtation of Girls* (1949). This, like the subsequent *Dahab / Gold* (1953), belongs to a strong line of Egyptian cinema that includes singing, dancing, **comedy**, and melodrama, although the latter, made after the **Free Officers coup**, includes a new element of social critique. *Daughter of Nobility* (1953), which Wagdi directed and produced and in which he co-starred with Murad, was their final collaboration before his early death; its traditional cross-class story may be read as more critical of the aristocracy than had been common earlier. His last film as director and actor was *Four Girls and an Office* (1953), as the sympathetic administrator of a girls' reformatory.

**WAHBI, YUSSUF** (1898–1982). Born in Fayoum, **Egypt**, the indefatigable Wahbi (already a major theatrical **star** as a producer, director, writer, and actor) was involved in Egyptian cinema almost from its beginnings, and remained a powerful presence the rest of his life. Steeped in traditional theatrical forms of **comedy** and melodrama, Wahbi adapted them for the screen. After training as an actor in Italy, he founded the Ramsis theater troupe and later established the bare-bones Ramsis film studio, which was used to film childhood friend **Mohammad Karim**'s *Zeinab* (1930), and then—in another collaboration with Karim—*Sons of Aristocrats* (1932), in which Wahbi also acted, alongside **Amina Rizq**. His own 30 directorial

features are typically melodramas and have not received much critical acclaim.

Wahbi appeared as an actor opposite **Layla Murad** in *Layla, Daughter of the Countryside (Togo Mizrahi)* and *Layla, Daughter of Schools* (Mizrahi) in 1941. He went on to direct her in *Singer of the Valley* (1947), and makes a cameo appearance as a version of himself, playing the wise and debonair adviser on affairs of the heart in *Flirtation of Girls* (1949), also starring Murad, and directed by Wahbi's protégé, **Anwar Wagdi**. Wahbi's acting style also favored melodramatic roles, although this is less pronounced in his late work. An early supporter of the **Free Officers coup**, he was later a critic of **Nasserism**, appearing in one of the earliest cinematic critiques—made before Nasser's death—as the old royalist Tulba, in *Miramar (Kamal El-Sheikh, 1969)*. His last screen appearance was in *Alexandria, Why? (Youssef Chahine, 1978)*, in which he plays a Jew who flees the Nazi advance on Alexandria, but ends up disillusioned by **Zionist** activity in **Palestine**.

**WAITING (2005).** **Rashid Masharawi's** feature depicts post-**Oslo Accords** Palestinian difficulties in institution-building and the travel restrictions facing **refugees**. Ahmad, the hero, accepts what he thinks will be his last job in **Palestine** before moving abroad: casting actors for a projected Palestinian national theater in Gaza. Difficulties ensue as the project's European backers continuously delay funds, and Ahmad is confronted by local "actors" who use the occasion of auditions to complain about their destitute lives or request that messages be sent abroad to relatives. As Ahmad searches for potential cast members throughout refugee camps in Gaza, **Jordan, Syria, and Lebanon**, he is faced with the obstacle of crossing checkpoints and international borders as a refugee himself. Filmed in actual camps, *Waiting* includes actual refugees—a technique used commonly by Masharawi to integrate professional and nonprofessional actors in cinematic work.

**WANDERERS IN THE DESERT (aka THE DRIFTERS) (1984).** See DESERT TRILOGY.

**WATCH OUT FOR ZUZU (1972).** Written by **Salah Jahin** and directed by Hassan El-Imam, *Watch Out for Zuzu* was an immensely popular **Egyptian** film of the *Infatih*—“Open Door” policy—era instigated by **Anwar Sadat**. It is set against the backdrop of the rise in political **Islam** and of commercialism, and **stars** two of Egypt’s best-known actors, **Souad Hosni** (Zuzu) and Hussein Fahmy (Dr. Said, a drama teacher who falls in love with her). The film opens with a 100-meter race, which Zuzu, a college student, wins, thus earning herself the university’s “exemplary woman” award. Returning home, elevated, she is informed by her mother (**Tahiyya Carioca**) that she must perform at a wedding that same night—an engagement that will conflict with her plans to celebrate her victory with her friends. Zuzu keeps her **belly dancing** profession a secret, even as she meets and falls in love with Dr. Said. This tension between her two “lives” is accentuated as the film progresses, until Said’s cousin, jilted and jealous, discovers Zuzu’s secret and invites the family troupe to perform at a house party, where Said also learns of the secret. After clashing with the university’s Islamist spokesperson, Zuzu ultimately stands proud—and a Muslim Brotherhood student member joins her supporters. While the film depicts a conflict between modern, liberally dressed students and their conservative, Islamist counterparts, *Watch Out for Zuzu* has been dismissed by critics as mindless entertainment that capitalized on its **musical** numbers, **star** performers, and commercial orientation. The film attained the biggest box office success in Egyptian cinema history.

**WATER-BEARER IS DEAD, THE (1977).** Co-produced by **Youssef Chahine**’s Misr International Films and **Tunisia**’s **Société anonyme Tunisienne de production et d’expansion cinématographiques** only five years after the death of **Gamal Abdel Nasser**, and adapted from a novel by Youssef El Sabrei, this **realist** film directed by **Salah Abu Seif** and set in 1921 Cairo, tells the story of a poor, working-class **Egyptian** family constrained as much by difficult social conditions as by superstition and nostalgia that limits the extent to which they may overcome their problems and fears. Shousha is a widower whose late wife, Zeinab, died giving birth to their son, Sayed, now 10. Since her death, revealed through a series of flashbacks that include scenes of courtship and wedding, Shousha, a wedding reveler, has taken over

her job as a water-bearer, occasionally allowing Sayed to join him on deliveries as a respite from a cruel and hypocritical schoolmaster. Shousha's mother, blinded by grief over Zeinab's death, has assumed the household duties, and while a young neighbor, Zakia, admires him, Shousha cannot forget Zeinab. The family's life changes when Shousha takes in Shehata, a middle-aged swindler, after he is unable to pay for his dinner at a local tavern owned by Shousha's sister, Zamzam. Shehata displays knowledge of **Islamic** ethics and manages, with difficulty, to pay rent and contribute food, even as few sympathize with him initially. When Shehata confesses not only his obsession with a local prostitute, Aziza (**Tahiyya Carioca**), characterized by brightly colored scenes of their imagined encounter, but also his work as a professional funeral mourner, however, Shousha must reevaluate the friendship, as it now reminds him of his lost love. Shehata convinces him to look forward rather than backward, but when Shousha finally musters the nerve to ask for Zakia's hand, her father informs him that she is already betrothed. Suddenly, Shehata dies, and Shousha finds himself with the other professional mourners at his funeral. The experience evokes visions of Zeinab; these in turn recall previous shots of flowing water that bridge narrative ellipses, and vertical pans and dynamic zooms depicting ancient Cairene mosques and alleyways, as well as key moments of imagined dialogue in voice-over. In effect, rebirth, continuation, even transcendence are possible in the face of loss and death. By a subsequent fateful turn of events that includes the death of the current, miserly, and corrupt chief water-bearer, Shousha assumes that position, and now anticipates a brighter, if nonetheless uncertain, future.

**WAY, THE (1981).** Much like *The Herd* (1978), *The Way's* authorship is often attributed to its screenwriter, **Yılmaz Güney**, rather than its director, Şerif Gören. It tells the story of five prisoners who are released for a religious holiday to see their families. Instead of using this opportunity to enjoy their freedom, the prisoners attempt to put an end to the various problems that led to their imprisonment in the first place. The film was released during the **Turkish** junta government, which was established after the **military intervention of 1980**, and after Güney's escape to France following his own release from prison. It received international attention for its political perspective

and shared the *Palme d'or* at the 1982 Cannes **Film Festival** with another acclaimed political drama, *Missing* (Costa-Gavras, 1981). In Turkey, however, the film was banned until 1999.

**WEDDING IN GALILEE (1987)**. **Michel Khleifi's** first feature tells the story of a **Palestinian** village elder granted permission to hold his son's wedding beyond curfew in the occupied West Bank on the condition that the **Israeli** military governor and his staff be guests of honor at the ceremony. The film was groundbreaking for its scenes of female emancipation—and nudity—and male impotence against the background of nonviolent cooperation between the Israeli army and a typical Palestinian village. The space of the woman-dominated home is given prominence, and ideas of **gender** solidarity are implied by the care given to a female Israeli soldier who faints and is tended to in the house. Detailed visuals of the wedding, landscape, and domestic space, both **realist** and allegorical, demonstrate traditional Palestinian culture and its deep roots in the land.

Although its depiction of traditional Palestinian village life has been criticized as romanticized, *Wedding in Galilee* is nonetheless a pioneering achievement. Utilizing nonprofessional Palestinian actors, it was shot on location in the **Occupied Palestinian Territories** and Israel by a novice, predominantly Palestinian, crew, many of whom—notably **Rashid Masharawi**, on the set as a carpenter, and **Omar al-Qattan**, a trainee and “tea boy”—went on to become directors in their own right. *Wedding in Galilee* was the first Palestinian film to receive European backing and recognition: French and German public funding sources contributed to its production; and Khleifi was awarded the International Critics (FIPRESCI) Prize at the Cannes **Film Festival**. *See also* ISRAELI OCCUPATION; WOMEN.

**WEDDING OF THE BLESSED (aka MARRIAGE OF THE BLESSED) (1989)**. **Mohsen Makhmalbaf's** film is one of several **Iranian** works from the period marked by the closing and immediate aftermath of the **Iran–Iraq War** that focuses on the trauma of veterans. It begins in a hospital ward in which Haji is visited by his fiancée and her family. Released into their care, he proves unable to adjust to postwar life, and is haunted by memories of death and mutilation at the front. After breaking down at his wedding ceremony,

he returns to the hospital. *Wedding of the Blessed* utilizes numerous expressionistic devices to depict Haji's mental state, as various everyday sounds and images trigger his traumatic memory. The most striking sequence in the film, however, is a lengthy self-reflexive sequence in which Haji, attempting to return to his job as a photo-journalist, records images of poverty, crime, and anger on the streets of Tehran. This is the most explicit of the films' many critiques of postrevolutionary Iranian society and the corruption and injustice that Makhmalbaf, once its strong supporter, sees as pervading the **Islamic Republic**. See also SACRED DEFENSE CINEMA.

**WEINBERG, SIGMUND (1868–?)**. A Jewish Pole born in Romania who, in 1889, opened a photography store in Istanbul, Weinberg is known as the progenitor of cinema in **Turkey**. He is considered responsible for the first public film screenings in 1896, and for having opened the first cinema, the Pathe, in Istanbul in 1909 (as well as for having brought the first automobile to Istanbul). In addition to giving **Fuat Uzkınay** crash courses in filmmaking, Weinberg also worked with the aspiring director at the Ottoman army's film center. He also worked on a would-be first Turkish feature, *Nutmaker Horhor* (1916), which was never completed due to the death of one of its actors. Weinberg's own fate following World War I is unknown.

**WEST BEIRUT (1998)**. Upon its postwar release in **Lebanon**, *West Beirut* became an instant hit and helped establish a semi-autobiographical motif that features the personal and social rupture caused by the **Lebanese Civil War** without laying blame on any particular groups involved. Returning from the United States with a well-established career as a cameraman for Quentin Tarantino, Ziad Doueiri directed this popular coming-of-age film set at the beginning of the Lebanese Civil War. Against the backdrop of escalating violence, the film follows two teenage boys, Tarek and Omar, set loose from academic obligations after the war forces their school to close. Omar's super-8 camera becomes a device to record their liberated escapades and provides a plot line as the boys try to develop their film footage. The only photo shop able to develop the film is located on the other side of the "Green Line" (the war zone between East and West Beirut). Enter May, an orphaned Christian girl befriended by Tarek.

Conflict quickly arises between Tarek and Omar (both Muslim) over the girl, but ultimately they unite in the effort to cross the Green Line. Conventional in its narrative structure, *West Beirut* employs several experimental techniques common in contemporary Lebanese cinema: namely, the inclusion of super-8 and newsreel footage, and nondiegetic portrayals of disfigured victims, all of which evoke a subtle critique of representation and the relationship between media, violence, and subjectivity.

**WESTERN SAHARA.** This sparsely populated area on the northwest coast of Africa, called the Spanish Sahara until 1975, is claimed, and has been administered since 1991, by **Morocco**, which lies to its north, while most of the territory is bordered by Mauritania, with a short border with **Algeria** in the extreme northeast. Contesting Moroccan control, the Polisario Front, supported by Algeria, claims an autonomous state, the Saharawi Arab Democratic Republic. Many Saharawis live in **exile** in the neighboring states, while Moroccan industry (particularly phosphate mining) increasingly enters the region. Since 2000, the United Nations has attempted to mitigate the conflict through mediation, and negotiation meetings have been held in the United States, though without much concrete result.

The first International Sahara **Film Festival** was held in 2003. This is now an annual event, taking place each May in the Dakha camp—named after the coastal city in Western Sahara—near Tindouf, Algeria, where nearly 30,000 Saharawi **refugees** are based, thus drawing attention to their plight. Over 400 films were screened at the 2009 festival, and organizers hope to continue to expand the event.

**Documentaries** in support of the Saharawis, shot largely in the Algerian camps, include *Blood and Sand: The War in the Sahara* (Sharon Sopher, 1982), *Song of Umm Dalaila* (Danielle Smith, 1993), *Beat of Distant Hearts* (Smith, 1999), and *Western Sahara: Africa's Last Colony* (Jo-Marie Fecci/Shantha Bloeman, 2007). A feature in which the Saharawi struggle is integral to the plot is the feminist cult film *Born in Flames* (Lizzie Borden, 1983).

**WHEN MARYAM SPOKE OUT (2002).** **Assad Fouladkar** earned significant international acclaim and abundant local audiences for his first feature, which portrays a young couple under pressure to produce

offspring. Maryam's infertility provokes Ziyad's mother to insist he take another wife. Despite Ziyad's protests, Maryam convinces him that a temporary divorce would secure their long-term happiness. Identical in plot to **Dariush Mehrjui's** *Leila* (1996), Fouladkar's interpretation intercuts Maryam's video letters throughout the film in order to build suspense. While this aesthetic device also provides a reflexive element common in contemporary **Lebanese** cinema, the film sharply contrasts postwar themes in other Lebanese films. Despite critiques, also directed at *Leila*, that *When Maryam Spoke Out* pandered to international sentiments about the plight of **women in Islam**, it was extremely popular with young Lebanese women. See also GENDER AND SEXUALITY.

**WHERE IS THE FRIEND'S HOUSE? (1987).** See KOKER TRILOGY.

**WHITE BALLOON, THE (1995).** In **Jafar Panahi's** first narrative feature, scripted by **Abbas Kiarostami**, a little girl, Razieh (Aida Mohammadkhani, whose sister plays the main character in Panahi's next film, *The Mirror* [1997]), wants to buy a fat goldfish as part of the traditional **Iranian** New Year, or *Nowruz*, celebration. She eventually persuades her mother to give her the money but is quickly tricked out of it by some snake charmers, and, once having regained it from them, loses it down a sewer drain. Finally, with the help of some chewing gum and the long stick of an **Afghan** balloon salesman, she is able to retrieve the money and buy her fish. Although rooted in a specifically Persian context, the story has broad appeal as a humanist document, and was widely distributed, having been nominated for a Best Foreign Film Academy Award in 1996.

In at least two ways, *The White Balloon* suggests a deeper engagement with pressing political concerns. First, Razieh's response to the snake-charmers ("I wanted to see what it was not good for me to watch") has been seen as a commentary on **censorship**. More substantially, at the end of the film, Razieh leaves the young Afghan balloon seller alone without a word, and the camera lingers extensively on him—a displaced person with nowhere to go for the holiday, about whose plight the girl is quite ignorant and unconcerned. In that final shot, he holds a single white balloon which, justifying the film's

title, suggests his (in)significance. The film's final stillness contrasts the hectic activity captured by the opening *plan-séquence* shot, a technique for which Panahi would become well-known.

**WIND OF THE AURES, THE (1966).** Director **Mohammed Lakhdar-Hamina** deploys a **realist** aesthetic to expose daily life in a rural farming community and records its struggle against **colonialism** in this **Office des actualités Algériennes**–sponsored film, a founding work of **Algeria's** state-run anticolonial cinema. In the Aures mountains, a peasant family is destroyed by the war: a woman's husband is killed during a military attack by French forces; her son (played by future director, **Mohamed Chouikh**) farms the land by day, and by night secretly transports munitions to the **Front de Libération Nationale** until he is arrested by the French. At that point, the family's home is ransacked, and the mother leaves in search of her son, traveling from camp to camp, village to village, soldier to soldier. Eventually, she finds him in a detention camp surrounded by electrified wire, where she observes him each day until he fails to appear. This grim war drama was inspired by a story about Lakhdar-Hamina's own father as recounted by his grandmother.

**WOMEN.** Discourses and cultural representations centered upon **Middle Eastern** women and women's issues have long been generated by Middle Eastern women and men. Such works comprise a dynamic corpus of oral, written, and visual works that convey the many and opposing tensions of everyday Middle Eastern life—tradition and modernity, **nationalism** and globalization, religious affiliation and secularism—as they relate to questions of women's identity, aspirations, segregation, sexual and reproductive control, and struggles for opportunity and rights in both the domestic and public spheres. These woman-centered, often feminist, discourses and representations offer a framework through which the contradictory fullness of Middle Eastern women's realities may be comprehended and assessed.

Examples of woman-centered discourse from across the Middle Eastern cultural spectrum include the influential writings of **Egyptian** feminists Qasim Amin (b. 1863), Maryam an-Nahhas (b. 1856), Zaynab Fawwaz (b. 1860), Hoda Sharaawi (b. 1979), and Nawal El Saadawi (1931–); the work of **Iranian** women writers, artists, and

activists, both at home and in **exile**, who have emerged since the **Iranian Revolution** of 1979, including Mahnaz Afkhami, Zahra Esraghi, Shahla Sherkat, Shirin Ebadi, photographer and video installation artist **Shirin Neshat**, and filmmaker Marjane Satrapi (*Persepolis* [2007]); the writing and activism of **Moroccan** sociologist Fatima Mernissi (1940– ); the writings and films of **Palestinian** authors and activists Hanan Ashrawi (interviewed in *Ford Transit* [**Hany Abu-Assad**, 2002] and *Peace, Propaganda and the Promised Land* [Bathsheba Ratzkoff/Sut Jhally, 2004], and the subject of *Hanan Ashrawi: A Woman of Her Time* [**Mai Masri**, 1995]), Salma Khadra-Jayyusi, and Sahar Khalifeh (featured in *Fertile Memory* [**Michel Khleifi**, 1980]); and the writings of the late **Lebanese** feminist Laure Moghayzel (b. 1929) and of **Iraqi** feminist Yanar Mohammad.

Homegrown, woman-centered critiques of social, political, and cultural norms and constraints have channeled their disturbing and revitalizing messages into Middle Eastern cinemas. In the postcolonial **Maghreb**, for instance, one finds a small but significant output of films directed by women, concerning women, including the **Algerian** *The “Nouba” of the Women of Mount Chenoua* (**Assia Djebbar**, 1978), *Rachida* (**Yamina Bachir-Chouikh**, 2002), and *Enough!* (Djamila Sahraoui, 2006); the Moroccan *The Embers* (Farida Bourquia, 1982) and *A Door to the Sky* (**Farida Benlyazid**, 1988); and the **Tunisian** *Fatma 75* (**Selma Baccar**, 1978), *The Trace* (Nejia Ben Mabrouk, 1982–88), *The Silences of the Palace* (**Moufida Tlatli**, 1994), and *Satin Rouge* (Raja Amari, 2002). However, the majority of these films are European co-productions for lack of local support, as is the *beur* film *Inch’Allah Dimanche* (**Yamina Benguigui**, 2001). Woman-centered films have also been made by North African male directors, including **Sid Ali Mazif** (*Leila and the Others* [1978]), **Nouri Bouzid** (*Bent Familia* [1997]), **Hakim Noury** (*Destiny of a Woman* [1998]), **Saâd Chraïbi** (*Women . . . and Women* [1998]), **Jilali Ferhati** (*Tresses* [2000]), **Belkacem Hadjadj** (*A Woman Taxi Driver in Sidi Bel-Abbes* [2000]), **Hassan Benjelloun** (*Judgment of a Woman*, 2000), and Khaled Ghorbal (*Fatma* [2001]). The landmark Algerian film *The Battle of Algiers* (1966), directed by Italian male filmmaker Gillo Pontecorvo, is also significant for its portrayal of women’s crucial role in the anticolonial struggle.

In Iran, the road to woman-centered filmmaking was paved by **Forough Farrokhzad**, whose groundbreaking **documentary**, *The House Is Black* (1962), was followed after the **Islamic** revolution and the **Iran–Iraq War** by feature films directed by **Pouran Der-ekhshandeh** (*Lost Time* [1989]), **Rakshan Bani-Etemad** (*Nargess* [1992]), **Marzieh Meshkini/Makhmalbaf** (*The Day I Became a Woman* [2000]), **Tahmineh Milani** (*The Hidden Half* [2001]), Manijeh Hekmat (*Women’s Prison* [2002]), **Samira Makhmalbaf** (*The Apple* [1998]; *At Five in the Afternoon*, [2003]), and **Niki Karimi** (*One Night* [2005]). Iranian male directors also interested in women’s issues include Ghasem Ebrahimian (*The Suitors* [1988]), concerning an exilic Iranian in the United States, **Dariush Mehrjui** (*Leila* [1996]), and, perhaps most prominently and provocatively in the 2000s, **Jafar Panahi** (*The Circle* [2000]).

Similarly, in Palestine, woman-centered filmmaking has been facilitated by conditions of political struggle. While the first Palestinian feature, *Wedding in Galilee* (**Khleifi**, 1987), was groundbreaking for its portrayal of women as both fragile and powerful, a woman, **Sulafa Jadalla**, was, much earlier, one of the first Palestinian camera operators; and women filmmakers, both in the homeland and abroad, account for a sizeable portion of Palestinian cinema. These include **Mona Hatoum** (*Measures of Distance* [1988]), **Norma Marcos** (*The Veiled Hope* [1994]), Azza El-Hassan (*Sinbad Is a She* [1999], about the strength of women in politics and activism), Mai Masri (*Frontiers of Dreams and Fears* [2001]), whose husband, Jean Chamoun, directed the woman-centered *Women beyond Borders* (2003), **Annemarie Jacir** (*Like Twenty Impossibles* [2003]), Buthina Canaan Khoury (*Women in Struggle* [2004], about female perseverance under military detention), and Lina Makboul (*Leila Khaled: Hijacker* [2006]). In Ramallah, a women’s cinema organization, **Shashat**, hosts a women’s **film festival**, and helps support numerous woman-centered cinematic endeavors.

In **Syria**, women filmmakers such as **Waha al-Raheb** (*Dreamy Visions* [2003]) and Hala al-Abdalla Yakoub have managed much smaller strides, but in Lebanon, experimental documentarian, **Jocelyn Saab** (*Once Upon a Time, Beirut* [1995]), has achieved international recognition for her woman-centered analysis of **orientalism** while living and securing funding abroad. Female directors **Randa Chahal**

**Sabbagh, Joana Hadjithomas, Danielle Arbid, and Lamia Joreige** have also emerged during the **Lebanese Civil War** and postwar eras in Lebanon. Jewish-Lebanese experimental filmmaker Heiny Srour offered a decidedly woman-centered analysis of women's involvement in the Palestinian struggle in *Leila and the Wolves* (1984). And in **Saudi Arabia**, more recently, the country's first female director, Haifaa al-Mansour, has made several films, including a documentary about women in the Gulf region, *Women without Shadows* (2006).

In **Israel**, women directors and woman-centered filmmaking have also been slow to emerge. The earliest Israeli women directors are Dina Zvi-Riklis (wife of **Eran Riklis**) and **Michal Bat-Adam** (*Moments* [1979]), although their films are industry products and not necessarily woman-centered, much less feminist. Likewise **Yulie Cohen Gerstel**, although an independent documentarian, analyzes her coming-to-consciousness of the *Nakba* from a nonfeminist perspective. With the commercially successful *Tel Aviv Stories* (Ayelet Menachemi/Nirit Yaron, 1992), however, woman-centered filmmaking began to achieve recognition and viability in Israel. This postmodern exploration of Jewish women's experience of misunderstanding, objectification, and isolation in contemporary urban Israel, through three interrelated vignettes, also functions explicitly as national allegory at the moment of **Oslo**. Since then, institutional obstacles facing orthodox Jewish women have been foregrounded and analyzed in independent films such as *Sentenced to Marriage* (Anat Zuria, 2004) and *Kadosh* (**Amos Gitai**, 1999).

The **Turkish** and Egyptian cinemas, the largest and most systematically industrialized in the region, have also been male-dominated. During the pre-**Yeşilçam** and **Yeşilçam** periods in Turkey, the number of women directors was minimal—with **Bilge Olgaç** the most prominent, followed by **Türkan Şoray**—and the number of women working on production crews was even smaller, while the themes of such films were not necessarily feminist. During the **post-Yeşilçam** period, those numbers increased somewhat yet have remained disproportionate to the female demographic. The rise of feminism in the country during the 1980s saw the emergence of the “woman's film” **genre**, which deploys **realism** to address women's issues and social concerns. Although written and directed largely by men, these

woman-centered films often portray strong women in the course of determining their lives. Similar examples, such as *Dreams of Hind and Camelia* (Mohamed Khan, 1988), can be drawn from Egypt, although the dominant discourse of this prolific cinema is evidently patriarchal. Egyptian melodrama has been especially heavily dependent on the figure of the seduced/abused/raped woman who may end up justified—as, for example in the **Umm Kulthum** vehicle, *Fatma* (1947)—but may also be unable to salvage her honor or her life: the film version of **Taha Hussein's** *The Nightingale's Prayer* (aka *Call of the Curlew*) (**Henri Barakat**, 1959) is a famous example. From the golden age of Egyptian cinema to the present, only a few women have entered the largest and most profitable film industry in the Middle East as directors or production crew (sometimes out of religious concern for their personal reputations), with actress Aziza Amir (the first Arab woman director, who in 1927 established a film production company with Turkish writer Wadad Orfi), director **Inas al-Deghidi**, and editor Rashida Abdel-Salam perhaps the most significant exceptions.

In both industries, however, many films have centered on female performers who have been as important to the **star** system as their male counterparts. In Turkey, the careers of **Müjde Ar**, **Hülya Koçyiğit**, **Hülya Avşar**, and **Türkan Şoray** (who also directed a few features, including *The Return* [1972]) are exemplary, while in Egypt, the figures of **Hind Rustom**, **Tahiyya Carioca**, **Samia Gamal**, and **Soud Hosni** (all of whom began as **belly dancers**), **Layla Murad**, and **Faten Hamama** have been enormously powerful, while **Nadia al-Gindi** remains a major figure today. Still, **Hend Sabri**, the Tunisian star who moved into the Egyptian industry after her successful debut in Tlatli's *The Silences of the Palace*, has been scathing over the number and nature of parts currently available to women in the region. In the Maghreb, both Tlatli and Bachir-Chouikh have charted routes to directing through editing, screenwriting, and, in the latter instance, set design, as have documentarians Attiat El-Abnoudi, Nabiha Lotfi, and Firyal Kamil in Egypt (whose work, however, has been confined to television). In Iran, women comprise a significant proportion of film industry workers.

With noteworthy exceptions (**Ella Shohat**; Shashat's Alia Ara-soughly, **Viola Shafik**), the scholarly analysis of Middle Eastern

women and women's issues, including women's cinema, has tended to abstract and generalize across the regions studied, thus often conflating the status of women in the Middle East with that of women in **Islam** and continuing an orientalist approach in oversimplified terms of **gender and sexuality**, race, ethnicity, and religion. Woman-centered films have variously disputed this tendency to impose a universal model of evaluation onto Middle Eastern women's issues (particularly those pertaining to marriage, reproduction, social roles, and women's rights), thus helping to challenge Western claims that Middle Eastern women are needful of modern uplift and humanitarian rescue.

**WOMEN'S PRISON (2002).** This best-known work of director Manijeh Hekmat was shot in an actual Tehran prison. Presented in three interlocking segments set in 1984, 1992, and 2001, the film follows the lives of two **women**, Tahareh, the tough, new, conservative prison warden, and Mitra, a young, radical, midwifery student charged with the murder of her abusive stepfather. The film thematizes the perils associated with giving birth to the free woman inside each imprisoned woman. *Women's Prison* addresses several taboo **gender**-related topics such as violence and domestic abuse, prostitution, women and drug addiction, and lesbianism, and for this reason Hekmat had to appeal to President **Mohammad Khatami** and his reform government in order to secure screening rights in **Iran**. A highly **censored** version of the film was finally shown in Tehran in 2002, playing to packed houses, while a director's cut has been shown in more than 80 international **film festivals**. Hekmat, who was born in working-class Arak, Tehran, has also directed several **documentaries** that focus on social and political issues.

**WORLD CINEMA.** See THIRD CINEMA.

– Y –

**YACoubIAN BUILDING, THE (2006).** Based on the popular novel by Alaa El-Aswany and directed by Marwan Hamed, this film has

been heralded as the most costly **Egyptian** production to date. Featuring megastars **Adel Imam**, Yousra, and **Nur El-Sherif**, as well as new generation performers Khaled El-Sawy, **Hend Sabri**, and **Basem Samra**, the film is set largely in a downtown Cairo building and treats some of the major issues within contemporary Egyptian society, including homosexuality, political violence, and the increasing class divide. The film has been lauded for its high production values and engaging performances, and was popular among working-class audiences, but has been criticized for its mainstream structure and romanticizing resolution to the important issues it would seem to interrogate.

**YASIN, ISMAIL (1915–1972).** Top **Egyptian comedy star** of the 1950s, Ismail Yasin performed a distinctive style of comedy, characterized by his “elastic” lips and exaggerated expressions. Forced to leave school at a young age due to his mother’s death and the imprisonment of his father (ill circumstances which would become the subject of his films), he worked as a singing salesman (standing outside shops and calling out to passers-by) before becoming an amateur singer and moving into theater. He began his cinema career as the side-kick to singing star Farid al-Atrache, gradually becoming a star himself. In *Uncle Abdou’s Ghost* (Hussein Fawzy, 1953), for example, he plays the role of a humble employee called Fistuq (literally, “pistachio”) who, along with his colleague (Shukri Sarhan), becomes embroiled, through a series of chance encounters and unlikely coincidences, in an inheritance battle between a young woman and her uncle.

Then, beginning with *The Adventures of Ismail Yasin* (Yousef Maalouf, 1954), which also starred **Shadia** and Kamal El-Shenawy, Yasin proceeded to make a series of comedies with his name in the title, written by the immensely prolific screenwriter, Abou El Seoud El Ebiary. With **Fatin Abdel-Wahab** directing, he starred in *Ismail Yasin in the Army* (1955), *Ismail Yasin in the Police* (1956), *Ismail Yasin in the Secret Police* (1959), and *Ismail Yasin in the Airforce* (1959). In the same decade, he made *Ismail Yasin Meets Raya and Sakina* (Hamada Abdel Wahab, 1955), *Ismail Yasin in the Wax Museum* (Issa Karama, 1956), *Ismail Yasin in the Zoo* (Seif Eddin Shawkat, 1957), *Ismail Yasin in the Mental Hospital* (Issa Karama,

1957), *Ismail Yasin Tarzan* (**Niazi Mustafa**, 1958), *Ismail Yasin in Damascus* (Helmi Rafla, 1958), and even *Ismail Yasin for Sale* (Hossam Eddin Mostafa, 1958). Despite the low-budget and formulaic nature of these productions, they often manifest social inequalities, albeit humorously. Within the structure of a good-hearted but unlucky protagonist (other character names included Bulbul and Filfil, [literally, “pepper”]) whose love interest is frequently beyond his means (often due to social barriers), Yasin’s comedies were set against a series of (albeit cardboard) narrative backdrops that feature common public spaces inhabited by the country’s downtrodden and struggling nobodies as they inevitably overlap with the aloof ruling classes.

**YEARS OF LEAD.** During the reign of King Hassan II (1961–1999), and especially between the mid-1970s and mid-1990s, **Morocco** saw considerable social unrest as the monarch attempted to consolidate his power by eliminating potential threats. There were several attempts on King Hassan’s life, amid political pressure for more democratic institutions in the country. Many journalists, **Berber** activists, political activists, trade union leaders, and students—and their families—were arrested, tortured, and imprisoned for lengthy periods, while the populace lived in fear that certain activities might prompt suspicion and lead to interrogation. These “Years of Lead” were addressed by a number of films after the new king, Mohammed VI, acceded the throne in 1999 and eased political repression to allow greater freedom of expression and dissent. They include *Ali, Rabia and the Others* (**Ahmed Boulane**, 2000), *Jawhara: Girl of the Prison* (**Saâd Chraïbi**, 2003), *The Black Room* (**Hassan Benjelloun**, 2004), and *Memory in Detention* (**Jilali Ferhati**, 2004).

**YEKTAPANAH, HASSAN (1963– )**. Born in Tehran, Yektapanah apprenticed as an assistant director on *Taste of Cherry* (**Abbas Kiarostami**, 1997) and *The Mirror* (**Jafar Panahi**, 1997) before directing his first feature, *Djomeh*, co-winner (with **Bahman Gobadi**’s *A Time for Drunken Horses*) of the best first film award at the Cannes **Film Festival** in 2000. Yektapanah credits Kiarostami with “teaching me how to look at the world and think,” and the latter’s influence is apparent. *Djomeh* is one of numerous **Iranian** films that engages

the presence of immigrant workers from **Afghanistan** into Iran. (Estimates suggest that Iran was housing between 1.5 and 2 million Afghans, perhaps the world's largest such **refugee** population, at the turn of the 21st century.) Djomeh, the title character, finds work on an Iranian dairy farm alongside a fellow immigrant. He falls in love with a local girl who works in a shop in the nearest village and asks his kindly boss to intercede on his behalf. Although the film's ending is indefinite, it seems almost certain that Djomeh has been refused: poor and displaced, he has little to offer. The film is marked by many conversations, shot in a moving car, between Djomeh and his boss, and by the camera's elision of apparently key scenes, as when it tracks away to avoid showing a fight between the Afghan workers. In these respects, *Djomeh* is reminiscent of Kiarostami. A further connection is evident in Yektapanah's second feature, *Story Undone* (2004), also a tale of (illegal) immigration, but with a strong self-reflexive element, introduced when a director and cameraman board a bus heading for the **Turkish** border in order to film the prospective immigrants' journeys. *Bibi The Taxi Passenger* (2007) is the first film from Yektapanah's newly founded production company, Valla films.

**YEMEN.** The Republic of Yemen in the southeastern tip of the Arabian Peninsula is bordered to the northeast by Oman and to the northwest by **Saudi Arabia**. Known in ancient times as Sheba or Saba, and Arabia Felix ("Happy Arabia") because of the region's fertility and prosperity, contemporary Yemen is an economically struggling Arab-Muslim nation with a rich cultural heritage. Historically divided when the region's northern portion achieved independence from the Ottoman Empire in 1918, it was unified in 1990, when, notwithstanding years of militant resistance, Saudi-backed North Yemen joined with the previously British-controlled South Yemen, a socialist republic centered on the port city of Aden.

Although contemporary Yemen has limited infrastructural and governmental support for the development of a national film industry, the country's landscape has nonetheless been in the foreground or the backdrop of a number of international short and feature films, narratives, and **documentaries**. Numerous international documentaries (especially European) from the 1920s onward have explored

Yemen from anthropological–ethnographic, archaeological, and travelogue perspectives. These include works by Hans Helfritz in the 1930s, Walter Dostal in the 1960s, Gordian Troeller and Marie-Claude Deffarge in the 1970s, Volker Panzer and Gottfried Kirchner in the 1980s, and Khadijah al-Salami in the 1990s.

A segment of Italian iconoclastic filmmaker Pier Paolo Pasolini's adaptation of Boccaccio's *The Decameron* (1970), as well as his reworking of *Arabian Nights* (1973) with sexually provocative, **orientalist** imagery, was filmed in Yemen. Pasolini, in collaboration with Franco Rossellini, also made a short documentary, *The Walls of Sana'a*, in 1970–71 as a plea to save and preserve the architectural treasures of the Old City of Sana'a. Hollywood images of Yemen have ranged from biopics and biblical epics such as *The Queen of Sheba* (J. Gordon Edwards, 1921), *Solomon and Sheba* (King Vidor, 1959), and the telemovie *Solomon and Sheba* (Robert Young, 1995), **starring** Halle Berry and Jimmy Smits, to the thriller *Rules of Engagement* (William Friedkin, 2000)—described as particularly egregious anti-Arab propaganda by Jack Shaheen in his *Reel Bad Arabs* and included on his “worst list.” All these Hollywood films were set at least partially in Yemen but filmed elsewhere.

**Lebanese** filmmakers **Joana Hadjithomas** and **Khalil Joriege**'s *The Lost Film* (2003) is a record of their attempts to recover a copy of their earlier feature, *Around the Pink House*, which disappeared after a screening in Yemen. The filmmakers visit the Yemeni Film Archive, a wedding, and a graveyard before locating the metal film canisters in the souk of Sana'a, Yemen's capital and largest city; rather than valuing the film print, they realize, the thief had seen the scrap-metal potential of the container. Sana'a is also the setting for *A New Day in Old Sana'a* (**Bader Ben Hirsi**, 2005), Yemen's first feature. In December 2007, the School of Oriental and African Studies in London hosted what it termed the first-ever Yemeni **film festival**. In 2007, Yemen's Ministry of Culture announced plans for the development of Yemen's own first film festival, to be called the Sana'a Festival of Culture, as well as training workshops for Yemeni filmmakers. The recent appearance of civil unrest and calls for independence in different parts of the country suggest that this initiative may not be quickly fulfilled.

**YEŞİLÇAM.** The name for the film industry in **Turkey**, Yeşilçam is a street in Istanbul that became home to the majority of Turkish film production companies from 1950 to 1990. Yeşilçam may also be considered an overarching practice of filmmaking, the conventions of which overdetermined almost all films made in Turkey during that period, including those of the “art” and “auteur” variety. Recalling the Hollywood studio system, such conventions include linear narratives featuring melodramatic conflicts, two-dimensional characters, happy endings, and **Turkification**. Further conventions include postsynchronized sound, begun in 1943 and often facilitated by professional dubbing artists; low-quality production values for which spectators were compensated by the promise of entertainment and, specifically, cinematic **stars**; and the persistence of discourses that simultaneously supported and criticized secularization and Western forms of modernization, and took Hollywood as the model.

Yeşilçam history may be divided into three stages: “early” Yeşilçam (1950s); “high” Yeşilçam (1960s and 1970s); and “late” Yeşilçam (1980s). Following decreased municipal entertainment taxes beginning in 1948, annual film production increased from 50 to more than 100 features by the late 1950s. This pattern continued steadily after the 1960 military intervention, with production peaking at nearly 300 in 1972. During the “high” Yeşilçam period, these domestic films—more popular than imports—served as mass entertainment in more than 2,000 theaters, several hundred of them open-air. Annual ticket sales amounted to over five times the population of Turkey. These statistics would plummet to less than half the population during the post-Yeşilçam era. Film production thus slowed. During the 1980s, approximately 150 films were produced in Turkey, largely for the video market, which enabled their distribution throughout the Turkish–European **diaspora** and to the middle classes within Turkey. A drastic decrease in production during the 1990s signaled the end of Yeşilçam and the onset of the **post-Yeşilçam** period, or **new cinema of Turkey**.

Although begun during the pre-Yeşilçam period with *Troubled Spring* (Faruk Kenç, 1943), the dubbing of Turkish films was a distinctive characteristic of Yeşilçam. A cost-cutting measure, it allowed for the quick shooting (often in one take) and completion (one or two weeks) of films. During the early and high Yeşilçam periods,

professional dubbing artists voiced both foreign and Turkish films. Often the same dubbing artist voiced several actors, so that, although actors' faces were different, their voices sounded alike. However, whereas studio dubbing, which also diminished ambient sound in films, may have seemed to dislocate Western **realism**, it did not thwart the expectations of Turkish spectators, for whom the practice coincided with Yeşilçam's recognized and accepted adoption of non-illusionist aesthetics from the Turkish performing arts, including the non-Western (nonperspectival) visual arts, Turkish literary tradition, Karagöz (**shadow-plays**), and theater-in-the-round. Hence, Yeşilçam films were often highly representational in form and structure, with episodic narratives quite common.

Many Yeşilçam films include actors explaining the action or introducing the story onscreen, and direct references to the actual names of the stars or singers—something also true of the **Egyptian** cinema of the period. In addition, errors are quite common in sequencing (usually the result of simple editing mistakes), synchronization (lip-synch problems, and unrelated musical soundtracks or scores added from a variety of sources, including Hollywood films), set construction (modern objects appearing in period film backgrounds, or cardboard set pieces and props tearing accidentally), and costuming (inappropriate or low-quality garments). Such nonillusionistic elements were not necessarily interpreted as mishaps or failures by Turkish spectators, but could be viewed in the context of cinema's Turkification: its vernacular domestication of Western tropes and visual practices. *See also* AKAD, LÜTFİ; AR, MÜJDE; EĞİLMEZ, ERTEM; *GIRL WITH THE RED SCARF, THE; GIVE SOME CONSOLATION*; HUN, EDİZ; *HUSSY; IN THE NAME OF THE LAW*; IŞIK, AYHAN; KENÇ, FARUK; KOÇYİĞİT, HÜLYA; *LITTLE AYŞE; MINE*; OLGAÇ, BİLGE; ÖNAL, SAFA; ORAN, BÜLENT; SAYDAM, NEJAT; SONKU, CAHİDE; ŞORAY, TÜRKAN; *SUPERMAN RETURNS*; YILMAZ (BATİBEKİ), ATIF.

**YILMAZ (BATİBEKİ), ATIF (1926–2006).** One of the most versatile and vibrant **Turkish** directors, screenwriters, and producers, Yılmaz attended the Fine Arts Academy in Turkey upon his completion of law school. After serving as an assistant director in 1950, he began directing in his own right and eventually made more than 100 **genre**

films of almost all types. Known for his keen intuition regarding popular film cycles and audience appeal despite continually evolving spectator profiles, Yılmaz produced popular and art films of exceptional intellectual and cinematic quality. These films integrate elements of fantasy, **comedy**, proximity, and sensuality into a focus on human relations, and they include strong female characters and powerful records of both urban and provincial life. Among his works is the sensitive melodrama *The Girl with the Red Scarf* (1977), adapted from a Chingiz Aitmatov story about a woman's (**Türkan Şoray**) inability to decide between two men (one of whom she loves, the other of whom she respects), recognized as a **Yeşilçam** classic; the slightly surreal women's melodrama *Her Name Is Vasfiye* (1985); and Yılmaz's last film, *Borrowed Bride* (2005), a small-town drama about the titular traditional practice. *See also* GENDER AND SEXUALITY.

**YOUNG ISRAELI CINEMA (aka KAYITZ MOVEMENT; NEW SENSIBILITY).** Young Israeli Cinema comprised two periods of mainstream **Israeli** filmmaking spanning 1969–1986. The first period was fueled by a perceived need by Israeli cultural ideologues to bolster national euphoria in light of political and economic uncertainties brought about because of the Six-Day War and ensuing **Israeli Occupation**. Young Israeli Cinema was characterized by a qualitative improvement in production values facilitated by the 1969 establishment of the Israel Film Center under the auspices of the Israeli Ministry of Industry and Trade, which aimed to promote local and international (co-)productions as well as conducted film **censorship** under the rubric of Israel's Second Television and Radio Authority. While in many instances aesthetically innovative or at least unorthodox, most Young Israeli films continued predominant thematic and structural orientations of 1950s–1960s Israeli films, which propagated heroic **nationalist** and postsocialist ideologies of interest primarily to Jewish-Israeli audiences, beyond which the films were minimally distributed.

*Siege* (Gilberto Tofano, 1969), **starring Gila Almagor**, projected a fragmented, disjointed narrative through *plan-séquence* shooting reminiscent of the French New Wave to reflect the psychological dislocation of its protagonist, a war widow whose military loss is

pervasively reinscribed as national sacrifice. By the same token, Young Israeli films such as *My Michael* (Dan Wolman, 1975), *Paratroopers* (Judd Ne'eman, 1977), and *The Wooden Gun* (Ilan Moshenson, 1979) aimed to contain increasing Israeli war-weariness and an aggravated siege mentality by acknowledging the existence of **Palestinian** suffering and struggle under military occupation. Young Israeli films similarly desisted from the overtly stereotypical representations of Mizrahi Jews common to the Israeli film industry's pre-1970s *bourekas* genre.

A second period of Young Israeli Cinema was initiated in 1978–79 via the establishment of the Fund for the Promotion of Israeli Quality Films by the Israeli Ministries of Industry and Trade and of Education and Culture. The Fund facilitated privatization and horizontal integration of Israel's state-run film industry, and promoted this neoliberal policy by offering filmmakers an incentive to innovate in the form of tax rebates calculated as a percentage of box office returns. Baruch Diner, whose *They Were Ten* (1960) was Israel's first internationally acclaimed film, directed the Fund from 1979 to 1989. Emerging after both the election in 1977 of Israel's first right-wing Likud government and, in 1978, Operation Litani (a massive Israeli invasion of **Lebanon**) and the United States–brokered Camp David Accords, and concomitant with the **Iranian Revolution** of 1979, the later Young Israeli Cinema engaged further than its predecessors with hot-button issues such as the existence of Palestinians and of perpetual war, albeit largely in depoliticized, often nostalgic and universalistic terms of interethnic and same-sex romance in which **Zionism** still held dominant sway.

In addition to depicting “forbidden love” stories in films such as *Hide and Seek* (Dan Wolman, 1980), *Hamsin* (Dan Wachsmann, 1982), *The Lover* (Bat-Adam, 1986), and *Crossfire* (Gideon Ganani, 1989), Young Israeli Cinema began to project an antimilitarism that would only intensify at the onset of the First **Intifada** in 1987. During this period, Israeli films began casting Palestinian actors, such as **Mohammed Bakri**, to play Arabic-speaking roles, and the humanity of Palestinian characters was allowed to surface. These qualities are portrayed variously in *Avanti Popolo* (Rafi Bukai, 1986), *Richochets* (**Eli Cohen**, 1986), *Cup Final* (**Eran Riklis**, 1991), and *Time of the Cherries* (Haim Bouzaglo, 1991)—all of which came to be called “shoot and cry” films for their shared depiction of war as an

inevitable series of violent acts irrupting the plotless, aimless trajectories of typified soldiers. Increasingly cynical films subtly underwriting consumer culture in the context of urban malaise and a contracting middle class were also produced: *Fictitious Marriage* (Bouzaglu, 1988) and *Tel Aviv Stories* (Ayelet Menachemi/Nirit Yaron, 1992).

– Z –

**ZAATARI, AKRAM (1967–)**. A prominent **Lebanese** video artist and curator, Zaatari earned a Media Studies degree at the New School for Social Research in New York after completing an architecture degree at the American University in Beirut. Returning to Lebanon, he worked at **Future TV** as an executive producer for a morning show, where he produced many of his initial videos, including *The Candidate* (1996) and *All's Well on the Border Front* (1997). Interweaving interviews with members of the resistance, archival television footage, and letters home from a prison detainee, *All's Well* critiques representation while also implicating the resistance in a climate of paranoia. In addition to representational critiques of the **Lebanese Civil War**, issues of **gender and sexuality** have also emerged as a dominant theme in Zaatari's work. *Crazy About You* (1997), which highlights the bravado of male conquest tales, foreshadowed videos that featured explicitly homosexual themes: *How I Love You* (2001) and the semi-autobiographical *Red Chewing Gum* (2001).

Zaatari participated in the founding of the Arab Image Foundation (AIF), the mission of which is to preserve the photographic heritage in the **Middle East** by archiving professional and amateur collections from the region. In addition to installations and book publications, AIF images have facilitated video production. For example, *Her + Him Van Leo* (2001) creatively explores the shifting sexuality of a modernizing **Egypt** enabled by the semiprivate space of the photo studio. Zaatari also draws upon the AIF archive in *This Day* (2003), which retraces the origins of several photographs taken by a **Syrian Arabist** half a century earlier. Since then, his works have further explored the politics of representation with a series of experimental **documentaries**, including *In This House* (2005), *After the Blast* (2006), and *Nature Morte* (2007).

**ZACCAK, HADY (1974– )**. An expert on **Lebanese** cinema, Zaccak has written a book and made two films on the subject. *Le cinéma Libanais: Itinéraire d'un cinéma ver l'inconnu* (1929–1996), published in French in 1997, provides a history of Lebanese cinema, whereas *Lebanon through the Cinema* (2003) and *War Cinema in Lebanon* (2003) provide visual reference to that history through a montage of films and interviews with filmmakers. Such visual histories have emerged as part of a growing effort to reclaim a national cinema. Zaccak has also produced several **documentaries** for satellite channels in the **Middle East**. Since Prime Minister Rafiq Hariri's assassination in 2005 and the Hezbollah war with **Israel** in 2006, his attention has turned more explicitly toward social and political concerns. Whereas *The Oil Spill in Lebanon* (2007) examines the environmental impact of the war, *War of the Peace* (2007) examines growing sectarian tension in the country. Likewise, *Shi'a Echoes from Lebanon* and *Sunni Echoes from Lebanon* (both 2008) extend this political examination in relation to the two major branches of **Islam**.

**ZAKI, AHMED (1949–2005)**. Born in Zaqazeeq, **Egypt**, heart-throb film **star** Ahmad Zaki began his acting career in the stage **comedy** *Hello Shalabi* (1969) and followed with *School for Troublemakers* (1972). In 1980, he played the role of **Taha Hussein** in a television serial drama, then starred in a string of films directed by Mohamed Radi before working with **New Realist** directors **Mohamed Khan**, **Atef El-Tayeb**, and **Khairy Beshara** to become one of the actors most associated with that movement. In *Dinner Date* (Khan, 1981), he plays a hairdresser who is bullied and eventually murdered by his wife's ex-husband, while in *Houseboat 70* (Beshara, 1982), he plays a **documentary** filmmaker who investigates a mysterious murder in a cotton factory. Some of his characters were low-key types who climb the social ladder (*His Excellency the Porter* [Hassan Ibrahim, 1987]) or are noble servants (*The Lady's Driver* [Ibrahim, 1994]). Whether in action, romance, or drama, Zaki sustained a predilection for relevant social and political issues, and did not confine himself to safe and heroic characters, taking roles as a drug addict, thief, corrupt lawyer (*Against the Government* [El-Tayeb, 1992]), and drug lord (*The Emperor* [Tarek El-Ariyan, 1990] and *Land of Fear* [**Daoud Abdel Sayed**, 2000]).

In the **musical** *Crabs* (Beshara, 1990), Zaki played the role of a boxer who fights to entertain the upper class. The film was a huge commercial success, and this, compounded with his performance as legendary historical figures, confirmed his status as a popular icon. His physical features—dark skin and curly, black hair—set him apart from the more modern and Western-style pin-up features of many other stars, such as his contemporary, Hussein Fahmy (who was blue-eyed and light skinned). Zaki performed the roles of **Gamal Abdel Nasser** (*Nasser 56* [Mohamad Fadel, 1996]), and **Anwar Sadat** (*Days of Sadat* [Khan, 2000], which he also produced). Two years later, he starred in *His Eminence the Minister* (Samir Seif, 2003), as an unscrupulous official who is tormented by an inability to sleep for fear of his own dreams, describing them to his personal assistant before becoming so paranoid that he has the man killed. In his final performance, Zaki fulfilled a long-held ambition by portraying singer **Abdel Halim Hafez** (*Halim* [Sherif Arafa, 2006]), but during its shooting he died of lung cancer; the film was released posthumously, with Zaki's son undertaking the role of Hafez as a young man. Huge numbers flocked to Zaki's funeral, which was broadcast live on television in Egypt and other parts of the Arab world, and was also filmed for inclusion in *Halim*.

**ZAMAN: THE MAN FROM THE REEDS (2003).** The first film to emerge from **Iraq** since the years leading up to the Gulf War of 1991, *Zaman* is set just prior to the **Iraq War** of 2003. It lyrically traces the dedicated, single-minded effort by Zaman, an inhabitant of the country's fertile southern marshlands near the historically contested Shatt al-Arab waterway to procure medication for his elderly wife, Najma, who is suffering from the combined ill-effects of international economic sanctions and chemical weaponry used by the United States and its allies against Iraq during the war. Zaman and Najma live with their adopted son, Yacine, a Gulf War orphan, in a small, rural village along the Tigris River, up which Zaman travels for what seems like days in his tiny boat, then takes a bus to crowded, noisy Baghdad, where he camps outside a mosque and inquires at numerous pharmacies, to no avail. Finally, he locates the medicine at a Catholic hospital, where a sympathetic nurse slips it to him, now almost penniless, gratis, under the nose of her bureaucratic male boss.

The tension increases in the context of the film's slow-moving narrative, in which neither day nor time are certain, even within the ostensibly fast-paced urban milieu, as the elderly Zaman ("time" in Arabic) makes the arduous trip home, cross-cut with scenes of the villagers expressing increasing despair over his long absence under forboding political conditions. Upon his arrival, Najma agrees to begin taking the medication the following morning, but while Zaman performs his early prayers, she dies. Shot on digital video, *Zaman* was coproduced by the private French satellite network Arte France and **stars** Iraqi television actor Sami Kaftan. It was director Amer Alwan's first narrative feature. During its shooting, the regime of Saddam Hussein confiscated several portions of the film, possibly for its depictions of conditions in the country, both rural and urban.

**ZEMMOURI, MAHMOUD (1946– )**. Born in Boufarik, **Algeria**, but residing in France since 1968, Zemmouri is a director and actor. After studying at the Institut des hautes études cinématographiques in Paris, he directed his first film, *Take a Thousand Quid and Get Lost* (1981), about a family deciding to return to Algeria after a new law is promulgated that grants money to immigrants for leaving the country. The film achieved cult status among **beur** audiences and marked the first in a series of social satires and **comedies** directed by Zemmouri. Three Algerian features followed. *Crazy Years of The Twist* (1982/3) is set in a small town during the twist dance craze of the early 1960s, which coincided with the years leading to liberation from French **colonial** rule. Its protagonists are two young men who learn how to "twist" and snatch money while trying to skirt political involvement, until both realize they will have to take sides—and their decisions diverge.

Zemmouri continues his analysis of apolitical consciousness with *From Hollywood to Tamanrasset* (1991), in which some residents of Algiers, dissatisfied with their lives, adopt the personae of their favorite television stars—JR, Sue Ellen, Rambo, and Colombo. His subsequent *The Honor of the Tribe* (1993) is a bleak comedy, critical both of the state of Algeria after 25 years of **Front de Libération Nationale** rule and of Muslim-influenced forces for change. Zemmouri returned to France to direct *100% Arabica* (1997), a fast-moving **musical** comedy set in a poverty-stricken Paris suburb (*banlieue*)

populated by North Africans, featuring two of the biggest **stars** of *rai* music, **Khaled** and Cheb Mami. A scornful satire against **Islamism**, but one that emphasizes the creative energy of *beur* culture, the film earned Zemmouri death threats. Dealing again with Algerian *beurs* is Zemmouri's *Arab White Red* (2006), a comedy about dual identity that traces the actions of two friends in the days leading up to a crucial soccer match between France and Algeria.

**ZIKRA, SAMIR (1945–)**. A graduate of the Russian State Institute for Cinematography (VGIK), Zikra was born in Beirut, **Lebanon**, and raised in Aleppo, **Syria**. His first feature, *The Half-Meter Incident* (1981), adapted from an **Egyptian** novel, is a sardonic examination of civil servants who work in a state accounting office and whose everyday complacency, punctuated by petty squabbles, is interrupted by the Six-Day War with **Israel** of 1967, which culminates in the **Defeat** and, on the personal level, near-suicidal disillusionment among the workers. An ode to **pan-Arabism** released following **Anwar Sadat's** unpopular rapprochement with the West, the film's melodramatic focus on its protagonist's unrequited love for a woman he watches from afar but initially is afraid to approach, allegorizes the contradictions of the earlier period to those of reviving religious feeling and secular rationalism in the modern Syrian state.

Zikra continued his satirical **realist** approach in his third feature, *A Land for a Stranger* (1998), a historical epic set in Aleppo during the late Ottoman period and centered on the life of Abdel Rahman al-Kawakibi, a scholar of **Islam** and reformist intellectual who was suppressed and often imprisoned for an early pan-Arab critique of irrationalism in the Muslim world as it faced encroaching **colonization** by Christian Europe. In addition to directing, Zikra has co-scripted two films: the earlier *Fragments* (**Nabil Maleh**, 1979) and *Dreams of the City* (1983), directed by fellow VGIK graduate **Mohammad Malas**. Zikra also directed several short **documentaries** concerning the Yom Kippur, Ramadan War of 1973, during which he performed compulsory military service in the Syrian armed forces.

**ZIONISM**. Israeli cinema is a veritable cognitive map of Zionist history, from its **colonial-settler** period to its contemporary, neoliberal reformulations. Although modern Zionism has undergone cultural

and spiritual articulations, it is experienced primarily as a secular political ideology that propagates an end to European Christian anti-Semitism through the establishment and maintenance of a nation-state in historic **Palestine** for people who define themselves as Jewish. Waves of Jewish settlers from 1882 on, climaxing in 1948, entailed the extensive expropriation of Palestinian land and the expulsion of hundreds of thousands of Palestinians from their homes in the Levant. Instances of Zionist filmmaking include *They Were Ten* (Baruch Dienar, 1960), which presents Ashkenazi settlers as heroic pioneers in their struggle against Ottoman rule and Palestinian inhabitants; *Hill 24 Doesn't Answer* (Thorold Dickinson, 1954), an episodic war film, set during the immediate prestate period, that glorifies as national sacrifice the battlefield deaths of several Jewish commando fighters who are the film's central characters; *Siege* (Gilberto Tofano, 1969), the salutary portrait of a Six-Day War widow (**Gila Almagor**), considered the first **Israeli** art film for its highly subjective cinematography and temporal structuring; *Sallach Shabbati* (Ephraim Kishon, 1964), a *bourekas* film in which the difficult assimilation of a Mizrahi family into Ashkenazi-dominated society is diffused through humor, song, and dance; and *Operation Thunderbolt* (Menachem Golan, 1977), Israel's riposte to the Hollywood television movie *Raid on Entebbe* (Irvin Kershner, 1977) in which Israeli soldiers rescue Jewish-Israeli passengers from German hijackers whose pro-Palestinian sentiments symptomatize perceived a persisting, post-**Holocaust** anti-Semitism. A relevant critique of the centrality of anti-Semitism to the justification of the Zionist project is offered by *Defamation* (Yoav Shamir, 2009). See also ISRAELI OCCUPATION; NAKBA; NATIONALISM; YOUNG ISRAELI CINEMA.

**ZRAN, MOHAMED (aka MOHAMED ZRANE) (1959–)**. The first director to emerge from short film production in **Tunisia**, Mohamed Zran, born in Zarzis, graduated from the École des études supérieures cinématographiques in Paris. His features include *Essaïda* (1996), *The Song of the Millennium* (2002), and *The Prince* (2004). Zran's films offer slices-of-life takes on contemporary Tunisia, particularly regarding underprivileged social sectors and rural society. *Essaïda* one of the most successful popular Tunisian films, portrays Amine, a painter in Tunis who undergoes a midlife crisis while preparing for

an exhibition, as he meets Nidal, a young, rebellious teenager. Fascinated by Nidal's disposition, Amine trails him to his impoverished neighborhood, Essaïda, which is populated by rural immigrants. There he meets Nidal's father, an alcoholic who mistreats his son for refusing to bring money home to the family. Amine is shocked by what he sees, yet intrigued by Nidal's dream of emigrating.

*The Prince* is a poetic **comedy** as well-received critically as *Essaïda*, but less popular with the general public; it was shot entirely on location in a **documentary** style. A multiple point-of-view structure that exposes Tunisian society from the differing perspectives of the protagonist's friends, it centers upon a florist who falls in love with a bank manager but is too shy to do anything but deliver anonymous bouquets to her office each day. The film's conflict recalls that of the **Syrian** film, *The Half-Meter Incident* (**Samir Zikra**, 1981).

**ZULFICAR, EZZEDINE (aka IZZ EL-DIN ZULFIQAR) (1919–1963)**. Renowned during **Egyptian** cinema's black-and-white "golden era" of the 1950s and early 1960s, Zulficar's films rarely contained a single **star** protagonist, but rather an all-star cast, and were known for their exceptional length (some running three hours). Zulficar made **genre** vehicles, primarily melodramas and gangster films. His melodramas frequently featured a maimed or terminally ill character who feigns falling out of love in an attempt to "save" his beloved the pain of bereavement or endless suffering. Examples include *An Appointment with Life* (1954), starring **Faten Hamama** and **Shadia**; *Wafaa* (1953), starring Madiha Yousry and Emad Hamdy; *I Am Departed* (1955); and *Between the Ruins* (1959). His gangster films usually present two rivals who fight over the same woman, for example in *The Second Man* (1959), starring **Rushdi Abaza**, Salah Zulficar, Sabah, and **Samia Gamal**. Zulficar was married to Hamama from 1947 to 1954, during which the two established a production company. Hamama starred in several Zulficar films, including *Road of Hope* (1957), alongside Shukri Sarhan, Ahmed Mazhar, Zahret El-Ola, Abaza, and Ahmed Mazhar. Within 15 years, Zulficar directed 33 films and two **documentaries**, *Fighting Rumors* (1953) and *My Great Nation* (1961). He was slated to direct *Saladin* (1963) but was unable due to illness, and the project was taken over by **Youssef Chahine**. Zulficar did, however, direct two of Egypt's

most important historical–patriotic films of the **Gamal Abdel Nasser** era: *Port Said* (1957), which depicts the heroism and sacrifices of the popular resistance during the 1956 Suez War; and *Give Back My Heart* (1958), starring Magda, about the **Palestine** War of 1948 and the build-up to the **Free Officers coup** of 1952. *Woman on the Road* (1958), set in the salt lake district near Alexandria, paints a dark picture of the social disenfranchisement experienced by families living in this difficult environment, whose members must leave the region for work, only to be confronted with feelings of resentment, betrayal, jealousy, violence, desperation, and injustice upon their return. Zulficar’s last film was *Appointment at the Tower*, featuring Salah Zulficar and **Soud Hosni** (1962).



## Filmography

- 09'11"01 [*September 11, 2001*] (Various including **Youssef Chahine**, **Amos Gitai**, **Samira Makhmalbaf**, U.K./France/Egypt/Japan/Mexico/U.S./Iran, 2002)
- 8½ (Federico Fellini, Italy, 1963)
- 10 on Ten (**Abbas Kiarostami**, France/Iran, 2004)
- 11 Rue Pasteur (**Nadine Labaki**, Lebanon, 1997)
- 14th Chick, The [*14e Kippetje*] (**Hany Abu-Assad**, Netherlands, 1998)
- 33 Days (**Mai Masri**, Lebanon/Palestinian, 2007)
- 44, or the Tales of the Night [*Quarante-quatre ou le récits de la nuit*] (**Moumen Smihi**, Morocco, 1981)
- 48 Hours in Israel [*48 Sa'a fi Isra'il*] (Nader Galal, Egypt, 1998)
- 100% Arabica (**Mahmoud Zemmouri**, France, 1997)
- 400 Blows, The [*Les quatre cents coups*] (François Truffaut, France, 1959)
- 1001 Hands [*Mille et un mains / Alf Yad wa Yad*] (**Souheil Ben Barka**, Morocco, 1972)
- 1948 (**Mohammad Bakri**, Palestine/Israel, 1998)
- ABC Africa (**Abbas Kiarostami**, Iran/Uganda, 2001)
- ABC Manhattan (**Amir Naderi**, U.S., 1997)
- Aaah Belinda (**Atif Yılmaz**, Turkey, 1986)
- Abd and Al (Noshi Iskandar, Egypt, 1969)
- Abdullah of Minye** [*Minyeli Abdullah*] (**Yücel Çakmaklı**, Turkey, 1989)
- Abi and Rabi [*Abi Va Rabi*] (**Avanes Ohanian**, Iran, 1930)
- About Baghdad (Sinon Antoon, U.S., 2003)
- About Some Meaningless Events [*De quelques événements sans signification / Anba'dh al-Ahdâth Biduni Ma'nâ*] (**Mustapha Derkaoui**, Morocco, 1974)
- Abu Hella (Mohammed Shukri Jamil/Youssef Gergis, Iraq, 1962)
- Accident, The [*L'accident*] (**Rachid Ferichiou**, Tunisia, 2008)
- Adieu Bonaparte (**Youssef Chahine**, Egypt/France, 1985)

- Adrift on the Nile* [*Chatter on the Nile / Tharthara fawq al-Nil*] (**Hussein Kamal**, Egypt, 1971)
- Adventures of Abu Abed, The* [*Mughamarat Abu Abed*] (Jordano Pidutti, Lebanon, 1931)
- Adventures of Antar and Abla* [*Mughamarat Antar w-Abla*] (**Salah Abu Seif**, Egypt, 1948)
- Adventures of Elias Mabrouk, The* [*Mughamarat Elias Mabrouk*] (Jordano Pidutti, Lebanon, 1929)
- Adventures of Ismail Yasin, The* [*Mughamarat Isma'il Yasin*] (Yousef Maalouf, Egypt, 1954)
- Afghan Alphabet* (**Mohsen Makhmalbaf**, Iran/Afghanistan, 2001)
- After Death* (**Ghassan Salhab**, France, 1991)
- After Shave* (Hany Tamba, Lebanon/France, 2005)
- After the Blast* (**Akram Zaatari**, Lebanon, 2006)
- After the Fall* [*Eylül Firtınası*] (**Atif Yılmaz**, Turkey, 2000)
- African Camera* [*Caméra d'Afrique*] (**Férid Boughedir**, Tunisia, 1983)
- Against the Government* [*Didd al-Hukuma*] (**Atef El-Tayeb**, Egypt, 1992)
- Aïda* (**Ahmed Badrakhan**, Egypt, 1942)
- A La Muqata'a* (**ISM**, 2002)
- Alexandria, Again and Forever* [*Alexandria, Again and Again / Al-Iskandariyya . . . Kaman wa Kaman*] (**Youssef Chahine**, Egypt, 1990)
- Alexandria . . . New York* [*Iskandariyya . . . New York*] (**Youssef Chahine**, Egypt, 2004)
- Alexandria, Why?* [*Al-Iskandariyya . . . Leh?*] (**Youssef Chahine**, Egypt, 1978)
- Algeria in Flames* [*Algérie en flammes*] (René Vautier, Algeria, 1959)
- Algerian Dream, An* [*Un rêve Algérien*] (**Jean-Pierre Lledo**, Algeria, 2003)
- Algeria, Unspoken Stories* [*Algérie, histoires à ne pas dire*] (**Jean-Pierre Lledo**, Algeria, 2007)
- Alia and Issam* [*'Aliya wa 'Issam*] (André Shatan, Iraq, 1948)
- Ali Baba and the Forty Thieves* [*Ali Baba et les quarante voleurs*] (Jacques Becker, France, 1954)
- Alice in the Cities* [*Alice in der Städten*] (Wim Wenders, FRG/France, 1974)
- Ali in Wonderland* [*Ali in the Land of Images / Ali au pays des mirages*] (Ahmed Rachedi, Algeria, 1978)
- Ali, Rabia and the Others* [*Ali, Raabia et les autres*] (**Ahmed Boulane**, Morocco, 2000)

- Ali Zaoua: Prince of the Streets* [*Ali Zaoua, Prince de la rue*] (**Nabil Ayouch**, Morocco, 2000)
- Al-Jisr: The Bridge* (Ebtisam Ma'arana, Israel, 2004)
- Al-Kanfoudi* (**Nabyl Lahlou**, Morocco, 1978)
- Allahu Akbar* (Usama Alsahaib, U.S./Iraqi, 2003)
- All's Well on the Border Front* (**Akram Zaatari**, Lebanon, 1997)
- Alone with the War* (**Danielle Arbid**, Lebanon/France, 2000)
- Altalena* (**Eli Cohen**, Israel, 2008)
- Ambassadors, The* [*Les ambassadeurs / As-Sufarâ*] (**Naceur Ktari**, Tunisia, 1975)
- Amira, My Love* [*Amirat Hubbi Ana*] (Hassan El-Imam, Egypt, 1974)
- Amreeka* (Cherien Dabis, U.S./Canada/Palestinian, 2009)
- Amok* (**Souheil Ben Barka**, Morocco, 1982)
- And Tomorrow?* [*Et demain? / Wa Ghadan?*] (**Brahim Babaï**, Tunisia, 1971/2)
- Angel of Vengeance: Female Hamlet* [*İntikam Meleği: Kadın Hamlet*] (**Metin Erksan**, Turkey, 1976)
- Angel on the Right* [*Farishtay Kifti Rost*] (Djamshed Usmanov, Tajikistan, 2002)
- Angels, The* (**Ridha Behi**, Tunisia, 1984)
- Ankara Express* [*Ankara Ekspresi*] (Mazaffer Aslan, Turkey, 1971)
- Apple, The* [*Sib*] (**Samira Makhmalbaf**, Iran, 1998)
- Appointment at the Tower* [*Maw'ed fi-l-Borg*] (**Ezzedine Zulficar**, Egypt, 1962)
- Appointment with Life, An* [*Maw'ed ma' al-Hayat*] [**Ezzedine Zulficar**, Egypt, 1956]
- Aquarium, The* [*Genenet el Asmak*] (**Yousry Nasrallah**, Egypt, 2008)
- Arabesk* (**Ertem Eğilmez**, Turkey, 1988)
- Arabian Nights* [*Fiore delle mille e una nota, II*] (Pier Paolo Pasolini, Italy/France, 1973)
- Arab White Red* [*Beur, blanc, rouge*] (**Mahmoud Zemmouri**, France, 2006)
- Arafat, My Brother* [*Arafat, mon frère*] (**Rashid Masharawi**, France/Palestine, 2005)
- Armies of the Sun, The* [*Guyush al-Shams*] (**Shadi Abdel-Salam**, Egypt, 1975)
- Arna's Children* [*Atfal Arna*] (**Juliano Mer/Danniel Danniel**, Israel/Palestine/Netherlands, 2003)
- A.R.O.G.* (Cem Yılmaz/Ali Taner Baltacı, Turkey, 2008)

- Around the Pink House* [*Autour de la maison rose / Al Bayt al-Zaher*] (**Joana Hadjithomas/Khalil Joreige**, Lebanon/Canada/France, 1999)
- Ashes* [*Ramad*] (**Joana Hadjithomas/Khalil Joreige**, Lebanon, 2003)
- Assassinated Sun, The* [*Le soleil assassiné*] (Abdelkrim Bahloul, France, 2004)
- Atalia* (Akiva Tevet, Israel, 1984)
- At Five in the Afternoon* [*Panj e Asr*] (**Samira Makhmalbaf**, Iran/Afghanistan/France, 2003)
- At Home in Beirut* [*Chez nous à Beyrouth*] (**Wael Noureddine**, Lebanon, 2002)
- At Our Listeners' Request* [*Ma Yatlubuhu-l-Mustami'un*] (**Abdullatif Abdul-Hamid**, Syria, 2003)
- At Whom Do We Shoot?* [*Ala man Nutliq al-Rasas?*] (**Kamal El-Sheikh**, Egypt, 1975)
- Autopsy of a Plot* [*Autopsy of a Conspiracy / Autopsie d'un complot*] (**Mohamed Slim Riad**, Algeria, 1978)
- Autumn, The* (Abdolhosssein Sepanta, U.S., 1969)
- Autumn '82* [*L'automne '82 / Al-Kharîf '82*] (**Rachid Ferchiou**, Tunisia, 1990)
- Autumn Leaves* [*Awrak al-Kharif*] (Hikmet Labib, Iraq, 1963)
- Avanti Popolo* (Rafi Bukai, Israel, 1986)
- Avenge but One of My Two Eyes* [*Nekam Achat Mishtey Eyney*] (**Avi Mograbi**, France/Israel, 2005)
- Ayrouwen / Once Upon a Time in Tuareg* (**Brahim Tsaki**, Algeria, 2007)
- Aziza* (**Abdellatif Ben Amar**, Tunisia, 1980)
- Azur and Asmar* (Michel Ocelot, France, 2008)
- Baalbeck* (**Ghassan Salha/Mohamed Soueid/Akram Zaatari**, Lebanon, 2002)
- Bab'Aziz (The Prince Who Contemplated His Soul)* [*Le prince qui contemplait son âme*] (**Nacer Khemir**, Tunisia, 2005)
- Bab el-Oued City* (**Merzak Allouache**, Algeria, 1994)
- Bab el Web* (**Merzak Allouache**, Algeria, 2004)
- Bachelor Husband, The* [*Al-Zawq al-'Azib*] (Hassan al-Saïfi, Egypt, 1966)
- Baby Doll Night, The* [*Laylat al-Baby Doll*] (Adel Adib, Egypt, 2008)
- Badis* (**Mohamed Abderrahman Tazi**, Morocco, 1988)
- Baduk* (**Majid Majidi**, Iran, 1992)
- Bakhit and Adila* [*Bakhit wa 'Adila*] (Nader Galal, Egypt, 1995)

- Balagan* (Andres Veiel, Germany/Israel, 1994)
- Ballad of Tara* [*Tara's Ballad / Cherikeh-ye Tara*] (**Bahram Beyzai**, Iran, 1979)
- Bandit, The* [*Eşkîya*] (Yavuz Turgul, Turkey, 1996)
- Bandits, The* [*The Crooks / Les bandits*] (**Saïd Naciri**, Morocco, 2003)
- Baran* (**Majid Majidi**, Iran 2001)
- Baran and the Native* [*Rain and the Native / Baran Va Boomi*] (**Rakshan Bani-Etemad**, Iran, 1999)
- Barefoot to Herat* [*Pa Berehneh Ta Herat*] (**Majid Majidi**, Iran/Afghanistan, 2002)
- Barsum Looking for a Job* [*Barsum Yabhas 'an Wazifa*] (**Mohamed Bayoumi**, Egypt, 1923)
- Bashu, the Little Stranger* [*Bashu, Gharibeh-ye Kuchak*] (**Bahram Beyzai**, Iran, 1986)
- Baton Rouge* [*Red Stick / Bâton rouge*] (**Rachid Bouchareb**, France, 1985)
- Battal Gazi* (**Muharrem Gürses**, Turkey, 1966)
- Battle for Haditha* (Nick Broomfield, U.K., 2007)
- Battle of Algiers, The* [*Battaglia di Algeri, La / Maarakat Madinat al-Jazaer*] (Gillo Pontecorvo, Italy/Algeria, 1966)
- Battle of Al-Qadissiya, The* [*Al-Qadissiya*] (**Salah Abu Seif**, Iraq, 1981)
- Beach of Lost Children, The* [*La plage des enfants perdus*] (**Jilali Ferhati**, Morocco, 1991)
- Beacon, The* [*El Manara*] (**Belkacem Hadjadj**, Algeria, 2004)
- Beast Race* [*Gariy al-Wahsh*] (Ali Abdel-Khaliq, Egypt, 1987)
- Beat of Distant Hearts* (Danielle Smith, U.K./Algeria, 1999)
- Beautiful Days of Sheherazade, The* [*Les beaux jours de Chahrazade / Ayyâm Chahrazad al-Hilwâ*] (**Mustapha Derkaoui**, Morocco, 1982)
- Bedouin in Paris, A* [*Badawia fi Baris*] (**Mohamed Selmane**, Lebanon, 1964)
- Bedwin Hacker* (**Nadia El Fani**, Tunisia, 2002)
- Beginning and the End, The* [*Dead Among the Living / Bidaya wa Nihaya*] (**Salah Abu Seif**, Egypt, 1960)
- Beirut Diaries* (**Mai Masri**, Lebanon/Palestinian, 2006)
- Beirut, Oh Beirut* [*Beyrut, ya Beyrut*] (**Maroun Baghdadi**, Lebanon, 1975)
- Beirut the Encounter* [*Beyrutu e-Likaa*] (**Borhane Alaouié**, Lebanon, 1981)

- Bent Familia* [*Tunisiennes / Girls from a Good Family*] (**Nouri Bouzid**, Tunisia, 1997)
- Berlin in Berlin* (**Sinan Çetin**, Turkey, 1993)
- BerlinBeirut* (Myrna Maakaron, Germany/Lebanese, 2006)
- Beritan* (Halil Uysal, Turkey/Kurdish, 2006)
- Berlin–Jerusalem* [*Berlin–Yerushalayem*] (**Amos Gitai**, France/Israel/U.K./Italy/Netherlands, 1989)
- Between Heaven and Earth* [*Bayn al-Sama' wa-l-Ard*] (**Salah Abu Seif**, Egypt, 1959)
- Between the Ruins* [*Bayn al-Atlal*] (**Ezzedine Zulficar**, Egypt, 1959)
- Beware of Eve* [*Ah min Hawwa*] (**Fatin Abdel-Wahab**, Egypt, 1962)
- Beyond the Walls* [*Mi'Achorei HaSoregim*] (Uri Barabash, Israel, 1984)
- Bezness* (Nouri Bouzid, Tunisia, 1992)
- Bibi the Taxi Passenger* (**Hassan Yektapanah**, Iran, 2007)
- Big Question, The* [*Al-Massala-l-Kabira*] (Mohammed Shukri Jamil, Iraq, 1983)
- Big Trip, The* [*Le grand voyage / Abir as-Sabil*] (**Mohamed Abderrahman Tazi**, Morocco, 1981)
- Bird on the Road, A* [*Ta'ir 'ala-l-Tariq*] (**Mohamed Khan**, Egypt, 1981)
- Birds of Exile* [*Gurbet Kuşları*] (**Halit Refiğ**, Turkey, 1964)
- Bitter Champagne* [*Champagne amer*] (**Ridha Behi**, Tunisia, 1988)
- Bitter Days, Sweet Days* [*Yawm Murr, Yawm Helw*] (**Khairy Beshara**, Egypt, 1988)
- Blackboards* [*The Blackboard / Takht-e Siah*] (**Samira Makhmalbaf**, Iran/Italy/Japan, 2000)
- Black Jaguar, The* [*Al-Jaguar al-Sawda'*] (**Mohamed Selmane**, Lebanon, 1965)
- Black Room, The* [*La chambre noire*] (**Hassan Benjelloun**, Morocco, 2004)
- Black Sweat* [*Sueur noire / Al-'Araq al-Aswad*] (**Sid Ali Mazif**, Algeria, 1972)
- Blazing Love* [*Hubb min Nar*] (Hassan El-Imam, Egypt, 1958)
- Bled Number One / Back Home* (**Rabah Ameur-Zäimèche**, Algeria, 2005)
- Blind Owl, The* [*La chouette aveugle*] (Raul Ruiz, France, 1987)
- Blood and Sand: The War in the Sahara* (Sharon Sopher, U.S./Algeria/Morocco, 1982)
- Blood Money* [*Diyet*] (**Lütfi Ö. Akad**, Turkey, 1974)
- Blood on the Pavement* [*Dima' 'al-l-Isfalt*] (**Atef El-Tayeb**, Egypt, 1992)

- Blue Beard* [*Mavi Boncuk*] (**Ertem Eğilmez**, Turkey, 1974)
- Blue Veiled, The* [*Rusariye Abi*] (**Rakshan Bani-Etemad**, Iran, 1995)
- Body, The* [*The Flesh / Al-Gasad*] (Hassan El-Imam, Egypt, 1955)
- Body of War* (Phil Donahue/Ellen Spiro, U.S., 2007)
- Born in Flames* (Lizzie Borden, U.S., 1983)
- Born Yesterday* (Garsin Kanin, U.S., 1950)
- Boss Hassan* [*Hassan the Foreman / Al-Usta Hassan*] (**Salah Abu Seif**, Egypt, 1952)
- Boycott* [*Baikot*] (**Mohsen Makhmalbaf**, Iran, 1985)
- Brahim Who?* [*Brahim qui? / Brahim Yach?*] (**Nabyl Lahlou**, Morocco, 1984)
- Brave Selim Is Crying, The* [*Yavuz Sultan Selim Ağlıyor*] (Sami Ayanoglu, Turkey, 1952)
- Brave Two Zero* (Tom Clegg, South Africa/U.K., 1999)
- Brick and the Mirror, The* [*Khesht Va Ayeneh*] (**Ebrahim Golestan**, Iran, 1965)
- Bride, The* [*Gelin*] (**Lütfi Ö. Akad**, Turkey, 1973)
- Bride of the Nile* [*'Arus al-Nil*] (**Fatin Abdel-Wahab**, Egypt, 1963)
- Broken Hearts* [*Burned Hearts / Les coeurs brûlés*] (**Ahmed Maanouni**, Morocco, 2007)
- Bubble, The* [*Buah, Ha-*] (**Eytan Fox**, Israel, 2006)
- Bus, The* [*Bosta*] (Philippe Aractingi, Lebanon, 2005)
- Bus Driver, The* [*Sawaq Al-Utobis*] (**Atef El-Tayeb**, Egypt, 1983)
- Bus Passengers, The* [*Otobüs Yolcuları*] (Ertem Göreç, Turkey, 1961)
- Bye-Bye* (**Karim Dridi**, France, 1995)
- Bye Bye Souirty* [*Adieu forain*] (**Daoud Oulad Sayed**, Morocco, 1998)
- Cabiria* (Giovanni Pastrone, Italy, 1914)
- Caftan of Love* [*Caftan d'amour / Qaftân al-Hubb*] (**Moumen Smihi**, Morocco, 1987)
- Cairo . . . as Told by Chahine* [*Al-Qahira Munawwara bi Ahliha*] (**Youssef Chahine**, Egypt, 1992)
- Cairo Station* [*Cairo, Central Station / Bab al-Hadid*] (**Youssef Chahine**, Egypt, 1958)
- Cairo 30* [*Al-Qahira 30*] (**Salah Abu Seif**, Egypt, 1966)
- Call Girls* [*Tele Kızlar*] (Osman Seden, Turkey, 1985)
- Caméra Arabe: The Young Arab Cinema* (**Férid Boughedir**, Tunisia, 1987)
- Camp de Thiaroye* (Ousmane Sembene/Thierno Faty Sow, Senegal/Algeria/Tunisia, 1987)
- Canary* [*Ghanari*] (Javad Ardakani, Iran, 2002)

- Canary Farm* [*Bolbol-e Mazraei*] (**Majid Mohseni**, Iran, 1957)
- Candidate, The* (**Akram Zaatari**, Lebanon, 1996)
- Candle in the Wind* [*Sham'i Dar Baad*] (**Pouran Derekshandeh**, Iran, 2004)
- Canticle of the Stones* [*Nashid al-Hajar*] (**Michel Khleifi**, Belgium/France/U.K./Israel/Palestine, 1990)
- Captain Abu Raed* (Amin Matalqa, Jordan, 2007)
- Caramel* [*Sukar Banat*] (**Nadine Labaki**, Lebanon/France, 2007)
- Carnival* (Mohamed Ghazala, Egypt, 2001)
- Carpet-weaving Girl* [*Halıcı Kız*] (**Muhsin Ertuğrul**, Turkey, 1953)
- Casablanca by Night* (**Mustapha Derkaoui**, Morocco, 2003)
- Casablanca Daylight* (**Mustapha Derkaoui**, Morocco, 2004)
- Casablanca Casablanca* (**Farida Benlyazid**, Morocco, 2002)
- Casablancans, The* [*Les Casablancais*] (**Abdelkader Lagtaâ**, Morocco, 1998)
- Case Number 68* [*Al-Qadiyya 68*] (**Salah Abu Seif**, Egypt, 1968)
- Cats of Hamra Street, The* [*Qutat Shari' al-Hamra*] (Samir al-Ghoussayni, Lebanon, 1972)
- Cedar Tree, The* (**Assad Fouladkar**, Lebanon/Egypt, n.d. in development)
- Censor* (Tan Oral, Turkey, 1969)
- Ce sera beau: From Beirut with Love* (**Wael Noureddine**, Lebanon, 2005)
- Challenge, The* [*Le défi*] (**Nacer Khemir**, Tunisia, 1986)
- Champion of Champions* [*Ghahreman-e Ghahremanan*] (Siamak Yasami, Iran 1965)
- Charcoal Burner, The* [*Le charbonnier*] (**Mohamed Bouamari**, Algeria, 1972)
- Charlie's Fools* [*Charlie'nin Kelekleri*] (Günay Kosova, Turkey, 1978)
- Charlie Wilson's War* (Mike Nichols, U.S., 2007)
- Che!* (Richard Fleischer, U.S., 1969)
- Cheap Flesh* [*Lahm Rakhis*] (**Inas al-Deghidi**, Egypt, 1995)
- Cheb* (**Rachid Bouchareb**, France, 1991)
- Check and Mate* [*Échec et mat / Kich Mât*] (**Rachid Ferchou**, Tunisia, 1995)
- Checkpoints* [*Machssomim*] (Yoav Shamir, Israel, 2003)
- Chickens, The* [*Al-Dajaj*] (**Omar Amiralay**, Syria, 1977)
- Child of the Stars* [*L'enfant des étoiles*] (Mohamed Benayat, Algeria/France, 1985)

- Children of Boredom, The* [*Les enfants de l'ennui / Atfâl aq-Qajaq*] (**Rachid Ferchiou**, Tunisia, 1975)
- Children of Eternity, The* [*Bacheha-ye Abadi*] (**Pouran Derekshandeh**, Iran, 2006)
- Children of Fire* [*Atfal Jebel Nar*] (**Mai Masri**, Lebanon/Palestinian, 1990)
- Children of Heaven* [*Bacheha-ye Aseman*] (**Majid Majidi**, Iran, 1997)
- Children of Lenin, The* [*Ouled Lenine*] (**Nadia El Fani**, Tunisia/France, 2007)
- Children of Shatila* [*Atfal Shatila*] (**Mai Masri**, Lebanon/Palestinian, 1998)
- Children of the Wind* [*Les enfants du vent / Abn-r-Rih*] (**Brahim Tsaki**, Algeria, 1981)
- Choice* [*Al-Ikhtiyar*] (**Youssef Chahine**, Egypt, 1970)
- Chronicle of a Disappearance* [*Sijil 'Ikhtifa'*] (**Elia Suleiman**, France/U.S./Germany/Israel/Palestine, 1996)
- Chronicle of the Years of Embers* [*Chronicle of the Burning Years / Chronicle of the Years of Fire / Chronique des années de braise / Ah-dat Sanawovach ed-Djamr*] (**Mohammed Lakhdar-Hamina**, Algeria, 1975)
- Cinema 500 Kilometres* (Abdullah Al-Eyaf, Saudi Arabia, 2006)
- Cinema Paradiso* (Giuseppe Tornatore, Italy, 1990)
- Circle, The* [*Dayereh*] (**Jafar Panahi**, Iran, 2000)
- Citadel, The* [*La citadelle*] (**Mohamed Chouikh**, Algeria, 1988)
- Citizen Brando* (**Ridha Behi**, Tunisia, 2008)
- Citizen, A Detective, and a Thief, A* [*Muwaten wa Mukhber wa Harami*] (**Daoud Abdel Sayed**, Egypt, 2001)
- City, The* [*Al-Madinah*] (**Yousry Nasrallah**, Egypt, 2001)
- Civil War* (Mohamad Soueid, Lebanon, 2002)
- Civilized People, A* [*Civilisees! / Mutahaddirat*] (**Randa Chahal Sabbagh**, Lebanon/France, 1999)
- Class Distinctions* [*Everyone According to His Rank / Al-Nas Maqamat*] (Al-Sayed Ziyada, Egypt, 1954)
- Claw* [*Pençe*] (Sedat Simavi, Turkey, 1917)
- Clay Dolls* [*Poupées d'argile*] (**Nouri Bouzid**, Tunisia, 2002)
- Cleopatra* (Joseph L. Mankiewicz, U.S., 1963)
- Clerk, The* [*Al-Bashtakib*] (**Mohamed Bayoumi**, Egypt, 1923)
- Climates* [*İklimler*] (**Nuri Bilge Ceylan**, Turkey, 2006)
- Closed Door, The* [*La porte close*] (**Abdelkader Lagtaâ**, Morocco, 2000)

- Closed Doors, The** [*Al-Abwab al-Mughlaqa*] (Atef Hetata, Egypt, 1999)
- Closed Road, The** [*The Dead End / Al-Tariq al-Masduq*] (**Salah Abu Seif**, Egypt, 1958)
- Close-Up** [*Nama-ye Nazdik*] (**Abbas Kiarostami**, Iran, 1990)
- Color of Children, The** [*Couleurs d'enfants*] (**Bourlem Guerdjou**, France, 1998)
- Color of Olives, The** [*Color de los olivos, El*] (Carolina Rivas, Mexico/Palestine, 2006)
- Color of Paradise** [*Rang-e Khoda*] (**Majid Majidi**, Iran, 1999)
- Come and Say Hello** [*Ta'ala Sallim*] (Helmi Rafla, Egypt, 1951)
- Complaints of the Eloquent Peasant, The** [*Shakawi al-Falah al-Fasih*] (**Shadi Abdel-Salam**, Egypt, 1970)
- Conquer to Live** (Mohamed Ben Abdelouahed Tazi/Ahmed Mesnaoui, Morocco, 1968)
- Control Room** (Jehane Noujam, U.S., 2004)
- Conversation de salon** (**Danielle Arbid**, Lebanon/France, 2004)
- Courage Under Fire** (Edward Zwick, U.S., 1996)
- Cow, The** [*Gav*] (**Dariush Mehrjui**, Iran, 1970)
- Crabs** [*Kaburya*] (**Khairy Beshara**, Egypt, 1990)
- Crazy About You** [*Majnunak*] (**Akram Zaatari**, Lebanon, 1997)
- Crazy Works** (Mohamed Ghazala, Egypt, 2002)
- Crazy Years of The Twist, The** [*Les folles années du twist*] (**Mahmoud Zemmouri** Algeria, 1982)
- Credits Included: A Video in Green and Red** (**Jalal Toufic**, Lebanon, 1995)
- Crime of Love** [*Garimat Hubb*] (Atef Salem, Egypt, 1959)
- Crimson Gold** [*Tala-ye Sorkh*] (**Jafar Panahi**, Iran, 2003)
- Crossfire** [*Esh Tzolevet*] (Gideon Ganani, Israel, 1989)
- Crossing Kalandia** [*'Ubur Qalandia*] (Sobhi al-Zobaidi, Palestine, 2002)
- Crossings** [*Crossing Over / Traversées / 'Ubûr*] (**Mahmoud Ben Mahmoud**, Tunisia/Belgium, 1981)
- Crossing the Bridge: The Sound of Istanbul** (**Fatih Akın**, Germany/Turkey, 2005)
- Cry No More** [*Les yeux secs*] (Nejjar Narjiss, Morocco, 2003)
- Cry of Men, The** [*Cries of Men / Le cri des hommes*] (**Okacha Touita**, Algeria, 1989/1999)
- Cup Final** [*G'Mar Gaviya*] (**Eran Riklis**, Israel, 1986)
- Curfew** [*Hatta 'Esh'ar Akhar (Mana' at-Tajawwul)*] (**Rashid Masharawi**, Palestine, 1993)

- Cycle, The* [*Dayereh-ye Mina*] (**Dariush Mehrjui**, Iran, 1976)
- Cyclist, The* [*Bysikelran*] (**Mohsen Makhmalbaf**, Iran, 1989)
- Cyber-Palestine* (**Elia Suleiman**, U.S./Palestinian, 1999–2000)
- Dahab [Gold]* (**Anwar Wagdi**, Egypt, 1953)
- Dalila* (**Mohammad Karim**, Egypt, 1956)
- Damned, The* [*Barzakhiha*] (Iraj Qaderi, Iran, 1982)
- Dananir* (**Ahmed Badrakhan**, Egypt, 1940)
- Dance of Dust* [*Raqs-e Khak*] (**Abolfazl Jalili**, 1992)
- Dance of Fire* [*La danse du feu / Habiba Msika*] (**Salma Baccar**, Tunisia, 1994)
- Danish Experiment, The* [*Al-Tagruba al-Danemarkiya*] (Ali Idriss, Egypt, 2003)
- Dark World, The* [*Karanlık Dünya*] (**Metin Erksan**, Turkey, 1952)
- Dash Akol* (**Masud Kimiai**, Iran, 1971)
- Date Wine* [*Araq el-Balah / La sueur des palmiers*] (Radwan El-Kashef, Egypt, 1998)
- Daughter of Keltoum* [*La fille de Keltoum / Bent Keltoum*] (**Mehdi Charef**, Algeria/Tunisia, 2001)
- Daughter of Nobility* [*Bint al-Akabir*] (**Anwar Wagdi**, Egypt, 1953)
- Daughters, Daughters* [*Abu el-Banat*] (Moshe Mizrahi, Israel, 1973)
- Daughters of the Sun* [*Dakhtaran-e Khorshid*] (Mariam Shahriar, Iran, 2000)
- Dawn, The* [*L'aube*] (**Omar Khelifi**, Tunisia, 1966)
- Dawn of the Damned. The* [*L'aube des damnés*] (**Ahmed Rachedi**, Algeria, 1965)
- Day I Became a Woman, The* [*Ruzi Keh Zan Shodam*] (**Marzieh Meshkini**, Iran, 2000)
- Day in My Life, A* [*Yawm min 'Umri*] (Atef Salem, Egypt, 1961)
- Day of Joy, A* [*Yawm Sa'id*] (**Mohammad Karim**, Egypt, 1939)
- Days and Nights* [*Ayyam wa Layali*] (**Henri Barakat**, Egypt, 1955)
- Days of Glory* [*Indigènes*] (**Rachid Bouchareb**, Algeria, 2006)
- Days of Sadat* [*Ayyam al-Sadat*] (**Mohamed Khan**, Egypt, 2000)
- Days, The Days, The* [*Alyam Alyam*] (**Ahmed Maanouni**, Morocco, 1978)
- Deadlock* [*Tangna*] (**Amir Naderi**, Iran, 1973)
- Dear Ladies* [*Sayyidati Anisati*] (Ra'fat El-Mihi, Egypt, 1990)
- Death of Yazdgerd* [*Marg-e Yazdgerd*] (**Bahram Beyzai**, Iran, 1980)
- Death Traders* [*Tujjar al-Mawt*] (**Kamal El-Sheikh**, Egypt, 1957)
- Decameron, The* [*Decameron, II*] (Pier Paolo Pasolini, Italy/France/FRG, 1970)

- Debt, The* [*Hov, Ha-*] (Assaf Bernstein, Israel, 2007)
- Deer, The* [*Gavaznha*] (**Masud Kimiai**, Iran, 1976)
- Defamation* (Yoav Shamir, Denmark/U.S./Israel/Austria, 2009)
- Delbaran* (**Abolfazl Jalili**, Iran, 2000)
- Délice Paloma* [*Paloma Sweets*] (**Nadir Moknèche**, Algeria, 2007)
- Delta Farce* (C. B. Harding, U.S., 2007)
- Delta Force, The* [*Machatz HaDelta*] (Menachem Golan, U.S./Israel, 1986)
- Demolition of the Russian Monument in Hagia Stephanos, The* [*Ayastefanos 'taki Rus Abidesi'nin Hedma*] (**Fuat Uzkınay**, Turkey, 1914)
- Desert Ark, The* [*L'arche du desert*] (**Mohamed Chouikh**, Algeria, 1998)
- Deserted Station* [*Istgah-e-Matrouk*] (Ali Reza Raisian, Iran, 2004)
- Deserter's Wife, The* [*Isha Zara*] (**Michal Bat-Adam**, Israel, 1992)
- Desert Rose* [*Rose des sables / Louss*] (**Mohamed Rachid Benhadj**, Algeria, 1989)
- Desire* [*Al-Raghbah*] (**Ali Badrakhhan**, Egypt, 2002)
- Destiny* [*Al-Masir*] (**Youssef Chahine**, Egypt, 1997)
- Destiny* [*Kader*] (**Zeki Demirkubuz**, Turkey, 2006)
- Destiny of a Woman* [*A Woman's Fate / Destin de femme*] (**Hakim Noury**, Morocco, 1998)
- Determination* [*The Will / Al-'Azima*] (**Kamal Selim**, Egypt, 1939)
- Det Means Girl* [*Det Yani Dokhtar*] (**Abolfazl Jalili**, Iran, 1994)
- Devil, The* [*Şeytan*] (**Metin Erksan**, Turkey, 1974)
- Diamond 33* [*Almas 33*] (**Dariush Mehrjui**, Iran, 1967)
- Diamond Dust* [*Poussière de diamants / Chichkhan*] (Fadhel Jaïbi, **Mahmoud Ben Mahmoud**, Tunisia, 1992)
- Diary of a Country Prosecutor* [*Yawmiyat Na'ib fi-l-Aryaf*] (**Tawfik Saleh**, Egypt, 1969)
- Diary of an Amorous Man* [*Tagebuch eines Liebenden*] (**Sohrab Shahid Saless**, Germany, 1978)
- Diary of an Arts Competition* [*Yaomiyyat Musabiqa Faniyya That al-Hisar*] (**Omar al-Qattan**, U.K./Palestine, 2002)
- Dinner Date, A* [*Ma'wid ala-l-'Ashaa*] (**Mohamed Khan**, Egypt, 1981)
- Disengagement* [*Hitnatkut*] (**Amos Gitai**, Germany/Italy/Israel/France, 2007)
- Distant* [*Uzak*] (**Nuri Bilge Ceylan**, Turkey, 2002)
- Divine Intervention* [*Yadon 'Ilaheyya*] (**Elia Suleiman**, Palestine/France/Morocco/Germany, 2002)
- Doctor Zhivago* (David Lean, U.K., 1965)

- Djomeh* [*Jom'eh*] (**Hassan Yektapanah**, Iran, 2000)
- Donia / Amar* (**Sherif El-Azma**, Egypt, 2001)
- Don't Let Them Shoot the Kite* [*Uçurtmayı Vurmasınlar*] (Tunç Basaran, Turkey, 1989)
- Don't Extinguish the Sun* [*La Tufti' al-Shams*] (**Salah Abu Seif**, Egypt, 1961)
- Don't Tell Anyone* [*Ma T'ulsh li-l-Hadd*] (**Henri Barakat**, Egypt, 1952)
- Don't Touch My Holocaust* [*Al Tigu Li B'Shoah*] (Asher Tlalim, Israel, 1994)
- Door to the Sky, A* [*Porte sur le ciel / Bab Smah Maftouh*] (**Farida Benlyazid**, Morocco, 1988)
- Downpour* [*Ragbar*] (**Bahram Beyzai**, Iran, 1971)
- Downtown Girls* [*Banat Wist al-Balad*] (**Mohamed Khan**, Egypt, 2004)
- Dove's Lost Necklace, The* [*Le collier perdu de la colombe / Tawq al-Hamâm-l-Mafqûd*] (**Nacer Khemir**, Tunisia, 1990)
- Dracula in Istanbul* [*Drakula İstanbul'da*] (Mehmet Muhtar, Turkey, 1953)
- Dream* [*Hilm*] (Hani Al-Shibani, U.A.E., 2005)
- Dream, The* [*Al-Manam*] (**Mohammad Malas**, Syria, 1988)
- Dream and Fantasy* [*Khab Va Khial*] (**Majid Mohseni**, Iran, 1955)
- Dreams and Silence* [*Ahlam fi Faragh*] (**Omar al-Qattan**, U.K., 1991)
- Dreams of Hind and Camelia* [*Ahlam Hind wa Kamilya*] (**Mohamed Khan**, Egypt, 1988)
- Dreams of Sparrows, The* (Hayder Mousa Daffar, Iraq, 2005)
- Dream Thief, The* [*Le voleur de rêves*] (**Hakim Noury**, Morocco, 1995)
- Dreamy Visions* [*Ru'a Halima / Visions chimériques*] (**Waha al-Raheb**, Syria, 2003)
- Dry Summer* [*Susuz Yaz*] (**Metin Erksan**, Turkey, 1963)
- Dubai: The Movie* (Rory B. Quintos, Philippines, 2005)
- Duel* (Ahmad Reza Darvish, Iran, 2004)
- Dümbüllü Tarzan* (**Muharrem Gürses**, Turkey, 1954)
- Dupes, The* [*Al-Makhdu'un*] (**Tawfik Saleh**, Syria, 1973)
- Eagles* [*Oghabha*] (**Samuel Khachikian**, Iran, 1984)
- Earth, The* [*The Land / Al-Ard*] (**Youssef Chahine**, Egypt, 1969)
- Edge of Heaven, The* [*Auf die Anderen Seite / Yaşamın Kıyısında*] (**Fatih Akın**, Germany/Turkey, 2007)
- Egyptian Story, An* [*Hadduta Misriyya*] (**Youssef Chahine**, Egypt, 1982)
- El Chergui* [*The Violent Silence / El chergui ou le silence violent / Charqiaw al-Çoumt al-'Anif*] (**Moumen Smihi**, Morocco, 1975)

- Embassy in the Building, The* [*Al-Sefara fi-l-'Emara*] (Amr Arafa, Egypt, 2005)
- Embers, The* [*La braise / Al-Jamr*] (Farida Bourquia, Morocco, 1982)
- Emigrant, The* [*Al-Muhagir*] (**Youssef Chahine**, Egypt, 1994)
- Emperor, The* [*Al-Ambaratur*] (Tarek El-Ariyan, Egypt, 1990)
- Empire of Dreams, The* [*L'empire des rêves / Mamlakat al-Ahlam*] (**Jean-Pierre Lledo**, Algeria, 1982)
- Empire of M's, The* [*The M Imperium / Imbaraturiyyat Mim*] (**Hussein Kamal**, Egypt, 1972)
- Empty Pillow, The* [*Al-Wisada al-Khaliya*] (**Salah Abu Seif**, Egypt, 1957)
- English Patient, The* (Anthony Minghella, U.S., 1996)
- Enough!** [*Barakat!*] (Djamila Sahraoui, Algeria/France, 2006)
- Essaïda* [*Essayeda / As-Sayyida*] (**Mohamed Zran**, Tunisia, 1996)
- Esther** (**Amos Gitai**, Israel/U.K., 1986)
- Europlex* (Ursula Biemann/Angela Sanders, Swiss, 2003)
- Everybody Is in His Place and Everything Is Under Control, Sir Officer* [*Kullon fi Makanihi wa Kull Shay' 'ala ma Yuram, Sayyed al-Dhabit*] (**Mohammad Malas**, U.S.S.R./Syrian, 1974)
- Everyday Life in a Syrian Village* [*Al-Hayat al-Yaomiyah fi Qariya Surriyyah*] (**Omar Amiralay**, Syria, 1974)
- Everything Is Fine* [*Salama fi Khayr*] (**Niazi Mustafa**, Egypt, 1938)
- Exam** [*Snav*] (Ömer Faruk Sorak, Turkey, 2006)
- Excellent* (Noshi Iskandar, Egypt, 1975)
- Excuse Me, It's the Law* [*'Afwan Ayyuha al-Qanun*] (**Inas al-Deghidi**, Egypt, 1985)
- Execution Squad, The* [*Katibat al-I'dam*] (**Atef El-Tayeb**, Egypt, 1989)
- Exile* [*Safar Barlek*] (**Henri Barakat**, Lebanon, 1967)
- Exodus* (Otto Preminger, U.S., 1960)
- Exorcist, The* (William Friedkin, U.S., 1973)
- Explosion* (**Samuel Khachikian**, Iran, 1979)
- Extras, The* [*Al-Kompars*] (**Nabil Maleh**, Syria, 1993)
- Eyes of the Gulf* [*Les yeux du golfe*] (**Ahmed Maanouni**, Morocco, 1985)
- Face A / Face B* (**Rabih Mroué**, Lebanon, 2001)
- Faces of Arafat, The* (Anthony Geffen, U.K., 1990)
- Fahrenheit 9/11* (Michael Moore, U.S., 2004)
- Fahriye, the Older Sister* [*Fahriye Abla*] (Yavuz Turgul, Turkey, 1987)
- Falafel** (Michel Kammoun, Lebanon/France, 2006)
- Fall of '57, The* [*Soqut-e '57*] (Barbod Taherei, Iran, 1979)

- Far from Their Country* [*Ba'din 'an al-Watan*] (Qais al-Zubeidi, Syria, 1970)
- Fatma* (**Ahmed Badrakhan**, Egypt, 1947)
- Fatma* (Khaled Ghorbal, Tunisia, 2001)
- Fatma 75* (**Salma Baccar**, Tunisia, 1976)
- Fellagas, The* [*Les fellagas / Al-Fallâga*] (**Omar Khelifi**, Tunisia, 1970)
- Felt* [*Keçe*] (Güner Sarioğlu, Turkey, 1984)
- Ferdowsi* (**Abdolhossein Sepanta**, India/Iran, 1935)
- Fertile Memory* [*Al-Dhakhir-l-Khasba*] (**Michel Khleifi**, Belgium/FRG/Netherlands/Palestine, 1980)
- Fiancé Number 13* [*Al-Khatib Nimrah 13*] (**Mohamed Bayoumi**, Egypt, 1933)
- Fictitious Marriage* [*Nisuin Fiktivim*] (Haim Bouzaglu, Israel, 1988)
- Fifth Reaction, The* [*Vakonesh-E-Panjom*] (**Tahmineh Milani**, Iran, 2003)
- Fighting Rumors* [*El-Shak el-Qatil*] (**Ezzedine Zulficar**, Egypt, 1953)
- Film-Essay on the Euphrates Dam* [*Muhawalah 'an Sadd al-Furat*] (**Omar Amiralay**, Syria, 1970)
- Final Resistance* [*Dernier maquis / Adhen*] (**Rabah Ameer-Zaïmèche**, France/Algeria, 2008)
- First Fiction* [*Fiction première / Riwâya 'Ûlâ*] (**Mustapha Derkaoui**, Morocco, 1992)
- First Letter, The* (**Abolfazl Jalili**, Iran, 2003)
- First Melody, The* [*Al-Lahn al-Awal*] (**Mohamed Selmane**, Lebanon, 1957)
- First Steps* [*Premier pas*] (**Mohamed Bouamari**, Algeria, 1978)
- Fish, Milk and Tamarind* [*Samak Laban Tamr Hindi*] (Ra'fat El-Mihi, Egypt, 1988)
- Five* [*Five Dedicated to Ozu*] (**Abbas Kiarostami**, Iran/France/Japan, 2003)
- Flat Is the Wife's Legal Right, The* [*Al-Shaqqa min Haq al-Zoga*] (Omar Abdel-Aziz, Egypt, 1985)
- Flirtation of Girls* [*Cotton Candy / Ghazal al-Banat*] (**Anwar Wagdi**, Egypt, 1949)
- Flood in Baath County, A* [*Al-Tufan fi Bilad al-Ba'th*] (**Omar Amiralay**, Syria/France, 2003)
- Flower and the Bottle, The* (Ihab Shaker, Egypt, 1968)
- Flower of Forgetfulness* [*Fleur de l'oubli*] (**Selma Baccar**, Tunisia, 2005)

- Flowers and Thorns* [*Azhar wa Achwak*] (Mohamed Abdel Gawad, Egypt, 1947)
- Flying Camel, The* [*Gamal HaMe'ofef, Ha-*] (Rami Na'aman, Israel, 1994)
- Fog, The* [*Sis*] (Zülfü Livaneli, Turkey, 1993)
- Fool of Kairouan, The* [*Le fou de Kairouan*] (Jean-Andre Kreuzu, Tunisia, 1937)
- Fools' Alley* [*Alley of Fools / Darb al-Mahabil*] (**Tawfik Saleh**, Egypt, 1955)
- For Archives Only* (Enas Muthaffar, Egypt/Palestine, 2001)
- Forbidden Fruit* [*Yasak Cennet*] (**Ülkü Erakalm**, Turkey, 1965)
- Forbidden Love* [*Yasak Ask*] (**Halit Refiğ**, Turkey, 1961)
- Forbidden Marriages in the Holy Land* [*Az-zawaj al-Mukhtalit fi-l-Aradi-l-Muqaddisa*] (**Michel Khleifi**, Belgium/U.K./Palestine, 1995)
- Ford Transit* (**Hany Abu-Assad**, Palestine, 2002)
- Foreign Body* [*Corps étranger*] (**Mona Hatoum**, U.K./Palestinian, 1994)
- Foreign Nights* [*Layali-l-Ghurba*] (**Izidore Musallam**, Canada/Palestinian, 1989)
- Forget Baghdad: Jews and Arabs—The Iraqi Connection* (Samir, Switzerland/Germany, 2002)
- Forgotten Village, The* (Abdulla Abo Talib, Saudi Arabia, 2008)
- Foul Play* [*Hors jeu*] (**Karim Dridi**, France, 1998)
- Four Girls and an Officer* [*Arba' Banat wa Zabit*] (**Anwar Wagdi**, Egypt, 1953)
- Four Women in the Harem* [*Haremde Dört Kadın*] (**Halit Refi**, Turkey, 1965)
- Fragments* [*Baqaya Suwar*] (**Nabil Maleh**, Syria, 1979)
- Free Zone* (**Amos Gitai**, Israel/Belgium/France/Spain, 2005)
- From Hollywood to Tamanrasset* [*De Hollywood à Tamanrasset*] (**Mahmoud Zemmouri**, Algeria/France, 1991)
- From the Kharke to the Rhine* [*Az Karkkeh Ta Rhine*] (**Ebrahim Hatamikia**, Iran, 1992)
- Frontiers of Dreams and Fears* [*Ahlam al-Manfa*] (**Mai Masri**, Lebanon/Palestine, 2001)
- Full Battle Rattle* (Tony Gerber/Jesse Moss, U.S., 2008)
- Full of Slang* [*Fosforlu Cevriyem*] (**Nejat Saydam**, Turkey, 1969)
- Funny Girl* (William Wyler, U.S., 1968)
- Gabbeh* (**Mohsen Makhmalbaf**, Iran/France, 1996)
- Gallipoli* (Tolga Örneç, Turkey, 2005)

- Gamal Abdel Nasser* [*Gamal 'Abd al-Nasir*] (Anwar al-Qawadri, Egypt, 1998)
- Games of Love and Chance* [*The Evasion / L'esquive*] (**Abdellatif Kechiche**, France, 2003)
- Garden, The* [*Gan*] (Adi Barsh/Ruthie Schatz, Israel, 2003)
- Gardeners of the Martyrs' Street, The* [*Les jardiniers de la Rue des Martyrs*] (Leïla Habchi/Benoît Prin, France, 2003)
- Garden of Samira, The* [*Les jardins de Samira / Samira fi Dayaa*] (**Nabyl Lahlou**, Morocco, 2008)
- Gate of the Sun* [*Bab el Shams / La porte du soleil*] (**Yousry Nasrallah**, Egypt, 2003)
- Gaza Strip* (James Longley, Palestine/U.S., 2002)
- Genie Lady, The* [*Lady Afrita / Madame Devil / Afrita Hanem*] (**Henri Barakat**, Egypt, 1949)
- Gentleman* [*Al-Gentel*] (Ra'fat El-Mihi, Egypt, 1987)
- Getaway, The* [*Escaping from the Trap / Farar az Taleh*] (Jalal Moghadam, **Iran**, 1971)
- Ghenghis Khan* (Henry Levin, U.S., 1965)
- Ghosts of Abu Ghraib* (Rory Kennedy, U.S., 2007)
- Gilaneh* (**Rakshan Bani-Etemad**, Iran, 2005)
- Girl from Carthage, The* [*La fille de Carthage / 'Ain al-Ghazal*] (**Albert Samama Chikly**, Tunisia, 1924)
- Girl with the Red Scarf, The* [*Selvi Boylum Al Yazmalım*] (**Atif Yılmaz**, Turkey, 1977)
- Give Back My Heart* [*Rudda Qalbi*] (**Ezzedine Zulficar**, Egypt, 1958)
- Give Some Consolation* [*Bir Teselli Ver*] (**Lütfi Ö. Akad**, Turkey, 1971)
- Glass Agency, The* [*Azhans-e Shisheh'i*] (**Ebrahim Hatamikia**, Iran, 1997)
- Glass and a Cigarette, A* [*Sigara wa Ka's*] (**Niazi Mustafa**, Egypt, 1955)
- God Forbid!* (Hicham Kayed, Lebanon/Palestinian, 2001)
- Going Home* [*Al-'Awdā*] (**Omar al-Qattan**, France/Germany/Italy/Palestinian, 1995)
- Golden Dreams* [*Royahai-e Talaie*] (Moezeddin Fekri, Iran, 1952)
- Golden Horseshoes* [*Sabots en or / Safā'ih min Dhahab*] (**Nouri Bouzid**, Tunisia, 1989)
- Golnar* (Kambozia Partovi, Iran, 1988)
- Good-bye* [*Güle Güle*] (**Zeki Ökten**, Turkey, 1999)
- Goodbye Friend* [*Khodahafez Rafiq*] (**Amir Naderi**, Iran, 1972)
- Googoosh: Iran's Daughter* (Farhad Zamani, Iran, 2000)
- G.O.R.A.* (Ömer Faruk Sorak, Turkey, 2004)

- Governor General of Chakerbakerbane, The* [*Le gouverneur-général de l'île de Chakerbakerben / Al-Hakim al-'Am*] (**Nabyl Lahlou**, Morocco, 1980)
- Grace Is Gone* (James C. Strouse, U.S., 2007)
- Grass: A Nation's Battle for Life* (Merian C. Cooper and Ernest Schoedsack, U.S., 1924)
- Groom from the Security System* [*Security Police Bride Groom / 'Arees min Geha Amneya*] (Ali Idriss, Egypt, 2004)
- Guardian's Daughter, The* [*Bint el-Hares*] (**Henri Barakat**, Lebanon, 1968)
- Guilty Youth* [*Suçlu Gençlik*] (Orhan Elmas, Turkey, 1985)
- Guitar of Love, The* [*Guitar el-Hob*] (**Mohamed Selmane**, Lebanon, 1973)
- Gulf War . . . What Next?, The* [*Harb al-Khalij . . . wa Baad?*] (**Borhane Alaouié/Nouri Bouzid/Mustapha Derkaoui/Nejja Ben Mabrouk/Elia Suleiman**, Italy/France/U.K./Tunisia, 1991)
- Gunner Palace* (Mike Tucker/Petra Epperlein, U.S., 2004)
- Habiba Msika* [*Dance of Fire / La danse du feu / Habiba Messika*] (**Salma Baccar**, Tunisia, 1994)
- Hafez* (**Abolfazl Jalili**, Iran, 2007)
- Haifa* [*'Haifa*] (**Rashid Masharawi**, Palestine/Netherlands, 1996)
- Haji Agha, Cinema Actor* [*Haji Agha, Actor-e Cinema*] (**Avanes Ohanian**, Iran, 1932)
- Half-Hour Marriage* [*Nuss Sa'at Zawag*] (**Fatin Abdel-Wahab**, Egypt, 1969)
- Half-Meter Incident, The* [*Hadithat an-Nusf Mitre*] (**Samir Zikra**, Syria, 1998)
- Half Moon* [*Niwemang*] (**Bahman Qobadi**, Iran, 2006)
- Halfaouine, Child of the Terraces* [*L'enfant des terrasses / 'Usfûr Stah*] (**Férid Boughedir**, Tunisia, 1990)
- Halim* (Sherif Arafa, Egypt, 2006)
- Hamido* (**Niazi Mustafa**, Egypt, 1953)
- Hamlet of Women* [*Douar de femmes*] (**Mohamed Chouikh**, Algeria, 2005)
- Hamlet Sisters, The* [*Les soeurs Hamlet*] (Abdelkrim Bahloul, Algeria/France, 1996)
- Hamam in Amsterdam* [*Hamam fi Amsterdam*] (Sa'id Hamid, Egypt, 1999)
- Hammer and the Anvil, The* [*Le marteau et l'enclume / Al-Mitroqa w-l-Sindân*] (**Hakim Noury**, Morocco, 1990)

- Hamoon** (**Dariush Mehrjui**, Iran, 1990)  
*Hamsin* (Dan Wachsmann, Israel, 1982)  
*Hanan Ashrawi: A Woman of Her Time* [*Imra'a fi Zaman at-Tahaddi*] (**Mai Masri**, Lebanon/Palestine, 1995)  
*Hanoi Hilton, The* (Lionel Chetwynd, U.S., 1987)  
*Happy Hooker Goes Hollywood, The* (Alan Roberts, U.S., 1980)  
*Harem of Madame Osmane, The* [*Le harem de Mme Osmane*] (**Nadir Moknèche**, France, 1999)  
*Harem Suaré* (**Ferzan Özpetek**, Italy/Turkish, 1999)  
*Harmonica* [*Saz-e Dahani*] (**Amir Naderi**, Iran, 1974)  
*Hassan and Marcos* [*Hassan wa Morqos*] (Rami Imam, Egypt, 2008)  
*Hassan and Naima* [*Hassan wa Na'ima*] (**Henri Barakat**, Egypt, 1959)  
*Hassan, Terrorist* [*Hassan Terro*] (**Mohamed Lakhdar-Hamina**, Algeria, 1967)  
*Hassan Terro's Escape* [*L'évasion de Hassan Terro*] (**Mustapha Badie**, Algeria, 1974)  
*Hassan the Bald* [*Hassan Kachal*] (**Ali Hatami**, Iran, 1971)  
*Hazard Crossroad, The* [*Chahar-rahe Havades*] (**Samuel Khachikian**, Iran, 1954)  
*Headmaster, The* [*Al-Nazer*] (Sherif Arafa, Egypt, 2000)  
*Head-on* [*Gegen die Wand*] (**Fatih Akın**, Germany/Turkish, 2004)  
**Heads and Tails** [*Yazı Tura*] (Uğur Yücel, Turkey, 2003)  
*Heads and Tails* [*Malek wa Ketaba*] (Kamla Abu Zikri, Egypt, 2005)  
*Hearted* [*Love Stricken / Delshodegan*] (**Ali Hatami, Iran**, 1992)  
*Heaven Before I Die* [*Al-Jinna Qabl Mawti*] (**Izidore Musallam**, Canada/Palestinian, 1997)  
**Hello America** [*Halu Amerika*] (Nader Galal, Egypt, 2000)  
*Hell Plus Me* [*Jahannam beh Ezafe-ye Man*] (**Mohammad-Ali Fardin**, Iran, 1973)  
*Here and Elsewhere* [*Ici et ailleurs*] (Jean-Luc Godard, France, 1976)  
**Herd, The** [*Sürü*] (**Zeki Ökten**, Turkey, 1978)  
*Here and Perhaps Elsewhere* (**Lamia Joreige**, Lebanon, 2003)  
*Heritage, The* [*The Inheritance / L'héritage / Al-Irth*] (**Mohamed Bouamari**, Algeria, 1974)  
*Her Name Is Vasfiye* [*Adı Vasviye*] (**Atif Yılmaz**, Turkey, 1985)  
*Heroes' Struggle* [*Sira' al-'Abtal*] (**Tawfik Saleh**, Egypt, 1962)  
*Her + Him Van Leo* (**Akram Zaatari**, Lebanon, 2001)  
*Hexagon* [*Hexagone*] (**Malik Chibane**, France/Algeria, 1993)  
*Hidden Half, The* [*Nim-e Penhan*] (**Tahmineh Milani**, Iran, 2001)  
*Hidden Wars of Desert Storm* (Audrey Brohy/Gerard Ungerman, U.S., 2001)

- Hide and Seek* [*Machbo'im*] (Dan Wolman, Israel, 1980)
- Hijacking Catastrophe: 9/11, Fear & the Selling of American Empire* (Media Education Foundation, U.S., 2004)
- Hill 24 Doesn't Answer* [*Giva 24 Aina Onah*] (Thorold Dickinson, Israel/U.S., 1954)
- His Eminence the Minister* [*Ma'aly al-Wazir*] (Samir Seif, Egypt, 2003)
- His Excellency Kish-Kish Bey* [*Sahib al-Sa'adah Kishkish Bek*] (Stephane Rosti, Egypt, 1931)
- His Excellency the Porter* [*The Doorman / Al-Bih al-Bawbab*] (Hassan Ibrahim, Egypt, 1987)
- Hit the Whore* [*Vurun Kahpeye*] (**Lütfi Ö. Akad**, Turkey, 1949)
- HM HM* (Mohamed Ghazala, Egypt, 2005)
- Hoi Polloi, The* [*Boynu Bükiükler*] (Ümit Efehan, Turkey, 1985)
- Hole in the Wall, A* [*La brèche dans le mur*] (**Jilali Ferhati**, Morocco, 1978)
- Hollywood Harems* (Tanya Kamal-Eldin, U.S., 1999)
- Homage by Assassination* [*Takrim bi-l-Qatl*] (**Elia Suleiman**, U.S./Netherlands/Palestinian, 1991)
- Home Coming* [*Eve Dönüs*] (Ömer Uğur, Turkey, 2006)
- Home of the Brave* (Irwin Winkler, U.S./Morocco, 2006)
- Homework* [*Mashq-e Shab*] (**Abbas Kiarostami**, Iran, 1988)
- Honorable Scoundrel, The* [*Lat-e Javanmard*] (**Majid Mohseni**, Iran, 1958)
- Honey and Ashes* [*Miel et cendres*] (**Nadia Fares**, Tunisia/Switzerland, 1996)
- Honor of the Tribe, The* [*L'honneur de la tribu*] (**Mahmoud Zemmouri**, Algeria, 1993)
- Hope* [*Umut*] (**Yılmaz Güney**, Turkey, 1971)
- Horizon, The* [*Ofogh*] (Rasoul Mollaqaolipour, Iran, 1989)
- Horizons* [*Afaq*] (**Shadi Abdel-Salam**, Egypt, 1970)
- Hostage: The Bachar Tapes* (**Walid Raad**, Lebanon/U.S., 2000)
- Hot Night, A* [*Layla Sakhina*] (**Atef El-Tayeb**, Egypt, 1996)
- Hour of Liberation Has Sounded, The—The Struggle in Oman* [*L'heure de la libération a sonné / Saat al-Tahrir Dakkat, Barra ya Isti'mar*] (Heiny Srour, Oman/Lebanon, 1974)
- Houria* (**Sid Ali Mazif**, Algeria, 1986)
- House* [*Bayit*] (**Amos Gitai**, Israel, 1980)
- Houseboat 70* [*Al-'Awwama Raqam 70*] (**Khairy Beshara**, Egypt, 1982)
- House Built on Water, A* [*Khaneh Ruye Ab*] (**Bahman Farmanara**, Iran, 2002)

- House Is Black, The* [*Khaneh Siyah Ast*] (**Forough Farrokhzad**, Iran, 1962)
- House Number 13* [*Al-Manzil Raqam 13*] (**Kamal El-Sheikh**, Egypt, 1952)
- House of Mrs. Ghama, The* [*Khaneh Ghamar Khanom*] (**Bahman Farmanara**, Iran, 1973)
- House on Chelouche Street, The* [*Bayit B'Rechov Chelouche, Ha-*] (Moshe Mizrahi, Israel, 1973)
- How Did the Amentü Ship Sail?* [*Amentü Gemis Nasil Yürüdü?*] (Tonguç Yaşar, Turkey, 1972)
- How I Love You* (**Akram Zaatari**, Lebanon, 2001)
- How's It Going?* [*Keif al Hal?*] (**Izidore Musallam**, Saudi Arabia/Palestinian, 2006)
- Hunger* [*Al-Gou'*] (**Ali Badrakhan**, Egypt, 1986)
- Hurt Locker, The* (Kathryn Bigelow, U.S., 2008)
- Hussy* [*Sürtük / Hayat Kadını / Prostitute*] (**Ertem Eğilmez**, Turkey, 1965)
- Hussy* [*Sürtük*] (Çetin İnanç, Turkey, 1978)
- Hussy* [*Sürtük*] (Adolf Körner, Turkey, 1942)
- Hyenas' Sun* [*Soleil des hyènes*] (**Ridha Behi**, Tunisia, 1977)
- I Am a Refugee Living in Cairo* (Ibrahim El-Batout, Egypt, 2007)
- I Am Departed* [*Inni Rahila*] (**Ezzedine Zulficar**, Egypt, 1955)
- I Am Free* [*Ana Hurra*] (**Salah Abu Seif**, Egypt, 1958)
- I Can't Sleep* [*Nights Without Sleep / La Anam*] (**Salah Abu Seif**, Egypt, 1957)
- Ice Cream in Glym* [*Ice Cream fi Glym*] (**Khairy Beshara**, Egypt, 1992)
- Identity* [*Hoviyyat*] (**Ebrahim Hatamikia**, Iran, 1986)
- If a Woman Loves* [*Kadın Severse*] (**Atuf Yılmaz**, 1955)
- I Feel a Great Desire to Meet the Masses Once Again* (**Walid Raad/Visible Collective**, U.S., 2005)
- Ika's Law* [*Al-Qanun Ika*] (Ashraf Fahmy, Egypt, 1991)
- I Lost My Heart to a Turk* [*Bir Türk'e Gönül Verdim*] (**Halit Refi**, Turkey, 1969)
- İmam, The* (İsmail Güneş, Turkey, 2005)
- Immigrant Memories: The North African Inheritance* [*Mémoires d'immigrés—l'héritage Maghrébin*] (**Yamina Benguigui**, France/Algeria 1997)
- Immortal Song, The* [*Lahn el-Khulud*] (**Henri Barakat**, Egypt, 1952)
- I'm No Angel* [*Lastu Malakan*] (**Mohammad Karim**, Egypt, 1947)

- Impossible, The* [Al-Mustahil] (**Hussein Kamal**, Egypt, 1966)
- In Casablanca, Angels Don't Fly* [*À Casablanca, les anges ne volent pas*] (**Asli Mohamed**, Morocco, 2004)
- Inch'Allah Dimanche* [*God Willing Sunday*] (**Yamina Benguigui**, France, 2001)
- Independence* [*Istiqlal*] (Nizar Hassan, Palestine/Israel, 1994)
- Indiana Jones and the Last Crusade* (**Steven Spielberg**, U.S., 1989)
- In My Father's House* [*Dans la maison de mon père / In het Huis van mijn Vader*] (Fatima Jebli Ouazzani, The Netherlands/Morocco, 1997)
- Inner Tour, The* (**Ra'anam Alexandrowicz**, Israel/Palestine, 2001)
- Innocence* [*Masumiyet*] (**Zeki Demirkubuz**, Turkey, 1997)
- International, The* [*Beynelmilel*] (Sırrı Süreyya Önder/Muharrem Gülmez, Turkey, 2006)
- Interview with a Housewife* [*Hadith ma Rabit Manzil*] (**Sherif El-Azma**, Egypt, 2001)
- In the Battlefields* [*Maarek Hob / Dans les champs de bataille*] (**Danielle Arbid**, Lebanon/France, 2005)
- In the Land of Tutankhamen* [*Fi Bilad Tut 'Ankh Amun*] (Victor Rosito, Egypt, 1923)
- In the Name of the Father* [*Be Nam-e-Pedar*] (**Ebrahim Hatamikia**, Iran, 2006)
- In the Name of the Law* [*Kanun Namına*] (**Lütfi Ö. Akad**, Turkey, 1952)
- In the Ruins of Baalbek* [*Bayn Hayak el-Baalbek*] (Julio De Luca/Karam Boustany, Lebanon, 1933)
- In the Shadows of the City* [*Taif al-Madina / L'ombre de la ville*] (**Jean Chamoun**, Lebanon/France, 2000)
- In the Valley of Elah* (Paul Haggis, U.S., 2007)
- In the Valley of the Kings* (Robert Pirosh, U.S., 1954)
- In This House* (**Akram Zaatari**, Lebanon, 2005)
- Introduction to an End of an Argument* [*Muqaddima' li-Nihayat Jidal*] (**Elia Suleiman/Jayce Salloum**, Palestine/Canada/U.S., 1990)
- Invasion* [*Ijtiyah*] (Nizar Hassan, Palestine/Israel, 2003)
- Invisibility Cap, The* [*Magic Cap, The / Taqiyyat al-Ikhfa'*] (**Niazi Mustafa**, Egypt, 1944)
- Iran Is My Land* [*Iran Sara-ye Man Ast*] (**Parviz Kimiavi**, Iran, 1999)
- Iraq for Sale: The War Profiteers* (Robert Greenwald, U.S., 2006)
- Iraqi Artists in Germany* (**Viola Shafik**, Egypt, 1991)
- Iraq in Fragments* (James Longley, U.S./Iraq, 2006)

- Iraq, My Country: An Exile's Return to Samawa* [*Al-Iraq Mawtani*] (Hadi Mahoud, Australia/Iraqi, 2004/5)
- Iraq, Where To?* [*Al-Iraq Ila Ain*] (Baz Shamoun Al-Bazi, Canada/Iraqi, 2004/5)
- Iron Island* [*Jazireh Ahani*] (**Mohammed Rasoulof**, Iran, 2005)
- Iron Wall, The* (Mohammed Alatar, Palestine, 2006)
- Is It True?* (Noshi Iskandar, Egypt, 1969)
- Ismailia Coming and Going* [*Isma'ilya Rayeh . . . Gayy*] (Karim Dia Ed-dine, Egypt, 1997)
- Ismail Yasin for Sale* [*Isma'il Yasin li-l-Bay'*] (Hossam Eddin Mostafa, Egypt, 1958)
- Ismail Yasin in the Airforce* [*Isma'il Yasin fi-l-Tayaran*] (**Fatin Abdel-Wahab**, Egypt, 1959)
- Ismail Yasin in the Army* [*Isma'il fi-l-Gaysh*] (**Fatin Abdel-Wahab**, Egypt, 1955)
- Ismail Yasin in Damascus* [*Isma'il Yasin fi Dimashq*] (Helmi Rafla, Egypt, 1958)
- Ismail Yasin in the Mental Hospital* [*Isma'il Yasin fi Mustashfa al-Magania*] (Issa Karama, Egypt, 1957)
- Ismail Yasin in the Police* [*Isma'il Yasin fi-l-Bolis*] (**Fatin Abdel-Wahab**, Egypt, 1956)
- Ismail Yasin in the Secret Police* [*Isma'il Yasin Bolis Sirri*] (**Fatin Abdel-Wahab**, Egypt, 1959)
- Ismail Yasin in the Wax Museum* [*Isma'il Yasin fi Mathaf al-Sham*] (Issa Karama, Egypt, 1956)
- Ismail Yasin in the Zoo* [*Isma'il Yasin fi Gininet al-Haywan*] (Seif Eddin Shawkat, Egypt, 1957)
- Ismail Yasin Meets Raya and Sakina* [*Isma'il Yasin Yuqabil Rayya wa Sakina*] (Hamada Abdel Wahab, Egypt, 1955)
- Israeli Wall in Palestinian Lands, The* (Andrew Courtney/Emily Perry, U.S., 2004)
- I Think of the Man Who Has Forgotten Me* [*Bafakkar fi-lli Nasini*] (Hossam Eddine Mostafa, Egypt, 1959)
- It Is Not Enough for God To Be with the Poor* (**Borhane Alaouié**, Egypt/Lebanon, 1977)
- It's You I Love* [*Ahibbak Inta*] (**Ahmed Badrakhan**, Egypt, 1949)
- I Want a Solution* [*Uridu Halan*] (Sa'id Marzuq, Egypt, 1975)
- I Want My Rights* [*'Awez Haqq*] (Nader Galal, Egypt, 2003)

- I Want to See* (**Joana Hadjithomas/Khalil Joreige**, Lebanon/France, 2008)
- Jacket, The* (John Maybury, U.S., 2005)
- Jalla! Jalla!* [*The Best Man's Wedding*] (Josef Fares, Sweden, 2000)
- James' Journey to Jerusalem* [*Massa'ot James Be'Eretz HaKodesh*] (**Ra'anana Alexandrowicz**, Israel, 2003)
- Jamila, the Algerian* [*Jamila al-Jaza'iriya*] (**Youssef Chahine**, Egypt, 1958)
- Jarhead* (Sam Mendes, Germany/U.S., 2005)
- Jawhara: Girl of the Prison* [*Jawhara: fille de prison*] (**Saâd Chraïbi**, Morocco, 2003)
- Jenin, Jenin* (**Mohammad Bakri**, Palestine/Israel, 2002)
- Jenin Spring: April 2002* (**ISM**, 2002)
- Jeremy Hardy vs. The Israeli Army* (Leila Sansour, Palestine/U.K., 2002)
- Jerusalem Day 2002* (**ISM**, 2002)
- Jerusalem 1948: Yaom Ilak, Yaom Aleik* (Leon Willems/Tinus Kramer, Palestine, 1998)
- Journey of Hope* [*Reise der Hoffnung / Umuda Yolculuk*] (Xavier Koller, Turkey/Switzerland/U.K., 1990)
- Journey to the Capital* [*Voyage en capital*] (Ali Akika, Algeria, 1977)
- Journey to the Land of Rimbad, A* [*Voyage au pays de Rimbaud*] (**Dariush Mehrjui**, France/Iran, 1984)
- Judgment of a Woman* [*Jugement d'une femme*] (**Hassan Benjelloun**, Morocco, 2000)
- July Trip* (**Wael Noureddine**, Lebanon, 2006)
- Kadosh* (**Amos Gitai**, Israel/France, 1999)
- Kfar Kassem* [*Kafr Qasim*] (**Borhane Alouié**, Syria, 1973)
- Kamal Junblatt* (**Maroun Baghdadi**, Lebanon, 1977)
- Kandahar* (**Mohsen Makhmalbaf**, Iran/France, 2001)
- Karaoğlan: The Hero Coming from the Altai* [*Karaoğlan: Altay'dan Gelen Yiğit*] (Suat Yalaz, Turkey, 1965)
- Karnak* [*Al-Karnak*] (**Ali Badrakhan**, Egypt, 1975)
- Kastner Trial, The* [*Mishpat Kastner*] (Uri Barabash, Israel, 1994)
- Kawkab, Princess of the Desert* [*Kawkab Amirat as-Sahara'*] (**Ali al-Ariss**, Lebanon, 1946)
- Kazablan* (Menachem Golan, Israel, 1973)
- Kedma* (**Amos Gitai**, Italy/Israel/France, 2002)
- Keep-on Class* [*Hababam Sınıfı*] (**Ertem Eğilmez**, Turkey, 1975)

- Keep Singing Your Songs* [*Sen Türülerini Söyle*] (Şerif Gören, Turkey, 1986)
- Key, The* [*Kelid*] (Ebrahim Foruzesh, Iran, 1986)
- Kezban in Rome* [*Kezban Roma'da*] (Orhan Aksoy, Turkey, 1970)
- Khalass* (**Borhane Alaouié**, Lebanon, 2007)
- Khorma* (**Jilani Saadi**, Tunisia, 2003)
- Kid, The* [*Yumurcak*] (Türker İnanoğlu, Turkey, 1969)
- Killing Dogs* [*Killing Rabid Dogs / Killing Mad Dogs / Sagkoshi*] (**Bahram Beyzai**, Iran, 2001)
- Kilometer Zero* (Hiner Saleem, Iraq/Kurdish, 2005)
- Kingdom, The* (Peter Berg, U.S./Germany, 2007)
- Kings and Extras: Digging for a Palestinian Image* [*Muluk wa Kumbars*] (Azza el-Hassan, Palestine/Germany, 2004)
- Kippur* (**Amos Gitai**, Israel/France, 2000)
- Kiss Me Not on the Eyes* [*Dunia*] (**Jocelyn Saab**, Egypt/France, 2005)
- Kiss in the Desert, A* [*Qubla fi-l-Sahara'*] (Ibrahim Lama, Egypt, 1928)
- Kite, The* [*Cerf volant / Tayara min Waraq*] (**Randa Chahal Sabbagh**, Lebanon/France, 2003)
- Kit Kat* [*Al-Kitkat*] (**Daoud Abdel Sayed**, Egypt, 1991)
- Knife, The* [*As-Sikkin*] (Khalid Hamadeh, Syria, 1972)
- Komany* (**Nabyl Lahlou**, Morocco, 1989)
- Kopps* (Josef Fares, Sweden, 2003)
- Lady* [*Banu*] (**Dariush Mehrjui**, Iran, 1992/1999)
- Lady Killer* [*Saffah al-Nisa'*] (**Niazi Mustafa**, Egypt, 1970)
- Lady of Cairo, The* [*La dame du Caire / Sayyidat aq-Qâhira*] (**Moumen Smihi**, Morocco, 1991)
- Lady of the Palace* [*Sayyidat al-Qasr*] (**Kamal El-Sheikh**, Egypt, 1958)
- Lady Sugar* [*Sokkar Hanem*] (Abu El-Seoud El-Ebiary, Egypt, 1960)
- Laila's Birthday* [*Eid Milad Layla*] (**Rashid Masharawi**, Palestine/Tunisia/Netherlands, 2008)
- Lalla Hobby* (**Mohamed Abderrahman Tazi**, Morocco, 1997)
- Lamentations Series, The: The Ninth Night and Day* (**Jalal Toufic**, Lebanon, 2005)
- Land for a Stranger, A* [*Turab al-Ghuraba'*] (**Samir Zikra**, Syria, 1981)
- Land of Fear* [*Ard al-Khawf*] (**Daoud Abdel Sayed**, Egypt, 2000)
- Land of Heroes* [*Ard al-'Abtal*] (**Niazi Mustafa**, Egypt, 1953)
- Land of Peace* [*Ard al-Salam*] (**Kamal El-Sheikh**, Egypt, 1957)
- Land of Promise, The* (Ya'akov Ben-Dov, Palestine, 1925)

- La rose de personne* (**Ghassan Salhab**, France, 1998/2000/2002)
- Lashine, the People's Hope* [*Lashin*] (Fritz Kramp, Egypt, 1939)
- Last Days of Yasser Arafat, The* (Sherine Salama, Australia/Palestine, 2006)
- Last Man, The* [*Atlal*] (**Ghassan Salhab**, Lebanon/France, 2006)
- Last Night, The* [*Al-Layla al-Akhira*] (**Kamal El-Sheikh**, Egypt, 1963)
- Last Supper: Abu Dis* (Isa Freij, Switzerland/Palestine, 2005)
- Last Lie* [*Akhir Kidbah*] (**Ahmed Badrakhan**, Egypt, 1950)
- Last Ottoman Yandum Ali, The* [*Son Osmanlı Yandum Ali*] (Mustafa Şevki Doğan, Turkey, 2007)
- Lawrence of Arabia* (David Lean, U.K., 1962)
- Layla* (**Togo Mizrahi**, Egypt, 1942)
- Layla* (Wedad Orfi/Stephane Rosti, Egypt, 1927)
- Layla, Daughter of Schools* [*Layla Bint al-Madaris*] (**Togo Mizrahi**, Egypt, 1941)
- Layla, Daughter of the Countryside* [*Layla Bint al-Rif*] (**Togo Mizrahi**, Egypt, 1941)
- Layla, Daughter of the Desert* [*Layla Bint al-Sahara*] (Bahiga Hafez, Egypt, 1937)
- Layla, Daughter of the Poor* [*Layla Bint al-Fuqara*] (**Anwar Wagdi**, Egypt, 1945)
- Layla, Daughter of the Rich* [*Layla Bint al-Aghniya*] (**Anwar Wagdi**, Egypt, 1946)
- Layla My Reason* [*Layla ma raison / Majnûn Layla*] (**Taieb Louhichi**, Tunisia, 1989)
- Layla, The Bedouin* [*Layla el-Badawiya*] (Bahiga Hafez, Egypt, 1944)
- Lazy Sparrow, The* (Radhà Djubran, Egypt, 1991)
- Leaving Paradise* [*Al-Khouroug min al-Gannah*] (Mahmoud Zulficar, Egypt, 1967)
- Lebanese Tales* [*Hakei Lebnani*] (**Assad Fouladkar**, Lebanon, n.d. awaiting release)
- Lebanon at Night* [*Lubnan fi-l-Layl*] (**Mohamed Selmane**, Lebanon, 1963)
- Lebanon in Turmoil* (**Jocelyn Saab**, Lebanon, 1975)
- Lebanon thru the Cinema* (**Hady Zaccak**, Lebanon, 2003)
- Le grand voyage* [*The Great Voyage*] (Ismail Ferroukhi, France, Morocco, 2004)
- Leila* (**Dariush Mehrjui**, Iran, 1996)
- Leila and the Others* [*Leila et les autres*] (**Sid Ali Mazif**, Algeria, 1978)

- Leila and the Wolves* [*Layla wa-l-Ziab*] (Heiny Srour, Lebanon/Palestine/U.K., 1984)
- Leila Khaled: Hijacker* (Lina Makboul, Palestine/Sweden/Netherlands, 2006)
- Leili Is with Me* (**Kamal Tabrizi**, Iran, 1995)
- Leisure Time* [*Awqat Faragh*] (Mohamed Mostafa, Egypt, 2006)
- Lemon Tree, The* [*Shajarat al-Laymun*] (**Viola Shafik**, Egypt, 1993)
- Lemon Tree* [*Etz Limon*] (**Eran Riklis**, Israel/Germany/France, 2008)
- Leopard, The* [*Al-Fahd*] (**Nabil Maleh**, Syria, 1972)
- Letter from an Unknown Woman* [*Risala min Imra'a Mug'hula*] (**Salah Abu Seif**, Egypt, 1962)
- Letter from Beirut* (**Jocelyn Saab**, Lebanon, 1978)
- Life and Nothing More* [*And Life Goes On / Zendegi Va Digar Hich*] (**Abbas Kiarostami**, Iran, 1992)
- Life Is Sweet* [*Zendegi Shirin Ast*] (**Majid Mohseni**, Iran, 1956)
- Life or Death* [*Haya aw Mawt*] (**Kamal El-Sheikh**, Egypt, 1954)
- Like Twenty Impossibles* [*Ki'annana 'Ashrun Mustahil*] (**Annemarie Jacir**, Palestine/U.S. 2003)
- Little Ayşe* [*Ayşecik*] (Memduh Ün, Turkey, 1960)
- Little Lady* [*Küçük Hanımefendi*] (**Nejat Saydam**, Turkey, 1961)
- Little Millionairess, The* [*Al-Milyunira al-Saghira*] (**Kamal Karim**, Egypt, 1948)
- Little Senegal* (**Rachid Bouchareb**, France/Algeria/Germany, 2000)
- Little Stranger, The* [*Al-Gharib as-Saghir*] (**Georges Nasser**, Lebanon, 1961)
- Little Witch, The* [*The Little Magician / Al-Sahirah al-Saghirah*] (**Niazi Mustafa**, Egypt, 1963)
- Little Wars* [*Hurub Saghirah*] (**Maroun Baghdadi**, Lebanon/France, 1982)
- Little World of Bahador, The* (Abdollah Alimorad, Iran, 2000)
- Live from Baghdad* (Mick Jackson, U.S., 2002)
- Living in Paradise* [*Vivre au paradis*] (**Bourlem Guerdjou**, France/Algeria/Belgium/Norway, 1998)
- Lizard, The* [*Marmoulak*] (**Kamal Tabrizi**, Iran, 2004)
- Local* [*Mahali*] (Imad Ahmed/Ismail Habash/Raed al-Helou, Palestine, 2002)
- Long Awaited Song, The* [*Beklenen Şarkı*] (Orhon M. Arıburnu/Sami Ayanoğlu/**Cahide Sonku**, Turkey, 1954)
- Long Days* [*Al-Ayyam al-Tawila*] (**Tawfik Saleh**, Iraq, 1980)

*Long Days in Gaza* [*Ayyam Tawila fi GhazzeH*] (**Rashid Masharawi**, Palestine, 1991)

*Long Live Love* [*Yahya el-Hubb*] (**Mohammad Karim**, Egypt, 1938)

*Looking for 1001 Nights* [*À la recherche des Mille et une nuits*] (**Nacer Khemir**, Tunisia 1991)

*Looking for the Husband of My Wife* [*À la recherche du mari de ma femme / Abkhath Ghari Jawh Imraaythi*] (**Mohamed Abderrahman Tazi**, Morocco, 1993)

*L'Ordre du Jour* (**Michel Khleifi**, Belgium, 1992)

*Lor Girl, The* [*Dokhtar-e Lor*] (**Abdolhossein Sepanta**, India/Iran, 1933)

*Lost Love* [*Al-Hubb al-Da'i*] (**Henri Barakat**, Egypt, 1970)

*Lost Man, The* (**Danielle Arbid**, Lebanon/France, 2007)

*Lost Time* [*Zaman-e az Dast Rafteh*] (**Pouran Derekshandeh**, Iran, 1989)

*Love Affair in Casablanca* [*Un amour à Casablanca*] (**Abdelkader Lagtaâ**, Morocco, 1990)

*Love Affairs of Hadj Mokhtar Soldi, The* [*Les amours de Haj Mokhtar Soldi*] (**Mustapha Derkaoui**, Morocco, 2001)

*Love in Prison* [*Al-Hubb fi-l-Zinzana*] (Mohamed Fadel, Egypt, 1983)

*Love Me or Leave Me* [Charles Vidor, U.S., 1955]

*Love of My Life* [*Habib Al-'Umr*] (**Henri Barakat**, Egypt, 1947)

*Love on the Pyramid's Plateau* [*Al-Hubb Fawqa Hadabit Al-Haram*] (**Atef El-Tayeb**, Egypt, 1986)

*Lover of the Monster* [*Ölümiin Nefesi*] (Sergio Garrone, Italy/Turkey, 1974)

*Lover, The* [*Me'ahav, Ha-*] (**Michal Bat-Adam**, Israel, 1985)

*Love Without Frontier* [*Eshgh Bedoone Marz*] (**Pouran Derekshandeh**, Iran, 1998)

*M for Mother* [*Mim Mesle Madar*] (Rasoul Mollaqaolipour, Iran, 2006)

*Mabrouk Again* (Hany Tamba, Lebanon/France, 2000)

*Mad Yusuf* [*Deli Yusuf*] (**Atif Yılmaz**, Turkey, 1975)

*Made in Iran* [*Sakht-e Iran*] (**Amir Naderi**, U.S./Iran, 1978)

*Magic Box, The* [*La boîte magique*] (**Ridha Behi**, Tunisia, 2002)

*Magician: the Notion of Joy, The* [*Al-Saher: Nazareyet al-Bahga*] (**Radwan El-Kashef**, Egypt, 2002)

*Main Line* [*Khoon Bazî*] (**Rakshan Bani-Emamad**, Iran, 2006)

*Make-Believe Horses* [*Chevaux de fortune*] (**Jilali Ferhati**, Morocco, 1995)

*Making Of* [*Akher Film*] (**Nouri Bouzid**, Tunisia, 2005)

*Malatili Bath, The* [*Hamam al-Malatili*] (**Salah Abu Seif**, Egypt, 1973)

- Ma'loul Celebrates Its Destruction* [*Ma'lul Tahtafilu bi Damariha*] (**Michel Khleifi**, Belgium/Palestine, 1985)
- Man and Six Women, A* [*Ragul wa Sit Settat*] (**Assad Fouladkar**, Egypt, 2007–2008)
- Man from Haifa, A* [*Haifawi*] (Darwish Abu al-Rish, Palestine, 2000)
- Man in Our House, A* [*Fi Baytina Ragul*] (**Henri Barakat**, Egypt, 1961)
- Man of Ashes* [*L'homme de cendres / Rih as-Sid*] (**Nouri Bouzid**, Tunisia, 1986)
- Man Who Saves the World, The* [*Dünyayı Kurtaran Adam*] (Çetin İnanç, Turkey, 1982)
- Man with the Golden Soles, The* [*L'homme aux semelles d'or*] (**Omar Amiralay**, Lebanon, 2000)
- Manhattan by Numbers* (**Amir Naderi**, U.S., 1993)
- Market of Death* [*Ölüm Pazarı*] (**Zeki Ökten**, Turkey, 1963)
- Marock* (Laila Marrakchi, Morocco, 2005)
- Marooned in Iraq* [*Songs of My Homeland / Gomgashtei Dar Aragh*] (**Bahman Qobadi**, Iran, 2002)
- Mask of an Enlightened Woman, The* [*Le masque d'une éclaircie*] (Mohamed Benayat, France/Algeria, 1974)
- Massaker* (Monika Borgmann/Lokman Slim, Lebanon, 2005)
- Master Hassan* [*Al-Usta Hassan*] (**Salah Abu Seif**, Egypt, 1952)
- Matter of Life and Death, A* (Michael Powell, U.K., 1946)
- Matzpen* (Eran Torbiner, U.K., 2003)
- May Lady, The* [*Banu-ye Ordibehesht*] (**Rakshan Bani-Etemad**, Iran, 1997)
- Measures of Distance* (**Mona Hatoum**, Lebanon/Netherlands/U.K./Palestinian, 1988)
- Meeting Resistance* (Molly Bingham/Steve Connors, Iraq, 2007)
- Mektoub* (**Ali Ghalem**, Algeria/France, 1970)
- Mektoub* (**Nabil Ayouch**, Morocco, 1997)
- Melodrama Habibi* (Hany Tamba, Lebanon/France, 2008)
- Mem and Zin* (Ümit Elçi, Turkey/Kurdish, 1991)
- Memoirs of an Adolescent* [*Diaries of a Teenager / Muzakkerat Muraheqa*] (**Inas al-Deghidi**, Egypt, 2002)
- Memory in Detention* [*Mémoire en détention*] (**Jilali Ferhati**, Morocco, 2004)
- Men under the Sun* [*Rijol fi-sh-Shams*] (Marwan al-Muazen/Mohammed Shahin/**Nabil Maleh**, Syria, 1970)
- Mercedes* [*Marsidis*] (**Yousry Nasrallah**, Egypt, 1993)

- Merging Paths* [*Birleşen Yollar*] (**Yücel Çakmaklı**, Turkey, 1970)
- Merry Cuba* [*Cuba feliz*] (**Karim Dridi**, France, 1999)
- Metamorphosis* [*Metamorfoz*] (Feyzi Tuna, Turkey, 1992)
- Midnight Express* (Alan Parker, U.S./U.K., 1978)
- Milad* (**Abolfazl Jalili**, Iran, 1983)
- Milky Way* [*Samanyolu*] (Orhan Aksoy, Turkey, 1967)
- Milky Way, The* [*Darb at-Tabbanat*] (Ali Nassar, Israel/Palestinian, 1997)
- Mine* (**Atf Yılmaz**, Turkey, 1982)
- Mint Tea* [*Le thé à la menthe*] (Abdelkrim Bahloul, France, 1984)
- Miramar* (**Kamal El-Sheikh**, Egypt, 1969)
- Mirka* (**Mohamed Rachid Benhadj**, Italy/Algeria, 1999)
- Mirror, The* [*Aayeneh*] (**Jafar Panahi**, Iran, 1997)
- Mishgias Sawah* (Ali Muhib, Egypt, 1979–)
- Miss Hanafi* [*Al-Anisa Hanafi*] (**Fatin Abdel-Wahab**, Egypt, 1954)
- Missing* (Costa-Gavras, U.S., 1981)
- Missing Lebanese Wars* (**Walid Raad**, Lebanon/U.S., 1996)
- Mission in Tel Aviv* [*Muhimma fi Tall-Abib*] (Nader Galal, Egypt, 1992)
- Mr. Fish* [*El Sayed el Bolti*] (**Tawfik Saleh**, Egypt, 1967)
- Mr. Naïve* [*Aqa-ye Halu*] (**Dariush Mehrjui**, Iran, 1970)
- Mrs. Salkım's Diamonds* [*Salkım Hanımın Taneleri*] (Tomris Giritlioğlu, Turkey, 1999)
- Mohajer* (**Ebrahim Hatamikia**, Iran, 1990)
- Moment of Innocence, A* [*Bread and Vase / Nun Va Goldun*] (**Mohsen Makhmalbaf**, Iran/France, 1996)
- Moments* [*Rega'im*] (Michal Bat-Adam, Israel, 1979)
- Mongols* [*Mogholha*] (**Parviz Kimiavi**, Iran, 1974)
- Monster, The* [*Al-Wahsh*] (**Salah Abu Seif**, Egypt, 1954)
- Monty Python's Life of Brian* (Terry Jones, U.K., 1979)
- Moon Wedding* [*Noce de lune / 'Urs aq-Qamar*] (**Taieb Louhichi**, Tunisia, 1998)
- Moroccan Chronicles* [*Chroniques marocaines / Waqa'i Maghribia*] (**Moumen Smihi**, Morocco, 1999)
- Morocco France: A History in Common* (**Ahmed Maanouni**, Morocco, 2005/6)
- Moroccan Goumiers, The* [*Les Goumiers marocains*] (**Ahmed Maanouni**, Morocco, 1992)
- Morituri* (**Okacha Touita**, Algeria 2007)
- Most Dangerous Man in the World, The* [*Akhtar Ragul fi-l-'Alam*] (**Niazi Mustafa**, Egypt, 1967)
- Mother of Light and Her Daughters, The* (**Viola Shafik**, Egypt, 1999)

- Mother of the Bride*** [*Umm al-'Arusah*] (Atef Salem, Egypt, 1963)
- Moudaress*** (**Mohammad Malas/Omar Amiralay/Oussama Mohammad**, Syria, 1996)
- Mountain, The*** [*Har, Ha-*] (Hanna Elias, Israel/Palestine, 1991)
- Muhammad, Legacy of a Prophet*** (**Omar al-Qattan**, U.S./U.K./Palestine/Saudi Arabia, 2002)
- Murky Death*** [*La mort trouble*] (**Férid Boughedir**/Claude d'Anna, Tunisia, 1970)
- Mustafa*** (Can Dünder, Turkey, 2008)
- Mustafa Kamel*** (**Ahmed Badrakhan**, Egypt, 1952)
- Mute Contact*** [*Rabete*] (**Pouran Derekshandeh**, Iran, 1986)
- My Aunt*** [*Teyzem*] (**Halit Refiğ**, Turkey, 1986)
- My Brother*** (**Yulie Cohen Gerstel**, Israel, 2007)
- My Country, My Country*** (Laura Poitras, U.S., 2006)
- My Father Amin*** [*Baba Amin*] (**Youssef Chahine**, Egypt, 1950)
- My Father and My Son*** [*Babam ve Oğlum*] (Çağan Irmak, Turkey, 2005)
- My Father Is Up the Tree*** [*Abi Fawq al-Shagara*] (**Hussein Kamal**, Egypt, 1969)
- My Great Nation*** (**Ezzedine Zulficar**, Egypt, 1961)
- My Homeland*** [*Memleketim*] (**Yücel Çakmaklı**, Turkey, 1975)
- My Home, Your War*** (Kylie Grey, Australia, 2006)
- My Israel*** (**Yulie Cohen Gerstel**, Israel, 2008)
- My Land Zion*** (**Yulie Cohen Gerstel**, Israel, 2004)
- My Living Body, My Dead Body*** (**Ghassan Salhab**, Lebanon, 2001/03)
- My Love*** [*Habibati*] (**Henri Barakat**, Egypt, 1974)
- My Love Forever?*** [*Habibi Da'iman?*] (**Hussein Kamal**, Egypt, 1980)
- My Michael*** [*Micha'el Sheli*] (Dan Wolman, Israel, 1975)
- My One and Only Love*** [*You Are My Love / Anta Habibi*] (**Youssef Chahine**, Egypt, 1957)
- My Prostitute Lover*** [*Selvi Boylum Al Yazmalım*] (**Lütfi Ö. Akad**, Turkey, 1968)
- My Terrorist*** (**Yulie Cohen Gerstel**, Israel, 2002)
- My Very Private Map*** [*Khartati-l-Khassa Jiddan*] (Sobhi al-Zobaidi, Palestine, 1998)
- My Wife and the Dog*** [*Zawgati wa-l-Kalb*] (Sa'id Marzuq, Egypt, 1971)
- My Wife, the General Manager*** [*Mirati Mudir 'Am*] (**Fatin Abdel-Wahab**, Egypt, 1966)
- Nagui El Ali*** (**Atef El-Tayeb**, Egypt, 1992)
- Nahla*** (**Farouk Beloufa**, Algeria, 1979)

- Nameless Night, The* [*Adsiz Cengaver*] (**Halit Refiğ**, Turkey/Germany, 1970)
- Napalm* (**Nabil Maleh**, Syria, 1970)
- Nargess* (**Rakshan Bani-Etemad**, Iran, 1992)
- Narges, the Bride of Kurdistan* [*Narges Buki Kurdistan*] (Mekki Abdullah, Iraq/Kurdish, 1992)
- Nasser '56* [*Nasir 56*] (Mohamed Fadel, Egypt, 1996)
- Nation Is Awakening, A* [*Bir Millet Uyanyor*] (**Muhsin Ertuğrul**, 1932; **Ertem Eğilmez**, 1966)
- Nature Morte* (**Akram Zaatari**, Lebanon, 2007)
- Nazareth 2000* [*Nasira Alfein*] (**Hany Abu-Assad**, Palestine/Netherlands, 2000)
- Nebuchadnezzar* [*Nabouched Nosser*] (Kamel al-Azawi, Iraq, 1962)
- Necklace and the Bracelet, The* [*Al-Tawq wa-l-Iswara*] (**Khairy Beshara**, Egypt, 1986)
- Neighbors* [*Voisin Voisines*] (**Malik Chibane**, France, 2005)
- Neighbors of Abou Moussa, The* [*Les voisins d'Abou Moussa*] (**Mohamed Abderrahman Tazi**, Morocco, 2003)
- New Day in Old Sana'a, A* (**Bader Ben Hirsi**, U.K./Yemen, 2005)
- New Romantics, The* [*Les nouveaux romantiques*] (Mohamed Benayat, Algeria/France, 1979)
- News from Home / News from House* (**Amos Gitai**, Belgium/France/Israel, 2006)
- Night, The* [*Al-Layl*] (**Mohammad Malas**, Syria, 1992)
- Night Baghdad Fell, The* [*Laylat Suqut Baghdad*] (Muhammad Amin, Egypt, 2006)
- Nightfall* (Mohamad Soueid, Lebanon, 2000)
- Nightingale's Prayer, The* [*The Call of the Curlew / Du'a' al-Karawan*] (**Henri Barakat**, Egypt, 1959)
- Night Is Afraid of the Sun, The* [*La nuit a peur du soleil*] (**Mustapha Badie**, Algeria, 1966)
- Night of Counting the Years, The* [*The Mummy / Al-Mummiya'*] (**Shadi Abdel-Salam**, Egypt, 1968)
- Night of Destiny, The* [*La nuit du destin*] (Abdelkrim Bahloul, Algeria/France, 1997)
- Night of Fatma's Arrest, The* [*Laylat al-Qabd 'ala Fatima*] (**Henri Barakat**, Egypt, 1984)
- Night of Love* [*Al-Laylat Gharam*] (**Ahmed Badrakhan**, Egypt, 1951)

- Night of the Crime, The* [*La nuit du crime / Laylat Qatl*] (**Nabyl Lahlou**, Morocco, 1991)
- Night of the Decade, The* [*La nuit de la décennie / Laylat as-Sanawât al-'Achr*] (**Brahim Babai**, Tunisia, 1991)
- Night of the Hunchback, The* [*Shab-e-Ghozi*] (**Farrokh Ghaffari**, Iran, 1965)
- Nights of the Jackal* [*Layali Ibn Awa*] (**Abdullatif Abdul-Hamid**, Syria, 1989)
- Nights of the Zayandeh-Rud* [*Shabha-ye Zayandeh Rud*] (**Mohsen Makhmalbaf**, Iran, 1990)
- Night Talk* [*Kalam al-Layl*] (**Inas al-Deghidi**, Egypt, 1999)
- Night Watchman, The* [*Al-Haris*] (Khalil Shawqi, Iraq, 1968)
- Nihavend Miracle* [*Nihavend Mucize*] (**Atif Yilmaz**, Turkey, 1997)
- Nile Boy* [*Ibn al-Nil*] (**Youssef Chahine**, Egypt, 1951)
- No End in Sight* (Charles Ferguson, U.S., 2007)
- Nomads, The* [*Les nomades*] (**Sid Ali Mazif**, Algeria, 1975)
- Not Going There, Don't Belong Here* (Helga Tawil-Souri, U.S./Palestinian, 2002)
- Nothing to Do* (Salomon, David, and Frenkel Herschel, Egypt, 1936)
- No Time for Love* [*La Waqt li al-Hubb*] (**Salah Abu Seif**, Egypt, 1963)
- Not Without My Daughter* (Brian Gilbert, U.S., 1991)
- Noua* [*Nua*] (**Abdelaziz Tolbi**, Algeria, 1972)
- "*Nouba*" of the Women of Mount Chenoua, *The* [*La Nouba des femmes du Mont Chenoua*] (**Assia Djebar**, France, 1978)
- Nous* [*Nihna*] (**Danielle Arbid**, Lebanon/France, 2005)
- Nutmaker Horhor* [*Leblebici Horhor*] (**Sigmund Weinberg**, Turkey, 1916)
- Objects of War* (**Lamia Joreige**, Lebanon, 2000–2006)
- Obstacle* (Nida Sinnokrot, Palestine/U.S., 2003)
- October in Algiers* (Malik Lakhdar-Hamina, Algeria/France, 1991)
- Oded the Wanderer* [*Oded HaNoded*] (Natan Axelrod/Chaim Halachmi, Palestine, 1932)
- Odyssey, An* [*Une odyssée*] (**Brahim Babai**, Tunisia, 2004)
- Off Limits* [*Kharej Az Mahdudeh*] (**Rakshan Bani-Etemad**, Iran, 1987)
- Offside* (**Jafar Panahi**, Iran, 2006)
- Of Seduction* (Nisreen Khodr/**Ghassan Salhab**, Lebanon, 1999)
- Ogress, The* [*L'ogresse*] (**Nacer Khemir**, Tunisia, 1977)
- Oh Eve* [*Beware of Eve / Ah min Hawwa*] (**Fatin Abdel-Wahab**, Egypt, 1962)

- Oil Factor, The: Behind the War on Terror* (Audrey Brohy/Gerard Unger-  
man, U.S., 2005)
- Oil Spill in Lebanon, The* (**Hady Zaccak**, Lebanon, 2007)
- Oil War Will Not Happen, The* [*La guerre du pétrole n'aura pas lieu*]  
(**Souheil Ben Barka**, Morocco, 1974)
- OK Mister* (**Parviz Kimiavi**, Iran, 1978)
- Olive Harvest, The* [*Mawsim az-Zaytun*] (Hanna Elias, U.S./Palestine,  
2003)
- Olympics in Camp* [*Olimpic Dar Camp*] (**Majid Majidi**, Iran/Afghanistan,  
2003)
- Omar Gatlato** (**Merzak Allouache**, Algeria, 1975)
- Omar's Journey* [*Mushwar Omar*] (**Mohamed Khan**, Egypt, 2004)
- On a Day of Ordinary Violence, My Friend Michel Seurat . . .* (**Omar  
Amiralay**, Lebanon 1996)
- On Boys, Girls and the Veil* [*Sobyan wa Banat*] (**Yousry Nasrallah**, Egypt,  
1995)
- One and Five* (Noshi Iskandar, Egypt, 1969)
- One Minute Less of Sunshine* [*Une Minute de soleil de moins*] (**Nabil Ay-  
ouch**, Morocco, 2002)
- Once Upon a Time* [*Machaho / Il était une fois*] (**Belkacem Hadjadj**,  
Algeria, 2000)
- Once Upon a Time, Beirut** [*Kanya ya ma Kan, Beyrut*] (**Jocelyn Saab**,  
Lebanon/France/Germany, 1995)
- Once Upon a Time Cinema* [*Naser al-Din Shah, Actor-e Sinema*] (**Mohsen  
Makhmalbaf**, Iran, 1992)
- "*Once You've Shot the Gun You Can't Stop the Bullet*" (**Jayce Salloum**,  
U.S., 1988)
- One Day in a Year* [*Senede Bir Gün*] (Ferdi Tayfur, Turkey, 1946)
- One Day, You'll Understand* [*Meuhar Yoter*] (**Amos Gitai**, France/Ger-  
many/Israel, 2008)
- One for the Heart* [*Al-Qalb Luh Wahid*] (**Henri Barakat**, Egypt, 1945)
- One More Day* [*Yek Rouz Bishtar*] (**Babak Payami**, Iran, 1999)
- One Night* (**Niki Karimi**, Iran, 2005)
- One Shot* (Nurit Kedar, Israel, 2004)
- Open Door, The* [*Al-Bab al-Maftuh*] (**Henri Barakat**, Egypt, 1963)
- Open Your Eyes* (Mona Abou El Nasr, Egypt, 2000)
- Operation Thunderbolt* [*Mivtza Yonatan*] (Menachem Golan, Israel, 1977)
- Opium and the Baton, The* [*The Opium and the Stick / L'opium et le baton*]  
(**Ahmed Rachedi**, Algeria, 1969)

- Ordeal, The* [*Test, The / At-Tajruba*] (Fuad Al-Tuhami, Iraq, 1977)
- Order in Satellite City* (**Sherif El-Azma**, Egypt, 1997)
- Oriental Story* (Najdat Anzour, Jordan, 1991)
- Osama* (Siddiq Barmak, Afghanistan/Iran/Netherlands/Japan, 2003)
- Other, The** [*Al-Akhar*] (**Youssef Chahine**, Egypt, 2002)
- Other France, The* [*L'autre France*] (**Ali Ghalem**, France, 1975)
- Other World, The* [*L'autre monde*] (**Merzak Allouache**, Algeria, 2001)
- Our Dreams . . . When?* [*Ahlamna . . . Emta?*] (Hicham Kayed, Palestine/Lebanon, 2001)
- Our Mothers* [*Nos mères*] (**Mustapha Badie**, Algeria, 1963)
- Our Sweet Days* [*Ayyamna al-Helwa*] (Helmi Halim, Egypt, 1955)
- Our Times* (**Rakshan Bani-Etemad**, Iran, 2002)
- Out of Coverage* [*Kharej at-Tagtia*] (**Abdullatif Abdel-Hamid**, Syria, 2007)
- Out of Life** [*Kharij al-Hayat / Hors la vie*] (**Maroun Baghdadi**, Lebanon/France, 1990)
- P for Pelican* [*P Mesl-e Pelikan*] (**Parviz Kimiavi**, Iran, 1970)
- Pal, The* [*Le pote*] (**Hassan Benjelloun**, France, 2002)
- Palace of Desire* [*Qasr al-Shawq*] (Hassan El-Imam, Egypt, 1967)
- Palestine, A People's Record* [*Filistin: Sijil Sha'b*] (Sobhi al-Zobaidi, Palestine, 1994)
- Palm Agency* [*Wekalt El Balah*] (Hossam Eddin Mostafa, Egypt, 1982)
- Paper House* [*House of Cards / Bayt min al-Waraq*] (**Hany Abu-Assad**, Netherlands, 1992)
- "*Panoramique*" (**Ghassan Salhab**, France, 1985)
- Paradise Now** [*Al-Jinna Alaan*] (**Hany Abu-Assad**, Palestine/Israel, 2005)
- Paratroopers* [*Masa Alunkot*] (Judd Ne'eman, Israel, 1977)
- Pari* (**Dariush Mehrjui**, Iran, 1994)
- Passion* [*Bab el-Maqam*] (**Mohammad Malas**, Syria/Tunisia/France, 2005)
- Passover Fever* [*Leyl La'sedah*] (Shemi Zarhin, Israel, 1995)
- Passport* [*Jawaz as-Safar*] (**Rashid Masharawi**, Palestine, 1985/6)
- Peace, Propaganda and the Promised Land* (Bathsheba Ratzkoff/Sut Jhally, U.S., 2004)
- Peddler, The* [*Dastforush*] (**Mohsen Makhmalbaf**, Iran, 1987)
- People and the Nile, The* (1968) [*People of the Nile / Al-Nass wa- l-Nil*] (**Youssef Chahine**, Egypt, 1968)
- People on the Top* [*Ahl al-Qima*] (**Ali Badrakhan**, Egypt, 1981)

- People's Idol, The* [*Ma'budat al-Gamahir*] (Helmi Rafla, Egypt, 1967)
- Pépé Le Moko* (Julien Duvivier, France, 1937)
- Perfect Day, The* [*Yaomon Akhar*] (**Joana Hadjithomas/Khalil Joreige**, Lebanon/France, 2005)
- Perfumed Garden, The* [*Le jardin parfumé*] (**Yamina Benguigui**, France, 2000)
- Phantom Beirut* [*Beyrouth fantôme / Ashbah Beyrut*] (**Ghassan Salhab**, Lebanon/France, 1998)
- Phantom Beirut*** [*Ghosts of Beirut / Beyrouth fantôme / Ashbah Beyrut*] (**Ghassan Salhab**, Lebanon, 1998)
- Pharoa* (Jerzy Kawalerowicz, Poland, 1966)
- Photograph, The* [*Fotoğraf*] (Kazım Öz, Turkey/Kurdish, 2001)
- Pigalle* (**Karim Dridi**, France/Tunisia, 1994)
- Planet of the Arabs* (Jacqueline Salloum, U.S./Palestinian, 2003)
- Planting of Girls, The* (**Viola Shafik**, Egypt, 1999)
- Playing Games with Grown-Ups* [*Al-Lub ma'a al-Kibar*] (Sherif Arafa, Egypt, 1991)
- Pleasure Market* [*Suq al-Mut'a*] (Samir Seif, Egypt, 1999)
- Plunderers, The* [*Les spoliateurs / Al-Mufsidûn*] (**Mohamed Lamine Merbah**, Algeria, 1972)
- Poet of the Wastes* (Mohammad Ahmadi, Iran, 2005)
- Policeman, The* [*Shoter Azoulai, Ha-*] (Ephraim Kishon, Israel, 1971)
- Pomegranate Siesta, The* [*Les siestes grenadine*] (**Mahmoud Ben Mahmoud**, Tunisia/Belgium, 1999)
- Porter-Cabin in the Street* [*Prison in the Street / Karakun fi-l-Shari'*] (Ahmed Yehia, Egypt, 1986)
- Port Said* [*Bur Sa'id*] (**Ezzedine Zulficar**, Egypt, 1957)
- (*Posthumous*) (**Ghassan Salhab**, Lebanon, 2007)
- Postman, The* [*Al-Bustagi*] (**Hussein Kamal**, Egypt, 1968)
- Postman, The* [*Postchi*] (**Dariussh Mehrjui**, Iran, 1971)
- Postman, The* [*Le facteur / Sâi al-Barîd*] (**Hakim Noury**, Morocco, 1979)
- Post-Oslo History, A* (**Annemarie Jacir**, U.S./Palestine, 1998)
- Powerchord / Skateboard* (**Sherif El-Azma**, Egypt, 2007)
- Prayer for the Absent, A* [*Prayer for the Absent One / La prière de l'absent / The Secret of the Milky Way / Le secret de la voie lactée*] (**Hamid Benani**, Morocco, 1995)
- Prince, The* [*Le prince*] (**Mohamed Zran**, Tunisia, 2004)
- Prince Ehtejab* [*Shazdeh Ehtejab*] (**Bahman Farmanara**, Iran, 1974)
- Princess Tam-Tam* (Edmond Gréville, France, 1935)
- Prison Cell, The* [*al-Takhshiba*] (**Atef El-Tayeb**, Egypt, 1983)

- Prisoner of Abu Zaabal, The* [*Sigin Abu Za'abal*] (**Niazi Mustafa**, Egypt, 1957)
- Private* (Saverio Costanzo, Italy, 2004)
- Professor Fatima* [*Al-Ustadha Fatma*] (**Fatin Abdel-Wahab**, Egypt, 1952)
- Promises* (B. Z. Goldberg/Justine Shapiro/Carlos Bolado, U.S., 2001)
- Propaganda* (**Sinan Çetin**, Turkey, 1998)
- Protest* [*Eteraz*] (**Massud Kimiai**, Iran, 2000)
- Provisional Title* [*Titre provisoire / 'Unwânun Mu'aqqat*] (**Mustapha Derkaoui**, Morocco, 1984)
- PSA Project, The* (Cynthia Madansky, U.S., 2005)
- Psychogeography of Loose Associations, The* (**Sherif El-Azma**, Egypt, 2008)
- Puppeteer, The* [*Al-Aragoz*] (Hani Lashin, Egypt, 1989)
- Pygmalion* (Anthony Asquith/Lesley Howard, U.S., 1938)
- Pyramids and Their Antecedents, The* [*Al-Ahram w-Aqdamahum*] (**Shadi Abdel-Salam**, Egypt, 1984)
- Qeyzar* [*Caesar*] (**Masud Kimiai**, Iran, 1969)
- Quarrel, The* (**Eli Cohen**, Canada, 1991)
- Queen of the Road* [*Malkat HaKvish*] (Menachem Golan, Israel, 1971)
- Question* (Noshi Iskandar, Egypt, 1969)
- Quiet Days in Palestine* [*Jours tranquilles en Palestine*] (Fouad Elkoury, France/Palestinian, 1998)
- Rachida* (**Yamina Bachir-Chouikh**, Algeria, 2002)
- Rage* [*Fureur*] (**Karim Dridi**, France, 2001)
- Rana's Wedding: Another Day in Jerusalem* [*'Urs Rana: Quds fi Yaom Akhar*] (**Hany Abu-Assad**, Palestine/Netherlands/U.A.E., 2002)
- Raiders of the Lost Ark* (**Steven Spielberg**, U.S., 1981)
- Raid on Entebbe* (Irvin Kirshner, U.S., 1977)
- Ramses II* (**Shadi Abdel-Salam**, Egypt, 1986)
- Raya and Sakina* [*Rayya wa Sakina*] (**Salah Abu Seif**, Egypt, 1953)
- Recep İvedik* (Togan Gökbakar, Turkey, 2008)
- Recep İvedik 2* (Togan Gökbakar, Turkey, 2009)
- Rebel, The* [*Le rebelle / Al-Mutamarrid*] (**Omar Khlifi**, Tunisia, 1968)
- Rebels, The* [*Al-Mutamarridun*] (**Tawfik Saleh**, Egypt, 1966)
- Reason Is Bliss* [*Some Are Bright / Al-'Aql Zinah*] (Hassan Reda, Egypt, 1950)

- Redacted* (Brian De Palma, U.S./Canada, 2007)
- Red Chewing Gum* (**Akram Zaatari**, Lebanon, 2001)
- Red Head* [*Mu-Sorkhe*] (Abdollah Ghyabi, Iran, 1975)
- Red Line* [*Khat-e Qermez*] (**Masud Kimiai**, Iran, 1983)
- Red Roses for Africa* [*Rosen für Afrika*] (**Sohrab Shahid Saless**, Germany, 1992)
- Reed Dolls* [*Cane Dolls / Poupées de roseau / Arraiss men Qasab*] (**Jilali Ferhati**, Morocco, 1981)
- Reel Bad Arabs* (Sut Jhally, U.S., 2006)
- Refusal* [*The Denial / Le refus / Ar-Raft*] (**Mohamed Bouamari**, Algeria, 1982)
- Rendezvous with a Stranger* [*Rendezvous with the Unknown / Mawid ma-l-Maghul*] (Atef Salem, Egypt, 1959)
- Report, The* [*Gozaresh*] (**Abbas Kiarostami**, Iran, 1977)
- Republic* [*Cumhuriyet*] (Ziya Öztan, Turkey, 1998)
- Requiem* [*Elegy / Marsi-yeh*] (**Amir Naderi**, Iran, 1975)
- Return, The* [*Dönüş*] (**Şoray Türkan**, Turkey, 1972)
- Return of the Prodigal Son, The* [*'Awdat al-Ibn al-Dal*] (**Youssef Chahine**, Algeria/Egypt, 1976)
- Reza the Motorcyclist* [*Reza, the Driver / Reza Motori*] (**Masud Kimiai**, Iran, 1970)
- Ricochets* [*Shtei Etzba'ot Mi'Tzidon*] (**Eli Cohen**, Israel, 1986)
- Rightful Yet Rightless* (Juliana Tafur, Egypt, 2007)
- Ring* (**Bourlem Guerdjou**, France, 1987)
- Ring Seller, The* [*Baya' al-Khawatim*] (**Youssef Chahine**, Lebanon/Egypt, 1966)
- Rising Above: Women of Vietnam* (Heiny Srour, Vietnam/U.K., 1995)
- Ritual in Transfigured Time* (Maya Deren, U.S., 1946)
- River, The* [*An-Nahr*] (Faisal al-Yasseri, Iraq, 1977)
- River of Love* [*Nahr al-Hubb*] (**Ezzedine Zulficar**, Egypt, 1960)
- Road, The* [*Al-Tariq*] (Hossam Eddin Mostafa, Egypt, 1966)
- Roadblocks* [*Hawajiz at-Tariqat*] (Hanna Elias, Palestine/U.S., 2002)
- Road of Hope* [*Tariq el-Amal*] (**Ezzedine Zulficar**, Egypt, 1957)
- Roads Full of Apricots* (Nigol Bezjian, Lebanon, 2001)
- Roads of Kiarostami, The* (**Abbas Kiarostami**, Iran, 2006)
- Roof, The* (Kamal Aljafari, Germany/Palestine, 2006)
- Room 666* [*Chambre 666*] (Wim Wenders, France/F.R.G., 1982)
- Rose Seller, The* [*Bayat al-Ward*] (**Ali Al-Ariss**, Lebanon, 1943)
- Rostam and Sohrab* [*Rostam va Sohrab*] (Shahrukh Rafi, Iran, 1957)

- Route 181: Fragments of a Journey in Palestine–Israel** (Michel Khleifi/  
Eyal Sivan, Israel/Germany/France/Belgium/Palestine, 2004)
- Rumor of Love* [*Isha'et Hubb*] (Fatin Abdel-Wahab, Egypt, 1960)
- Runner, The** [*Davandeh*] (Amir Naderi, Iran, 1985)
- Rustom Sohrab* (Vishram Bedekar, India, 1963)
- Sacrifice, The* [*Offret*] (Andrei Tarkovsky, Sweden/France/U.K., 1986)
- Sacrificed, The* [*Les sacrifiés*] (Okacha Touita, France/Algeria, 1982)
- Sacrifices* [*Sunduq al-Dunia*] (Oussama Mohammad, Syria/France, 2002)
- Sa'id Effendi* (Kameran Hosni, Iraq, 1957)
- Salaam Cinema* [*Salam Sinema*] (Mohsen Makhmalbaf, Iran, 1994)
- Saladin** [*El Nasir Salah El Din*] (Youssef Chahine, Egypt, 1963)
- Sallach Shabbati* [*Sallah*] (Ephraim Kishon, Israel, 1964)
- Sallama* [*Sallamah*] (Togo Mizrahi, Egypt, 1945)
- Salt of This Sea* (Annemarie Jacir, Palestine/Belgium/France/Spain/Switzerland, 2008)
- Salut Cousin!* [*Hello, Cousin!*] (France/Algeria, Merzak Allouache, 1996)
- Sand Wind* [*Sand Storm / Vent de sable*] (Mohamed Lakhdar-Hamina, 1982)
- Sara* (Dariush Mehrjui, Iran, 1993)
- Satanic Angels, The* [*Satan's Angels / Les anges de Satan / Malaikatou Ashaytan*] (Ahmed Boulane, Morocco, 2007)
- Satin Rouge** [*Red Satin*] (Raja Amari, Tunisia, 2002)
- Satellite Shooters, The* (Annemarie Jacir, U.S./Palestine 2001)
- Savage Barricades* [*Barricades sauvages*] (Mohamed Benayat, France/Algeria, 1975)
- Sayed Darwish* (Ahmed Badrakhan, Egypt, 1966)
- Scabies* [*Gal*] (Abolfazl Jalili, Iran, 1987)
- Scenes from an Endless War* (2001–2002) (Norman Cowie, U.S., 2002)
- Scenes of Occupation from Gaza* [*Mashahid min al-Ihtilal fi Ghazze*] (Mustafa Abu 'Ali, Palestine/Jordan, 1973)
- Scent of Youssef's Shirt, The* [*Bu-ye Pirhan-e Yusof*] (Ebrahim Hatamikia, Iran, 1995)
- Scout, The* [*Dideban*] (Ebrahim Hatamkia, Iran, 1988)
- Scream of the Ants* [*Shahr-e Zobaale Haa*] (Mohsen Makhmalbaf, Iran/France, 2006)
- Screams* [*Hurlements / Çurrakh*] (Omar Khelifi, Tunisia, 1972)
- Screens of Sand* [*Écrans de sable*] (Randa Chahal Sabbagh, Lebanon, 1988)

- Search* [*Search One / Jostuju-ye Yek*] (**Amir Naderi**, Iran, 1980)
- Search for a Scandal* [*Al-Bahth 'an al-Fadiah*] (**Niazi Mustafa**, Egypt, 1973)
- Season of Men, The* [*La saison des hommes*] (**Moufida Tlatli**, Tunisia, 2000)
- Second Man, The* [*Al-Ragul al-Thani*] (**Ezzedine Zulficar**, Egypt, 1959)
- Secret Ballot* [*Raye Makhfi*] (**Babak Payami**, Iran/Italy/Canada/Switzerland, 2001)
- Secret of the Grain, The* [*Couscous / The Fish and the Grain / La graine et le mulet*] (**Abdellatif Kechiche**, France/Tunisia, 2007)
- Secrets* [*Sodot, Ha-*] (Avi Nesher, France/Israel, 2007)
- Secrets of the Jinn-infested Valley, The* [*Asrar-e-Ganj-e-Darreh-ye Jenni*] (**Ebrahim Golestan**, Iran, 1974)
- Sejnane* (**Abdellatif Ben Amar**, Tunisia, 1974)
- Seven Gates of the Night, The* [*Les sept portes de la nuit*] (**Mustapha Derkaoui**, Morocco, 1994)
- Sex and Philosophy* [*Sex o Phalsapheh*] (**Mohsen Makhmalbaf**, Iran/Tajikistan/France, 2005)
- Shadow of the Earth* [*Dhil al-Ardh*] (**Taieb Louhichi**, Tunisia, 1982)
- Shadows and Light, the Last of the Pioneers: Nazih Shahbandar* [*Nouron wa Thilal*] (**Omar Amiralay/Mohammad Malas/Oussama Mohammad**, Syria, 1994)
- Shafika and Metwally* [*Shafiqwa wa Mitwalli*] (**Ali Badrakhan**, Egypt, 1978)
- Shafika the Copt* [*Shafiqwa al-Qibtiya*] (Hassan El-Imam, Egypt, 1962)
- Shame, The* [*Al-'Ayb*] (Ali Abdel-Khaliq, Egypt, 1982)
- Sh'chur* (Shmuel Hasfari, Israel, 1994)
- She Is Diabetic and Hypertensive and She Refuses to Die* [*Elle est diabétique et hypertendue et elle refuse de crever*] (**Hakim Noury**, Morocco, 2000)
- She Is Diabetic and Hypertensive and Still Refuses to Die* [*Elle est diabétique etI· hypertendue et elle refuse toujours de crever*] (**Hakim Noury**, Morocco, 2005)
- Shelter, The* [*Al-Majla'*] (**Rashid Masharawi**, Palestine, 1989)
- Sheik, The* (George Melford, U.S., 1921)
- Shepherd and the Women, The* [*Al-Ra'iy wa-l-Nisa'*] (**Ali Badrakhan**, Egypt, 1991)
- Shi'a Echoes from Lebanon* (**Hady Zaccak**, Lebanon, 2008)

- Shirin* (**Abbas Kiarostami**, Iran, 2008)
- Shirin and Farhad* (**Abdolhossein Sepanta**, India/Iran, 1936)
- Short Sharp Shock* [*Kurz und Schmerzlos*] (**Fatih Akın**, Germany/Turkish, 1998)
- Siege* [*Matzor*] (Gilberto Tofano, Israel, 1969)
- Silence, The* [*Sokut*] (**Mohsen Makhmalbaf**, Iran/Tajikistan/France, 1998)
- Silence Between Two Thoughts* [*Sokoote Beine Do Fekr*] (**Babak Payami**, Iran, 2003)
- Silences of the Palace, The* [*Les silences du palais*] (**Moufida Tlatli**, Tunisia, 1994)
- Silky* [*İpekçe*] (**Bilge Olgaç**, Turkey, 1987)
- Simple Event, A* [*Yek Ettefagh-e Sad-e*] (**Sohrab Shahid Saless**, Iran, 1973)
- Simple News Item, A* [*Un simple fait-divers*] (**Hakim Noury**, Morocco, 1997)
- Sin, The* [*Al-Haram*] (**Henri Barakat**, Egypt, 1965)
- Sinbad Is a She* [*Sinbad Hiyah*] (Azza el-Hassan, Palestine, 1999)
- Situation, The* (Philip Haas, U.S., 2006)
- Sleeping Child, The* [*L'enfant endormi*] (Yasmine Kassari, Morocco, 2004)
- Sleepless Eyes* [*'Uyun la-Tanam*] (Ra'fat al-Mihi, Egypt, 1981)
- Sleepless Nights* [*Sahar al-Layali*] (Hani Khalifa, Egypt, 2003)
- Smell of Camphor, Fragrance of Jasmine* [*Bu-ye Kafur, Atr-e Yas*] (**Bahman Farmanara**, Iran, 2000)
- Snake Fang* [*Dandan-e Mar*] (**Masud Kimiai**, Iran, 1989)
- Sniper, The* [*Al-Qannes*] (Faisal al-Yasseri, Iraq, 1980)
- Snowman, The* [*Adam Barfi*] (David Mirbaqeri, Iran, 1994/1997)
- Sob* [*Hıçkırık*] (Orhan Aksoy, Turkey, 1965)
- Some People and Others* [*Les uns, les autres*] (Mohamed Ben Salah, Algeria, 1972)
- Something Frightening* [*Shay'un min al-Khawf*] (**Hussein Kamal**, Egypt, 1969)
- Song for Beko, A* [*Ein Lied für Beko / Klamek ji bo Beko*] (Nizamettin Arıç, Germany/Kurdish, 1992)
- Song of Hope, The* [*Nashid al-Amal*] (**Ahmed Badrakhhan**, Egypt, 1937)
- Song of the Millennium, The* [*Le chant du millénaire*] (**Mohamed Zran**, Tunisia, 2002)

- Song of the Noria, The* [*Le chant de la noria / Melody of the Waterwheel*] (**Abdellatif Ben Amar**, Tunisia, 2002)
- Song of Umm Dalaila* (Danielle Smith, Algeria/U.S./Western Sahara, 1993)
- Sons of Aristocrats* [*Awlad al-Dawat*] (**Mohammad Karim**, Egypt, 1932)
- Soul That Brays, The* [*L'Âme qui braît / Nahiq ar-Ruh*] (**Nabyl Lahlou**, Morocco, 1984)
- Sound* [*Ses*] (**Zeki Ökten**, Turkey, 1986)
- Sound Barrier* (**Amir Naderi**, U.S., 2005)
- South of the City* [*Junub Shahr*] (**Farrokh Ghaffari**, Iran, 1958)
- Sparrow, The* [*Al-'Usfur*] (**Youssef Chahine**, Egypt, 1973)
- Specialist, The: Portrait of a Modern Criminal* [*Un spécialiste, portrait d'un criminel modern*] (**Eyal Sivan**, Israel/France/Germany/Austria/Belgium, 1999)
- Spoon Haters, The* [*Kaşık Düşmanı / La chambre de mariage*] (**Bilge Olgaç**, Turkey, 1985)
- Spring, The* [*Bahar*] (**Abolfazl Jalili**, Iran, 1984)
- Spring Sunshine* [*Soleil de printemps / Chams ar-Rabi'*] (**Latif Lahlou**, Morocco, 1969)
- Spy* [*Casus*] (Sedat Simavi, Turkey, 1917)
- Stallion* [*Arizona Stallion*] (Mohamed Benayat, France, 1988)
- Standard Operating Procedure* (Errol Morris, U.S., 2008)
- Stars in Broad Daylight* [*Nujum an-Nahar*] (**Oussama Mohammad**, Syria, 1988)
- Steam: The Turkish Bath* [*Hamam*] (**Ferzan Özpetek**, Italy/Turkish, 1997)
- Step by Step* [*Pas à pas*] (**Randa Chahal Sabbagh**, Lebanon, 1979)
- Still Life* [*Tabi'at-e Bijan*] (**Sohrab Shahid Saless**, Iran, 1975)
- Still Life* (Cynthia Madanksy, U.S., 2004)
- Stolen Childhood* [*L'enfance volée / Atoufoula-l-Mortasaba*] (**Hakim Noury**, Morocco, 1994)
- Stone Garden* [*Bagh-e Sangi*] (**Parviz Kimiavi**, Iran, 1977)
- Stop-Loss* (Kimberly Peirce, U.S., 2008)
- Story of a Brat* (Radhà Djubran, Egypt, 1985)
- Story of a Day* [*Bir Günün Hikayesi*] (**Sinan Çetin**, Turkey, 1980)
- Story of a Meeting* [*Histoire d'une rencontre / Hikaya Liqa*] (**Brahim Tsaki**, Algeria, 1983)
- Story of the Land of God, The* [*L'histoire du pays du bon dieu*] (**Nacer Khemir**, Tunisia, 1976)

- Story Undone* [*Dastaneh Natamam*] (**Hassan Yektapanah**, Iran, 2004)
- Stranger and the Fog, The* [*Gharibeh Va Meh*] (**Bahram Beyzai**, Iran, 1975)
- Stranger in My Home* [*Gharib fi Bayti*] (Samir Seif, Egypt, 1982)
- Stray Dogs* [*Sag-haye Velgard*] (**Marzieh Meshkini**, Iran, 2004)
- Street Player, The* [*The Professional / El-Harrif*] (**Mohamed Khan**, Egypt, 1983)
- Streets of Fire* [*Shawari' min Nar*] (Samir Seif, Egypt, 1984)
- Strides of Progress in the Turkish Revolution* (Esfir Shub, U.S.S.R., 1937)
- Strong Men, The* [*The Powerful / Al-Aqwiya'*] (Ashraf Fahmy, Egypt, 1982)
- Struggle in Jarash* (Wassif Sheik Yassin, Jordan, 1957)
- Struggle in the Valley* [*The Blazing Sun / Mortal Revenge / Sira' fi-l-Wadi*] (**Youssef Chahine**, Egypt, 1954)
- Struggle on the Nile* [*Sira' fi-l-Nile*] (Atef Salem, Egypt, 1959)
- Such a Simple Story* [*Une si simple histoire*] (**Abdellatif Ben Amar**, Tunisia, 1970)
- Sugarblues* (**Nadia Fares**, U.S., 1990)
- Sugar Doll, The* [*'Arusat al-Mulid*] (Abbass Kamel, Egypt, 1955)
- Suitors, The* (Ghasem Ebrahimian, U.S./Iranian, 1988)
- Summer in La Goulette, A* [*Un été à la Goulette / Saïf Halqu-l Wâdiy*] (**Férid Boughedir**, Tunisia, 1995)
- Sunni Echoes from Lebanon* (**Hady Zaccak**, Lebanon, 2008)
- Summer of '62* [*Gallic Cartridges / Cartouches gaulois*] (**Mehdi Charef**, Algeria, 2007)
- Summer of Aviya* [*Kayitz Shel Aviya, Ha-*] (**Eli Cohen**, Israel, 1988)
- Summer Thefts* [*Sariqat Sayfiya*] (**Yousry Nasrallah**, Egypt, 1988)
- Sun Stroke* [*Darbat Shams*] (**Mohamed Khan**, Egypt, 1978)
- Superman Returns* [*Süpermen Dönüyor*] (Kunt Tulgar, Turkey, 1979)
- Supermarket* (**Mohamed Khan**, Egypt, 1990)
- Survival* (Mona Abou El Nasr, Egypt, 1988)
- Suspect, The* [*Al-Mashbuh*] (Samir Seif, Egypt, 1981)
- Suspended Dreams* [*Ahlam Mu'allaqah*] (**Mai Masri**/Jean Chamoun, Lebanon/Palestinian, 1992)
- Suspended Life, A* [*The Razor's Edge / Ghazal-l-Banat*] (**Jocelyn Saab**, Lebanon/Canada, 1985)
- Swallows Always Return Home* [*Parastuha Be Laneh Barmigardand*] (**Majid Mohseni**, Iran, 1963)

- Swallows Never Die in Jerusalem* [*Les hirondelles ne meurent pas à Jérusalem*] (**Ridha Behi**, Tunisia, 1994)
- Sweet and Bitter* [*Be My Friend / Sois mon amie / Halou u mer*] (**Naceur Ktari**, Tunisia, 2000)
- Sweet France* [*Douce France*] (**Malik Chibane**, France, 1995)
- Syriana* (Stephen Gaghan, U.S., 2005)
- Syrian Bride, The* [*Kala HaSurit, Ha-*] (**Eran Riklis**, France/Germany/Israel, 2004)
- Tabet or Not Tabet* [*Tabite or not Tabite*] (**Nabyl Lahlou**, Morocco, 2006)
- Take a Thousand Quid and Get Lost* [*Prends 10000 balles et casse-toi*] (**Mahmoud Zemmouri**, France/Algeria, 1981)
- Tale of the Three Lost Jewels, A* [*Hikaya-l-Jawahir al-Thalath*] (**Michel Khleifi**, Belgium/U.K./Spain/Palestine, 1995)
- Tall Shadows of the Wind* [*Saye-haye Boland Bad*] (**Bahman Farmanara**, Iran, 1978)
- Tamanrasset* (**Merzak Allouache**, Algeria/France, 2007)
- Tango of Yearning* [*Tango al-Amal*] (Mohamed Soueid, Lebanon, 1998)
- Tangsir* (**Amir Naderi**, Iran, 1973)
- Tarfaya* [*Tarfya*] (**Daoud Oulad Sayed**, Morocco, 2005)
- Tarzan in Istanbul* [*Tarzan İstanbul'da*] (Orhan Atadeniz, Turkey, 1953)
- Taste of Cherry* [*Ta'm-e Gilas*] (**Abbas Kiarostami**, Iran/France, 1997)
- Taxi to the Dark Side* (Alex Gibney, U.S., 2007)
- Tea in the Harem* [*Tea at Archimedes' Harem / Le thé au harem d'Archimède*] (**Mehdi Charef**, Algeria, 1985)
- Tear of Peace* (George Musleh, Palestine, 2003)
- Tears of Blood* [*Larmes de sang*] (Ali Akika, Algeria, 1980)
- Tears of Cold* (Azizollah Hamidnejad, Iran, 2006)
- Tears of Love* [*Dumu' al-Hubb*] (**Mohammad Karim**, Egypt, 1936)
- Tel Aviv Stories* [*Sipurei Tel Aviv*] (Ayelet Menachemi/Nirit Yaron, Israel, 1992)
- Television Pilot for an Egyptian Air Hostess Soap Opera* (**Sherif El-Azma**, Egypt, 2003)
- Ten* (**Abbas Kiarostami**, Iran/France 2002)
- Tenants, The* [*Ejarehneshinha*] (**Dariusz Mehrjui**, Iran, 1985)
- Ten Commandments, The* (Cecil B. DeMille, U.S., 1956)
- Tender Is the Wolf* [*Wolf's Kindness / Tendresse du loup / Ors el-Dhib*] (**Jilani Saadi**, Tunisia, 2006)

- Terra-cotta Dream, A* (Mona Abou El Nasr, Egypt, 1997)
- Terra Incognita* (**Ghassan Salhab**, Lebanon/France, 2002)
- Terror in Beverly Hills* (John Myhers, U.S., 1991)
- Terrorism and Kebab [Irhab wa-l-Kabab]* (Sherif Arafa, Egypt, 1992)
- Terrorist, The [Al-Irhabi]* (Nader Galal, Egypt, 1994)
- Testimonies from Falluja [Falluja]* (Hamodi Jasim, Iraq, 2005)
- Testimonies in a Time of War [Shahadet al-Filastiniyyin fi Zaman al-Harb]*  
(Qais al-Zubeidi, Syria, 1972)
- They Cannot Take You from Me [Seni Benden Almazlar]* (**Muharrem Gürses**, Turkey, 1961)
- They Were Ten [Hem Hayu Asarah]* (Baruch Dienar, Israel, 1954)
- Thief [Klifty]* (**Mohamed Khan**, Egypt, 2004)
- Thief and the Dogs, The [Al-Liss wa-l-Kilab]* (**Kamal El-Sheikh**, Egypt, 1962)
- Thin Thread, The [The Fine Thread / Al-Khayt al-Rafi']* (**Henri Barakat**, Egypt, 1971)
- Thirst [Soif]* (**Saâd Chraïbi**, Morocco, 2000)
- Thirst [Atash]* (Tewfik Abu Wael, Israel/Palestine, 2004)
- Thirsty, The [Al-Dami'un]* (Mohammed Shukri Jamil, Iraq, 1972)
- This Day [Al-Yaom]* (**Akram Zaatari**, Lebanon/France, 2003)
- (This Is Not Beirut) / There Was & There Was Not [Kan ya ma Kan]*  
(**Jayce Salloum**, Lebanon/Canada/U.S., 1994)
- Three Days in Kula [Kula'da Üç Gün]* (Süha Arın, Turkey, 1983)
- Three Kings* (David O. Russell, U.S./Australia, 1999)
- Three Monkeys [Üç Maymun]* (**Nuri Bilge Ceylan**, Turkey, 2008)
- Three Mothers [Shalosh Ima'ot]* (Dina Zvi-Riklis, Israel, 2006)
- Three Posters* (**Rabih Mroué**/Elias Khoury, Lebanon, 2000)
- Through the Olive Trees [Zir-e Darakhtan-e Zaitun]* (**Abbas Kiarostami**, Iran/France, 1994)
- Thug, The [The Tough Guy / Al-Futuwwa / Le costaud]* (**Salah Abu Seif**, Egypt, 1957)
- Ticket to Jerusalem [Tadhkira ila-l-Quds]* (**Rashid Masharawi**, Palestine/Netherlands, 2002)
- Tilila* (Mohamed Mernich, Morocco, 2007)
- Time for Drunken Horses, A [Zamani Barayeh Masti Asbha]* (**Bahman Qobadi**, Iran, 2000)
- Time for Love, A [Nowbat-e Asheqi]* (**Mohsen Makhmalbaf**, Turkey/Iran, 1990)
- Time of Maturity [Reifezeit]* (**Sohrab Shahid Saless**, Germany, 1977)

- Time of the Cherries* [*Onat HaDuvdevanim*] (Haim Bouzaglu, Israel, 1991)
- Time Has Come* [*Histoire d'un retour / Ana el Awan*] (Jean-Claude Codsi, Lebanon/France/Russia, 1994)
- Time to Love, A* [*Sevmek Zamani*] (**Metin Erksan**, Turkey, 1965)
- Tired Warrior* [*Yorgun Savasci*] (**Halit Refiğ**, Turkey, 1979)
- Today's Girls* [*Banat al-Yawm*] (**Henri Barakat**, Egypt, 1957)
- Together We were Raised* [*Swa Rbena*] (Enas Muthaffar, Egypt/Palestinian, 1999)
- To Have or Not to Have* [*Dashtan va Nadashtan*] (**Niki Karimi**, Iran, 2001)
- Tornado, The* [*El-Aasar*] (Samir Habchi, Lebanon, 1992)
- Too Young for Love* [*Saghira 'al-l-Hubb*] (**Niazi Mustafa**, Egypt, 1966)
- Touchia* (**Mohamed Rachid Benhadj**, Algeria, 1993)
- Trace, The* [*La trace / Al-Sâma*] (Nejia Ben Mabrouk, Tunisia, 1982/88)
- Traces* [*Wechma*] (**Hamid Benani**, Morocco, 1970)
- Trances* [*Trances / Al Hal*] (**Ahmed Maanouni**, Morocco, 1981)
- Transit Café* [*Border Café*] (Kambozia Partovi, Iran, 2005)
- Travellers* [*Mosaferan*] (**Bahram Beyzai**, Iran, 1990)
- Treasures of Gharun, The* (Yasami, Iran, 1965)
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The bibliography is divided into two parts. The first of these, “General References,” contains sections on Middle Eastern as well as Maghrebi film—cultural theory and criticism. The apparent distinction of works on the Maghreb is not meant to imply a fundamental separation of North African culture from the rest of the Middle East, but instead to acknowledge the fact that an entire scholarly subdiscipline has emerged regarding Maghrebi film and culture that is significant enough in size and scope, as well as in institutional standing, to warrant its distinct categorization. Some works, however, which cover both regions, have been positioned with respect to their majority focus. Moreover, some of the titles listed in these first two sections—or parts of them—are also included in the bibliography’s second part, “Cinemas of the Middle East” (which contains sections on the respective countries covered by the historical dictionary), if they have proved especially pertinent to specific entries. As discussed in the introduction to this volume, such national distinctions are also, to varying degrees, arbitrary, in large part due to their determination by the vagaries of (neo)colonial and transnational development rather than by any essential characteristics of particular geographical spaces or divisions and their inhabitants.

The history of Middle Eastern film studies can be understood to trace this unequal, often contradictory developmental pattern—evident not least in the markedly uneven quantities of scholarly work regarding the respective countries and the predominantly Western provenance of that work. It is not

surprising that countries such as Egypt and Turkey, which historically have supported large national film industries, are also the focus of extensive scholarly writing, as is film production in and regarding the war-torn Levant (Palestine–Israel and Lebanon) and postrevolutionary Iran. The exilic and diasporic cinema of the *beurs*, and films of the historic and postcolonial Maghreb have also received significant scholarly attention, perhaps in light of the integral relationship they maintain with Europe. By the same token, the cinemas of Syria and Iraq, where film production has been relatively limited and diplomatic relations with the West have been particularly difficult, is the subject of only a handful of scholarly texts, while newly emergent work from Yemen, Jordan, Saudi Arabia, and the United Arab Emirates has only just begun to draw attention.

This apparent pattern may also be understood in the wake of 11 September 2001. A cursory glance at the bibliography reveals a burgeoning of scholarly publications on Middle Eastern film since that event and the subsequent invasion and occupation of Afghanistan and Iraq. Prior thereto, a comparatively small academic literature existed, primarily on the cinema of Iran, Israel, the Maghreb, Turkey, and, especially, Egypt, with which political and economic alliances, if at times tenuous, have long been in existence with the West. As discussed in the introduction, this shift evidences a post–11 September expansion of U.S. Area Studies in the direction of Middle Eastern societies and cultures—many of which (Iran, Lebanon, Palestine, Syria, Turkey) have become subject to increased Western scrutiny—on one hand, and a concomitant growth in critical theory about Middle Eastern film, on the other, not only by Western academics but, increasingly, by scholars indigenous to the Middle East, whose work may indeed carry quite different intents and emphases.

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## About the Authors

**Terri Ginsberg** earned her Ph.D. in Cinema Studies from New York University. She is author of *Holocaust Film: The Political Aesthetics of Ideology* (Cambridge Scholars), coeditor of *Perspectives on German Cinema* (G. K. Hall/Macmillan), and editor of a special issue on media and film of the *International Journal of Contemporary Iraqi Studies*. She has published numerous scholarly articles on the cinematic representation of the Palestinian–Israeli conflict, gender and sexuality in film and literature, and film and media pedagogy. Formerly cochair of the Society for Cinema and Media Studies (SCMS) Middle Eastern Caucus, she has taught film, media, and literature at numerous institutions, among them New York University, Rutgers University, Dartmouth College, Ithaca College, and Brooklyn College—including courses on international cinema and cinema of the conflict in Palestine–Israel—and is presently a director at the International Council for Middle East Studies (ICMES) in Washington, D.C. She is currently at work on an anthology that will examine contemporary postcolonial and transnational approaches to German cinema.

**Chris Lippard** holds a Ph.D. in Film, Literature, and Culture from the University of Southern California. He is assistant professor of film studies and director of graduate studies in film at the University of Utah. He has published work on Abbas Kiarostami, Derek Jarman, Dennis Potter, F. W. Murnau, and Jorge Sanjines, and has essays forthcoming on Michael Moore, and issues of identity formation among immigrant groups in the United States. He was cochair of the SCMS Middle Eastern Caucus from 2004 to 2007, and is also past chair of the Utah Film and Video Center, a space for the presentation of noncommercial

cinema and the rental of equipment to members of the community. He is currently a fellow of the Inter-American Research group, *E Pluribus Unum?*: Ethnic Identities in Transnational Integration Processes in the Americas, based at the Centre for Interdisciplinary Research (ZiF) in Bielefeld, Germany.

## About the Contributors

**Farshad Aminian** is a native of the Kurdish Province of Kermanshah, Iran. He earned his undergraduate degree from the University of Utah and his graduate degree from Southern Illinois University–Carbondale—both in film. He has taught film studies and production at Southern Illinois University–Carbondale, Ithaca College, and Florida Gulf Coast University, where he is assistant professor of Media Studies—including courses on Iranian cinema, experimental and documentary filmmaking, and civic engagement. He has directed several experimental, narrative, and documentary films, most recently *What Would You Like to Become? Answers from Iranian School Children*, which documents his visit to Iran with his partner and collaborator, Sachiko Tankei-Aminian, and their interaction with public elementary school children in Kermanshah. The two have just completed a short experimental documentary, *July 2008, Japan*, concerning their private emotional journey to Hiroshima.

**Savaş Arslan** is associate professor of film and television at Bahçeşehir University in Istanbul, Turkey. He has published articles on Turkish cinema, arts, and culture in a variety of international journals and magazines, including *Cineaste*, *Shakespeare*, *Film International*, and *Cinemascope*, and a book chapter in *Youth Culture in Global Cinema* (University of Texas Press). He also has a book, *Melodrama*, in Turkish, in addition to various journal and magazine articles and book chapters on cinema, arts, and culture. He is currently working on a book entitled *Hollywood alla Turca: A History of Cinema in Turkey* (Oxford University Press, 2010, forthcoming).

**Sandra G. Carter** was assistant professor of communications at Penn State University. She received her Ph.D. in International Communica-

tion from the University of Texas at Austin, where she also earned a B.A. in Middle East Studies and an M.F.A. in Film and Video Production. She has studied international cinema extensively, particularly cinemas of the Middle East and North Africa, and has been awarded two Fulbright research fellowships and an American Institute of Maghrebi Studies grant. She has published on Moroccan cinema, including the book *What Moroccan Cinema?*

**Anne Ciecko** is associate professor of international cinema at the University of Massachusetts–Amherst, where her courses include “Arab Cinema”; she also curates a biennial Arab film series. She was a 2008 research scholar in Jordan and has been investigating international film festivals, film scenes, and screen personalities in the Middle East (including Jordan, Lebanon, United Arab Emirates, Egypt) and elsewhere (Franco–Arab cinema, Arab cinema at European and East Asian festivals). She is especially interested in promoting awareness about emerging film cultures and national/transnational cinemas—as well as popular and hybrid genres, media cross-overs, and new/under-recognized/rediscovered films, directors, and onscreen talent.

**Gayatri Devi** is assistant professor of English at Lock Haven University of Pennsylvania, where she teaches world literature, women’s literature, linguistics, and grammar courses. She has served as co-chair of the Society for Cinema and Media Studies (SCMS) Middle Eastern Caucus, where she has helped coordinate conference panels and film viewings on Middle Eastern films and visual media. Her published work includes essays and reviews on subaltern and resistance literatures, literary studies and globalization, Middle Eastern literatures, gender and Islamic literatures, and South Asian literatures and films.

**Iman Hamam** teaches rhetoric and composition at the American University in Cairo, where she has also taught film studies. She has lectured on Arabic Middle Eastern cinema in the United Kingdom and has written on early film, Palestine, and Egyptian comedy. She is currently noting the transformations occurring in Egypt’s contribution to satellite television and the city of Cairo. She writes mostly across the disciplines, dealing with visual culture in medicine, film, and urban studies. She is also interested in the im/possibilities presented by forms

of categorization and the collection of mass-produced popular and perishable artifacts.

**Helga Tawil-Souri** is an assistant professor in the Department of Media, Culture, and Communication at New York University. Her research focuses on various aspects of Arab and Palestinian media practices and spaces, including analyses of local broadcasting industries and cinema, the relationship between the Internet and national/economic development, and issues surrounding social and political spaces. She is also a photographer and documentary filmmaker.

**Mark R. Westmoreland** is a visual anthropologist and documentary filmmaker, whose research examines the relationship between memory and mediation. His ethnographic video, *Cultural Equipment*, examines the cultural claims to the origins of coffee in Ethiopia. Next, he collaborated on several oral history documentaries that focused on multiracial experiences in rural Texas. More recently, his research has focused on experimental documentary filmmaking in post-civil war Lebanon in order to better understand how people experience and represent the uncertainty and volatility of daily life amid recurrent violence. He is presently an assistant professor of anthropology at the American University in Cairo.

