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New Voices In Arab Cinema

Lisa Lital Levy

New Voices In Arab Cinema:

New Voices in Arab Cinema Roy Armes, 2015-01-29 *New Voices in Arab Cinema* focuses on contemporary filmmaking since the 1980s but also considers the longer history of Arab cinema. Taking into consideration film from the Middle East and North Africa and giving a special nod to films produced since the Arab Spring and the Syrian crisis Roy Armes explores themes such as modes of production national cinemas the role of the state and private industry on film international developments in film key filmmakers and the validity of current notions like globalization migration and immigration and exile. This landmark book offers both a coherent historical overview and an in depth critical analysis of Arab filmmaking.

Roots of the New Arab Film Roy Armes, 2018-01-06 *Roots of the New Arab Film* deals with the generation of filmmakers from across North Africa and the Middle East who created an international awareness of Arab film from the mid 1980s onwards. These seminal filmmakers experienced the moment of national independence first hand in their youth and retained a deep attachment to their homeland. Although these aspiring filmmakers had to seek their training abroad they witnessed a time of filmic revival in Europe Fellini and Antonioni in Italy the French New Wave and British Free Cinema. Returning home these filmmakers brought a unique insider outsider perspective to bear on local developments in society since independence including the divide between urban and rural communities the continuing power of traditional values and the status of women in a changing society. As they made their first films back home the feelings of participation in a worldwide movement of new independent filmmaking was palpable. *Roots of the New Arab Film* is a necessary and comprehensive resource for anyone interested in the foundations of Arab cinema.

Sensuous Cinema Kaya Davies Hayon, 2018-08-09 *Sensuous Cinema The Body in Contemporary Maghrebi Film* examines a cluster of recent films that feature Maghrebi French people and position corporeality as a site through which subjectivity and self other relations are constituted and experienced. These films are set in and between the countries of the Maghreb France and to a lesser degree Switzerland and often adopt a sensual aesthetic that prioritizes embodied knowledge the interrelation of the senses and the material realities of emotional experience. However despite the importance of the body in these films no study to date has taken corporeality as its primary point of concern. This new addition to the Thinking Cinema series interweaves corporeal phenomenology with theological and feminist scholarship on the body from the Maghreb and the Middle East to examine how Maghrebi French people of different genders ethnicities sexualities ages and classes have been represented corporeally in contemporary Maghrebi and French cinemas. Via detailed textual and phenomenological analyses of films such as *Red Satin* Amari 2002 *Exiles* Gatli 2004 *Couscous* Kechiche 2007 and *Salvation Army Ta a* 2014 Kaya Hayon Davies conveys the pivotal role that corporeality plays in articulating identity and the emotions in these films.

City Limits Stephanie Schwerter, 2022-01-13 Belfast Beirut and Berlin are notorious for their internal boundaries and borders. As symbols for political disunion the three cities have inspired scriptwriters and directors from diverse cultural backgrounds. Despite their

different histories they share a wide range of features central to divided cities In each city particular territories take on specific symbolic and psychological meanings Following a comparative approach this book concentrates on the cinematographic representations of Belfast Beirut and Berlin Filmmakers are in constant search of new ways in order to engage with urban division Making use of a variety of genres reaching from thriller to comedy they explore the three cities internal and external borders as well as the psychological boundaries existing between citizens belonging to different communities Among the characters featuring in films set in Belfast Berlin and Beirut we may count dangerous gunmen prisoners wives soldiers and snipers but also comic Stasi members punk aficionados and fake nuns The various characters contribute to the creation of a multifaceted image of city limits in troubled times **Access** ,2003 Jewish Writers in the Arab East Lisa Lital Levy,2007 **Osian's Cinemaya** ,2006 *Index to Jewish Periodicals* ,2005 An author and subject index to selected American Anglo Jewish journals of general and scholarly interests **The Muslim World** ,2003

The Independent ,2005 **The Independent Film & Video Monthly** ,2005 Arab Modernism as World Cinema Peter Limbrick,2020-03-10 Arab Modernism as World Cinema explores the radically beautiful films of Moroccan filmmaker Moumen Smihi demonstrating the importance of Moroccan and Arab film cultures in histories of world cinema Addressing the legacy of the Nahda or Arab Renaissance of the nineteenth and early twentieth century when Arab writers and artists reenergized Arab culture by engaging with other languages and societies Peter Limbrick argues that Smihi's films take up the spirit of the Nahda for a new age Examining Smihi's oeuvre which enacts an exchange of images and ideas between Arab and non Arab cultures Limbrick rethinks the relation of Arab cinema to modernism and further engages debates about the use of modernist forms by filmmakers in the Global South This original study offers new routes for thinking about world cinema and modernism in the Middle East and North Africa and about Arab cinema in the world **Mideast File** ,1986

A History of Films John L. Fell,1979 Located in the Textbook Curriculum Library Collection Filmmakers Newsletter ,1972 **Women in the Changing Islamic System** Ruth Frances Woodsmall,1983 *Asian Cinemas* Dimitris

Eleftheriotis,Gary Needham,2006 Asian cinema is an area of increasing interest in Anglo US film studies while Asian films are now widely distributed and popular with western audiences The fascination with Asian cinema must be examined in the context of a complex and often problematic relationship between western scholars students viewers and Asian films This book therefore examines a number of detailed case studies such as the films of Ozu Bruce Lee Hong Kong and Turkish cinema Hindi melodramas Godzilla films Taiwanese directors and Fifth Generation Chinese cinema and uses them in order to investigate the limitations of Anglo US theoretical models and critical paradigms By engaging the readers with familiar areas of critical discourse such as postcolonial criticism national cinema genre authorship and stardom the book aims to introduce within such contexts the unfamiliar case studies which will be explored in depth and detail The advantage of such an approach is that it works with the dynamics of familiarity unfamiliarity and resists the temptation to construct Asian cinemas

as a gallery of exotic objects that might be particularly fascinating but remain deeply distant and foreign Features A comprehensive study of Asian cinemas including Hong Kong Japan China India Turkey and Taiwan An accessible guide for the study and research of Asian cinema which addresses undergraduate and postgraduate students and researchers Each section contains a contextualising introduction Includes key texts by Ackbar Abbas Rey Chow David Desser Dimitris Eleftheriotis Nezih Erdo **The Hollywood Reporter** ,2008 **Al-Raida** ,1997 **Publication of the Faculty of Arts and Sciences** ,1932

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