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*Nurith Gertz, George Khleifi*  
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NURITH GERTZ AND GEORGE KHLEIFI



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**Nurith Gertz, George Khleifi : Palestinian Cinema: Landscape, Trauma, and Memory** before purchasing it in order to gage whether or not it would be worth my time, and all praised Palestinian Cinema: Landscape, Trauma, and Memory:

9 of 9 people found the following review helpful. A 'must-read' for anyone with an interest in Palestinian cinemaBy Midwest Book ReviewPalestinian Cinema: Landscape, Trauma, and Memory is a one-of-a-kind collaboration between an Israeli scholar and a Palestinian scholar tracing the development of Palestinian cinema, with especial attention paid

to its response to political and social evolutions. Chapters reveal that the worse social, political, and economic positions become, the more Palestinian cinema intertwines itself with the national struggle. Palestinian cinema creates its national narrative against the Israeli narrative, and the bitter reflection between the two viewpoints sadly echoes the greater resentment and hostility between the two peoples sharing the same territory. In particular, the films of Michel Khleifi, Rashid Masharawi, Ali Nassar, and Elia Suleiman are discussed, as well as roadblock movies in general. "To a large extent, the new directors have joined forces to protect Palestinian unity and identity in the face of the threat of extinction. Thus, they express, even more intensely than their predecessors did, the strengthening national consciousness and identity vying with familial, regional, pan-Arabic, class, or gender identities. In their films, they strive to construct a single national unity, which is strong and secured, by integrating different sections, groups, minorities, and political stances." A 'must-read' for anyone with an interest in Palestinian cinema and what it has to tell us about the culture from which it comes.<sup>2</sup> of 16 people found the following review helpful. Why "Palestinian?" By Kitchen Magician "Palestine" is an English name invented by 19th century European Christians based on the Latin name "palaestina" the Romans renamed Israel in the 2nd century, referring to the Philistines who were ancient enemies of the Jews, originating from Greece. The Roman Latin name "palaestina" derives from the Hebrew name "Peleshet" appearing in the Jewish Bible, also referring to the "land of the Philistines," meaning invaders to Israel. Exodus 15:14 The peoples have heard. They tremble. Pangs have taken hold on the inhabitants of Peleshet Why would so-called Palestinians, all of whom are Arabs and most of whom are Muslims, identify by a European Christian English term for a Latin term that was imposed on Israel by Roman pagans based on a Hebrew term in the Jewish Bible for Greek invaders [Philistines] to Israel?

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

[O]ffers an in-depth study of an emergent body of films produced under extremely adverse circumstances; it situates these films in their historical, political, and ideological contexts; and it contributes meaningfully to our broader understanding of other 'emergent,' 'Third World,' and 'postcolonial' cinemas. Happily, it is also erudite, providing necessary information to the initiated and uninitiated alike, and it is written in clear, jargon-free language. These qualities make Palestinian Cinema at once authoritative and accessible. Fall 2010 (Cinema Journal) Exploring Palestinian cinema from both Israeli and Palestinian perspectives, Gertz . . . and Khleifi . . . find that as the conflict between Israel and Palestine worsens, Palestinian cinema reflects a changing and more difficult social, political, and economic environment. . . . The films the authors examine are well chosen: they chronicle the Palestinian effort at self-definition and preservation in the midst of continual national chaos emerges. . . . [T]wo elements mark this work as seminal: the ongoing conflict makes analysis of Palestinian society and politics rare; even rarer is a concerted analytical effort by representatives of both sides. The latter, in particular, makes this volume important scholarship and (one hopes) a model for future collaboration. . . . Highly recommended. September 2008 (S. Kowtko Spokane Community College) About the Author Nurith Gertz is Professor of Cinema and Literature at the Open University and Professor and Head of the Program in Theory and History in the Department of Cinema and Television at Tel Aviv University. Her numerous books include *Myths in Israeli Culture* and *Not From Here*. She lives in Jerusalem. George Khleifi is a Palestinian filmmaker and Deputy Director of the Institute of Modern Media at Al Quds University, Ramallah. He is the author of numerous articles on Palestinian cinema. He lives in Nazareth.