

The Role of Cinematic Elements in Creating Sympathy for the Hero in Palestinian Narrative Films “Paradise Now Film” as a Model: Analytical Study

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Received: 5/11/2023

Revised: 12/12/2023

Accepted: 16/1/2024

Published online: 14/11/2024

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Citation: Alkhatib, H. M. ., & Hijab , E. M. . (2024). The Role of Cinematic Elements in Creating Sympathy for the Hero in Palestinian Narrative Films “Paradise Now Film” as a Model: Analytical Study. *Dirasat: Human and Social Sciences*, 52(1), 178–191.

<https://doi.org/10.35516/hum.v52i1.6106>



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Abstract

Objectives: The study aimed to explain the role of cinematic elements in creating sympathy among the audience with the hero in Palestinian feature films by studying the film “Paradise Now” as a model.

Methods: Employing an analytical approach, the research utilized content analysis—a form of scientific research - to describe the explicit content of the media material being analyzed.

Results: Cinematic elements significantly contributed to crafting a realistic cinematic illusion, incorporating plot, image, sound, and landscape design to complete the realistic picture and create a sense of sympathy for the audience with the martyr hero. The study identified eight issues in "Paradise Now," comprising six social and two political issues related to Palestinian rights and resistance to occupation. The film employed conflict, human concerns, and values frameworks to present these issues. The role of cinematic elements in generating sympathy for the hero was underscored, emphasizing cinematic language as a tool to convey the message..

Conclusion: The studies concluded that cinematic elements play a major role in creating and simulating the cinematic illusion of reality. The study called on research centers and researchers interested in the Arab-Israeli conflict to conduct more media studies that present the details of the Palestinian-Israeli conflict in an impartial manner, and realistically document the violations and oppression practiced by Israel in the Palestinian territories against the Palestinians.

Keywords: Role, cinematic elements, creating sympathy, Palestinian feature film.

دور العناصر السينمائية في خلق التعاطف مع البطل في الأفلام الروائية الفلسطينية “فيلم الجنة الآن” أنموذجا: دراسة تحليلية

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ملخص

أهداف الدراسة: هدفت الدراسة إلى بيان دور العناصر السينمائية في خلق التعاطف لدى الجمهور مع البطل في الأفلام الروائية الفلسطينية من خلال دراسة فيلم “الجنة الآن” أنموذجا.

المنهجية: استخدم البحث المنهج التحليلي لتحقيق أهدافه. وضمن هذا المنهج، استخدمت الدراسة أسلوب تحليل المحتوى، والذي يعرف بأنه أحد أشكال البحث العلمي الذي يهدف إلى وصف المحتوى الظاهري لمعرفة المحتوى الصريح للمادة الإعلامية المراد تحليلها.

النتائج: أظهرت نتائج الدراسة أن العناصر السينمائية لعبت دورا كبيرا في خلق ومحاكاة الوهم السينمائي للواقع، من خلال الحبكة والصورة والصوت وتصميم المناظر الطبيعية لاستكمال الصورة الواقعية، وخلق شعور بالتعاطف لدى الجمهور مع البطل الشهيد من خلال منحه تجربة حقيقية للعيش داخل المشهد مع البطل وكأنه جزء من الحدث. كما أظهرت نتائج الدراسة أن عدد القضايا التي أثارها فيلم الجنة الآن بلغت ثمانية قضايا، توزعت بين 6 قضايا اجتماعية و2 قضايا سياسية، وهي تتعلق بحق الشعب الفلسطيني في أرضه ومقاومته للاحتلال.

وأظهرت نتائج الدراسة أن ثلاثة أطر وظفها الفيلم: أطر الصراع، وأطر الاهتمامات الإنسانية، وأطر القيم لعرض قضايا الفيلم، وتعلقت نتائج الدراسة بدور العناصر السينمائية في خلق التعاطف مع البطل في الفيلم. أظهر فيلم الجنة الآن أن اللغة السينمائية هي نتاج دور عناصر السينما التي من خلالها يتم تقديم الرسالة لخلق التعاطف مع البطل.

الخلاصة: خلصت الدراسة إلى أن العناصر السينمائية تلعب دورا كبيرا في خلق ومحاكاة الوهم السينمائي للواقع. ودعت الدراسة المراكز البحثية والباحثين المهتمين بالصراع العربي الإسرائيلي إلى إجراء المزيد من الدراسات الإعلامية التي تعرض تفاصيل الصراع الفلسطيني الإسرائيلي بشكل حيادي، وتوثق بشكل واقعي الانتهاكات والقمع الذي تمارسه إسرائيل في الأراضي الفلسطينية ضد الفلسطينيين.

الكلمات الدالة: الدور، العناصر السينمائية، خلق التعاطف، الفيلم الفلسطيني الطويل.

Introduction

The image that films present is always imprinted in the mind of the viewer and thus contributes to drawing a mental image towards various issues, and this affects the behavior of the receiving audience; in addition to that, the viewer subconsciously puts himself in the position of the artists and accepts the way they act and the solutions that are presented for their problems.

The role of cinema in shaping the general awareness of the masses becomes clear, as well as considering globalization and freedom of information, it is no longer limited to presenting issues and shaping awareness of individuals but explains the disadvantages of ruling regimes, and thus the role of art in general and cinema in particular increases in shaping the image of individuals (Abdul Latif and Mosaad, 2019).

The Film:

The film represented the State of Palestine in the Oscars competition in 2006, and it was the first Palestinian film to represent Palestine in the Oscars, and it reached the final nominations for the competition. (IMDB. 2005). The film was also nominated for an Academy Award in 2005, reached the final list in the nominations, and obtained an award. Numerous awards, including the Palme d'Or in Cannes and the Golden Globe, helped create a new image in the world for Palestinian revolutionaries that they are bearing a message and truth.

A 90-minute Palestinian feature film, compiled as a drama film, produced in 2005, directed by Palestinian director Hani Abu-Assad, and co-produced by a Palestinian, French, German, and Dutch film. It was filmed in the Palestinian city of Nablus, at the end of the Al-Aqsa Intifada in 2003-2004. The film tells the story of two young men, Khaled and Said, who live in the city of Nablus, childhood friends, who are planning to carry out a "martyrdom" commando operation, inside the city of Tel Aviv.

Problem of Study:

The problem of the study stems from a question that occurred in the mind of the researcher through observation and experience about to what extent cinematic elements play a role in creating sympathy for the hero in Palestinian feature films.

It is known that the relationship of the integrated cinematic elements is what constitutes the narrative film, where it creates the visual novel that leads to the audience's sympathy with the hero, from the idea, the surrounding characters, the language, the plot, as well as the geometry of the scene, lighting, photography shots, etc... as it makes the dramatic structure of the film a value that crystallizes in the message, which the filmmaker seeks to communicate to the audience to shed light on an issue.

Based on this, the problem of the study examines the role of the cinematic elements in creating sympathy for the audience with the hero in the Palestinian feature film, "The Palestinian feature film Paradise Now as a Model" and how the director was able to create this sympathy for his (martyrdom) hero in light of his stereotypical image that prevailed in the world as a terrorist.

Objectives and questions of the study

The main objective of the study is to examine the role of the cinematic elements in creating sympathy for the audience with the hero in the Palestinian feature film "The Palestinian Feature Film Paradise Now". The study also aims to answer the following questions:

- 1- What are the topics raised by the movie "Paradise Now"?
- 2- What are the reasons that led to the martyrdom operations from the point of view of the film?
- 3- What is the method used in approaching simulation and cinematic illusion in the scenes that the cinematic elements worked on creating to create sympathy for the hero (the frameworks used)?
- 4- What is the role of cinematic elements in creating sympathy for the hero in Palestinian feature films?
- 5- What are the actors who influenced the dramatic context in the movie Paradise Now?

Significance of studying

The Significance of the study stems from the fact that it studies and analyzes the cinematic elements in Palestinian

feature films through the film “Paradise Now” as a study sample in the search for the role of cinematic elements in creating sympathy for the (martyrdom) hero, who was known as a terrorist globally, and the film was able to change his image with the public. The importance of the study also comes It also constitutes a strong foundation for researching the basic determinants of sympathy for the hero in Palestinian feature films and the reason for the rapid rise in the demand for watching Palestinian films and their ability to change world public opinion towards the Palestinian people and the Palestinian cause.

Practical importance

This study gains its importance in that it will scientifically analyze a topic related to the role of cinematic elements in creating sympathy for a hero in Palestinian feature films. Studies of the role of cinematic elements in creating sympathy with the hero in Palestinian feature films are an important field of research, given the spread of cinema and its consideration as an important element of The various components of life, in addition to the ability of cinema to influence many social, political and humanitarian issues. The results of this study will place in the hands of those in charge of making films an organized, practical approach that includes the elements of success in using cinema for issues of concern to society and creating a positive image of the Palestinian issue and the consequences that it has. You face it.

Scientific importance

The study aspires to create an information and database on the subject of the role of cinematic elements in creating sympathy for the hero in the Palestinian feature film “Paradise Now” and how Hani Abu Asaad was able to transform the image of the martyr from a terrorist to a hero with whom the audience sympathizes. In doing so, it contributes to enriching the Arab library in general. The Jordanian Library in particular is one of the most important artistic, social, and political fields. This study will also open the door for interested researchers to further studies concerned with cinematic art and its pioneering role in dealing with the nation’s issues.

Definition of terms

The role

Linguistically: the word (role) in the Arabic language can be understood in terms of movement in a specific surrounding or environment from the verb (rotate), turn, and turn, in the sense that it circled the thing, and it is also said that it circled it, with it, on it, and returned to the place from which it started (Mustafa, 1972, p. 203). According to what was stated in Hassan (1999, p. 289), Webster's dictionary defines the term role linguistically as the part that a person performs in a specific situation.

Likewise, it is the position or position occupied by the individual, which determines his duties and social rights (Nasr, 2009, p. 289). Likewise, the role is the set of methods of movement in a society that characterize the behavior of individuals in the exercise of a special function (Al-Aswad, 1990, p. 123). sometimes see that it is the expected behavior of the occupant or player of the social position, and some see that the role is an organized model of behavior and is related to a specific situation for the individual in an interactive combination.

As for idiomatically: the role expresses the cinematic elements and what they do in creating sympathy for the hero in Palestinian feature films.

Cinematic elements

They are the elements of cinematic expression used by the filmmaker to form the visual image of the film, as these elements consist of (plot, cinematography, sound effects, visual effects, Cinematic design, soundtrack, and Editing). Conventionally, it is the cinematic elements in the movie” Paradise Now” and its role in creating sympathy for the hero in Palestinian feature films.

Palestinian Feature Films

The world of cinema depends on determining the nationality of the film through the nationality of the production companies that produce the film, and many international and Arab films are joint productions between companies of different nationalities. Conventionally, Palestinian feature films are defined as films that are produced by Palestinian

companies, producers, or Palestinian co-producers. They are based on a narrative, meaning that they contain cinematic text (screenplay and dialogue), and the majority of the words in them are Palestinians. Empathy.

The origin of the word empathy dates to the 1880s when the German psychologist Theodore Lips coined it literally, to describe the emotional appreciation of the feelings of another (Sabira, et al. 2016. p. 200). Some researchers see that empathy is just sharing others with their emotions, as defined by Theox and Keyzers, where they define empathy as the ability to share the inner feelings of other people, and some of them dropped the emotional component from their definition of the sympathetic as defined by Lucier and Richard, who define empathy as the ability to visualize what another person feels Without feeling the same as his feelings, as the definition of Collian and Bmock also who see that empathy is a kind of understanding, and that it is not an emotional state of feeling sympathy or pity for someone, nor is it quite the same as the adjective of pity, and other researchers combine the emotional and cognitive component in their definition of sympathy as the definition of Ionedo and Christianity, where they see empathy as the ability to share and understand the mental or emotional state of others and that it is often characterized by the ability to put oneself in another's shoes, or in some way to experience another person's view or emotions within oneself, empathy as empathy is an openness to other people's worlds, and a process to integrate it into the world of the self, and it does not stop at integrating the worlds of others into the world of the self, but rather goes beyond that to work to integrate the world of the self into the world of others (Sabirah, et al. 2016. p. 201).

Theoretical framework

The study relies on a set of theories that explain the role of the cinematic elements in creating sympathy among the audience for the hero in the Palestinian feature film, "Paradise Now"

Reflection and the reconstruction of reality

This theory believes that cinema reflects the nature of the society in which it exists, and therefore cinema is the mirror of society on the basis that it objectively embodies the coexistent reality. This theory believes that the film is a unit through which the political, social, religious, and economic reality of a society is reconstructed in a manner close to reality, and therefore this theory does not focus on reflecting reality in cinema as much as it focuses on cinema's treatment of reality and its reshaping (Styanov, 2014).

Cinema Psychology

This approach is based on the basic principle that cinema creates awareness among individuals more than it reproduces reality, and several studies confirmed that there are cells that are active in the brain through the effect of watching movies, in addition to that the same cells are activated if something happens that is embodied in cinematic action. The viewer puts himself in the place of the heroes, so he feels a state of identification between the viewer and the artwork (Al-Kinji, 2016).

Field Theory

This theory is based on the political problems posed by cinema and the extent to which these problems correspond to their counterparts in the society that produced the film. It also tries to answer political questions and studies films and their ability to simulate reality and address the issues that society suffers from: such as terrorism, violence, political corruption, election fraud, and addiction. This theory studies films within the framework of the political, social, and temporal context. This theory considers that cinema is the representation that society gives to itself. (Al-Mahdi, 2016).

Cultural implantation

The theory of cultural implantation emerged to study the influence of different media outlets but with a focus on cinema and television. As the masses are exposed to them daily. Cinema, through cultural implantation, has become the main source for the growth of individuals' perceptions and the formation of their knowledge about the coexistent reality. Thus, there is a clear relationship between cultural implantation and cinema in influencing all parties in society (El-Din, 2016).

The scientist (George Gerbner) was the first to establish the origins of this theory. When he searched for the impact of mass communication on the cultural environment within the framework of his research project on cultural indicators on three interrelated issues, which are (Al-Kuraiti, 2018, p. 71):

1. Studying the structures, pressures, and processes that affect the production of media messages (Abdul Aziz, 2013, p. 38).

2. Studying the messages, values, and mental images that are reflected in the media (Al-Durr, 2009, p. 41).
3. Studying the independent participation of mass messages in the public's perception of social reality (West, 2010, p38).

The application of theories in the study

These theories apply to the subject of the study, which seeks to know the impact of the cinematic elements in Palestinian film. These theories strongly believe in the role played by the media - especially cinematic drama - in shaping the public's perception of several values represented in Palestinian cinema films. The researcher also benefited from these theories in formulating study questions and choosing the appropriate methodology.

Methodology

The method is defined as the art of correct organization of a series of many ideas to reveal the truth. The research procedures include all the activities carried out by the researcher, such as collecting information and evidence, analyzing and interpreting them, testing samples and questionnaires, conducting experiments and field observations, and all that the research needs in terms of practical and theoretical procedures, up to The results that are discovered about the truth of the research subject, according to the academic scientific research method until reaching the final results and writing the report (Omar. 2008. p. 170). Given the nature of this study, the most appropriate methodology to carry on this study is the analytical approach, where the role of the cinema elements will be analyzed and studied.

Content Analysis

The study used a content analysis approach. Content analysis is defined as one of the forms of scientific research that aims to describe the apparent content to know the explicit content of the media material to be analyzed in terms of form and content, to meet the research needs to be formulated in the form of research questions or hypotheses according to a set of classifications or determinants and aims to identify. The media purposes of those in contact provided that the process of media analysis is carried out regularly and according to methodological foundations and objective criteria (Mashaqabeh, 2010, p. 63).

Population

The study population consists of feature films produced by Palestinian production agencies or in partnership with Palestinian agencies between 1993-2010, through which the researcher seeks to study and analyze the role of cinema elements in creating sympathy for the hero in Palestinian feature films.

Sample

The study's selective sample is limited to the film "Paradise Now" as a model for studying "Palestinian feature films". In this study, the researcher seeks to identify the role of cinema elements in creating sympathy for the hero in Palestinian feature films.

Analysis and Discussions

1. What are the topics raised by the movie Paradise Now?

The results of the study showed that the number of issues raised by the movie "Paradise Now" reached eight issues, distributed between six social issues and two political issues.

The results of the study showed that the two social issues the movie covered, first, the Palestinian character, which was characterized by obstinacy, equality, strength, and contempt for customers and their families within the Palestinian society. Social issues include economic conditions, difficult job opportunities, youth, social, cultural, and intellectual differences, in addition to human feelings, emotional sensations, and social relations within the Palestinian society. As for the political issues, the results of the study showed that the manifestations of the occupation and oppression of the Palestinians were repeated five times in the film, followed by the manifestations of the Palestinian uprising, resistance, and revolution, which were repeated four times in the film. This result raised several facets and aspects of the Palestinian social, cultural, and political life, as it discussed the image of the hero in the Palestinian story that was made in Palestinian films.

Social Issues

Palestinians are characterized by stubbornness and the strength of their personality which comes from the conditions in which the Palestinian people live and was reflected during their lives and the nature of their actions. The stubbornness and strength of character appeared in more than one scene in an upward manner:

- It started from the scene of Suha standing in front of the checkpoint before moving to cross, then the looks exchanged between her and the soldier.
- The scene of the stubborn garage customer who sees that the car's "bumper" is crooked, and how Khaled's response to the customer was very sharp and he sabotaged what they had repaired.
- It is repeated in the scene of Khaled standing in front of the owner of the garage with his strong confrontational personality and carrying what he did alone without involving his friend Saeed and defending him to bear the punishment alone.
- Then the scene was also repeated between Khaled and the young boy selling tea when Khaled paid the price of the tea inappropriately, and this appeared through the looks exchanged between them before the young boy left.
- The repetition also returns in the scene of Saeed's photo and the dialogue that took place between Saeed and the photographer, where Saeed is stubborn, sociable, and not smiling with the photographer's repeated request for a smile, which the photographer also met with stubbornness as well, and he stopped filming if he did not smile.

Contempt for clients and their families within the Palestinian society and this was incrementally repeated in many scenes as well.

- He started from the scene of the garage and the problem of the customer and fabricated the problem regarding the "bumper" of the car. After Khaled intervened with his friend Saeed, and the two were able to prove that the "bumper" had been repaired correctly, the customer responded, directing the words to Saeed, who is the son of one of the spies who were killed in the first intifada. stones." He says to him: "What is a crooked tampon? It is inclined like your father."
- Then the contempt is repeated in the scene of Khaled and Saeed standing in front of the owner of the garage when Abu Salim says to Saeed, "You don't know."
- The attitude of contempt for customers is also repeated in the scene of Khaled Siddiq Saeed entering a popular restaurant, amidst a controversy between a customer who expresses his anger at the position of the Queen of Sweden towards the customers and the restaurant worker, as he stresses the need to kill them and kill all their friends and those who deal with them. Khaled replies: You need to be saved on all the people? What happened to their friends and their families and those who dealt with them?
- Saeed's situation with Suha in the photography studio when she was asked about the "cassettes" recording the guardianship of the martyrs, where the owner of the studio told her that he sells these recordings and she can also rent them and that the demand for "cassettes" is more recognition of the customers' demand, so Saeed tries to understand the situation quickly so that Suha does not know anything about his father's past.

- Saeed's confession to Suha that his father was a spy after he confirmed her feelings for him.

The economic conditions and the difficulty of job opportunities for young people, as the film showed the old Palestinian neighborhoods and the modest buildings and houses as well in terms of clothes, simple home furnishings, and the natural, unaffordable way of life for the Palestinians, in addition to simple food, and this was shown in several scenes.

- Scenes of the garage and the type of car used by Palestinians during the years of the Al-Aqsa Intifada between 2000-2005.
- Reviewing the city of Nablus and its markets in simple detail on the streets.
- The simplicity of the Palestinian home, and this was shown in the scenes of Saeed's house and his family, and the house of Khaled and his family, the details of life inside them and the way they deal in addition to the simplicity of food and the way it is presented, whether it is at home or in the popular restaurant for hummus and falafel.

The social, cultural, and intellectual difference in addition to class between the returnees to the homeland after the Oslo Accords and the Palestinian citizen who was raised inside Palestine.

- It started incrementally from the beginning of the film the appearance of Suha after crossing the checkpoint and getting into the taxi, and the dialogue that took place between Suha and the taxi driver.
- When Khaled expressed his opinion about Saeed's thinking about Suha, and that she is not from his society, as she is the daughter of the returning resistance fighters with the Palestinian Authority (from a higher social class)
- Saeed feared that Suha would turn him away when he visited her at her house at dawn and the dialogue that took place between them.

Human feelings and emotional sensations are as follows

- The deep brotherly friendship between Khaled and Saeed, despite the distance from society and the anger facing the clients and their families, and Khaled's search for Saeed and his defense at the time of the resistance's suspicions about him, and then accompanying him to persuade him at the last moments to refrain from carrying out the operation.
- Saeed's relationship with Suha, the daughter of the martyr Abu Azzam, where her heart tends to Saeed despite the social and cultural differences between them.
- The tyranny of the Palestinian's humanity over his national work, as Saeed backed down from carrying out the operation because of the presence of children on the bus.

Social relations within the Palestinian society were represented in the following

- The strong friendship between Saeed and Khaled, despite society's view of Saeed's family because of his father, who cooperates with the occupation.
- Um Saeed hosted Mr. Jamal in her home due to the closure of the roads leading to the village of Sebastia and shared food with the whole family.
- Khaled's family received his friend from the village of Sebastia, due to the road closures as well.

political issues

Manifestations of Occupation and Harassment of Palestinians, which are repeated as follows:

- The film opens with the first scene of Suha's crossing of the Za'tara village checkpoint separating the northern regions of Palestine from the center and the south, which is the road linking Nablus, Ramallah, and Salfit.
- Then the scene was repeated when Suha arrived in a "service" at the entrance to the city of Nablus when the car stopped due to its inability to continue, as Suha dismounted with the people to get around the checkpoint through a bumpy road that passes between one of the mountains and valleys leading to the city of Nablus and vice versa. While people are crossing, a sound is heard an explosion, and everyone seems to panic.
- The film moves gradually in the events to see Khaled and Said standing on a hill overlooking the city of Nablus, and the sounds of explosions and gunfire resounding everywhere.
- In the scene of Saeed getting out of Khaled's car and walking in one of the streets, the sounds of clashes are still present, and then we see an ambulance, followed by an occupation army car.
- The scene of destruction of the destroyed buildings of the Nablus district due to armed clashes during the incursions.
- The fence separating the territories occupied in 1948 and 1967.
- The military checkpoint in one of the streets of Nablus, while Khaled and Suha are searching for Saeed.
- Water pollution in the city of Nablus, which was carried out by settlers with the collaboration of the occupation, and the problem of low water filters in the country.

Resistance and manifestations of the contemporary Palestinian uprising and revolution, which came in many scenes:

- Saeed's meeting with the resistance man (Jamal) when he informed him of the resistance's decision to respond to the occupation in a double operation in Tel Aviv carried out by Saeed and Khaled using explosive belts.
- The stages of preparing the martyrs, Khaled, and Saeed, as martyrs who take a bath, preparing them for the dead, and registering their wills as martyrs.
- Meeting Abu Karim (the leader of the resistance) and bidding farewell to Khaled and Saeed before launching the

operation and motivating them to sharpen their resolve.

- Saeed flees and blows himself up at the end of the movie inside the Israeli company Ejet bus.

2. What are the categories of causes that led to the "martyrdom" suicide operations?

The result of the study identified two main types of reasons: social reasons and political reasons. The social reasons came in the first place with three reasons, while the political reasons came with two reasons, taking into account that the three social reasons are a product of the political conditions in the first place, and this is due to the existence of the occupation that Creating the three social causes, which are the lack of job opportunities for young people, poverty, and the deteriorating economic conditions as a result of the restrictions and siege imposed on the Palestinians, in addition to causing the existence of the phenomenon of "collaborators with the occupation," which resulted in the third reason, which is the reputation of the family and its social history in society, especially the children of clients who fell victim Occupation as a result of their weakness in front of him. These results are consistent with the national and humanitarian message presented by the Palestinian cinema, which is related to the right of the Palestinian people to their land and resistance to the occupation's social **causes**

- Lack of job opportunities for young people and the difficulty of obtaining them within the Palestinian territories, in addition to the difficulties in obtaining work permits inside the occupied territories.
- Poverty and the economic conditions experienced by the Palestinians, especially in the camps on the Palestinian territories.
- family and its social history in the community, especially the children of agents who fell victim to the occupation, who have contact with intelligence and were killed at the hands of the resistance then left a bad reputation and shame for the sons as a result.

Political reasons

- Closures and constraints practiced by the occupation through the placement of checkpoints on the main roads and at the entrances to cities, which created a feeling among the Palestinians that they are in isolated "counters" in the form of a large prison for all Palestinians.
- Undermining the ambition of youth of Palestinian youth to feel freedom, safety, and a secure life, leads to not thinking about making the future, and thinking negatively about solving the problem.

3. What is the method used in approaching simulation and cinematic illusion in the scenes that the cinematic elements worked on creating to create sympathy for the hero (the frameworks used)?

The results of the content analysis showed that there are three frameworks employed by "Paradise Now", namely: conflict frameworks, human concerns and values frameworks, and responsibility frameworks.as for the frameworks of the conflict, the film identified them in the main frameworks of the conflict, represented in the Israeli occupation of the Palestinian territories and the imposition of security restrictions and military measures on the ground, in addition to the Palestinian reaction by forming armed resistance to the occupation. as for the sub-frames, they were represented in the social conflict of the clients' families within the Palestinian society, the conflict of safety and life in freedom, which the Palestinians cannot feel under occupation, the economic conflict that exhausts the Palestinian society, and the psychological conflict that creates feelings of depression, despair of everything and loss of hope, in addition to The emotional struggle through which the lover tries to preserve the life of her lover who seeks salvation and escapes from his useless emotions under the circumstances imposed by the occupation.

Concerning the frameworks of human interests and values, they came in three concerns: Palestinian values, social solidarity, and moral values, in addition to emotional concerns. as for the frameworks of responsibility that the film Paradise Now deals with, there are three responsibilities represented in the responsibility of the occupation and the responsibility of the Palestinian factions, in addition to the responsibility of the Palestinian society and its societal and civil institutions.

Conflict Frameworks: the film relied on the approach of simulation and cinematic illusion in the scenes that the cinematic elements worked on creating to create sympathy for the hero within main conflict frameworks and sub-conflict frameworks as follows:

The main conflict frameworks are represented in:

- The Israeli occupation of the Palestinian territories and the imposition of security restrictions and military measures on the ground are the main reasons for everything that happens during the film.
- The reaction by forming the Palestinian resistance that seeks to get rid of the occupation and stop the security grip and the military measures imposed by the occupation on the Palestinian people, leading to the concept of "If we do not live safely, then you are not safe."

Sub-conflict frameworks include:

- The social conflict of the agents' families within the Palestinian society after their exposure and liquidation by killing them, and the price paid by their families, wives, and children of humiliation, contempt, and disgrace that befalls them throughout their lives.
- The struggle for safety and life in freedom, which the Palestinian citizens under occupation cannot feel, and the repressive measures it exercises on them.
- The economic conflict that exhausts the Palestinian society and prevents it from reaching the luxury required for man in a blissful way that makes him feel the pleasure of life and become more attached to it.
- The psychological conflict that creates feelings of depression, despair of everything, and loss of hope for a decent life, which leads to thinking of other solutions outside the logic of continuing life in its natural form.
- The emotional conflict through which the lover tries to preserve the life of her lover who seeks salvation and escape from his emotions that could not be within the circumstances imposed by the occupation.

Human Rights Frameworks of human interests and values that the film used in approaching simulation and cinematic illusion in the scenes that the cinematic elements worked on creating to create sympathy for the hero, as they included the following:

- Paying attention to Palestinian values, social solidarity, and social cohesion in the face of oppression practiced by the occupation, which is represented in closing roads between Palestinian areas.
- Attention to the moral values enjoyed by the Palestinians by not harassing Israeli children and women, despite the occupation's indifference to these moral values in the confrontation between the occupation and the resistance.
- Emotional concerns that live with the Palestinian as a human being who has the feeling and feelings of adoration and love in the reality of all the circumstances imposed on the Palestinian society.

Responsibility Frameworks: used by the film in the approach to simulation and cinematic illusion in the scenes that worked on creating cinematic elements to create sympathy for the hero, which included the following:

- The responsibility of the occupation in creating tension and inhumane life conditions and disturbances and preventing young people from thinking about stability and searching for the future, luxury, and the true joy of life that the natural man seeks.
- The responsibility of the Palestinian factions not to try to think of other ways or means to resist and confront the occupation instead of martyrdom operations and push the Palestinian youth towards them.
- The responsibility of the Palestinian society, and here is what is meant by the societal and civil institutions that are not sufficiently influential to create different thinking and push the Palestinian youth to think about rational means through which they can confront the occupation and ensure the continuation of the normal life of the Palestinian person and the search for the future of youth and their ambition.

4. What is the role of cinematic elements in creating sympathy for the hero in Palestinian feature films?

The results of the study related to the role of the cinematic elements in creating sympathy for the hero in the movie "Paradise Now", where the plot, image, sound, and design of the scene created the composition in the image.

The plot was characterized by the realistic linear narrative style consistent with the concept of reflection and reconstruction of reality, to create credibility mixed with the art of subconscious sympathy with the hero through the concept of the narrative construction of events within cinematic psychology. As for the image, the shots and the movement of the camera varied, as the film was able to employ the semantics of the image to create the appropriate visual language for the

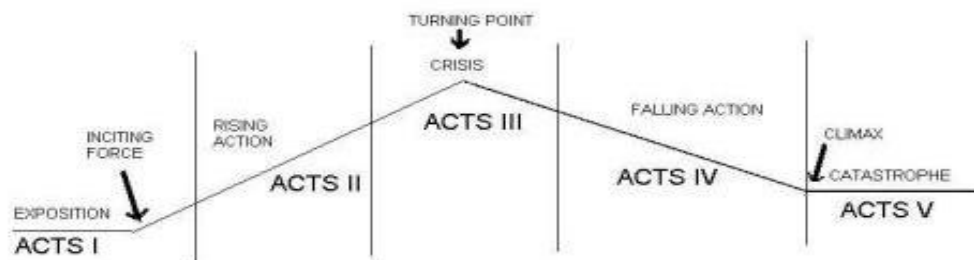
events according to the scene within a realistic style. In addition to the use of camera movement in two scenes that are considered two main scenes in sympathizing with the hero, namely, the spiritual scene during the preparation of the martyrs during funeral ceremonies while they were alive, and the second scene is the ending scene when it is suggested that Saeed detonates himself inside the bus. The results also showed the sound in the movie centered on natural sounds, soundtracks, and religious chants. The results for landscape design showed that it played an important role in creating the composition, as it was divided into decoration, props, and clothing.

The results present the cinematic language and the content of messages in films produced globally about Palestine, as the cinematic language is a product of the role of the elements of cinema through which the message is made to create Sympathy for the hero, and the importance of cinematic treatment in the success of cinematic and dramatic work.

The plot used in the movie Paradise Now

In building the plot, the writer relied on the realistic linear narrative method, consistent with the concept of reflection and reconstruction of reality, to create credibility mixed with the art of subconscious sympathy with the hero, through the concept of narrative construction of events in cinematic psychology, where he was able to create a mixture of credibility in reality as well as emotions in events.

As for the graphic construction of the plot, the writer built the plot on the five-act indicator of the course of events, "5 Acts", as shown in the figure below:



Abu al-Shabab to carry out the operation. The tension continues during the continuous search between Khaled and Saeed for each other, and the state of emergency in which the resistance Act 1 of the film began by presenting the main problem in the film, which is the occupation, through the scene of Suha crossing the occupation barrier, then it moved gradually to the film community and the main characters until it reached Acts 2, where the problem gradually escalated within the events and the appearance of Professor Jamal, who paved the way to raise the rhythm. In Acts 3, the film's rhythm rose in a justifiable upward manner while Khaled and Saeed were preparing to carry out the operation, reaching the climax at the moment Khaled and Saeed parted after they tried to cross the border and meet men entered it, fearing Saeed's betrayal. Until Saeed and Suha meet in Acts 4, where the events begin to roll towards a solution and the discovery of facts, such as Saeed's confession to Soha of betraying his father, who was a collaborator with the occupation and killing him by the resistance, after he was sure of her feelings towards him. Then the meeting between Saeed and Khaled brings us to Acts 5, where we learn about the final decision of all the people in the movie: "The resistance decides to continue the operation, Khaled backs down, Saeed continues his decision alone and carries out the operation."

Cinematography in Paradise now

Visual narration: "Paradise Now" relied on the diversity of the shots and the movement of the camera, as it was able to employ the semantics of the image to create the appropriate visual language for the events according to the scene, within the realistic style of the film visual narration.

- The film opened with a wide shot of Suha standing in front of the Israeli checkpoint, which completely closes the street, indicating the size of the security restrictions, then he moved to the shots and their variety, accompanying Suha until she approached the soldier to use the close and very close shots between the soldier and Suha in the scene of Suha being searched at the checkpoint and examining her identity By the soldier to create non-verbal dialogue between them through

the frame of the picture and the features and details of the faces.

- Likewise, in the scene of Suha and Saeed meeting when she came to collect her car, the scene began with the constitutive shot, then moved to medium-sized shots, and then moved to the contrasting close-ups between Saeed and Suha, which created sharing in their feelings and its indications appeared in the scene as a prelude to the love story that will take place between them within the course of the movie.
- In the scene of Saeed and Khaled sitting on the hill overlooking the city of Nablus after the problem in the "garage", where he used wide shots at the beginning of the scene containing the beauty of the place and the view from behind, then he moved to smaller shots gradually until the tea-seller boy came, where the film used the stills The close and very close contrast between the boy and Khaled, who created the non-spoken dialogue between them through semantics.
- The gradual construction of the shots was repeated during Saeed and Khaled's recording of their will before the execution of the operation, as the cinematic language drawn by Abu Asaad in the close-up shots highlighted Saeed's face, which seemed to have a spirit of revenge.
- This was also repeated in the studio scene, where Saeed went to take personal pictures, where the director used contrasting close-ups between Saeed and the studio photographer.
- Close shots were also used repeatedly in the scene of the first meeting between Saeed and Mr. Jamal when Jamal was telling the story of the martyr Abu Azzam to Saeed.
- Saeed visits Suha at her home at dawn to return the car keys.
- The closing scene of the movie, presented the indications of carrying out the operation without witnessing the explosion.

External Scenes: As for the general external scenes, medium and wide shots were used to create coexistence with the environment and the surroundings of society within the film:

- The scene of a verbal altercation between the customer on the one hand, and Khaled and Saeed on the other hand, regarding the "tampon" of the car.
- A happy scene in downtown Nablus at night.
- The scene of Khaled and Saeed escaping at the border when the army patrol arrived.
- The scene of the Palestinian interior before the execution of the operation.
- The scene of waiting for the bus at the station after Saeed returns alone and hesitating to carry out the operation for the first time.
- The director was able to create a spiritual scene in the scene of a happy and immortal preparation for the operation, from washing, shaving, and preparing, using moving angles in filming to create a visual narration of the preparation process in its details.
- He also used the "zoom in" camera movement in two places to draw the viewer towards the martyrdom of Saeed and bring the distance closer between them. With the exit of the soul from Saeed's body, symbolically, to carry out the operation.

Sound in the movie "The Paradise Now"

• **Natural sounds**, which are the sounds of space for events, as the movie Paradise Now used the real sounds of everything in the scene itself, and there was no process of reconstructing influential sounds such as the sound of cars or the movement of the street and people, for example in the scene of the verbal argument that took place between Saeed and Khaled on the one hand and the customer Concerning the "tampon" on the other hand, Abu Assad used in this scene the sounds of nature's blows completely to create a sense of realism in the scenes, as Khaled's blows to the car's "tampon" when he broke him were the sounds of natural blows from the same scene and he did not use the "follow sound" feature in the Post-production process, this applies to all scenes in the film.

- **Music and Sound:** The Director used Music in specific places only, which are only three scenes:
 - The first scene was the scene of the customer's quarrel with Saeed and Khaled over the "tampon". The director used Nancy Ajram's song "mafish haga teagy keeda" in the background of the scene in a low voice to give the feeling that

it is part of the atmosphere in the place, "the garage", which was heard during this period. It is abundant in the industrial areas in Palestine.

– In the second scene, while Khaled and Saeed are sitting on the hill overlooking the city of Nablus when Saeed plays the cassette that he took from Suha's car. Abu Asaad used this type of song to indicate class in Palestinian society, as this type of song indicates elitism in society, and only certain groups hear this type of music, which is a prelude to Saeed's emotional attachment to Suha.

– The third scene, which is the scene of Saeed and Khalid's preparation for the operation: "The ablution, the circle...etc." He used Islamic religious hymns (supplications used in funeral and burial ceremonies) as a symbolic indication that touches the emotions and creates a spiritual feeling for the scene.

The production design in the movie "Paradise Now"

The design of the cinematic scene plays a very big role in creating the composition in the image, which is considered the cinematic language that carries the message to the audience. On this basis, the researcher determined the design of the cinematic scene in the movie *Paradise Now* as follows:

- Decoration, where the director in the movie *Paradise Now* relied on designing simple realistic décor, and contented himself with creating the real reality of the scene without going to aesthetics or "Art Creative" in all scenes, and he did not rely on a specific color rule to create visual creativity or color language and was satisfied with realism. The simple, realistic simulation created to create a sense of coexistence among the audience with the course of the film.
- Supporting tools "Props", where were employed in creating the composition in the image in a way that serves the story in terms of temporal and spatial terms as well as semantics and cinematic coding. For example, the scene of the garage customer's anger at Saeed regarding the "tampon" of the car, where a pot of coffee was used on the fire, and it was. It is part of the formation of the image and has cinematic connotations at the same time. When the coffee reached a boiling point and it ran away from the bench directly, we saw how Khaled got out of his will and smashed the car.
- Clothes, which indicated the time of the event, and were characterized by simplicity to reflect the nature of the life of the Palestinian community in the city of Nablus, especially in the camp.

Director Hani Abu Asaad revealed, in an interview conducted by the researcher, that they used real filming locations for the Palestinian resistance during the invasion of the city of Nablus. All the contents and tools of the resistance fighters were used, to the point that they were attacked by the occupation forces during the filming, and the filming was stopped, and the resistance fighters were restored. Their locations, weapons, and all the tools they used to film clash with the occupation. When they left, the work team would return to the filming locations again, and Abu Asaad confirmed during the interview that he could have created filming locations that simulated the place they were in, and avoided the danger that surrounded them during filming, but he insisted on that to create reality and present it to the public. So that he can live with it in a real way, and the viewer feels that he is part of the events and sees them for what they are, without embellishment or interference, and leaving the judgment to them in what they watch.

5. What are the active characters that influenced the dramatic context in the movie *Paradise Now*?

The results showed that the active characters are Saeed's family, represented by his widowed mother, brother, and sister, in addition to his father who is in the background of the film, and Khaled's family, represented by his disabled father, mother, and little sister, and the resistance men represented by Abu Karam and Jamal. And Suha, the daughter of the martyred leader Abu Azzam, in addition to Abu Salim, the owner of the garage, and Abu al-Shabab, the Israeli collaborator who transports the martyrs for a financial reward to the occupied interior to carry out the operations.

Khaled's poor family

- The martyr Khaled, in his late twenties, stumbles in life, specializes in car maintenance "mechanic", has ambition but he cannot reach it, emotional, loyal, and honest, but he is unlucky in life, and he is responsible for supporting his family due to his father's disability.
- Um Khaled: She is in her mid-fifties, a loving Palestinian mother who takes care of her family and is a housewife.
- Khaled's father is in his mid-fifties, and he has a disability in his left foot because the occupation assaults him in

the first intifada, the "stone uprising".

- Khaled's younger sister: She is attached to Khaled in her first decade of life and has a strong relationship with him.

Said's poor and outcast family

- Saeed in his late twenties, faltering in life, specializing in car maintenance "mechanics", frustrated and desperate with his life, prefers silence over revealing what is inside him, suffers from his father's shame in society because of his dealings with the occupation, and tries to wash his shame.
- Umm Saeed, a widow in her mid-50s, a mother of three, and a housewife, is trying to raise her children away from her husband's reputation as a collaborator in the occupation.
- Said's father "does not appear in the film", but in the background of the film, he was killed by the resistance because of his dealings with the occupation.
- Saeed's ten-year-old brother.
- Saeed's fifteen-year-old sister.

The men of the resistance who are responsible for managing the resistance and planning operations, the most prominent of them

- Abu Karam, in his mid-40s, is the leader of the resistance in the Nablus region, with an imposing personality.
- Jamal, in his mid-thirties, is a school teacher, educated, intelligent, with a high ability in rhetoric and influencing others greatly. He is a field actor and is responsible for recruiting suicide bombers.
- Suha, in her late twenties, is the daughter of the martyr fighter Abu Azzam, who returned with his father from abroad after the Oslo Accords. She is educated, strong, independent, thinks with an open mind, and has a friendly viewpoint in resisting the occupation. She gets to know Saeed after he repairs her car, and a romantic relationship develops between them.
- Abu Salim, in his mid-forties, owns the garage where Saeed and Khaled work.
- "Abu al-Shabab" in his mid-forties, was an Israeli collaborator with the resistance who transports martyrs from the borders between the territories occupied in 1967 to the occupied interior in exchange for money.

Conclusion

The results of the study showed that the number of issues raised by the movie *Paradise Now* reached eight issues, distributed between social issues and political issues, which are related to the right of the Palestinian people to their land and resistance to the occupation. The results showed that three frameworks were employed by the film: conflict frameworks, human concerns, and values frameworks to present the issues of the film. The results related to the role of the cinematic elements in creating sympathy for the hero in the movie showed that the cinematic language is a product of the role of the elements of cinema through which the message is made to create Sympathy for the hero.

The study Invite research centers and researchers interested in the Arab-Israeli conflict to conduct more media studies that present the details of the Palestinian-Israeli conflict impartially, and realistically document the violations and repression carried out by the occupation in the Palestinian territories against the Palestinians, which pushes them to acts of violence.

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