

DOI: 10.31866/2617-2674.7.2.2024.318991

UDC 791:[791.65.079:791.633-051(5-15)]

AUTHORIAL NARRATIVES IN THE WORK OF MIDDLE EASTERN DIRECTORS

Halyna Pohrebniak

Doctor of Study of Art (DSc), Professor;

e-mail: galina.pogrebniak@gmail.com; ORCID: 0000-0002-8846-4939

National Academy of Culture and Arts Management, Kyiv, Ukraine

Keywords:

culture;
author's
cinematography;
director;
subject of creativity;
Middle East cinema;
national traditions;
creativity;
narrative;
film festival;
co-production;
humanities;
identification

Abstract

The purpose of the research is to identify relevant narratives in the work of directors-authors of Middle Eastern cinema and its functioning in the space of international film festivals. **Research methodology.** The analytical method was used to develop the topic, which is necessary for studying the art history and cultural aspects of the problem. The researcher used the techniques of systematisation and generalisation, which came in handy for arguing the originality of the phenomenon of film directing in Middle Eastern countries, its place in modern culture-creating processes, as well as the determination of objective regularities that characterise directing practices in the contemporary intercultural space. A cross-cultural method was also applied, which contributed to identifying the peculiarities of the presentation of films by Middle Eastern directors at international film festivals. The cultural approach determined the generalised socio-cultural orientation of the research on the cinematography of Middle Eastern countries. **The scientific novelty** of the research lies in the fact that the problem of intercultural cooperation in the production and distribution of films in Middle Eastern countries in the context of the functioning of international support programs became the subject of a particular study for the first time; the work of filmmakers whose films were created as international projects and presented at international film festivals is singled out and characterised; the practicality of using the systematic method in the study of new narratives of films of the Middle Eastern region is proven. **Conclusions.** Familiarisation with the materials presented in the article expands the arsenal of knowledge about the specifics of the content and distribution of films by Middle Eastern directors within the framework of intercultural projects. It enables their use in educational courses on the theory and history of culture, cinema and directing.

For citation:

Pohrebniak, H., 2024. Authorial Narratives in the Work of Middle Eastern Directors. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, 7 (2), pp.247-260.

Problem statement

Author's cinematography is a specific component of the modern cultural space. It is the object of attention in the studies of a wide range of scientists. One of the reasons for the interest in author's cinema is the demonstrable tendency in modern artistic creativity, particularly in cinematography, towards the maximum self-realisation of the artist due to the strengthening of the subjective authorial principle. Society's recognition of the author's personality as a self-organised and self-sufficient value is relevant for modern culture. The director-author can create and present in films marked by the nature of his charisma, significant ideas, ideals and images in the context of the original cinematic worldview model.

We agree with the opinion of the authoritative researcher of auteur cinema I. Zubavina (2013, p.96) states that today, cinema "lost its productivity in the transformation of the social chronotype, approached subjectivity and began to delve into the inner world of a person". We are convinced that the director-author conveys a subjective vision of the world, imitates thought processes and mental processes, and, with the help of optical illusion, creates an imaginary world with its organisation of the chronotype.

Today, film directors from the Middle East present a specific individual and personal vision of the world in their films. They reproduce the picture of the world using screen means, strive for innovation of form, increase the complexity of the cinematographic text, try to deepen the content of images, focus on stylistic techniques, and demonstrate the ability to tell a story in an original screen language. Their author's films are viral in cinemas and international film festivals worldwide.

The interest in Arab films among viewers and critics is also related to the unstable situation in the Middle East, the weakening of political censorship, the openness of filmmakers to intercultural dialogue, and changes in the socio-political life of this region. Arab directors are constantly contributing to world cinema, creating more and more new films and gaining success in different countries.

Recent research and publications analysis

O. Barlet, K. Bilokin, A. Cadbury, T. Clerk, E. Deineka, Ya. Hranovska, A. Gurkov, O. Kurylova, A. Krysalna, O. Ovcharuk, B. Peril, O. Pershko, O. Rodnyanskyi, Zh. Shapron, S. Sljepak, K. Stanislavska, P. Zhesati, D. Zubenko, I. Zubavina, and L. Zhuravlyova in their articles and monographs highlighted the current problems of contemporary auteur film art, explored the issues of festival activity, defined the role of film forum in the establishment of intercultural relations, researched the work of directors-authors.

According to L. Kazachkova (2014, p.229), the film forum "carries a wide range of information: historical, moral, psychological, social, economic, scientific and reflects reality with the greatest realism and visibility". Ya. Hranovska (2019, p.120) interestingly thinks about the festival activity. In the article "Film Festival as a Socio-Cultural Phenomenon", the scientist says that "representation by different countries of the world of their film production at film festivals is the dissemination of information about the focus of the cinematography of a particular country and the level of professional training of its filmmakers". The researcher points to the significant possibilities of festival screening (in particular, films by Middle Eastern directors)

and is sure that each “country not only presents the best films, but also tries to widely present films to potential distributors who will distribute film productions in the world box office” (Hranovska, 2019, p.121). O. Ovcharuk (2019, p.67) notes that film festivals are an important component of cultural diplomacy, which is “one of the determining factors that contributes to ensuring state interests”. In the article “Cultural Diplomacy: Theoretical and Applied Aspects”, the researcher points out that film forums are a kind of “mechanism for ensuring the functioning of foreign policy instruments and form the opinion of the world public about the culture of a certain state, its national cultural traditions, cultural development strategies” (Ovcharuk, 2019, p.67). The scientist proves that cultural diplomacy as a state policy in the field of culture should contribute to the “implementation of informational, historical-cultural and educational projects aimed at the formation of a civic position and national identity” (Ovcharuk, 2019, p.68). D. Bondarchuk (2015) in the article “Ten films about women’s rights in the Middle East” says that over the last decade “author’s cinema of the Middle East has gained particular popularity in European countries and on the North American continent”. Yu. Pivtorak in the article “New Arab Cinema” writes that Western Europe has a large share of immigrants from Muslim and Arab countries. The author points out that this phenomenon has a “sociological basis, because the organization of festivals draws the attention of the public and emphasizes tolerance and understanding with ethnic minorities within countries” (Pivtorak, 2009).

The analysis of research and publications on the problems of the author’s cinema of the Middle East and its functioning in festival orbits showed that at the cur-

rent stage, the films of this region have been seen by the public of various countries. Still, a significant number of films remain available only to a narrow circle of viewers. At the same time, directors-authors try to convey their messages to the cinematographic public and communicate with the world about common human problems that are always relevant.

The purpose of the article is to identify relevant narratives in the work of directors-authors of Middle Eastern cinema and its functioning in the space of international film festivals.

Main research material

Films by directors from the Middle East (from Egypt, Syria, Lebanon, Iraq, Morocco, Tunisia, and Algeria) first appeared on Ukrainian screens in the second half of the 1950s. The action-packed film by the Egyptian director Yusef Shahin, *The Struggle in the Valley*, was filled with rich symbolism, aimed at overcoming the remnants of feudalism and improving man and was shown in 1955. The primary role was performed by the outstanding actress Faten Hamama. Her name did not leave the pages of the national press for many years; she became “an icon and the most important actress of Egyptian and Arab cinema. Every decade of her life is a new acting era and shows Egyptian cinema’s restructuring and development” (Faten et al.). The actress’s partner in the film was the debutant, future star of world cinema, Omar Sharif – actor, screenwriter, and film director.

Later, Ukrainian viewers saw other author films by Y. Shahin, such as *Cairo Station* (1958). The director truthfully recreated in the movie the bitter fate of society outcasts, engaged in serving railway passengers, openly showed the glaring discrepancies between dreams

and reality and touched on social and moral-psychological conflicts. His autobiographical film *Alexandria...Why* (1979) shows that the director-author was never satisfied with what was achieved and was in constant creative search. Unlike the previous works of the cinematographer, this author's picture did not have a logical plot. It was built from a mosaic of the author's fragmentary memories of Alexandria in the early 1940s.

Let us remind you that author cinematography is, in our opinion, cinematography in which the figure of the director is powerfully represented, his unique individuality with his philosophy, worldview, subjective system of perception, evaluation, depiction of the picture of the world and the image of a person in it. In the author's cinema, the director's personality must be able to present his own cinematic worldview model to encourage the viewer to penetrate common human problems, change one's attitude toward reality, and attempt to transform the surrounding reality.

The author's films of Salah Abu Seif, the founder and classics of the realist trend in Egyptian cinema, were also very successful among Ukrainian audiences. These films attracted the public with their logically structured drama, the master ability to work with actors, and the desire to objectively and in an understandable form show and analyse their homeland's current socio-political and moral problems. The films created by the director in a creative partnership with prominent Arab writer Naguib Mahfouz earned particularly positive evaluations. His film *Master Hasan* (1952) interested viewers and critics with the documentary authenticity of the depiction of the difficult everyday life of the residents of the so-called slums of Cairo. In the film *Strong*

(1957), the director demonstrates rich on-screen symbolism and the purely national flavour of the characters' existence, showing the terrible degree of humiliation and exploitation of the commoner. In the film *Cairo in the 1930s* (1966), Salah Abu Seif penetrates deeply into the social environment, reflects the feelings and innermost thoughts of the screen characters, critically recreates the picture of the controversial life of the Egyptian capital in the 1930s, reflects the spiritual connection of generations, reveals his attitude to universal human values. Using the example of the main characters' lives (mostly impoverished representatives of the so-called people neighbourhoods) in all his films, the director presented the author's cinematographic model of the relationship between a "little" person and his modern world.

In our opinion, the author's (director's) cinematic worldview model is a means, "a form of knowledge of the world by the director, his reproduction of the picture of the world (with an emphasis on his individual perception) with the help of screen language, the main structural element of which is the frame" (Pohrebniak, 2020, p.66). The director's personality is the subject of modelling in the director's model of auteur cinema. The director-author demonstrates his attitude to the world in an artistic and symbolic form. He uses screen language, the main creative element of which is the frame. Cinematic reality obeys the author's idea and transforms and acquires forms different from real ones.

Already in the 1970s, Ukrainian viewers could get acquainted with Syrian films. Among them, the movie *Beguiled* (1972) was awarded the main prize at the International Carthage Film Festival in Tunisia. The film was based on Hassan Kanafani's novel *People under the Sun*. The director

of the film, Tawfiq Salih, told a sad story about three Palestinians who illegally made their way to Kuwait in search of a better life. Due to a fatal delay at the border, the heroes died of suffocation in a tank truck heated by the sun. In this film, the author-director showed the sad fate of the exiled people and asked the society to help his native people. Nabil al-Malikh's film *Old Photos* (1979) also aroused the audience's interest. In the movie, the director-author showed the patriotic and social awakening process of the main character, a rural activist. At the same time, cinematographic reality obeyed the author's idea, transforming and acquiring forms different from life-like ones. In our opinion, an author in the art of cinema, an author-director (in the same meaning) should have the following specific features: an original (in accordance with an individual worldview) vision of the world, not a trivial reproduction of a semblance of reality, but purely author's version, i.e. a unique interpretation of a moment of truth, based on the peculiarities of life experience and the uniqueness of his spiritual world; an extraordinary ability to represent screen images through film material, the uniqueness of one's own personality.

The author's narratives in the films of the Moroccan director, producer and long-time head of the Moroccan National Film Center – Suheil Ben Barka, are of great interest. His creative destiny was quite successful. He studied at the experimental center of cinematography (Centro sperimentale di cinematografia (CSC)) in Rome. There, he met Pier Paolo Pasolini and Federico Fellini – representatives of the Italian model of auteur cinema. Suheil Ben Barka interned and worked as an assistant on the set of Pasolini's films *The Gospel of Matthew* (1964) and *Oedipus Rex* (1967) and Fellini's *Juliet and the Spirits*

(1965). The author's films of P.-P. Pasolini and F. Fellini had a powerful impact on the consciousness of the young Moroccan director. On the set of these films, Suheil Ben Barka "accidentally became friends with the outstanding producer Dino De Laurentiis and joined the main Italian film school associated with Cinecitta" (Rochebrune, 2019). His debut, the film *A Thousand and One Hands* (1972), about the life of carpet industry workers – brought national Moroccan cinema international recognition. The director received several awards at prestigious film festivals, in particular, the main prize of the second film forum FESPACO (Le Festival Pan-Africain du Cinema et de la Television de Ouagadougou) – the most significant film and television festival of African countries in Ouagadougou. In an interview, Suheil Ben Barka said that in the film "One Thousand and One Hands" he tried to show that "the workers, although they live together and suffer from the same calamities, are not socially connected. That is why they cannot change their lives" (Rochebrune, 2019). We remind you that today, international film forums are one of the most productive ways of presenting the director's personality and promoting films in the intercultural space. International film festivals are a unique opportunity for the director to show his films to a wide range of audiences, cinematographers who meticulously evaluate the level (both creative and technological) of the artist's expertise, the conceptuality of his ideas, the importance of philosophical messages, moral, aesthetic, worldview attitudes. According to the well-known producer O. Rodnianskyi (1997, p.21), "received prizes, which for many are only satisfaction, the satisfaction of certain ambitions, in fact," are able to move the artist further. According to K. Zanussi (a kind of world champion for participation and

presiding over international juries), “there is a big difference between those awards that have no meaning except for prestige, and those on which fate may depend, as it happens in Cannes, Venice or Tokyo” (Matizen, 2013, p.211). General Director of the Kyiv International Film Festival Molo-dist Andrii Khalpahchi reminded that the famous Swedish director-writer Ingmar Bergman did not receive a single “Golden Palm Branch”, and only shortly before his death, they wanted to award him as the best director with an honorary Branch of Branches for his significant contribution to world cinema. However, the recognised master refused (Vannek, 2010).

Suheil Ben Barka’s subsequent films were also accompanied by success. His sharp political films *There Will be No Oil War* (1975), *Amok* (1982) and the bright temperamental film *Blood Wedding* (1977), which is based on the plot of the tragedy of Federico Garcia Lorca, successfully demonstrated in Morocco and other countries. The director’s historical reconstructions “*Battle of the Three Kings* (1990), *Shadow of the Pharaoh* (1996), and *Dream of the Caliph* (2019) won the favour of critics and viewers. These films were rich in expression and distinguished by magnificent historical settings, an international cast (they starred Harvey Keitel, Claudia Cardinale, Marie-Christine Barro) and filming in Morocco, Italy, France, England and other countries (Rochebrune, 2019). Suhail Ben Barka has written the scripts for his films for a long time. He deeply investigates social phenomena and problems, carefully reflects the atmosphere of the action on the screen, depicts the characters of the heroes in detail, widely expands the space for the functioning of the characters, creates his films based on specific facts and believes that “be-

cause of traditions, African countries are still isolated from each other” (Barlet, 2019). The films of Suheil Ben Barka are distinguished by the subject’s topicality and the artistic decision’s subtlety. With the help of films, the director tries to overcome the socio-political barriers that separate Africa and other states. In the author’s cinematography of Suheil Ben Barka, his commitment to one theme in art is manifested – social contrasts in society. The director-author acutely perceives the problems of poverty and destitution, hunger, injustice, exploitation, and disenfranchisement. He “painfully feels the contrast between the poor and the rich, black and white, between people at different levels of the social ladder, the inequality of women in modern society” (Barlet, 2019). A characteristic of an author’s director is that he does not strictly adhere to genre boundaries. Social drama in his films can be combined with political facts and an artistic and documentary chronicle. Suheil Ben Barka sometimes organically weaves a pamphlet, satire, and grotesque into the fabric of both a social drama and a historical film. All this closely connects with a particular people’s cultural tradition, emphasising the peculiarities of its ethnic development and the national peculiarity of the psyche. A high aesthetic form characterises the author-director’s films, which are on the verge of genres; he never limits material from life and does not make films to order.

In recent decades, films by directors from the Middle East have explored the main issues of Muslim and non-Muslim post-colonial societies and cultural practices in the region. These films usually have problems with financing and do not have a large domestic market, but they quickly spread around the world

thanks to their creation in co-productions. It is necessary to point out that the full-fledged development of national cinema "is possible under conditions of intensive integration and cooperation with international organisations in all sectors of the industry – not only production, distribution, film distribution networks, but also structured film business" (Sliepak, 2014), the festival movement and effective legislation, which paves the way for internal growth thanks to the use of the powerful potential of national culture. Several countries participate in the co-production of the film, so the costs of its creation are shared between them. This makes it possible for several interested parties (both in sales and profit from the film) to appear and distribute products within their geographical cinematographic space. Co-produced films are more successful than films produced by countries independently. Many directors from Palestine, Algeria, Morocco, and Lebanon have successfully released films thanks to such collaborations: Caramel (Sukkar Banat, 2007) Nadine Labaki – a joint French-Lebanese production, West Beirut (L'abri les enfants, 1998) Ziada Durreiri – the work of French, Belgian, Norwegian and Lebanese producers (Pivtorak, 2009).

Participation in international film festivals, in particular in the prestigious American film forum of independent author's cinema "Sundance", is essential for directors from the Middle East. This contributes to the spread of their narratives in modern society. International film festivals act as a means of disseminating information about specific events in one or another country (when in a few days you can see a panorama of life in different countries of the world) and serve as confirmation that each state itself chooses

and presents a specific functional meaning of what is happening within its framework cultural policy. Such are the film forums of the countries of the Middle East in Morocco – Marrakech International Film Festival, in Lebanon – Beirut International Film Festival, in Oman – International Film Festival in Muscat, in Qatar – Doha Tribeca, in Syria – Damascus International Film Festival, in Saudi Arabia – Red Sea International Film Festival, in the United Arab Emirates – Abu Dhabi Film Festival, Dubai International Film Festival.

The oldest film festival in the Middle East is the Cairo International Film Festival, founded in 1976. It is the first film forum and, so far, the only international feature film festival in the Middle East and Africa recognised by the International Federation of Film Producers Associations (FIAPF). In 1979, the Alexandria International Film Festival (AIFF) was established, organised by the Egyptian Association of Screenwriters and Critics (EAFWC). The festival promotes cinematographic culture and aims to strengthen relations between world cinematographers and Mediterranean filmmakers. When the festival turned 25 years old, all past presidents who contributed to the success of the festival during its existence were celebrated. The legendary Mariam Fakhreddin and Hasan Hosni were honoured for their lifetime achievements. Particular respect was given to visionary director Tawfiq Salah, cinematographer Mustafa Imam and Kamal al-Malakh, who was the first to establish a film festival in Egypt (Kamil, 2011). In 2008, the Cairo International Women's Film Festival (CIWFF) was founded to introduce films made by female directors worldwide. This film forum was not created by chance because today, the problems of women's struggle for their rights and freedoms are reflected in the films of directors from the Middle East.

Let us name some films that are appreciated by international film festivals. In the film, *Osama* (2003), director Siddique Barmak tells a story about the years of Taliban rule in Afghanistan. At that time, women were forbidden to appear on the street without a male escort. The main character is a widow without a breadwinner or money. She is forced to disguise her daughter as a boy and send her to work.

The documentary *Enemies of Happiness*, directed by Eva Malwad (2006), tells the story of Malalai Joya, the first woman in the Afghan parliament.

The documentary *Football Under Cover* (2008), directed by David Assmann and Ayat Najafi, tells the sad story of Iranian girls wearing hijabs running with a ball in a closed training hall. They are doomed never to take part in real competitions. However, the offer of a Berlin amateur team to play a friendly match becomes an unexpected stroke of luck. The film's authors and the audience witness international negotiations with the Iranian authorities on this matter.

The film *Offside* (2006), directed by Jafar Panahi, also tells the story of girls and football. This time, it is not about the players but about the female fans, who are forced to dress up as men to watch a football match since women are strictly forbidden to be in the stadium. All the heroines are detained by security, but the girls do not lose hope of cheering for their favourite team.

The film *Wadjda* (2012), directed by Haifa Al-Mansour, is considered the first Saudi film directed by a woman. The director tells a touching story about a ten-year-old girl who wanted a green bicycle. However, her mother thinks this idea is crazy. At school, the child is forbidden even to talk and laugh loudly because men are not supposed to hear women's voices.

The film is riddled with social prohibitions, but the main character remains dignified and still realises her dream.

The animated film *One Thousand & One Teardrops* (2013) – the winner of many international film festivals – directed by Fatemeh Ahmadi, tells the story of a little girl, Lula. She should go to the first grade of school. The animated film *One Thousand & One Teardrops* (2013) – the winner of many international film festivals – directed by Fatemeh Ahmadi, tells the story of a little girl, Lula. She should go to the first grade of school. A difficult question arises before her: what to wear? Should she wear an ugly school uniform or something she wants? The *Keeper of Tears* comes to help the child. He talks about how women in Iran questioned this for 200 years and fought against strict traditions (Bondarchuk, 2015).

Most of the films that were shown received awards at prestigious European and American film festivals, became nominees or winners of Western national film awards, and aroused considerable interest from the cinematographic public. *Wadjda* received awards at the Venice International Film Festival and was nominated for the British Academy of Film Awards in the foreign film category. The tape *Football Under Cover* received two Teddy prizes at the Berlin International Film Festival – as the best documentary film and the prize of audience sympathy. The film *Offside* also won the Silver Bear at the Berlin International Film Festival. The picture *Osama* received several awards at the Cannes International Film Festival, the American Golden Globe Award, which the Hollywood Foreign Press Association awards as the best foreign language film, and won the full-length competition of the Kyiv International Film Festival Youth in Ukraine. The film *Enemies of Happi-*

ness became the best documentary film in the international category of the Sundance auteur film forum.

Today, none of the world's prestigious international film forums is complete without films created by directors from the Middle East. There are also specially created Middle Eastern film festivals. They aim to expand interest in Arab cinema outside the Middle Eastern countries. International film festivals in the European and American space are essential for the Arab diasporas, who seek to know about their homeland's cultural and political life.

The Arab Film Festival was established in California in 1996. It is one of the first and, to this day, the most influential film forum of Arab cinema outside the Middle East. The festival opposes widespread stereotypes about Arabs and is held annually in San Francisco, San Diego, Los Angeles, San Jose, and Berkeley. In different years, famous figures of Arab origin in American culture were involved in its activities: Tony Shalhoub, Jack Shaheen, Daniel Siragusa, and Hisham Zawil.

The Arab Arts Festival in Liverpool was founded in 1998 and is also essential for disseminating information about the culture and art (music, cinema, theatre, choreography, painting) of the countries of the Middle East in Europe. It is interesting that "in 2000, the first European annual festival dedicated entirely to the cinema of the Arab world was founded in Rotterdam (Holland)" (Pivtorak, 2009). 2003, the AMAL Euro-Arabe International Film Festival was launched in Santiago de Compostela, Spain. The Araguaney-Puente de Culturas Foundation founded this film forum. "For its 40-year history, this organisation has become a standard of social and economic discussion in Galicia and an example of internationalisation, tolerance and integration of Arab, Spanish

and Latin American culture" (*Fundacion Araguaney-Puente et al.*

The Malmö Arab Film Festival, which was established in 2011, is the only one in Scandinavia and presents a wide selection of films created by Arab directors or in some way related to issues of the Arab world or culture. The LatinArab Film Forum (Latin-Arab Co-Production Forum) has been held as part of the International Film Festival in Mar del Plata for 7 years in a row. This forum aims to strengthen the film industry in Latin America and the Middle East through the concept of film co-production.

Films by directors from the Middle East, shown at international film festivals, raise issues of national identity and cultural heterogeneity, the post-colonial struggle for self-determination, gender and sexual liberation, and the anti-colonial struggle for national self-determination and the desire for cultural and social revival. The purpose of these festivals is primarily to show a realistic image of Arab culture, art, history, people and politics, to break the stereotypes of the perception of the Arab population and to establish mutual understanding and dialogue between the Eastern and Western world. After all, in many films, in particular, Hollywood, representatives of the countries of the Middle East are depicted as not very intelligent, cruel and vile, associated with terrorists (as, for example, in the film *Soldier Jane* (1997) directed by Ridley Scott, *The Siege* (1998) directed by Edward Zwick.

We believe the activity of Abdelaziz Taleb, a Moroccan multimedia artist and producer, deserves attention. He founded the independent media art collective Arab Media Lab and the Digital Marrakech festival. His films and video works are shown at international film festivals

in Berlin, Venice, Rotterdam, Montpellier, Los Angeles, Clermont-Ferrand, the Center for Contemporary Culture in Barcelona, the World Museum in Rotterdam, and the Van Abbe Museum in Eindhoven. The artist conducts lectures, workshops and master classes (Media et al.) on contemporary media art in the Arab world. As part of the Arab Media Lab project, Abdelaziz Taleb promotes films from Arab and North African countries at international film festivals, works with media art, experimental auteur cinema, artistic documentary cinema, music videos, multimedia performances, video installations, digital mapping, and art network and other interdisciplinary forms (Akhmed, 2019).

Abdelaziz Taleb shows films at international film festivals, in which filmmakers raise the issue of national self-determination, emphasise the heterogeneity of Arab identity, "formulate the concept of national unity as a progressive embodiment of a society in which different cultures are combined" (Pivtorak, 2009). A typical representation of this problem is the film *Flying Snake* (Tayyara Men Wara, 2003) by the Lebanese director Rand Chahal. He contrasts the dilemmas of the birth of national identity and the awakening of sexuality. The film tells the love story of a young Arab girl, Lamia (Flavia Bechar), and an Israeli soldier, Youssef (Maher Bsaibes), who belong to the Druze religion. The film is an author's commentary on the oppressive reality of the occupation, which separates people and deprives them of their national dignity. The director embodies the Arab identity in the image of Lamia. In this way, the director shows the constant struggle against oppression. It should be noted that film festivals in the Middle East sometimes serve as a forum for political and cultural statements by filmmakers. 2003, for example, the Egyptian director

Khaled Hagar presented his scandalous film *Girl's Love*. In the film, he told the love story of an Egyptian and a Jewish woman.

Significantly, some international film festivals of Middle Eastern films abroad pay special attention to the Palestinian issue. Such events as the Palestinian Film Festival in Toronto, the Chicago Palestinian Film Festival, the Palestinian Film Festival in Boston, and the Palestinian Film Festival in Houston present films in which directors raise the problems of the Palestinian people, in particular, their existence as an Arab ethnic and cultural group.

Conclusion

It is shown that today, the films of directors from the Middle East are increasingly attracting the public's interest and critics worldwide. Co-production is mainly a method of their creation, and international film festivals are a method of distribution in the intercultural space. Filmmakers from the Middle East region are now raising issues important to their countries and the world's peoples. It is justified that the directors of the Middle East, in their films, reveal the actual problems of anti-colonial resistance, national self-determination, and religious dogmatism, develop a polemic against fundamentalist practices and ideology, show them as an obstacle on the way to the transformation of Arab society, seek to renew interest in the problems of religious heterogeneity and increase attention to themes and problems, which relate to homosexuality. In our article, we analysed the films of Middle Eastern directors from the second half of the 20th to the beginning of the 21st century. We can say that in the films of the current century, cinematographers no longer

turn to large-scale and declarative political ones; instead, the filmmakers in the original films tell chamber stories about the "little man", striving for a humane portrayal of the demonic image of the

Arab created by the Western media after the tragic events of September 11, 2011. Today, films by directors from the Middle East enjoy success with audiences and critics in the intercultural space.

СПИСОК БІБЛІОГРАФІЧНИХ ПОСИЛАНЬ

- Ахмед, А., 2019. «Арабські стереотипи в західних медіа» — конспект лекції Абделазіза Талеба. *Your Art*, [online] 22 жовтня. Доступно: <<https://supportyourart.com/stories/taleb/>> [Дата звернення 15 березня 2024].
- Бондарчук, Д., 2015. Кіноблог: 10 фільмів про права жінок на Близькому Сході. *BBC*, [online] 22 грудня. Доступно: <https://www.bbc.com/ukrainian/blogs/2015/12/151217_film_blog_women_rights_she> [Дата звернення 16 березня 2024].
- Ваннек, Л., 2010. Андрій Халпахчі про участь України в Каннах–2010: шанси на перемогу завжди є. *Радіо Свобода*, [online] 12 травня. Доступно: <<https://www.radiosvoboda.org/a/2039677.html>> [Дата звернення 19 березня 2024].
- Грановська, Я., 2019. Кінофестиваль як соціокультурний феномен. В: *Культура і мистецтво: сучасний науковий вимір*. Матеріали III міжнародної наукової конференції молодих вчених, аспірантів та магістрів, Київ, Україна, 5–6 грудня 2019 р. Київ: Національна академія керівних кадрів культури і мистецтв, с.119–120.
- Зубавіна, І., 2013. Дигітограф як обшир креативності у сучасній екранній культурі. *Культурологічна думка*, 6, с.90–101.
- Казачкова, Л.М., 2014. Кіномистецтво як ефективний засіб виховання учнів. *Таврійський вісник освіти*, 2, с.228–231.
- Матизен, В., 2013. *Кино и жизнь: 12 дюжин интервью самого скептического кинокритика*. Винница: Глобус-Пресс. Т. 2.
- Овчарук, О., 2019. Культурна дипломатія: теоретичний та прикладний аспект. В: *Культурні та мистецькі студії XXI століття*. Матеріали міжнародного симпозиуму, Київ, Україна, 6 червня 2019 р. Київ: Національна академія керівних кадрів культури і мистецтв, с.67–68.
- Півторак, Ю., 2009. Нове арабське кіно. *Кіно-Театр*, [online] 4. Доступно: <http://archive-ktm.ukma.edu.ua/show_content.php?id=923> [Дата звернення 18 березня 2024].
- Погребняк, Г.П., 2020. *Авторський кінематограф у культурному просторі другої половини ХХ – початку ХХІ століття*. Київ: Національна академія керівних кадрів культури і мистецтв.
- Роднянський, О., 1997. Три вектори: з вуст режисера та продюсера Олександра Роднянського. *Кіно-коло*, 1, с.21–22.
- Слепак, С.В., 2014. Шляхи інтеграції України у світовий та європейський кінематографічний простір. *Теорія та практика державного управління*, 3, с.277–287.
- Barlet, O., 2019. De sable et de feu (le rêve impossible !), de Souheil Ben Barka. *Africultures*, [online] 17 September. Available at: <<https://africultures.com/de-sable-et-de-feu-le-reve-impossible-de-souheil-ben-barka-14757/>> [Accessed 16 March 2024].
- Faten Hamamah. Biography, n.d. *IMDb*. [online] Available at: <<https://www.imdb.com/name/nm0357303/bio/>> [Accessed 16 March 2024].
- Fundacion Araguaney-Puente de Culturas*, n.d. [online] Available at: <<https://www.fundacionaraguaney.com/>> [Accessed 17 March 2024].

Kamil, N., 2011. Alexandria International Film Festival. *Watani*, [online] 15 December. Available at: <<https://en.wataninet.com/culture/festivals/alexandria-international-film-festival/5108/>> [Accessed 16 March 2024].

Rochebrune, R., 2019. Cinéma: Souheil Ben Barka en son royaume. *Jeune Afrique*, [online] 26 September. Available at: <<https://www.jeuneafrique.com/mag/832210/culture/cinema-souheil-ben-barka-en-son-royaume/>> [Accessed 18 March 2024].

REFERENCES

Akhmed, A., 2019. "Arabski stereotypy v zakhidnykh media" – konspekt lektsii Abdelaziza Taleba ["Arab Stereotypes in Western Media" – lecture notes by Abdelaziz Taleb]. *Your Art*, [online] 22 October. Available at: <<https://supportyourart.com/stories/taleb/>> [Accessed 15 March 2024].

Barlet, O., 2019. De sable et de feu (le rêve impossible !), de Souheil Ben Barka. *Africultures*, [online] 17 September. Available at: <<https://africultures.com/de-sable-et-de-feu-le-reve-impossible-de-souheil-ben-barka-14757/>> [Accessed 16 March 2024].

Bondarchuk, D., 2015. Kinobloh: 10 filmiv pro prava zhinok na Blyzkomu Skhodi [Movie Blog: 10 films about women's rights in the Middle East]. *BBC*, [online] 22 December. Available at: <https://www.bbc.com/ukrainian/blogs/2015/12/151217_film_blog_women_rights_she> [Accessed 16 March 2024].

Faten Hamamah. Biography, n.d. *IMDb*. [online] Available at: <<https://www.imdb.com/name/nm0357303/bio/>> [Accessed 16 March 2024].

Fundacion Araganey-Puente de Culturas, n.d. [online] Available at: <<https://www.fundacionaraganey.com/>> [Accessed 17 March 2024].

Hranovska, Ya., 2019. Kinofestyval yak sotsiokulturnyi fenomen [Film festival as a socio-cultural phenomenon]. In: *Kultura i mystetstvo: suchasnyi naukovyi vymir* [Culture and art: modern scientific dimension]. Proceedings of the III International Scientific Conference of Young Scientists, Postgraduates and Masters, Kyiv, Ukraine, 5-6 December 2019. Kyiv: National Academy of Culture and Arts Management, pp.119-120.

Kamil, N., 2011. Alexandria International Film Festival. *Watani*, [online] 15 December. Available at: <<https://en.wataninet.com/culture/festivals/alexandria-international-film-festival/5108/>> [Accessed 16 March 2024].

Kazachkova, L.M., 2014. Kinomystetstvo yak efektyvnyi zasib vykhovannia uchniv [Cinema art as an effective means of educating students]. *Tavrii Education Herald*, 2, pp.228-231.

Matizen, V., 2013. *Kino i zhizn: 12 diuzhin intervii samogo skepticheskogo kinokritika* [Cinema and Life: 12 dozen interviews of the most skeptical film critic]. Vinnitca: Globus-Press. Vol. 2.

Ovcharuk, O., 2019. Kulturna diplomatiia: teoretychnyi ta prykladnyi aspekt [Cultural diplomacy: theoretical and applied aspects]. In: *Kulturni ta mystetski studii XXI stolittia* [Cultural and artistic studies of the XXI century]. Proceedings of the International Symposium, Kyiv, Ukraine, 6 June 2019. Kyiv: National Academy of Culture and Arts Management, pp.67-68.

Pivtorak, Yu., 2009. Nove arabske kino [New Arab cinema]. *Kino-Teatr*, [online] 4. Available at: <http://archive-ktm.ukma.edu.ua/show_content.php?id=923> [Accessed 18 March 2024].

Pohrebniak, H.P., 2020. *Avtorcky kinematohraf u kulturnomu proctori druhoi polovyny XX – pochatku XXI stolittia* [Author's cinematography in the cultural space of the second half of the 20th – the beginning of the 21st century]. Kyiv: National Academy of Culture and Arts Management.

- Rochebrune, R., 2019. Cinéma: Souheil Ben Barka en son royaume. *Jeune Afrique*, [online] 26 September. Available at: <<https://www.jeuneafrique.com/mag/832210/culture/cinema-souheil-ben-barka-en-son-royaume/>> [Accessed 18 March 2024].
- Rodnianskyi, O., 1997. Try vektory: z vust rezhysera ta produsera Oleksandra Rodnianskoho [Three vectors: from the mouth of director and producer Oleksandr Rodnyansky]. *Kino-kolo*, 1, pp.21-22.
- Sliepak, S.V., 2014. Shliakhy intehtratsii Ukrainy u svitovyi ta yevropeyskyi kinematohrafichnyi prostir [Ways of integration of Ukraine into the world and European cinematographic space]. *Theory and practice of public administration*, 3, pp.277-287.
- Vannek, L., 2010. Andrii Khalpakhchi pro uchast Ukrainy v Kannakh–2010: shansy na peremohu zavzhdy ye [Andriy Khalpakhchi on Ukraine's participation in Cannes 2010: there are always chances to win]. *Radio Svoboda*, [online] 12 May. Available at: <<https://www.radiosvoboda.org/a/2039677.html>> [Accessed 19 March 2024].
- Zubavina, I., 2013. Dyhitohraf yak obshyr kreatyvnosti u suchasni ekranni kulturi [Digitograph as a scope of creativity in contemporary screen culture]. *The Culturology ideas*, 6, pp.90-101.

АВТОРСЬКІ НАРАТИВИ У ТВОРЧОСТІ РЕЖИСЕРІВ БЛИЗЬКОГО СХОДУ

Галина Погребняк

доктор мистецтвознавства, професор;

e-mail: galina.pogrebniak@gmail.com; ORCID: 0000-0002-8846-4939

Національна академія керівних кадрів культури і мистецтв, Київ, Україна

Анотація

Мета дослідження – виявити актуальні наративи у творчості режисерів-авторів кіно Близького Сходу та окреслити особливості його функціонування у просторі міжнародних кінофестивалів.

Методологія дослідження. Для вивчення мистецтвознавчого та культурологічного аспекту досліджуваної проблеми було використано аналітичний метод. Також застосовано методи систематизації та узагальнення – для аргументації самотутності феномену режисури фільмів країн Близького Сходу, її місця в сучасних культуротворчих процесах, визначення об'єктивних закономірностей, що характеризують режисерські практики в сучасному міжкультурному просторі; кроскультурний метод – для виявлення особливостей презентації фільмів режисерів Близького Сходу на міжнародних кінофестивалях; культурологічний підхід, який обумовив узагальнену соціокультурну спрямованість дослідження кінематографа близькосхідних країн. **Наукова новизна дослідження** полягає в тому, що проблема міжкультурної співпраці у виробництві та дистриб'юції кіно країн Близького Сходу в контексті функціонування програм міжнародної підтримки вперше постала предметом спеціального дослідження; виокремлено та схарактеризовано творчість кінорежисерів, фільми яких було створено як міжнародні проекти та презентовано на міжнародних кінофестивалях; доведено доцільність використання системного методу у вивченні нових наративів фільмів близькосхідного регіону. **Висновки.** Ознайомлення з матеріалами, викладеними у статті, розширює арсенал знань щодо специфіки змісту та дистриб'юції фільмів режисерів Близького Сходу в межах міжкультурних проектів та уможливорює їхнє використання в навчальних курсах з теорії та історії культури, кіномистецтва й режисури.

Ключові слова: культура; авторський кінематограф; режисер; суб'єкт творчості; близькосхідне кіно; національні традиції; творчість; наратив; кінофестиваль; копродукція; гуманітарні науки; ідентифікація

