CHAPTER III

A SORT OF THIRD WORLD EUPHORIA

3.1 Introduction

This steady development of industrialization, combined with growing national awareness in the Third World during the 1960s, led almost imperceptibly to a belief, which comes to be widely held, that on era of socialist revolution was dawning throughout the Third World. "The omens seemed good: the 1960s began with the completion of decolonization in Africa part from the Portuguese territories and the white strongholds in Rhodesia, South Africa, and South West Africa, the Cubans were successful in resisting the CIA-backed Bay of Pigs invasion in 1961, the Algerian finally achieved independence in 1962, after eight years of armed struggle, and the Vietnamese struggled successfully against seemingly impossible odd and overwhelming. U.S.A. Military Power. As a result, there emerged what Gerard Chalrand has called "a sort of Third World Euphoria"[1].

"As Chaliand shows, there were many factors involved in this 1960s mod: the anticolonial struggle, opposition to the Vietnam war, student revolt, a new consciousness on the part of American blacks, the emergence of armed guerrilla groups in Latin America, developments within the communist world opposing China to USSR in terms of revolutionary strategy"[2]. From the combination of these factors arose which certainly colored the work of my of the filmmakers who began in the

[1] Radi, Amir. (1979). Cinema of the third world. Beirut. Dar Al-Ketab, P. 97.
[2] Ibid., Cinema of the Third world, P. 99.

1960s. They shared the radical mood and felt the need to take an equally heroic stance in their own work.

In retrospect, of course, much of what passed for political analysis in the 1960s can now be seen to be false. In North Africa, the FLN (National Liberation Front), as a guerrilla force, had been virtually amihilated by the French Military by the time that Algerian independence was finally achieved in 1962, and in Latin America, armed struggle in the name of revolution proved for more difficult than had been anticipated.

"The euphoric mood of the late 1960's is very apparent in the work of many of filmmakers who, born mostly in the 1930s-1940s began as feature filmmakers at this time: Ahmed Rachedi (b. 1938) and Lakhadar-Hamina (b. 1934) Algrian Omar Khalif (b. 1934) Salah Abu Seef (b. 1926) Egypt. Chahine (b. 1926) in Egypt. Shadi Abdes slam (b. 1930) in Egypt. Mohamed Hondo (b. 1936) in Mauritanian and G. Bochal (1938-81) and Sangines (b. 1936) from Latin America Suliman Cicih (bn. 1938) in Senegal. The was some of generation that created so many of the (new cinema) of the 1960s and 1970s among them cinema. Cinema Novo in Brazil and the New Arabic Cinema in Egypt"[3]. These description were often no more than journalistic labels, which many of the filmmakers unlike their elders of the 1950s generation-could be seen as participating in a collective movement of revolutionary change that had both national and international dimensions.

[3] Ibid., Cinema of the Third world, P. 152.

Belief in the political function of cinema was fundamental to all these filmmakers. Typical subjects adopted were the workings of justice, the corruption of the newly emerged black elites and rural underdevelopment, the struggle for national liberation was chronicled in black Africa and in North Africa in Algeria, this 1960s generation was not content to keep to a surface realism. "The Mauritanian Mohamed Hondo (b. 1936) med in exile in France offered an allegory of emerging national consciousness, and a similar tendency toward generalizing abstraction could be found in Latin America and New Arab Cinema's indictment of U.S. imperialism, in a study of the internal divisions of a colonized Egypt by Shadi Abdes Salam and epic script of the clash of cultures, by Abu Zaid. For many of these filmmakers the protective distancing of their work through fiction and imaginary setting was necessary for survival, and it was virtually only in Cuba that documentary could play out its full potential role in the shaping of society. The impact of the Cuban documentaries Santiago Alvarez (b. 1919), like that of Birri, was enormous on the various short-lived and generally clandestine documentary movements that up from time to time in the 1960s and 1970s in Latin America as well as Third World"[4]. In Arab World, though, the situation is very different, and advocacy of change is seen simply as hostility toward the state. In the early 1970s the cost of advocating change proved to be very high New Arab Cinema, who suffered censorship, imprisonment, exile, and enforced silence. As a result, the satisfying rounded careers achieved by the 1950s generation were no longer possible. At its most extreme, there was no career at all in the case of Shadi Abdes Salam, who was not able to make a second feature to follow his striking debut with *The Night of counting the years/Al-Momia* (1969). Shadi was at least able to remain in Egypt, where he could complete a number of

documentaries. But other New Arab filmmakers were not so fortunate. The emergence of new cinema in Egypt was followed almost immediately, in 1971, by Sadat (right-wing) regime and a steadily worsening political climate, which by 1972 had driven Chahine into temporary exile.

The Egyptian Chahine has made his reputation as Aaraband Africa's leading filmmaker, has had a continual battle with the censors in his native Egypt, where *The Choice* was released only after separate cuts and where *sparrow* remained banned for years.

The pressures on this generation have been immense, but its members have persisted with incredible vigour, their efforts symbolised by leading New Cinema filmmakers. The men were often the founders of their national cinemas, and in some cases, as with Chahine and Abu Zaid, they worked personally to extend the range and function of cinema by taking their films to remote communities. Their inability to continue to reach the national audience with which they had achieved unique links is thus doubly crippling.

3.2 The Birth of the New Arab Cinema Movement

The year 1967 eventually became a momentous death for the New Arab cinema, marking the official emergence of an Arab countries - project during the First International Festival of the New Arab cinema in Cairo. This festival promoted extensive exchanges between filmmakers most of who met there for the first time. The round tables that followed the screenings produced the appellation New Cinema.

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[4] Ibid., Cinema of the Third world, P. 156.

This term would slightly displace the national orientation of former debates and articulate them into an Arab world project. Nationally based initiatives were strengthened in so far as their overall problematic could be fitted into a larger context.

The delegations attending the festival presented reports outlining the historical context of their respective practices at a series of round table discussions. Given that filmmakers were laboring under similar conditions, they debated sociocultural and political rather than formal issues. Henceforth the New Arab cinema named practices that proposed to revolutionize the cinema by breaking away from the tenets of mainstream national productions. Samir Farid wrote that after this event "we stopped being independent or marginal filmmakers, promising filmmakers or amateurs experimenting and searching, in order to discover what we were without yet knowing a new cinema, a movement".[5]

The establishment of Revolution state in Egypt in 1952, and later the escalation of anti-imperialist and Zionist in most Arab countries, inspired many young Arab. Progressive artists and intellectual and intellectuals visited Egypt in this period and spearheaded a vast movement of Arab solidarity. In addition, the Egypt Revolution took on a symbolic value and, in the word of A. Ashargawi "demonstrated a need for commitment and for political clarity and represented the possibility of fusing the artistic and political vanguards". This context explains not only the admiration of the young generation of Arab filmmakers for Egypt. Revolution cinema but also the important role that Egyptian filmmakers played in the

movement's process of self-definition. They actively promoted the term New Cinema of Arab countries by initiating critical debates, in formal exchanges, and later formal collaborative efforts.

The movement's adoption of an anti-imperialist and Zionist rhetoric was a means of establishing connection between the protocosialist and antibourgeois movements in Arab countries and the Egyptian Revolution. These connections were crucial to the definition of the cultural and political objectives of the New Arab Cinema. In the declaration signed by filmmakers at the closing of the Cairo festival, the movement outlined the principles of its revolutionary practice by embracing Arab countries and anticolonial ideology of cultural nationalism. Samir Farid summarizes the movement's ideological commitment to three basic principles "(1) to contribute to the development and reinforcement of national cultural and, at the same time, Challenge the penetration of imperialist and Zionist ideology and any other manifestation of cultural colonialism. (2) To assume a Arab World perspective towards common problems and objectives struggling for the future integration of Arab Nation and (3) to deal critically with the individual and social conflicts of our peoples as means of raising the consciousness of popular masses".[6]

The New Arab cinema as movement provided documentary filmmaker the opportunity to define a radical conceptual framework for their practices. In the next few years, politically motivated documentaries demonstrated the capacity of cinema to mobilize. They would not only define the goals of political documentary but

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[5] Sharaf Al-Deen, Douriyah. (1992). Politics and Cinema, Carlo. Alshoroug Press, P. 39.
[6] Radi, Amir. (1979). Cinema of the third world. Beirut. Dar Al-Ketab, P. 90.

explain its bearing on specific forms of political and cultural struggle. Hence the publication in 1968 of "New Arabic Cinema" by Ahmed Ali and Youssef Chahin. This manifesto was conceived as a critical appendix to the film *patle of Algeria*, which received its world premier at the international festival of New Arabic Cinema in Carthag.

Bolstered by the presence of films in European festivals and the unprecedented cinematographic output by Arab filmmakers, the movement embarked on an inevitable process of canon films produced in different countries from the mid-1950, the practices that could be seen as prototypical of the New Arabic Cinema. In addition, practices of the films produced in the brief period from 1967 to 1969 were incorporated insofar as they were seen as embodying either the ideals of Egyptian revolution or the achievements of national cinemas.

Furthermore the movement sought to establish a distinctive critical vocabulary. Terms such as imperialism, Zionist and de colonization were used in the manifestos and declarations written, and collectively signed by filmmakers. These terms confirmed the movement's explicit endorsement of insurgent tactics and radical-left politics. Filmmakers viewed cinema as an ideological agent and rejected standard assumptions about filmmaking as anon partisan activity, as entertainment. At the same time, filmmakers adopted terms such as "Third World Cinema" "Imperfect Cinema" and "Struggle Cinema" taken from the manifestos written by Ahmed Ali and Chahin respectively. Although these terms originated within specific contexts and nationalist option, they were used as all-encompassing categories,

capable of accounting for the ideological and aesthetic characteristics of the movement. Confronted with a new cultural phenomenon, film practitioners in Arab world engaged in what Ahmed Ali has called a "taxonomic fever" that was not exempt from polemics.

The establishment of a critical no men culture and a cinematographic conon provided a general framework to the movement's project. While the particularities of national tendencies or movements were made explicit in some of the documents of the New Arab Cinema. This aspect was not always clearly articulated. In sense, the anti-imperialist used by practitioners and critics associated with the movement did not always reflect the movement's project of acknowledging, rather than overruling, the political and cultural agendas of particular national tendencies or movements.

In 1969, when Cairo hosted the second festival of New Arabic Cinema the film program of the Cairo Festival was far more extensive than that of 1967 with 35 short films and features representing seven countries, including a large selection of Egyptian films. Some of these films became the cornerstones of the movement's canon. These films also demonstrated that, in addition to the overwhelming strength of Egyptian revolutionary cinema or Tunisian New Wave Cinema, other modes of militant cinema were emerging in countries where production was more modest. As a result, filmmakers began to address a range of problems that were seen as reflecting both the contemporary and historical underdevelopment of cinematic practices in Arab countries.

In addition, as the movement expanded, the filmmakers themselves recognized the need to engage in the heightened socio-political tensions that played themselves out in the culture arena. Not only were filmmakers prepared to turn their cameras toward the dark side of underdevelopment and neo-colonialism, denouncing their effects and causes through their films. They also questioned the illusion of progress and democracy, scrutinizing the realities of discourses that benefited few but disenfranchised the majority of the Arabic. In their films, New Arabic filmmakers celebrated class struggle, recalling past and present victories and defeats, and looked toward the people themselves as revolutionary vanguard. To make a film "with an idea in the head and a camera in hand" also implied transforming the modes of production and reception of cinema. Adopting new ways of communication either to attract viewers accustomed to mainstream cinema or audiences only occasionally exposed to film, New Arabic filmmakers were searching to make cinema a tool of social criticism.

3.3 Turning Points and Consolidation

In the 1980s filmmakers and critics sought to assert the movement's distinctiveness and dispel concerns about an aesthetic crisis. While films appeared to deviate from the oppositional options and the socialist rhetoric characteristic of the 1960s, filmmakers were determined to use the cinema to address the always-provisional and unfolding histories of the countries. The extensive growth of the movement and the move toward semi-industrial modes of production within some of its national components puzzled some of its most committed supporters. Seeking to

address accusations about the movement's decline in 1982, Amir Fadel asked this question: "Has the New Cinema, deadlocked, restricted itself to use these new resources to restate the same ideas, or is the movement conscious of its limitations, trying to renovate its language without betraying its objectives?"[7]

The international Festival of the Carthage in Tunisia and the Magarbi Institute would play a pivotal role in what Amir Fadel have chosen to call a process of consolidation. This yearly event, hosted and organized by Carthage Festival and Magarbi Institute, was an important turning point for the movement. Between 1979 and 1991 filmmakers, producers, and critics from Arab countries have met to celebrate the achievements of the New Arab Cinema and promote discussion and cross-cultural exchanges.

As filmmakers sought to pursue their cultural-political project, Carthage festival became the primary forum for a series of debates. "These debates were increasingly centred on the need to evaluate the changing context of Arab filmmaking through a simultaneous interests in broader technological, institutional, and cultural determinants, the ideological realignment of the New Arab Cinema which began in the 1970s and continued into the 1980s was an infrastructural accommodation, a controlled response to changes within its national components. Unable to resolve ambiguous relationship between the movement's country agenda and the nationally based projects to develop an appropriate industrial foundation, New Arab Cinema

[7] Ibid., The New Generation Cinema, P. 122.

filmmakers depated the paradox of integrating partial solutions into an overall countries project"[8].

Furthermore, practitioners and supporters (filmmakers and critics, and more recently administrators, festival organizers, and curators) who met in Carthage contributed to the movement's projection inside and outside Arab country, cemented its aesthetic canon, and reinforced its historical relevance. The festival also provided the opportunity for expanded international contacts, increased co-productions, and dissemination through specialized programming a d restrospectives that have given an unprecedented exposure to Arabs film and videos.

The process of consolidation, then needs to be understood in terms of their basic trends that characterized this decade. These trends served concurrently to solidity the movement's history and respond to changing conditions. "The filmmaker and supporters of the New Arab Cinema undertook to strengthen existing the organization (and to establish new ones), to reassess current practices in light of historical forms of cinematic production, and to regulate the movement's diversity through support of new agendas and negotiation of complex infrastructural ambiguities"[9].

Simultaneously, the foundation o the New Arab Cinema was established in 1985 in Cairo, as an extension of the committee of Arab Filmmakers. Presided over by Najib Mahfuz, one of the first activities of this foundation was the publication of

[8] Ibid., The New Generation Cinema, P. 127.
[9] Ibid., The New Generation Cinema, P. 115.

The Art of The New Cinema, a three-part collection of documents and manifestos. Its most ambitious undertaking was the establishment of the film and television institute at Cairo, this institute was set up as training place for young filmmakers from all Arab countries.

In a sense, the institutionalisation of the New Arab Cinema brought a great deal of optimism, but at the same time, the cinemas of Arab countries were still susceptible to political and economic uncertainty. Thus, as Rachid Radi points out, by the late 1980s filmmakers faced a situation chracterized by "local markets that can no longer return the investment necessary for late - 1980s budgets, plans that require super stars and co-production many to get off the ground, movie theatres that are closing down by the tens as a combination of video cassette distribution and operating costs make them unprofitable."[10]

In this context, co-production with international company and television station, T.V. 2 France, T.V. 4 U.K. and RIA Italy provided the financial impetus, among others to the series documentary and films like (Sun of the Hyenas) by Ridha Behi, France and (Omar Gatlato) by Merzak Allovache, Franc yet the conditions within which most of this production emerged were the result of more disturbing trends. To quote Rachid Radi again: "in tracing the kind of strategies that have become necessary in the wake of the declining film economies of Arab world and the loss of self-sufficiency they have brought about, I would describe as significant the

[10] Ibid., The New Generation Cinema, P. 119.

recent alliance between a traditional, essentially conservative, form of authorship and a traditional international form of co-production."[11]

Still, the New Cinema of Arab countries were seen by some filmmakers as providing an aesthetic agenda capable of prevailing over infrastructure drawbacks. In 1988 Othman Gito pointed out that Tran formative practices were those capable of "recuperating our legitimate right to cultural plurality" through "experiments by communities and individuals to express themselves in difference according to their authentic needs and characteristics."[12] If emphasis on cultural diversity served to stress the Tran formative agency of the movement's cultural practices, there was evidence by the end of the 1980s that it was no longer business as usual for the New Arab Cinema.

In this period, women filmmaker and video collectives played a major role, and their work represented new challenges for the movement. The presence of Mufidh Altlatli (Tunisian) Faridh Ben Yazid (Moroccoin) and Asma Albakri, Enas Aldagedi (Egypt). - To name a few - with their respective national context signaled an important generational development. The practices of women's video collectives reflected former initiatives based on non-hierarchical modes of production and reception. The incorporation of women's issues also opened the way for renewed representations of gender, challenging the deferred debates on the significance of feminism as a political practice within the New Arab Cinema.

I. I. 11 Ibid., The New Generation Cinema, P. 123.
II. II. 12 Ibid., The New Generation Cinema, P. 231.

Thus a new generation of film and video-makers, particularly women, presented a substantial challenge to the movement because the agenda of this new generation has evolved at the margins of traditional politics and outside the anti-imperialist rhetoric of cultural nationalism of the 1960s. Through their films and videos, this generation addressed the relevance of the personal to relocate activism away and beyond the public space of partisan politics. As Rachid Radi points out, "In this new environment, a cinema which turns inward and which begins to enable viewers to construct an alternate relationship - not only with their government but with an authentic senses of self - is an indispensable element in the evolution of a new socio-political environment. Slogans, pamphlets, and organizing have been key political change, character, identity, empathy, and, most importantly, a sense of personal agency, now are of equal importance to political evolution."[13]

Inasmuch as these new film and video practices have been inadequately programmed in the Charthage festival, it seemed that the movement had chosen to side-step some of the substantive implications of this ideological and rhetorical shift. During the 1987 Carthage festival, as the New Arab Cinema set out to celebrate anniversary of the Cairo festival, veteran filmmakers determined to promote the movement's historical status were faced with dissenting perspectives expressed by younger filmmakers.

Still faced with self-questioning, and a mid what Rachid Radi terms "rhetorical and ideological crisis"[14] many of the older filmmakers were respond to

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III. III. 13 Ibid., The New Generation Cinema, P. 225.
IV. IV. 14 Ibid., The New Generation Cinema, P. 224.

this challenge. Confronted with institutional and economic disruptions, and seeing the socio-political goals of the New Arab Cinema Jeopardized by the ever-recurring climates of crisis affecting the countries, practitioners reacted by neither rejecting its history nor its ideological agenda. Some filmmakers, like Chahine were willing to seek for new answer maintaining the belief in a cinema capable of "affirming our culture and our language. During the encounter with our originality-and with reality, the profound relationship with what happens to us and what entertains, afflicts or liberates us."[15]

Although the heated debates left genuine concerns unresolved, the institutionalization issue was primarily addressed both in terms of generational and infrastructural differences. As Rachid Radi pointed out in a paper he read during the 1987 festival, filmmakers who had once produced at the margins were now making films from within mainstream. Cinematographic organizations. Arguing for the inevitability of this process, he also pointed out that a new generation was again working at the fringes of existing institutions, challenging the former opposition.

Furthermore, the capacity of movement to sustain itself suggests that the changes that were affecting the New Arab Cinema in 1987, as Rachid writes, "mark the end of a historical process. They also show the vitality and flexibility of cultural nationalism as a rhetorical strategy, and therefore to some degree an overarching way of understanding. New Arab Cinema production as it changes in tenor and style."[16]

V. V. 15 Ibid., The New Generation Cinema, P. 223.
VI. VI. 16 Ibid., The New Generation Cinema, P. 224.

3.4 Gendered Identities and Femininity

3.4.1 Introduction

In the last two decades, as more women began making films, their presence within the New Arab Cinema has offered new challenges. Women are developing audiovisual practices that question conventional perspective on women and man. Like women artists, writers, and artisans who have promoted women's issues, female film makers and script writers have attempted to make gender central to social change, this project coincides with overall transformations in the nature of political activism in Arab world and with the emergence of women's movement through out the region.

Although women are still underrepresented with the New Arab Cinema, their practices represent a broad challenge to a movement that has generally over looked women's issues. "In terms of representation, the films of the movement have perpetuated if not explicitly endorsed traditional, Image of women. By underscoring class as the primary instance of social relations, the films of The New Arab Cinema have rarely taken into account gender specific forms social and political oppression, the emergence of a new generation of women film- and video-makers in the last decade is only a first step in the attempt to integrate women's concerns into the movement."[17]

To assess the impact that women film-and video-makers, as cultural and political activists, have had on the New Arab Cinema requires consideration of the

[17] Sukker, Nayma. (1998). Female filmmakers Point of View. Cario, Public Press, P. 33.

characteristics of their practice pation. Through their practices "they have begun deconstructing the ideologies

That sustains gender in quality, bringing a much-needed awareness of women's issues into the movement. These women film-and video-makers are responding to the challenging prospect of expressing themselves as Arab and as women by exposing-consciously or not-the goals of feminism."[18]

As activist Najma Suker writes, "During the last decade the number of women in Arab countries who declare themselves as feminist has grown visibly and at a dizzying pace. The result has been, in diverse forms and spaces and from multiple points of action, the development of a highly pluralistic feminist movement of great potential".[19] From this perspective, it seems fitting not to overlook feminist approaches to film and representation. Therefore, this part seeks to validate the usefulness of feminist critical stance to understand how women filmmakers are developing new strategies for the representation of gender within the New Arab Cinema.

3.4.2 Women Filmmakers and Representation of Gender

The international symposium " Women and the Audiovisual World", held during the 1988 Garthage Festival in Tunisia Was a first attempt to integrate women. The following year an important retrospective of film made by Arab women was one of the festival's special Programs. Films by Enas Aldagidi (Egypt), Mufida Altalaty

[18] Ibid., Female filmmakers Point of View, P. 74.
[19] Ibid., Female filmmakers Point of View, P. 61.

(Tunisia), Farid Abu Alyzid (Moroccon), Nora Alya (Egypt). The First Festival of film and video Made by Arab women directors, organized in Casablance by Faridh Abu Alyzid in 1989, was a unique event. The congenial atmosphere of this festival allowed for informal exchanges among producers, distributors and programmers, critics and scholars. About one hundred women from Arab countries, Africa, and Europe attended this event and discussed variety of concerns-in particular, the accessibility, effectiveness, and circulation of women's film's and videos in world participants also had the opportunity to discover the contemporary tendencies of women's cinema in the region.

Women's Creativity in Arab world has been framed within a broad political perspective that takes different forms. "The cinemas of Arab world women are characterized by an heterogeneity of modes of production and reception according to diverse national, institutional, and personal contexts and ideological objectives. The interconnection between audiovisual production, cultural activism, and feminist political militancy has been a mutually energizing experience for women." [20] It has permitted women of different social background to come together and to attempt to negotiate sometimes-incompatible perspectives on women's histories.

Since the early 1970s women have organized themselves around and wide variety of organization. Arab women-even if not always calling themselves feminist-have to contend with historical forms of exclusion and have struggled to participate in public life. As Amina Said points out, " Women have participated in the fight against the political of terror from a new and different perspective, developing

metaphors and symbols that have already come to form part of a collective female political ideology".[21] The contemporary practices of women film and video-makers in Arab countries are informed by these public struggles, But these Practices also involve an activity that, as Amina Said points out, " often derives from an Analysis of the ideological constraints inherent in traditional cultural structures and institutions"[22]. The imaging of women's stories has involved mainstream strategies and avant-garde experimentation, independent and collective modes of production. Through formally innovative approaches to documentary and fiction, Makers of films and videos have given a new form to the daily struggles of women, their will to speak up against oppression and break the silence that has marginalized them.

"The distinctive aspects of Arab women's cinemas have yet to be investigated. But rather than examining in detail the variety of women's audiovisual production in the region, I want to identify how women have confronted the representation that oppress and stifle women's creativity. In keeping with a feminist approach, I will examine the means by which film-makers are reshaping notions of social and gendered experience, history, and memory within the New Arab Cinema"[23].

To identify new territories of feminist creativity is an enterprise that extends beyond naming. Amina Siad, it involves opening the way for new critical possibilities. In Arab Film and Video-makers have struggled to open a public space

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[20] Ibid., Female filmmakers Point of View, P. 73.
[21] Ibid., Female filmmakers Point of View, P. 113.
[22] Ibid., Female filmmakers Point of View, P. 117.
[23] Ibid., Female filmmakers Point of View, P. 121

for gendered expression, in other words for an expression that is both generated in and informed by the experience of women. They have sought to control the creative process and redefine discursive boundaries, it might be appropriate to place feminist cultural politics within an alternative modernism that entails, in Amina Said words " a struggle over meanings and the history of meaning, histories that have been acquired and stored within unofficial institutions." [24] The contemporary modernist tendencies of women's filmmaking in Arab world are a echo of previously charted territories.

The creative struggle of women to transform the patterns that have excluded them form full participation in social change has a long history in Arab World. In the period that extends from the 1940 to 1960s, for instance, feminist-oriented interventions in the field of literature incorporated " Perception of the inadequacies of the traditional place from which women were allowed to speak and act and a search for strategies that would relieve them of the burden of patriarchal tradition and fulfil the need reform"[25]. More recently, and as Amina Said states, female writers and artist are addressing the triple issues of Law, Political, and the Militaristic society that engenders violence"[26]. The street performances of wardh Ahmad (Egypt), The Novels of Raja Alsdwi (Egypt), The poetry of Alya Faraj (Morocco), have subverted accepted aesthetic standards to claim a public space for issues previously relegated to the private sphere.

[24] Ibid., Female filmmakers Point of View, P. 74
[25] Ibid., Female filmmakers Point of View, P. 101.
[26] Ibid., Female filmmakers Point of View, P. 101.

Thus, it is possible to see women's cinema from the perspective of revitalized quest for female empowerment. In addition, the project of women film-and video-makers to authorized gender maybe seen as part of a far-reaching goal to contest the predominantly male canon of the New Arab Cinema. As Enas Al-dgidi point out, "what I envisioned when I started making films was to change the uninteresting image of women in film. Arab film in regards to women is either pitiful or dread-fully rhetorical. But if women begin to speak about, themselves, men will become a ware that they are insensitive and prejudiced toward women and may begin reassessing their views."[27].

The study of gender within the New Arab Cinema is foremost a feminist intervention that attempts to go beyond the mere consideration of the place of women in representation. A feminist intervention, as Amina Said suggest "demands recognition of gender power relations, making visible the mechanisms of male power, the social construction of sexual difference and the role of culture representations in that construction."[28] Moreover and with the increase of films mad by women within the New Arab Cinema, a feminist intervention serves to explore the political pertinence of practices that are engaged in concrete ways with historically and culturally specific forms of gender representation.

3.5 New Generation Of The 1980s

The period since the mid-1970s in perhaps best understood as a reaction to the exaggerated hopes prevalent in the Arab World of the late 1960s, such as the

[27] Ibid., Female filmmakers Point of View, P: 89.

independence of Algeria, the ending English rule in Arab Golf. But the main beneficiaries of the major economic shift of the 1970 brought about by the enormous rise in oil prices were among the most reactionary of Arab World government: "first. The King of Saudi Arabia, together with the various princes of the Gulf States. The instances of rapid industrialization that have occurred have been both fragile and tightly controlled by multinational corporations. Industrialization has been fostered by an authoritarian regime (one-party state or a military government) that is prepared to use force to keep the working class in check. Fundamentals of democracy press freedom, trade unionism, freedom of speech and political assembly are systematically denied. Always, the state plays a key role to the benefit of the elite that controls it, in cementing alliances with foreign capital, channelling foreign aid, shaping local investment, and protecting profits. Very little of gross domestic product so generated finds its way to the mass of the people. Moreover, in virtually no case has industrialization actually lessened foreign dependence"[29].

In short, what is involved is a fundamental questioning of virtually all the established assumptions of progress that ewer current in the years preceding and immediately following independence. The one certainty now is that there will be no easy answers to replace the lost certitude of the 1960s. in light of this, it is hardly surprising that a consistent pattern of commitment is difficult to discern in the work of the young filmmakers - those born mostly in the 1940s and beginning their careers in the 1970s - who inevitably reflect in their work, though to varying degrees, the prevailing mood.

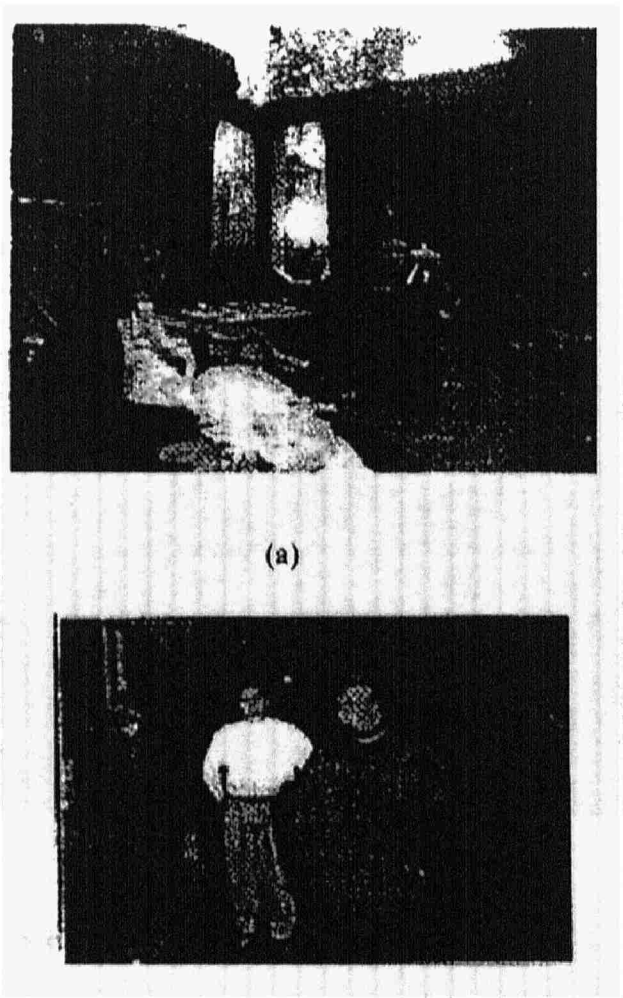
[28] Ibid., Female filmmakers Point of View, P. 89.
[29] Sharaf Al-Deen, Douriyah. (1992). Politics and Cinema, Carlo. Alshoroug Press, P. 39.

Perhaps the strongest impression left by Third World filmmaking in the 1970as and early 1980s is its stylistic diversity and geographical spread. "Not only are there now film industries in East Asia, and in West and North Africa, and internationally known filmmakers in virtually all countries with an established film industry, there are also talented filmmakers working in just about every part of the world. Even if we ignore both those working within the constraints of mainstream commercial cinema and those engaged on esoteric explorations that have yet to find an audience, we are still left with a great number of filmmakers working individually to express their national social reality" [30]. In some case this means operating on the fringes of a national film industry in documentary production, for instance; in other it implies initiating filmmaking where no prior local tradition of production exists. The new importance accorded to documentary filmmaking sows that the disillusion with the revolutionary fever of the late 1960s has not led filmmakers to turn their backs on reality. Instead, a questioning, probing stance has become common. It is, of course, too soon to offer any definitive evaluation of these younger filmmakers, most of whom have been unable to make more than a feature film or two, but a brief survey will give some idea of the current diversity of Third World film production.

In 1971 saw the showing of *the cruel sea*, the first of two features by the Indian-trained Khalid Siddik from Kuwait. In Morocco, Souhel Ben Barka made a fictional study of the commercial exploitation of local craft skills, *A Thousand and one Hands* 1972. A variety of first features appeared

[30] Radi, Amir. (1979). Cinema of the third world. Beirut. Dar Al-Ketab, P. 90.

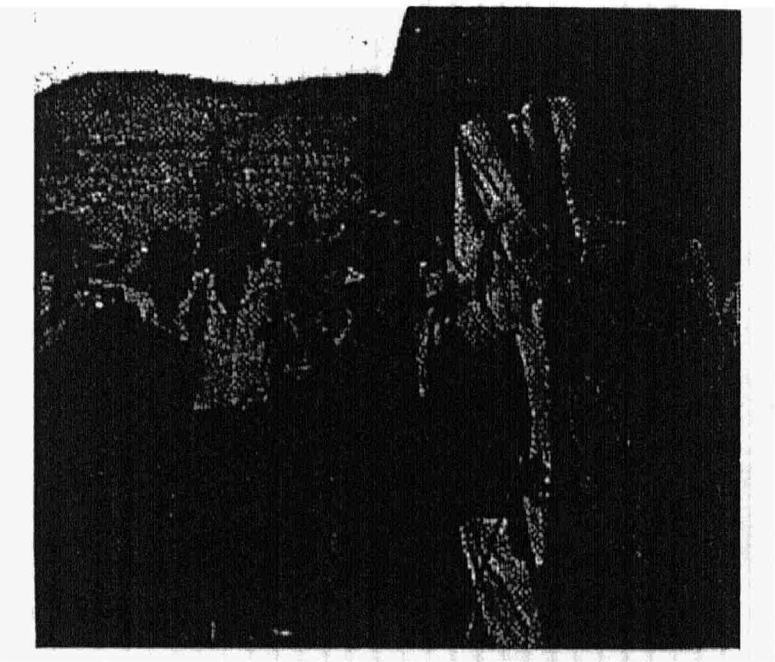
in 1974, all with a strong documentary flavour: *Daily life in a Syrian Village* by Umar Amiralay, *Kafr Kasem*, an account of an Israeil Massacre by the Lebanese Borhan Alawiya. By 1977 brought with a striking study of the impact of theorems on Tunisia, *sun of the Hyenas* by Ridha Behi and a fresh and uninhibited look at Algerian Youth, *Omar Gatlato* by Merzsak Allovache. In 1972 the first of a number of deeply researched documentary studies of the poor and peasantry was made in Egypt in close collaboration with their subjects by Michel Khleifi, The Syrian Mohamed Malass, who began with a documentary study of Damascus, and Nuri Abu Zaid's epic films and script of the clash of cultures.



(a)

(b)

Attawk wa aleswarah film one of the contributor of the new Arab cinema movement



Scene from *Widding of Al-Jaleel* film by Khalifi