



Národní
naratíva
a film

ERAN RIKLIS

*A soldier from Israel, captured
in the Lebanon, but his goal
was to be at the...*

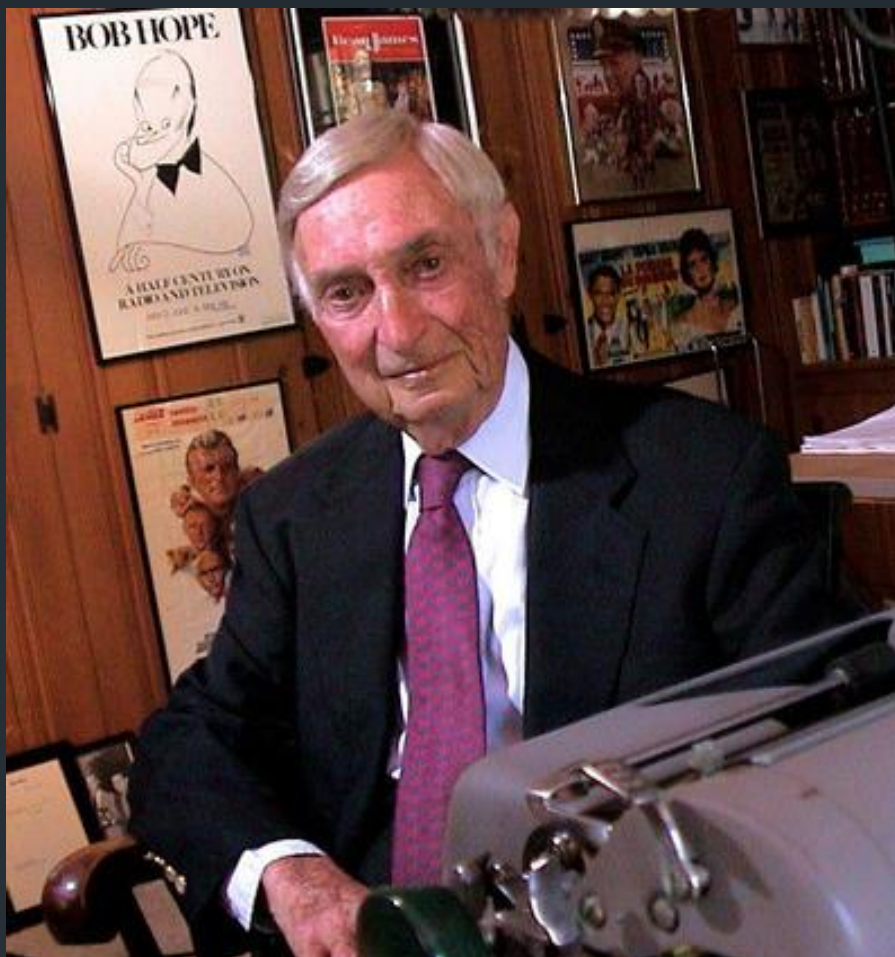
CUP
FINAL

15
NO WINNERS IN THIS GAME

kurz: Antropologie izraelsko-palestinského konfliktu
Attila Kovács – FSS MU podzimní semestr 2021

Released by GAGA FILMS

Cast a Giant Shadow /
Mocný stín
(1966, 146 min.)



Melville Shavelson (1917–2007)





by
**Melville
Shavelson**

HOW TO MAKE A JEWISH MOVIE

with Kirk Douglas, John Wayne,
Frank Sinatra, Yul Brynner, Angie
Dickinson, Senta Berger, Five Million
Dollars, and the Israeli Army

ISRAEL DEFENCE FORCES
GENERAL STAFF

Tel Aviv, February 3rd, 1965
MN / 4 / 217

Mr. Melville Shavelson
1041 No. Formosa Avenue
Los Angeles 48, California
U . S . A .

Dear Mr. Shavelson,

Thank you for your letter dated 14th January 1965, to which I would like to make reference.

As you may recall the list of items the I.D.F. will be requested to loan you was not a carefully prepared one, but rather a vague list worked out by yourself and Col. Rivlin, therefore it is impossible at this stage, basing ourselves on that list to ascertain the loan of those items, unless we get a detailed one.

Taking in account the vagueness of the present list we can already inform you that some of the items requested are not in our possession at all, whereas others are limited in their quantities. *

As regarding the number of troops requested, we would be able to put at your disposal the following:-

An army officer fro full time employment as both technical adviser and L.O. for the services of which you will be requested to reimburse the army;

Lt. Col. Gershon Rivlin as part time historical adviser; **

Up to 800 soldiers for a limited period of three days namely the 6th, 7th and 8th of June 1965. ***

Ammunition and explosives will not be supplied by the army. I suggest you contact the Military Industries in the Ministry of Defence for the production of the quantities and types of the ammunition and explosives required. ****

As for other items on the list, enclosed please find a detailed list of prices. *****

I would like again, to stress the importance of a quick reply regarding the the detailed list of items and quantities as requested.

Sincerely yours,


SHEMUEL GAT - Sgan Aluf .
for/DIRECTOR OF PUBLIC RELATIONS.



**CAST A
GIANT
SHADOW**

A FILM BY MELVILLE SHAVELSON



**THE MAJOR EVENTS DEPICTED IN
THIS FILM ACTUALLY HAPPENED.
SOME OF THEM ARE STILL HAPPENING.**



**THE MAJOR CHARACTERS ACTUALLY LIVED.
MANY OF THEM ARE STILL LIVING,
ALTHOUGH IT WAS NOT EASY.**











A man in a white thobe and ghutra is riding a camel. The camel is carrying a large, tall bundle of sunflowers. The scene is outdoors with a clear blue sky and some dry vegetation in the foreground.

**LYDDA AIRPORT - PALESTINE
FEBRUARY 2, 1948**

















Památník napadení izraelského konvoje v r. 1948 u Ša'ar ha-gai



























Tzv. Burmská cesta – která je portrétovaná ve filmu – byla hlavní tepnou pro zásobování Židovské čtvrti Jeruzaléma



Pamātník tzv. Burmské cesty u hlavní silnice z Tel Avivu do Jeruzaléma























"ELIA SULEIMAN HAS THE POLITICAL RIGOUR OF EDWARD SAID AND THE COMIC GENIUS OF BUSTER KEATON"

SUKHDEV SANDHU, THE DAILY TELEGRAPH

CORNICHE PICTURES PRESENTS

THE TIME THAT REMAINS

FROM THE DIRECTOR OF DIVINE INTERVENTION

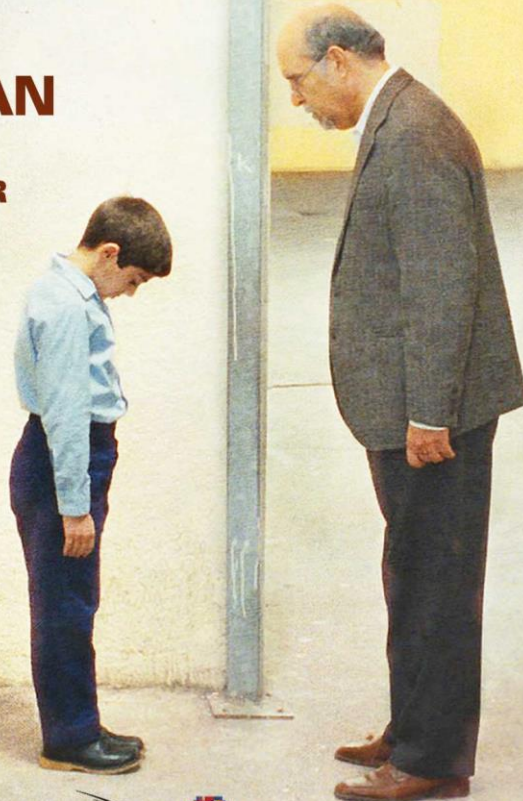
A FILM BY
ELIA SULEIMAN

"PALESTINIAN DIRECTOR ELIA SULEIMAN'S MOST ELOQUENT & MOVING FEATURE TO DATE"

DAVID JENKINS TIME OUT

"HUMANIST CINEMA AT ITS FINEST"

PHILIP FRENCH, THE OBSERVER



new wave films www.newwavefilms.co.uk

az-Zamān
al-mutabāqī /

Čas, který zůstal

(2009, 109 min.)



Īlījā Sulajmān (1960-)

الزمن الباقي
سيرة الحاضر الغائب































































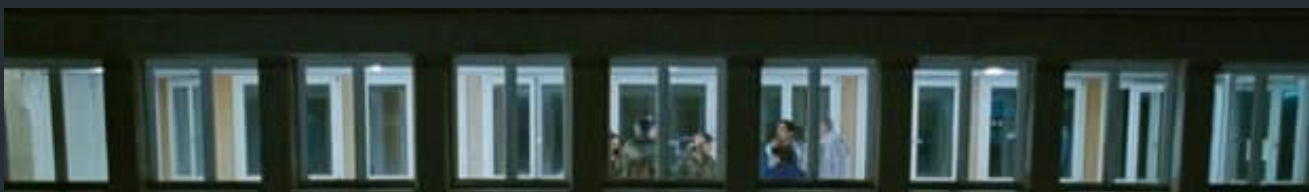


































"A SPLENDID FILM WITH EXTRAORDINARY ACTING!"

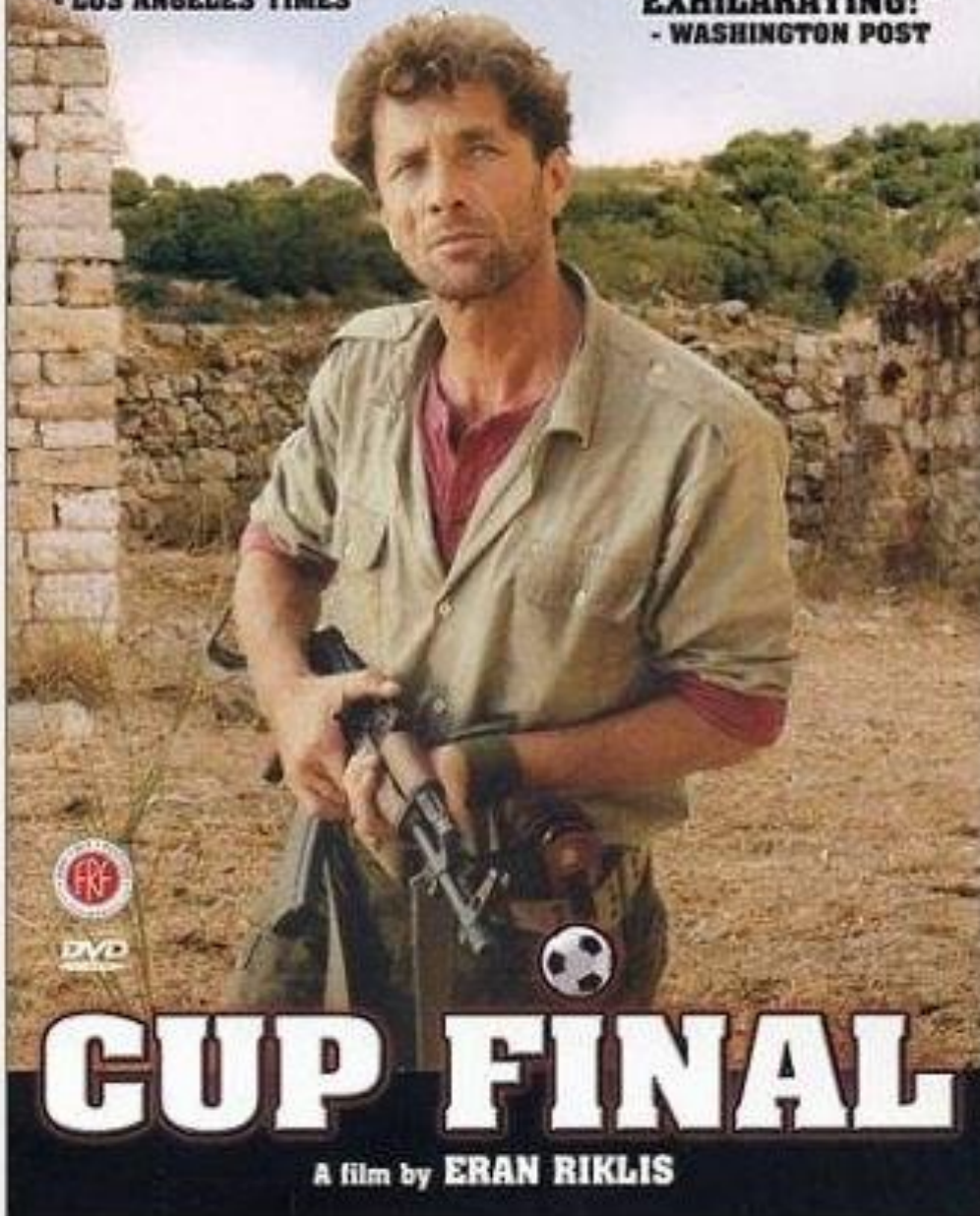
- NEW YORK TIMES

"EXPLOSIVE!"

- LOS ANGELES TIMES

**"POWERFUL AND
EXHILARATING!"**

- WASHINGTON POST



Gmar Gavi'a /
Světový pohár

(1991)

105 min.



Erán Riklis (1954–)

A vintage car is driving on a dirt road through a wooded area, kicking up dust. The scene is captured in a dark, high-contrast style. The car is positioned in the center-right of the frame, moving away from the viewer. The background shows trees and a utility pole under a bright sky.

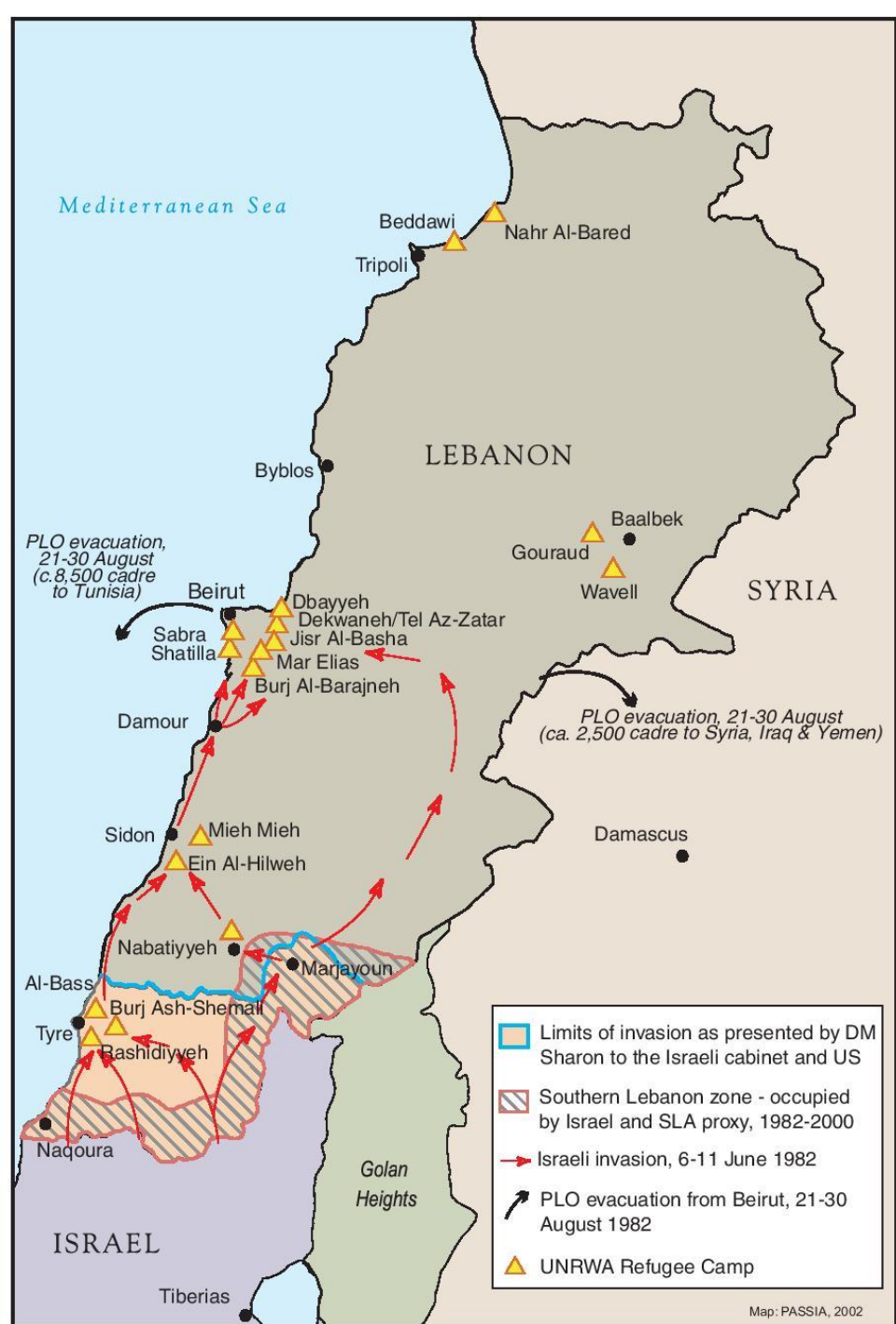
גמיר גביע


CUP FINAL

JUNE, 1982.

**THE ISRAELI ARMY INVADES LEBANON,
A COUNTRY TORN BETWEEN THE P.L.O.,
THE FALANGISTS (CHRISTIAN ARMED FORCES)
AND THE DRUZE.**

**THE STORY TAKES PLACE DURING THE SECOND
WEEK OF THE WAR IN LEBANON.**



A close-up photograph of a man wearing a dark jacket and a light-colored straw hat. He has a straw gag in his mouth, which is tied to his cheeks with dark straps. He has a pained or distressed expression on his face, with furrowed brows and a slight grimace. The background is a plain, light-colored wall.

Look, Imperial Hotel. Heating
Air conditioning, sauna...

COPA MUNDIAL - FIFA - ESPAÑA 82



Estadio
F. C. Barcelona

18

19.00.00

Sección
Banco -
Sector
Asistencia

24
24
24
36



Puerta
Gate
Porte
Tor

05

129

249

BARCELONA

12

Thursday, Italy-North Korea
gate five

Bon Voyage!


IBERIA

43 2 237 28









A close-up shot of two soldiers in olive drab uniforms. Both have their eyes covered with white cloth. The soldier on the left is seen in profile, looking towards the right. The soldier on the right is looking forward with a somber expression. The background is out of focus, showing what appears to be a military vehicle or structure. The overall tone is somber and suggests a scene of conflict or capture.

Relax, Galilli, relax!
It's enough of a mess





We're not fighting for
Lebanon...

A man in a light green jacket and glasses is pointing his finger at a man in a military uniform. The man in uniform is smiling and looking at the first man. They are standing in front of a white wall. In the background, another person is partially visible.

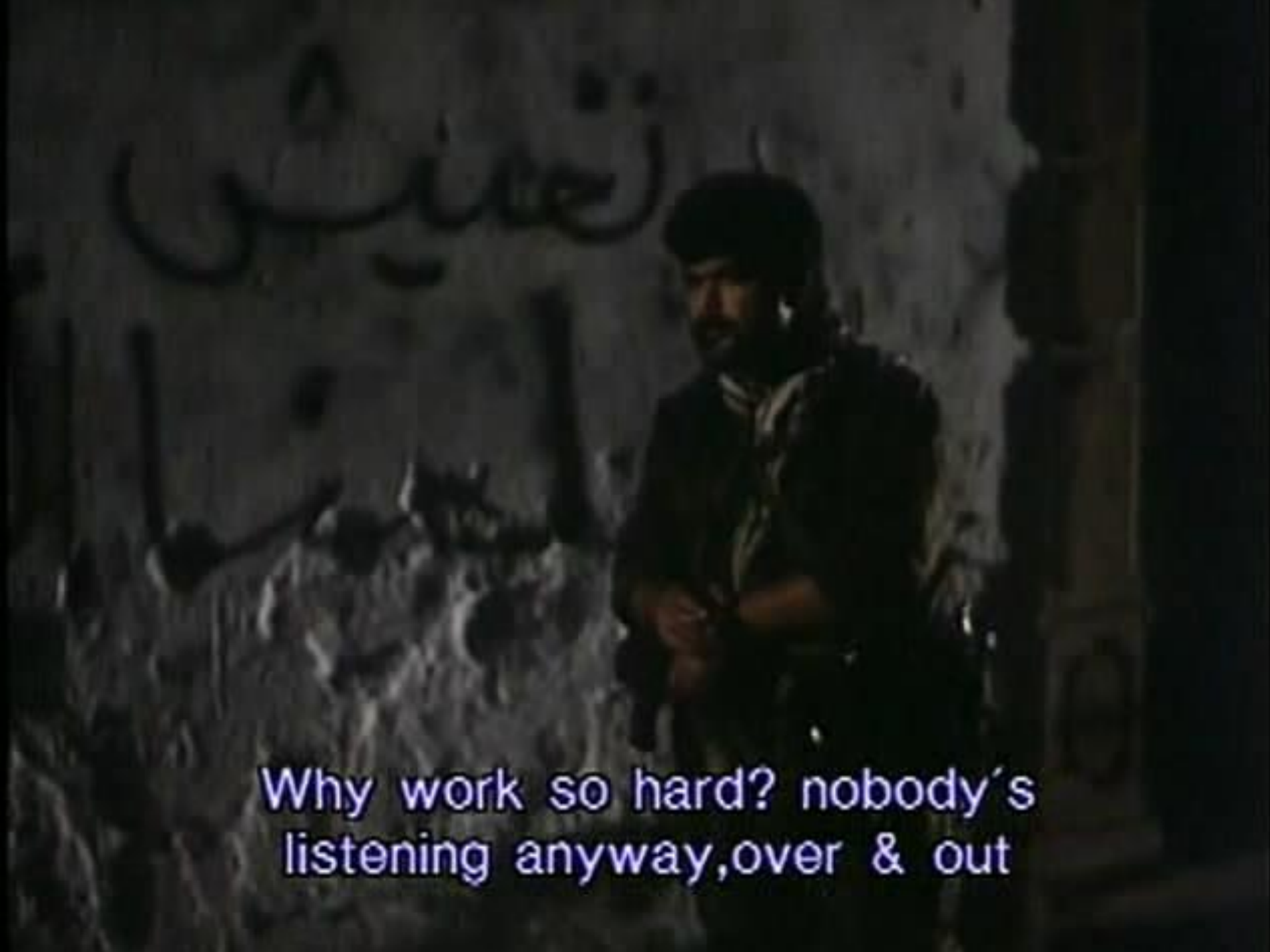
I'm missing...Don Pappo...
Garibaldi 22...










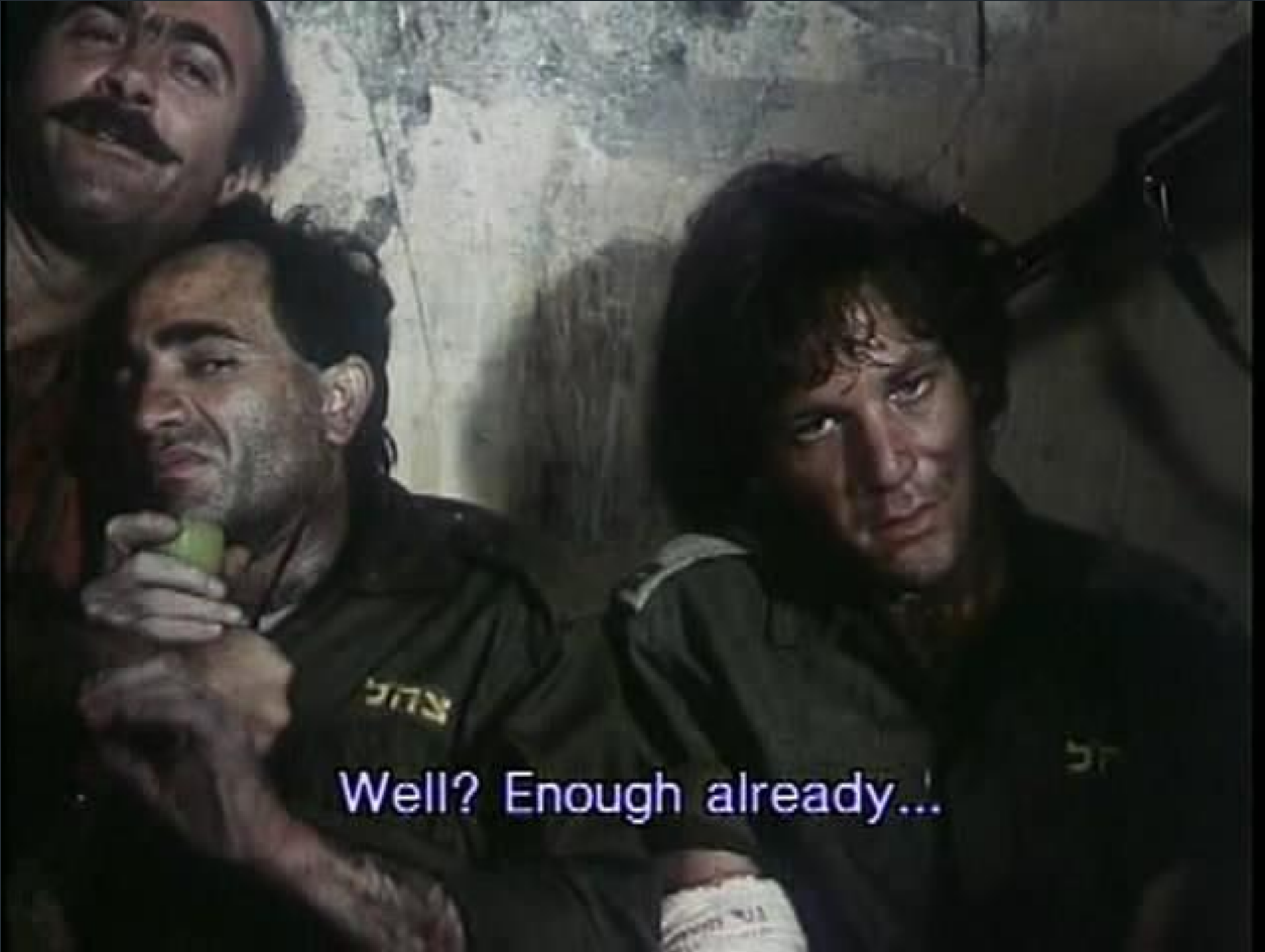
A man with a beard and dark hair, wearing a dark jacket, stands in the center of the frame. He is looking slightly to his left. The background is a wall covered in graffiti. At the top, the word 'تهدید' (Tahdid) is written in large, dark Arabic calligraphy. Below it, there are other, less legible graffiti elements. The lighting is dim, creating a somber and gritty atmosphere.

Why work so hard? nobody's
listening anyway, over & out





**Listen brothers! Next time
pick a better time for war!**




Well? Enough already...!









A volunteer...not from here
From Italy...






























A group of five men are seated around a round wooden table in a room with large, arched windows. The man on the left is bald and wearing a light-colored shirt and a dark vest. The other four men are dressed in jackets. The table is set with a bowl of white fruit, a glass, and some small items. A patterned rug is on the floor. The text "Avanti Brazil!" is overlaid at the bottom of the image.

Avanti Brazil!



















ARSAM INTERNATIONAL PRESENTE



VENEZIA 2009
Competition
LION D'OR



"Je venais d'avoir 19 ans... La vie était belle,
j'étais amoureux... Ensuite on m'a demandé en juin 1982
d'être le tireur du premier char à entrer au Liban..."

LEBANON

un film de Samuel Maoz

"Stupéfiant" ★★★ LE MONDE "Impressionnant" ★★★ LE FIGARO
"Spectaculaire" ★★★ LES CAHIERS DU CINEMA



"A POWERHOUSE FILM... BROUGHT TO VITAL, PLAUSIBLE LIFE IN A
COMBINATION OF FLASH, CLASSIC AND 3-D ANIMATION."
- Manohla Dargis, THE NEW YORK TIMES

"AESTHETICALLY ADVENTUROUS AND PASSIONATELY COMMITTED."
- Kenneth Turan, THE LOS ANGELES TIMES

WALTZ WITH BASHIR

AN ARI FOLMAN FILM



A SONY PICTURES CLASSICS RELEASE. A BRIDGIT FOLMAN FILM. LES FILMS D'ICI. RAZOR FILM PRODUCTION. IN CO-PRODUCTION WITH ARTE-FRANCE. ITVS INTERNATIONAL. IN COLLABORATION WITH NWSA COMMUNICATIONS - CHANNEL 8
THE NEW ISRAELI FOUNDATION FOR CINEMA & TV. MEDIENBOARD BERLIN-BRANDENBURG. ISRAEL FILM FUND. HOT TELECOMMUNICATION SYSTEM LTD. AN ARI FOLMAN FILM. ART DIRECTOR AND ILLUSTRATOR DAVID POLONSKY. DIRECTOR OF ANIMATION YONI GOODMAN
EDITED BY NITAN NITAN. VISUAL EFFECTS ARTIST ROY NITAN. SOUND DESIGNER AVIV ALDEMA. ORIGINAL MUSIC MAX RICHTER. PRODUCTION DESIGNER SERGE LALOU. TALE NARLELI. GERHARD MEIXNER. ROMAN PAUL. WRITER, DIRECTED AND PRODUCED BY ARI FOLMAN

WWW.WALTZWITHBASHIRMOVIE.COM WWW.SONYCLASSICS.COM

Komparace

- Obraz Arabů / Palestinců
„barbaři“, nomádi vrs. usedlí a civilizovaní lidé
agresivní, divocí, krutí vrs. mírumilovné, pasivní, oběti
„orientální harém“ vrs. plnoprávné ženy
neexistuje palestinský národ jenom „Arabové“ vrs. Palestinci
jsou doma jiní Arabové jsou rozdílné
- Obraz Židů / Izraelců
nositelé západní civilizace a hodnot, humánní a oběti vrs.
okupanti, trýznitelé, arogantní
nevinní civilisté vrs. krutí vojáci
- Izraelci vrs. Palestinci
organizace (stát, armáda) vrs. „orientální chaos“, tlupa
- Izraelci a Palestinci jako partneři a „lidé“ (osobní portréty,
vyvážené v charakteru), rovnoprávné postavení.

Arabové / Palestinci izraelskýma a západníma očima















Arabové / Palestinci vlastníma očima





Židé / Izraelci palestinskými / arabskými očima







Židé / Izraelci vlastnímá očima











Komparace a odkazy

















Izraelci a Palestinci „jako partneři“ v rovnoprávném postavení











A man with dark hair, wearing a dark jacket and a patterned scarf, is sitting on the seat of a tractor. The tractor is positioned on a dirt field. The background shows a hazy landscape with some structures in the distance. The text is overlaid on the large rear wheel of the tractor.

מנהל אמנותי
אריה וייס
אביזרים
יוני קרוז