

Margarita Kirilkina

The film *Present Continuous* by Aner Preminger focuses on a topic of security in Israel but it also could be a contradictory theme in general.

The woman, after becoming a victim of a terrorist attack in Jerusalem market, locks her family in a flat, to not allow them going outside. By this gesture she tries to protect her family: first of all to not allow her son to participate in military operation, but also to prevent her daughter and husband become also a victims of violence on Jerusalem streets. However despite the fact Ruti protected her family from outside conflict, new inner family conflict starts and also brings the risk of death, as the nature of both of them is violent. As Arab-Jews conflict is based on questions of territories, the same family conflict in a family starts from the same subject, just in a first case in is about violent intervention, in a second - violent limitation.

Ruti closes the door to the flat - common private space of the family - with few lockers and hides the keys. By that gesture she limits her children's and husband's freedom of moving making their private space the only real for them, cutting it from another world. Her family members is not able to cross that border anymore, as Palestinians can't cross the border of Israel, and being human essence striving for freedom, they logically start to resist. First they are trying to show how ridicules her action is, but Ruti's fear is so strong that she doesn't listen anybody. And here the conflict escalates: the son takes a gun, trying to shoot the locker on a door, but almost kills his mother. From that point all family starts to be in danger absolutely the same as if they would be outside it. The son trying to escape to the army, falls down from the balcony and breaks his leg, after his sister was almost in the same situation but didn't went so far. While children's and mother's danger is more physical one, Ruti's husband tells her about his betrayal and it brings the whole family to the risk of breakup. So family conflict becomes the same complex as the outside one, and a private place the same dangerous as a public. Being wounded at your own home physically or psychologically becomes the same possible as in a street, and not just in Jerusalem but in a whole world.

Director Aner Preminger doesn't concentrate on a special place, there is no word about a real Arab-Jews conflict, provoked terrorist attacks in Jerusalem, so we could replace film's action to any part of the world where parent's tries to protect their children from outside problems and isolate them from the real world, putting them in a different kind of danger by that. And even if Ruti really saved her son's life, the son of another woman was killed instead of him. Ofer will be traumatized all his life, because he became a reason of his best friend death. So the question is if Ruti really saved his son and if she really influenced the outside world? That could happen, as Aner Preminger says, just if all mothers in the world will lock their children in flats, and then their will be nobody who would continue the war. But until it sound surrealistic that kind of artificial protection doesn't have a sense.