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# Arab Blue Films

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Israeli Cinema

New Voices in Arab Cinema

All Joking Aside

Stoogeology

Reel Bad Arabs

Arabic Translation Across Discourses

Films of Arab Loutfi and Heiny Srour

Stars Illustrated Magazine. New York. Oct. 2018. Special edition. The Middle East & Islam.

Arab Filmmakers of the Middle East

The Myth of the Clash of Civilizations

Arab Filmmakers of the Middle East

Black-Arab Encounters in Literature and Film

The Bob Hope Films

Pop Culture in North Africa and the Middle East

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تعليم في الشرق الاوسط

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Animation in the Middle East

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Arab Cinema

Restitching Identities in Rural Sri Lanka

Romantic narratives in international politics

The Oxford History of World Cinema

The Handbook of Media and Culture in the Middle East

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Sociology

Arab Americans in Film

Roots of the New Arab Film

The Arabian Nights Encyclopedia [2 volumes]

The Epic Films of David Lean

Genre Hybridisation

Blue Aubergine

Character-Based Film Series Part 2

Arab Blue  
Films

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## JOHNS RHODES

**Israeli Cinema** Longman Publishing Group  
Selected for Arab America's Best Arab American Books of 2020 list. It comes as little surprise that Hollywood films have traditionally stereotyped Arab Americans, but how are Arab Americans portrayed in Arab films, and just as importantly, how are they portrayed in the works of Arab American filmmakers themselves? In this innovative volume, Mahdi offers a comparative analysis of three cinemas, yielding rich insights on the layers of representation and the ways in which those representations are challenged and disrupted. Hollywood films have fostered reductive imagery of Arab Americans since the 1970s as either a national security threat or a foreign policy concern, while Egyptian filmmakers have used polarizing images of Arab Americans since the 1990s to convey their nationalist critiques of the United States. Both portrayals are rooted in anxieties around globalization, migration,

and US-Arab geopolitics. In contrast, Arab American cinema provides a more complex, realistic, and fluid representation of Arab American citizenship and the nuances of a transnational identity. Exploring a wide variety of films from each cinematic site, Mahdi traces the competing narratives of Arab American belonging—how and why they vary, and what's at stake in their circulation.

**New Voices in Arab Cinema** McFarland  
How hollywood has portrayed Muslim Arabs as evil.

All Joking Aside Interlink Publishing Group  
Introducing insights from literary studies and narratology into international relations, this study examines the romantic narratives of pirates in Somalia, rebels in Libya and private military and security companies in Iraq.

**Stoogeology** Walter de Gruyter  
Illustrated Magazine. New York. Oct. 2018. Special edition. The Middle East & Islam. On the cover: Gaith Altamimi, Raghda, Dr. Sami Aldeeb. Published in New York City by Times Square Press and Stars Illustrated publishing house. A

deluxe edition in full colors, printed on heavy-stock glossy paper. Also available in ECONOMY EDITION at a fraction of the price of the deluxe edition. Contact: [desk@starsillustratedmagazine.com](mailto:desk@starsillustratedmagazine.com)

*Reel Bad Arabs* American Univ in Cairo Press  
Ideal for students and general readers, this single-volume work serves as a ready-reference guide to pop culture in countries in North Africa and the Middle East, covering subjects ranging from the latest young adult book craze in Egypt to the hottest movies in Saudi Arabia. Part of the new Pop Culture around the World series, this volume focuses on countries in North Africa and the Middle East, including Algeria, Egypt, Iran, Iraq, Israel, Jordan, Kuwait, Lebanon, Libya, Morocco, Saudi Arabia, Syria, the United Arab Emirates, and more. The book enables students to examine the stars, idols, and fads of other countries and provides them with an understanding of the globalization of pop culture. An introduction provides readers with important contextual information about pop culture in North Africa and

the Middle East, such as how the United States has influenced movies, music, and the Internet; how Islamic traditions may clash with certain aspects of pop culture; and how pop culture has come to be over the years. Readers will learn about a breadth of topics, including music, contemporary literature, movies, television and radio, the Internet, sports, video games, and fashion. There are also entries examining topics like key musicians, songs, books, actors and actresses, movies and television shows, popular websites, top athletes, games, and clothing fads and designers, allowing readers to gain a broad understanding of each topic, supported by specific examples. An ideal resource for students, the book provides Further Readings at the end of each entry; sidebars that appear throughout the text, providing additional anecdotal information; appendices of Top Tens that look at the top-10 songs, movies, books, and much more in the region; and a bibliography. *Arabic Translation Across Discourses* Routledge  
Sandya Hewamanne's *Stitching Identities in a*

*Free Trade Zone* analyzed how female factory workers in Sri Lanka's free trade zones challenged conventional notions about marginalized women at the bottom of the global economy. In *Restitching Identities in Rural Sri Lanka* Hewamanne now follows many of these same women to explore the ways in which they negotiate their social and economic lives once back in their home villages. Drawing on ethnographic fieldwork conducted over fifteen years, the book explores how the former free-trade-zone workers manipulate varied forms of capital—social, cultural, and monetary—to become local entrepreneurs and community leaders, while simultaneously initiating gradual changes in rural social hierarchies and gender norms. Free trade zones introduce Sri Lankan women to neoliberal ways of fashioning selves, Hewamanne contends. Her book illustrates how varied manifestations of neoliberal attitudes within local contexts result in new articulations of what it is to be an entrepreneur as well as a good woman. By focusing on how former workers decenter

neoliberal market relations while using their entrepreneurial and civic activities to reimagine social life in ways more satisfying to them and their loved ones—what the author calls a politics of contentment—the book sheds light on new political possibilities in contexts where both reproduction of neoliberal economic relations and implementation of alternatives co-exist. *Films of Arab Loutfi and Heiny Srour* Manchester University Press  
An invaluable resource for those seeking to understand the past, present and future of media and cultural resources in the Middle East. *The Handbook of Media and Culture in the Middle East* is designed to help readers navigate the important questions of the region and better understand the global cultural and media transformations that shape the debates and challenges of the twenty-first century. Bringing together contributions by a trans-regional panel of established experts and new voices, this interdisciplinary volume offers a fresh perspective on the cultures of the Middle East and their media production,

distribution, and consumption. Rather than viewing the Middle East as a monolithic culture operating within a limited media framework, the book examines the multi-local characteristics of knowledge production, media, and culture in the region. Particular emphasis is placed on the necessity for moving away from universalism in favor of theoretically- and historically-grounded integrated analysis. Throughout the text, the authors address the central questions of media and culture in the Middle East while contextualizing the region's competing histories, geopolitical and socio-economic issues, and ongoing cultural and media debates. Describes the intellectual landscape of the field, including its historic emergence and evolution, key theoretical approaches and empirical research, and possible future directions Presents rich analyses anchored in contemporary research and broad historical and geopolitical contexts Focuses on the symbiotic and dynamic relationship between old and emerging media Offers case studies in cultural production and mainstream and alternative media.

Discusses the role of empire and its consequences for communication, culture and politics Engages with culture as a dynamic site of struggle and contestation Part of the acclaimed Blackwell Global Handbooks in Media and Communication Research series, *The Handbook of Media and Culture in the Middle East* is essential reading for academics and researchers in the field and an excellent textbook for students of global studies, media and communication, journalism, anthropology, sociology, economics, political science, and history. *Stars Illustrated Magazine. New York. Oct. 2018. Special edition. The Middle East & Islam.* Bloomsbury Publishing USA The most comprehensive treatment of the Arabian Nights ever published, with more than 800 detailed encyclopedic entries and a wealth of authoritative essays and resources. The tales of the Arabian Nights have long been the focus of scholarly research and critique, but no English language work has ever attempted an all-embracing treatment of

them. The fruit of years of research, *The Arabian Nights Encyclopedia* is the first comprehensive reference work introducing both the Arabian Nights and the context of their genesis and aftermath in Near Eastern, European, and world culture. Editors Ulrich Marzolph, one of the world's foremost scholars of Near Eastern narrative culture, and Richard van Leeuwen, a prominent scholar of the Arabian Nights, present detailed, authoritative, and up-to-date research on virtually all aspects of the tales, including major protagonists, themes, important translations, textual history, adaptations, reworkings, works inspired by the Arabian Nights, and aspects of literary theory, and provide extensive bibliographies for each tale. In addition to the 800+ encyclopedic entries and numerous essays, the work introduces research that has not previously been published, making it an invaluable resource to scholars, educators, students, and the general public, as well as an essential addition to the core collection of academic and public libraries.

*Arab Filmmakers of the Middle East* Indiana University Press

In this landmark dictionary, Roy Armes details the scope and diversity of filmmaking across the Arab Middle East. Listing more than 550 feature films by more than 250 filmmakers, and short and documentary films by another 900 filmmakers, this volume covers the film production in Iraq, Jordan, Lebanon, Palestine, Syria, and the Gulf States. An introduction by Armes locates film and filmmaking traditions in the region from early efforts in the silent era to state-funded productions by isolated filmmakers and politically engaged documentarians. Part 1 lists biographical information about the filmmakers and their feature films. Part 2 details key feature films from the countries represented. Part 3 indexes feature-film titles in English and French with details about the director, date, and country of origin.

*The Myth of the Clash of Civilizations* McFarland  
The internationally acclaimed films *Persepolis* and *Waltz with Bashir* only hinted at the vibrant animation culture that

exists within the Middle East and North Africa. In spite of censorship, oppression and war, animation studios have thrived in recent years - in Egypt, Iran, Iraq, Lebanon, Morocco, Palestine, Syria and Turkey - giving rise to a whole new generation of entrepreneurs and artists. The success of animation in the Middle East is in part a product of a changing cultural climate, which is increasingly calling for art that reflects politics. Equally, the professionalization and popularization of film festivals and the emergence of animation studios and private initiatives are the results of a growing consumer culture, in which family-friendly entertainment is big business. Animation in the Middle East uncovers the history and politics that have defined the practice and study of animation in the Middle East, and explores the innovative visions of contemporary animators in the region.

**Arab Filmmakers of the Middle East** Bloomsbury Publishing

A rare contribution to global translation as a 'cross-cultural-open-concept', *Arabic Translation Across Discourses* provides

explorations of Arabic translation as an instance of transcultural and translingual encounters (transculturalizing). This book examines the application and interrogation of discourses of translation in the translation of discourses (religion, literature, media, politics, technology, community, audiovisual, and automated systems of communication for translation). The contributors provide insights into the concerns and debates of Arabic translation as a tradition with local, yet global dimensions of translation and intercultural studies. This volume will be of great interest to students and researchers of all translation studies, but will also provide a rich source for those studying and researching history, geopolitics, intercultural studies, globalization, and allied disciplines.

**Black-Arab Encounters in Literature and Film**

Walter de Gruyter GmbH & Co KG

Bob Hope got his start in show business when he was in his twenties, remained active past the age of 90, and lived to be 100. His longevity was remarkable, especially when one considers that

he was active in vaudeville, radio, motion pictures and television. He excelled in each of these popular forms of entertainment, but his films are the most genuine testaments to his timeless comedy. His smart quips, fast pace, and breezy manner were perfect ingredients for the brand of comedy that was popular during World War II and the years immediately following the war. This book begins with a discussion of Bob Hope's early career and the short films that he starred in, and then covers each of the Hope films beginning with *The Big Broadcast of 1938*. The Hope films, the author says, do not have deep subtexts or clever cinematic innovations, but provide clever, uplifting entertainment that continues to inspire laughter and offer solid examples of the humor that made Americans smile during and after World War II. Cast and credit information is provided for each film. [The Bob Hope Films](#) Schüren Verlag Stars Illustrated Magazine. New York. Oct. 2018. Special edition. The Middle East & Islam. This is the Economy Edition. On the cover: Gaith

Altamimi, Raghda, Dr. Sami Aldeeb. Published in New York City by Times Square Press and Stars Illustrated publishing house. A deluxe edition in full colors, printed on heavy-stock glossy paper is also available as a collector's item. Contact: desk@starsillustratedmagazine.com *Pop Culture in North Africa and the Middle East* Springer A professor of American Studies—and stand-up comic—examines sharply focused comedy and its cultural utility in contemporary society. Outstanding Academic Title, Choice In this examination of stand-up comedy, Rebecca Krefting establishes a new genre of comedic production, “charged humor,” and charts its pathways from production to consumption. Some jokes are tears in the fabric of our beliefs—they challenge myths about how fair and democratic our society is and the behaviors and practices we enact to maintain those fictions. Jokes loaded with vitriol and delivered with verve, charged humor compels audiences to action, artfully summoning political critique. Since the institutionalization of

stand-up comedy as a distinct cultural form, stand-up comics have leveraged charged humor to reveal social, political, and economic stratifications. *All Joking Aside* offers a history of charged comedy from the mid-twentieth century to the early aughts, highlighting dozens of talented comics from Dick Gregory and Robin Tyler to Micia Mosely and Hari Kondabolu. The popularity of charged humor has waxed and waned over the past sixty years. Indeed, the history of charged humor is a tale of intrigue and subversion featuring dive bars, public remonstrations, fickle audiences, movie stars turned politicians, commercial airlines, emergent technologies, neoliberal mind-sets, and a cavalcade of comic misfits with an ax to grind. Along the way, Krefting explores the fault lines in the modern economy of humor, why men are perceived to be funnier than women, the perplexing popularity of modern-day minstrelsy, and the way identities are packaged and sold in the marketplace. Appealing to anyone interested in the politics of humor and generating implications for the study of any form

of popular entertainment, this history reflects on why we make the choices we do and the collective power of our consumptive practices. Readers will be delighted by the broad array of comic talent spotlighted in this book, and for those interested in comedy with substance, it will offer an alternative punchline.

Arab Information Syracuse University Press

Culture and conflict inevitably go hand in hand. The very idea of culture is marked by the notion of difference and by the creative, fraught interaction between conflicting concepts and values. The same can be said of all key ideas in the study of culture, such as identity and diversity, memory and trauma, the translation of cultures and globalization, dislocation and emplacement, mediation and exclusion. This series publishes theoretically informed original scholarship from the fields of literary and cultural studies as well as media, visual, and film studies. It fosters an interdisciplinary dialogue on the multiple ways in which conflict supports and constrains the production of meaning, on how conflict is represented, how it

relates to the past and projects the present, and how it frames scholarship within the humanities.

Editors: Isabel Capeloa Gil, Catholic University of Portugal, Lisbon, Portugal; Paulo de Medeiros, University of Warwick, UK, Catherine Nesci, University of California, Santa Barbara, USA. Editorial Board: Arjun Appadurai, New York University, Claudia Benthien, Universität Hamburg, Elisabeth Bronfen, Universität Zürich, Bishnupriya Ghosh, University of California, Santa Barbara, Joyce Goggin, Universiteit van Amsterdam, Lawrence Grossberg, University of North Carolina at Chapel Hill, Andreas Huyssen, Columbia University, Ansgar Nünning, Universität Gießen, Naomi Segal, University of London, Birkbeck College, Márcio Seligmann-Silva, Universidade Estadual de Campinas, António Sousa Ribeiro, Universidade de Coimbra, Roberto Vecchi, Università di Bologna, Samuel Weber, Northwestern University, Liliane Weissberg, University of Pennsylvania, Christoph Wulf, FU Berlin, Longxi Zhang, City University of Hong Kong

*Genocidal Nightmares*  
Routledge

The volume gathers twenty original essays by experts of American memory studies from the United States and Europe. It extends discussions of U.S. American cultures of memory, commemorative identity construction, and the politics of remembrance into the topical field of transnational and comparative American studies. In the contexts of the theoretical turns since the 1990s, including prominently the pictorial and the spatial turns, and in the wake of multicultural and international conceptions of American history, the contributions to the collection explore the cultural productivity and political implications of both officially endorsed memories and practices of oppositional remembrance. Reading sites of memory situated in or related to the United States as crossroads of transnational and intercultural remembering and commemoration manifests their possibly controversial function as platforms and agents in the processes of cultural exchange and political negotiation across the spatial, temporal, and

ideological trajectories that inform American Studies as Atlantic Studies, Hemispheric Studies, Pacific Studies. The interdisciplinary range of issues and materials engaged includes literary texts, personal accounts, and cultural performances from colonial times through the immediate present, the significance of war monuments and ethnic memorials in Europe, Asia, and the U.S., films about 9/11, public sculptures and the fine arts, American world's fairs as transnational sites of memory.

Love and Resistance in the Films of Mai Masri

Interlink Publishing  
Over a million copies sold worldwide The indispensable guide to understanding the world we make and the lives we lead. This thoroughly revised and updated ninth edition remains unrivalled in its vibrant, engaging and authoritative introduction to sociology. The authors provide a commanding overview of the latest global developments and new ideas in this fascinating subject. Classic debates are also given careful coverage, with even the most complex ideas

explained in a straightforward way. Written in a fluent, easy-to-follow style, the book manages to be intellectually rigorous but still very accessible. With a strong focus on interactive pedagogy, it aims to engage and excite readers, helping them to see the enduring value of thinking sociologically. The ninth edition includes: a solid foundation in the basics of sociology: its purpose, methodology and theories; up-to-the-minute overviews of key topics in social life, from gender, personal life and poverty, to globalization, the media and politics; stimulating examples of what sociology has to say about key issues in our contemporary world, such as climate change, growing inequality and rising polarization in societies across the world; a strong focus on global connections and the ways that digital technologies are radically transforming our lives; quality pedagogical features, such as 'Classic Studies' and 'Global Society' boxes, and 'Thinking Critically' reflection points, as well as end-of-chapter activities inviting readers to engage with popular culture and original research articles

to gather sociological insights. The ninth edition sets the standard for introductory sociology in a complex world. It is the ideal teaching text for first-year university and college courses, and will help to inspire a new generation of sociologists.

The Enemy in Contemporary Film Univ of California Press

A groundbreaking book that dissects a slanderous history dating from cinema's earliest days to contemporary Hollywood blockbusters that feature machine-gun wielding and bomb-blowing "evil" Arabs Award-winning film authority Jack G. Shaheen, noting that only Native Americans have been more relentlessly smeared on the silver screen, painstakingly makes his case that "Arab" has remained Hollywood's shameless shorthand for "bad guy," long after the movie industry has shifted its portrayal of other minority groups. In this comprehensive study of over one thousand films, arranged alphabetically in such chapters as "Villains," "Sheikhs," "Cameos," and "Cliffhangers," Shaheen documents the tendency to portray Muslim Arabs as Public Enemy



#1—brutal, heartless, uncivilized Others bent on terrorizing civilized Westerners. Shaheen examines how and why such a stereotype has grown and spread in the film industry and what may be done to change Hollywood's defamation of Arabs.

### **Transnational American Memories**

Springer Nature

This book investigates how representations of Black Africans have been negotiated over time in Arabic literature and film. The book offers direct readings of a representative selection of primary texts, shedding light on the divergent ways these authors understood race across different genres, including pre-Islamic classical poetry, polemical essays, travel narratives, novels, and films. Starting with the first recognized Black-Arab poet Antara Ibn Shaddad (580 C.E.) and extending right up to the present day, the works examined illuminate the changes in consciousness that attended Black Africans as they negotiated their position in Arab society. In a twist to Edward Said's Orientalism, the book

argues that scholars in the Middle East and North Africa generated a hierarchical representational discourse themselves, one equally predicated on the Self-Other binary. However, it also demonstrates that Arab racial discourse is not a linear rhetoric but changes according to history, political circumstances, and ideologies such as tribal politics, the Shu'ubiyya movement, nationalism, and imperialism. Blacks and Arabs have had tangled relationships that are based not only on race but also on kinship and solidarity due to trade and other types of connections. Challenging fundamental assumptions of Black Diaspora studies and postcolonial studies, this book will be of interest to scholars of the African diaspora, Arabic literature, Middle East studies, and critical race studies.

### **تعليم في الشرق الاوسط**

OUP Oxford

The Oxford History of World Cinema is the most authoritative, up-to-date history of the Cinema ever undertaken. It traces the history of the twentieth-century's most enduringly popular entertainment form, covering all aspects

of its development, stars, studios, and cultural impact. The book celebrates and chronicles over one hundred years of diverse achievement from westerns to the New Wave, from animation to the Avant-Garde, and from Hollywood to Hong Kong, with an international team of distinguished film historians telling the story of the major inventions and developments in the cinema business, its institutions, genres, and personnel. Other chapters outline the evolution of national cinemas round the world - the varied and distinctive filmic traditions that have developed alongside Hollywood. Also included are over 140 special inset features on the film-makers and personalities - Garbo and Godard, Keaton and Kurosawa, Bugs Bunny and Bergman - who have had an enduring impact in popular memory and cinematic lore. With over 300 illustrations, a full bibliography, and an extensive index, The Oxford History of World Cinema is an invaluable and entertaining guide and resource for the student and general reader.

Best Sellers - Books :

- [The Nightingale: A Novel By Kristin Hannah](#)
- [It Ends With Us: A Novel \(1\) By Colleen Hoover](#)
- [It Starts With Us: A Novel \(2\) \(it Ends With Us\)](#)
- [Young Forever: The Secrets To Living Your Longest, Healthiest Life \(the Dr. Hyman Library, 11\)](#)
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