



11TH OF JUNE 2024

# PALESTINE: REVOLUTION UNTIL VICTORY

Solidarity Screenings Glasgow in collaboration with Falastin Film Festival

# ***THE VANGUARDS OF THE REVOLUTION***

The defeat in the 1967 war (Al-Naksa) led to a new approach in the Palestinian national liberation struggle. The focus before was on conventional warfare, now it was focused on guerrilla warfare. Two events symbolise this shift:

- The battle of al-Karama and Popular Front for the Liberation of Palestine (PFLP) plane hijacking
- Al-Karama: Was mostly a military defeat for the Palestinians, but a hugely symbolic victory. Propelled Fatah into being the largest party in the Palestine Liberation Organisation (PLO)

Dawson Field Hijacking: PFLP successfully hijack three airliners, this is done to bring Palestine to the international spotlight.



# HISTORY OF PALESTINIAN RESISTANCE CINEMA



THE PALESTINE FILM UNIT, MILITANCY IN PALESTINIAN CINEMA AND THE MASS LINE

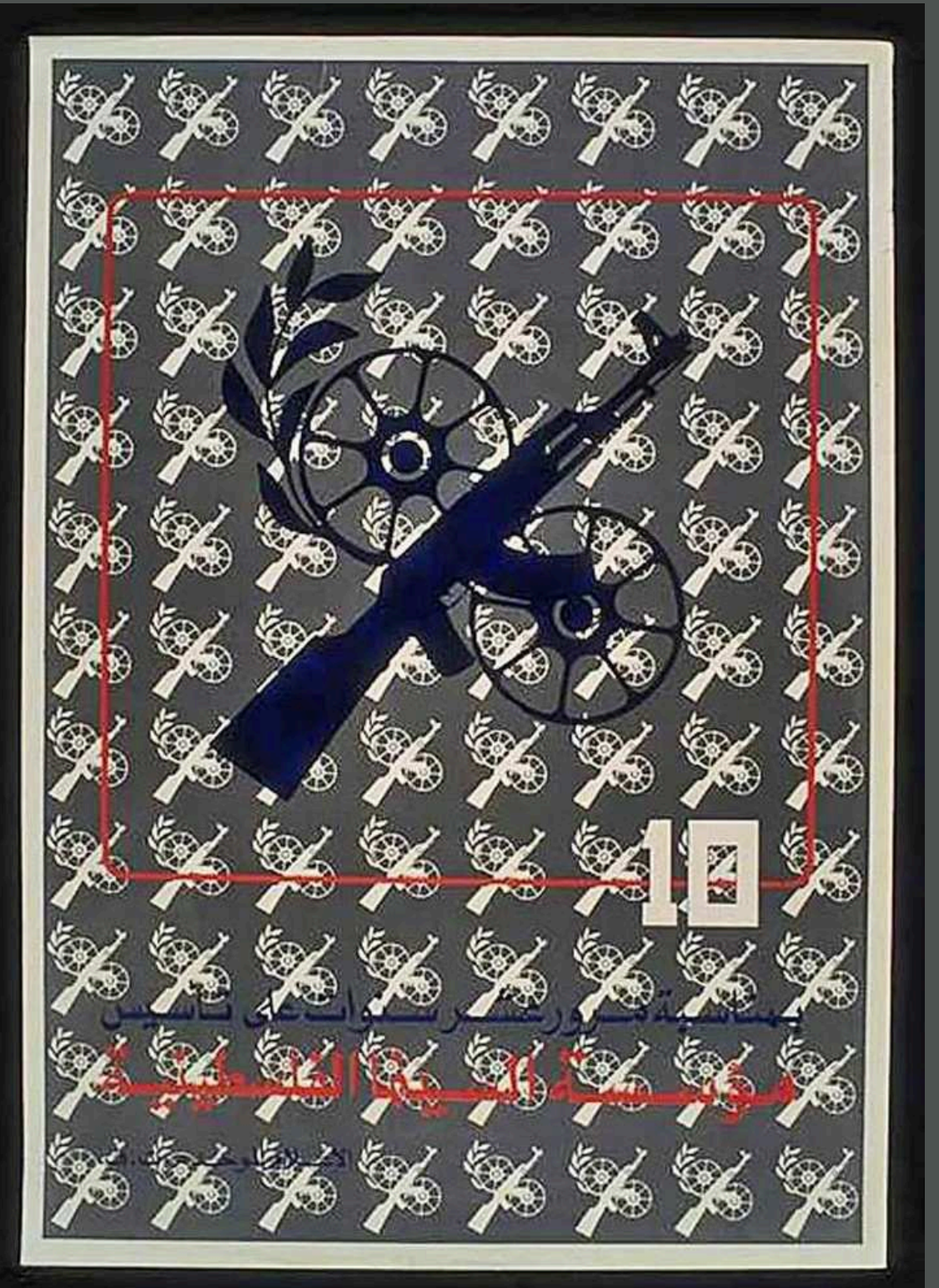
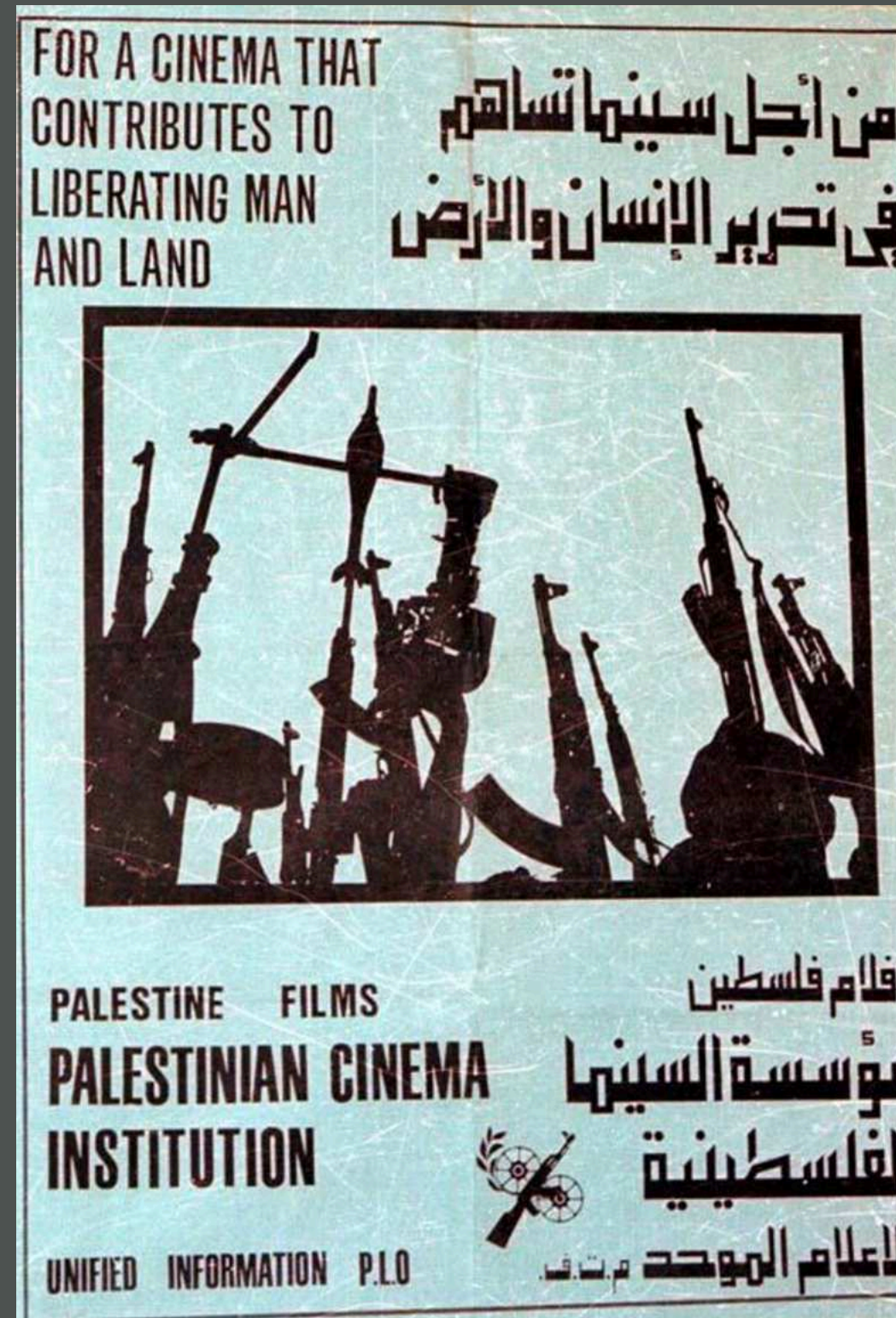


# PALESTINE FILM UNIT

- Film units that were affiliated to militant revolutionary organisations began to be formed in the 60s-70s
- The Palestine Cinema Unit, later became the Palestine Film Unit, was associated with the PLO, whereas the PFLP had their own film unit.
- Serving the revolution and Palestine:

***"Cinema should become an arm, a fighting arm, at the service of Palestinian Liberation"***

- Archival work was also emphasised, these films were circulated internationally. Most of the original copies were destroyed by Israel during the Lebanese Civil War







# MILITANCY IN PALESTINIAN CINEMA

- These film-workers were militant and revolutionary in the truest sense of the words
- They put themselves on the line for the sake of Palestine, the camera was their weapon
- One of the films we are showing is dedicated to Hani Jawharieh, who was martyred doing this work

***"The light weapon is the primary weapon of the people's war and similarly, the light 16-mm camera is the most appropriate weapon for the cinema of the people. A film's success is measured by the same criteria used to measure the success of a military operation."***



# MASS LINE

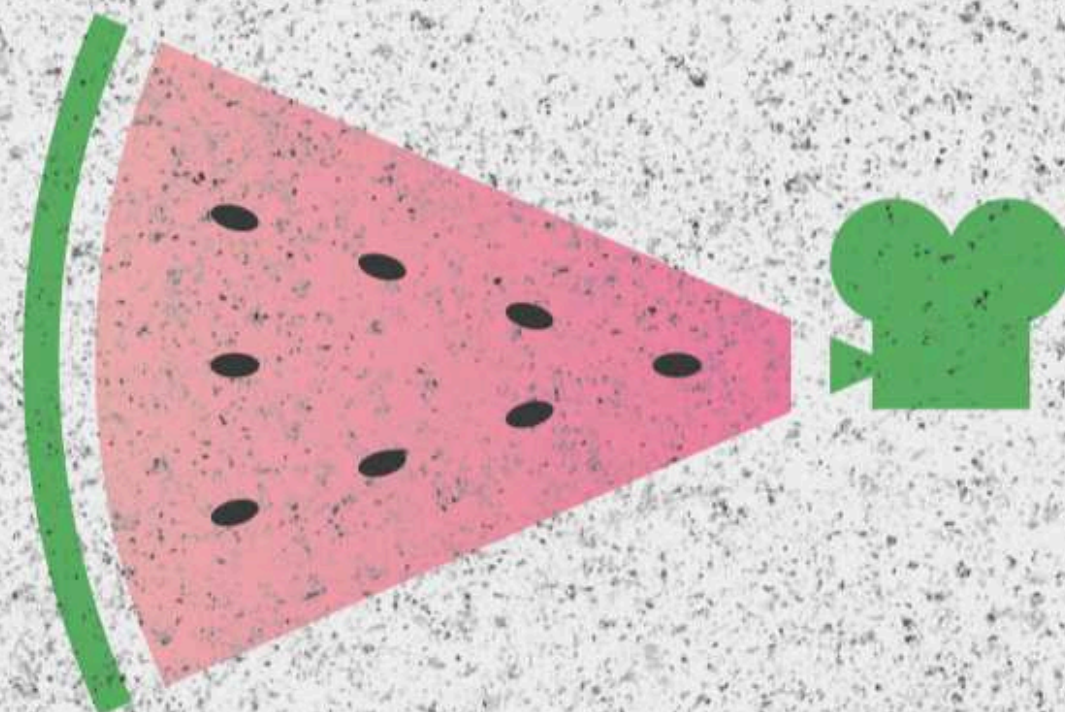
***"From the masses to the masses."***

- It's one thing to say you are doing something for the people, it is something else to truly do it for the people, by being a servant of the masses
- The Palestinian film-workers were in the camps, militia bases, educational institutes and trade unions - right where the masses were
- They would hold their films to account to the masses (through polling them with surveys)
- Seeing what the people have said, they would re-edit the films to better express the sentiments of the Palestinian people
- This kind of film screening work is being done today internationally today still (e.g., Rupture Cinema in Dublin or For the People in Chicago)





FALASTIN  
مهرجان  
FILM  
فلسطين  
FESTIVAL  
للأفلام



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SCOTLAND  
سكوتلاندا



# THE EFFECT OF VIDEO NOW

**The situation on the ground has developed immensely since the 60s-80s. The tactics of the resistance have shifted and along with it so has their art production.**

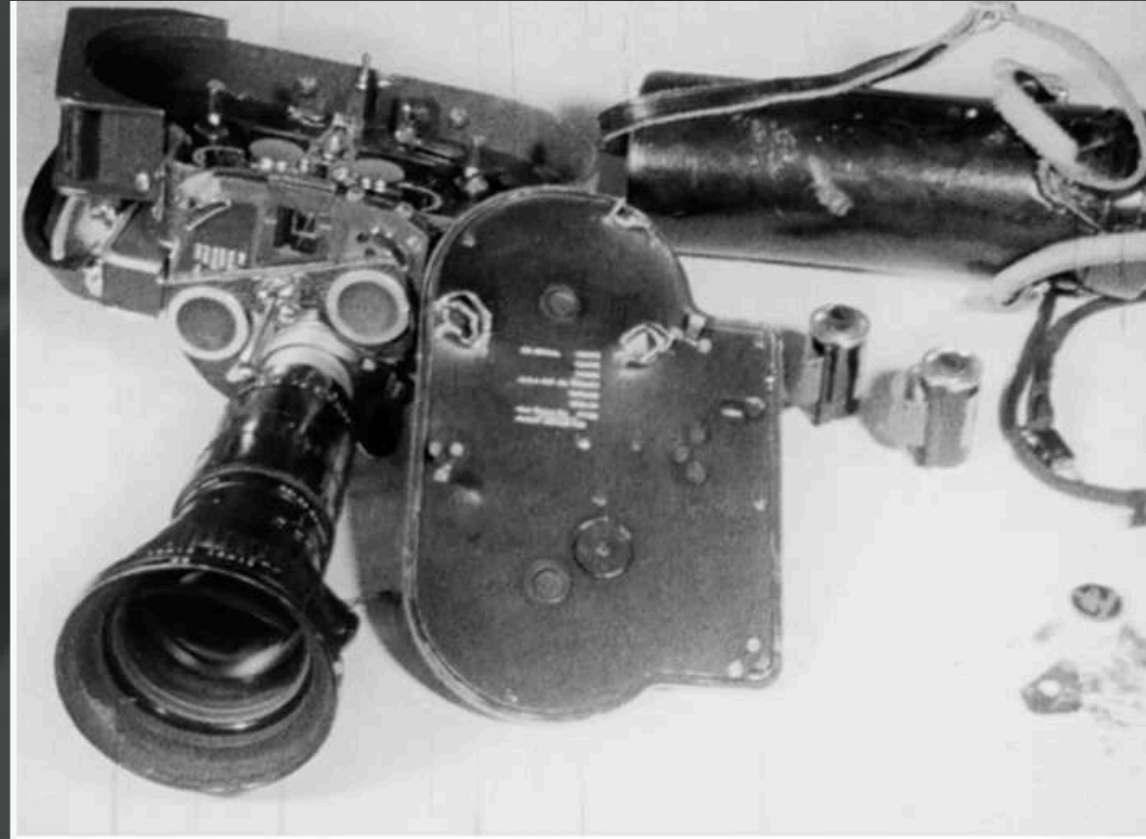
**Digital video has taken to the forefront, allowing us to see the victories of the resistance and the crimes of the occupation from multiple angles.**

**The nature of digital alongside the internet means these videos are far more easily spread to the broadest of audiences.**

**New iconography: The red triangle has become another symbol for Palestine.**



SHORT FILM



This is the camera  
that he carried with him.

# PALESTINE IN THE EYE

فلسطين في العين | FILASTIN FI AL-AYN  
Directed by Mustafa Abu Ali (PLO Film Unit)  
Palestine, 1976

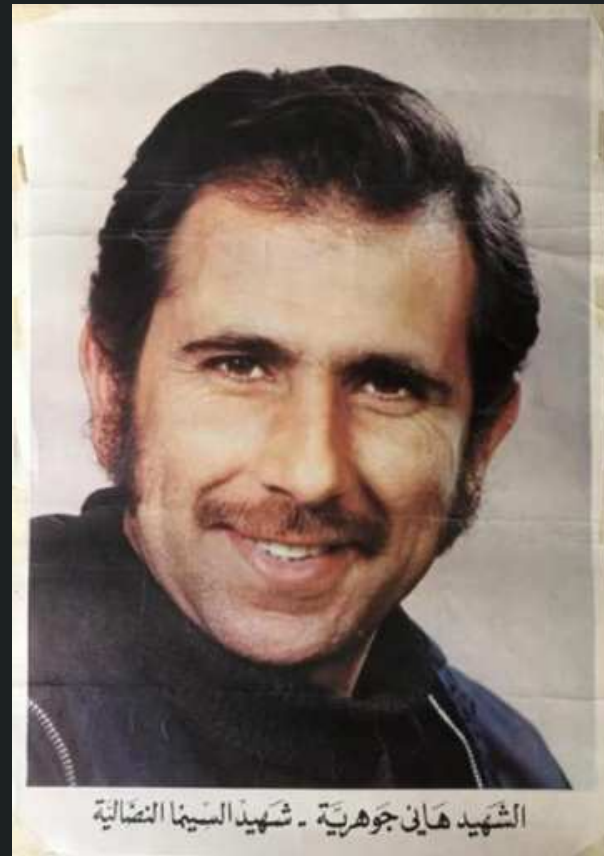


- He died and his camera died with him.

**CW: Mentions of malnutrition and death; depiction of gunfire and a brief picture of severe bodily harm of a child.**



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***"THROUGH THE STILL AND MOVING PICTURES WE CAN COMMUNICATE THE CONCEPTS AND PROPAGATE THE IDEAS OF THE REVOLUTION TO THE MASSES, AND PRESERVE ITS CONTINUITY."***

- HANI JAWHARIEH

***"THE PALESTINIAN RESISTANCE BELIEVES THAT ACTION THROUGH CINEMA IS A NATURAL EXTENSION OF ARMED ACTION"***

-MUSTAFA ABU ALI



هاني جوهريّة

PALESTINIAN IMAGES



Hani Jawharieh

صُور فلسطينيّة





FEATURE FILM

# OFF FRAME AKA REVOLUTION UNTIL VICTORY

خارج الإطار أو ثورة حتّى النص

Directed by Mohanad Yaqubi

Palestine, France, 2016



FEATURE FILM

OFF FRAME AKA REVOLUTION UNTIL VICTORY



**Extensive archival research results in the assembly of cca. 36 Palestinian films produced between 1968 and 1982, the era of Palestinian Third Cinema.**

**The film (with no voiceover) traces the works of militant filmmakers in reclaiming image and narrative through revolutionary and militant cinema.**

**In resurrecting a forgotten memory of struggle, Off Frame reanimates what is within the frame, but also weaves a critical reflection by looking for what is outside it, or what is off frame.**

**CW: Short clips depicting blood, gunfire, bombardment, corpses, and severe bodily injury on children and adults including amputated limbs and burned faces.**





# OFF FRAME REVOLUTION UNTIL VICTORY

a FILM BY  
**MOHANAD  
YAQUBI**



67<sup>e</sup> Internationale  
Filmfestspiele  
Berlin  
Forum Expanded

**tiff.** toronto  
international  
film festival  
OFFICIAL SELECTION



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**LET'S GET  
WATCHING!**



## ***GUIDING QUESTIONS***

1. How do the political content and the artistic quality compliment each other?
- 2 In which ways do these films serve Palestine and advance the revolution?
3. What are some of the shortcomings of the films? How can we build on from them?

## ***SOURCES***

Dickinson, Arab Film and Video Manifestos: Forty-Five Years of the Moving Image amid Revolution.

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PFLP, Strategy for the Liberation of Palestine.

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Yaqub, Palestinian Cinema in the Days of Revolution.