

The Role of Seventh Art Immortalizing the Palestinian Cause From Fiction to Cinema

Amina Hamani ^{1*}, Abdessalam Badi ²

¹ Moloud Maamri University (Algeria). Linguistic Practices Laboratory

Email : hamani.amina@ummto.dz ; <https://orcid.org/0009-0006-9693-9793>

² Hadj lakhdar -University of Batna 1, Algeria. Poetics Laboatory

Email: Abdessalem.badi@univ-batna.dz

Received: 26/02/2026 ; Accepted: 27/07/2026 ; Published: 22/08/2026

ABSTRACT:

The relationship between the novel and the cinema has asked a lot of ink, and has sparked an ongoing debate about recruitment mechanisms, and the ability to absorb the text into visual art, which constituted an ongoing panel discussion between the parties to the equation The novelist looks at the picture of his novel in the cinema, and the director who takes the right to act in the text. as required by Art VII, neither to this nor to this was the balance weighted. But in both cases, she was a servant of humanity and of the voice of truth, through these lines, we will try to address the great role played by cinema and cinematography and their mating to serve the Palestinian cause as a living issue, the details of which we live to this day.

How has the seventh art contributed to the immortalization of the Palestinian cause? Especially the fiction works that have been turned into a film show that is firmly in the minds of the young one before the big one ?

KEYWORDS: cinema; Palestinian ;seventh art ;film; Art; culture; Literature; Cinematography; visual.

Introduction

Both literature and film belong to fine art, which means that there is something unifying them, Together, they belong to this great branch of human culture. It must be justified, and if we look at this affiliation, and, at the same time, we contemplated both of these artists, which will undoubtedly be of interest to us. The word of art that they combine, which can be defined as expressing the depth of human being in a variety of creative forms, Beyond the daily living requirements of man, to indulge in meditation on his psychological, existential, spiritual, for my age, as a result of his interest in this art, man realizes his humanity by conceiving facts and standing up for truth.

Literature is a creative art performed by the word, and cinema is a creative art as well, but it is performed by the image Cinema around the world, since its creation, relies on the inspiration of human literature. And literature teaches us the meaning of adventurism in adapting reality and making it a narrative material that becomes in the picture will be inseparable from the life of the text, When we write, we want to squeeze the wound more, but when we turn what we write into the picture, we are in front of criticism, detection and demonstration until the wound is healed in us, Our bodies return like white pages free of whiteness itself, and the authenticity of the seventh art lies in being the gathering of other arts of literature, music, drawing, models, architecture and theatre, Every art is known only by practice, but thinking about

the specificity of film art reveals the specificities of other arts, As the arts existed to serve humanity and to give the word right voice and image to make film art a tool in the hands of peoples to defend their identity and freedom, That is precisely what Palestinian cinema has tried to do, making its cause a timeless one that highlights their entitlement to land, homeland, existence and dignity like the rest of the globe's population, and we will recognize all this in the next few lines.

A. The mutual interaction between the novel and the cinema

In modern times, the novel has made great progress, and its methods have varied; Among these methods are overlapping literary genres and visual arts, and the new novel has been quoting from some arts artistic methods that support them in the process of fiction construction, propel them to creativity, and ensure their presence and development: Use the style of theatrical dialogue, employ poetic lyrics, photograph amazing events and epic heroics And finally, the novel, especially "The New Novel", dealt with visual arts, especially Art VII cinema, and we find this last deal in films adapted from novels, Bilateral relations exist between the novel and the cinema of today's times, and cinema uses the novel. Because the novel is a hybrid literary sex that can accommodate different arts The cinematograph is confined to capturing the surface of objects and conceding their insignificant depths. But when it employs it, it incorporates its kinetic and visual potential, with little loss of its own language capabilities.

So, the novel is better than the cinema in the narrative of events and characters, and in addition to having its own features in its film machinery in order to complement its narrative, both narrative and film narrative have their own advantages, even if they meet in many of them, by relying solely on written language, the narrative can diagnose the psychological life of the novelist's characters in-depth internal diagnosis. Relying on the technique of monologue, while the film narrative cannot do so, it merely captures the image as it is externally shaped, through the changes of the signaling characters given to their features, it's also what narrative can't do no matter how much a game you follow depends on the constant intersection between it and the description. This description, which is more successful in transforming physical realism into a fantasist than the eye of the camera can, Cinema is a visual art whose elements overlap with the novel. The picture is always done with the narrative and led to the novel's overlap with the seventh art, the cinema¹.

The existence of this relationship between the novel and the cinema has encouraged many directors to go through film directing based on the shifting novel from its paper literary image written to its visual form. Despite some problems in which cinema occurred during the conversion from the novelist to the film due to the difference between them in addition to some rules imposed by cinema in general and camera in particular, These additions or misrepresentations, though viewed by some novelists as distortions of their narrative, were perceived by the directors as important and effective things for the success of the film script, and this may have made the script (Screenwriter) In a difficult confrontation between satisfying one party over the other On the one hand, the aesthetic, literary and artistic taste of the novel, and on the other hand the visual text and its footage and scenes that if you can't attract the audience, thousands of steps will be denied. not to mention the extraordinary losses to which the production company may be exposed, He therefore seeks to be a link between the novel, the author, the film and the director, so that he does not distort the beauty of the first and does not cause the loss of the second.²

Further to the foregoing, it can be said that the relationship of literature to cinema is a dialectic relationship with a privilege that is about the value it has become in the custom of writers, cinematographers and critics in general, after that historical rapprochement occurred as a result of the artistic discovery of

literary artefacts. In this regard, novelist Abdul Hamid Ben Huduqa says: "The relationship between literature and future agnostic cinema, each trying their own means to change the reality of a pension into a perceived reality, is a relationship of human yearning to build a new, uncomplicated, unplanned human being, in addition to which there are many things in common, since both literature and film are both a tool of expression and a means of communication at the same time³.

From this perspective, cinema has tended to make literary works in order to embody them in a film, given their intellectual and artistic nature, the strength of their construction and the greatness of their purpose. This experience has long been achieved when filmmakers decided to open up to literature, dive into its contents and races in order to embody them in cinema, and realize these imaginations that these works of literature carry.

B. Combining both picture and word as a dialectical film and novelist:

It's important to take into account that employing an image in any literary genre necessitates using a cinematic technique in that genre. Because the language of the novel is the telling and the narrative is not the picture and the use of the image in it is not a cinematic tactic because the language of the film is the picture and the movement, What is meant by the picture in the cinema is a moving image that comes to life, in which the movement and the signal and the color and the shadows, Interlocking dialogues, focusing on accessories, suspense, going back to the past, overlapping and finishing scenes with extreme craftsmanship.

The novel is not a film work. If the novel and the film agree on ideas, they differ in language, the first is the word. (Language) And bilateralism is the expression in picture, "Cinematography transforms images into images through images, The novelist presents the images only by language, that is, the film transmits the image to words and to rhetorical formats that weave different images "⁴, The novel works on words, phrases and sentences, and cinema plays on the shot. and the first reading art and the second visual art, although both sides of the same coin are (Drama), both of which seek to serve art, earn audiences and fame, although time is different we may take eight hours to read the novel and perhaps more and only take two hours, a little less⁵, or a little more, to watch a film. " They therefore find themselves having to drop scenes that may be expensive, change characters to become more suitable for actors who are determined to choose them, and delete scenes and characters that they find necessary to exclude in order to be brief" ⁶.

The written word turned into a visual image, and regardless of the many disagreements the novelist faced in defending his omitted scenes, or its pivotal events, or differences ranging from the abundance to the paucity of the protagonist's resemblance to his film counterpart, And between sometimes absent what exists and evoking what the novelist does not want, we consider the novel's step towards cinema to be a more positive step towards fame. While the novelist is right to defend and disregard his story, the director also has his circumstances as time-restricted and other conditions. The ability of the film image to express through the bi-word and the image made it address the intellectual viewer, half-intellectual, little culture, reader and non-reader, With a cinematic and television content, the human mind's latest product of scientific, industrial and technological development was developed. The film and television event became an instrument that addressed the mind and senses of the image and the word, Thus all the artistic processes that go into the composition of the image, the accompanying sound effects and visual tricks are done through these modern technologies.⁷

C. Novels that are written on a global and Arab scal :

Cinema is the all-encompassing art that all the other arts are going to. and this art has been a competing and simultaneously complementary creative hub for all artistic races, and if literature has taken first place and centuries have prevailed in human imagination as the highest expressive means and its

highest. Cinema's access to the art space was a creative bridge that enriched human consciousness and thought, casting a shadow over the recipient's artistic taste, and becoming a transit corridor for other competing races, Especially the novel, being the closest races to the seventh art, so film directors adapted novels and turned them into pure movies.

Cinema has broken into the world of fiction, creating an interconnectedness of how literature is adapted as a mere dimension to a cinematic text, based on motion and image, presenting characters, places and times that are firmly embedded in the audience's memory, breaking into cinema with its new techniques, breaking the structure of the traditional narrative, and intertwining the elements of time and space in influence and influence. (Cinema/Literature) The exchange of sites between the creator of the novel or story and the accomplishment of the film, this interaction gives a clear indication of what is achieved in the world of cinema from the point of view of literature, and what is achieved in literature from the point of view of cinema⁸.

David Griffitt is the first storyteller to take his way into the world of cinema Through his wonderful masterpiece, which represented a landmark in the seventh art, It was his mother's birth in 1915, which served as a proclamation of the birth of cinema, According to cinema historians, it is among the top 100 films in the world. and Griffitt continued his artistic career based on his style of fiction. The majority of his films are based on literary texts. This is because of his belief in the close relationship between cinema as a new art of time and literature. Despite the spectacular development that the field of cinema has witnessed over the past years, by referring to the World Robertoir we can conjure up some models that have achieved this convergence between cinema and literature, including a film John Ford's *Anger Clusters*, a literary story of John Steinick, and a film Director Zoltan Hozarek's *Sinbad* on a story with the same title as Hungarian writer Giola Crowdy, and a film *Lolita*, American director Stanley Kubrick, adaptation of Vladimir Tabukov's story, film (*Schindler List*) by Steven Spielberg on Australian writer Thomas Kenbley's novel, and also film (*Gone with the Wind*) by Salzink, a novel by English writer Margaret Michelle... and other distinct global models.

Arab cinema has made its contribution to this rich and extravagant trend. Arab film directors and producers have taken advantage of the rich spring of Arabic fiction, quoting them as glossy scripts, turning them into cinematographs, adding special appeal on the big screen. Among the great cinematic models that exemplified the cohesion that formed between cinema and literature, which first emerged through a film Mohammed Karim, adapted from Mohammed Hussein Haikal's novel, began cinema's relationship with literature in the Arab world. (Zainab) One of the first Egyptian feature films directed by Mohamed Karim in 1930 on a novel with the same title as Dr. Mohamed Hussein Haikal, Egyptian film finds in Egyptian literature a fertile source of themes for its films and essential material for the tales they tell ", along with Zainab film featured many other films inspired by literary monuments such as: Yusuf Shaheen's film, Abdul Rahman al-Sharqawi, and film (*Al-Haram*) by Henry Barakat on Yusuf Idris' novel, and the trap film by Wadi Yusuf on the story of Ali Akle Arsan, Also a film remains of photographs by Nabil al-Maleh, adapted from the novel by Syrian writer Hanna Mina, Also Mohammed Shaheen's adventure film about the play of Ras al-Mamlul Jaber by the writer Saadallah and Nous Khaled Al-Zayn's film *Al-Siddiq* on the novel *Al-Tayeb Saleh*... as well as several films that mimicked the stories and novels of famous Arabic literature along the following lines: Najib Mahfouz and Ihsan Abdul Qaddous, Youssef al-Qa 'idah, Tawfiq al-Hakim and Ala al-Aswani, Hanna Mina, al-Tayeb Saleh and Ghassan Kanafani

She also embodied some famous world literature such as De Stovskii's novels (*Karamazov Brothers* Turned *Enemy Brothers* by Director Hussam Eddin Mustafa, Narrative (*Crime and punishment*) turned into

Sonia and the insane, and Tolstoy's novel *I Crennina* turned the director Ezzedine Zulficar into a film called *The River of Love*, and the same thing was done by the director Kamel Salim when he chose the French writer Victor Hugo's novel *Les Miserables*, which he directed for cinema in 1944.

Through these outstanding experiences in international and Arab cinema we recognize the importance of the relationship that has arisen between the art of cinema and literature which led to the emergence of films reflecting the reality of this relationship, which resulted from the thought that deepened the research into the process of bringing the arts and literature closer together, And to bring about cross-fertilization between them in order to achieve a distinct experience that aims primarily to reflect those intellectual contents that are abundant in different literary races In particular, the story and novelism, doing its film so that it can be more graphic and personified of the ideas and contents it contains. in order to get it to the Arab and Western recipient to taste and enjoy it, and in the light of this characteristic we can say that cinema has absorbed the most famous works of international fiction The novel was given a great service by bringing it to the ordinary human being in all the world, despite the different languages. Thus, cinema shortened the time and space of the scene and provided everything in the present and did not compromise the great pleasure of modern authors⁹.

D. The Palestinian novel/novel film 'Back to Haifa' as a cinematic experience

Nearly a century and a half ago, or even more, planning for Palestine's transformation began. - The most famous maps full of cracks at all - to a large prison separated by checkpoints and barbed wire And a wall that divides like a cutter sword families and disperses neighbors, devours land and houses what devours The Palestinians lived under colonization on two grounds: the expulsion of the landowners, Or stay and block the outlets of life, but Palestine has always been a land of miracles, Some of her sons dug a wide, unlimited hole from their prison. And that aperture was the aperture of the camera lens that made global movies.

The Palestinian Revolution cinema does not leave us with a lot of fiction about the directions and grand lines of the form of narratives that would have been required to attend as produced by the Foundation in the 1970s. With the revolutionary left's perceptions of treating the camera as a pistol pointed towards the narrative of the colonists in their media and films, but what is sometimes not taken into account is that that gun was somehow first corrected towards the individual stories of Palestinians and aborted as a matter of prioritization.

The film "Back to Haifa" was a promising start to a line that frees the narrative on the screen from the form of news documentation. Palestinian representations fuse into these patterns and are subject to the derivatives of life and death forms from a hierarchical perspective that pushes away any detail beyond the imagined homogeneity of the group. The experiences of transforming the novels of Kanafani into films produced by Arab and Palestinian actors demonstrated the possibility of employing cinema as a visual medium capable of breathing soul into the original novel, in the first experiment in the film "The Deluded" (1972 Egyptian Tawfiq Saleh on the novel "Men in the Sun" produced by the General Foundation for Cinema in Syria) The work has succeeded in investing an important literary reference and getting out of the overriding feeling of the novel's pages Through the synthesis of music and archival passages and the orientation of actors, the original archive was incorporated into sections simulating displacement in the Nakba or receiving Jewish Holocaust survivors in Palestinian-like Lebanese coastal filming sites to try not to comply with the rigorous form of literally converting literature into on-screen images, as did Russian directors in a semi-literal and boring transformation of epic Russian literature in the mid-sixties ("War and Peace" 1966-67 directed by Sergei Bondarchuk).

The beginning of the 1980s was unquestionably detailed in the history of the Palestinian people and their leaders in Lebanon. It was inspired by Ghassan Kanafani's novel of the same title, one of the most diving Arab novels in the concepts of homeland and belonging, produced by the Popular Front for the Liberation of Palestine.

The film takes place in 1948, where an Israeli defender massages the city of Haifa. A Palestinian woman left her infant at home in search of her husband, to return after the 1967 war to her home. She finds that her infant son was adopted by an Israeli woman named "Dove", who became an Israeli soldier.

Qassem was not the only Arab director to produce films that were classified as Palestinian resistance cinema films. Iraqi director Fred Ibrahim Hussein, known as Samir Nimer, was one of the founders of the Palestine Liberation Organization's Palestinian Cinema Foundation. He directed "The Four Day War." (1973), other Arab directors have also become symbols of Palestinian revolutionary cinema, such as Lebanese directors Rafik Hajar, who directed a documentary entitled "The Intifada", and Jean Shimon, the owner of the 1978 film "The Chant of the Free."

The novel "Returning to Haifa" by Palestinian novelist Ghassan Kanafani is one of the best given to the cinema, especially because it speaks of the Palestinian cause in all its details and events. The agony of the refugees displaced from their homes and their nostalgia, on the one hand, depicts that it is still vibrant in the heart of every Palestinian refugee.

E. The dramatic changes in my relationships have been caused by Palestinian alienation.

It is customary in the cultural world for a writer or other person specializing in writing a drama or cinematography to transform his work of fiction into a film, a TV drama or a theatrical work based on dialogue, a description of the scenes and instructions he writes for the director to carry out or at least guide him to his directive vision for work, That's what we've entrusted to thousands of works of fiction and stories, as well as the play. s different cultures, including Arab culture.

We have witnessed the diversion of a large number of Najib Mahfouz's novelist works Najib Mahfouz himself wrote the screenplay and dialogue for a number of Ihsan Abdulkudos novels that turned into movies But he wrote no script for his fiction work, and let others do it. In the case of Palestinian-Jordanian poet and television drama writer Walid Saif, most of his television drama has been transformed into print works of fiction in the last five years, He moved from the screenplay paper he prepared for dramatic execution a material he subjected to the novel writer's vision. and rewrite the dramatic description, the author's instructions to the director, and explain the characters' features and exterior forms, He deepened his explanation of internal concerns, personal conversations with herself, to give dramatic characters psychological depths. s movement on paper ", allowing for narrative creation and narrative formation. This is how he did it: Bahrain Forum (2019), Cordoba Dates (2020), Fire and Vineyards (Black banners, 2021), Fire and Vineyards (Qasr Quresh, 2021), Poet and King (2022), and finally: Palestinian alienation (2022) consists of two parts: the days of the country and the tales of the camp, thus allowing readers most dramas that resonated widely, when they were shown on screens, and received high viewership, especially his Andalusian trilogy, and his Palestinian oddity, which continues to receive the attention of viewers.

It can be said that the series "Palestinian alienation", whose story was written and the screenplay and dialogue was written by Walid Saif and directed by the late Syrian Hatem Ali (1962 - 2020), is the most dramatic effort to portray the Palestinian Nakba, The ensuing diaspora and the complex circumstances surrounding the fall of the Palestinian homeland in 1948, Hatim Ali has mobilized a large number of Syrian, Palestinian and Jordanian drama stars to reflect Palestinians' lives before and after the Nakba, in a work in which the written text is shining and the ability to portray the lives of his characters, to convey the image

of life in the rural and the Palestinian city before the Nakba, The life of the camp after, and the director's management of his representatives is characterized by the release of the energies of this large crowd of actors, Who played the main roles, like the secondary characters, which made the series escalate and evolve. s role, a scene after a scene, and an episode after an episode.

The duo of Walid Saif and Hatem Ali, who collaborated in other works, Before and after this series, to provide a bottom-up view of the Palestinian cause, Let us struggle against the Palestinian people, their suffering and their dreams of repatriation, which were stolen from them, The land from which they were uprooted, despite all the blood they gave, To prevent this violent uprooting, exile and displacement, Walid Saif wanted to immortalize the Palestinian cause between the two books and the work into a partial novel. Put them in the shelves of libraries and universities to keep the suffering of the Palestinian people and alienation a testament to the Palestinian's entitlement to his land.

Conclusions

Cinema's meeting with literature in the Palestinian experience and before it in international and Arab cinema s intellectual and artistic material contained in these works, And also on an aesthetic level, because cinema is basically based on these aesthetics, It is therefore the power of these works that allows cinema to direct this novel, story or play in a beautiful and affordable film. And the proof of this is the nature of the movies we mentioned above, where they are so lively and powerful in terms of their content and aesthetic. has achieved its goal of inspiring valuable literary texts, and has been able to present beautiful and wonderful images and scenes In addition to all the above, we can summarize some of the points that have arisen from this contentious and complementary relationship between novelist and film:

- The novel from Haifa to Ghassan Kanafani gave Arab and foreign cinema an inexhaustible source, transformed into a film more than once, in different times.
- The film novel employed modern technologies, from computers, effects and visual tricks, which were used in many films that struck millions of cinema viewers, but this does not negate cinema's relationship with the first building block of these films, namely, the novel. Cinema has long been inspired by its early beginnings and works from the stories of world literature, such as the stories of world literature. (Oliver Twist) Dickens, Crime and Punishment of Dostoevski, Sheikh and Sea of Hemingway, as well as trilogy Najib Mahfouz, stick and opium born Maamari, Grand House, Yacubian Ala 'aswani Architecture.
- Cinema is a visual medium based on the language of the picture and its short character. Pages of the novel can be reduced to a shot or scene as well as a rapid transition between events, times and places, while the narrative depends on the exact description of characters and places.
- Cinematic language vocabulary (photo/movements/sound/color/lighting/writing) is linked to a particular connotation, within the context of the film, as the production of meaning in the cinema relates to the adaptation of texts from artistic to other art forms, which requires the existence of two speeches.
- Through his film, any director seeks to achieve artistic and aesthetic communication with the recipient, using all the vocabulary of the cinematic language, in order to obtain a strong and highly influential cinematic speech, which makes the speech need visual rhetoric and connotation through which the recipient consumes artistic concepts and symbols.

- Filmmakers are looking for the expressive method of forming a particular thought based on the visual image that contributed to its construction by using different technical techniques and so it can be determined from the beginning how the language of the film image will be subjected.

References :

1. Abdelkader Zarar, The Mechanisms of Novel Films in the Algerian Cinema/Wind of the South, A Model, Horizon Film Magazine, vol. VII, No. 1, 2022,
2. Alaa Abdulaziz Al-Sayed, Language between Novel and Film, Systematic Approach in the Production of Semitic Meaning and Connotation
3. Bousaada khira, salima bouchafra, Novel Films Between Modern Technology and Creativity, Harry Potter Film Series Model, Horizon Film Magazine, vol. 10 01 Joan 2023
4. Hassan Lashkar, Arabic Novel and Audiovisual Arts, King Fahd National Library, Riyadh, Saudi Arabia, 1431,
5. Ibrahim al-Arais, from the novel to the screen The history of literature under the authority and patronage of the seventh art, 2010, Damascus Syria, World Cinema Foundation,
6. Khalil Yerwini, Cinema Mechanisms in the Novel of the King of Galilee by Ibrahim Nasrallah, Critical Illuminations (Court Quarterly Magazine) Fifth Year, Issue XVII, 2022.
7. Snossi charit, Literature and Film: The Limits of Convergence and Overlap in Algerian Experience, Aqaf Film Magazine, Issue I, 2013
8. Spencer et al., Cinema Today: Tr: Saad Abdallah Qalj, Egyptian General Publishing Authority, Dat, 1971

Refereces :

¹ _ Consider: Khalil Yerwini, Cinema Mechanisms in the Novel of the King of Galilee by Ibrahim Nasrallah, Critical Illuminations (Court Quarterly Magazine) Fifth Year, Issue XVII, 2022, p. 9 _ 30.

² _ Ibid., 11 .

³ _ See: Abdelkader Zarar, The Mechanisms of Novel Films in the Algerian Cinema/Wind of the South, A Model, Horizon Film Magazine, vol. VII, No. 1, 2022, p. 260 _ 261.

⁴ _ Alaa Abdulaziz Al-Sayed, Language between Novel and Film, Systematic Approach in the Production of Semitic Meaning and Connotation, p. 125.

⁵ _ Ibrahim al-Arais, from the novel to the screen The history of literature under the authority and patronage of the seventh art, 2010, Damascus Syria, World Cinema Foundation, p. 89.

⁶ _ Spencer et al., Cinema Today: Tr: Saad Abdallah Qalj, Egyptian General Publishing Authority, Dat, 1971, p. 132.

⁷ _Bousaada khira, salima bouchafra, Novel Films Between Modern Technology and Creativity, Harry Potter Film Series Model, Horizon Film Magazine, vol. 10 01 Joan 2023, p. 133.

⁸ _ Hassan Lashkar, Arabic Novel and Audiovisual Arts, King Fahd National Library, Riyadh, Saudi Arabia, 1431, p. 13.

⁹ Snossi charit, Literature and Film: The Limits of Convergence and Overlap in Algerian Experience, Aqaf Film Magazine, Issue I, 2013, p. 24 _ . 27.