

## The Palestinian Issue in the Turkish Drama and Cinema, a Semiological Study of the Film "Valley of the Wolves Palestine"

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### ABSTRACT:

The study concluded that the movie "Valley of the Wolves Palestine" reflects through many scenes, attitudes and dialogues that took place between the characters, the official Turkish position in support of the Palestinian issue and against the Israeli occupation. This study also concluded the importance of using cinema as a means of transmitting political and revolutionary thoughts to the recipient and the viewer. This is, in fact, what has been emphasized by the content of the movie "Valley of the Wolves Palestine" where the light was spot on the resistance, patience and revolution against the occupier, and the need to support the Arab peoples who suffer from the scourge of war, oppression, injustice and corruption. took place between the characters, the official Turkish position in support of the Palestinian issue and against the Israeli occupation. This study also concluded the importance of using cinema as a means of transmitting political and revolutionary thoughts to the recipient and the viewer. This is, in fact, what has been emphasized by the content of the movie "Valley of the Wolves Palestine"

**Keywords** Cinema; political film; Turkish cinema; the Palestinian issue; semiolinguistic analys.

### ملخص:

تهدف هذه الدراسة للوصول إلى كشف معالم الصورة السينمائية التي قدمت فيها القضية الفلسطينية بأبعادها ورموزها في السينما والدrama التركية، وقد اختارت الباحثة هذه الأخيرة، على اعتبار أن المقاربة التركية للقضية الفلسطينية تقوم على ثلاثة أسس: منها الثوابت المبدئية، القانونية، والسياسية.

خلصت الدراسة إلى أن فيلم "وادي الذئاب فلسطين" يعكس من خلال الكثير من المشاهد والمواقف والحوارات التي دارت بين الشخصيات، الموقف التركي الرسمي الداعم للقضية الفلسطينية ومن الاحتلال الإسرائيلي، كما خلصت لأهمية توظيف السينما باعتبارها وسيلة لنقل الأفكار السياسية والثورية للمتلقى والمشاهد، وهذا ما وظفه القائمون على فيلم "وادي الذئاب فلسطين" حيث تم التأكيد في مضمونه على خصال المقاومة والصبر والثورة ضد المحتل، وضرورة دعم همم الشعوب العربية التي تعاني ويلات الحروب والاضطهاد والظلم والفساد.

**الكلمات المفتاحية:** السينما، الفيلم السياسي، السينما التركية، القضية الفلسطينية، التحليل السيميولوجي.

## 1. Introduction :

Cinematic art is a huge creative field which contains many explicit and implicit thoughts and ideologies that are the core of the daily life of individuals in society.

This leads us to say that cinema is not far from the society. In fact, it reflects the social, economic, political, and cultural aspects of life within all their perspectives and characteristics that shed the light on the different social life contradictions and paradoxes.

Since the invention of cinema, many thinkers have relied on it to cover political functions and issues that other arts have failed to achieve. This was due the distinguished features of cinema that were not available in other arts.

First; cinema was able to include all the arts that preceded it such as; photography and music. Perhaps this is what made some view it at the beginning of its inception as a hybrid art that does not have an independent autonomy. However, this feature, at the same time, made cinema a super expressive medium that possesses what other arts do not possess. Thus, its ability to influence far exceeds that of other forms of expression. The ability of the cinematic image to create and permeate make film more influential than any other means of communication.

Second, cinema was able to transcend the traditional distinction between elite and mass arts. Cinema is a capitalist industrial art, directed to everyone without discrimination.

Many studies confirm that media and drama strategies are not isolated from politics. Creating an integrated picture of a country has become today a complete path that passes from the political and military decision to reach the power of promoting culture and persuasion of the image. Today, drama and cinematic works have become one of the most important tools for managing alliances and conflicts of the Arab world and the world which has become living in a hot area surrounded by potential fronts from all directions such as what is happening in Iraq, Syria, Yemen and others.

In recent years, the State of Turkey has realized the importance of cinema and drama to expressing such issues and its great role in conveying its voice to the world, as well as its deep ability to reach its position and policy towards the various political issues experienced by the Turkish people and those facing Arab and Islamic peoples in various parts of the world.

The Palestinian issue is considered as one of the most prominent topics that the Turkish cinema has tackled recently

This could be possible through many dramatic works that reflected the relationship between the Turks and the Palestinians and the sympathetic position of the Turkish government and the Palestinian issue in return for the deterioration of relations with Israel. Accordingly, this study came to address the reality of dealing with Turkish cinema and drama for the Palestinian issue through an analytical model of the movie "Valley of the Wolves Palestine", which raises the following questions:

- What are the implications and implicit dimensions of the cinematic image employed in the Turkish films that dealt with the Palestinian issue?
- What are the topics covered by the Turkish movie "Valley of the Wolves Palestine", which are related to the Palestinian issue?

- Did the instilled values in the Turkish movie “Valley of the Wolves Palestine” reflect the official Turkish political position

## **2. Defining Concepts**

### **2.1 Cinema:**

Cinema is the art of making the image. The cinematic image is the one that embodies an event and an expression of thought and opinion in which we face in life. For more than a century, since the birth of cinema, efforts and ideas were extracted until they were achieved to become an art of the arts and an educational means and mass communication. Cinema combines both the machine and the new art<sup>1</sup>.

### **2.2 Film:**

It is a series of continuous images about a subject, a problem, or a specific phenomenon, printed on a tape wrapped on a reel. Its width usually ranges from 10 minutes to two hours, depending on its subject and the circumstances covered by it. Cinematic films are an important means of communication which can be used to clarify and explain interactions and changing relationships in many fields of different groups and ages. Films are used in different fields, and for multiple purposes. They are used in educational, agricultural, and industrial fields. Their purposes range from information and guidance, education and even entertainment<sup>2</sup>.

### **2.3 The Political Film:**

Films are the reflection of social, political and economic life. Therefore, films that deal with political issues are considered as a true mirror of reality in the past and the present, as well as a predictive vision for the future especially if they are keen on addressing issues that really interest their viewers, and have a wide freedom of expression and able to discuss issues of interest to the audience and related to their real life. Serious realistic film texts are those that seek to solve a political or social intellectual problem that puts in the first place the critical function of society. Mahmoud Qassem defines it: “The political film depicts the current political reality, for the time of the film’s production, and it can also present the biography of one of the heroes of the current politics who play a role in politics during the production of the film. The topic of the film may be taken from real life or taken from the inspiration of imagination. The film exposes an image of the present life lived under the political system in which the film was produced<sup>3</sup>.

### **2.4 The Palestinian issue:**

The Palestinian issue is one of the most important and dangerous political, cultural and historical issue. It is rather, as some researchers call it "the conflict of the

century" due to its historical roots, cultural repercussions, and economic and security consequences. This issue events go back to the convening of the Basel summit in Switzerland in 1879. Since then, many important events took place up to now<sup>4</sup>.

## **2.5 The Turkish Cinéma**

Cinéma in Turkey began in 1915 with the shooting of the first documentary film that tells the story of the destruction of the Ayastvanos memorial erected by the Russians.

This was considered as the first Turkish experience in the cinema. In order to know about the 100 years that Turkish cinema has completed, it is worth dividing it into four main.

### **2.5.1 The Theatrical Period**

We can call the 30 years that elapsed between the founding of the Turkish Republic and the end of the one-party system, the "theatrical period" which was pioneered by "Muhsin Ertugrul". The "theatrical period" was depending on the nature of the films that were produced, their specificities and the concept of creativity of its producers. This period, which was ruled by a generation of playwrights under the leadership of Mohsen Ertugrul, was the prominent genre in which literary adaptations and historical drama

Two films emerged during this period. The first one was adapted from the novel "Fire Shirt" by Khaleda Adib Adiwari which reflects the heat of the war of independence in Turkey. This film can be considered as the first important production in the Turkish cinema in terms of its dramatic plot and successful heroism, in addition to being the first film in which the roles of Turkish actresses (Badi'a Mohed and Nayira Neyer). The second film is the movie "There is a Nation that Rises", which is considered as a masterpiece among the works of Mohsen Ertugrul and it was the inspiration of the films of the war of independence that came after it.<sup>5</sup>

### **2.5.2 The Period of Filmmakers**

In 1948, an important development occurred that greatly affected the Turkish cinema and its future. Where taxes were reduced for some entertainment fields, including cinema. With this economic adjustment, the number of production companies was highly increased. There is no doubt that this was an economic development only in the field of cinema, but it reflected positively on the country's economy. as a result, it raised the standard of living for citizens who turned to

entertainment more than before. Cinema, as a field of entertainment, has taken its share to become an important part of culture in everyday life.

With these qualitative leaps in the field of cinema, a new register, feelings, concepts and techniques emerged in the Turkish cinema during the period of filmmakers. In addition, the period of luxury that people lived in the Democratic Party era and the increase of the foreign aid contributed to attract the audience to the cinema.

### **2.5.3 Yeşil Jam Period<sup>6</sup>**

Turkish national cinema emerged through the establishment of the first cinema club in Turkey in 1964 under the title "University Cinema Club". A new activity emerged in Turkish cinema with the emergence of new directors such as "Metin Arkans", "Khaled Rafi", "Artem Gorec" and "Doygu Sager" Oglua, Nuzad Basan and Mamdouh On. They presented films that revolved around the afflictions and concerns of society, and were widely successful. Since 1980, the cinema and the audio-visual sector witnessed a clear revival in Turkey with the openness and the emergence of a new generation of young directors along with the generation that represented the previous period. During the eighties, commercial cinema was active mainly about telling emotional stories which mostly focused on the Anatolian village boy who is proud of himself like the films of the Turkish singer "Ibrahim Tatlis".

### **2.5.4 Modern Turkish Cinema**

The production and distribution of Turkish cinema began to decline more and more in the early nineties with the integration of the American distribution companies to the market. But this time, television channels took the role of reviving cinema and new names and faces entered the world of cinema, thanks to a series of successive films. Turkish cinema revived and flourished with some independent directors who created works with different stereotypes, such as "Nuri Bilgha Ceylan", "Darvish Zaim", "Yesim Usta" Oglu and Zeki Demir Kubuz.

In the eighties, the audience went back to the Turkish films again after the success of the movie "The Mugger" by the director "Yavuz Turgul", who entered the world of cinema by producing comedies. In the new millennium years, Turkish cinema witnessed a new renaissance with institutional support from the state.<sup>7</sup>

## **3. The Palestinian Issue in Turkish Drama**

In recent years, it has become clear that Turkish drama is interested in the Palestinian issue in general, especially the historical one, whether through dialogues

between the main characters in the work or through depiction of real events. Among the works that gained great popularity through their translation and viewing in the Arab region:

### **3.1 The Cry of a Stone**

Or Secession: Palestine in Love and War (in Turkish it is: Ayrılık: Aşkta ve Savaşta Filistin) was produced in October 2009. The series was inspired by columnist newspaper writer, Akan Al-Bayrak, who was on board the ship Marmara heading to Gaza. The series is one of the political dramas that sparked political controversy between Turkey and Israel where the events of the series embodied the suffering of a family from the brutality of the occupation.

Hence, it spots the light on the struggle of the Palestinian people to face of the Israeli occupation.

The events of the series revolve around a Palestinian family that faces death by the fire of the occupier every day, and suffers the bitterness of living under the occupation. The events go around a member of this family, a woman, who was obliged to migrate with her father and her newly born child to Jordan. Once she wanted to go back to visit her sister and her family, her father was killed on the borders by the Israeli soldiers while he was waiting for her.

### **3.2 Ertugrul Resurrection**

The events of the work take place in the seventh century AH, thirteenth century AD, between Aleppo and Antioch. Ertuğrul (1191 AD - 1281 AD), the father of Osman I who was the first sultan of the Ottoman Empire, and the leader of the Kayi tribe of the Oghuz Turks who paved the way for the establishment of the Ottoman Empire.

The role of Ertuğrul was played by the Turkish actor "Engin Altan Dözyatan". The series contains many general historical facts about the Kayi tribe and its movements. However, most of the detailed events of the series are from non-historical dramatic facts inspired by the imagination and the creativity of the Turkish writer and producer "Mehmet Bozdağ". It serves the historical events of conflicts and betrayals, which are offset by the establishment of truth, justice and mercy.

In its first season, the series presented many dialogues and scenes about the city of "Kuds" (Jerusalem) and the Crusader plans to seize it through the hero of the work who is facing their attempts and making many sacrifices in order to thwart their

endeavors.

### **3.3 Sultan Abdul Hamid II**

Sultan Abdul Hamid II series PAYİTAHT ABDÜLHAMİD is a Turkish series that deals with the political events during the reign of Sultan Abdul Hamid II, the last caliph before the fall of the caliphate, which lasted about thirty-three years.

The series deals with the political events in a dramatic way. It goes around the life of Sultan Abdul Hamid and his family.

It deals with the crises that occurred during his period, and how the Sultan dealt with them with morals, generosity and intelligence, and how he preserved the unity of the Caliphate, exerting efforts and achievements, confronting intrigues, and targeting global forces who wanted to destroy the Caliphate.

The work clearly addressed Sultan Abdul Hamid's refusal to sell Palestine to the Zionists, as well as to Herzl's organization of a conference to declare the establishment of a national home for the Jews in Palestine

### **4. Analytical study.**

The analytical study consists in analyzing the content of a cinematic film. The researcher used the intentional exclusive sample and selected the movie "Valley of the Wolves Palestine" (Kurtlar Vadisi Filistin), a Turkish film produced by Bana Film Company, which was released on January 28<sup>th</sup>, 2011 and was shown in Turkey and some European and Arab countries. The film was directed by Zubair Şaşma and performed by Necati Şaşmaz, Gürkan Aygön, Nur Fattahoglu, Kenan Goban and Erdal Bektasoğlu.

The reasons behind choosing this film are due to the specificity of its subject, as it is considered one of the latest Turkish cinematic works that dealt with the Palestinian issue and the nature of the relations that link Turkey to the to it, taking into consideration the suffering of the Palestinian people.

The events of the film turn around the Turkish ship Marmara, which is loaded with humanitarian relief supplies for the Palestinian people. However, there are Israeli plans to prevent this ship from reaching Palestine. Murad Alamdar and his friends go to Palestine to take revenge on the Israeli officer Moshe Ben Eliezer who planned the operation. This film gives a lot of space to describe the human suffering of the Palestinian people on all levels. However, the events of the Marmara ship were not planned to be part of the film. Consequently, large parts of the film were cut and changed during production when the accident occurred while filming to be included in the film.

#### **4.1 Research methodology:**

Since the subject of the study aims to reveal the hidden and apparent secrets promoted by the Turkish films that deal with the Palestinian issue and the policy of

the Turkish government for it, we decided to answer the problem of the study and the questions raised. We had to resort to using the appropriate and optimal approach to reach the answer to the questions raised, which is the analysis Semiotic approach, as it shows that the image in the cinematic film includes several different meanings, and the process of linking and coordinating between them gives the overall meaning to it.

The semiotic approach searches for the true significance of the content of messages to know their true meaning and hidden content and seeks to reveal the importance of the function of the image as a media tool in addition to other techniques and influences bearing semantic dimensions. To analyze these films, the following tools and techniques must be used: Descriptive tools, martyrdom tools, documentary tools.

The textual analysis is based on considering the film as a text. This text consists of three basic concepts: the film text, which is the film as a unit of discourse.

The textual system, which is specific to each film that defines the text.

The structural model of the purpose of the film. The codes. In this regard, textual analysis of films also refers to the study of writing and discourse of the film by studying its layout, components, and functions to reach an interpretation of the meaning produced through this writing.

According to Christian Matz, when we speak, we are talking about the film as an indicative discourse by analyzing its internal structure and studying its internal manifestations and forms, especially since the cartoon image includes an external appearance that represents. The specific meaning of the message, as well as the internal content that carries implicit meanings<sup>8</sup>.

#### **4.2 Film Analysis:**

The analysis of the film "**Valley of the Wolves Palestine**" is intended to fragment its structure into its basic components and then rebuild it for purposes that serve the analysis. Therefore, in this context, we must start from the text of the film in order to identify the distinctive its elements, and after the fragmentation of the film, links are established between the various isolated elements

**To analyze the film under study, the following tools and techniques were used:**

**Descriptive tools:** These tools include technical cutting, segmentation, and description of the film images.

\* **Technical cutting** is a term that refers to the description of the movie "Valley of the Wolves Palestine" in its final state. It is based on two types of units; namely snapshots and sequences. The technical cutting is a mandatory process in the completion and analysis of any film in its final state. It also refers to the writing that precedes filming. Since cutting is considered as more technical than other tools, it suggests in words and initial sketches what the technical data for each video shot will look like. Among the most important elements that the researcher took into consideration in her analytical segmentation, we mention the following:

- **The shot** includes the shot number, shot scale, shooting angles, and camera movements.

- **The sound bar** includes music, voice, dialogue, and sound effects.



- **The image bar** includes the content of the image, characters, place and objects.
- **Fragmentation:** This technique is the process of identifying sequences.
- **Description of the movie images:** which means converting the media messages and meanings contained in the movie into a written language. This technique gives special details of the image content, and includes the technique of spotting the light on the image.
- **A copy of the film:** which is the first technique used in the invoked tools for analyzing films. The main objective of it is to display things accurately and to facilitate the process of controlling the analysis using other techniques that helped examine this copy, including: slow motion photography and stopping at the image.
- **The photogram or the stop at the image:** which means the pause that occurs at the image level during the analysis, as it allows the discovery of the most accurate and simple evidence and analytical elements that may pass us without seeing them during the succession of film clips. It allows reading the image and extracting its most important components.
- **Documentary tools:** They include pre and post broadcast information for the film.
- **Information prior to the broadcast of the film:** it includes information related to distribution, number of copies distributed, places of sale and publication, income, and information related to analysis and criticism<sup>9</sup>.

#### 4.3 Synopsis:

"Valley of the Wolves Palestine" is a 2011 film about the Israeli attack on the ship Marmara. The film is starring the heroes of the series Valley of the Wolves, "Necati Shashmaz", "Gorkan Oygün", and "Kenan Choban". The events of the film revolve around the struggle of the heroes of the Valley of the Wolves with the Israeli army in El Kuds, Jerusalem, as a result of the crime made by the Israeli forces who killed 9 Turkish peace activists on board of the ship Marmara, which was on its way to the Gaza Strip for solidarity and to take off the Israeli siege on the people of the Strip. "Murad", "Mimat", "Abdul Hay" and the Palestinian "Abdullah" go to kill "Moshe", who ordered the attack on the ship, and clash with the army. An American tourist guide for the group, who is Jewish, enters the story too. In the clash, Murad shot out the eye Moshe. To take revenge, Moshe attacks Abdullah's house and demolishes his house in which his paralyzed son stayed and causes the death of his mother. This makes Murad attack a prison and kill the head of the prison, who is Moshe's friend, and in the end a major clash occurs between them that leads to the death of Moshe and many of his men.

#### 5. Analytical study results.

After analyzing the film "Valley of the Wolves Palestine", a specific and inclusive analysis, the researcher reached the following results:

1. The events of the film revolve around the real events of the Turkish ship Marmara, which sailed towards the Gaza Strip in 2010 carrying aid to the Palestinian people, but Israel carried out an attack on the ship, which resulted in the killing of 10 Turkish solidarity activists and the wounding of 56 others. The "Mavi Marmara" sailed from the Cypriot port of Larnaca after a long journey and preparations that

took several months by international and Turkish relief organizations, including the Turkish "Humanitarian Relief Organization" (IHH). Marmara carried 750 activists from 37 countries, mostly from Turkey, and humanitarian aid for the besieged. As soon as the ship began to approach the shores of Gaza, these forces imposed a cordon and stormed it militarily, which led to the killing of 9 Turkish activists that day while the tenth Turkish activist, "Ugur Suleiman Soyilmaz", died of his wounds in a hospital in the capital, Ankara, on May 23rd, 2014. Meanwhile, the activists on board were arrested then they were released two days later. Israel justified its storming of the ship, saying that it sailed without obtaining an official permission. As a result of this incident, relations between Ankara and Tel Aviv were strained.

2. The film is one of the dramatic works that supports the Turkish government through its dramatic analysis.
3. It reflected the absolute apathy in Turkish-Israeli relations in the period 2008-2016 due to the Israeli blockade on Gaza in 2008. This led the Turkish President Recep Tayyip Erdogan to consider it as a stab in the back of the Turkish mediation between Syria and Israel. The Turkish and Israeli relationship got worse due to the Israeli attack on Marmara ship, which was trying to break the blockade on Gaza. The Turkish reaction to the events was very strong, as the Turkish ambassador was withdrawn from Israel, the Israeli ambassador was expelled from Turkey, and diplomatic relations were reduced to the level of second secretary. The Turkish president stated that the events of the Marmara ship were a sufficient reason for the declaration of war but Turkey's greatness prevented this from happening. Erdogan declared that the navy's duty is to protect ships that hold the Turkish flag.
4. More over a statement came from the Turkish Foreign Ministry about the possibility of a visit to Gaza by Erdogan after his visit to Egypt. Turkey' strong reaction, in fact, was reflected in the first scenes of the movie "Valley of the Wolves, Palestine". The rest of the movie scenes came as a response by the Turkish government to this attack in a dramatic way by sending the officer Murad Elmadar to take revenge, after the operation was determined to kill the Israeli officer who ordered the attack.
5. The events of the film took place mostly in the Gaza Strip, which was a microcosm of the current Palestinian situation. It touched on the flagrant violations of the Israeli occupation forces armed with all kinds of weapons against the Palestinian people represented by the defenseless women and children. Many scenes showed attacks of the armed soldiers with weapons against the residents and their continuous demolition of their houses for years. In return, the residents showed a great resistance and insisted not to surrender and to continue rebuilding and construction in order to stay on the land. The film reflected the incapability of the Israeli occupation by the general Moshe who couldn't face the Turkish hero, Murad, but he decided to demolish the house of the Palestinian family that sheltered the Turkish commando squad. Unfortunately, in the house there was one of the Palestinian children who was crippled as a result of a previous assault. In

fact, this scene is similar to what the occupation authorities are doing to demolish the Palestinian houses on the heads of their owners.

6. The movie "Valley of the Wolves Palestine" dealt with the issue of prisoners in the Israeli prisons in the scenes related to the arrest of the Jewish tourist guide, "Simon». It reflected the real situation of the prisoners through the representative scenes and the extent to which the Palestinian prisoners were under brutal torture and violence during the investigation period. It also reflects the occupation's violation of the most basic rights guaranteed by the international conventions, and this pairing and confrontation will have a significant impact on public opinion. Hence, it reveals the true face of the unjust Israeli occupation.
7. The film carries very great ideological, political and revolutionary messages in which it tried to convey to the Arab nation that with resistance they can get their rights, and with force patience and revolution the Israeli occupation can go away.
8. Cinema is a means of transmitting revolutionary and political ideas to the recipient and viewer. People behind the movie "Valley of the Wolves Palestine" wanted to spot the light on the qualities of resistance, patience and revolution against the occupier in order to support the Arab peoples who are suffering from the scourge of war, oppression, injustice and corruption.
9. The film reflects, through many scenes, attitudes and dialogues that took place between the characters, the official Turkish position on the Palestinian issue and the Israeli occupation. Among the most prominent of these scenes are those in which the Israeli soldier asks the Turkish agent "Murad Alam Dar" about the reason for his coming to Israel, and the answer by the hero was: "I did not come to Israel, but to Palestine".
10. The Turkish agent's refusal to recognize Israel as a state on the Palestinian territories, in the first strong dialogue with which the film begins, expresses the new official Turkish position towards the issue which has become clear since the Israeli aggression on Gaza at the end of 2008. The Turkish position was very clear and expressive since the harsh criticism of Israel.<sup>10</sup> by the Turkish Prime Minister Recep Tayyip Erdogan when he accused Shimon Peres of "knowing very well how to kill" during a public debate at the World Economic Forum in Davos. Erdogan responded angrily when the moderator of the dialogue session that participated in it, along with Peres, the Secretary-General of the United Nations, and the Secretary-General of the Arab League, he refused to give him an opportunity to respond to the Israeli president's defense of the attack on Gaza. This position reached its maturity and strictness after the Israeli attack on Marmara ship (in which this film came as a simulation of the incident) when Turkey recalled its ambassador from Tel Aviv, and called for the freezing of military agreements with Israel and the suspension of commercial and military relations in the field of defense industries.
11. Moreover, the Turkish President Gul's admitted that the relationship between them will not return to what it was before the incident.
12. This position was evident through the text and dialogues in many other scenes including the one that took place between the Israeli "Moshe", who warned the

Turkish "Murad Alam Dar", saying: "You know that you will not reach the Holy Land (Palestine)", and he answers him with a full confidence: "I don't know what part of this land you were promised, but I promise you six feet underground," which means that he will bury him.

13. The film was fair by differentiating between Judaism as a religion and Zionism as a usurper, unjust and criminal regime. This value was embodied in the character of "Simon", the American girl who was coming to Israel as part of a tourist group, but she got involved with the group, and became an eyewitness to what happened as massacres against Arabs by the Israeli army soldiers. Despite being Jewish, she affirms that her religion rejects the racist brutality that occurs with defenseless people defending their land. In a discussion between her and an Israeli army commander, he asks her: How can you forget what happened with your family of Polish origin when Hitler's soldiers burned them alive in giant gas ovens?". Simon replied: "Among the ones who burned my family was not an Arab, so why do they do that with the Arabs who own the land? Hitler was torturing and burning your families and beloved ones, but you are adding to his brutality and ferocity that history will never forget those massacres that you commit every day!". The Jewish lady added that in an interview with one of the Palestinian women who hosted her in her home, she confirmed after being affected by the situation of the Palestinians and the daily oppression and terror they suffer from, "that devoted Jews cannot accept this violation and they have nothing to do with this repressive policy."
14. The film presented images of the daily Palestinian struggle to defend their land through the family of "Abdullah", the Palestinian guerrilla. Abdullah leaves his old mother, his wife and his young children, among them was "Ahmed" who lost one of his legs due to a bomb explode, to join the "Turkish" team of heroes. The American tourist, who is hosted and taken care of by the Palestinian family, hides with them but the soldiers of "Moshe Eliezer" reach the house looking for Abdullah and his companions, and then destroy the house on whoever is in it. The old grandmother dies after her grandson "Ahmed", who is unable to leave the house due to his disability.
15. The film portrayed the Turkish heroes in the image of the brave ones who do not fear death or failure in an exaggerated way. something that contradicts what we are used to see the hero in action dramas. This was evident in many scenes like the one in which the Turkish hero "Murad Alam Dar" explicitly discloses, without any fear, to the Israeli soldier the reason for his coming to Israel which was to kill "Moshe Eliezer" which led the Israeli soldier meet his answer with mockery. The confrontations, like the ones we usually see in the American films, between the two sides end with the Turkish group who was able to enter the Palestinian territories to begin planning to implement the mission in which they succeed in the end of the film. The film showed in many other scenes the control of the Turkish ego, the courage and bravery of the Turks, their ability to confront and dive under fire and bullets, and the lack of fear from the Israeli soldiers, regardless of their number and whatever type of weapon they are using.

16. The film clearly spots the light on Israel's expansionist ambitions on the Palestinian territories. This was clearly introduced through the dialogue that took place between Moshe Eliezer and an Israeli official who emphasized on the importance of confronting the Palestinians and Muslims. The focus was on mass killings and the continuous displacement of people and their expulsion from their houses, villages and lands in order to achieve the so-called land of resurrection, which rises from the Nile to the Euphrates. The same scene was referred to the flagrant violations of the United Nations resolutions and the international ban on internationally prohibited weapons by Israel. It was pointed out that Israel does not hesitate to import these weapons and use them against defenseless Palestinians. The scene ended with the officer Moshe Eliezer experimenting with one of those weapons that carry chemicals on an innocent Palestinian who passed accidentally by him. He turned him burned body.
17. The film focused heavily on the suffering of Palestinian families due to the occupation by addressing the stories of the families of martyrs, prisoners and the wounded. It also touched on the dire economic conditions they suffer from in addition to the lack of the basic living requirements in many areas of Gaza.

## **6. Conclusion:**

The film is one of the dramatic works that supports the Turkish government through its dramatic analysis.

It reflected the absolute apathy in Turkish-Israeli relations in the period 2008-2016 due to the Israeli blockade on Gaza in 2008. This led the Turkish President Recep Tayyip Erdogan to consider it as a stab in the back of the Turkish mediation between Syria and Israel. The Turkish and Israeli relationship got worse due to the Israeli attack on Marmara ship, which was trying to break the blockade on Gaza. The Turkish reaction to the events was very strong, as the Turkish ambassador was withdrawn from Israel, the Israeli ambassador was expelled from Turkey, and diplomatic relations were reduced to the level of second secretary. The Turkish president stated that the events of the Marmara ship were a sufficient reason for the declaration of war but Turkey's greatness prevented this from happening. Erdogan declared that the navy's duty is to protect ships that hold the Turkish flag.

More over a statement came from the Turkish Foreign Ministry about the possibility of a visit to Gaza by Erdogan after his visit to Egypt. Turkey' strong reaction, in fact, was reflected in the first scenes of the movie "Valley of the Wolves, Palestine". The rest of the movie scenes came as a response by the Turkish government to this attack in a dramatic way by sending the officer Murad Elmadar to take revenge, after the operation was determined to kill the Israeli officer who ordered the attack.

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