



THE COHEN MEDIA GROUP PRESENTS
INSULT
A FILM BY ZIAD DOUEIRI

Postmodern City Films and Global Flows:
Ziad Doueiri's *The Insult*

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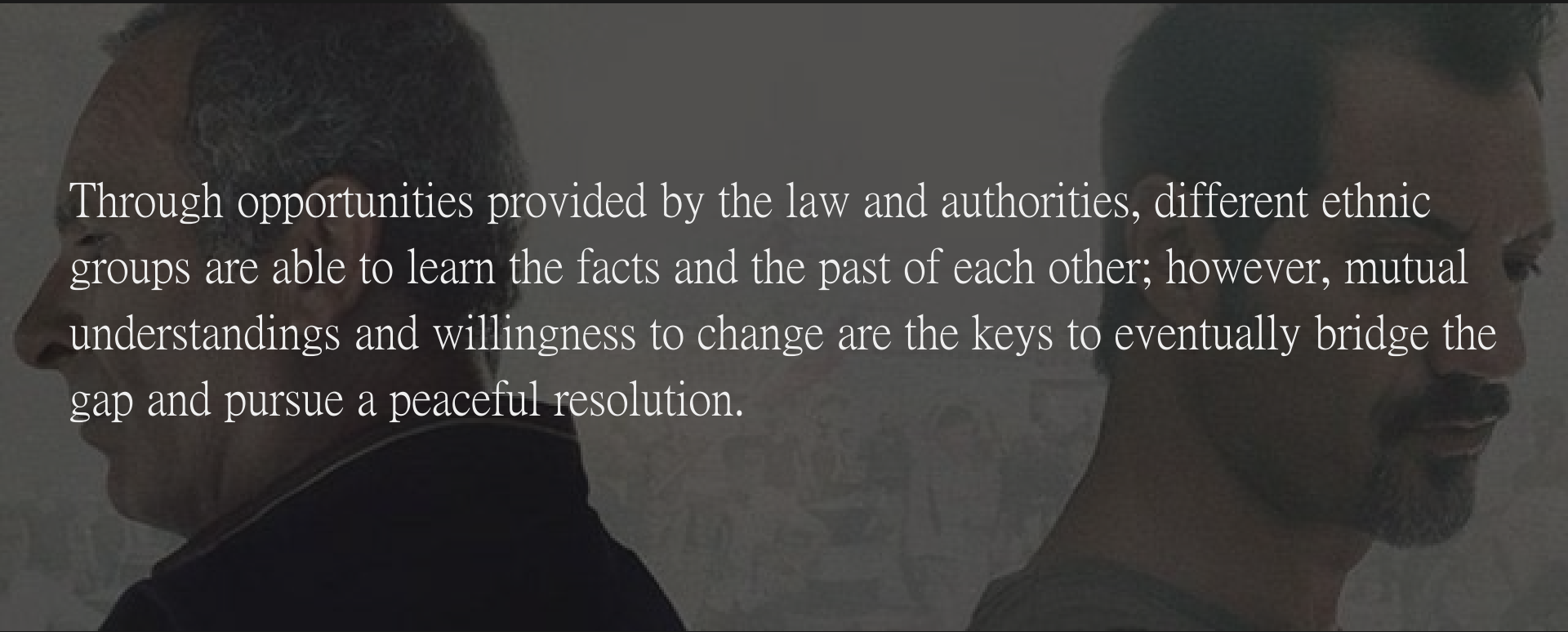


Introduction



Thesis Statement

Through opportunities provided by the law and authorities, different ethnic groups are able to learn the facts and the past of each other; however, mutual understandings and willingness to change are the keys to eventually bridge the gap and pursue a peaceful resolution.



Brief Intro of the Director

Ziad Doueiri (1963-)

- ❑ Controversial West Beirut
Lebanese director
- ❑ left Lebanon during the Lebanese
Civil War to study in the United
States
- ❑ *The Attack (2012)*
- ❑ *The Insult (2017)*





Beirut, Lebanon

- ❑ Capital with its importance of economical, political, cultural, and social activity
- ❑ Most religiously diverse city in the Middle East
- ❑ "Switzerland of the East"

"the Paris of the Middle East"



Religious Groups

- ☐ Sunni Muslim
- ☐ Shia Muslim
- ☐ Maronite Christian
- ☐ Other Christian
- ☐ Druze



Kataeb Party

- ❑ Also called the Lebanese Phalanges Party
- ❑ Christian Democratic political party
- ❑ Supported mainly by Maronite Catholics
- ❑ Played a major role in the Lebanese Civil War
- ❑ Preserving the Lebanese nation, but with a "Phoenician" identity
- ❑ Uniformly anticommunist and anti-Palestinian



Palestian Liberation Organization / PLO.

- ❑ First summit meeting in Cairo in 1964
- ❑ PLO. was considered by U.S. and Israel to be a terrorist organization until the Madrid Conference in 1991
- ❑ Belief that Zionists had unjustly expelled the Palestinians from Palestine



1964 Represents "State of Palestine"

Chronology

- ❑ 1516-1918 Ottoman Lebanon
- ❑ 1920 French Mandate
- ❑ 1943 Lebanon gained independence
- ❑ 1948 Arab–Israeli War
- ❑ 1956 Suez Crisis (Seond Arab-Israel War)
- ❑ 1958 Lebanon Crisis
- ❑ 1967 Six-days War (Third Arab–Israeli War)
- ❑ 1975-1990 Lebanese Civil War
- ❑ 1982-1985 Lebanon War
- ❑ 2006 Second Lebanon War

1970 Black September

1976 Damour Masacre



It's trendy to defend those people.



Characters




Identity

To





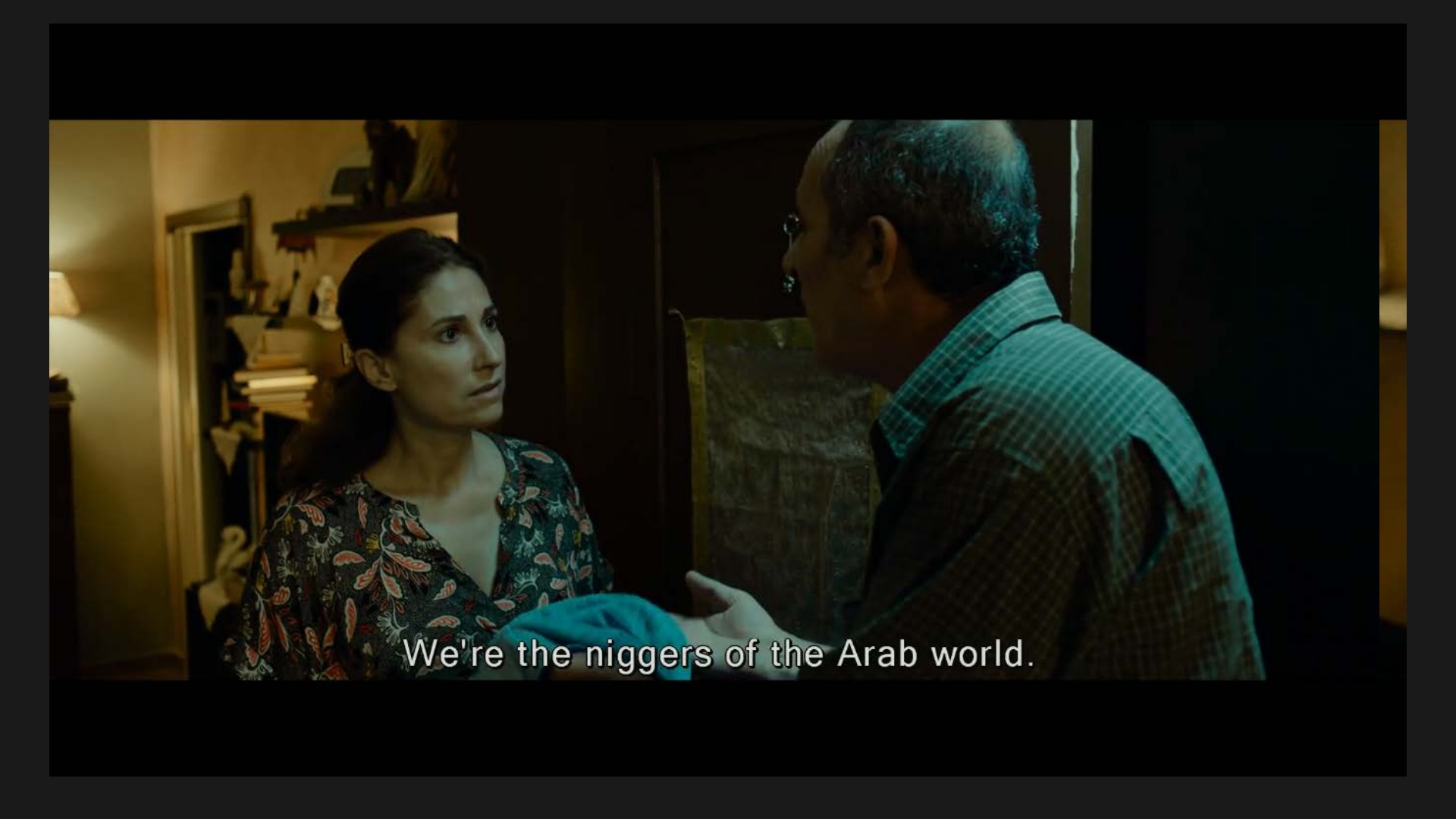
A close-up shot of a man with a goatee and dark hair, wearing a plaid shirt, looking intently at another man whose back is to the camera. The background is dark and out of focus.

"Palestinians never miss
an opportunity to miss an opportunity."


Palestinian

- Homeless
- Confused about the identity
- Try to fit in



A woman with dark hair, wearing a patterned top, looks towards a man. The man, wearing a checkered shirt, is gesturing with his hand. In the background, a map is visible on a wall. The scene is dimly lit with a blueish tint.

We're the niggers of the Arab world.

A cinematic shot from the back of a car. In the foreground, the back of a man's head and shoulder is visible, wearing a striped shirt. In the middle ground, a man with a receding hairline, wearing a light-colored suit jacket over a light blue shirt, is looking towards the man in the foreground. The background, seen through the car window, shows a street scene with several people, including a man in a dark suit and sunglasses, and another man in a blue shirt. The lighting is warm and natural, suggesting daytime.

Palestinian.

Both of them are victims?





Urban Environment



Beirut: A Divided City



Christian Neighborhood: Religion





Palestinian Refugee Camp: Nationality





Palestinian Refugee Camp: Nationality

Flag of Palestine

- First adopted in 1964
- Similar to flag of Arab Resolt
- “White are our deeds, black are our battles;
Green are our fields, red are our swords.”





Christian Neighborhood: Religion & Daily Life





Christian Neighborhood: Religion & Daily Life





Christian Neighborhood: Religion & Daily Life

Short distance between Tony's apartment and garage





Christian Neighborhood: Religion & Daily Life

A Closely-connected Neighborhood





Palestinian Refugee Camp





Christian Neighborhood Vs. Refugee Camp

Wires



Have them move faster.



Christian Neighborhood Vs. Refugee Camp

Nature & Space





Christian Neighborhood Vs. Refugee Camp

Streets





Christian Neighborhood Vs. Refugee Camp

Tony's Balcony Vs. Yasser's Balcony





Christian Neighborhood Vs. Refugee Camp

Tony's Balcony Vs. Yasser's Balcony

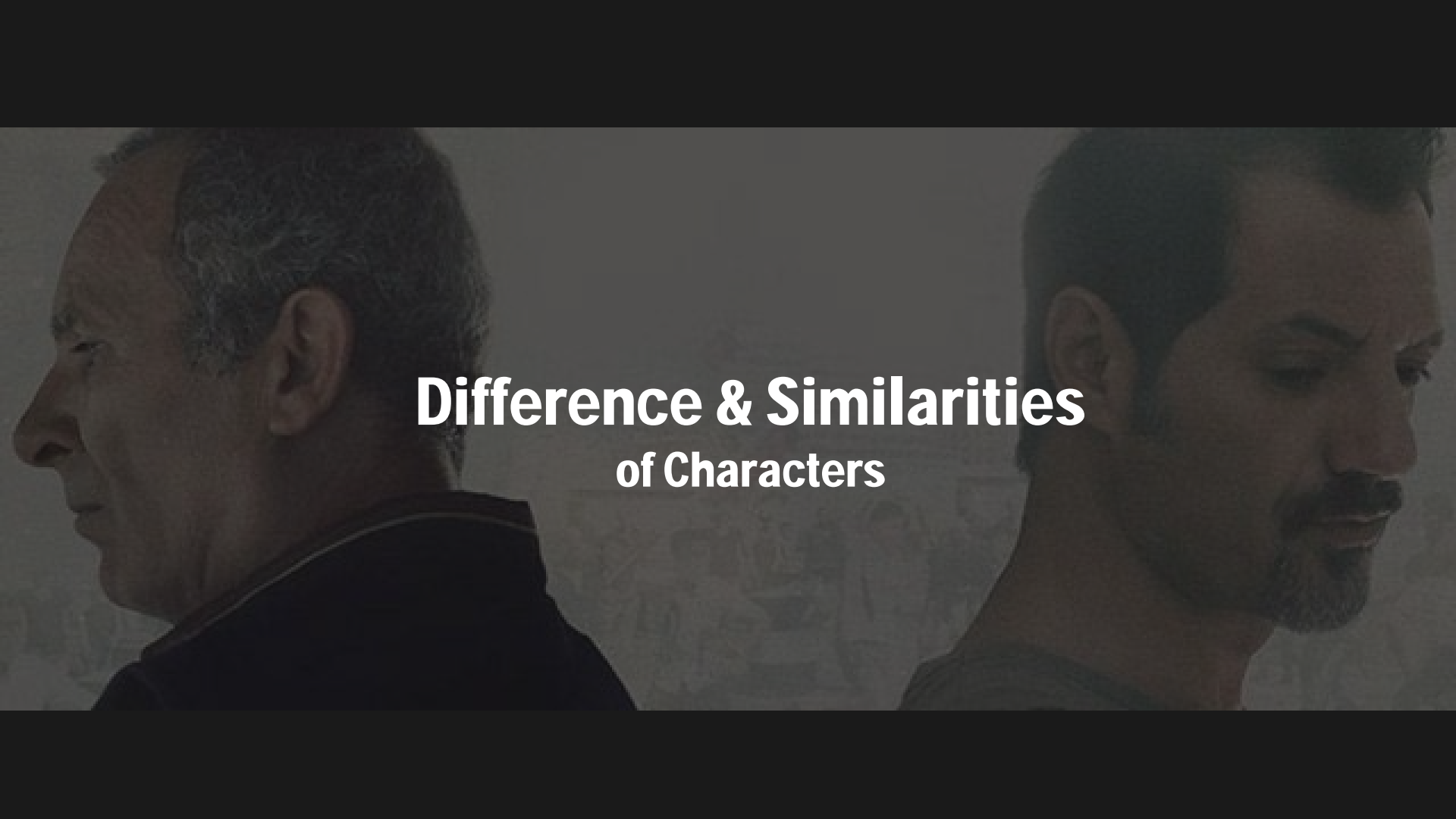




Christian Neighborhood Vs. Refugee Camp

Tony's Balcony Vs. Yasser's Balcony





Difference & Similarities of Characters



Tony v.s. Yasser

- Opposite Identities, opposite personalities





Tony Vs. Yasser- Similarities

Stubbornness & fierceness



Tony Vs. Yasser- Similarities

Haunted by the Past



Tony Vs. Yasser- Similarities

Professional at Work



Tony Vs. Yasser- Similarities

Family Man with a Loving Wife



Tony Vs. Yasser- Similarities

A Wife who Seeks Peace



Tony Vs. Yasser- Similarities

Self-awareness



Why bring the Jews into this?



We're prying into private lives.

Tony Vs. Yasser- Similarities

Kindness



Lawyers - Father v.s Daughter

● Fights for his reputation



● Fights for Palestinians




Similarity - Desire to win the case



Hurt people

Thos

A woman with blonde hair tied back, wearing a dark blue jacket, is shown in a courtroom setting. She is looking towards the right with a serious and slightly distressed expression. The background features wood-paneled walls and a window with bright light coming through. To her left, the back of a man's head and shoulder is visible, suggesting he is the one speaking.

Mrs. Hanna had two miscarriages,
on the 3rd and the 5th months.



Close Analysis



Film Techniques

Landscape of Beirut & Damour: Aerial shots

Bird's-eye view



Steadicam: Tracking shots

Eg. Circling around the characters when they are arguing-- characterization

Eg. Circling the witness stand in the court scene-- show court room twist & turn

Eg. Following buses & people in the street protest-- show chaos in the city



Tension: Close-up + Two shots + Point-of-view shots

Eg. Capture every grimace & twitch as Yasser digests the hateful words--
Show characters' state of mind &
make the audience as anxious as him



Distance: Shadows + Deep-focus shot

The distance between Tony & Yasser is emphasized.



High contrast: color palette

Warm: Yellow, gold & brown VS Cold: Dark & blue



Adopting available lighting

Rather realistic in respect of film style



Characters in the foreground Sun in the





Significant Scenes

3rd Court Scene: Revealing the “Insult”

- Bashir Gemayel
- Tony’ s political perspectiv
- Offensive



3rd Court Scene (Cont.)

1948 war

1956 war

Six-day-war

Yom Kippur War

1982 Lebanon War



4th Court Scene: Black September

Palestinian refugees'

situation

Panel Code

Article 228



The oppressor humiliates the oppressed
with his generosity.

5th Court Scene: Questioning Yasser

The enemy of your
enemy doesn't mean
they are your friends?



6th Court Scene: Damour Massacre

Try to depict Tony as a victim



7th Court Scene

Tone are soften



Final Judgement

Physical assault = Verbal humilliation?



Mirroring scenes of Tony & Yasser

Both suffer from the insult, life & the civil war



Two generations against each other in the courtroom

Living through the horror of 15-year conflict VS Growing up in the aftermath

Reflects how attitudes to the past have evolved



Setting of three judges

Imply that the case is difficult to judge



Apology from Yasser

The intriguing way Yasser apologizes

What is the true nature of apologizing? --- Empathy



Repairing of the pipe at the last scene

Imply the repairing of their relationship

(from personal level to urban level)

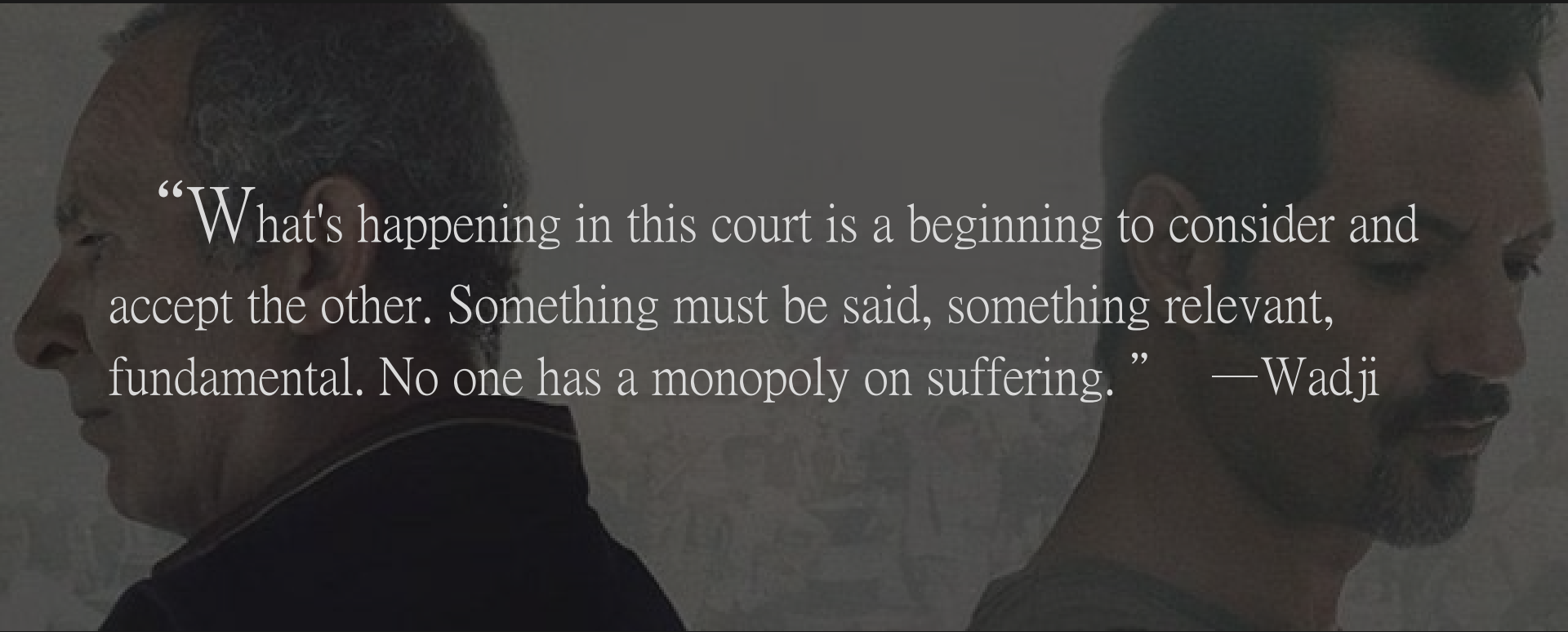




Conclusion



Conclusion

A background image showing two men in profile, facing each other. The man on the left is older with grey hair, and the man on the right is younger with dark hair and a beard. They are both looking towards the center. The image is dimly lit and has a dark overlay.

“What's happening in this court is a beginning to consider and accept the other. Something must be said, something relevant, fundamental. No one has a monopoly on suffering.” —Wadji



Questions



Questions for the class

1. Is it ethical for Wajdi to force Tony to expose the tragedy of Damour Massacre? How do you judge the lawyers in the film?
2. What is the educational function of the lawsuit to the two characters?
3. Why don't Yasser and Tony apologize to each other? Is there anyone in your family never apologize?
4. Transitional justice happens in many other countries. How effective is transitional justice in resolving conflicts and comfort the victims? (Eg. Public apology for Holocaust)

A woman with her hair in a bun is hugging a man from behind. They are both smiling. In the background, other people are visible, including a man in a suit and glasses. The scene appears to be a social gathering or event.

Thanks For
Your Attention!