

Abstract

This study examined the Palestinian and Israeli feature films between 2000–2013, which introduced the image of Jerusalem. This cinematography analysis depends on the analysis of the cinematic techniques. It reveals the film connotations in a system of relations and reflect the structural surface indications and deep structure that generate main meanings at the level of the discourse. The study uses analytical methodology of the cinematography to uncover the elements of the snapshots, scenes, narratives, and imagery. It consists of an introduction and three chapters. The introduction includes the methodology issues, the research importance, the study problem, the study hypotheses, and a list of the investigated feature films.

Chapter I tackles the previous literature, the study limitations, an index of the contents. Chapter II presents theoretical and conceptual backgrounds and frameworks that help to understand the techniques of imagery, filming, discourse, and the relevant audiovisual aspects as limitations of the study. It also presents cinematic shots, cinematic narrative, filming, cinematography, and film industry techniques and industry. Chapter III deals with the historical status of Jerusalem, the center of memory and struggle. It tackles the issue of the Palestinian cinema as well as the image of Jerusalem in the Palestinian feature films. Chapter IV presents Jerusalem from the Israeli perspective as

well as the image of Jerusalem in Israeli feature films. It also includes the conclusion, results and references.

The study records the vast differences in the physical capabilities and techniques between the Palestinian and Israeli feature films. The study results of the cinematic analysis show that Elia Suleiman's '*Divine Intervention*' is the most featured Palestinian and Israeli feature films between 2000–2013 in terms of art, content, deep structure, and symbols. The film is loaded with images of the ongoing nature of the Palestinian–Israeli conflict, and we even notice the imaginary propitiation for emotional encounters in some scenes of the deprivation, a common feature of all the Palestinian films. The study also finds out that there is a major shift in the rhetoric of the Israeli feature films, especially with regard to Jerusalem as a holy landmark. Besides, the postmodern details dominate the scenes in these films where the deep structure is replaced by surface structure as well as philosophical and existential details and themes. These Israeli films also introduce a list of social problems that are prevalent in the Israeli society.