

Postcolonial art and cinema in the thought of Ella Habiba Shohat

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Abstract: *To read art and cinema from the vision of an Eastern Jewish woman, which in itself constitutes a challenge and an assimilation of the dimensions of the Zionist colonial pattern, and its ethnically- founded difference in the direction of human groups to which it has been moved ,His concept of the occupation of the land,which often crystallized in the context of stereotypical bias as it appeared simultaneously with the Zionist nationalism.Therefore, this research presents the vision of Shohat's work in its critique of the Zionist colonial cinematic narrative that oversaw the Israeli film industry. Through her studies, she shows the transcendent position of the Western point of view towards a lack of representation of Eastern Jews in their films, as a result of the policy of isolation practiced by the transcendent Western stance against them, by questioning their Judaism, which did not find an echo in the midst of European Jewish nationalism, as the research explores Shohat reading of the artistic field. Through the works of Michael Rakowitz and his evoked representation of the Jews of the East by his re-representation of the Gulf War and his founding of the Dar Al sulh, in which he evokes Iraqi foods at peace tables between all sects of Arabs and Muslims for the purpose of asking to return again from exile to the original homeland.*

KEYWORDS: Ella Shohat, Cinema, Postcolonialism, Israel, Michael Rakowitz, Palestine.

INTRODUCTION

The Arab Jews in the Hebrew arena formed a great controversy among the intellectuals in occupied Palestine, and these elites touched on studying the reality of the Arab Jews who immigrated to the occupied entity from all cultural, social and political aspects. Zionism in order to fabricate what they call (the Greater State of Israel from the Nile to the Euphrates), because of the severe racial discrimination inflicted on the eastern Jews displaced to it, and working to change their true image in light of the Ashkenazi (אֲשְׁכֵנָזִי) conflict of European Jews over the positions of politics, society, defense, culture and even cinema and theater.

Ella Shohat represented an Iraqi Arab Jewish voice against the Zionist practices, which saw the Oriental Jews as just a handful of Bedouins who could not be considered basic Jews within the general composition of the occupying entity, as the European Jewish concentration had exceeded the promises made by Zionism to deport Arab Jews to Palestine It seems that the field of historical consideration in this issue made Ella

Shohat establish her cultural critique of the outcome of the relationship between Arab Jews and European Jews. Postcolonial studies.

Ella worked on explaining the Sephardic (Eastern) Jewish identity by presenting the relational image between art and drama, where she presented the image of the Arab Jew in the cultural, historical and cinematic perspective, and because Shohat's review includes a discussion of the historical positions and writings imposed by the policy of colonial representation, she was interested in reading the societies of the East With a biased view emanating from the hegemonic center, which will devolve all political and cognitive powers to ethnic steps capable of gathering or subject to dispersal and dispersal.

Talking about the issue of Orientalist fiction that includes Muslims, Arabs, European and Eastern Jews opens up a difficult problem in its connection with racist discourses - this conceptual division that redrawn the map of societal formation from a more imperial and authoritarian angle, Shohat found herself looking for a voice that does not silence to transcend the limits of marginalization and exclusion in it. Through critiquing the ugly images that Ashkenazi cinema made for the Jew for the Sephardi on the one hand, and through the search for oneself and an attempt to return to the original and simulate its cultural and historical productions through what was presented by the Iraqi Jew (Mikhail Rakovic) and the search for an “Arab peace house” within the culture of foods that will rebuild relations Arab Jews with their original homelands, and the search for new values of reconciliation, forgiveness and recognition on the other hand.

The issue of the intertwining and complexity of identities in the Zionist society was considered one of the most important sensitive issues in dismantling the structures of the groups that were integrated into the Jewish project in the light of Theodor Herzl's idea of displacement and resettlement. Shohat wrote her book on Israeli cinema for the first time in 1989, and it was a pioneering work within cinematic narratives where previous publications on the subject were ideologically and analytically limited. , with her discovery of a central question, which is the Israeli-Palestinian conflict and how it is represented over time, where Shohat analyzes the representation of the Sephardic (Arab Jews, or Mizrahi) within the differences in calling art and cinema images and patterns.

- How did Shohat analyze the reality of art and cinema within the theories of Orientalism and colonialism and beyond?
- How did you show the Eastern Jew or Mizrahi within the formations of cinema and art?

Research in cinema and art, through Shohat's vision, aims to find out the following:

- Uncovering the theory of Orientalism and post-colonialism from Eastern Jewish visions.
- Dismantling the Eastern Jewish representation systems within what the Israeli cinema is looking for and within the search for the Eastern Jew and his attempts to return to his original homeland.
- This research opens reading windows about Shohat's desire for the return of the Oriental Jews to their homeland, as a result of racial discrimination within the occupied

entity in Palestine, and considering them to be Jews of a lower degree because they did not give up their identities at all.

- Then we ask again: Does the demand for return represent the collapse and disintegration of the occupied entity, or does it herald within it the extension of the great Jewish state through the redistribution of its victims?

Cinema embraces post-colonial Zionism

Post-colonialism and post-Zionism embrace the intellectual and forward-looking frameworks that have transformed cultural production into a fundamentally self-serving reality. At that time, any dramatic work linked to a purely colonial feasibility becomes codified if it is necessary to struggle with ideologies, and on the other hand, it is a direct cultural interface if it expresses its dominance in Directing world opinion towards its claim to the art of possessing the truth, history and the victim.

The fusion of colonialism and its aftermath with Zionism, both dramatic and artistic, was through possessing certain historical narratives woven by the Zionist victim's discourse and creating a false historical reality for it, to generate its complex identities that began to replace them with imaginary places, which in turn contributed to the invention of new old identities, and the formation of new narratives, which gave a voice to secondary sectors of The population, which was re-created by new old complex identities, challenges the naivety of national borders, and when the so-called post-Zionism acquires a sense of strength towards the internal other of Zionism (...) Just victims. (Arms, 2008, p. 21).

(Post-Zionism) becomes a new history for the Jews and Judaism in the world, and the major goal in achieving the dream of the entity is the different combined social unity, which is one of its concepts and main elements. Their acceptance of their coming to the Promised Land as an option, must imply complete submission to the conditions of the Ashkenazim.

Alan Pappé believes that "in the late eighties, a number of Israeli researchers, residing inside and outside the country, published studies on the Jewish community on (Palestine-Israel) history and reality, which contradicted the prevailing Zionist narrative in historical facts. With regard to the Zionist narrative, he questioned its validity in front of current generations. ." (Pappé, 2014, p. 74).

Pappé also pointed out that, in addition, these scholars have criticized the role played by Israeli academic institutions in shaping Zionism's self-image and in its characterization of the Palestinian reality. These researches led, directly or indirectly, to dismantling the works of historians who once dominated Israeli academic writing on Palestinian history and contemporary Jewish society. (Pappé, 2014, p. 74).

Zionism exploited the falsification of history to its advantage, and landed in a dilemma of fragmentation and hybridization of my identities, which was the reason for the genocides and the policy of multiple immigration, as it worked on the race industry in the cinema and the media, as Shohat says: "A lot of the racial and colonial acts of some

films in the media have been corrected to reduce respect and other things. Another mistake on the historical biography. (stem,p187).

Thus the theory of colonialism and post-colonialism in Ella Shohat reveals conscious analyzes of Zionism and its aftermath, with regard to addressing the question of Mizrahi Jews at the expense of the indigenous Palestinians.” While postcolonial theory began to flourish in Israeli universities, Israel was preoccupied with increasing its brutal colonization of the Palestinians. When postcolonialism became a modern metaphor In Israeli academic discourse, colonialism was, and is still in full control. (Shohat, 2012, p615).

In his book, *Postcolonial Pictures*, Roy Arms wonders about the role of cinema in the creation of imaginary and representative empires, which are considered among the institutions of contemporary Orientalism, which allowed him to present his images of man with the desire of the ideology that it is intended to be, or to describe one of the issues as less Or more significant and representative, in order to exacerbate the suffering and show it to the world as a basic and central issue that must be defended in its national characteristics. Arms says: “Nationalism expands the scope of colonialism and increases it in depth, presents forms of resistance and clarity, turns its orders and decisions upside down, and works to produce it in hidden and not hidden ways. ” (Arms, 2008, p. 21).

Postcolonial cinema has much in common with all of these developments that rival basic markers of ethnicity or immigrant minorities, while referring to more structural and multi-layered dynamics. past, as dictated by multiple and overlapping histories of conquest and colonization.(Ponzanesi, p30).

Post colonial cinema is not understood as a new genre, or a new evaluation model, but as an image through which to address issues of postcolonial historiography, knowledge, subjectivity, and geography, where postcolonial cinema refers to a particular conceptual space. Shaded frames open, suggesting a new engagement with the visual that has been decolonized and refined, becoming a relational mode of representation, breaking down the large events bordering on identities, often repressed or omitted, of and informal histories of nations, societies, races, and subgroups. (Ponzanesi,p30).

Explained by Lawrence. Grossberg and Ellen. Wartella and Charles Whitney argue that the process of representation in the media is a continuous process of identity formation, which also acts as a force that generates stereotypes that are explained by difference and the other, allowing viewers to easily identify the difference between what is normative and what is not. The researchers found that the media tend to represent minority groups in a negative way, especially what America produced for Hollywood films, and the appearance of the Arab in the form of a criminal and a villain, who does not master the English language. (Karniel, 2011, p57).

In her deep and innovative research on (Israeli cinema), Ella Shohat made a great effort to show the artistic narratives drawn by Zionist cinema, and to necessarily dismantle the

conflict of competing class and ethnic discourses, conflicting ideological motives and political visions, by deconstructing the conflict with the Arabs in general and the Palestinians in particular, and understanding Tensions between Eastern Jews and European Ashkenazi Jews, between (religious and secular), and between (left and right), Shohat wrote (History of Israeli cinema) and divided it into periods and mentioned the types of films on the basis of anti-colonial discourse, especially in light of the ideas of (Edward Said) And the concept of Orientalism, and its use of this concept to criticize the colonial discourse, through European culture, which succeeded in creating the imagined East. (Kedem, 2007, p25, 26).

Representation in colonial cinema and its aftermath seems to be open to re-representing identities in terms of restructuring these identities and making them a concept, geography, format and culture, especially if we reflect on the Israeli discussion on the book (Cinematic Studies) by Ella Shohat, to the most famous and influential disciplines in sociology and history. It resonated within the critical sociology of Israeli critical historiography and the Palestinian conflict, which resulted in the emergence of the so-called “new historians” in the 1980 and became known as “post-Zionists,” making the first edition of Israeli cinema more intriguing, in redrawing representations of Palestinians and Jews from their countries of origin to their new state (Israel). (Yosefa Loshitzky, 2012, p615).

According to Alan Pappe, it can be said that novels, plays and films that seriously transcend the Zionist narrative and its negative portrayal of the Arabs, by the end of the nineties, had not occupied a prominent place in the field of Israeli literature. These works cannot be taken as expressing a dominant cultural position, as they They do not belong to the dominant group among the makers of Israeli culture, though, and the phenomenon can be summed up within the system that produces and shapes the cultural identity of Israel and they (the new historians), and they certainly had a strong influence, during these years, though limited in spite of their position Important. (Pappe, 2014, p. 82).

Shohat launched domestic criticism through its radical penetration into Zionist and Israeli historical depictions and was endorsed by Edward Said for the book. Said is seen as the sworn enemy of the Jewish state, and the Israeli public cannot forgive Shohat's excesses. Over time, her book has been adopted into the curricula of many undergraduate courses in film studies and is now widely treated as a standard text. Paradox Studies. (Shohat, 2012, p615).

In the early sixties, alongside Zionist realist films, films that were called burex films appeared, a popular commercial cinema that depicts the Eastern Jew as an intelligent, deceitful, unemployed person, looking for opportunities to deceive the naive Ashkenazi, and often ends with the marriage of the Eastern young man to the Western girl. As in the movie (Charlie 1974), and the movie (Saleh Shabati in 1964), written and directed by (Eframi Kishon), which achieved mass success at the global level, and won the Golden Globe Award for the best foreign film, the movie (Saleh Shabati). The first Israeli film to succeed in establishing a popular and satirical local cinema. To this day,

the film is still a milestone in Israeli cinema, and was promised as the first breakthrough in (burex films) that lasted for two decades. (Jabal, 2014, p. 98).

Shohat identified in the Zionist, early Israeli cinematic beliefs, regarding the Arabs and the East, in the sixties and seventies, where she examined the Ashkenazi Zionist convictions regarding the Oriental Jews in burex films. poverty and superstition, and gently introduced them to a modern Western society, moreover, the attitudes of the first world, towards the third world are reproduced in variables (Ashkenazi / Sephardic), and in some cases.

Indeed, one of its most interesting achievements, both theoretically and politically, is to go beyond discussing Israeli cinema as national cinema. Shohat even analyzes films made by Palestinians, some of them citizens of Israel, who still reside there (such as Nizar Hassan and Muhammad Bakri), some of whom live in exile. In Europe and the United States, such as (Michel Khleifi, Elia Suleiman and Hani Abu al-Assad), and some who live in the Palestinian territories occupied after 1967, she challenges transnational national responsibility, by asking her how “we should put the work of Simone Bitton, born in Morocco, who moved with Her family moved to Israel at the age of eleven, and he left Israel in 1976 to study film and cinematography at the Hautes Etudes Cinematogra Phiques in Paris? (Yosefa Loshitz ky, 2012, p617).

Raafat Bahgat believes that Shohat, in her book (Israeli Cinema: East/West and the Politics of Representation), which was translated into Arabic by the Egyptian critic (Mahmoud Ali), is almost identical to her vision about the role of the Jewish Israeli in the Israeli history. world cinema) in the first and second Tabotaih years (1978 and 2002), she says: "even after the end of colonialism classic in the Arab world, Western culture industry continues to reproduce this distorted image of Arabs through songs, jokes, political cartoons, comics, movies television and cinema. (Bahjat 2013, pg. 497 Hollywood cinema has always produced its central western empires to achieve its Orientalist representation of the Arabs, and in reading this stage, Ella Shohat and Robert Stam provide examples of these tropes pervasive in Orientalist cinema, and show how it has always tended to play a constitutive role in the knowledge of European supremacy, and they argue that this cinema is trying belittle the eastern man, thus creating a form of animalism in his identity. This characterization of animal images is often used in colonial discourse, to link (the colonized) with animalism and instinct, rather than being educated and cultured.” (Chahdi, 2018, p26).

Therefore, the presence of the Arab in the Hebrew cinema was a satirical presence, bearing the same orientalist stereotypical images that the European employed in his representation, in the so-called mobilized cinema, which existed before the establishment of the state, and its narratives showed the most similar to the films of the Cowboy and the American Indians, and this is what is noted in the movie (The Yishuv). by the Polish director) Alexander Ford in 1932 , who tells that a Jewish group bought barren land from a sheikh near an Arab village, and this Jewish group was subjected to repeated attacks from these villages, until it was discovered that this sheikh was manipulating the price of The water, and that the Jews who discovered the well will

share the water with the neighboring villages, from these representative images a special narrative was created showing how to bring about settlement and conflict over land and water between Jews and Arabs.(Orian, 2005, p. 97).

In the context of her talk about Islamic culture in Western cinema, she evokes the approach of an Arab-Moroccan reality with a completely different Brazilian reality. The comparison to which Shohat Arabs and Islamic traditions were subjected from the angle of showing stereotypical images that the West is still trying to show, seems to be a modernist and democratic paradox separating it from the Arab world. And Islam, although Shohat does not object, transcend or comment on what the movie (Telenovela) caused, the story of (Forbidden Love), which still exists between a Catholic Brazilian man and a Moroccan Muslim woman, confirms the politically charged nature of such representative practices, as the novel sparked a heated international controversy. About websites, with conflicting responses, drawn, from the tensions and contradictions within the narrative itself, which at the same time exploit orientalists while also celebrating Arab culture, lives between Brazil and Morocco torn apart, the protagonist of the novel is the girl (Jade) and painfully expresses her desire to be with (Lucas is a Brazilian Catholic and performs her duty not to marry a Muslim man, meanwhile, Lucas must reconcile his passion for Jade (and his desire to stay with her, both spending Jade and Lucas tragically spend most of their lives married to people who are not in love, fulfilling familial or cultural obligations while denying their desire and longing for such love. (Shohat E. A., 2013, p06).

She also explains the veiling phenomenon more bluntly: “The telenovela often depicts scenes of Muslim women wrapped from head to toe with Brazilian women ostentatiously plunging on the beach. Arab/Islamic culture is portrayed as patriarchal, restrictive, obsessed with rules, unlike Brazilian culture. , portrayed as flexible, open and gender equal, all Arab Muslim women must cover themselves while Brazilian women enjoy dressing up in sexy clothes Muslim women are forbidden from dating, while Brazilians date freely, even have extramarital affairs. Brazilian women go to discos and dance In the streets, while Arab women dance (with great frequency) in the privacy of their homes.” (Shohat, 2013, p07).

The subject of “Telenovela” provoked great discontent due to the growing Latin American curiosity about Islam, and its inclination to orientalism of supposed ethnographic representations of polygamy, harem and veiling. A picture or color in which you showed Morocco, where he posted critical comments on the bulletin board of his embassy's website, debunking four myths:

1. Polygamy is a standard and widely practiced in Arab-Islamic societies.
2. That the woman does not study or work outside the home; And it belongs to the man and this is one of the origins and traditions of Arab society.
3. He explained that the Moroccan state prohibits polygamy for reasons specific to Moroccan society and its political and legal traditions.
4. That women are not confined to the home only, and that belly dancing is distinguished only by tourist places. (Shohat., 2013, p10)

According to this vision of Eastern societies, representation remained limited to some aspects that seem strange in other societies, and made special traditions and customs a turning point in the orientalist metonymy, as they are not identical with the edifices of other European or American cultures, which prompts them to be re-represented every time. And portrayed a sarcastic desire that the other deems appropriate for him.

Representational art and portrayal of binaries and diaspora

Shohat realized that some oriental drawings, photographic plates, paintings and ethnological images reveal that the Jews have lived in the city and the countryside in the lands of the Arabs and Muslims, since the beginning of the 19th century. Regional scenes and variations. In the same way, the English representation of Iraq provides authentic images of the city and the citizens of the countryside, and also includes photo albums of local Arabs and Kurdish Jews, within the regions and subjects it lists for them in a series of classifications, in which Jews are mixed with their Muslim neighbors especially when The legend refers to their Judaism. (shohat, 2015,p02).

The artistic presence of the Jews, for example, is shown by photographs in the Postcard Series from the Moroccan Atlas (circa 1930) in which the Jews appear in an external setting, similar to the population's depiction of Muslims. The series of Tunisian interiors includes not only Muslim women but also Jews, as types of scenes are seen by virtually not organizing representations of Jews around their identity, and Orientalist depictions of Jewish identity, as in this example, present ethnic and religious signs as secondary to the broader categories of The regions or countries mentioned. (shohat, 2015 p03).

This indicates that Shohat is trying to retrieve that original and authentic Judaism for its own culture site, from which it proceeds in dismantling the structures of the various societies, asking in all research stations where is the Jew from his diaspora? Without speaking out the truth of the question that must also be asked, where is the Palestinian who is displaced in his diaspora?

Rakovic and the Gulf War:

Shohat evokes Michael Rakowitz's project, which attempts to restore to the Iraqi Jew his social and anthropological position, which was disintegrated during the announcement of the establishment of the occupying entity, and the call of Arab Jews to leave their original homelands towards the new land (Promise Israel). Rakowitz's project included as a Jewish artist. Of Iraqi origins, artistically restoring the Jewish presence, through a new communicative strategy that links painting, masterpieces, music and food, as a means that brings together many individuals and groups on one table setting, restores the Iraqi Jewish awareness from its diaspora to its original unity as an "American artist of Iraqi Jewish origins." By collecting the remnants of pieces of religious value, such as prayer books, parchment and manuscripts belonging to the Jews of Iraq. Sometimes the Talmud describes the Geniza (in the storeroom), and sometimes (in the cache). treasures). (Ficello, 2020, p. 29).

By re-reading the region's vibrant and pluralistic history that points to its hoped-for potential, Shohat illustrated Rakowitz's extensive artistic project in Iraq. Rather than

merely lamenting forced departure and potential return, his work takes the viewer and participant on a reflective journey on the politics of memory, all against the devastating backdrop of continuing violence and destruction. In the structure of the following question:

- How did the Rakovitzes view the Gulf War?
- What are the artistic forms proposed by his artistic project towards the artistic restoration of the Iraqi memory through the retrieval of the Jewish history, which heralds the return of the Jews of Iraq to Iraq?

Rakowitz revisited the narratives about the "Gulf War" or the unfolding Iraq War, in which the continuing epic disintegration of people and things within the Middle East continued, as characteristic of the colonial production of the concept of the enemy. (Shohat, , 2017, p219).

The Gulf War also reconsidered the Iraqi heritage that was stolen by the American forces of disruption, and antiquities smugglers. The cultural heritage of Iraq, including museums and the National Library, were completely destroyed, without a resistance reaction, except for the cry made by the artist curator. The Iraqi (Amal Al-Khudairi) bravely pursues the thieves, as the Ottoman-style house was destroyed and its remains looted. In the post-Saddam Hussein era, this cultural violence led Rakowitz to start a massive reclamation project titled: *The Invisible Enemy Should Not Exist*. Since 2007, the artist and his team have re-created about (six hundred) out of (seven thousand)) A missing piece from the Iraqi National Museum in Baghdad, and the description of the objects was made on the INTERPOL and Oriental Institute sites in Chicago, where the team recreated the lost artifacts, with the aim of preventing antiquities dealers from buying the disappeared and looted artifacts. (Shohat E, 2017, p221).

The appearance of looted pieces in Rakowitz work from Iraqi museums, immediately after the fall of Saddam Hussein's regime, was a prominent event, which was announced by the EBY website and was later removed by the International Monitoring Agency, which represents the largest part of his artistic interests, from While focusing on the Iraqi lost items that the Iraqis do not want to recover today, such as Saddam Hussein's guerrilla helmets, whose design was inspired by the helmet (Vader (Darth from the movie Star Wars)), and these helmets formed Rakowitz's main work, as he indicated a very important information that Saddam's guerrilla helmets had Sold by a US soldier in Mosul working for the 101st Airborne Division. (Blaswick, 2019, p. 08).

Rakovic confirmed that Saddam Hussein and his son Uday were fans of the movie Star Wars. The artist (Joris Valdjo) designed for him a poster titled (*Response to the Empire*), where Darth Vader appears, splitting two light swords, in a visible and tangible movement reminiscent of the Baghdadi Triumphal Arch, in which Saddam Hussein put his idea and body in two clenched hands, indicating Saddam Hussein's grip on the reins. Things in Iraq, and Rakowitz c says that it was eight years ago that I learned that Valdego was a teacher of Rowena Morrill, a science fiction painter, who

Saddam Hussein collected all her paintings and drawings and displayed in his palaces. (Blaswick, 2019, p. 08).

Rakovic's artistic work, in investigating these historical moments, appears to be restoring the Iraqi memory and filling its voids that were decimated by the Gulf War, in terms of finding alternatives to the valuables, paintings and artifacts that were looted during the fall of Saddam Hussein's regime directly, so that the place does not remain a desert of historical symbols, which It was shaped by its first artistic, sensory and historical construction, according to the specificity of the artistic material, which will put the major titles of identity, history and the homeland as an alternative narrative to the narrative of colonial forces and beyond.

Dar El-Solh and the search for the values of collecting in the culture of diasporic foods:

The philosophy of collecting and returning to the first memory captured the ambition of the artist Rakowitz, and he drew another feature and achievement by which he achieves the concept of coexistence and harmony between the different social classes in Iraq, so he established Dar Al Sulh, as the first Jewish-Arab restaurant he established in Dubai, United Arab Emirates.

Dar Al Sulh, Restaurant started working from May 1 to 7, 2013 in the Al Khor area in Dubai (UAE). Through this restaurant, he tries to nurture the desire to evoke the exchange of the decisive aesthetic moment in work and the meeting between tables, Rakovitch reveals, in the aromas of food and consumption. Demonstrate his intent through the senses and approach whoever is at your side at the table. (JONES, 2013, p01).

Dar al-Sulh, , founded by Rakovic, has created a multifaceted and palatial space in which dialogue can be facilitated across geographical, societal and ideological boundaries. He allowed the participants to go back to an era when Jews and Muslims lived together, in Rakovitz's words: "The concept of conciliation or grouping was the central philosophy (of Dar El Solh), which was supposed to be reflected in the food and the conversations, which took place every night for a week, in terms of the team cooking Together, receiving more than fifty guests for dinner as people from different countries, regions, and communities, the hosts and guests gathered, ate, listened to music and made comments about the dishes and the taste of the foods Kahn (Michael Rakowitz), instrumental music (Regin Pasha) and Iraqi Jewish cultural policy (Ella Shohat). Dar al-Solh has collected many repressed histories of the Middle East and its diaspora, whose name is derived from an Arabic word of the same root as "al-Salih al-Islah." Iraqi Jews are represented in the larger picture of this diaspora, demonstrating through food, music and words an inseparable cultural affinity with it. (Shohat E., 2017, p222).

The absence of Arab Jews is included in the project's subtitles, (Kitchen of an Absentee Tribe), and (You Eat a Dying Language from a Ghost Painting), both of which are inscribed on the window of the Traffic Gallery in Dubai's Al khur Industrial Estate.

Rather than framing the event as 'Iraqi Jewish Cuisine', Rakowitz highlighted a community that had left an absent tribe from Iraq, thus undermining the word 'tribe's association with its evangelical sense. Moreover, during the reintroduction of absentee Jews into Iraq's imagination, but without announcing it, Dar Al Sulh, also sailed with an accurate and clever diplomatic definition (of Jews) because in the context of the ideology of the Arab world, it was immediately readable for the restaurant to be Zionist-oriented. For this reason, the event was not advertised as a "Jewish restaurant", and most visitors heard about it only through word of mouth. Thus, the unspoken presence of the Arab Jew paradoxically draws attention to the same conflicting forces that historically produced the broad absence of Jews. (Shohat E., 2017, p225).

The opening of Dar al-Sulh in Dubai was not announced for many political considerations, as a result of its owner, Rakowitz, as a Jew, which may provoke feelings of hostility and indignation from those who hate the Jewish presence. Art world out loud: "Does everyone realize they are sitting in a work of art," oblivious to Rakowitz, s lineage in making a work that blurs the real world. If nothing else, Dar El Sulh, has aroused the local appetite for art that is not entirely dependent on the idea that it is a work of art. As a result, Dubai is looking forward to a future iteration of Dar El Sulh, where one of his colleagues summed up the closing night's dinner, "We're still hungry." (JONES, 2013, p01).

Ella Shohat says that the transcontinental culinary project Rakowitz is shaped by sour and sweet, was seeking to establish the link between the past Iraq and the present Iraq. In "Once Upon a Time", Rakovic's culinary presentation came to present the symbolic return of the Iraqi Jewish groups and their meeting at "Dar Al Sulh, Restaurant" in Dubai, and it is a special expression of reading the reality of diaspora in the idea of Rakovic and the meeting of Iraqi Jews at one table, recalling their nostalgia for the lost homeland, Through which they hope the return of all Jews to their lands in Iraq or in other Arab countries. (Shohat, 2020, p. 26).

The Arab Jews are being used in two opposing political directions, and this represents an additional collateral damage to the Palestinian-Israeli question, as the restoration of the culinary memory comes to contribute to connecting the scattered parts and restoring the broken bonds, even though the Arab Jews were attentive to the imperialist campaigns and colluded with them in the deportation to Palestine via the World Zionist Organization.

We conclude through this research the following:

- Reading art and cinema from the vision of an Eastern Jewish woman, which in itself constitutes a challenge and an assimilation of the dimensions of the Zionist colonial model, and its ethnic difference in the direction of human groups
- The concept of Israeli art about the occupation of the land often crystallizes in the context of the stereotypical prejudice that appeared in conjunction with Zionist nationalism.
- This research presents the vision of Shohat's work in its criticism of the Zionist colonial cinematic narrative, which oversaw the Israeli film industry through its study.

Shohat showed the transcendent attitude of the Western viewpoint towards the lack of representation of Eastern Jews in their films.

- The transcendent Western position practiced a policy of isolation against the Sephardic Jews, by questioning their Jewish religion, which did not find an echo in the midst of European Jewish nationalism.
- The research explores Shohat's reading of the artistic field from the angle of the conflict of representations between the Sephardim and the Ashkenazim.

CONCLUSION

- Ella Shohat is one of the prominent critics of comparative cultural criticism, as she has worked in the search for Jewish identity inside and outside Israel, through her criticism of the Zionist robbery policy against Jewish groups in Israel. its pillars.

- Ella Shohat searches for the identity of the Jew in Israel, especially the identity of the Eastern and Arab Jew, who was subjected to severe and racial discrimination by the legalized Zionist imperialism, which took its legitimacy from the imperialist European West, and according to the theory of classification and racial reduction between whites and blacks, the Zionist social structure formed In its minority form, which heralds a sharp explosion in Israel, it is always searching for the root and the root. Who is the Jew?

- Shohat reduced the colonial and post-Zionist discourse to persuasive translational theories compatible with the categories of hybridity, dispersal, dispersal and fragmentation, in the form of disjointed power relations that constitute site choices for the imperial intuition directed towards power disparities in the formation of new Zionist emperors, making the position of Zionist culture retain its original language as an advance against The backward savage, where the demands of identity become hardened in a class struggle that refutes the alleged foundations of the occupying state, which slumbered the other Jews, whom it considers to be outside it, and deepened the Palestinian wound that it expelled from the place and made its homeland in Disapura in retaliation for the memory of the Holocaust that modernity produced and whose results were the Zionist occupation of the land of Palestine based on On the western lights game, from which the slogan "What are the lights" emerged? To be these lights voluntary white European slavery in a loose Zionist uniform.

- What is the fate of the Palestinians scattered around in the camps of Lebanon, Syria, Morocco, America and Europe in light of the exclusion of the logic of return by the occupying entity to their original homeland, while we note the attempts of Shohat and Rakovich in the search for the recovery of their origins and their (sour and sweet) voices in their areas of existence to return to their original homelands ?

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