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Part 1 >



Iranian films, series depicting Palestinian oppression, resistance



Arts & Culture Desk

In the course of history and within the realm of cinema, Iranian and international filmmakers have endeavored to portray the challenges faced by the Palestinian people, illustrating the efforts of the resistance movement.

Despite these efforts, there remains a limitless potential in the realm of TV series and films that truly resonate the voices of resistance and the oppression faced by Palestinians, while also demonstrating the Israeli atrocities committed against them. The following collection of Iranian films and TV series explores the narratives that shed light on the injustices Palestinians endure and the steadfastness of their resistance.

'The Lead,' directed by Masoud Kimiai (1989), narrates the story of a young Jewish Iranian couple in the late 1940s who aspire to immigrate to Israel. However, after facing opposition from the Hagannah, Zionist military organization, and the killing of their uncle by them, they are forced to flee and become involved in subsequent adventures.

The film, 'Fire Under Ashes' (1990), directed by Habib Kavosh, is one of the first Iranian films related to the people of Palestine and their resistance against the Zionist regime.

The story of this film is about Jacob, a Lebanese Jew, who, along with some of his relatives, is killed by a group disguised as Palestinian militants at a party. Jacob's sister and daughter survive the attack. Palestinian fighters, upon discovering that the goal of the Israelis in this incident is to stir public sentiment against their struggle, respond.

Seifollah Daad's film 'The Survivor' is one of the most historical and significant cinematic works, created in 1994. The film, depicting the oppression of the Palestinian people, features an all-foreign cast, and the entire production was filmed in Syria. The story of this film dates back to 1948 when the city of Haifa was under occupation. 'The Survivor' remains the most enduring effort by Iranian filmmakers to portray the resistance of the Palestinian people.

The film, 'Lebanon My Love' (1995), directed by Hassan Karbakhsh, tells the story of Marie, a young French woman and a member of the Red Cross. While assisting the wounded people during the bombing of southern Lebanon, she becomes captive to soldiers of the South Lebanon Army, also known as the Lahad Army. They intend to take her to Israel, but they engage with a resistance group and face defeat. The resistance group finds itself in a dangerous situation as they transport Marie's partially lifeless body to Lebanon through enemy-occupied territory, en-

countering unexpected events along the way.

The films, 'The Rule of the Game' (1997) and 'Seven Stones' (1997), both directed by Abdolreza Navab-Safavi, were extracted from a 22-episode television series and premiered at the 16th Fajr Film Festival.

'The Rule of the Game' revolves around a hijacked airplane by a Palestinian armed group. During the incident, the occupying regime chooses death over attempting to save the passengers, while a Palestinian group strives to rescue them.

'Seven Stones' tells the story of an anti-Zionist young Jewish man who seeks to meet the leader of the intifada movement. However, Mossad identifies him and pursues him.

The film, 'Hiam,' a family melodrama directed by Mohammad Dormanesh, was produced in 2003. 'Hiam' is an anti-Israeli film that narrates the story of a Palestinian couple intending to move to England to live peacefully. However, during their journey and departure from Jenin, they are separated at an Israeli military checkpoint and face the extensive attack of Israeli soldiers on the Jenin camp. All actors in the film are Arab and Lebanese.

'The Bruise on the Olive' (2004), created by Mohammadreza Ahanj, revolves around the story of a Palestinian woman who, despite her husband's opposition to returning to war against occupying forces, unintentionally becomes involved in the war and discovers new realities.

'Rebirth' (2008) and 'The Invaders' (2010), both directed by Abbas Rafei, addresses the theme of the resistance of the Palestinian and Lebanese people in Iranian cinema, commissioned by the Al-Kawthar TV channel.

In 'The Saturday Hunter' (2009), directed by Parviz Sheikh Hadi, narrates the childhood of a boy who has traveled among various tribes, learning valuable lessons from each. Eighty percent of the filming took place during the 25-day stay of the filmmaking group in Lebanon, with the remaining 20 percent shot in various regions of Iran, such as Chalous and Tehran.

'33 Days' (2012), directed by Jamal Shoorje, addresses regional developments and exposes Israeli crimes. The film is considered

the most serious effort of Iranian cinema to depict the 33-day resistance of Hezbollah in Lebanon against the Zionist regime in 2006.

The film is a real account of the resistance of a village neighboring Israel, preventing Israeli attacks on other resistance factions.

In 'Rope Like Vein' (2012), directed by Masoud Atyabi, the story unfolds in Lebanon, focusing on a rural family whose home, after the occupation of southern Lebanon, turned into a military center, even leading to the cutting down of their trees. The homeowner becomes a witness to bitter events, ultimately allowing the resistance forces to confront the occupiers with his consent.

'Canary' (2003), by Javad Ardakani, the synopsis of the film reads, "With his family in turmoil after the arrest of his father by Israeli soldiers, stammering seven-year-old Fares (Ebrahim Khether) finds one stabilizing "friend": The yellow canary that a local Christian priest entrusts him to "walk" (while in its cage) around the neighborhood every day. But a few jealous boys are chasing them all the time."

'Vafa' (2006), directed by Mohammad Hossein Latifi, is a television series that focuses on a young man named Joubin Panahi, who was imprisoned for spying for Israel in Iran. He is being transferred to the hospital for mental and psychological problems due to his parents' deaths in a bomb blast in Cyprus. At this time, a Mossad agent (the Israeli intelligence agency) entered Iran to kidnap him from the psychiatric hospital.

'Zahra's Blue Eyes' (2004), directed by Ali Derakhshi, is another television series depicting the life of a Palestinian girl. The series symbolically presents the formation of the fake country of Israel, where Theodor (the son of an Israeli official) is a deformed child, a representation of the Zionist regime that wants to survive by stealing the body organs.

'Corporal' (2021), directed by Ahmad Moezami, focuses on Uri Gal, the head of the Iran Desk at Mossad, serving as the central figure orchestrating all acts of sabotage and assassinations. Mossad has occasionally acknowledged these operations.

'Fox,' directed by Behrouz Afkhami in 2014, explores security and espionage issues in the nuclear energy sector. Netanyahu's brother comes to Iran to carry out a new terrorist operation against nuclear scientists. This professional agent in Iran abuses a car driver to achieve his goals.

