

# FINAL PROJECT



## **First Arab then Artist**

Media discourse on Arab art in Western European digital media

The case of El Mundo, The Guardian and Libération

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**Abstract:** This study aims to analyse the media discourses and frames around Arab art that operate across Western European digital media platforms. In order to do so, sixty press articles published in 2015 in the arts and culture sections of El Mundo (ES), The Guardian (UK) and Libération (FR) were examined following the parameters of the framing theory and critical discourse analysis. This paper concludes that Western media persistently report on Arab arts as a pretext to perpetuate hegemonic discourses around Arabs, especially influenced by Orientalism and Eurocentrism, whereby Arab arts and their artistic relevance are very seldom discussed in isolation. Such findings underline the need for media to revise their journalistic practices for a more ethical coverage of Arabs, particularly when focusing on Arab art and their practitioners.

**Keywords:** media, art, culture, Western, Arab, Islam, Orientalism, critical discourse analysis, framing theory, postcolonial, Eurocentrism.

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## 1. INTRODUCTION

Following the 9/11 attacks in New York prejudice against Arab-Muslims has intensified considerably. In addition, the string of violent acts by terrorists striking several European cities in recent years has enhanced aversion towards the overall Arab-Muslim population in many countries.

A number of authors have investigated this landscape of anti-Muslim attitudes in the United States and Europe (Mastnak, 2010; Rana, 2007), more commonly referred to as Islamophobia. Such a term was originally coined to define the fear or hatred that – especially – Christian European populations foster towards Islam and Muslims. However, Islamophobia has increased dramatically since the outbreak of the Syrian Civil War that has forced millions of citizens to leave their homeland in search of a safe place as refugees, many of whom reached European borders. In this context, as Sick et al (2011) assert, current anti-Muslim attitudes in Europe have been revealed in the speeches of recently popular political parties that call for actions against Muslim minorities in their countries.

Historically, Islamophobia has largely been driven by Orientalist discourses, whereby a patronising Western attitude towards understanding and defining Eastern societies is employed to justify Western imperialism. According to Said (1978), the West essentialises these societies as static and undeveloped. Also, Orientalism builds upon the idea that Western societies are ‘developed, rational, flexible and superior’, while Eastern societies are associated with the opposite attributes.

In consequence, despite the fact that the media have increasingly become more interested in Islam and Muslims (Baker et al., 2013: 96), ‘an enormous amount of negative stereotyping occurs in the coverage of Islam and Muslims in general’ (Abbas, 2001: 251; Ahmad, 2006). As Allen (2010) puts, ‘this perception is not unjustified when one considers the growing evidence of Islamophobia across different social spheres and media.’

Together, this powerful concentration of mass media can be said to constitute a communal core of interpretations providing a certain picture of Islam and, of course, reflecting powerful interests in the society served by the media (Said, 1981:43). Representations that become familiar through constant media reuse start to feel natural and unmediated and can shape what we accept as the only reality (Chandler, 2002).

Theorists such as Entman (1993) researched the role of media in promoting specific messages by attributing a desired meaning to certain elements of reality. In order to do so, media subtly pick certain aspects of an issue to render them more important and stereotypical to the audience. Therefore, media framing constitutes a key factor in the social construction of reality. In line with the framing theory, media draw from specific practices, conventions, codes and attitudes with the intent to foster hegemonic discourses, authoritative views and common-sense

assumptions, a phenomenon thoroughly studied by authors including Baker (2002) and Hall (1979).

Nevertheless, despite media's power to generate and disseminate such hegemonic negative discourses and frames around Arab-Muslims, reality is much more polyhedral, and should hence be observed through a multi-layered lens. In this regard, live experiences involving 'the encounter of the Other,' employing Said's terms, contribute to adding new layers to such lens required to observe and understand the world around us in counter-hegemonic ways.

The motivation behind this study is to identify the inner gears in Western media that promote unethical representations and discourses around Arab artists in particular, thus preventing the population from having access to fair information on Arab arts and culture.

In a methodological framework guided by content and critical discourse analysis, aligned with the concepts pertaining to framing theories, this study investigates the media coverage of Arab arts across digital articles published on Western mainstream news sites *El Mundo* (Spain), *The Guardian* (UK) and *Libération* (FR), drawing from domains such as postcolonial studies, cultural studies, communication theory and anthropology.

In fact, it is precisely this multifaceted theoretical framework, in which arts are involved, along with the urge to tackle the all-pervasive current Islamophobia in Western societies, that renders this study as scholarly necessary, academically unchartered, and socially committed.

## 2. THEORETICAL FRAMEWORK

### 2.1. An overview of media, discourse and framing theories

Media is conceived as an ideological mediation that constitutes public ideas and ideals as well as a major source of popular knowledge about the 'self' and the 'Other' (Sanz, 2015) by means of fixed models of cultural representations that become dominant. Similarly, Baker defined this ideological mediation as a 'process of making, maintaining and reproducing authoritative sets of meanings and practices through media representations' (Baker 2000:262).

However, dominant cultural and social representations are unconsciously entrenched in our collective discursive practices. In order to define this intangible process, Hall observed that dominant discourses

“are not deliberately selected by encoders to reproduce events within the horizon of the dominant ideology, but constitute the field of meanings within which they must choose. Precisely because they have become ‘universalized and naturalized’, they appear to be the only forms of intelligibility available, they have become sedimented as the ‘only rational, universally valid ones’” (1979:343).

In line with Gramsci's concept of hegemony, it is paramount to understand media dominant ideologies as originating in the 'triangulation of power, truth and knowledge.' On the role of power, Foucault asserted that "knowledge linked to power, not only assumes the authority of 'the truth' but has the power to make itself true" (Foucault 1977:287). In this sense, media will always be prone to maintaining and articulating their hegemonic discourses into ideology.

Elaborating on the media devices that render discourses as hegemonic, Said (1981) asserted that 'despite the variety and the differences, what the media produce is neither spontaneous nor completely free, whereby news and other type of press stories are not simply a reflection of reality. Truth is not directly available, we do not have unrestrained variety at our disposal'. It is, therefore, because of these complexities in explaining reality, that media adopt 'certain rules and conventions to communicate things intelligibly, and it is these, often more than the reality being conveyed, that shape the material delivered by the media' (Said, 1981).

In order to better understand the gears of such media internal mechanisms Said referred to, the theoretical concept of framing is of utmost importance. Framing theory constitutes an approach to media studies that examines how print and broadcast journalists tell stories 'so that particular themes or values are featured over others' (Billings et al. 2014b:176). In so doing, media can 'promote a particular problem definition, causal interpretation, moral evaluation or treatment

recommendation' (Entman, 1993:52). As expressed by Billings and Angelini, framing theory 'explains how human minds build frames that define perceptions and definitions of reality' (2007:97). Similarly, Goffman defined frame as a "schemata of interpretation' that enables individuals 'to locate, perceive, identify, and label' occurrences within their life space and the world at large" (Goffman 1974:2).

Gitlin (1980:7) defines frames as 'persistent patterns of cognition, interpretation and presentation of selection, emphasis and exclusion by which symbol handlers routinely organize discourse whether verbal or visual'. In a similar vein, Dearing and Rogers (1993:52) thought of frames as 'one means through which a particular meaning is given to an issue'. Therefore, framing consists of the 'subtle selection of certain aspects of an issue by the media to make them more important and thus to emphasize a particular cause of some phenomena' (Dearing and Rogers, 1996:71).

Hence, for the purpose of this study, the theoretical notions of discourse and framing have become a helpful tool to critically understand and evaluate how and why the media select and emphasise certain frames and representations of Arabs, particularly Arab artists, in an attempt to foster specific narratives and messages about them.

## **2.2. Orientalism: discursive construction of the 'Arab other'**

Although Orientalism was a term formerly coined by scholars in the domains of art history, literary, geography and cultural studies to define 'Oriental' cultures, it was after the notorious publication of Said's *Orientalism* (1978) that the term adopted a more restricted, yet intricate meaning. Thus, Said defined the structural features of Orientalism as 'a complex ideological system of representation deeply ingrained in the West's will to power as well as the will to dominate'.

Revisiting the aforementioned Gramsci's notion of hegemony and Foucault's notion of power, Said asserted that the 'West's motivation to know and represent the Orient is fundamentally linked to its desire to master and control it by rendering it epistemologically and ontologically distinct and different from itself' (1978:2) during the post-Enlightenment period.

In consequence, as Said put it, the 'Orient' is a discursive construction and not an expression of an inert truth of nature or a description of the essential and real 'Orient', which 'was orientalised not only because it was discovered to be 'oriental' in all the ways considered commonplace by an average nineteenth-century European, but also because it could be made Oriental' (1978:5). Historically, then, the Orient has been perceived as 'the domain of the sensual, unchanging, irrational, backward, violent, mysterious and despotic'.

In Said's *Orientalism* (1978), the notion of 'Othering' was formulated to explain how Western individuals perceived and portrayed the non-Western world,

elaborating that “the ‘Orient’ only comes into existence when the Occident animates it.”

Such dynamics commonly build upon the dichotomy ‘us’ and the ‘Other’, whereby, as Sanz (2015) also asserted, “all the positive attributes associated with ‘us’ contrast with all the negative attributes associated with ‘them’”. However, to understand how such separation operates, world power dynamics must be taken into account.

In this sense, Hall (1997:258) asserted that power was an element that triggered the understanding of the world through binary identities, so, accordingly, ‘such discourse produces, through different practices of representation, a form of racialised knowledge of the Other deeply implicated in the operations of power imperialism’ (Hall 1997:260).

### **2.3. From Orientalism to Neo-Orientalism and contemporary Islamophobia in the media**

Informed by orthodox Orientalist discourses, ‘Islamophobia’ was coined in the 1990s by the Runnymede Trust (1996) as a specific axis of oppression and category of analysis, to refer to the ‘negative emotions such as fear, hatred and dread directed at Islam or Muslims,’ for allegedly belonging to a single monolithic system, without internal development, diversity and dialogue. In turn, as outlined in the previous sections, early representations of Muslims trace back to the first contacts between Westerners and Muslims. In this regard, Ridouani (2011) explained that:

“Down to the Middle Ages, especially during the Crusade Wars and the Arabs expansion in Europe until the very days of the Third Millennium, the West promotes almost the same stereotypes for Arabs and Muslims. Whether the contact took place in the foregone centuries or it happens recently, the West preserves a persisting conceptualization of the Arabs and Muslims as an alien ‘Other’ or rather ‘Enemy,’ though both the means of communication and ascribing terminologies have known some changes” (Ridouani, 2011:1).

Likewise, Said also noted ‘that the West promotes a deep rooted hatred for Islam, with Islam being linked to peculiarly traumatic news in the West’. Further works from Said’s *Orientalism* state that:

“The predominant concept that captivates Western media and becomes a fore-grounded set is terrorism whose performance is randomly and allegedly attributed to Arabs and Muslims regardless of tangible evidences. Terrorism is presented within the framework of



Western ideology that preconceives Muslim Arabs as 'absolutist', 'patriarchal', 'unreasoning', and 'punitive' (Said, 1978, 1997).

The 9/11 attacks have been a global symbolic event marked by American acts of retaliation, changing East-west relationships and world political changes (Altwaji, 2014). However, the end of the Cold War and the Gulf War in 1991 is considered to be the turning point that both shaped and framed the relationship between the United States (and by extension, other Western countries) with the Muslim world. This cultural shift was defined by Huntington as the 'Clash of civilisations' according to which Islam is confronting the Christian West.

According to Huntington, 'the underlying problem for the West is not Islamic fundamentalism, it is Islam, a different civilisation whose people are convinced of the superiority of their culture and are obsessed with the inferiority of their power' (1996:217). Huntington added that Islam and Muslims were more prone to violence than were other civilizations, which brings about this perceived collision between Islam and Muslims and the West. Taking one step further, Tuastad (2004:594) quoted Pipe by asserting that 'Muslim countries have the most terrorists and the fewest democracies in the world'.

In consequence, despite the fact that media have increasingly become more interested in Islam and Muslims (Baker et al., 2013:96), an enormous amount of negative stereotyping occurs in the coverage of Islam and Muslims in general (Abbas, 2001:251; Ahmad, 2006). Similarly, Awass (1996) explored US media and concluded that news items are generally linked Islam to fundamentalism and terrorism. Dunn (2001: 296), who focused on two Australian newspapers, notes how Muslims were constructed negatively: 'fanatic, intolerant, fundamentalist, misogynist [and] alien' 75% of the time, whereas positive constructions accounted for 25% of cases." As Allen (2010) puts it, 'this perception is not unjustified when one considers the growing evidence of Islamophobia across different social spheres and media.'

From a framing theory point of view, Said points out that 'negative images of Islam are very much more prevalent than any others, and such images correspond, not to what Islam is, but to what prominent sectors of a particular society take it to be'. Interestingly, Said added that media reporting on Islam' or Arabs 'mute the diversity and differences within the religion and the cultures as they use one generalisation to explain the other'.

Qatar University scholar Mazhar Al-Zo'by elaborated on what he calls, 'a neo-Orientalist popular mode of knowledge production, whereby native representations of Islam and Muslims are widespread in the Western public discourses but chiefly as testimonials that at once reconfirm and disguise dominant Orientalist ideological dogma' (Al-Zo'by, 2015). In his works, Al-Zo'by refers to a series of 'native experts' (namely public figures such as Fouad Ajami or Irshad Manji) who often disseminate the 'essential insights and deep pathologies of their own native cultures,' whereby their discourses for mass media 'authorise and

authenticate neo-Orientalist ideology, telling their conquerors not what they need to know but what they want to hear' (Al-Zob'y, 2015).

All those so-called 'good Muslims' often talk to mass media 'as agents of salvation' on behalf of the 'oppressed women of Islam' and against 'Islamic cultural degradation', arguing that

“the political paralysis and political violence in most Muslim societies rest in the social and psychological structures that harbour deep hostility and resentment towards political authority and political rationality. The critical inspiration for such resistance towards political power and political change, accordingly, is Islamic law and its cultural ethos. In this neo-Orientalist formulation, and as Sadowski (1993) explains, the lack of Western democratic values and virtues is the result of 'weak states' unable to challenge and reform 'strong societies' (Al-Zo'by, 2015).

## 2.4. Key notions on Arab Cultural Studies

This section will briefly discuss a selection of arguments drawing from cultural studies aiming to raise relevant issues for the approach to studying 'Arab culture'. For this purpose, *Arab Cultural Studies: Mapping the Field*, edited by scholar Tarik Sabry, from the University of Westminster and SOAS University of London, was taken as a valuable reference. In his introduction, Sabry takes a philosophical stance to elaborate on the ethics of studying the Other, stating that:

“Arab cultural studies, as a form of knowledge, should not take as its role the need to preach Otherness and the kind of ethical disinterestedness that comes with it beyond what it already is: a fore-given ethical category – that of 'care'. I am, and everyone else is, always and everywhere, the 'other' since I am and, we are always, the other's other” (Sabry, 2012).

Here, otherness, Sabry explains, refers to professing respect for, and engagement with, all forms of 'Othering': religious, opinion, racial, gender, class, linguistic and intellectual, 'by always making sure that our relation to exteriority is one of radical disinterestedness and respect, no matter how different the other is' (Sabry, 2012).

In multiple areas of thought especially related to cultural and postcolonial studies, complexities to reach a definition of the concept 'Arab' have persistently arisen. In this regards, Sabry outlines different trends:

First, while “‘Arab culture’ demonstrates the importance that this category occupies in the contemporary Arab cultural repertoire, it would be facile and simplistic to use ‘abundance’ or quantity as measures for, or assessments of, the quality of this repertoire”. It is particularly because such previous work is so vast and rich that important problems have not allowed the study of Arab culture changing from a ‘fragmented whole into a conscious and conjunctive intellectual project” (Sabry, 2012).

Second, the framing of ‘Arab culture’ within pan-Arabist discourses has indeed contributed to the historicisation of the category ‘Arab culture’, which, in turn, led to, as he mentions, an *epistemological* impasse, underlined by the dominance of very few interpretations of ‘Arab culture’.

Third, defining ‘Arab culture’ drawing from essentialist discourses of *authenticity* and unity ‘masks difference (social and cultural stratification) and undermines anthropological interpretations of the everyday (Sabry, 2012).

In his work, Sabry discusses that with the intent to ‘mobilise the masses through a historicised articulation of culture,’ the political meaning assigned to such ‘popular culture’ has not been sufficiently acknowledged, on the one hand, and, on the other, the wide variety of contemporary heterogeneous forms of artistic expressions has still drawn little interest for research.

## **2.5. Current voices explaining the Arab artistic scene**

The boundaries of ‘popular culture’ have been explored by academic figures such as anthropologist Karin van Nieuwkerk, who authored titles including *Muslim Rap, Halal Soaps and Revolutionary theatre* (2011) and *Islam and Popular Culture* (2016).

In her first publication, Nieuwkerk researched the interconnection between artistic production and Islamic discourse in the Muslim world, with a focus on performing arts. In so doing, she analysed the historical and structural conditions that hinder or encourage the emergence of, what she calls, a ‘post-Islamist cultural sphere,’ placing a special focus on the process by which pop culture constituted a religious mission, as well as on the entanglement between the aesthetics developing within this domain of Islamic pop art expressions and the religious sensibilities of the audience themselves.

Along the same lines, her second research project investigated the aesthetics of arts originating with the onset of the so-called Arab Spring, with a focus on the intertwined relation between political and religious implications, through the analysis of new trends and developments such as ‘revolutionary street theatre’, graffiti, poetry and visual music. One of the challenges Nieuwkerk addresses is the presumption that, in her own words, ‘along with all of the other things Muslims are deemed to lack, many in the West continue to believe they lack ‘popular culture’ (Nieuwkerk, 2015).

Within the same domain, author and art curator Omar Kholeif has extensively written for a number of mainstream as well as alternative media platforms concerning politics, media and art during and after the Arab Uprisings. More precisely, Kholeif discusses some of the problems attending the increased interest in art from the region and the pressure on artists to create works that not only respond to revolution but answer to, as he puts, 'Arab Spring-themed' exhibitions. Thus, his work aims at examining the measure of independence from the art market and its requirement that they comment on the political situation.

Over the years following the Arab uprisings, the relationship between politics, media and the visual arts has been widely on debate. Kholeif<sup>1</sup> mentions that "writers, curators and editors are trying to capture, for better or for worse, the genesis of 'revolutionary art' through canon-forming curatorial frames," especially in Western art exhibition venues.

At a roundtable discussion on the state of the arts in Egypt, Kholeif said:

*Artistic practice becomes warped, quickly responding to meet the demands of a public or institutional desire. The space and place of art is no longer fluid and contemplative, but rushed to meet market trends, akin to any other form of capitalist production, i.e. industrial design or building projects by 'star' architects. One must forgive my naïve expectations of art's potential function, but I do believe that in tumultuous conflict and post-conflict situations, where formal arts education is often corrupt - that artistic freedom necessitates the liberty to develop art freely from the constraints of competing marketplace demands.<sup>2</sup>*

So often has post-revolutionary art in Arab countries been defined as a form of an 'engaged' practice, a term that appears to be problematic according to Kholeif. For him, this rationale suggests that as 'artists, writers, curators, and ultimately citizens, all of their thinking and all of their belief systems should function in opposition to or in response to a fallen regime'. He critically questions whether this sort of art naming strategies might, in fact, 'entail that revolution should be a unifying thematic device, akin to the Palestinian conflict or the Lebanese Civil War.'

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<sup>1</sup> The Social Impulse: Politics, Media and Art after the Arab Uprisings by Omar Kholeif. Retrieved from <http://www.artandeducation.net/paper/the-social-impulse-politics-media-and-art-after-the-arab-uprisings/>

<sup>2</sup> Is Arts Independence Being Subsumed by Politics? By Omar Kholeif (2012). Retrieved from <http://www.cultureandconflict.org.uk/news/is-artists-independence-being-subsumed-by-politics-notes-from-a-roundtable-discussion-on-the-state-of-the-arts-in-egypt/>

### **3. METHODOLOGY**

Despite numerous academic studies regarding Islam and Arabs in the Western press (Baker et al. 2013, Abbas 2001, Ahmad 2006, Awass 1996, Said 1981), little research has been identified which exclusively explores the depiction of Arab art and the discourses around Arabs as artists. Hence, while research has already examined how Arabs are framed in Western artistic productions (for example, representation of Arabs in Western cinema), this research intends to shift the paradigm and explore Arabs as agents and as artists themselves.

This investigation is guided by the following research question:

RQ1: Which recurrent frames and discourses are articulated by mainstream Western media when reporting on Arab arts?

In addition, from the previous literature review, the following hypotheses can be formulated, which this research project seeks to confirm, or reject:

H1: Due to the fact that the hegemonic media representations of Arabs, often informed by orientalist and islamophobic discourses, tend to draw from essentialist clichés, it is expected that such frames may also apply to Arab artists. This argument suggests that, therefore, Arab artists and their artwork may be represented as homogenous and, generally, couched in exotic terms.

H2: Given the special interest that Western media place in covering current socio-political affairs involving Arab-majority countries, especially with regards to war and terrorism, it is expected that references to this situation are also identifiable in articles reporting on Arab arts.

#### **3. 1. SAMPLE**

##### **3.1.1. Sample definition**

This study will analyse a sample of 60 (n=60) units of analysis, comprising digital press articles available on the news sites El Mundo, The Guardian and Libération, published throughout the year 2015, which report on Arab arts.

Press items were favoured for this study over other forms of journalistic output due to two main reasons. First, as opposed to audiovisual content, text-based articles constitute the most appropriate format to retrieve textual content upon which discursive research methods shall be performed. Although visual content featured on press articles selected shall also be included in the analysis if available

and relevant, the core objective is to identify discourses through textual analysis. In this regard, press articles available online in digital format will be the most useful to carry out a keyword search.

As previously mentioned, the sample this study will examine consists of 60 press articles published by three different Western newspapers, 20 articles from each one: El Mundo, The Guardian and Libération. Spain, the United Kingdom and France, respectively, were chosen as relevant reporting areas for both practical and theoretical reasons. On the one hand, the fact that the researcher is fluent in French, English and Spanish allows for the examining of a wider variety of international press, which shall bring about richer results. On the other hand, Spain, the United Kingdom and France are geographical areas of particular historical relevance for this study due to their shared colonial past in the Middle East and Northern Africa – including countries such as Morocco, Algeria, Tunisia, Egypt, Bahrain, Iraq, Palestine, Yemen, Syria or Lebanon. Performing a comparative analysis of the discourses across three Western countries with former colonies in the same region is expected to provide richer academic findings.

El Mundo, The Guardian and Libération were chosen as sources for investigation due to two main reasons: on the one hand, all three are consolidated, respected .com media products. On the other hand, this sample is thought to provide ideological balance, after having checked that the three of them altogether represent varying ideological positions. More details on each news sites are provided below.

Theguardian.com, launched in 1999, is a British news and media website owned by The Guardian Media Group, and contains nearly all of the content of the newspaper The Guardian. According to Pressgazette.com, Theguardian.com was the second most popular online newspaper in the UK with over 17 million readers per month. The newspaper is considered as a centre-left platform for liberal and left-wing opinions, although it also has the reputation of being ‘politically correct’.

The French newspaper Liberation, founded in 1973, also runs an online website where most of its content items are also published. Although it was formerly regarded as a left-wing publication upon its foundation, nowadays the editorial line has ideologically evolved towards a centre-left positioning. In 2015, the newspaper sold over 88 thousand paper copies and received around 20 million online visits per month on average<sup>3</sup>. It is estimated that Liberation features among the top six most read newspapers in France.

Although the Spanish newspaper El Mundo has been operating since 1989, it was six years later that their digital version went online through the elmundo.es news portal. According to OJD<sup>4</sup> figures, El Mundo was among the leading news portals in Spain, with more than 26 million users as of 2013. El Mundo is often considered to express the views of the centre-right, with certain liberal overtones.

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<sup>3</sup> According to official figures retrieved from the website of the Alliance pour les Chiffres de la Presse et des Medias (ACPM, [www.acpm.fr](http://www.acpm.fr)).

<sup>4</sup> Oficina de Justificación de la Difusión (OJD, [www.introl.es](http://www.introl.es)).

The period of time hereby under study comprises the whole of 2015. Thus, all articles analysed must have been published between the 1 of January and the 31 of December, 2015.

Since the purpose of this study is not to investigate the media coverage of a specific event, a time span of one year was selected as it made it possible to obtain a more diverse and balanced sample. Furthermore, 2015 was a relevant year when it comes to international relations between Arab-majority countries and Europe, resulting in a saturated stream of news being published with concerns to such geographical areas. On the one hand, the ongoing Syrian War forced millions of refugees to seek asylum in neighbouring countries, reaching the borders of the European Union. In turn, the incapability on behalf of the European governmental bodies of handling the influx of refugees resulted in numerous deaths and anti-immigrant policies. Simultaneously, this four-year-long Syrian Civil War, which has killed more than 200,000 people, saw Russia start conducting air strikes from bases in Syria. On the other hand, terrorist attacks happening worldwide throughout the year 2015 also led to European media putting a special focus on Arab-majority countries. Namely, the ISIS terrorist group struck at four locations in Paris, killing 130, on November 13; multiple suicide bombers killed over a hundred people in Ankara and Suruc, Turkey; on October 31, a bomb killed all 224 passengers on board of a Russian airliner over the Sinai.

In order to strive for a greater neutrality in reporting arts and culture related events, opinion-based newspaper stories and columnists were left out from the sample. Accordingly, the sample under investigation is made up of news items, chronicles, reviews and feature articles. In addition, with the intent to narrow the journalistic approach to the topic of interest, only articles featured in the arts and culture section of each newspaper were included in the sample.

Due to the limited scope of this academic research, greater priority was given to written content over audiovisual material. However, since visual support content might disclose important further considerations with regards to the text, all photographs featuring in all sample articles were also considered and later referred to if relevant.

### **3.1.2. Sample collection**

#### **3.1.2.1. Conceptual considerations around the term 'Arab'**

In order to identify those articles that are relevant to the present research, only those articles that contain the concept ARAB ARTIST and ARAB ART were selected for analysis and were to make up the final sample. ARAB ARTIST is a semantic category that shall embrace "Syrian photographers", "Moroccan filmmakers" or "Lebanese

sculptors,” and, analogously, ARAB ART shall be representative of “Algerian photography” or “Egyptian fashion.”

Only when the ARAB concept is directly related to the ARTIST/ART concept, was the article added to the final corpus.

This preliminary process was required in order to avoid including articles where ARAB and ARTIST do not form a semantic unit. For example, reviews of Madonna’s latest concert in Lebanon or Juan Goytisolo’s novel on his life in Morocco were beyond the scope of this paper and therefore excluded from the sample.

However, such rationale of employing the concept ARAB as the keyword may raise some complex issues beforehand. On the one hand, this study acknowledges the difference between national, cultural, and ethnic identities. The term ‘Arab world’ or ‘Arab countries’ are, in fact, commonly used to refer to Arabic-speaking countries or those countries where Arab-Muslims are the majority. However, such a homogeneous tag would ignore the fact that the majority of the population in Morocco, so often deemed as an Arab country, does not identify as Arabs, but rather as Amazigh. On the other hand, ‘Islamic countries’ would leave out the remarkable Christian population in countries such as Syria or Lebanon, and should, by extension, also include regions like Turkey, Indonesia and Europe – which are beyond the scope of this study.

In consequence, this population, despite being diverse in terms of ethnicity, language and religion, is so often *ethnicised* as Arabs and *religionised* as Muslims — which, in fact, are the identities that islamophobic and racist ideologies pursue. It is precisely because, as the literature demonstrates, ‘Muslim-Arabs’ seem to be at the heart of discriminatory discourses and unfair media coverage that ARAB was chosen as a key concept only for methodological and analytical purposes.

Thus, considering the remarks above and acknowledging the unethical use of ‘ARAB’ as the dominant ontological term, this study intends to employ ARAB to define those artists that define themselves as Arab or belong to Arab-majority countries.

It is worth mentioning that this sample collection process poses one main limitation: there might be instances of press articles reporting ARAB ARTS which will not contain such terms and therefore might not be searchable. However, a test search was performed which returned enough news items to make up for a consistent sample to be studied.

### **3.1.2.2. Sample collection process**

As previously stated, the set of 60 articles was obtained after performing an article search employing the term ‘arab’ (and ‘árabe,’ and ‘arabe,’ in Spanish and French respectively) as the keyword.

Due to website structure constraints, articles were obtained in two different ways across the three sources used. On the one hand, El Mundo features a more



complex searching tool on their website, allowing keyword searches within one specific section of the website, as well as over a specific period of time. On the other hand, since neither The Guardian nor Liberation websites offer such features, articles were obtained on google.news.com by performing the search within one specific URL (www.guardian.com/culture, and www.liberation.com/culture).

In all cases, it was necessary to manually decide whether the articles were relevant to be included into the sample to be analysed, based on the following criteria:

- All articles published between January 1 and December 31, 2015.
- All articles published in the culture section.
- All editorial and opinion column type items were filtered out.

Finally, results were filtered to fit the 20-article sample from each newspaper site manually, based on criteria of relevance and order of appearance. Those articles in which the concept ARAB ART appeared as the most central, and appeared earlier on the results list, were prioritised and therefore made up for the final sample.

## **3.2. ANALYTICAL METHODS**

### **3.2.1. Data collection and processing**

In order to retrieve the maximum amount of data to be examined both quantitatively and qualitatively, through content analysis and critical discourse analysis techniques, each unit of analysis was coded according to the following categories, into a coding book available in this paper<sup>5</sup>.

Descriptive categories: article number, source (newspaper title), section (especially, sub-sections), journalistic genre, date of publication, length in words, author and their location (if given), number of shares on Facebook, number of comments, headline, sub-headlines.

In addition, tags and related articles suggested by the newspaper — usually showing up on the sides or below the article — were also retrieved.

Relevant visual content was added into the coding sheet along with any standing caption.

Quantitative content analysis also retrieved cluster words and key sentences, pertaining to semantic groups that are recurrent or outstanding throughout the article, metaphors, and any relevant information as for the aesthetics and overall

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<sup>5</sup> Appendix two contains the entire coding book..

definition of the art or artist in question (for example: 'unusual art,' or 'radical artist'). References to people, geographical areas, organisations and institutions were also retrieved. Finally, hyperlinks, quotes and sources featured in the articles were also noted down.

The strictly qualitative approach of this analysis was guided by critical discourse analysis, which will be briefly discussed in the upcoming section. In this process, a short summary of the article, a broader contextual analysis of the article with concerns to discourses around Arabs, and the main frames in which Arab artists were discussed were also recorded.

### **3.2.2. Critical Discourse Analysis**

Guided by preliminary data obtained from the content analysis, this study will employ critical discourse analysis (CDA hereafter) in the investigation of Western media frames of Arab arts.

Along the same line as framing theory, CDA understands that discourses are 'socially constructed and imbued with power' (Fairclough, 1995; Wodak & Meyer, 2013). CDA has as its focus the study of language and form, which coincides with the loci of frames in media texts. CDA adds depth to media research by moving it beyond "summarising what" publications write about a subject to "analysing how" they write about it (Richardson, 2007: 20).

For this purpose, CDA draws on a functional theory of language and seeks to complement the linguistic analysis of texts with an interdisciplinary approach directed at the deconstruction of the whole socio-political and historical contexts in which discourses are embedded (Fairclough, 1992; van Dijk, 2001). The focus of CDA, as Wodak (1996, 17) states, is not 'upon language or the use of language in and of themselves, but upon the linguistic character of social and cultural processes and structures'. Thus, CDA calls for systematic analysis (Fairclough, Mulderrig, & Wodak, 2011), mandating the subject be interrogated in conjunction with its textual and social context and not interpreted in isolation (Fairclough, 1995; Richardson, 2007). Wodak and Meyer (2013:10) define CDA as 'fundamentally interested in analysing opaque as well as transparent structural relationships of dominance, discrimination, power and control as manifested in language.' So, CDA aims at critically investigating such structural relations as constituted, expressed and legitimised in discourse (Weiss & Wodak, 2003). Within CDA, then, discourses are not seen as neutral ways of describing the world but as ways of reproducing or challenging such relations of power and dominance in society.

Interestingly, several authors investigating Arabs and Muslims by employing CDA techniques, such as Sanz (2015), have opted for an adaptation of historical approaches to CDA, in a methodological framework called Post-Colonial Discourse

Analysis (PCDA). Reisigl and Wodak's (2001) Discourse-Historical Approach (DHA) is of special relevance here as it factors in the historical socio-political contexts within which texts are ascribed. Sanz (2015) puts that 'postcolonial analysis is grounded in history, a framework that focuses on the postcolonial context for the study of media representations benefits from taking a Discourse-Historical Approach, since it helps to place media discourse within its relevant postcolonial context'.

For the purpose of this study, data provided by the preliminary content analysis was to be employed as 'entry points' to conduct more qualitative discursive analysis, which drew on theoretical and methodological concepts from CDA.

The first stage of the analysis, thus, was to examine concordances, key words, word mapping and collocations were analysed manually. This first stage revealed relevant semantic structures that informed on possible macro-level discourses to be discursively analysed later. The researcher then performed CDA on larger amounts of text, even entire articles.

When examining the wider text, the researcher drew from the different CDA approaches and selected those techniques that are more useful to a given context. Therefore, at some points throughout the whole CDA stage, the researcher required to focus on the agents, time, tense and modality elements of Fairclough's interactional analysis, whereas the multimodal social actors approach was adopted for the analysis of visual content. In addition, Wodak's historical approach to CDA, with the aforementioned focus on postcolonial implications, lends itself to be an adequate methodological framework to investigate how Western media frame Arab arts and artists, given the socio-political relations of colonialism and imperialism that have existed between the West and Arab-majority countries throughout history.

## 4. RESULTS

This section will provide the results obtained from the content analysis and the critical discourse analysis performed on the sample selected (n=60). First, quantitative data describing the sample (each newspaper individually) will be discussed, followed by a more comprehensive, in-depth description of the findings drawn from the discursive analysis. Quantitative content analysis served as a preliminary phase guiding the later discursive analysis, in which transnational sources were explored. For an efficient handling of references, units of analysis are referred to in parentheses, including the initial letter of the source and the article number (for example: M1 refers to the article number one from El Mundo).

### 4.1. QUANTITATIVE FINDINGS

#### 4.1.1. El Mundo (Spain)

El Mundo reported on a variety of art forms mostly thanks to its international correspondent based at that time in El Cairo, covering countries such as Egypt, Saudi Arabia, Syria, Iraq and Oman. Francisco Carrión authored eight of 20 articles in the sample. Five articles were issued from press agencies such as Agencia EFE<sup>6</sup> (from its offices in Rabat and Paris), and the remaining (seven) were authored by journalists located in Morocco, the United Kingdom and Spain respectively. Morocco (five) and Egypt (six) were the countries most covered.

Interestingly, when the keyword 'ARAB' was entered in the search box during the sample building phase, El Mundo suggested related search terms<sup>7</sup> in connection with terrorism - namely, 'Islamic State' [*Estado Islámico*] and 'terrorist group' [*grupo terrorista*]. When it comes to the related articles that El Mundo suggested to its readers, there were three instances in which unrelated content was suggested – for example, articles on terrorism were suggested after reading about Saudi Arabia<sup>8</sup>.

In case of articles reporting on individuals, that is, stories covering artists themselves as the main theme, men outnumbered women across the El Mundo sample, with seven articles focusing on men, four on women and two on mixed gender – the remaining seven articles were not centered around people (for

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<sup>6</sup> Agencia EFE, S.A. is a Spanish international news agency created in 1939 by Spain's former minister of the press and propaganda Ramón Serrano Suñer and Manuel Aznar Zubigaray. Currently managed by José Antonio Vera Gil, it is the major multimedia news agency in Spanish (webste: <http://www.efe.com/>).

<sup>7</sup> Related words suggested as of May 2016 (last check).

<sup>8</sup>After reading on cinemas banned in Saudi Arabia (M9), readers were suggested other newspaper articles titled 'Jihad relaunches airbus A400M' ('La yihad reactiva el airbus A400M') or 'The West has to join forces to fight against ISIS terror' ('Occidente debe luchar unido contra el terror del IS').

instance, the opening of a new museum or a description of the artistic scene in a city).

With regards to audience reception of the articles examined, the two items that were most shared on Facebook by El Mundo users covered the death of well-known Egyptian Hollywood star Omar Sharif (26,807 shares) and Egyptian ancient art (8,988 shares) – figures that are far over the average. Such articles also generated the highest number of comments by users (24, 42 respectively) along with an article reviewing a film about the Perejil Island<sup>9</sup> (M24).

It is worth mentioning that, although all the articles in the sample were published in the arts and culture section, a considerable number of articles contained references to socio-political issues. For example, ten articles included references to religion, four to war, four to terrorism, one to refugees, three to women's rights, and seven to censorship – regardless of the predominant frame of each article.<sup>10</sup>

#### **4.1.2. Libération (France)**

Most of the articles published on French news portal Libération placed the focus on the Maghreb region (nine). Lebanon (three), Egypt (three) and Syria (one) and Palestine (one) were also represented. Also, a few other articles (three) reported on multiple Arab-majority countries at once, providing debate around the notion of pan-Arabism. From the sample studied, two articles were written from Arab-majority countries, namely Tunisia and Lebanon. In the case of Libération, articles were authored by a greater number of different reporters (17) compared to El Mundo.

Examining the artists covered from a gender approach, the number of articles reporting on male artists is slightly higher (nine) than those covering female artists (seven), in addition to some focusing on mixed gender artist ensembles (three) and one having no person as the core interest.

Curiously, although Libération allows user's comments, only three articles out of the 20 analysed had generated comments: a piece covering a Lebanese poet banned in Bahrain (L20), the death of Egyptian star Omar Sharif (L24) and a review of a book written by two Tunisian young writers on a man who set fire to himself after he moved to France (L18) – the remaining articles (17) generated zero comments. In turn, Libération website features the option to share items on Facebook, yet the number of shares is not displayed in the article.

Eight articles contained a reference to religion, seven to women, two to censorship, and four to terrorism or war.<sup>11</sup>

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<sup>9</sup> Perejil Island is a small, uninhabited islet located off the coast of Morocco. Its sovereignty is disputed between Spain and Morocco.

<sup>10</sup> Please see the table on page 23 for more quantitative details.

<sup>11</sup> Please see the table on page 24 for more quantitative details.

#### 4.1.3. The Guardian (United Kingdom)

The Guardian is the source relying on the most diverse team of reporters according to the sample studied, each article having been written by a different journalist (20 reporters). In addition, the geographical area where the articles were framed or the artists hailed from embrace a greater number of different countries. Interestingly, The Guardian did not place a special focus on the North African region (four) as on other Arab-majority countries, such as Yemen (one), Mauritania (one), Lebanon (three), Palestine (two), Jordan (one), or Egypt (two). Two articles covered multiple Arab-majority countries at once, with references to pan-Arabism.

The article The Guardian published following the death of Egyptian actor Omar Sharif (G10) was, as in the case of El Mundo and Libération, the item that was most shared on Facebook (50,752 shares) and generated the highest number of comments (367) along with a story on a Yemeni rap singer banned in Saudi Arabia (G1) (135 comments) and another one titled '*The Tunisian rappers taking on ISIS*' (G14) (155 comments).

Women were underrepresented (four) over male artists (twelve), while one article reported on mixed gender artistic groups and two were not centered around individuals. Similarly to El Mundo, in four instances The Guardian suggested unrelated content to be read later, most of which covered war or terrorism<sup>12</sup>.

In the same way as in El Mundo and Libération, reference to recurring off-topic issues such as religion (nine), war (nine), women's rights (one), refugees (two), terrorism (eight) and social uprisings (four) were also identified across The Guardian sample.<sup>13</sup>

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<sup>12</sup> For instance, readers were suggested to read *Warplanes in Libyan skies may signal next major battle in fight to contain Islamic State* or *Tunisian jihadis were always going to bring the fight back home* after reading on the release of Moroccan Nabil Ayouch 'Much Loved' (G2).

<sup>13</sup> Please see the table on page 25 for more quantitative details.

TABLE 1. SAMPLE DESCRIPTIVE DATA - EL MUNDO

#	HEADLINE	DATE	AUTHOR	ARTIST COUNTRY	ARTIST GENDER	LENGTH IN WORDS	COMMENTS	SHARES	REFERENCE TO THEMES	LINKS SUGGEST.
1	Tánger gol, futbolistas en terreno hostil	27/10/2015	-	MOROCCO	FEMALE	367	0	306		
2	Un museo para la nostalgia faraónica	25/08/2015	FRANCISCO CARRIÓN (CAIRO)	EGYPT		802	4	716		
3	La vida es un baile	18/06/2015	SENGI CABEZAS (CAIRO)	LEBANON JORDAN SUDAN EGYPT	MIXED	720	0	296	RELIGION WAR REFUGEES	
4	Umm Kulzum: la voz de la nación árabe	19/05/2015	PABLO SANZ (MADRID)	EGYPT	FEMALE	900	0	323	RELIGION TERRORISM	
5	Culo+silla+calle=Cairo	01/04/2015	FRANCISCO CARRIÓN (CAIRO)	EGYPT	MIXED	1,031	0	299	RELIGIÓN CENSURA SPRING	POLITICS
6	Cairo Calling	13/02/2015	FRANCISCO CARRIÓN (CAIRO)	EGYPT	MALE	1,513	3	47	CENSORSHIP WAR SPRING RELIGION	
7	Perejil, la película	24/02/2015	EFE (RABAT)	MOROCCO	MALE	793	24	338	CENSORSHIP COLONIZATION	
8	Alfombra roja entre escombros	18/05/2015	EFE	PALESTINA		783	0	51	WAR	
9	Las salas de cine seguirán prohibidas en Arabia Saudí	14/12/2015	FRANCISCO CARRIÓN (CAIRO)	SAUDI ARABIA		682	0	23	RELIGION CENSORSHIP TERRORISM WOMEN	TERRORISM
10	Artista musulmán condenado a muerte en Arabia Saudí por apostasía	21/11/2015	CONXA RODRIGUEZ (LONDON)	SAUDI ARABIA	MALE	419	0	608	CENSORSHIP RELIGION TERRORISM	WAR
11	"El árabe del futuro", ganador en Angulema	01/02/2015	EFE (PARIS)	TUNISIA	MALE	340	3	46	TERRORISM	
12	Chukri: locos, rosas...	27/05/2015	LUIS ANTONIO DE VILLENA	MOROCCO		584	0	471	RELIGION COLONIZATION	
13	Los grandes éxitos del califato	28/02/2015	FRANCISCO CARRIÓN (CAIRO)	SIRIA/IRAK	MALE	972	21	105	TERRORISM POLITICS	
14	Tánger, una ciudad de cine	22/02/2015	REBECA HORTIGUELA (TANGER)	MOROCCO		549	6	133	CENSORSHIP POLITICS	
15	"Lo ocurrido en París significa el fracaso de Europa y del concepto de ciudadanía"	29/11/2015	LUIS MARTINEZ (GIJON)	MOROCCO	MALE	850	0	8	CENSORSHIP	
16	Muere Omar Sharif	10/07/2015	FRANCISCO CARRIÓN (CAIRO)	EGYPT	MALE	532	24	26,807	ANCIENT EGYPT	
17	Una ópera de oro y diamantes	25/06/2015	FRANCISCO CARRIÓN (OMAN)	OMAN		881	3	126	RELIGION	
18	La máscara dorada de Tutankamon, restaurada con superglue	22/01/2015	FRANCISCO CARRIÓN (CAIRO)	EGYPT		819	42	8,988	FACILITATOR ANCIENT EGYPT	
19	Marie Keyrouz, monja llanesa que cantó contra la guerra	17/03/2015	ALEXANDRA VON SCHELLING	LEBANON	FEMALE	301	0	295	RELIGION WAR	
20	Muere Assia Djebar, primera personalidad magrebi admitida en la Academia Francesa	07/02/2015	AFF- MUNDO	ALGERIA		378	0	232	WOMEN	

TABLE 2. SAMPLE DESCRIPTIVE DATA - LIBÉRATION

#	TITLE	DATE	AUTHOR	ARTIST COUNTRY	ARTIST GENDER	LENGTH IN WORDS	COMMENTS	REFERENCE TO THEMES
1	« Osiris, divin coupé a l'eau »	20/12/2015	CLEMENT GHYS	EGYPT		426	0	
2	Omar Sharif, le prince desoeuvré	10/07/2015	CLEMENT GHYS	EGYPT	MALE	1,426	24	IDENTITY
3	Tariq Tequia, saute-frontières	03/03/2015	DIDIER PERON	ALGERIA	MALE	927	0	POLITICS
4	A Paris, l'Orient voit le jour	06/12/2015	CLÉMENTINE MERCIER	PAN-ARAB	MIXED	868	0	IDENTITY RELIGION WOMEN
5	Une poétesse libanaise interdite de conférence a Bahrein	20/03/2015	JOHANNA LUYSSSEN	LEBANON	FEMALE	573	20	RELIGION CENSORSHIP WOMEN
6	Le Caire en chanteur un récit dessiné de Lamia Ziadé	02/10/2015	NATALIE LEVISALLES	EGYPT	FEMALE	2,414	0	WAR VEIL RELIGION
7	Ibrahim Maalouf élève l'impro	07/12/2015	THOMAS ABRALL (BEYROUTH)	LEBANON	MALE	1,574	0	IDENTITY
8	"Dounia", on n'y résiste pas	16/10/2015	LAURE BRETTON	MOROCCO	FEMALE	506	0	
9	Pas de printemps pour Adonis	30/12/2015	JEAN-PIERRE PERRIN	SYRIA	MALE	1094	0	RELIGION TERRORISM
10	Couture hors les murs	25/09/2015	EMMANUELE PEYRET	PAN-ARAB	FEMALE	615	0	
11	Hip-hop hyperstar	02/08/2015	GILLES RENAULT	PAN-ARAB	MIXED	350	0	WAR
12	Kenza Alaoui et Ines Weill-Rochant, brisons le mur!	09/06/2015	ALEXANDRA SCHWARTZBROD	PALESTINE- ISRAEL	FEMALE	1,29	0	RELIGION
13	"Le challat de Tunis": est-ce que les gens fessent égaux en droit ?	31/03/2015	CLEMENTINE GALLOT	TUNISIA	MALE	374	0	WOMEN RELIGION
14	Assia Djebar, pionnière de la langue	08/02/2015	CLAIRE DEVARRIEUX	ALGERIA	FEMALE	832	0	WOMEN RELIGION
15	Choc de Casbah	29/06/2015	EVE BEAUVALLET (MONTPELLIER)	MAROC	FEMALE	1,092	0	WOMEN
16	Tunisie: la danse, a ses corps défendant	08/05/2015	EVE BEAUVALLET (TUNIS)	TUNISIA	MIXED	1,401	0	RELIGION CENSORSHIP
17	Le retour aux origines de Bruno Boudjelal recompensé	01/11/2015	DOMINIQUE POIRET	ALGERIA	MALE	300	0	
18	Badroulaine Saïd Abdallah: "Ce pays a du mal a s'intéresser a l'autre"	23/09/2015	SABRINA CHAMPENOIS - RACHID LAIRECHE	ALGERIA	MALE	1,149	21	
19	Bachar Mar Khalife, confessions d'un deraciné	19/10/2015	CAHRLINE LECARPENTIER	LEBANON	MALE	526	0	
20	"Much loved", ménage adroit	21/05/2015	CLEMENTINE GALLOT	MOROCCO	MALE	522	0	WOMEN



TABLE 3. SAMPLE DESCRIPTIVE DATA - THE GUARDIAN

#	HEADLINE	DATE	AUTHOR	ARTIST COUNTRY	ARTIST GENDER	COMMENTS	SHARES	LENGTH IN WORDS	REFERENCE TO THEMES	LINKS SUGGEST.
1	Amami Yahya, Yemen's first female rapper ; i will find a way, i will shine	08/06/2015	HOMA KHALEELI	YEMEN	FEMALE	135	4095	1098	WAR RELIGION	WAR
2	Moroccan film on prostitution defies threats to earn acclaim in Tunis	28/11/2015	CHRIS STEPHEN	MOROCCO TUNISIA	MALE	37	929	768	TERRORISM WAR	UNRELATED
3	Arab Jazz by Karim Miské review – murder in the Parisian melting pot	05/02/2015	ROBIN YASSIN-KASSAB	MAURITANIA	MALE	1	325	722	TERRORISM RELIGION	RELIGION
4	Tunisian novel wins « Arabi Booker » in Abu Dhabi despite UAE ban	06/05/2015	M LYNX QUALEY	TUNISIA UAE	MALE	8	3031	762		
5	Mashrou' Laila review – sequins, sensuality and dazzling aura of resistance	29/11/2015	MADDY COSTA	LEBANON	MALE	1	4187	312		
6	Souad Massi : « I believe in people fighting for freedom and try to give them hope »	14/05/2015	ROBIN DENSELOW	ALGERIA	FEMALE	1	2448	1204	RELIGION SPRING TERRORISM	
7	The playlist- MENA: Omar Souleyman, Elias Rahbani and more	01/04/2015	JOHN DORAN	PAN-ARAB	MALE	2	990	424		
8	Al Bustan – the classical music festival in Beirut that survives war and assassinations	11/04/2015	MAYA JAGGI	LEBANON		1	546	1464		WAR
9	« Acting's stupid : i'm going hunting! » – filming Theeb, the first Bedouin western	13/08/2015	PHIL HOAD	JORDAN	MALE	11	902	1458	WAR SPRING REFUGEES	
10	Omar Sharif dies at the age of 83	10/07/2015	BENJAMIN LEE	EGYPT	MALE	367	50,752	808		
11	Riad Sattour draws on multicultural past for the Arab of the Future	28/10/2015	OLIVIA SNAJE	SYRIA	MALE	0	115	1176	TERRORISM RELIGION WAR	
12	Poetry used as a "perfect weapon" for recruiting violent jihadis, study finds	29/12/2015	EMMA HARTLEY	SYRIA/IRAK	MALE	83	811	1118	TERRORISM RELIGION WAR	UNRELATED
13	Can art stop Jihad?	28/09/2015	CATHERINE MILNER	SAUDI ARABIA	MALE	19	6164	1095	WOMEN TERRORISM RELIGION	
14	We'll be the first they kill: the Tunisian rappers taking on ISIS	07/12/2015	VIDHI DOSHI	TUNISIA	MALE	155	3794	1354	RELIGION TERRORISM	
15	The sound of the fury: how Syria's rappers, rockers and writers fought back	26/11/2015	ROBIN YASSIN-KASSAB	SYRIA	MIXED	41	3418	2017	SPRING TERRORISM REFUGEES	UNRELATED
16	The place to see and be seen: Beirut's legendary museum rises from the ashes	07/01/2015	STEPHANIE D'ARC TAYLOR	LEBANON		13	5676	1092	WAR RELIGION	
17	Play inspired by The Vagina Monologues uses laughter to liberate women in Morocco	06/06/2015	EMMANUELLE JARDONNET	MOROCCO	FEMALE	0	304	906		UNRELATED
18	Palestinian playwright Dalia Taha : « You want stories of suffering »	22/02/2015	STEPHEN MOSS	PALESTINE	FEMALE	5	2900	1097	WAR	
19	Joseph Tawadros on why the oud is not an "ethnic" instrument	08/02/2015	MONICA TAN	EGYPT	MALE	6	710	1094		
20	Dancing in Jaffa review – using dance to heal the Middle East	15/02/2015	MARK KERMODE	PALESTINE		0	5	121	RELIGION WAR	

#### 4.1.4. Socio-linguistic difficulties: defining Arabs and Arab art

Across the three websites, the inconsistent use of multiple terms to define the geographical area of interest to this study suggests that there are common, entrenched complexities in conceptually naming Arab-majority countries. For example, El Mundo employs terms such 'países levantinos,' 'países árabes,' 'Oriente Próximo,' 'Mundo árabe' or 'Magreb' – which are also frequently employed in The Guardian ('Levant,' 'Middle East,' 'Arab world,' 'Maghrib' and 'Arabic-speaking world' in English) and in Libération ('Levant,' 'Pays Arabes,' 'Orient,' 'Monde Arabe,' 'Maghreb').

The term '*bled*' (from Arabic: 'country'), commonly employed by first generation North Africans who migrated to France to refer to their own homeland, has become a very frequent word in French language to designate Northern African countries regardless of the context. The term 'oriental' has also been identified across the three newspapers. Naming the nationality of those Arab artists living in Western countries appears to posit complexities as, especially across The Guardian sample, adjectival expressions such as 'Syrian-born Australian' or 'British-born Jordanian' are very frequent. Likewise, Libération often refers to them as 'Franco-Libanaise' or 'Franco-Marocaine' or 'Francaise nee au Cairo' ('French born in Cairo) – similar to El Mundo referring to a 'francés de origen sirio' ('French of Syrian origin').

Moreover, not only did the sample reveal that defining national identity of Arab artists was complex, but also raised questions regarding the definition of their artwork. It is especially in The Guardian that questionable terms such as 'world music' or 'ethnic' are employed to refer specifically to artistic productions originating outside the Western countries. For example, Algerian folk singer and guitarist Souad Massi or Saudian DJ Omar Souleyman are featured under the 'world music' sub-section within the music section of the news site. In turn, as critique towards such inappropriate tagging, Egyptian *oud* player Joseph Tawandross asserts himself:

“The oud is not 'ethnic'. It is not 'Arabic'. It is not a broken guitar or a funny looking banjo but rather an instrument that holds its own and has something to say in any musical or emotional context [...] Not just 'ethnicise' it or be under the guise of 'ethnicising' it... we can create music that people won't think is ethnic but happens to be played on the *oud*” [G19].

As the author of the article explains himself: '*of course, the term 'world music' is a misnomer – a more accurate description might be 'all the music that exists outside of the English-speaking world'* (G19). However, as previously mentioned, not only 'world music' is used to define the music production from outside the English-speaking world, but rather outside Western countries, all together in the same box.

## 4.2. DISCURSIVE ANALYSIS

The upcoming pages will discuss different discourses that have been generally identified across the sample, which contribute to creating specific, desired frames to explain Arab art and artists. Firstly, this section will focus on the responsibility that Arab artists are forced to adopt to politically fight their societies, particularly with concerns to women's rights, terrorism and censorship. Secondly, a detailed analysis of the journalistic practices that allow media to discuss Arab arts as dependant on, and framed within, the Western context will follow, with a special focus on orientalist and colonial discourses.

### 4.2.1. Arab art and political struggle

#### 4.2.1.1. Art = politics. Art as necessarily political

Arab artists have appeared as political subjects in many of the articles examined, especially those which included references to the so-called Arab Spring: the story of a museum in Beirut 'that rises from ashes' (G16), the Lebanese rock band with a 'dazzling aura of resistance' (G5), a book born out of the 'aftermath of the Arab Spring' (G4), films being 'an act of resistance' (G2), or a Yemeni rapper singing to denounce women's rights and sexual harassment (G1). A political approach to artistic expressions was generally identified across the sample, with a number of articles focusing on Arab artists engaging in arts with the aim of defending social struggles or explaining political issues.

Not only were Arab artists themselves politicised, but the media treatment of artistic events were, in many cases, explained in political terms by the reporter. To illustrate this point, El Mundo reports on the refurbishment of the Great Museum in El Cairo as a metaphor for political transition: with this museum, the government pretends to 'clean the dust from previous decades,' it is run under a more 'independent and international management team,' and has 'new premises, spacious rooms, crystal-clear and illuminated areas, high ceilings opening to a magical horizon'<sup>14</sup> (M2). The same newspaper published a story titled '*Red carpet amidst the rubble*' ('*Alfombra roja entre escombros*', M8)<sup>15</sup> covering the first international film festival in Gaza, Palestine, not only deeming it as a symbol of survival (the possibility for the deployment of the red carpet in the middle of destruction), but also as a pretext to discuss on the effects of the Israeli occupation, as the festival seeks to 'honour the families that lost their homes in the last Israeli operation against the Gaza strip'. As the festival director puts himself:

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<sup>14</sup> See Figure 1 in Appendix one.

<sup>15</sup> Figure 2 in Appendix one shows one of the images featured in this article.

*'Allowing people, especially those who lost their homes, to walk on the red carpet is a symbol. We wanted to send out this message to tell that kings and presidents or cinema stars are not more important than the poor residents who are still suffering displacement [...] Having a festival like this on the strip, that has undergone blockade and destruction for so many years, shows the humane and cultural side of Gaza, and creates a sense of communication with the world through the window of cinema'* (M8).

Media have so often shown to stick to the presumption that, as a norm, *Arab artists are politicised and artistic events seek a political goal* – a notion that, as explained above, completely guides the storytelling of news. However, in order to counter such hegemonic frame in which artists have to be necessarily politicized, whereby, in many cases, the political context of their countries outweighs the importance given to their artwork itself, Palestinian playwright Dalia Taha told The Guardian:

*'I hate these questions. It's always like this for artists or writers who come from places with conflicts and wars. People especially in the West have specific expectations. You expected us to make a political statement, to tell the story of our suffering'* (G18).

Although she considers that art cannot somehow be separated from political expressions challenging power structures, Taha comments that *"at the same time, it is art, so it's also doing something else. It's playing with aesthetics and form. That's why I hate questions like: 'How is it to grow up in Palestine?' Ask me about the play"* (G18). Despite the artist's claim, the author seems to stick to the rules, thus making his own judgment by stating that *'while she [Taha] rejects the idea that her play is pure politics, it is clear she is highly political'*. So, even though some artists themselves have attempted to dismantle such necessary association between arts and politics, the author's word appears to be the prevailing one, period.

#### **4.2.1.2. Art and women's rights**

As an observation, although the newspapers analysed have generally favoured stories around male artists, the three newspapers published articles in which female artists were particularly written about in connection with the struggle for women's rights. In such cases, artwork by women is often described as a tool towards gaining more freedom and discussing on female sexuality issues. Thus, since Arab societies are framed as *frustrating the empowerment of women*, a very frequent discourse across the sample — *'Women's resistance in the face of body oppression,' 'raped women'* (L16), *'women are victims of sexual harassment in Egypt'* (L4), *'it's a difficult market for a female singer, especially as she never wears*

a veil' (G6)], female artists reported on are hence taken and written about as exceptional heroic figures fighting the male-dominant order so emphasised in the media coverage of Arabs.

For instance, *Libération* published an article on Algerian novelist Assia Djebar, describing her as '*a symbol in the emancipation of women*' (L14). In a similar vein, a Moroccan dance company launched its new show with the intent to challenge taboos around female sexuality (L15): '*in a country where women are barely present in TV sets,*' these are '*women that have taken on power*'. The article that *The Guardian* published on the Moroccan adaptation of the theatre play '*The Vagina Dialogues*' (by Eve Ensler) is a relevant example to illustrate this point, just by observing the headline and sub-head choices: '*Play inspired by The Vagina Monologues uses laughter to liberate women in Morocco*' – *Theatre Aquarium's production of Dially challenges taboo of female sexuality within conservative Arab culture*<sup>16</sup> (G17). Here, not only does the author underline sexism in the Moroccan society, but the entire Arab culture is blatantly described as conservative.

#### 4.2.1.3. Art and censorship

The coverage of Arab arts happened to be very frequently framed within a *political landscape of censorship* by governing authorities, either emphasizing the legal impossibility to produce specific artistic expressions, also involving social pressure, or pointing out at artists that have precisely defied such censorship laws.

For example, *El Mundo* published an article (M17) on an Opera venue having been built in Oman with the attempt to start promoting arts and culture in a country where the artistic movement is allegedly almost non-existent due to strict banning laws, along the same line as the story of a Tunisian novel that was awarded an international prize after it had been banned in Abu Dhabi (G4).

However, in many cases, breaking the law entailed serious legal and social consequences, such as the widely mediatised case of Palestinian poet in exile, Ashraf Fayadh, facing the death penalty in Saudi Arabia (M10), or the main actress starring in Moroccan filmmaker Nabil Ayouch's film on prostitution, who experienced severe attacks in the street after the release of the film (M15). *The Guardian* also reported on a group of Tunisian rappers who risked being kidnapped or imprisoned (G14), or a Yemeni rap singer exiled in Saudi Arabia where she is subject to death threats (G1)<sup>17</sup>.

Emphasizing that censorship is *an all-pervasive element in many Arab societies with little hope for change* (despite some 'radical' artists who are struggling to challenge such bans), *El Mundo* covered the case of a cinema being banned in Saudi Arabia on an article titled '*Cinemas will still be banned in Saudi Arabia*' (*Las salas de cine seguirán prohibidas en Arabia Saudí*) — where the use of 'still' denotes such idea of lack of progress — 'after rumours that started on social

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<sup>16</sup> See figure 3 in Appendix one.

<sup>17</sup> See figure 4 in Appendix one.

media, religious authorities in the country confirm that the ban hasn't been lifted' (M9).

Similar to the previous example, religion was also referred to *as a major censoring threat* to Arab artists, as explained by El Mundo in '*Muslim artist condemned to death in Saudi Arabia due to apostasy*' (M10).

Censorship also informed the Libération coverage of Lebanese poet Joumana Haddad with the headline '*Lebanese poet banned at a conference in Bahrain*' ('*Une poétesse libanaise interdite a conference a Bahrein*'). Interestingly, the sub-head points out that Haddad is an atheist, feminist and pro-LGBT, suggesting such characteristics as the main causes of censorship, which, in turn, are treated as the social issues not allowed being discussed.

#### 4.2.1.4. 'Jihart?' Art and terrorism

Terrorism could not be left out of the equation, as an outstanding theme identified in the sample. Besides the numerous references to terrorism across the articles examined, a considerable number of them placed the main focus on terrorism as a frame in which arts are discussed, embracing different discourses.

Taking even more of a distance from the artistic domain, several pieces actually sought to elaborate on terrorism itself employing artistic terms. An example of this is El Mundo's fairly extensive article titled '*The hits of the Caliphate*' ('*Los grandes éxitos del Califato*', M13) in which '*bloody a cappella lyrics with the galloping of horses and swords up high are all the rage among the acolytes of the Islamic State*' (M13)<sup>18</sup>. With such wording, one would mistake this piece for a war chronicle. Further on in this article, a British ISIS expert states

'Catchy melodies, strong and straightforward messages about power and religion, along with references that can be easily understood [...] In most cases, they are written in the first person to foster the identification with the organization [ISIS]' (M13).

In the British context, a great number of articles were published by The Guardian which evoke a strong connection between arts and terrorism — particularly, the Islamic State. In '*Poetry used as a perfect weapon for recruiting jihadis, study finds*' (G12)<sup>19</sup>, the author describes the findings by Oxford academic Elisabeth Kendall who suggests that

*'the power of poetry to move Arab listeners and readers emotionally, to infiltrate the psyche and create an aura of tradition, authenticity and legitimacy around the ideologies it enshrines make it a perfect weapon for militant jihadist causes'* (G12).

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<sup>18</sup> Figure 5 in Appendix one shows one of the images featured in this article.

<sup>19</sup> Figure 6 in Appendix one shows one of the images featured in this article.

Flag Miller, an Oxford University professor, adds that ‘jihadists turn to poetry because they have radical visions that can’t be put into plain terms’. Towards the end of the article, the sentence ‘*Qur’an keeps poetry alive*’ ties all the elements together, leading to the hegemonic connection between Islam and terrorism, with poetry playing its own role.

As opposed to the previous examples, in which art is framed as encouraging terrorism, it was observed that art may also serve as a tool to defeat terrorism. According to The Guardian, art commissioner Abdunasser Gharem, from Saudi Arabia, ‘is now on a mission to lure the young away from terrorism, [...] and conquers the wave of terrorism sweeping the Middle East’(G13). In his own words, from ‘*Can Art Stop Jihad?*’: ‘We need to invest in these young people before ISIS does’ (G13). Similarly, Tunisian rap artists are engaging in a ‘lyrical combat’ to speak out against ISIS (G14).

#### **4.2.2. Who are these Arabs? Art and identity**

Art production has also been framed across the sample as a means for the artist to engage in an inner exercise in search for his or her national and cultural identities, especially among those Arab artists that either were either born in European countries or abandoned their native countries at any later stage of their lives, where they produce their artwork.

It is revealing that it is especially across the Libération and The Guardian sample that this notion of art serving the artist to help find his or her identity has been identified. Possibly, due to the fact that, as migration patterns involving Arabs differed in historical periods between France and the United Kingdom compared to Spain, with the two former countries having received Arab migrants at an earlier point in history, identity issues are seen as a problematic question to be resolved. This discourse was not as widely present across the El Mundo sample.

The identity problem also flourished in ‘*Paris, the East sees the light of day*’ (‘*A Paris, l’Orient voit le jour*’, L4), which covers a photography festival held in Paris featuring the artwork by several artists from the ‘contemporary Arab world’ and provides an introductory paragraph informed by the ‘East-West myth,’ an approach that considerably underlines the entire text:

‘What view shall be favoured? The Western one? The Oriental? How should be photographs selected? They are Moroccan, Tunisian, Palestinian, Dubaiti, but they are also French or Italian of different origin...’ (L4).

Here, it seems to be much more about speculating on the identities of those artists, as if deciding which culture of them outweighs the most. A sort of identity

trouble that needs to be solved, resulting from the understanding of cultures as confronting separate blocks<sup>20</sup>.

Further on, the same author writes about Egyptian photographer Nabil Boutro's collection titled '*The habit makes the monk*' (*L'habit fait le moine*) – toying with the original idiom '*the habit does not make the monk*,' referring to the fact that people shouldn't be judged by their appearance – in which 'he photographed himself dressing up as eighteen Cairo characters, combing a *kakou* with a pair of Ray-Bans, through to traditional outfits'. 'He ridicules,' the author says, 'the social relations imposed by clothing appearances'. The reference to the *kakou* and the pair of Ray-ban side by side seem to symbolize such highlighted quest for, and interest in, cultural identity issues.

Libération published on the '*retour aux sources*' (the coming back to the roots) of Lebanese musician Ibrahim Maalouf, born into the artistic milieu to which famous writer Ibrahim Maalouf also belongs and now based in France, following the release of his latest album honouring the iconic, classical Egyptian singer Umm Kulthum. Here, the author puts:

“He masters the *oud*, but he was advised to learn how to play a more Western instrument [...] The original roots, at the Maalouf family, are not forgotten, they take a sacred dimension” (L7).

Similarly, Guardian wrote a book review of *Arab Jazz*, by French-Mauritanian writer Karim Miské, which, yet intending to critique the fact that his work seems to draw too much from the topical image of Arabs, the wording choice could not be more problematic. Namely, the author includes phrases such as 'confused about his identity,' 'haunted by the past,' 'typical French Arab,' 'second-generation Muslim and Jewish north African immigrants' or 'transcontinental identity novel'.

As a final remark, it is worth mentioning that, in several cases, the religious identity of artists was found to be an issue needing to be made clear and mentioned in the texts. For example, Omar Sharif, 'who was born into a Christian family' and 'converted to Islam to marry his wife' (L1).

#### **4.2.2.1. The 'good Arab artist syndrome' in the media**

In opposition to the hegemonic representations of (especially Muslim) Arabs, often represented in connection with terrorism and religious fundamentalism, the sample shows that there are certain types of Arab personalities that are more 'acceptable' than others.

For instance, Egyptian actor Omar Sharif<sup>21</sup> was 'the good guy' *par excellence*, referred to as 'the legend of Hollywood' (G16) and 'Arab star' (L2). Those Arab artists that challenge religion and terrorism themselves are of special interest here,

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<sup>20</sup> Figure 7 in Appendix one shows one of the images featured in this article.

<sup>21</sup> Please see figure 8 in Appendix one.



such as Tunisian-Syrian rappers that teamed up to defy terrorism (*'The Tunisian rappers taking on ISIS'*, G14) or a Saudi Arabian art commissioner who 'was at school with two of the 9/11 hijackers and is now on a mission to divert bored young Saudis from the jihad' (G13). Those who abandon Islam or are defined as 'moderate Muslims' constitute an irresistible target alike, — special interest is put on disclosing that Moroccan writer Mohamed Choukri is 'not fond of religion' and 'opposes the current Islamist fanaticism' (M12).

Similarly, Omar Sharif, who has been treated as the 'first Arab face' in the Western film industry, Algerian poet Assia Djebar<sup>22</sup> has been widely described by both *Libération* and *El Mundo* as 'the first Algerian writer admitted into the French Academy' — an 'educated and intellectual' personality who studied at La Sorbonne and, instead of writing in Arabic, chose to write in French. One could say that it is precisely this 'first Arab face' tag attributed to them that deems them as legitimate and attractive, regardless of the relevance and quality of their artwork.

Not only was Djebar especially praised for writing in French, but there seems to be a greater appreciation towards those Arab artists that reject their own language, assimilating a European one — as if it was a desirable step towards gaining the status of an 'acceptable Arab'. In this vein, *Guardian* underlined the fact that Beirut-based indie rock band Mashrou' Leila 'refused to sing in English' (G5) and Algerian singer Souad Massi 'insisted on performing in Arabic' (G6).

#### **4.2.3. 'Parenting' Arab artists. Arab art and the West**

As previously suggested, the West-East relation has been identifiable across a remarkable number of the articles examined, in which Western countries played varying roles.

In many cases, it is thanks to the Arab artists' connection with Western countries that they are deemed successful, whether it is because they have been members of European academic institutions, been awarded prizes at European festivals or are artistically directed by Westerners — Omar Sharif being the first Arab to 'make it in Hollywood' and 'being honoured at the Oscars' (G10), Joseph Tawadross studying at the Australian Chamber Orchestra (G9), a Spaniard running a dance company in Jordan (M3), a Moroccan female football team which manages to play in Southern Spain (M1) or Nabil Ayouch's film on prostitution being 'banned in Morocco and awarded at a Gijon film festival' (M15)<sup>23</sup>. The underlying discourse evokes that if 'they hadn't been discovered and given recognition by the West, they might have never made it in their artistic careers' — hence, not even received media attention.

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<sup>22</sup> Please see figure 9 in Appendix one.

<sup>23</sup> Figure 10 in Appendix one shows one of the images featured in this article.

*I'm here, therefore I get featured...* It is of particular interest to highlight the fact that many of the articles examined which report on Arab artists were published right before or after their performances in European territories. This trend is predominantly adopted by Libération, as the majority of stories published are nearly always framed in relation to the artist' previous or upcoming performance or exhibition in, generally, Paris. Interestingly, most of these events took place exclusively at the Institute du Monde Arabe – which suggests that the IMA sets the 'official' Arab artistic agenda, or that Libération seems to have strong ties with it or have it as the only source to report on Arab arts. Besides the IMA, Libération also covered Arab artists who performed or exhibited at festivals in Beaubourg (L3), Montpellier (L15) and Cannes (L20). While less common than in the Libération sample, El Mundo and The Guardian also followed a similar trend, with articles on the Saudi Arabian film 'Wajda,' which, not only was banned in Saudi Arabia but was first screened in Spain and awarded internationally at the British BAFTA awards (M9), the Cairo orchestra welcomed in Madrid and Córdoba (M4) or Saudi art curator commissioning an exhibition at Asia House in London (G13).

Financial aid also constituted a link between Western countries and those Arab artists covered. As the main trend, a great number of artistic projects reported across the analysed sample had received funds from Western institutions. This tendency suggests that Arab artists *are in need of Western funding to exist and achieve success*, or that most Western funding gets them to obtain media exposure. This is the case of the French Institute in Rabat, Morocco, helping fund a theatre play on women's sexuality (G17), multiple Arab DJs releasing their albums with European record labels (G7), or a Yemeni rapper institutionally and economically helped by the BBC and the United Nations (G1).

No less interesting is the case of the Egyptian art authorities *not being able to sort out their own difficulties themselves*, represented by El Mundo, reporting on German governmental bodies paying for the repair of Tutankamon's ancient mask after it had been reassembled with super-glue by the Egyptian museum staff during maintenance (M18)<sup>24</sup> and the Japanese funding the reopening of El Cairo's Great Museum, described by the author as 'chaos' (M2). In these examples, Arabs are framed as incapable of, and lacking the means to, manage their own historical and cultural assets.

#### **4.2.3.1. Arabs against Arabs. Playing to Western stereotypes.**

Not only is the artistic expression by those politicized, radical Arabs employed as a channel to disseminate hegemonic, negative discourses about Arabs — particularly, by highlighting hostile details on their context—, but also the voices of certain Arabs themselves can serve well to the interest of Western media to achieve the same impact. In this regard, a Guardian article covering the book

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<sup>24</sup> Figure 11 in Appendix one shows one of the images featured in this article.

release of Syrian poet Adonis features a long list of quotes of his own that may play to the most essentialist clichés around Arabs:

*'What is nowadays happening on behalf of this culture and this religious view – burning of humans, profanation of dead people, mutilation, pillaging, the subjugation of women and children – does not only push me to repudiate and reject any belonging to such culture but also to reject its cultural foundations. I renounce to an origin in which the human being appears to be both a vassal and barbarian [...] Arabs devour one another; it's necessary to understand that peoples die and so do civilizations. Arabs are absent from the world. This is death' (L9).*

The author of this article referred to Adonis as a 'plume soaked in the black ink of battles whose writings are a violent and heroic act against his own culture.'<sup>25</sup> Here, the fact that the poet in question chose to abandon his cultural identity after having described it in such a way seems to be a desired goal, an admirable accomplishment. Further on, the article includes some passages from Adonis' book *'Violence and Islam,'* featuring some verses of the Qur'an that, according to the poet, might explain violence in Muslim countries. Right after, the author seems to legitimise Adonis' stance that terrorism could be explained by Islam:

How shouldn't we think then of that Jordanian pilot who set fire to himself / with the close-up images of his horrifying torture filmed in slow-motion? (L9).

This appears to be a relevant example to illustrate how neo-Orientalism operates in Western media, whereby the discourses of traditional Orientalism continue to prevail, but it is now in the mouth of those Arabs themselves who seem to wage a war towards other Arabs.

But Adonis is not alone. The Yemeni rapper Amani Yahya (G1) claims: *'I will find a way, I will shine'* and is 'determined to use her music to highlight women's rights, child marriage and sexual harassment in the Arab world'. In addition, her portrait is accompanied by a quote about her receiving threatening phone calls. Towards the end, she mentions that 'in Yemen the youth want to speak English because they think it's cool'. The glorification of the West is a constant discursive mechanism.

Here, again, this article disseminates hegemonic negative clichés around Arabs, that is to say, that all Arab societies are dangerous and hostile *per se*, providing little chance for artists to grow professionally, as opposed to a 'promising West'.

Finally, The Guardian's story *'Acting's stupid: I'm going hunting!'* (G9) could not be excluded as it constitutes a clear example of Arab artists *confirming* the most essentialist discourses around Arabs to Western media through their own native

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<sup>25</sup> Figure 12 in Appendix one shows one of the images featured in this article.

testimonies. This piece, which reviews Jordanian Abu Nowar's latest film *'Theeb,'* described as the 'first Bedouin Western,' framed within the East and West myth, the traditional-modern dichotomy, where Arab actors are portrayed as fairly backward, primitive, naive and exotic by the film director, being himself born in the region. Said to be 'getting projects off the ground in Jordan,' Nowar highlights the logistic difficulties to shoot a film in the desert:

*'The jeep got stuck, I was on my own, and there was no cell phone reception. I shat my pants: 'I'm a dead man!' But the villagers know how to track cars just as well as animals or people' (G9)*

Nowar, who is portrayed as a well-educated upper-class Jordanian who spent his childhood between England and 'Levant' and studied at King's College in London, claims he wanted the audience to 'take a scene from the film and adapt it to modern-day issues' – such issues, in the Jordanian desert, were referred to by the author as 'micro-dramas'. The film seems to aim at showing a Western public the 'Bedouin way' (quoting the director), which is the reason why 'real-life tribesmen were hired for the cast, after they had been 'encouraged to express themselves within familiar scenarios' and 'made into performers':

*'They don't care about acting. They've never been inside a cinema before. They go: 'Acting's stupid: I'm going hunting!' claimed filmmaker Abu Nowar.*

Although Nowar himself asserts that 'if the tribesmen had felt it wasn't their culture, their storytelling, he would have considered it a total failure,' the whole film production process itself was described nearly as a colonial attempt at capturing and representing the other *a la orientaliste*.

## 5. DISCUSSION

This transnational study of the discourses and framing patterns around Arab artists allowed for the identification of journalistic practices that are predominant across the three newspapers analysed.

As an initial observation, although 'arts and culture' make up a specific newspaper section allegedly differing in content from that focusing on socio-political and international affairs, results have shown that a dramatic number of articles are employed to discuss issues not belonging to the artistic domain, involving varying, but common, discourses and also employing different journalistic devices. Hence, Arab arts were very rarely discussed alone, that is, deeming them as the main theme of the article itself due to the artistic relevance of the artist, artistic expression or artistic event in question. Contrarily, in many cases, Arab art plays a mediating role, often as a means to disseminate other forms of messages.

In this paradigm, themes that impinge upon the Arab artist help foster the same hegemonic discourses which surround the coverage of Arab-related stories. The study found that the majority of articles contained references to terms belonging to completely different semantic areas such as religion ('Islam,' 'Muslim,' 'fundamentalism'), terrorism ('jihadists,' 'Al Qaeda,' 'Islamic State'), social struggles ('Arab spring,' 'revolution') – with a special mention to women's rights ('liberation of women,' 'women's struggle') — along with numerous references to political issues ('conservatism'), from which censorship hits the jackpot.

Nevertheless, the connection that the journalist creates between such themes and Arab art is achieved through multiple frames. First, as stated above, the constant scattering of such vocabulary amidst an article covering an Arab person is a first attempt to draw the reader to make ends meet and to associate a person linked to a specific ethnic and cultural group to a very fixed and essentialist characteristics, commonly negative. Second, and more blatantly, such different unrelated themes identified are, in fact, the real protagonists of many stories, in which arts only play a channelling role.

Art created by Arabs is very frequently understood as responding to a necessity emerging from the Arab population to discuss and tackle socio political issues, often revolving around hostility and suffering. It is presumed that the Arab artist always has to have a reason to denounce socio-political concerns in their countries, an idea that plays to the hegemonic view of the Arab-majority countries as a geographical area in constant conflict and political agitation – a notion that allows Western media to perpetrate discourses building upon the myth of the clash of civilizations, which set the grounds for building a collective imagery about the West in opposition to the 'East'.

For instance, a great number of articles made reference to censorship, by telling the stories of artists being banned in their (Arab!) countries or radical artists exposed to death threats and physical attacks. By pointing out at the fact that

artists who advocate for social justice – human rights in general – are those banned from Arab authorities, one understands that in Arab countries it is dangerous and risky to fight due to harsh and conservative governance, that is, evoking the myth that Arabs are unable to promote the so-called ‘democratic values’.

Female artists, nearly in all cases, are associated with the struggle for women’s rights, a recurrent conceptual connection when the media cover Arab women. In other words, many of the female artists are described as women producing creative work on the subject of women’s rights or denouncing social injustice or violence towards them. Their *search for liberation* is left to them being portrayed as victims of aggression.

Too often, a special focus was placed on terrorism, employing the artwork of rappers, poets or dancers that, according to their words, perform with the aim to defeat terrorism in their countries. Such stories usually contain comprehensive details on the *modus operandi* of several terrorist groups (Islamic State or Al-Qaeda) enhanced by personal testimonies of the artists themselves facing terrorism in their countries. Providing such detailed descriptions of terrorist groups, mostly the IS, in an article allows media to better define the threat, thus deeming it as more dangerous and closer, which, in turn, has a consequence on the discriminatory way the overall Arab people are commonly perceived in Western areas.

In other words, Western media seem to trust those artists that promote negative discourses towards their countries in order to use them to play to the stereotypes about Arabs they need to satisfy. Their voices are taken, then, as the true confirmation by a native Arab of the hegemonic clichés. In some cases, it turns out that an artist may be interviewed merely because of what ‘they say’ rather than because of their artwork. This strategy could be read nearly as a colonial act in which one part is exploited for the interest of the other. But what interests are the Western media responding to? It looks as if Arabs are either to be hated or bailed out. And this is where the Western countries come into play.

Paternalism is all-pervasive across the articles examined, fostering the myth of the West being the *saviour* of the East. References to international cooperation, in this case, in the field of arts, between Western and Arab countries are recurrent, ranging from European governments providing funds to Arab artists, paying for museum’s restoration work, releasing records by Arab bands or inviting them in to perform. In so doing, Western countries continue to consolidate their role as the hegemonic world power, promoting Eurocentric views of the global status-quo.

Although Arab art itself was discussed in some of the articles examined, Western countries always had to play a role in them. Many stories covered Arab artists exiled in Europe, often referred to as a space where the artist enjoys more freedom to produce, is financially aided and artistically recognized and awarded. In addition, those artists that rejected their original culture and assimilated the host one received a better appreciation than those who, for example, sing or write in Arabic. This thinking encourages the orientalist view of the Arab countries being

thought of in negative opposition to the West, whereby those Arab artists that reject the East and assimilate the West are welcomed.

So, in addition to Western media producing specific imageries of the Arab world by enhancing the negative traits of their socio-political context, it was found that their own words were also employed as a loudspeaker to disseminate the same hegemonic discourses.

Looking at how neo-colonialism may guide journalistic practices, by adopting a transnational approach, it is worth highlighting that there was a tight relationship between each Western country from which the sample was extracted (Spain, France and the United Kingdom) and the post-colonial countries they report on. Hence, such Western countries still show certain political interests to control and dominate (either politically acting or discursively defining) the countries they had formerly colonised, repeating historical trends based on the same power dynamics over and over. For instance, France generally paid more attention to (reported more frequently on) the Northern Africa region (mostly Morocco, Algeria and Tunisia) and also Lebanon, whilst the United Kingdom covered more stories about the Middle East (Palestine, Lebanon or Syria).

Transnational migration and the internal socio-political landscape of Spain, France and the United Kingdom have shown to greatly impact the discourses and frames identified in *El Mundo*, *Libération* and *The Guardian*, respectively and as a whole, as Western media institutions. On the one hand, this study observed that, while discussed from various approaches, terrorism was an extremely recurring theme across the three sources, as the clear main target Western powers join forces to defeat. All join together in the fight against a global threat that is affecting the West as a whole. However, the domestic socio-political context of each country respectively also happens to play a role. More precisely, the context of Arabs in each country, the role they play in the internal political landscapes leads to the inclusion of specific frames and discourses. For example, *Liberation* and *The Guardian* framed Arab art as a means to discuss cultural and national identity issues, as an intercultural mediation tool. In these cases, more articles were found that focused on artists openly engaging in a personal exercise of identity seeking. If the historical and political background of each country is to be considered, it is worthwhile reminding that a gap exists in time, between first contemporary Arab migration to France and the United Kingdom, compared to Spain, with the first Arab generations arriving in the former countries at an earlier historical moment than the latter. Since, as a result, Arab citizens in the United Kingdom and France enjoy more social privileges, hence gaining more political power despite still being exposed to islamophobic discrimination, it is more in the interest of British and French media to clarify or promote specific discourses around their identities. As if an ethnography was to come out of a concert review, the discussion on the national, cultural and religious identities of Arab artists based in these Western countries allows for them to be maintained under control, tracking 'how Western or Arab' they feel.

But one might posit the following question: is it feasible for journalists to ignore the socio-political context in which these artists work? Aren't many Arab artists indeed facing censorship laws and death threats? While it is clear that informing media users of such issues is a right, the problem arises when, first, Western media only produce very limited and stereotyped knowledge about Arabs, and by extension, Arab artists; and, secondly, when such imagery is created dramatically in opposition to a West that, in turn, is mostly represented as a facilitator.

In an attempt to respond to its basic research question, this analyses concludes that, as explained throughout the previous pages, Arab arts are rarely discussed alone, but rather surrounded by long-lasting hegemonic discourses that also apply to the overall Arab population influenced by Orientalism and Eurocentrism.

Moreover, due to the fact that the artistic expressions of Arab artists covered were represented as fairly diverse and heterogeneous — with a wide array of artistic forms, ranging from contemporary visual arts, theatre plays, electronic music, poetry or fashion design, without being exclusively exotic or folkloric, the first hypothesis this study sought to confirm (H1) has been refuted.

On the contrary, the findings of this research project demonstrate that, as expected, references to the socio-political context surrounding Arabs and Arab-majority countries are very commonly present when covering Arab arts. What's more, references to socio-political issues were all-pervasive across the sample, becoming a recurrent trend. Thus, this study concludes that, according to the aforementioned, hypothesis two (H2) was categorically confirmed.

## **5.1. Future research opportunities**

This modest study confirms that the unfair coverage of Arabs also applies to the field of arts and culture, hence calling for possible future research on such journalistic practices. In order to gain richer data on the framing and discourses of Arab artists by Western media, research involving a greater sample and array of different sources is to be encouraged. A broader, more diverse sample would generate more valuable insights on the different prevailing discourses as well as helping identify new frames. An analysis of audiovisual reporting on Arab arts would also be useful to approach the issue from an alternative news medium. Comparative analysis employing corpus techniques could provide additional information — either a comparative study between Arab and Western press, or across newspapers within a specific Western country. Due to language constraints, the Arab press could not be analysed in the frame of this project.

Notwithstanding, despite the reduced sample analysed as per the scope of this study, clear dominating discourses and unethical frames have been identified across the sample, which allows for a preliminary compilation of a decalogue that, in my opinion, journalists who work in the field of the arts and culture should keep in mind before writing on Arab arts, in the form of the following do's and don'ts:



- When pitching story ideas, select and write about artists and artistic events deserving media attention due to their artistic relevance and quality.
- Be curious about artists emerging and living in their home lands, rather than only covering Arab artists based or performing in Europe. Be diverse.
- Try to frame the overall story from an artistic approach. Avoid giving excess priority to political content, especially with regards to war and conflict. In a case where such content outweighs the content pertaining to arts, then opt for a single piece oriented around socio-political issues to be published in other relevant sections of the news sites (namely, international politics or society). Thus, be wary that the amount of contextual and biographical information does not go beyond that, almost taking the form of war and conflict reporting.
- Employ art terminology and avoid overused puns and metaphors in relation to themes that make up the negative collective imagery around Arabs.
- Avoid speculating on religion or national identity, think whether you would add such details about a common Western artist.
- Don't expect all Arab artists to be politically engaged or informed, nor willing to discuss on politics either.
- Offer news stories that combine fair qualified reporting as well as genuine, attractive themes.
- Try not to describe Arabs as a monolithic block dramatically opposed to Westerners, avoiding exotic and backward unnecessary representations.
- Favour sources and quotes from those individuals and institutions from Arab-majority countries that may have first-hand knowledge on their artistic milieu. Avoid providing critiques exclusively from Western bodies.
- Revise the related keywords and articles suggested by the news site. Make sure they are strictly related to the artistic topic covered.

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## APPENDIX 1. VISUAL CONTENT



Figure 1



Figure 2



Figure 3



Figure 4



Figure 5



Figure 6

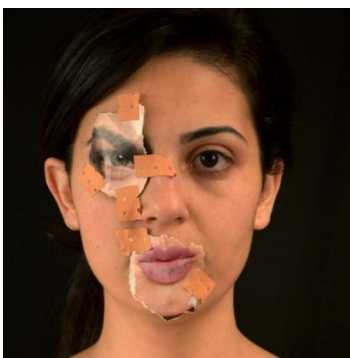


Figure 7



Figure 8



Figure 9



Figure 10




Figure 11




Figure 12

## APPENDIX 2. CODING BOOK

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
1	EL MUNDO	CULTURA-CINE	ARTICLE	27/10	-	306		367
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/10/27/562f82a6e2704e633f8b467e.html">http://www.elmundo.es/cultura/2015/10/27/562f82a6e2704e633f8b467e.html</a>								
HEADLINE								
<b><i>‘Tánger gol’, futbolistas en terreno hostil</i></b>								
SUB-HEADLINES								
<i>El documental se estrena en la Semici de Valladolid</i>								
VISUAL CONTENT					CAPTIONS			
Film trailer (still image of veiled player).								
								
SUMMARY								
Directed by Spanish Juan Gautier and produced by Smiz and Pixel & Elamedia, “Tanger goal” is a film about a Moroccan social worker that decides to start up a female only football team. With much effort and dedication, the team makes it through to a football match with a Spanish team in Spain. The film will be screened at numerous international festivals, such as DOCS ESPAÑA in Valladolid.								
BROADER CONTEXT (THEMES)								
The film tackles stereotypes about Arabs, especially with concerns to gender clichés. It reflects on youth generations in Morocco, international cooperation and North-South relations. A dream-like achievement, outstanding people in the midst of a socially and economically hostile landscape.								
FRAMES (to be developed later??)								
ART AS POLITICAL TOOL ARTISTS AS VICTIMS ARAB WOMEN AS VICTIMS EUROPE AS FACILITATOR								
LANGUAGE USED								
KEY WORDS/SENTENCES					METAPHORS		ARABIC WORDS	
Barrios conflictivos, sobrevivir gracias a la passion y esfuerzo, ayuda de amigos, retrato juventud joven árabe, embarcan en aventura, puente entre culturas, financió gracias a una campaña de crowdfunding, abriendo nuevos caminos, en un tono optimista, cruzó bajo un camión la frontera y hoy lucha por ser actor.					En terreno hostil – football metaphor with reference to harsh sociopolitical context			
WORDS IN BOLD					HYPERLINKS			
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS								
Morocco, Spain, Tánger, Valladolid, Atlético Madrid								
Spanish film about Moroccan people visiting Spain to be screened internationally, including Spain								


REFERENCE TO PEOPLE	
Cast: Soufia Issami first appeared at Cannes Festival, and the Spanish actor Ahmed Younoussi starred in a Spanish series.	
QUOTES & SOURCES / ACTORS	
-	
ART FRAMING	
ART QUALIFICATION	ARTIST QUALIFICATION
Optimistic, daring, unusual, positive	No details given
RELATED KEYWORDS	RELATED ARTICLES
NOTES	

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
2	El Mundo	Cultura-Arqueología	Article	25/8	Francisco Carrión (Guiza, Egipto)	716	4	802
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/08/25/55dc8e5522601de0358b4587.html">http://www.elmundo.es/cultura/2015/08/25/55dc8e5522601de0358b4587.html</a>								
HEADLINE								
<b><i>Un museo para la nostalgia faraónica</i></b>								
SUB-HEADLINES								
<i>Un crucero por el Nilo, un "jardín botánico faraónico", exposiciones temporales de arte moderno... El caótico Museo Egipcio de El Cairo se someterá durante los próximos dos años a una ampliación y un lavado de cara</i>								
VISUAL CONTENT					CAPTIONS			
					Diseño de la fachada principal del Gran Museo Egipcio.			
SUMMARY								
The article describes the future plans for restoring the Great Egyptian Museum in El Cairo in 2018 – a project funded by Japan. The expected opening of the new museum is framed within the agitated context of political transition into new government. The amount of information on arts/politics is fairly balanced.								
BROADER CONTEXT (THEMES)								
Museum restoration as a metaphor for transition into new political regime and expansion.								
FRAMES (to be developed later??)								
FOREIGN COUNTRIES AS FACILITATORS (JAPAN IS FUNDING) EGYPTIAN ART = ANCIENT ART ART TO DISCUSS POLITICAL HOSTILITY								
LANGUAGE USED								
KEY WORDS/SENTENCES					METAPHORS		ARABIC WORDS	

<p><b>Gran Museo Egipto, Hosni Mubarak, Mamduh el Damati, Tarek Taufik,</b></p> <p>Si el bolsillo lo permite, envejecido y caótico museo, ambiciosa ampliación, nuevos atractivos, cruce por el río, paseo por un jardín botánico faraónico, disuelta formación que monopolizó el poder, despedazan sin prisa una mole que ardió, jornada más sangrienta, dictador, antigüedades egipcias, arte moderno, piezas faraónicas, descuidadas instalaciones, limpiar el polvo de décadas, absoluto caos, estancias abarrotadas y anticuadas, de manera moderna, promesa, financiado por Japón, administrado por una dirección "independiente e internacional"</p>	<p>A un tiro de piedra, limpiar el polvo de décadas, "la mayor colección de arte faraónico vivirá una revolución"</p>	
<b>HYPERLINKS</b>		
<b>REFERENCE TO COUNTRIES, CITIES, INSTITUTIONS</b>		
<p>Pirámides de Giza, plaza Tahrir, El Cairo, Nilo, sede del Partido Nacional Democrático (PND), Alto Egipto, Luxor, Asuán, Japón, Valle de los Reyes, Antiguo Egipto,</p>		
<b>REFERENCE TO PEOPLE</b>		
<p>Hosni Mubarak – former president  Mamduh el Damati – ministro de antigüedades  Tarek Taufik – director general del Gran Museo  Tutankamon  Howard Carter  Ramsés II</p>		
<b>QUOTES &amp; SOURCES / ACTORS</b>		
<p>"Tras el derribo se edificarán dos galerías que albergarán exposiciones temporales, una de ellas dedicada a exhibir antigüedades egipcias y una segunda para el arte moderno, que por primera vez tendrá un hueco entre las piezas faraónicas", ha detallado el ministro de Antigüedades egipcio Mamduh el Damati en declaraciones a EL MUNDO.</p>		
<b>ART FRAMING</b>		
<b>ART DESCRIPTION</b>	<b>ARTIST DESCRIPTION</b>	
<p>Antigüedades egipcias, piezas faraónicas, arte moderno, preciada colección de Tutankamon, macroproyecto, nuevas instalaciones, espacios amplios, estancias diáfanas y luminosas, techos altos con el horizonte mágico, dirección independiente e internacional.</p>		
<b>RELATED KEYWORDS/TAGS</b>	<b>RELATED ARTICLES</b>	
<p>Egipto, historia, arquitectura</p>	<p>Alejandria, la dulce decadencia  Excavando en la cuna donde fundaron Sevilla  Los 10 destinos para disfrutar siendo precario  Religiosas que curan en Egipto  El IS reivindica el ataque contra un edificio de la seguridad egipcia que deja 29 heridos</p>	
<b>NOTES</b>		
<p>Los objetos languidecen pobremente identificados mediante leyendas escritas aleatoriamente en árabe, inglés o francés.</p> <p>A las nuevas instalaciones, un macroproyecto de 117 hectáreas que acoge ya algunos laboratorios, será trasladada la preciada colección de Tutankamon hallada por Howard Carter en 1922 en su tumba del Valle de los Reyes.</p>		




Financiado parcialmente por Japón, la carestía de las arcas egipcias ha retrasado su puesta en marcha.

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
3	MUNDO	CULTURA/DANZA	ARTICLE	18/6	SERGI CABEZAS (EL CAIRO)	296	0	720
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/06/18/55813075ca4741b6268b4575.html">http://www.elmundo.es/cultura/2015/06/18/55813075ca4741b6268b4575.html</a>								
HEADLINE								
<b>La vida es un baile</b>								
SUB-HEADLINES								
<i>Dos palestinos, dos libanesas, un jordano, un marroquí, una sudanesa y tres egipcios son Min Tala, una compañía dirigida por un español que impulsa el baile en el mundo árabe</i>								
VISUAL CONTENT					CAPTIONS			
					Fotografía de un ensayo del grupo de danza.			
SUMMARY								
Min Tala brings Arabs together in a dance company that seeks to settle in an Arab country. The article provides accounts of the poor artistic scene and opportunities in MENA, and that the group shall be a platform to promote art and dialogue among Arab countries.								
BROADER CONTEXT (THEMES)								
Dance company with members from different MENA countries as a metaphor for panarabism, a platform intended to bring Arabs together. Text mentions difficulties to travel to other Arab countries and language barriers, overcome by body language.								
FRAMES								
Poor, limited artistic scene in Arab countries Art as political tool in hostile context Panarabism Europe as facilitator								
LANGUAGE USED								
KEY WORDS/SENTENCES					METAPHORS		ARABIC WORDS	
Conflicto, inestabilidad, regímenes autoritarios, estrictas normas religiosas y sociales son barreras que dificultan y condicionan la vida en el mundo árabe, superarlas, carácter panárabe, convivencia, problemas de visado, bailarín palestino a quien no han dejado viajar, modesto estudio del popular barrio, cercano a las pirámides, viejo continente, problemas de movilidad, escena artística deprimida en casa, continuada llegada de refugiados sirios que huyen del horror, problema para comunicarse con sus compañeros debido a diferencias dialectales, países levantinos.					“milagro panárabe”		“Min tala” (desde Hacia) – dance company name	
Para Crecis, la falta de comunicación entre artistas árabes								

es "asombrosa"			
De momento, este pequeño milagro panárabe es posible gracias al apoyo del British Council, la Agencia de Cooperación Española, las compañías de danza de sus miembros y una campaña abierta de micromecenazgo.			
HYPERLINKS			
REFERENCE TO COUNTRIES, CITIES, INSTITUTIONS			
El Cairo, Jordania, barrio cairota Faisal, Marruecos, Galilea, Haifa, Marrakech, Europa, Estados Unidos, Líbano			
British Council, Agencia Cooperación Española – funding bodies			
REFERENCE TO PEOPLE			
Jorge Crecis – codirector Samar Haddad – codirector Stephanie and Clara (other Lebanese members) Samaa (Palestinian member)			
QUOTES & SOURCES / ACTORS			
<p>“nos dimos cuenta de que lo que hacía falta era más formación de artistas en la zona, así que nos reunimos en Jordania”. (Jorge Crecis)</p> <p>"Tenía que continuar, no solo como formación sino como compañía estable". (Jorge Crecis)</p> <p>"Vivimos a una hora en coche, pero no podría hacerlo, tenemos que viajar en avión a terceros países. Ese es el objetivo de Min Tala, <b>reunirnos en un país árabe y no en Europa</b>", dice Samaa.</p> <p>"En Marrakesh tenemos una sola compañía, que no tiene estudio propio. Cada vez tenemos que buscar un lugar nuevo", cuenta Mohamed. "En Marruecos los artistas buscan salir a Europa o los Estados Unidos, nunca miran hacia otros países árabes", concluye.</p> <p>"En el Líbano la escena está creciendo, pero no tenemos demasiadas compañías, el apoyo gubernamental es inexistente y la financiación es muy limitada", explica Clara. "Los artistas tenemos que ir a buscar dinero fuera, lo que complica las cosas y las hace mucho más competitivas porque desde toda la región vamos a los mismos sitios".</p> <p>"Siempre encontramos un punto medio, dice, y como artistas, como bailarines, compartimos el lenguaje corporal, un lenguaje en común." (Mohamed)</p>			
ART FRAMING			
ART QUALIFICATION		ARTIST QUALIFICATION	
Contemporary dance			
TAGS		RELATED ARTICLES	
Marruecos, Jordania, Estados Unidos, Cultura, Danza		Retrato de la lucha social La aventura equinoccial de John Kennedy Tooe El Edén sólo fue un sueño Y si Thriller fuera un hit cófrade? “Alamedeando”, otra cita cultural que desaparece por falta de apoyos	
NOTES			

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
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4	EL MUNDO	CULTURA/MUSICA	ARTICLE	19/5	PABLO SANZ (MADRID)	323	0	900
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/05/19/5559f873268e3e27748b4593.html">http://www.elmundo.es/cultura/2015/05/19/5559f873268e3e27748b4593.html</a>								
HEADLINE								
<b><i>Umm Kulzum: la voz de la nación árabe</i></b>								
SUB-HEADLINES								
<i>Madrid y Córdoba acogen sendas actuaciones de la Orquesta de la Ópera de El Cairo en el 40º aniversario de la cantante más importante de la música árabe moderna</i>								
VISUAL CONTENT					CAPTIONS			
								
SUMMARY								
The article starts bringing up the fact that Arab arts are not appreciated in Europe due to terrorism, providing a bit of context on terrorist attacks in the West. It claims the artistic richness in MENA. The body of the article consists of a very comprehensive biography of Umm Kulzum, as a key figure in shaping panarabism and as a revolutionary woman who was so politically committed. The article was published in the frame of the El Cairo orchestra performance in Spain.								
BROADER CONTEXT (THEMES)								
The article aims to prove that art can serve as a cultural bridge and help break stereotypes about Arab (women).								
FRAMES (to be developed later??)								
Art as universal tool for intercultural communication Arabs are discriminated in the West - Islamophobia Legitimation of Arab art								
LANGUAGE USED								
KEY WORDS/SENTENCES					METAPHORS		ARABIC WORDS	
Primavera árabe, distancia entre oriente y occidente cada vez está más lejos, mismas estrecheces de mente de siempre, hoy lo árabe está mal visto por culpa de la amenaza del Estado Islámico, impedir el abrazo de los pueblos, Je suis Charlie, herramientas diplomáticas, reivindicar feminidad, esencia de su cultura, orgullo de su país, icono para la mujer árabe moderna, panarabismo, mayores embajadoras de la cultura árabe, referencia social, dueña y líder, aficionados llegados de toda Europa, condición de mujer, leyenda, voz seductora, temas profanos, <b>actuar sin velo</b> , compatriotas, fenómeno social					Desde esta acera de la vida, abrazo de los pueblos, afamada orquesta, saludó con entusiasmo a la revolución egipcia de 1952,		Kawkab al Sharq (Estrella de Oriente, nickname of Um Kulzum)  Alf lela ua leila, Fakkarouni, Enta Omri (song titles)	
HYPERLINKS								
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS								
Oriente, Occidente, Casa Árabe, Córdoba, Olympia de París, Europa  Orquesta de la Opera de El Cairo								

Partners: Ministerio de Cultura de Egipto, Obra Social “La Caixa”, nesma Music, Instituto de Artes Escénicas de Córdoba	
REFERENCE TO PEOPLE	
<p>Umm Kulzum, Ópera de El Cairo  Moustafa Helmy – opera conductor  Ghada Adam, Rehab Metawaa, inès Ezz El Din, Eman Abdel Ghany (guest singers)  Hamada El Mogy (solo violinist)  Gamal Abdel Nasser – former Egyptian president  Muhhammad al Qsabji – compositor egipcio  Ahmad Rami – Egyptian poet  Zakariya Ahmad – composer  Bayram al Tunisi – poet  Mohamed Abdel Wahab - composer</p>	
QUOTES & SOURCES / ACTORS	
ART FRAMING	
ART QUALIFICATION	ARTIST QUALIFICATION
Canción árabe moderna, voz seductora, reinventando nuevas y modernas canciones de amor, canciones populares,	Vindicating, active woman, nationalist, proud of her country, influential, acclaimed, strong
TAGS	RELATED ARTICLES
Egipto, Barcelona, Córdoba, Música, Cultura	<p>España homenajea al Sistema de Orquestas venezolano  Maná llegará a España en agosto  B.B. King, blues fundido en negro  El ritmo jazz de la naturaleza  Los celos y la corrupción de 'Otello' cierran la LXIII temporada de ABAO</p>
NOTES	
“Umm Kulzum fue la Billie Holiday de los países árabes, una suerte de Maria Callas”	

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
5	MUNDO	CULTURA/FOTOGRAFIA	ARTICLE	1/4	FRANCISCO CARRIÓN (EL CAIRO)	299	0	1031
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/04/01/551bab5cca47412c6a8b4570.html">http://www.elmundo.es/cultura/2015/04/01/551bab5cca47412c6a8b4570.html</a>								
HEADLINE								
<b><i>Culo+silla+calle=Cairo</i></b>								
SUB-HEADLINES								
<i>Cualquiera que haya dado un paseo por El Cairo se habrá dado cuenta: la ciudad está llena de gente sentada en cualquier cachito de sombra. Un editor dominicano y una fotógrafa egipcia cuentan la ciudad a través de esos asientos omnipresentes</i>								
VISUAL CONTENT					CAPTIONS			
								

News video, interview with David Puig, describing the project.		
<b>SUMMARY</b>		
The article beautifully describes a visual project by a Venezuelan boy and Egyptian girl: a photo book featuring chairs as a leitmotiv. It contains many quotes by the project cofounder. The text comprehensively explains the different types of chairs found in El Cairo, those different people who use them, and the different roles chairs have in the street.		
<b>BROADER CONTEXT (THEMES)</b>		
The wide variety of chairs represents the diversity of El Cairo. The chair is a metaphor for power, as described in the paragraph on the relation between the chair and politics. A visual anthropological/sociological project. Use of chair to explain social life. Types of chair to describe social status...		
<b>FRAMES (to be developed later??)</b>		
ART TO EXPLAIN SOCIOPOLITICAL ISSUES REFERENCES TO ARAB SPRING		
<b>LANGUAGE USED</b>		
<b>KEY WORDS/SENTENCES</b>	<b>METAPHORS</b>	<b>ARABIC WORDS</b>
Urbe, bulliciosa capital, monstruo, desnuda a una ciudad que vive de puertas a la calle y levanta acta de abismos sociales, brechas entre generaciones, “hay mucho ingenio detrás de las sillas y una preocupación por acomodarlas y tranformar la acera en un salón”, espacio público, valor cutural, contexto autoritario, Polaroid, soledad, agitación política que ha vivido la tierra de los faraones, poder por el que se han guerreado islamistas y generales, presidencia, detractores, censurar, proceso de cambio, historia de mil y una sillas.	“algunas [las sillas] cargan con el peso de décadas”, las más curtidas se curan las heridas, maquillar los achaques, cojas, mutiladas, apuntaladas, lozanas, relato de una docena de fieles al preciado objeto [silla], desnuda a una sociedad,	Kursi (silla), “el kursi li Mursi (la silla para Mursi)”,
<b>HYPERLINKS</b>		
<a href="https://www.indiegogo.com/projects/sidewalk-salon-1001-street-chairs-of-cairo">https://www.indiegogo.com/projects/sidewalk-salon-1001-street-chairs-of-cairo</a> <a href="http://www.elmundo.es/internacional/2014/11/08/5453bb57268e3eea078b4573.html">http://www.elmundo.es/internacional/2014/11/08/5453bb57268e3eea078b4573.html</a> (Curioso Diccionario de la Revolución)		
<b>REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS</b>		
El Cairo, Egipto, Real Academia Española,		
<b>REFERENCE TO PEOPLE</b>		
Mohamed Mursi, Mubarak, Hermanos Musulmanes		
David Puig – Dominican editor, project codirector Manar Mursi – Egyptian architect and designer, project codirector		
<b>QUOTES &amp; SOURCES / ACTORS</b>		
Quotes by David Puig No quotes by the Egyptian codirector		
<b>ART FRAMING</b>		
<b>ART QUALIFICATION</b>	<b>ARTIST QUALIFICATION</b>	
Reflexive, well-thought, “peculiar tratado”, político		
<b>TAGS</b>	<b>RELATED ARTICLES</b>	
Egipto	'Si Egipto se derrumba, la región irá al desastre y Europa sufrirá' Líderes árabes aprueban la formación de una fuerza militar conjunta El Jardín Botánico de Madrid inaugura 'Naturaleza y Rock' 'Desconcierto' y 'malestar' en la Fundación Toni Catany Mañana en EL MUNDO, entrevista exclusiva con el presidente egipcio	
<b>NOTES</b>		

The book title “1,001 chairs of Cairo” serves as a parallelism with the “1,001 nights”

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
6	MUNDO	CULTURA/MUSICA	ARTICLE	13/2	FRANCISCO CARRIÓN (EL CAIRO)	47	3	1513
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/02/13/54dcd13822601d51588b456f.html">http://www.elmundo.es/cultura/2015/02/13/54dcd13822601d51588b456f.html</a>								
HEADLINE								
<b>“Cairo calling”</b>								
SUB-HEADLINES								
<i>Casi nada queda de Tahrir, de la revuelta y de la ilusión del joven Egipto. Sólo la música que alimentó aquel momento histórico sobrevive a la censura y el desencanto.</i>								
VISUAL CONTENT					CAPTIONS			
					Cuatro años de la Primavera Árabe			
SUMMARY								
BROADER CONTEXT (THEMES)								
The emergence of this alternative artistic movement after the revolution is a turning point.								
FRAMES (to be developed later??)								
ART AS POLITICAL TOOL CENSORSHIP EGYPTIANS AS VICTIMS								
LANGUAGE USED								
KEY WORDS/SENTENCES					METAPHORS		ARABIC WORDS	
Golpe de estado, elecciones, sonos sensacionalistas, intentos de reescribir la historia, revolución, régimen egipcio, cambio truncado, música alternativa, patriótico, cambio generacional, Oriente Próximo, canción revolucionaria, a contracorriente, narrativa oficial, plantar cara, junta militar, enrevesada transición, contra los islamistas que traicionaron el cambio, golpe de estado, campaña de represión, bandas que resisten, país amordazado y aburrido, indie rock, revueltas, nuestros derechos, desesperación, optimismo, peligrosamente, violencia, tráfico y caos inhumano, inocentes que sobreviven hacinados en las cárceles egipcias, grito contra el estado policial, convertir Egipto en una gran cárcel, represión, ahogar las protestas, capítulos oscuros, denuncian el acoso sexual, censuran el consumismo, aquelarre de laicos, barbudos o naseristas, detenido y torturado, a ritmo punk agita la rebelión,					Las músicas que despertaron Tahrir, latidos, pulso, voces que nació en mitad de la mudanza egipcia, la obra con más sabor egipcio,		“sut al horreya” (the voice of freedom), “erhal (vete)”, “Aish horreya, adala igtimaiyya (pan, libertad y justicia social),	
HYPERLINKS								

REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS	
Tahrir "reside becado en la ciudad de Malmo, Suecia"	
REFERENCE TO PEOPLE	
Hosni Mubarak Abdelfatah al Sisi Walid Taher – poet Yusra El Hawari – singer Cairokee-band Ramy Essam – raper	
QUOTES & SOURCES / ACTORS	
No creo que exista la llamada 'primavera árabe' sino más bien un cambio generacional. Asistimos a acontecimientos que se relacionan entre sí en todo el mundo, no solo en Oriente Próximo. Esta generación tiene armas como internet y las redes sociales que les permiten darse cuenta de que la gente no es tan diferente como los políticos nos quieren hacer creer", relata a EL MUNDO Yusra el Hawari	
"Una canción revolucionaria no es aquella que habla de revoluciones y políticos sino la que lo aborda todo con valentía y sin miedo, la que habla alto y claro", (Yusra)	
"Creo que lo que hace de 'El sur' un éxito es que es una canción alegre pese a tener un mensaje político muy fuerte. Está bien hablar de los problemas con una sonrisa", explica la artista (Yusra)	
"Si la balanza de la justicia se inclina al revés, el honor solo puede ser restituido con sangre. Cuando lanzar piedras ya no funciona, las armas tienen sentido", clama Ramy.	
ART FRAMING	
ART QUALIFICATION	ARTIST QUALIFICATION
"Canción revolucionaria", successful, "fieles a la canción protesta",	"Bandas que resisten",
RELATED KEYWORDS/TAGS	RELATED ARTICLES
	Culo+silla+calle=Cairo La historia de Blur en una lista Niall Horan (One Direction) y Melissa, Noche de Amor Anahí, ex RBD: Las Fotos de su Boda Justin Bieber, Acosado por los Fans
NOTES	
"Cairo calling" may have a reference to "London calling" hit by The Clash. "Grabadas en el Cairo y rematadas en Nueva York"	

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
7	MUNDO	CULTURA	REVIEW	24/2	EFE (RABAT)	338	24	793
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/02/24/54ec43b222601df5408b4572.html">http://www.elmundo.es/cultura/2015/02/24/54ec43b222601df5408b4572.html</a>								
HEADLINE								
<b><i>Perejil, la película</i></b>								
SUB-HEADLINES								
<i>'La isla' es la cinta que cuenta, de forma satírica, el conflicto entre Marruecos y España. Es "una historia de ficción", aunque esté inspirada en hechos reales, afirma el director Ahmed Boulane</i>								
VISUAL CONTENT					CAPTIONS			



Imagen de la película "La Isla".

**SUMMARY**

This is a review of "La Isla", a film directed by Moroccan Ahmed Boulane with the support from the Moroccan Cinematographic Centre, a public institution from Andalucía (no mention which one), over the political conflict between Morocco and Spain in the attempt to take over the island.

**BROADER CONTEXT (THEMES)**

Although the film director mentions that the film is a comedy, not intending to spark controversial debate, the article deems the film as provocative and subject to possible controversy upon release. The article criticizes the fact that film does not portray a balanced account of the conflict. The author of the article mentions (1) censorship by Moroccan Cinematographic Centre and Canal Sur not willing to air it, (2) the presence of Spanish army clothing in a Moroccan market (reference to colonial past). The film can lead to conflict in a moment of "peaceful international relations".

**FRAMES (to be developed later??)**

ART TO EXPLAIN HISTORY (INTERNATIONAL AFFAIRS, COLONIAL PAST)  
 ART AS A TOOL FOR INTERCULTURAL RELATIONS  
 CENSORSHIP

**LANGUAGE USED**

KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
La invasión del islote (de quien?), conflicto entre España y Marruecos por su control y soberanía, Fuerzas auxiliares marroquíes," enviado por sus superiores a instalarse casi con lo puesto en la isla y controlar, sin ayuda de nadie", tráfico de personas y de mercancías ilegales, Estrecho de Gibraltar, naufrago senegalés, costas, del racismo a la complicidad, lucha común, alarmas en España, centro de poder en Madrid, ejércitos, respuesta que la invasión merece por parte española, ridiculización de la política y los grandes ideales, creíble en su papel de soldado inocente, rodada en ambos lados del Estrecho, zona de alto interés estratégico,	"Los países vecinos del estrecho viven una luna de miel sin aditivos, ni perejil, ni cilantro"	

**HYPERLINKS**

**REFERENCE TO COUNTRIES, CITIES, INSTITUTIONS**

España, Estrecho de Gibraltar, Isla de Perejil, Centro Cinematográfico Marroquí, fuerzas auxiliares marroquíes, Rabat, Tánger, Casablanca, Alhucemas, Plaza de Cibeles, Puerta de Alcalá, Madrid, Moncloa, ministerio de Defensa, medina de Casablanca, zoco Melilla, Nador,


**REFERENCE TO PEOPLE**

Brahim (film character)  
 Mamadou (film character)  
 José María Aznar  
 Federico Trillo y Ana Palacio (former ministers)  
 Juan Carlos I  
 Mohamed VI  
 Berlanga  
 La Maestranza films  
 Canal Sur  
 Abdellah Ferkaous (main actor)

**QUOTES & SOURCES / ACTORS**



"No quiero hurgar en la herida ni busco el odio, sino hacer una película simpática y graciosa". (Boulane)	
ART FRAMING	
ART QUALIFICATION	ARTIST QUALIFICATION
Cómica pero puede ser conflictiva	prudente
RELATED KEYWORDS/TAGS	RELATED ARTICLES
	Salma Hayek viaja a Líbano, país de sus ancestros, y visita a refugiados Adriana Ugarte, Feliz Junto a su Novio Willy Toledo viaja a Lekeitio, Azpeitia y Elorrio para presentar su película Russell Crowe: 'Hay energía crítica contra mí' El Festival Internacional de Cine de Irán esquivó la censura
NOTES	
<p>Habría mucho que decir sobre el evidente desequilibrio que la película plantea: en el relato de Boulane, el conflicto de Perejil fue poco más que la torpeza de una remota oficina marroquí, a la que España respondió con todo el peso político y militar de un Estado. Asegura Boulane que en su primera versión salían los reyes de los dos países, Juan Carlos I y Mohamed VI, inmersos en el conflicto, pero la "comisión de visionado" del Centro Cinematográfico Marroquí, que da las subvenciones en concepto de adelanto sobre ingresos en taquilla le recomendó sacar la escena para darle un ángulo "menos político y más humano".</p> <p>En comparación, llama la atención las tomas aéreas de la Plaza de la Cibeles y la Puerta de Alcalá en Madrid, y las abundantes localizaciones en palacios españoles (sevillanos en realidad) que pasan por ser la Moncloa o el ministerio de Defensa.</p> <p>¿Y los uniformes de los soldados españoles cuando desembarcan en la isla? Boulane pensó en encargarlos a un sastre de la medina de Casablanca, hasta que alguien le contó que en el llamado 'zoco Melilla' de la ciudad de Nador se encontraban uniformes usados del ejército español al gusto del consumidor, y no tuvo problemas en aprovisionarse.</p> <p style="text-align: center;">Canal Sur, por su parte, se ha reservado los derechos de emisión televisiva en España.</p>	

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
8	MUNDO	CULTURA/CINE	ARTICLE	18/5	EFE	51	0	783
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/05/18/5559c536e2704e20528b4581.html">http://www.elmundo.es/cultura/2015/05/18/5559c536e2704e20528b4581.html</a>								
HEADLINE								
<b><i>Alfombra roja entre escombros</i></b>								
SUB-HEADLINES								
<i>El devastado barrio de Shejaiya ha acogido el primer festival de cine al aire libre proyectado después de la destrucción de la ciudad</i>								
VISUAL CONTENT					CAPTIONS			
 <p style="font-size: small;">DINE Gaza</p> <p>Alfombra roja entre los escombros</p>					El despliegue de la alfombra en medio de la destrucción			
SUMMARY								

For the first time, an international film festival is being held in the open air with a red carpet laid amidst the rubble. It was Palestinian common people who walked on the red carpet as a way to legitimize their suffering and share their stories worldwide. The article describes a strings of events involving Israeli attacks in Gaza.

**BROADER CONTEXT (THEMES)**

In the article, the film festival is a pretext to extensively discuss the Israel-Palestine conflict and the suffering of Gaza people. Almost no information is given on which films participated. Film festival intends to be a platform to show the effects of the conflict at an international level.

**FRAMES (to be developed later??)**

**ART IN THE CONTEXT OF POLITICAL HOSTILITY  
ISRAEL-PALESTINE CONFLICT**

**LANGUAGE USED**

KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
Decorado sorprendente, proyectado entre la destrucción de Gza, primer festival de filmes de derechos humanos de la franja, honrar a las familias que perdieron sus viviendas en la última operación israelí contra la franja, palestinos, israelíes, derrumbado minarete de la mezquita destruida, gravemente dañado, cohetes y explosivos, bombas lanzadas por la aviación israelí, asfixia de un severo bloqueo, empobrecidos gazatíes, música tradicional árabe, escasas oportunidades, Israel y Hamas están siendo investigados por la Corte Penal Internacional, posibles violaciones de derechos internacionales y crímenes de guerra, graves pérdidas humanas, territorios palestinos, lazo entre el arte y la realidad,	El despliegue de la alfombra,	

**HYPERLINKS**

**REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS**

Franja de Gaza, Israel, Cisjordania, Shejaiya (barrio), mezquita de Tawfiq, Hamas, Corte Penal Internacional,

**REFERENCE TO PEOPLE**

Jalil al Muzayan – Palestinian film director

**QUOTES & SOURCES / ACTORS**

"Hemos decidido empezar nuestro festival en este barrio [el más afectado por la guerra] para enviar un mensaje al mundo de que ha llegado el momento de empezar el proceso de reconstrucción comprometido por los donantes internacionales y ayudar a decenas de miles de mujeres y niños desplazados a regresar a sus hogares", dijo a Efe el director de cine palestino Jalil al Muzayan.


"Dejar que la gente, especialmente los que han perdido sus hogares, caminen por la alfombra roja es un símbolo. Queríamos enviar el mensaje para decir que los reyes y presidentes o las estrellas del cine no son más importantes que los pobres residentes que todavía sufren el estar desplazados", afirma el director, que considera que el festival ha sido "todo un éxito"

"Hacer un festival así en la franja, que vive bajo el bloqueo y la destrucción desde hace tantos años, enseña la parte humana y cultural de Gaza y crea un estado de comunicación con el mundo a través de la ventana del cine", añade.

"Este festival es el primero de este tipo que se hace en los territorios palestinos y supone un lazo entre el arte y la realidad", dijo a Efe Salah Abdulati, director de la ONG palestina Corporación Independiente por los Derechos Humanos


Pese al dolor, la destrucción y la pobreza, los residentes de Shejaiya siguen siendo fuertes y el Ejército israelí nunca podrá romper su fuerte voluntad de vivir vidas normales y libres", añadió (Husni al Mughani, notables del barrio El Shujaia)

ART FRAMING	
ART QUALIFICATION	ARTIST QUALIFICATION
TAGS	RELATED ARTICLES
Israel, Palestina, Cultura, Cine	Los hermanos Prada presentan en el Fant su último trabajo, 'Queridos Monstruos' Maremostra contará con siete estrenos absolutos en España La vuelta al mundo en 80 documentales 'Tensión sexual no resuelta' tendrá una réplica americana 'Carol' o el cine por dentro
NOTES	
Violación de derechos internacionales?	

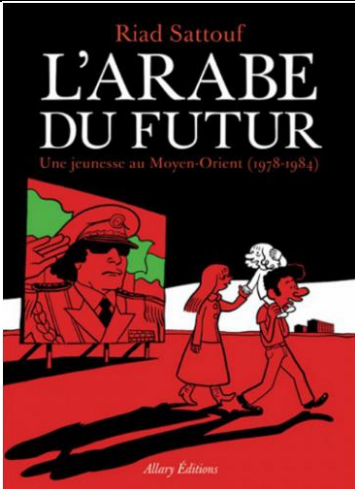
#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
9	MUNDO	CINE/CENSURA	ARTICLE	14/12	FRANCISCO CARRIÓN (EL CAIRO)	23	0	682
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/12/14/566eec5ee2704e92778b458f.html">http://www.elmundo.es/cultura/2015/12/14/566eec5ee2704e92778b458f.html</a>								
HEADLINE								
<b><i>Las salas de cine seguirán prohibidas en Arabia Saudí</i></b>								
SUB-HEADLINES								
<i>Tras un bulo que comenzó en las redes sociales, las autoridades religiosas del país aseguran que no se ha levantado la prohibición</i>								
VISUAL CONTENT				CAPTIONS				
				Fotograma de la película 'La bicicleta verde', el primer largometraje rodado en Arabia Saudí, y dirigido por Haifaa Al Mansur.				
SUMMARY								
Social media rumors over the re-opening of cinemas in Saudi Arabia triggered debate on censorship in the country. The article describes how censorship affects Saudi people, forcing them to travel to neighboring countries or watch international satellite channels. The text elaborates on censorship throughout history and finishes by mentioning Wadjda, the first national production that has been screened and awarded internationally, including Spain and BAFTA awards.								
BROADER CONTEXT (THEMES)								
The text revolves around the idea that religious authorities are preventing artistic productions from reaching the population in Arabia Saudi through censorship. It emphasizes that those productions are praised internationally.								
FRAMES (to be developed later??)								
CENSORSHIP WEST VS EAST ISLAM AS A THREAT TO FREEDOM								
LANGUAGE USED								
KEY WORDS/SENTENCES				METAPHORS			ARABIC WORDS	

Los clérigos más pacatos de Arabia Saudí le ganaron la partida a las salas de cine, súbditos sedientos, clandestinidad del hogar, cintas de las televisiones por satélite extranjeras, países vecinos, cuna del islam más intolerante que ha armado el ideario yihadista, material respetuoso con las tradiciones islámicas y la identidad nacional, fomentar buena ciudadanía, reino, censura que ocultaría el rostro de las actrices, esperanza, guardianes de la moral más puritana, conservadurismo, pionera, mordaza, Twitter, hashtag, prohibición	Súbditos sedientos de séptimo arte se refugiaron, islam más intolerable que ha armado el ideario yihadista, apagaron toda esperanza,	
HYPERLINKS		
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS		
Riad, Yeda, La Meca, Mar Rojo, Egipto, India, Turquía, golfo Pérsico, Bahrein, Dubai, España, BAFTA awards, El veto impidió que los saudíes pudieran ver en su patria el primer largometraje de la historia del país, Wadjda -que en España fue proyectado como La bicicleta verde-		
REFERENCE TO PEOPLE		
Mutlqa al Buqami – journalist Haifaa Al Mansur –filmmaker		
QUOTES & SOURCES / ACTORS		
"Sobre las informaciones aparecidas en los medios de comunicación acerca del lanzamiento de salas de cine en Arabia Saudí, la comisión general de los medios audiovisuales aclara que son infundados y que las personas mencionadas no tienen ninguna representación oficial", manifestó el organismo (comisión general de los medios audiovisuales)		
"No solo se trata de ocio sino de una oportunidad económica", explicó a la cadena Al Arabiya el periodista Mutlqa al Buqami. "Nos gastamos más de mil millones de dólares en ver películas en Bahrein y Dubai. Son grandes números", añadió.		
"Es triste que haya viajar al extranjero para ver una película que fue rodada y producida aquí". "Siento -agregó- que los saudíes se están abriendo y que es una gran oportunidad de traer nuevos conceptos. Este país está atravesando una etapa de cambio". (Haifaa Al Mansur)		
ART FRAMING		
ART QUALIFICATION	ARTIST QUALIFICATION	
RELATED KEYWORDS/TAGS	RELATED ARTICLES	
	La yihad reactiva el Airbus A400M Obama y Juncker elogian las reformas económicas de España en el G20 Occidente debe luchar unido contra el terror del IS La cumbre de Viena trata de separar a 'buenos y malos' en Siria 'La llegada de Netflix a España nos beneficia'	
NOTES		

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
10	MUNDO	ARTE/POLÉMICA	ARTICLE	24/11	CONXA RODRÍGUEZ (LONDRES)	608	0	419
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/11/24/56544db222601da0378b4663.html">http://www.elmundo.es/cultura/2015/11/24/56544db222601da0378b4663.html</a>								
HEADLINE								

<b>Artista musulmán condenado a muerte en Arabia Saudí por apostasía</b>		
SUB-HEADLINES		
Ashraf Fayadh fue condenado en otra ocasión a cuatro años de cárcel y 800 latigazos		
VISUAL CONTENT	CAPTIONS	
 <p>Icono de la petición de libertad para Ashraf Fayadh en redes sociales.</p>	Icono de la petición de libertad para Ashraf Fayadh en redes sociales.	
SUMMARY		
BROADER CONTEXT (THEMES)		
Ashraf Fayadh, Palestinian refugee in Saudi Arabia, condemned to prison and lashes as he abandons islam. The article describes the string of conflicted events between the poet and the Saudi government, for being a freethinker and liberal artist. The text suggests that it was a video he recorded which shows police officials attacking a man. Special mentions to Ashraf's being member of several international organizations and participating in multiple events in Europe.		
FRAMES (to be developed later??)		
CENSORSHIP EAST – LACK OF FREEDOM ISLAM AS A THREAT TO FREEDOM		
LANGUAGE USED		
KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
Artista, poeta, saudí de nacimiento y palestino refugiado, sentenciado a muerte por apostasía y abandono del islam, denunciado, dictados religiosos, mundo del arte contemporáneo árabe, mundo árabe, sentencia judicial, policía religiosa saudí, pena capital, cárcel, latigazos, difundir ateísmo,		
HYPERLINKS		
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS		
Arabia Saudí, Human Rights Watch, Gobierno Saudí, Edge of Arabia (ONG con sede en Londres), Europa, mundo árabe, Jeddah, Tate Modern de Londres, Bienal de Venecia,		
REFERENCE TO PEOPLE		
Decon – Tate Modern director Mona Kareem Ashraf Fayadh - acusado		
QUOTES & SOURCES / ACTORS		
La organización Human Rights Watch ha denunciado el juicio aduciendo lo siguiente: "Es otro ejemplo de la intolerancia del Gobierno saudí con cualquiera que no obedezca sus dictados religiosos, políticos y sociales"		
La apelación a aquel juicio fue rechazada y el poeta y artista dijo en su defensa, "no merezco morir		

por esto". Una intuición, la de la pena de muerte, que él, quizás, ya veía venir.	
ART FRAMING	
ART QUALIFICATION	ARTIST QUALIFICATION
RELATED KEYWORDS	RELATED ARTICLES
Arabia Saudí, Islam, Europa, Arte, Internacional, Reino unido	Malala: "Las mujeres tenemos formas más efectivas de ejercer el poder" La cumbre de Viena acuerda una nueva hoja de ruta para la paz en Siria La nueva y aterradora estrategia del IS La cumbre de Viena trata de separar a 'buenos y malos' en Siria Problemas sin solución
NOTES	

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
11	MUNDO	CULTURA/CÓMIC	CRONICLE	01/2	EFE (PARIS)	46	3	340
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/02/01/54ce5d9822601d0f128b457d.html">http://www.elmundo.es/cultura/2015/02/01/54ce5d9822601d0f128b457d.html</a>								
HEADLINE								
<b><i>"El árabe del futuro", ganador en Angulema</i></b>								
SUB-HEADLINES								
<i>Su autor trabajó durante unos años en la revista 'Charlie Hebdo'</i>								
VISUAL CONTENT					CAPTIONS			
								
SUMMARY								
This piece is a chronicle of the Angulema Festival in France, starting with some biographical details on French-born Syrian winning artist Riad Sattouf, emphasizing his past collaboration with Charlie Hebdo. Towards the central part of the article, it mentions that Charlie Hebdo awarded some of its collaborating illustrators killed at the attacks.								
BROADER CONTEXT (THEMES)								
The text is quite well shaped as a chronicle in terms of relevant content but too much attention is given to the winner's past collaboration with Charlie Hebdo and the attacks.								
FRAMES (to be developed later??)								
ART – SPECIAL MENTION TO TERRORISM								

LANGUAGE USED		
KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
Francés de origen sirio, país de nacimiento y el de procedencia, Charlie Hebdo, objeto de un sangriento ataque terrorista en París, premio Charlie Hebdo a la libertad de expresión, dibujantes asesinados,		
HYPERLINKS		
<a href="http://www.elmundo.es/internacional/2015/01/14/54b6b5f0ca4741930e8b4582.html">http://www.elmundo.es/internacional/2015/01/14/54b6b5f0ca4741930e8b4582.html</a> - charlie hebdo <a href="http://www.elmundo.es/internacional/2015/01/07/54ad132422601d72428b4577.html">http://www.elmundo.es/internacional/2015/01/07/54ad132422601d72428b4577.html</a> - sangriento ataque terrorista en París		
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS		
Festival del Cómic de Angulema		
REFERENCE TO PEOPLE		
Riad Sattouf – comic artist Cabu, Wolinski, Carb, Tignous y Honoré – illustrators killed in Charlie Hebdo attack Wilfried Lupano y Paul Cauuet – awarded		
QUOTES & SOURCES / ACTORS		
ART FRAMING		
ART QUALIFICATION	ARTIST QUALIFICATION	
Grandes éxitos	Artista consagrado	
RELATED KEYWORDS/TAGS	RELATED ARTICLES	
	El castellanense Sergio Aragonés opta al Eisner, el 'Óscar' del cómic Siete españoles y dos chilenos optan a los Eisner, los Oscar del cómic Pedro Mañas y Patricia García-Rojo: sois vapor Un claro norte en el premio de la Crítica Andrés Ibáñez y Lorenzo Oliván, premios de la Crítica	
NOTES		

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
12	MUNDO	CULTURA/DECADENCIAS	ARTICLE	27/5	LUIS ANTONIO DE VILLENNA	471	0	
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/05/27/55648cac46163f47338b459d.html">http://www.elmundo.es/cultura/2015/05/27/55648cac46163f47338b459d.html</a>								
HEADLINE								
<b>Chukri: locos, rosas...</b>								
SUB-HEADLINES								
VISUAL CONTENT					CAPTIONS			




Mohamed Chukri, en su casa de Marruecos, ene l año 2000.

SUMMARY		
This piece is a biographical article on the life of Moroccan writer Mohamed Choukri in the context of Spanish publishing house Cabaret Voltaire releasing ""El loco de las rosas".		
BROADER CONTEXT (THEMES)		
Choukri is represented as a voice for the marginalized (prostitutes, the poor...) in colonised north of Morocco. Tanger, and himself, are talked about as "a bridge" between Spain and Morocco.		
FRAMES (to be developed later??)		
WEST VS EAST ("AND TANGER IN THE MIDDLE")		
LANGUAGE USED		
KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
Mejores escritores, infancia y adolescencia pobres en el Rif, protectorado español, marginalidad, putas, alcohol, literatura, desvalido, gran dipsómano, prohibido en Marruecos, desarreglo emocional, miseria, marginación, afán literario, universo duro, supervivencia, miedo a la autoridad, gente rara, no era hombre de religión, actual fanatismo islamista,	Un libro que tiene un pie en la narrativa occidental y otro en el relato islámico	
HYPERLINKS		
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS		
Tanger, Marruecos		
REFERENCE TO PEOPLE		
Bowles Burroughs Chukri Ángel Vázquez		
QUOTES & SOURCES / ACTORS		
ART FRAMING		
ART QUALIFICATION	ARTIST QUALIFICATION	
	Described as a genuine, unfortunate writer	
TAGS	RELATED ARTICLES	
Marruecos, cultura, literatura		
NOTES		
<p>Gran lector como muchos buenos autodidactas, Chukri siempre afirmaba que de no haber escrito en árabe lo habría hecho en español. Le gustaba España y hablaba muy bien nuestro idioma.</p> <p>Chukri no era un hombre de religión y le hubiera chocado y molestado el actual fanatismo islamista. Pero era plenamente musulmán. Por eso -alguna vez- se quejaba de lo que había sido el Tánger internacional, no tan de espaldas a Marruecos como supone. Sus cuentos son todos marroquíes, mucho, pero si él critica alguna vez a Bowles, bueno es saber que nunca dejó de admirarlo. También le gustaba a Paul lo raro y singular.</p>		



#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
13	MUNDO	CULTURA/MUSICA	ARTICLE	28/2	FRANCISCO CARRION (CAIRO)	105	21	972
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/08/28/55df5df422601d3c1d8b4582.html">http://www.elmundo.es/cultura/2015/08/28/55df5df422601d3c1d8b4582.html</a>								
HEADLINE								
<b>Los grandes éxitos del califato</b>								
SUB-HEADLINES								
<i>Letras sangrientas a capela con el rumor de caballos a galope o espadas en alto causan furor entre los acólitos del Estado Islámico</i>								
<i>Compuestas con un buen ordenador, se cuentan por cientos en You Tube y copian el esquema de la poesía mozárabe de Al Ándalus</i>								
VISUAL CONTENT					CAPTIONS			
					'Nashid' las melodías del Estado Islámico.			
					Concentración yihadista.			
					Un yihadista acerca el micrófono para que entonen los cánticos.			
SUMMARY								
Article providing information on a specific music genre common in the Islamic Caliphate. The text defines this music genre and explains how it is used within yihadist groups. It includes quotes from scholar Smyth, who's been studying this music called "nashid".								
BROADER CONTEXT (THEMES)								
The text intends to approach yihadism from a different perspective, but still perpetuates fear, and ends up providing many details on how the groups are organized, etc.								
FRAMES (to be developed later??)								
ART AS CONTEXT TO EXPLAIN TERRORISM								
LANGUAGE USED								
KEY WORDS/SENTENCES					METAPHORS		ARABIC WORDS	

<p>Fusil, canticos religiosos que venden las bondades del califato y alimentan el ardor guerrero de sus soldados, mi nación, victoria clara, Estado Islámico, sangre de los justos, guerra santa de los piadosos, elevada a himno, organización terrorista más poderosa del planeta, mirada única del mundo yihadista, elementos culturales, ideología, única oda aceptada por los barbudos, diferente a la música occidental, poder, religión, pecaminosa con el islam más pacato, fiel a la ortodoxia, coro polifónico de voces masculinas, bucólica armonía, fundamentalismo islámico, líderes más puritanos, identidad del grupo frente a Al Qaeda, establecer el califato, poesía árabe clásica, versos dedicados a la guerra, lírica tradicional árabe, poesía mozárabe de Al Andalus, sadismo de las ejecuciones, decapitaciones, mezclan promesas de una vida próspera en sus confines, salvajes amenazas al enemigo, hostilidad internacional, episodios coránicos, barbarie,</p>	<p>Corren como la pólvora,</p>	<p>Nashid, cante "halal" , zéjel, sharia, muyahidines,</p>
<b>HYPERLINKS</b>		
<b>REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS</b>		
<p>Siria, Irak, Egipto, Al Andalus,</p>		
<b>REFERENCE TO PEOPLE</b>		
<p>Phillip Smyth – expert en yihadismo Osaba Bin Laden Al Qaeda Abu Bakr al Baghdadi Ayman al Tamimi - politólogo</p>		
<b>QUOTES &amp; SOURCES / ACTORS</b>		
<p>"Me interesan desde niño. Es muy diferente a la música occidental que me fascina", - Smyth</p> <p>"Melodía pegadiza, mensaje fuerte y directo sobre el poder y la religión y letras y referencias que pueden ser comprendidas con facilidad".</p> <p>"No sabemos quién los escribe pero a diferencia de otras organizaciones que reciclan viejos cánticos, el IS los crea", apunta Al Tamimi</p>		
<b>ART FRAMING</b>		
<b>ART QUALIFICATION</b>	<b>ARTIST QUALIFICATION</b>	
<b>TAGS</b>	<b>RELATED ARTICLES</b>	
<p>Cultura, música, Estado Islámico</p>	<p>Taylor Swift y Lisa Kudrow cantan a dúo 'Smelly Cat' Barenboim quiere realizar un concierto en Teherán Sale a subasta un manuscrito de una canción de Bob Dylan One Direction y las boy bands: lo que suena es el dinero El grupo One Direction se separa de manera temporal</p>	
<b>NOTES</b>		
<p>las letrillas se adornan con el efecto de disparos, espadas, caballos a galope, viento o pisadas a ritmo marcial.</p> <p>En la mayoría de las ocasiones están escritas en primera persona para mejorar la identificación con la organización.</p>		


#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
14	MUNDO	CULTURA	ARTICLE	22/2	REBECA HORTIGUELA (TANGER)	133	6	549
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/02/22/54ea101022601d15608b4577.html">http://www.elmundo.es/cultura/2015/02/22/54ea101022601d15608b4577.html</a>								
HEADLINE								
<b><i>Tánger, una ciudad de cine</i></b>								
SUB-HEADLINES								
<i>La semana del cine marroquí decora las calles de Tánger</i>								
VISUAL CONTENT					CAPTIONS			
					Imagen de la película "La moitié du ciel"			
SUMMARY								
The article summarizes the National Film Festival in Tanger, Morocco. A factual text describing the films and directors participating. The text, though, starts with a paragraph describing the city of Tánger, its presence in Western cinema and defines it as the "door to Africa".								
BROADER CONTEXT (THEMES)								
The festival is described as rich in terms of screening many Moroccan productions. Brief mention to Western films shot in Tanger and its relevance as a source of inspiration for many writers.								
FRAMES (to be developed later??)								
No special frames found.								
LANGUAGE USED								
KEY WORDS/SENTENCES					METAPHORS		ARABIC WORDS	
Medio mundo esperaba ansiosamente los Oscar, puerta de entrada a Arica, Tánger, presos políticos, revolucionarios, libertad, vivido en sus carnes la represión y la tortura, país alaoui, la bohème marroquí, artistas extranjeros								
HYPERLINKS								
REFERENCE TO COUNTRIES, CITIES, INSTITUTIONS								
Festival Nacional de Cine, Tánger, Marruecos, Oujda, Muro de Berlín, cines Rif,								
REFERENCE TO PEOPLE								
Frida Benlyazid Bernardo Bertolucci Ismael Ferroukhy – director Abdelkader Lagtaa – director Mohamed Lyounsi – filmmaker Mohamed Bastaoui Said Naciri Tarik El Idrissi Youssef Britel Tala Hadid (all directors)								
QUOTES & SOURCES / ACTORS								
ART FRAMING								

ART QUALIFICATION	ARTIST QUALIFICATION
RELATED KEYWORDS/TAGS	RELATED ARTICLES
	<p>Cinema Povera  Willy Toledo viaja a Lekeitio, Azpeitia y Elorrio para presentar su película  Russell Crowe: 'Hay energía crítica contra mí'  El Festival Internacional de Cine de Irán esquivó la censura  La radical transformación de Jared Leto en Joker</p>
NOTES	
Mientras medio mundo esperaba ansiosamente los Oscar, este fin de semana, la puerta de entrada a África, Tánger,...	


#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
15	MUNDO	CULTURA/CINE	ARTICLE	29/11	LUIS MARTÍNEZ (GIJÓN9	8	0	850
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/11/29/565af3ef268e3e5f1d8b4626.html">http://www.elmundo.es/cultura/2015/11/29/565af3ef268e3e5f1d8b4626.html</a>								
HEADLINE								
<b>"Lo ocurrido en París significa el fracaso de Europa y del concepto de ciudadanía"</b>								
SUB-HEADLINES								
<i>Nabil Ayouch retrata la prostitución en el mundo árabe en 'Much loved', película <b>prohibida en Marruecos y premiada en el Festival de Gijón</b>. Su actriz fue brutalmente agredida en la calle recientemente</i>								
VISUAL CONTENT					CAPTIONS			
								
SUMMARY								
Article on Nabil Ayouch's latest film "Much Loved" after it was awarded a prize in Gijón, Spain. The text describes how main character Loubna Abidar was attacked in Morocco, also elaborates on censorship. Nabil is asked about the terrorist attacks in Paris, and he comments on the reasons of radicalization into terrorism. Mention to inappropriate social integration in Europe.								
BROADER CONTEXT (THEMES)								
Very few details on the film itself. The text revolves more around the conservative Moroccan society, reasons of terrorism by French citizens, cultural identity.								
FRAMES (to be developed later??)								
EAST VS WEST (BY NABIL HIMSELF9 EAST IS BACKWARD WITH RESPECT TO WEST CENSORSHIP								
LANGUAGE USED								
KEY WORDS/SENTENCES					METAPHORS		ARABIC WORDS	
Prostitutas, tan sencillo, no hay lecturas morales, pudores, hay algo en ella que incomoda, molesta su simple presencia, naturalidad casi insultante de enseñar lo obvio, brutalmente agredida, refugia en París, la interprete mereció el premio mayor, mundo árabe al								

<p>contrario que en el occidental, son transparentes, nadie las ve, se les ignora, pese a los vetos, sociedad patriarcal, retraso con respecto a occidente, pobreza a la violencia, fundamentalismo islámico, víctimas de la exclusión, París, sala Bataclán, <b>lección cívica de la gente</b>, entenderse a sí mismo, padre marroquí y madre tunecina, guetos, ciudadanos franceses, Europa ha fracasado,</p>			
HYPERLINKS			
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS			
Marruecos, París, Gijón, París, Sala Bataclán,			
REFERENCE TO PEOPLE			
Loubna Abidar – main character			
QUOTES & SOURCES / ACTORS			
<p>«En el mundo árabe, al contrario que en el Occidental, la prostitución cumple una labor social insustituible hoy por hoy. Muchas de esas mujeres mantienen familias enteras que, de no ser por ellas, estarían completamente abandonadas. Y, pese a ello, son transparentes. Nadie las ve. Están ahí, pero se las ignora. Lo que ofende de mi película es que las hace visibles. <b>Hace ver lo que todo el mundo que visite Marruecos puede ver</b>», comenta el director Nabil Ayouch</p> <p>«Me duele que lo que se vea sea una copia pirata que no coincide en absoluto con mi montaje. Pero, por lo menos, la película está generando un debate. Y de eso se trata», añade</p> <p>«El problema de fondo es el papel que ocupa ahora mismo la mujer en el mundo árabe»,</p> <p>«Como toda sociedad patriarcal, la mujer desempeña un papel subsidiario. Su labor es fundamental para sostener la sociedad, pero no se le reconoce. Llevamos 30 años de retraso con respecto a Occidente. Una sociedad no puede avanzar sólo con una pierna. Si no hay igualdad, no hay nada que hacer»,</p> <p>Lo que más me impresionó fue la lección cívica de la gente. Es muy fácil caer en el odio. Y no fue así.</p> <p>«Hay una responsabilidad compartida en todo lo que está pasando. Los que pusieron las bombas y asesinaron fueron ciudadanos franceses que nunca se han sentido como tales porque siempre han sido excluidos; se les ha segregado en guetos. La educación consiste en formar ciudadanos y eso no ha ocurrido. Europa ha fracasado.</p> <p>«La única solución es la educación. Eso y la separación de la Iglesia del Estado».</p>			
ART FRAMING			
ART QUALIFICATION	ARTIST QUALIFICATION		
Prohibida en Marruecos y premiada en Gijón, simple, incómoda, naturalidad, award-winning, censored			
RELATED KEYWORDS/TAGS	RELATED ARTICLES		
NOTES			
No quiere hacer cine estrictamente social, pero la realidad, tal vez, no le deja opción. La realidad acaba por parecerse demasiado a la ficción.			

Ayouch lleva todo la vida intentado entender para quizá entenderse a sí mismo.

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
16	MUNDO	CULTURA/CINE	ARTICLE	10/7	FRANCISCO CARRIÓN	26,807	24	532
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/07/10/559fcf5e46163f112f8b458f.html">http://www.elmundo.es/cultura/2015/07/10/559fcf5e46163f112f8b458f.html</a>								
HEADLINE								
<b>Muere Omar Sharif</b>								
SUB-HEADLINES								
<i>El actor egipcio, de 83 años y aquejado de Alzheimer desde hace meses, ha fallecido en un hospital egipcio de un ataque al corazón</i>								
VISUAL CONTENT				CAPTIONS				
				Fallece el actor egipcio Omar Sharif.				
SUMMARY								
BROADER CONTEXT (THEMES)								
FRAMES (to be developed later??)								
EGYPT = FARAONES								
LANGUAGE USED								
KEY WORDS/SENTENCES				METAPHORS		ARABIC WORDS		
Leyenda árabe de Hollywood, Lawrence de Arabia, Doctor Zhivago, televisión egipcia estatal, nombre que se ocultaba, alzheimer, galán, Globos de oro, nominación al Oscar, pantalla egipcia, <b>Hollywood de Oriente Próximo</b> , actor más universal de la tierra de los faraones,				Vivía refugiado en un hotel, a la vida nómada,				
HYPERLINKS								
<a href="http://www.elmundo.es/loc/2015/05/23/555f822046163f017c8b4589.html">http://www.elmundo.es/loc/2015/05/23/555f822046163f017c8b4589.html</a> entrevista a Tarik Sharif								
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS								
El Cairo, mar rojo, Oriente Próximo								
REFERENCE TO PEOPLE								
Michel Demitri Shalhoub – real name of Omar Sharif Tarik Sharif – his son Faten Hamama – his wife								
QUOTES & SOURCES / ACTORS								
"Yo solo vivo en hoteles y solo como en restaurantes", declaró en una de sus últimas entrevistas – omar sharif								
ART FRAMING								
ART QUALIFICATION				ARTIST QUALIFICATION				

	Sibarita, políglota, leyenda árabe de Hollywood,
RELATED KEYWORDS/TAGS	RELATED ARTICLES
Televisión, Egipto, cine	Muere la actriz Diana Douglas, madre de Michael Douglas Los 'Cazafantasmas' desvelan su rostro 'El cine necesita de los jóvenes' TVE se muda de los Estudios Buñuel y vivirá 'de alquiler' L'Alfàs recupera las películas en la playa e incorpora cine italiano
NOTES	

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
17	MUNDO	CULTURA/MUSICA/ARQUITECTURA	ARTICLE	25/6	FRANCISCO CARRIÓN (OMAN)	126	3	881
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/06/25/55896d1046163f323c8b458c.html">http://www.elmundo.es/cultura/2015/06/25/55896d1046163f323c8b458c.html</a>								
HEADLINE								
<b>Una ópera de oro y diamantes</b>								
SUB-HEADLINES								
<i>¿Qué ocurre si el omán de un lugar como Mascate, aparentemente saneado en sus cuentas, se empeña en levantar un teatro para el 'bel canto'? Qué va a ocurrir: que el lujo, admirable o censurable, deja fascinado a cualquiera. Mármol hasta en las uñas.</i>								
VISUAL CONTENT					CAPTIONS			
					Interior de la Royal Opera House de Mascate			
SUMMARY								
The article describes the opening of the Opera in Mascate, Oman. It describes so much in detail the characteristics of the building, materials imported from Europe. Big personalities of Italian opera attended. The text elaborates on the poor music scene in muslim countries like Oman and mentions that probably other countries in the Gulf will follow in promoting opera.								
BROADER CONTEXT (THEMES)								
The article greatly emphasizes the luxury and wealth in Oman.								
FRAMES (to be developed later??)								
NO ARTISTIC MOVEMENT IN OMAN MUSIC PROHIBITED IN CONSERVATIVE MUSLIM COUNTRIES GULF = MONEY AND LUXURY								
LANGUAGE USED								
KEY WORDS/SENTENCES					METAPHORS		ARABIC WORDS	
Inauguración, templo de mármol italiano, madera birmana, nacido de la nada en la árida y ardiente capital, singladura, invertir sus petrodólares en edificar sus desvelos operísticos, lujoso vestíbulo, impontentes pilares, deslumbrantes paredes de mármol, funcionario omaní, joya de la corona, ambiente de convulsión que					Desvelo operístico,		Mashrabiya ( celosías de madera en árabe), haram (pecado)	

recorría el mundo árabe, 350 músicos italianos, monarca absoluto, capricho personal del sultán, educado en Reino Unido, arquitectura tradicional árabe, exclusiva colección, gigantescas lámparas, tecnología más puntera, pantalla táctil, éxito del recinto, presupuesto se desconoce, vecinos del Golfo Pérsico, reputación internacional,			
HYPERLINKS			
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS			
Mascate, Oman, Austria, Al Andalus, Europa y Estados Unidos, Golfo Pérsico, Doha, Dubai, Kuwait,			
REFERENCE TO PEOPLE			
Plácido Domingo Naser Al Tafee – directives de la Opera Sultán Qaboos			
QUOTES & SOURCES / ACTORS			
<p>"Fue una noche emocionante. Tuvimos una personalidad de talla internacional como Plácido Domingo con una producción como el Turandot de Giacomo Puccini", recuerda Naser Al Tafee,</p> <p>"Han pasado por aquí Andrea Bocelli, Renée Fleming, la orquesta de la BBC o el Mariinsky Ballet. Los mejores músicos, orquestas y ballets del mundo", presume Al Tafee.</p> <p>"Hay también elementos de Al Andalus y de la presencia árabe en el sur de España porque lo consideramos una extensión de nuestra cultura", señala Al Tafee.</p>			
ART FRAMING			
ART QUALIFICATION		ARTIST QUALIFICATION	
Grandiose, wealthy, elegant, luxurious			
RELATED KEYWORDS/TAGS		RELATED ARTICLES	
Musica, opera		Plácido Domingo en concierto Plácido Domingo no interpretará 'Gianni Schicchi' en Madrid 'Tristán e Isolda' y el éxtasis 'La zarzuela es la cenicienta de la lírica' Gershwin en Soweto	
NOTES			
ha animado a los vecinos del golfo Pérsico a plantar cara a los ulemas más pacatos que tildan la más leve melodía como "haram" (pecado) y acariciar el sueño de su propia Ópera.			

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
18	MUNDO	CULTURA/EGIPTO	ARTICLE	22/1	FRANCISCO CARRION (CAIRO)	8,988	42	819
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/01/22/54c0cc9a22601d546b8b4577.html">http://www.elmundo.es/cultura/2015/01/22/54c0cc9a22601d546b8b4577.html</a>								
HEADLINE								
<b>La máscara dorada de Tutankamón, restaurada con 'superglue'</b>								
SUB-HEADLINES								
<i>La obra maestra hallada por Howard Carter en la excavación de la tumba del faraón en el Valle de los Reyes es el último objeto dañado por la negligencia de las autoridades egipcias</i>								
VISUAL CONTENT					CAPTIONS			





**Turistas** contemplan la máscara de oro del rey Tutankamon, expuesta en el Museo de Egipto de El Cairo.

**SUMMARY**

The article explains that Tutankamon’s golden mask was repaired by using “superglue” after it suffered an accident. The text describes how the museum and the national authorities have responded to this event. It includes a last section where the museum itself is described.

**BROADER CONTEXT (THEMES)**

The museum is described as not very consistent, a bit chaotic. Germany is providing funds to restore the museum.

**FRAMES (to be developed later??)**

ARABS DESCRIBED AS UNSKILLED, PRIMITIVE, CLUMSY...  
 EUROPE AS FACILITATOR (FUNDER)  
 EGYPT = ANCIENT EGYPT

**LANGUAGE USED**

KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
Máscara de oro de Tutankamon, obra maestra hallada por Howard Carter, restauración “amateur”, vulgar pegamento, polvorientas vitrinas, periódico panárabe Al Arabi al Jadid, efigie, raspar el residuo aumentando el daño y arañando la figura, <b>egiptología</b> , arte farónico, un almacé turba al <b>esforzado turista</b> , escritas aleatoriamente en árabe, inglés o francés, civilizaciones, <b>expertos internacionales</b> , majestuosas pirámides,	Peregrinar hasta el edificio,	

**HYPERLINKS**

**REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS**


El Cairo, Egipto, Museo de Antigüedades, Valle de los Reyes, plaza Tahrir,

**REFERENCE TO PEOPLE**

Tutaknamon  
 Howard Carter  
 Mahmud el Halwagi – director del Museo Egipcio  
 Ministerio de Antigüedades


**QUOTES & SOURCES / ACTORS**

"No puedo decir nada sobre el asunto. No soy el responsable de la restauración y el ministerio ha establecido un comité para investigar lo sucedido, examinar la pieza y elaborar un informe final. Cuando esté disponible, todo el mundo sabrá lo que ha pasado con la figura", - Halwagi	
ART FRAMING	
ART QUALIFICATION	ARTIST QUALIFICATION
RELATED KEYWORDS/TAGS	RELATED ARTICLES
Egipto, cultura	Miguel Falomir, nuevo director adjunto del Museo del Prado Dionisos y la yihad Cómo inaugurar un museo vacío Neil MacGregor abandona la dirección del Museo Británico Cameron paralizó el nombramiento de Finaldi por el excesivo sueldo
NOTES	
Los objetos languidecen pobremente identificados mediante leyendas escritas aleatoriamente en árabe, inglés o francés y la estructura general de la visita carece de un narrativa única	
El año pasado las autoridades anunciaron un proyecto multimillonario <b>financiado por Alemania</b>	


#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
19	MUNDO	CULTURA	ARTICULO	17/3	ALEXANDRA VON SCHELLING	295	0	301
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/03/17/5507298aca474193668b456c.html">http://www.elmundo.es/cultura/2015/03/17/5507298aca474193668b456c.html</a>								
HEADLINE								
<b>Marie Keyrouz, la monja libanesa que cantó contra la guerra</b>								
SUB-HEADLINES								
<i>La religiosa maronita actúa este martes en el ciclo femenino con su propuesta musical que traspasa las múltiples fronteras culturales y espirituales de su país.</i>								
VISUAL CONTENT					CAPTIONS			
								
SUMMARY								
Text about a Lebanese nun that became a singer as a way to spiritually connect with God and spread peaceful message in the context of religious and cultural wars. It describes the type of music she makes and also provides a short paragraph on the Civil War.								
BROADER CONTEXT (THEMES)								
ART AS A MEDIATION TOOL (BETWEEN CULTURES, RELIGIONS)								
FRAMES (to be developed later??)								

LANGUAGE USED		
KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
Celebración de talento femenino, monja libanesa, cantante, antropóloga, expresión religiosa, sonidos orientales, <b>dominado</b> por el islam, bebe del cristianismo maronita, hasta los cantos antiguos de occidente, gregoriano, ambrosiano, repertorio bizantino, música moderna libanesa, trasciende las fronteras entre lo antiguo y lo moderno, sentirse más cerca de Dios, barreras humanas, cuando Líbano estaba desangrándose por culpa de una guerra civil <b>supuestamente religiosa</b> , herramienta para erradicar la identidad, violencia y dolor, mensaje de paz,		
HYPERLINKS		
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS		
Madrid, centro Conde Duque,		
REFERENCE TO PEOPLE		
Sor Marie Keyrouz Bach, Mozart		
QUOTES & SOURCES / ACTORS		
ART FRAMING		
ART QUALIFICATION	ARTIST QUALIFICATION	
Trascendente, indefinible, más allá del mundo material,		
RELATED KEYWORDS/TAGS	RELATED ARTICLES	
	<p>Noticias Relacionadas</p> <p>La madre del cabo Soria, 'indignada' con el Gobierno, llevará el caso a la Audiencia Nacional</p> <p>Condenado a 20 años por intermediar en el secuestro de la prima de Marlaska en Colombia</p> <p>El cabo Soria murió por 'varios errores' de Israel, entre ellos no respetar la distancia de seguridad</p> <p>Una agenda económica</p> <p>Margallo subraya el esfuerzo del Gobierno para dar 'tranquilidad' ante el yihadismo</p>	
NOTES		
<p>Keyrouz logra sustituir <b>las diferencias culturales del entorno por similitudes</b>, a través de la unión de varios estilos.</p> <p>elimina una etiqueta o un género cultural, religioso o musical. (¿)</p> <p>un llanto religioso con el propósito de disolver las barreras humanas.</p>		


#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
20	MUNDO	CULTURA	ARTICULO	7/2	AFP-EL MUNDO	232	0	378

SOURCE LINK		
<a href="http://www.elmundo.es/cultura/2015/02/07/54d5fc5c268e3efd468b4577.html">http://www.elmundo.es/cultura/2015/02/07/54d5fc5c268e3efd468b4577.html</a>		
HEADLINE		
<b>Muere Assia Djebar, primera personalidad magrebi <b>admitida</b> en la Academia Francesa</b>		
SUB-HEADLINES		
VISUAL CONTENT	CAPTIONS	
	Assia Djebar	
SUMMARY		
The article provides biographical details on Algerian intellectual personality Assia Djebar following her death. Academic and professional career as filmmaker and writer. Reference to awards and merits.		
BROADER CONTEXT (THEMES)		
The upper-class good Arab who writes in French. BUT, the first Arab to enter Sorbone (etc....).		
FRAMES (to be developed later??)		
LIBERATION OF WOMEN		
LANGUAGE USED		
KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
Personalidad magrebi, escritora, historiadora, cineasta argelina, ha fallecido, abanderada de la emancipación de la mujer, literatura argelina en francés, candidatos al premio Nobel de Literatura, laureada, primera argelina en cursar estudios de Historia en la universidad de La Sorbona, traducido al español,		
HYPERLINKS		
REFERENCE TO COUNTRIES, CITIES, INSTITUTIONS		
Paris, Cherchell, Argelia,		
REFERENCE TO PEOPLE		
Assia Djebar Fatmia zohra imalayene		
QUOTES & SOURCES / ACTORS		
ART FRAMING		
ART QUALIFICATION	ARTIST QUALIFICATION	

	Influyentes, famosos
RELATED KEYWORDS/TAGS	RELATED ARTICLES
	<p>Ángel Gil Cheza cose en negro su 'Pez en la hierba'</p> <p>'Los contaminados por Cervantes no nos resignamos a la injusticia'</p> <p>Goytisolo, sin rodeos</p> <p>El director del Cervantes, sobre los restos del escritor: 'Hay que dejarlos reposar tranquilos'</p> <p>Siete escritoras para no perderse en el Día del Libro (ni el resto del año)</p>
NOTES	
Fue la primera argelina en cursar estudios de Historia en la universidad de La Sorbona, de donde fue expulsada por participar en la lucha por la independencia argelina contra Francia.	


#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
1	EL MUNDO	CULTURA-CINE	ARTICLE	27/10	-	306		367
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/10/27/562f82a6e2704e633f8b467e.html">http://www.elmundo.es/cultura/2015/10/27/562f82a6e2704e633f8b467e.html</a>								
HEADLINE								
<b><i>‘Tánger gol’, futbolistas en terreno hostil</i></b>								
SUB-HEADLINES								
<i>El documental se estrena en la Semici de Valladolid</i>								
VISUAL CONTENT					CAPTIONS			
Film trailer (still image of veiled player).								
								
SUMMARY								
Directed by Spanish Juan Gautier and produced by Smiz and Pixel & Elamedia, “Tanger goal” is a film about a Moroccan social worker that decides to start up a female only football team. With much effort and dedication, the team makes it through to a football match with a Spanish team in Spain. The film will be screened at numerous international festivals, such as DOCS ESPAÑA in Valladolid.								
BROADER CONTEXT (THEMES)								
The film tackles stereotypes about Arabs, especially with concerns to gender clichés. It reflects on youth generations in Morocco, international cooperation and North-South relations. A dream-like achievement, outstanding people in the midst of a socially and economically hostile landscape.								
FRAMES (to be developed later??)								
ART AS POLITICAL TOOL ARTISTS AS VICTIMS ARAB WOMEN AS VICTIMS EUROPE AS FACILITATOR								
LANGUAGE USED								
KEY WORDS/SENTENCES			METAPHORS			ARABIC WORDS		
Barrios conflictivos, sobrevivir gracias a la passion y esfuerzo, ayuda de amigos, retrato juventud joven árabe, embarcan en aventura, puente entre			En terreno hostil – football metaphor with reference to harsh sociopolitical context					

culturas, financió gracias a una campaña de crowdfunding, abriendo nuevos caminos, en un tono optimista, cruzó bajo un camión la frontera y hoy lucha por ser actor.			
WORDS IN BOLD		HYPERLINKS	
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS			
Morocco, Spain, Tánger, Valladolid, Atlético Madrid			
Spanish film about Moroccan people visiting Spain to be screened internationally, including Spain			
REFERENCE TO PEOPLE			
Cast: Soufia Issami first appeared at Cannes Festival, and the Spanish actor Ahmed Younossi starred in a Spanish series.			
QUOTES & SOURCES / ACTORS			
-			
ART FRAMING			
ART QUALIFICATION		ARTIST QUALIFICATION	
Optimistic, daring, unusual, positive		No details given	
RELATED KEYWORDS		RELATED ARTICLES	
NOTES			

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
2	El Mundo	Cultura-Arqueología	Article	25/8	Francisco Carrión (Guiza, Egipto)	716	4	802
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/08/25/55dc8e5522601de0358b4587.html">http://www.elmundo.es/cultura/2015/08/25/55dc8e5522601de0358b4587.html</a>								
HEADLINE								
<b><i>Un museo para la nostalgia faraónica</i></b>								
SUB-HEADLINES								
<i>Un crucero por el Nilo, un "jardín botánico faraónico", exposiciones temporales de arte moderno... El caótico Museo Egipcio de El Cairo se someterá durante los próximos dos años a una ampliación y un lavado de cara</i>								
VISUAL CONTENT					CAPTIONS			
					Diseño de la fachada principal del Gran Museo Egipcio.			
SUMMARY								
The article describes the future plans for restoring the Great Egyptian Museum in El Cairo in 2018 – a project funded by Japan. The expected opening of the new museum is framed within the agitated context of political transition into new government. The amount of information on arts/politics is fairly balanced.								

BROADER CONTEXT (THEMES)		
Museum restoration as a metaphor for transition into new political regime and expansion.		
FRAMES (to be developed later??)		
FOREIGN COUNTRIES AS FACILITATORS (JAPAN IS FUNDING) EGYPTIAN ART = ANCIENT ART ART TO DISCUSS POLITICAL HOSTILITY		
LANGUAGE USED		
KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
<p><b>Gran Museo Egipcio, Hosni Mubarak, Mamduh el Damati, Tarek Taufik,</b></p> <p>Si el bolsillo lo permite, envejecido y caótico museo, ambiciosa ampliación, nuevos atractivos, crucero por el río, paseo por un jardín botánico faraónico, disuelta formación que monopolizó el poder, despedazan sin prisa una mole que ardió, jornada más sangrienta, dictador, antigüedades egipcias, arte moderno, piezas faraónicas, descuidadas instalaciones, limpiar el polvo de décadas, absoluto caos, estancias abarrotadas y anticuadas, de manera moderna, promesa, financiado por Japón, administrado por una dirección “independiente e internacional”</p>	<p>A un tiro de piedra, limpiar el polvo de décadas, “la mayor colección de arte faraónico vivirá una revolución”</p>	
HYPERLINKS		
REFERENCE TO COUNTRIES, CITIES, INSTITUTIONS		
Pirámides de Giza, plaza Tahrir, El Cairo, Nilo, sede del Partido Nacional Democrático (PND), Alto Egipto, Luxor, Asuán, Japón, Valle de los Reyes, Antiguo Egipto,		
REFERENCE TO PEOPLE		
<p>Hosni Mubarak – former president Mamduh el Damati – ministro de antigüedades Tarek Taufik – director general del Gran Museo Tutankamon Howard Carter Ramsés II</p>		
QUOTES & SOURCES / ACTORS		
"Tras el derribo se edificarán dos galerías que albergarán exposiciones temporales, una de ellas dedicada a exhibir antigüedades egipcias y una segunda para el arte moderno, que por primera vez tendrá un hueco entre las piezas faraónicas", ha detallado el ministro de Antigüedades egipcio Mamduh el Damati en declaraciones a EL MUNDO.		
ART FRAMING		
ART DESCRIPTION	ARTIST DESCRIPTION	
Antigüedades egipcias, piezas faraónicas, arte moderno, preciada colección de Tutankamon, macroproyecto, nuevas instalaciones, espacios amplios, estancias diáfanas y luminosas, techos altos con el horizonte mágico, dirección independiente e internacional.		
RELATED KEYWORDS/TAGS	RELATED ARTICLES	
Egipto, historia, arquitectura	<p>Alejandria, la dulce decadencia Excavando en la cuna donde fundaron Sevilla Los 10 destinos para disfrutar siendo precario Religiosas que curan en Egipto</p>	

	El IS reivindica el ataque contra un edificio de la seguridad egipcia que deja 29 heridos
<b>NOTES</b>	
Los objetos languidecen pobremente identificados mediante leyendas escritas aleatoriamente en árabe, inglés o francés.	
A las nuevas instalaciones, un macroproyecto de 117 hectáreas que acoge ya algunos laboratorios, será trasladada la preciada colección de Tutankamon hallada por Howard Carter en 1922 en su tumba del Valle de los Reyes.	
Financiado parcialmente por Japón, la carestía de las arcas egipcias ha retrasado su puesta en marcha.	

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
3	MUNDO	CULTURA/DANZA	ARTICLE	18/6	SERGI CABEZAS (EL CAIRO)	296	0	720
<b>SOURCE LINK</b>								
<a href="http://www.elmundo.es/cultura/2015/06/18/55813075ca4741b6268b4575.html">http://www.elmundo.es/cultura/2015/06/18/55813075ca4741b6268b4575.html</a>								
<b>HEADLINE</b>								
<i><b>La vida es un baile</b></i>								
<b>SUB-HEADLINES</b>								
<i>Dos palestinos, dos libanesas, un jordano, un marroquí, una sudanesa y tres egipcios son Min Tala, una compañía dirigida por un español que impulsa el baile en el mundo árabe</i>								
<b>VISUAL CONTENT</b>					<b>CAPTIONS</b>			
					Fotografía de un ensayo del grupo de danza.			
<b>SUMMARY</b>								
Min Tala brings Arabs together in a dance company that seeks to settle in an Arab country. The article provides accounts of the poor artistic scene and opportunities in MENA, and that the group shall be a platform to promote art and dialogue among Arab countries.								
<b>BROADER CONTEXT (THEMES)</b>								
Dance company with members from different MENA countries as a metaphor for panarabism, a platform intended to bring Arabs together. Text mentions difficulties to travel to other Arab countries and language barriers, overcome by body language.								
<b>FRAMES</b>								
Poor, limited artistic scene in Arab countries Art as political tool in hostile context Panarabism Europe as facilitator								
<b>LANGUAGE USED</b>								
<b>KEY WORDS/SENTENCES</b>					<b>METAPHORS</b>		<b>ARABIC WORDS</b>	
Conflicto, inestabilidad, regímenes autoritarios, estrictas normas religiosas y sociales son barreras que dificultan y condicionan la vida en el mundo árabe, superarlas, carácter panárabe, convivencia, problemas de visado,					“milagro panárabe”		“Min tala” (desde Hacia) – dance company name	



<p>bailarín palestino a quien no han dejado viajar, modesto estudio del popular barrio, cercano a las pirámides, viejo continente, problemas de movilidad, escena artística deprimida en casa, continuada llegada de refugiados sirios que huyen del horror, problema para comunicarse con sus compañeros debido a diferencias dialectales, países levantinos.</p> <p>Para Crecis, la falta de comunicación entre artistas árabes es "asombrosa"</p> <p>De momento, este pequeño milagro panárabe es posible gracias al apoyo del British Council, la Agencia de Cooperación Española, las compañías de danza de sus miembros y una campaña abierta de micromecenazgo.</p>			
HYPERLINKS			
REFERENCE TO COUNTRIES, CITIES, INSTITUTIONS			
El Cairo, Jordania, barrio caiota Faisal, Marruecos, Galilea, Haifa, Marrakech, Europa, Estados Unidos, Líbano			
British Council, Agencia Cooperación Española – funding bodies			
REFERENCE TO PEOPLE			
<p>Jorge Crecis – codirector  Samar Haddad – codirector  Stephanie and Clara (other Lebanese members)  Samaa (Palestinian member)</p>			
QUOTES & SOURCES / ACTORS			
<p>"nos dimos cuenta de que lo que hacía falta era más formación de artistas en la zona, así que nos reunimos en Jordania". (Jorge Crecis)</p> <p>"Tenía que continuar, no solo como formación sino como compañía estable". (Jorge Crecis)</p> <p>"Vivimos a una hora en coche, pero no podría hacerlo, tenemos que viajar en avión a terceros países. Ese es el objetivo de Min Tala, <b>reunirnos en un país árabe y no en Europa</b>", dice Samaa.</p> <p>"En Marrakesh tenemos una sola compañía, que no tiene estudio propio. Cada vez tenemos que buscar un lugar nuevo", cuenta Mohamed. "En Marruecos los artistas buscan salir a Europa o los Estados Unidos, nunca miran hacia otros países árabes", concluye.</p> <p>"En el Líbano la escena está creciendo, pero no tenemos demasiadas compañías, el apoyo gubernamental es inexistente y la financiación es muy limitada", explica Clara. "Los artistas tenemos que ir a buscar dinero fuera, lo que complica las cosas y las hace mucho más competitivas porque desde toda la región vamos a los mismos sitios".</p> <p>"Siempre encontramos un punto medio, dice, y como artistas, como bailarines, compartimos el lenguaje corporal, un lenguaje en común." (Mohamed)</p>			
ART FRAMING			
ART QUALIFICATION		ARTIST QUALIFICATION	
Contemporary dance			
TAGS		RELATED ARTICLES	
Marruecos, Jordania, Estados Unidos, Cultura, Danza		<p>Retrato de la lucha social  La aventura equinoccial de John Kennedy Tooe  El Edén sólo fue un sueño</p>	

	Y si Thriller fuera un hit cófrade? "Alamedeando", otra cita cultural que desaparece por falta de apoyos
NOTES	

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
4	EL MUNDO	CULTURA/MUSICA	ARTICLE	19/5	PABLO SANZ (MADRID)	323	0	900

SOURCE LINK

<http://www.elmundo.es/cultura/2015/05/19/5559f873268e3e27748b4593.html>

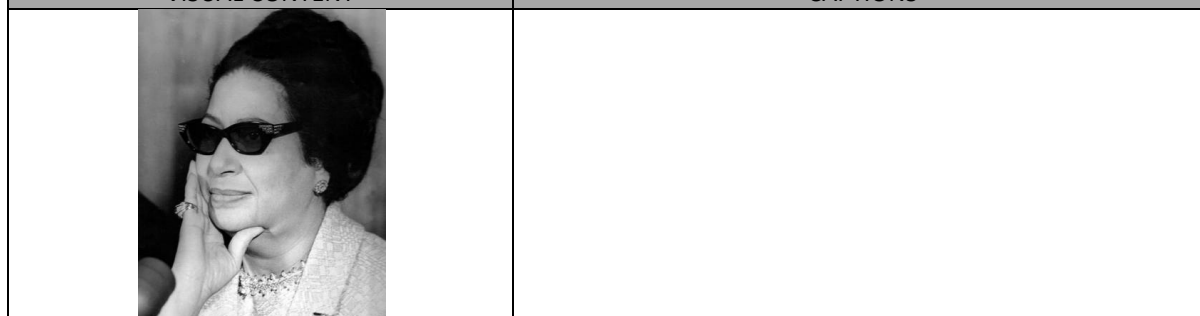
HEADLINE

***Umm Kulzum: la voz de la nación árabe***

SUB-HEADLINES

*Madrid y Córdoba acogen sendas actuaciones de la Orquesta de la Ópera de El Cairo en el 40º aniversario de la cantante más importante de la música árabe moderna*

VISUAL CONTENT	CAPTIONS
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SUMMARY

The article starts bringing up the fact that Arab arts are not appreciated in Europe due to terrorism, providing a bit of context on terrorist attacks in the West. It claims the artistic richness in MENA. The body of the article consists of a very comprehensive biography of Umm Kulzum, as a key figure in shaping panarabism and as a revolutionary woman who was so politically committed. The article was published in the frame of the El Cairo orchestra performance in Spain.

BROADER CONTEXT (THEMES)

The article aims to prove that art can serve as a cultural bridge and help break stereotypes about Arab (women).

FRAMES (to be developed later??)

Art as universal tool for intercultural communication  
Arabs are discriminated in the West - Islamophobia  
Legitimation of Arab art

LANGUAGE USED

KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
Primavera árabe, distancia entre oriente y occidente cada vez está más lejos, mismas estrecheces de mente de siempre, hoy lo árabe está mal visto por culpa de la amenaza del Estado Islámico, impedir el abrazo de los pueblos, Je suis Charlie, herramientas diplomáticas, reivindicar feminidad, esencia de su cultura, orgullo de su país, icono para la mujer árabe moderna, panarabismo, mayores embajadoras de la cultura árabe, referencia social, dueña y líder, aficionados llegados de toda Europa,	Desde esta acera de la vida, abrazo de los pueblos, afamada orquesta, saludó con entusiasmo a la revolución egipcia de 1952,	Kawkab al Sharq (Estrella de Oriente, nickname of Um Kulzum)  Alf lela ua leila, Fakkaroni, Enta Omri (song titles)

condición de mujer, leyenda, voz seductora, temas profanos, <b>actuar sin velo</b> , compatriotas, fenómeno social			
HYPERLINKS			
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS			
Oriente, Occidente, Casa Árabe, Córdoba, Olympia de París, Europa			
Orquesta de la Opera de El Cairo			
Partners: Ministerio de Cultura de Egipto, Obra Social “La Caixa”, nesma Music, Instituto de Artes Escénicas de Córdoba			
REFERENCE TO PEOPLE			
Umm Kulzum, Ópera de El Cairo Moustafa Helmy – opera conductor Ghada Adam, Rehab Metawaa, inès Ezz El Din, Eman Abdel Ghany (guest singers) Hamada El Mogy (solo violinist) Gamal Abdel Nasser – former Egyptian president Muhhammad al Qsabji – compositor egipcio Ahmad Rami – Egyptian poet Zakariya Ahmad – composer Bayram al Tunisi – poet Mohamed Abdel Wahab - composer			
QUOTES & SOURCES / ACTORS			
ART FRAMING			
ART QUALIFICATION		ARTIST QUALIFICATION	
Canción árabe moderna, voz seductora, reinventando nuevas y modernas canciones de amor, canciones populares,		Vindicating, active woman, nationalist, proud of her country, influential, acclaimed, strong	
TAGS		RELATED ARTICLES	
Egipto, Barcelona, Córdoba, Música, Cultura		España homenajea al Sistema de Orquestas venezolano Maná llegará a España en agosto B.B. King, blues fundido en negro El ritmo jazz de la naturaleza Los celos y la corrupción de 'Otello' cierran la LXIII temporada de ABAO	
NOTES			
“Umm Kulzum fue la Billie Holiday de los países árabes, una suerte de Maria Callas”			

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
5	MUNDO	CULTURA/FOTO GRAFIA	ARTICLE	1/4	FRANCISCO CARRIÓN (EL CAIRO)	299	0	1031
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/04/01/551bab5cca47412c6a8b4570.html">http://www.elmundo.es/cultura/2015/04/01/551bab5cca47412c6a8b4570.html</a>								
HEADLINE								
<b><i>Culo+silla+calle=Cairo</i></b>								
SUB-HEADLINES								
<i>Cualquiera que haya dado un paseo por El Cairo se habrá dado cuenta: la ciudad está llena de gente sentada en cualquier cachito de sombra. Un editor dominicano y una fotógrafa egipcia cuentan la ciudad a través de esos asientos omnipresentes</i>								
VISUAL CONTENT					CAPTIONS			



News video, interview with David Puig, describing the project.

**SUMMARY**

The article beautifully describes a visual project by a Venezuelan boy and Egyptian girl: a photo book featuring chairs as a leitmotiv. It contains many quotes by the project cofounder. The text comprehensively explains the different types of chairs found in El Cairo, those different people who use them, and the different roles chairs have in the street.

**BROADER CONTEXT (THEMES)**

The wide variety of chairs represents the diversity of El Cairo. The chair is a metaphor for power, as described in the paragraph on the relation between the chair and politics. A visual anthropological/sociological project. Use of chair to explain social life. Types of chair to describe social status...

**FRAMES (to be developed later??)**

ART TO EXPLAIN SOCIOPOLITICAL ISSUES  
REFERENCES TO ARAB SPRING

**LANGUAGE USED**

KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
Urbe, bulliciosa capital, monstruo, desnuda a una ciudad que vive de puertas a la calle y levanta acta de abismos sociales, brechas entre generaciones, “hay mucho ingenio detrás de las sillas y una preocupación por acomodarlas y tranformar la acera en un salón”, espacio público, valor cutural, contexto autoritario, Polaroid, soledad, agitación política que ha vivido la tierra de los faraones, poder por el que se han guerreado islamistas y generales, presidencia, detractores, censurar, proceso de cambio, historia de mil y una sillas.	“algunas [las sillas] cargan con el peso de décadas”, las más curtidas se curan las heridas, maquillar los achaques, cojas, mutiladas, apuntaladas, lozanas, relato de una docena de fieles al preciado objeto [silla], desnuda a una sociedad,	Kursi (silla), “el kursi li Mursi (la silla para Mursi)”,

**HYPERLINKS**

<https://www.indiegogo.com/projects/sidewalk-salon-1001-street-chairs-of-cairo>  
<http://www.elmundo.es/internacional/2014/11/08/5453bb57268e3eea078b4573.html> (Curioso Diccionario de la Revolución)

**REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS**

El Cairo, Egipto, Real Academia Española,

**REFERENCE TO PEOPLE**

Mohamed Mursi, Mubarak, Hermanos Musulmanes

David Puig – Dominican editor, project codirector  
 Manar Mursi – Egyptian architect and designer, project codirector

**QUOTES & SOURCES / ACTORS**


Quotes by David Puig  
 No quotes by the Egyptian codirector

**ART FRAMING**

ART QUALIFICATION


ARTIST QUALIFICATION

Reflexive, well-thought, “peculiar tratado”, político	
TAGS	RELATED ARTICLES
Egipto	'Si Egipto se derrumba, la región irá al desastre y Europa sufrirá' Líderes árabes aprueban la formación de una fuerza militar conjunta El Jardín Botánico de Madrid inaugura 'Naturaleza y Rock' 'Desconcierto' y 'malestar' en la Fundación Toni Catany Mañana en EL MUNDO, entrevista exclusiva con el presidente egipcio
NOTES	
The book title “1,001 chairs of Cairo” serves as a parallelism with the “1,001 nights”	

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
6	MUNDO	CULTURA/MUSICA	ARTICLE	13/2	FRANCISCO CARRIÓN (EL CAIRO)	47	3	1513
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/02/13/54dcd13822601d51588b456f.html">http://www.elmundo.es/cultura/2015/02/13/54dcd13822601d51588b456f.html</a>								
HEADLINE								
<b>“Cairo calling”</b>								
SUB-HEADLINES								
<i>Casi nada queda de Tahrir, de la revuelta y de la ilusión del joven Egipto. Sólo la música que alimentó aquel momento histórico sobrevive a la censura y el desencanto.</i>								
VISUAL CONTENT					CAPTIONS			
					Cuatro años de la Primavera Árabe			
SUMMARY								
BROADER CONTEXT (THEMES)								
The emergence of this alternative artistic movement after the revolution is a turning point.								
FRAMES (to be developed later??)								
ART AS POLITICAL TOOL CENSORSHIP EGYPTIANS AS VICTIMS								
LANGUAGE USED								
KEY WORDS/SENTENCES					METAPHORS		ARABIC WORDS	
Golpe de estado, elecciones, sonos sensacionalistas, intentos de reescribir la historia, revolución, régimen egipcio, cambio truncado, música alternativa, patriótico, cambio generacional, Oriente Próximo, canción revolucionaria, a contracorriente, narrativa oficial, plantar cara, junta militar, enrevesada transición, contra los islamistas que traicionaron el cambio, golpe de estado, campaña de represión, bandas que resisten, país amordazado y aburrido, indie rock, revueltas, nuestros derechos, desesperación, optimismo, peligrosamente,					Las músicas que despertaron Tahrir, latidos, pulso, voces que nació en mitad de la mudanza egipcia, la obra con más sabor egipcio,		“sut al horreya” (the voice of freedom), “erhal (vete)”, “Aish horreya, adala igtimaiyya (pan, libertad y justicia social),	

violencia, traffico y caos inhumano, inocentes que sobreviven hacinados en las cárceles egipcias, grito contra el estado policial, convertir Egipto en una gran cárcel, represión, ahogar las protestas, capítulos oscuros, denuncian el acoso sexual, censuran el consumismo, aquelarre de laicos, barbudos o naseristas, detenido y torturado, a ritmo punk agita la rebelión,		
<b>HYPERLINKS</b>		
<b>REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS</b>		
Tahrir "reside becado en la ciudad de Malmo, Suecia"		
<b>REFERENCE TO PEOPLE</b>		
Hosni Mubarak Abdelfatah al Sisi Walid Taher – poet Yusra El Hawari – singer Cairokee-band Ramy Essam – rapper		
<b>QUOTES &amp; SOURCES / ACTORS</b>		
<p>No creo que exista la llamada 'primavera árabe' sino más bien un cambio generacional. Asistimos a acontecimientos que se relacionan entre sí en todo el mundo, no solo en Oriente Próximo. Esta generación tiene armas como internet y las redes sociales que les permiten darse cuenta de que la gente no es tan diferente como los políticos nos quieren hacer creer", relata a EL MUNDO Yusra el Hawari</p> <p>"Una canción revolucionaria no es aquella que habla de revoluciones y políticos sino la que lo aborda todo con valentía y sin miedo, la que habla alto y claro", (Yusra)</p> <p>"Creo que lo que hace de 'El sur' un éxito es que es una canción alegre pese a tener un mensaje político muy fuerte. Está bien hablar de los problemas con una sonrisa", explica la artista (Yusra)</p> <p>"Si la balanza de la justicia se inclina al revés, el honor solo puede ser restituido con sangre. Cuando lanzar piedras ya no funciona, las armas tienen sentido", clama Ramy.</p>		
<b>ART FRAMING</b>		
<b>ART QUALIFICATION</b>	<b>ARTIST QUALIFICATION</b>	
"Canción revolucionaria", successful, "fieles a la canción protesta",	"Bandas que resisten",	
<b>RELATED KEYWORDS/TAGS</b>	<b>RELATED ARTICLES</b>	
	Culo+silla+calle=Cairo La historia de Blur en una lista Niall Horan (One Direction) y Melissa, Noche de Amor Anahí, ex RBD: Las Fotos de su Boda Justin Bieber, Acosado por los Fans	
<b>NOTES</b>		
"Cairo calling" may have a reference to "London calling" hit by The Clash. "Grabadas en el Cairo y rematadas en Nueva York"		


#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
7	MUNDO	CULTURA	REVIEW	24/2	EFE (RABAT)	338	24	793
<b>SOURCE LINK</b>								

<a href="http://www.elmundo.es/cultura/2015/02/24/54ec43b222601df5408b4572.html">http://www.elmundo.es/cultura/2015/02/24/54ec43b222601df5408b4572.html</a>		
HEADLINE		
<b><i>Perejil, la película</i></b>		
SUB-HEADLINES		
<i>'La isla' es la cinta que cuenta, de forma satírica, el conflicto entre Marruecos y España. Es "una historia de ficción", aunque esté inspirada en hechos reales, afirma el director Ahmed Boulane</i>		
VISUAL CONTENT		CAPTIONS
		Imagen de la película "La Isla".
SUMMARY		
This is a review of "La Isla", a film directed by Moroccan Ahmed Boulane with the support from the Moroccan Cinematographic Centre, a public institution from Andalucía (no mention which one), over the political conflict between Morocco and Spain in the attempt to take over the island.		
BROADER CONTEXT (THEMES)		
Although the film director mentions that the film is a comedy, not intending to spark controversial debate, the article deems the film as provocative and subject to possible controversy upon release. The article criticizes the fact that film does not portray a balanced account of the conflict. The author of the article mentions (1) censorship by Moroccan Cinematographic Centre and Canal Sur not willing to air it, (2) the presence of Spanish army clothing in a Moroccan market (reference to colonial past). The film can lead to conflict in a moment of "peaceful international relations".		
FRAMES (to be developed later??)		
ART TO EXPLAIN HISTORY (INTERNATIONAL AFFAIRS, COLONIAL PAST) ART AS A TOOL FOR INTERCULTURAL RELATIONS CENSORSHIP		
LANGUAGE USED		
KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
La invasión del islote (de quien?), conflicto entre España y Marruecos por su control y soberanía, Fuerzas auxiliares marroquíes," enviado por sus superiores a instalarse casi con lo puesto en la isla y controlar, sin ayuda de nadie", tráfico de personas y de mercancías ilegales, Estrecho de Gibraltar, naufrago senegalés, costas, del racismo a la complicidad, lucha común, alarmas en España, centro de poder en Madrid, ejércitos, respuesta que la invasión merece por parte española, ridiculización de la política y los grandes ideales, creíble en su papel de soldado inocente, rodada en ambos lados del Estrecho, zona de alto interés estratégico,	"Los países vecinos del estrecho viven una luna de miel sin aditivos, ni perejil, ni cilantro"	
HYPERLINKS		
REFERENCE TO COUNTRIES, CITIES, INSTITUTIONS		
España, Estrecho de Gibraltar, Isla de Perejil, Centro Cinematográfico Marroquí, fuerzas auxiliares marroquíes, Rabat, Tánger, Casablanca, Alhucemas, Plaza de Cibeles, Puerta de Alcalá, Madrid, Moncloa, ministerio de Defensa, medina de Casablanca, zoco Melilla, Nador,		
REFERENCE TO PEOPLE		
Brahim (film character) Mamadou (film character) José María Aznar		


Federico Trillo y Ana Palacio (former ministers) Juan Carlos I Mohamed VI Berlanga La Maestranza films Canal Sur Abdellah Ferkaous (main actor)	
QUOTES & SOURCES / ACTORS	
"No quiero hurgar en la herida ni busco el odio, sino hacer una película simpática y graciosa". (Boulane)	
ART FRAMING	
ART QUALIFICATION	ARTIST QUALIFICATION
Cómica pero puede ser conflictiva	prudente
RELATED KEYWORDS/TAGS	RELATED ARTICLES
	Salma Hayek viaja a Líbano, país de sus ancestros, y visita a refugiados Adriana Ugarte, Feliz Junto a su Novio Willy Toledo viaja a Lekeitio, Azpeitia y Elorrio para presentar su película Russell Crowe: 'Hay energía crítica contra mí' El Festival Internacional de Cine de Irán esquiva la censura
NOTES	
<p>Habría mucho que decir sobre el evidente desequilibrio que la película plantea: en el relato de Boulane, el conflicto de Perejil fue poco más que la torpeza de una remota oficina marroquí, a la que España respondió con todo el peso político y militar de un Estado. Asegura Boulane que en su primera versión salían los reyes de los dos países, Juan Carlos I y Mohamed VI, inmersos en el conflicto, pero la "comisión de visionado" del Centro Cinematográfico Marroquí, que da las subvenciones en concepto de adelanto sobre ingresos en taquilla le recomendó sacar la escena para darle un ángulo "menos político y más humano".</p> <p>En comparación, llama la atención las tomas aéreas de la Plaza de la Cibeles y la Puerta de Alcalá en Madrid, y las abundantes localizaciones en palacios españoles (sevillanos en realidad) que pasan por ser la Moncloa o el ministerio de Defensa.</p> <p>¿Y los uniformes de los soldados españoles cuando desembarcan en la isla? Boulane pensó en encargarlos a un sastre de la medina de Casablanca, hasta que alguien le contó que en el llamado 'zoco Melilla' de la ciudad de Nador se encontraban uniformes usados del ejército español al gusto del consumidor, y no tuvo problemas en aprovisionarse.</p> <p>Canal Sur, por su parte, se ha reservado los derechos de emisión televisiva en España.</p>	

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
8	MUNDO	CULTURA/CINE	ARTICLE	18/5	EFE	51	0	783
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/05/18/5559c536e2704e20528b4581.html">http://www.elmundo.es/cultura/2015/05/18/5559c536e2704e20528b4581.html</a>								
HEADLINE								
<b><i>Alfombra roja entre escombros</i></b>								
SUB-HEADLINES								
<i>El devastado barrio de Shejaiya ha acogido el primer festival de cine al aire libre proyectado después de la destrucción de la ciudad</i>								
VISUAL CONTENT					CAPTIONS			




 <p>Alfombra roja entre los escombros</p>	<p>El despliegue de la alfombra en medio de la destrucción</p>	
<b>SUMMARY</b>		
<p>For the first time, an international film festival is being held in the open air with a red carpet laid amidst the rubble. It was Palestinian common people who walked on the red carpet as a way to legitimize their suffering and share their stories worldwide. The article describes a strings of events involving Israeli attacks in Gaza.</p>		
<b>BROADER CONTEXT (THEMES)</b>		
<p>In the article, the film festival is a pretext to extensively discuss the Israel-Palestine conflict and the suffering of Gaza people. Almost no information is given on which films participated. Film festival intends to be a platform to show the effects of the conflict at an international level.</p>		
<b>FRAMES (to be developed later??)</b>		
<p>ART IN THE CONTEXT OF POLITICAL HOSTILITY ISRAEL-PALESTINE CONFLICT</p>		
<b>LANGUAGE USED</b>		
<b>KEY WORDS/SENTENCES</b>	<b>METAPHORS</b>	<b>ARABIC WORDS</b>
<p>Decorado sorprendente, proyectado entre la destrucción de Gza, primer festival de filmes de derechos humanos de la franja, honrar a las familias que perdieron sus viviendas en la última operación israelí contra la franja, palestinos, israelíes, derrumbado minarete de la mezquita destruida, gravemente dañado, cohetes y explosivos, bombas lanzadas por la aviación israelí, asfixia de un severo bloqueo, empobrecidos gazatíes, música tradicional árabe, escasas oportunidades, Israel y Hamas están siendo investigados por la Corte Penal Internacional, posibles violaciones de derechos internacionales y crímenes de guerra, graves pérdidas humanas, territorios palestinos, lazo entre el arte y la realidad,</p>	<p>El despliegue de la alfombra,</p>	
<b>HYPERLINKS</b>		
<b>REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS</b>		
<p>Franja de Gaza, Israel, Cisjordania, Shejaiya (barrio), mezquita de Tawfiq, Hamas, Corte Penal Internacional,</p>		
<b>REFERENCE TO PEOPLE</b>		
<p>Jalil al Muzayan – Palestinian film director</p>		
<b>QUOTES &amp; SOURCES / ACTORS</b>		
<p>"Hemos decidido empezar nuestro festival en este barrio [el más afectado por la guerra] para enviar un mensaje al mundo de que ha llegado el momento de empezar el proceso de reconstrucción comprometido por los donantes internacionales y ayudar a decenas de miles de mujeres y niños desplazados a regresar a sus hogares", dijo a Efe el director de cine palestino Jalil al Muzayan.</p> <p>"Dejar que la gente, especialmente los que han perdido sus hogares, caminen por la alfombra roja es un símbolo. Queríamos enviar el mensaje para decir que los reyes y presidentes o las estrellas del cine no son más importantes que los pobres residentes que todavía sufren el estar desplazados", afirma el director, que considera que el festival ha sido "todo un éxito"</p> <p>"Hacer un festival así en la franja, que vive bajo el bloqueo y la destrucción desde hace tantos años,</p>		

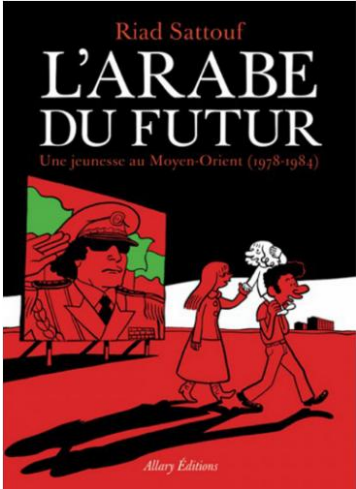
<p>enseña la parte humana y cultural de Gaza y crea un estado de comunicación con el mundo a través de la ventana del cine", añade.</p> <p>"Este festival es el primero de este tipo que se hace en los territorios palestinos y supone un lazo entre el arte y la realidad", dijo a Efe Salah Abdulati, director de la ONG palestina Corporación Independiente por los Derechos Humanos</p> <p>Pese al dolor, la destrucción y la pobreza, los residentes de Shejaiya siguen siendo fuertes y el Ejército israelí nunca podrá romper su fuerte voluntad de vivir vidas normales y libres", añadió (Husni al Mughani, notables del barrio El Shujaia)</p>	
ART FRAMING	
ART QUALIFICATION	ARTIST QUALIFICATION
TAGS	RELATED ARTICLES
Israel, Palestina, Cultura, Cine	<p>Los hermanos Prada presentan en el Fant su último trabajo, 'Queridos Monstruos'</p> <p>Maremostra contará con siete estrenos absolutos en España</p> <p>La vuelta al mundo en 80 documentales</p> <p>'Tensión sexual no resuelta' tendrá una réplica americana</p> <p>'Carol' o el cine por dentro</p>
NOTES	
Violación de derechos internacionales?	

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
9	MUNDO	CINE/CENSURA	ARTICLE	14/12	FRANCISCO CARRIÓN (EL CAIRO)	23	0	682
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/12/14/566eec5ee2704e92778b458f.html">http://www.elmundo.es/cultura/2015/12/14/566eec5ee2704e92778b458f.html</a>								
HEADLINE								
<b><i>Las salas de cine seguirán prohibidas en Arabia Saudí</i></b>								
SUB-HEADLINES								
<i>Tras un bulo que comenzó en las redes sociales, las autoridades religiosas del país aseguran que no se ha levantado la prohibición</i>								
VISUAL CONTENT					CAPTIONS			
					<p>Fotograma de la película 'La bicicleta verde', el primer largometraje rodado en Arabia Saudí, y dirigido por Haifaa Al Mansur.</p>			
SUMMARY								
<p>Social media rumors over the re-opening of cinemas in Saudi Arabia triggered debate on censorship in the country. The article describes how censorship affects Saudi people, forcing them to travel to neighboring countries or watch international satellite channels. The text elaborates on censorship throughout history and finishes by mentioning Wadjda, the first national production that has been screened and awarded internationally, including Spain and BAFTA awards.</p>								
BROADER CONTEXT (THEMES)								

The text revolves around the idea that religious authorities are preventing artistic productions from reaching the population in Arabia Saudi through censorship. It emphasizes that those productions are praised internationally.		
FRAMES (to be developed later??)		
CENSORSHIP WEST VS EAST ISLAM AS A THREAT TO FREEDOM		
LANGUAGE USED		
KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
Los clérigos más pacatos de Arabia Saudí le ganaron la partida a las salas de cine, súbditos sedientos, clandestinidad del hogar, cintas de las televisiones por satélite extranjeras, países vecinos, cuna del islam más intolerante que ha armado el ideario yihadista, material respetuoso con las tradiciones islámicas y la identidad nacional, fomentar buena ciudadanía, reino, censura que ocultaría el rostro de las actrices, esperanza, guardianes de la moral más puritana, conservadurismo, pionera, mordaza, Twitter, hashtag, prohibición	Súbditos sedientos de séptimo arte se refugiaron, islam más intolerable que ha armado el ideario yihadista, apagaron toda esperanza,	
HYPERLINKS		
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS		
Riad, Yeda, La Meca, Mar Rojo, Egipto, India, Turquía, golfo Pérsico, Bahrein, Dubai, España, BAFTA awards,  El veto impidió que los saudíes pudieran ver en su patria el primer largometraje de la historia del país, Wadjda -que en España fue proyectado como La bicicleta verde-		
REFERENCE TO PEOPLE		
Mutlqa al Buqami – journalist Haifaa Al Mansur –filmmaker		
QUOTES & SOURCES / ACTORS		
"Sobre las informaciones aparecidas en los medios de comunicación acerca del lanzamiento de salas de cine en Arabia Saudí, la comisión general de los medios audiovisuales aclara que son infundados y que las personas mencionadas no tienen ninguna representación oficial", manifestó el organismo (comisión general de los medios audiovisuales)		
"No solo se trata de ocio sino de una oportunidad económica", explicó a la cadena Al Arabiya el periodista Mutlqa al Buqami. "Nos gastamos más de mil millones de dólares en ver películas en Bahrein y Dubai. Son grandes números", añadió.		
"Es triste que haya viajar al extranjero para ver una película que fue rodada y producida aquí". "Siento - agregó- que los saudíes se están abriendo y que es una gran oportunidad de traer nuevos conceptos. Este país está atravesando una etapa de cambio". (Haifaa Al Mansur)		
ART FRAMING		
ART QUALIFICATION	ARTIST QUALIFICATION	
RELATED KEYWORDS/TAGS	RELATED ARTICLES	
	La yihad reactiva el Airbus A400M Obama y Juncker elogian las reformas económicas de España en el G20 Occidente debe luchar unido contra el terror del IS La cumbre de Viena trata de separar a 'buenos y malos' en Siria 'La llegada de Netflix a España nos beneficia'	
NOTES		

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
10	MUNDO	ARTE/POLÉMICA	ARTICLE	24/11	CONXA RODRÍGUEZ (LONDRES)	608	0	419
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/11/24/56544db222601da0378b4663.html">http://www.elmundo.es/cultura/2015/11/24/56544db222601da0378b4663.html</a>								
HEADLINE								
<b>Artista musulmán condenado a muerte en Arabia Saudí por apostasía</b>								
SUB-HEADLINES								
<i>Ashraf Fayadh fue condenado en otra ocasión a cuatro años de cárcel y 800 latigazos</i>								
VISUAL CONTENT				CAPTIONS				
 <p>Icono de la petición de libertad para Ashraf Fayadh en redes sociales.</p>				<p>Icono de la petición de libertad para Ashraf Fayadh en redes sociales.</p>				
SUMMARY								
BROADER CONTEXT (THEMES)								
<p>Ashraf Fayadh, Palestinian refugee in Saudi Arabia, condemned to prison and lashes as he abandons islam. The article describes the string of conflicted events between the poet and the Saudi government, for being a freethinker and liberal artist. The text suggests that it was a video he recorded which shows police officials attacking a man. Special mentions to Ashraf's being member of several international organizations and participating in multiple events in Europe.</p>								
FRAMES (to be developed later??)								
<p>CENSORSHIP EAST – LACK OF FREEDOM ISLAM AS A THREAT TO FREEDOM</p>								
LANGUAGE USED								
KEY WORDS/SENTENCES				METAPHORS		ARABIC WORDS		
<p>Artista, poeta, saudí de nacimiento y palestino refugiado, sentenciado a muerte por apostasía y abandono del islam, denunciado, dictados religiosos, mundo del arte contemporáneo árabe, mundo árabe, sentencia judicial, policía religiosa saudí, pena capital, cárcel, latigazos, difundir ateísmo,</p>								
HYPERLINKS								
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS								
<p>Arabia Saudí, Human Rights Watch, Gobierno Saudí, Edge of Arabia (ONG con sede en Londres), Europa, mundo árabe, Jeddah, Tate Modern de Londres, Bienal de Venecia,</p>								
REFERENCE TO PEOPLE								

Decon – Tate Modern director Mona Kareem Ashraf Fayadh - acusado	
QUOTES & SOURCES / ACTORS	
<p>La organización Human Rights Watch ha denunciado el juicio aduciendo lo siguiente: "Es otro ejemplo de la intolerancia del Gobierno saudí con cualquiera que no obedezca sus dictados religiosos, políticos y sociales"</p> <p>La apelación a aquel juicio fue rechazada y el poeta y artista dijo en su defensa, "no merezco morir por esto". Una intuición, la de la pena de muerte, que él, quizás, ya veía venir.</p>	
ART FRAMING	
ART QUALIFICATION	ARTIST QUALIFICATION
RELATED KEYWORDS	RELATED ARTICLES
Arabia Saudí, Islam, Europa, Arte, Internacional, Reino unido	<p>Malala: "Las mujeres tenemos formas más efectivas de ejercer el poder"</p> <p>La cumbre de Viena acuerda una nueva hoja de ruta para la paz en Siria</p> <p>La nueva y aterradora estrategia del IS</p> <p>La cumbre de Viena trata de separar a 'buenos y malos' en Siria</p> <p>Problemas sin solución</p>
NOTES	

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
11	MUNDO	CULTURA/CÓMIC	CRONICLE	01/2	EFE (PARIS)	46	3	340
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/02/01/54ce5d9822601d0f128b457d.html">http://www.elmundo.es/cultura/2015/02/01/54ce5d9822601d0f128b457d.html</a>								
HEADLINE								
<b>"El árabe del futuro", ganador en Angulema</b>								
SUB-HEADLINES								
<i>Su autor trabajó durante unos años en la revista 'Charlie Hebdo'</i>								
VISUAL CONTENT					CAPTIONS			
								
SUMMARY								

This piece is a chronicle of the Angulema Festival in France, starting with some biographical details on French-born Syrian winning artist Riad Sattouf, emphasizing his past collaboration with Charlie Hebdo. Towards the central part of the article, it mentions that Charlie Hebdo awarded some of its collaborating illustrators killed at the attacks.		
BROADER CONTEXT (THEMES)		
The text is quite well shaped as a chronicle in terms of relevant content but too much attention is given to the winner's past collaboration with Charlie Hebdo and the attacks.		
FRAMES (to be developed later??)		
ART – SPECIAL MENTION TO TERRORISM		
LANGUAGE USED		
KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
Francés de origen sirio, país de nacimiento y el de procedencia, Charlie Hebdo, objeto de un sangriento ataque terrorista en París, premio Charlie Hebdo a la libertad de expresión, dibujantes asesinados,		
HYPERLINKS		
<a href="http://www.elmundo.es/internacional/2015/01/14/54b6b5f0ca4741930e8b4582.html">http://www.elmundo.es/internacional/2015/01/14/54b6b5f0ca4741930e8b4582.html</a> - charlie hebdo <a href="http://www.elmundo.es/internacional/2015/01/07/54ad132422601d72428b4577.html">http://www.elmundo.es/internacional/2015/01/07/54ad132422601d72428b4577.html</a> - sangriento ataque terrorista en París		
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS		
Festival del Cómic de Angulema		
REFERENCE TO PEOPLE		
Riad Sattouf – comic artist Cabu, Wolinski, Carb, Tignous y Honoré – illustrators killed in Charlie Hebdo attack Wilfried Lupano y Paul Cauuet – awarded		
QUOTES & SOURCES / ACTORS		
ART FRAMING		
ART QUALIFICATION	ARTIST QUALIFICATION	
Grandes éxitos	Artista consagrado	
RELATED KEYWORDS/TAGS	RELATED ARTICLES	
	El castellonense Sergio Aragonés opta al Eisner, el 'Óscar' del cómic Siete españoles y dos chilenos optan a los Eisner, los Oscar del cómic Pedro Mañas y Patricia García-Rojo: sois vapor Un claro norte en el premio de la Crítica Andrés Ibáñez y Lorenzo Oliván, premios de la Crítica	
NOTES		

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
12	MUNDO	CULTURA/DECADENCIAS	ARTICLE	27/5	LUIS ANTONIO DE VILLENA	471	0	
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/05/27/55648cac46163f47338b459d.html">http://www.elmundo.es/cultura/2015/05/27/55648cac46163f47338b459d.html</a>								
HEADLINE								
<b>Chukri: locos, rosas...</b>								
SUB-HEADLINES								
VISUAL CONTENT					CAPTIONS			




Mohamed Chukri, en su casa de Marruecos, ene l año 2000.

SUMMARY		
This piece is a biographical article on the life of Moroccan writer Mohamed Choukri in the context of Spanish publishing house Cabaret Voltaire releasing ""El loco de las rosas".		
BROADER CONTEXT (THEMES)		
Choukri is represented as a voice for the marginalized (prostitutes, the poor...) in colonised north of Morocco. Tanger, and himself, are talked about as "a bridge" between Spain and Morocco.		
FRAMES (to be developed later??)		
WEST VS EAST ("AND TANGER IN THE MIDDLE")		
LANGUAGE USED		
KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
Mejores escritores, infancia y adolescencia pobres en el Rif, protectorado español, marginalidad, putas, alcohol, literatura, desvalido, gran dipsómano, prohibido en Marruecos, desarreglo emocional, miseria, marginación, afán literario, universo duro, supervivencia, miedo a la autoridad, gente rara, no era hombre de religión, actual fanatismo islamista,	Un libro que tiene un pie en la narrativa occidental y otro en el relato islámico	
HYPERLINKS		
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS		
Tanger, Marruecos		
REFERENCE TO PEOPLE		
Bowles Burroughs Chukri Ángel Vázquez		
QUOTES & SOURCES / ACTORS		
ART FRAMING		
ART QUALIFICATION	ARTIST QUALIFICATION	
	Described as a genuine, unfortunate writer	
TAGS	RELATED ARTICLES	
Marruecos, cultura, literatura		
NOTES		
<p>Gran lector como muchos buenos autodidactas, Chukri siempre afirmaba que de no haber escrito en árabe lo habría hecho en español. Le gustaba España y hablaba muy bien nuestro idioma.</p> <p>Chukri no era un hombre de religión y le hubiera chocado y molestado el actual fanatismo islamista. Pero era plenamente musulmán. Por eso -alguna vez- se quejaba de lo que había sido el Tánger internacional, no tan de espaldas a Marruecos como supone. Sus cuentos son todos marroquíes, mucho, pero si él critica alguna vez a Bowles, bueno es saber que nunca dejó de admirarlo. También le gustaba a Paul lo raro y singular.</p>		


#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
13	MUNDO	CULTURA/MUSICA	ARTICLE	28/2	FRANCISCO CARRION (CAIRO)	105	21	972
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/08/28/55df5df422601d3c1d8b4582.html">http://www.elmundo.es/cultura/2015/08/28/55df5df422601d3c1d8b4582.html</a>								
HEADLINE								
<b>Los grandes éxitos del califato</b>								
SUB-HEADLINES								
<i>Letras sangrientas a capela con el rumor de caballos a galope o espadas en alto causan furor entre los acólitos del Estado Islámico</i>								
<i>Compuestas con un buen ordenador, se cuentan por cientos en You Tube y copian el esquema de la poesía mozárabe de Al Ándalus</i>								
VISUAL CONTENT					CAPTIONS			
					'Nashid' las melodías del Estado Islámico.			
					Concentración yihadista.			
					Un yihadista acerca el micrófono para que entonen los cánticos.			
SUMMARY								
Article providing information on a specific music genre common in the Islamic Caliphate. The text defines this music genre and explains how it is used within yihadist groups. It includes quotes from scholar Smyth, who's been studying this music called "nashid".								
BROADER CONTEXT (THEMES)								
The text intends to approach yihadism from a different perspective, but still perpetuates fear, and ends up providing many details on how the groups are organized, etc.								
FRAMES (to be developed later??)								
ART AS CONTEXT TO EXPLAIN TERRORISM								
LANGUAGE USED								
KEY WORDS/SENTENCES					METAPHORS		ARABIC WORDS	



<p>Fusil, canticos religiosos que venden las bondades del califato y alimentan el ardor guerrero de sus soldados, mi nación, victoria clara, Estado Islámico, sangre de los justos, guerra santa de los piadosos, elevada a himno, organización terrorista más poderosa del planeta, mirada única del mundo yihadista, elementos culturales, ideología, única oda aceptada por los barbudos, diferente a la música occidental, poder, religión, pecaminosa con el islam más pacato, fiel a la ortodoxia, coro polifónico de voces masculinas, bucólica armonía, fundamentalismo islámico, líderes más puritanos, identidad del grupo frente a Al Qaeda, establecer el califato, poesía árabe clásica, versos dedicados a la guerra, lírica tradicional árabe, poesía mozárabe de Al Andalus, sadismo de las ejecuciones, decapitaciones, mezclan promesas de una vida próspera en sus confines, salvajes amenazas al enemigo, hostilidad internacional, episodios coránicos, barbarie,</p>	<p>Corren como la pólvora,</p>	<p>Nashid, cante "halal" , zéjel, sharia, muyahidines,</p>
<b>HYPERLINKS</b>		
<b>REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS</b>		
<p>Siria, Irak, Egipto, Al Andalus,</p>		
<b>REFERENCE TO PEOPLE</b>		
<p>Phillip Smyth – expert en yihadismo Osaba Bin Laden Al Qaeda Abu Bakr al Baghdadi Ayman al Tamimi - politólogo</p>		
<b>QUOTES &amp; SOURCES / ACTORS</b>		
<p>"Me interesan desde niño. Es muy diferente a la música occidental que me fascina", - Smyth</p> <p>"Melodía pegadiza, mensaje fuerte y directo sobre el poder y la religión y letras y referencias que pueden ser comprendidas con facilidad".</p> <p>"No sabemos quién los escribe pero a diferencia de otras organizaciones que reciclan viejos cánticos, el IS los crea", apunta Al Tamimi</p>		
<b>ART FRAMING</b>		
<b>ART QUALIFICATION</b>	<b>ARTIST QUALIFICATION</b>	
<b>TAGS</b>	<b>RELATED ARTICLES</b>	
<p>Cultura, música, Estado Islámico</p>	<p>Taylor Swift y Lisa Kudrow cantan a dúo 'Smelly Cat' Barenboim quiere realizar un concierto en Teherán Sale a subasta un manuscrito de una canción de Bob Dylan One Direction y las boy bands: lo que suena es el dinero El grupo One Direction se separa de manera temporal</p>	
<b>NOTES</b>		
<p>las letrillas se adornan con el efecto de disparos, espadas, caballos a galope, viento o pisadas a ritmo marcial.</p> <p>En la mayoría de las ocasiones están escritas en primera persona para mejorar la identificación con la organización.</p>		


#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
14	MUNDO	CULTURA	ARTICLE	22/2	REBECA HORTIGUELA (TANGER)	133	6	549
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/02/22/54ea101022601d15608b4577.html">http://www.elmundo.es/cultura/2015/02/22/54ea101022601d15608b4577.html</a>								
HEADLINE								
<b><i>Tánger, una ciudad de cine</i></b>								
SUB-HEADLINES								
<i>La semana del cine marroquí decora las calles de Tánger</i>								
VISUAL CONTENT					CAPTIONS			
					Imagen de la película "La moitié du ciel"			
SUMMARY								
The article summarizes the National Film Festival in Tanger, Morocco. A factual text describing the films and directors participating. The text, though, starts with a paragraph describing the city of Tánger, its presence in Western cinema and defines it as the "door to Africa".								
BROADER CONTEXT (THEMES)								
The festival is described as rich in terms of screening many Moroccan productions. Brief mention to Western films shot in Tanger and its relevance as a source of inspiration for many writers.								
FRAMES (to be developed later??)								
No special frames found.								
LANGUAGE USED								
KEY WORDS/SENTENCES					METAPHORS		ARABIC WORDS	
Medio mundo esperaba ansiosamente los Oscar, puerta de entrada a Arica, Tánger, presos políticos, revolucionarios, libertad, vivido en sus carnes la represión y la tortura, país alaoui, la bohème marroquí, artistas extranjeros								
HYPERLINKS								
REFERENCE TO COUNTRIES, CITIES, INSTITUTIONS								
Festival Nacional de Cine, Tánger, Marruecos, Oujda, Muro de Berlín, cines Rif,								
REFERENCE TO PEOPLE								
Frida Benlyazid Bernardo Bertolucci Ismael Ferroukhy – director Abdelkader Lagtaa – director Mohamed Lyounsi – filmmaker Mohamed Bastaoui Said Naciri Tarik El Idrissi Youssef Britel Tala Hadid (all directors)								
QUOTES & SOURCES / ACTORS								
ART FRAMING								

ART QUALIFICATION	ARTIST QUALIFICATION
RELATED KEYWORDS/TAGS	RELATED ARTICLES
	<p>Cinema Povera  Willy Toledo viaja a Lekeitio, Azpeitia y Elorrio para presentar su película  Russell Crowe: 'Hay energía crítica contra mí'  El Festival Internacional de Cine de Irán esquivó la censura  La radical transformación de Jared Leto en Joker</p>
NOTES	
Mientras medio mundo esperaba ansiosamente los Oscar, este fin de semana, la puerta de entrada a África, Tánger,...	


#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
15	MUNDO	CULTURA/CINE	ARTICLE	29/11	LUIS MARTÍNEZ (GIJÓN9	8	0	850
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/11/29/565af3ef268e3e5f1d8b4626.html">http://www.elmundo.es/cultura/2015/11/29/565af3ef268e3e5f1d8b4626.html</a>								
HEADLINE								
<b>"Lo ocurrido en París significa el fracaso de Europa y del concepto de ciudadanía"</b>								
SUB-HEADLINES								
<i>Nabil Ayouch retrata la prostitución en el mundo árabe en 'Much loved', película <b>prohibida en Marruecos y premiada en el Festival de Gijón</b>. Su actriz fue brutalmente agredida en la calle recientemente</i>								
VISUAL CONTENT					CAPTIONS			
								
SUMMARY								
Article on Nabil Ayouch's latest film "Much Loved" after it was awarded a prize in Gijón, Spain. The text describes how main character Loubna Abidar was attacked in Morocco, also elaborates on censorship. Nabil is asked about the terrorist attacks in Paris, and he comments on the reasons of radicalization into terrorism. Mention to inappropriate social integration in Europe.								
BROADER CONTEXT (THEMES)								
Very few details on the film itself. The text revolves more around the conservative Moroccan society, reasons of terrorism by French citizens, cultural identity.								
FRAMES (to be developed later??)								
EAST VS WEST (BY NABIL HIMSELF9 EAST IS BACKWARD WITH RESPECT TO WEST CENSORSHIP								
LANGUAGE USED								
KEY WORDS/SENTENCES					METAPHORS		ARABIC WORDS	
Prostitutas, tan sencillo, no hay lecturas morales, pudores, hay algo en ella que incomoda, molesta su simple presencia, naturalidad casi insultante de enseñar lo obvio, brutalmente agredida, refugia en París, la interprete mereció el premio mayor, mundo árabe al								

<p>contrario que en el occidental, son transparentes, nadie las ve, se les ignora, pese a los vetos, sociedad patriarcal, retraso con respecto a occidente, pobreza a la violencia, fundamentalismo islámico, víctimas de la exclusión, París, sala Bataclán, <b>lección cívica de la gente</b>, entenderse a sí mismo, padre marroquí y madre tunecina, guetos, ciudadanos franceses, Europa ha fracasado,</p>			
HYPERLINKS			
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS			
Marruecos, París, Gijón, París, Sala Bataclán,			
REFERENCE TO PEOPLE			
Loubna Abidar – main character			
QUOTES & SOURCES / ACTORS			
<p>«En el mundo árabe, al contrario que en el Occidental, la prostitución cumple una labor social insustituible hoy por hoy. Muchas de esas mujeres mantienen familias enteras que, de no ser por ellas, estarían completamente abandonadas. Y, pese a ello, son transparentes. Nadie las ve. Están ahí, pero se las ignora. Lo que ofende de mi película es que las hace visibles. <b>Hace ver lo que todo el mundo que visite Marruecos puede ver</b>», comenta el director Nabil Ayouch</p> <p>«Me duele que lo que se vea sea una copia pirata que no coincide en absoluto con mi montaje. Pero, por lo menos, la película está generando un debate. Y de eso se trata», añade</p> <p>«El problema de fondo es el papel que ocupa ahora mismo la mujer en el mundo árabe»,</p> <p>«Como toda sociedad patriarcal, la mujer desempeña un papel subsidiario. Su labor es fundamental para sostener la sociedad, pero no se le reconoce. Llevamos 30 años de retraso con respecto a Occidente. Una sociedad no puede avanzar sólo con una pierna. Si no hay igualdad, no hay nada que hacer»,</p> <p>Lo que más me impresionó fue la lección cívica de la gente. Es muy fácil caer en el odio. Y no fue así.</p> <p>«Hay una responsabilidad compartida en todo lo que está pasando. Los que pusieron las bombas y asesinaron fueron ciudadanos franceses que nunca se han sentido como tales porque siempre han sido excluidos; se les ha segregado en guetos. La educación consiste en formar ciudadanos y eso no ha ocurrido. Europa ha fracasado.</p> <p>«La única solución es la educación. Eso y la separación de la Iglesia del Estado».</p>			
ART FRAMING			
ART QUALIFICATION	ARTIST QUALIFICATION		
Prohibida en Marruecos y premiada en Gijón, simple, incómoda, naturalidad, award-winning, censored			
RELATED KEYWORDS/TAGS	RELATED ARTICLES		
NOTES			
No quiere hacer cine estrictamente social, pero la realidad, tal vez, no le deja opción. La realidad acaba por parecerse demasiado a la ficción.			

Ayouch lleva todo la vida intentado entender para quizá entenderse a sí mismo.

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
16	MUNDO	CULTURA/CINE	ARTICLE	10/7	FRANCISCO CARRIÓN	26,807	24	532
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/07/10/559fcf5e46163f112f8b458f.html">http://www.elmundo.es/cultura/2015/07/10/559fcf5e46163f112f8b458f.html</a>								
HEADLINE								
<b>Muere Omar Sharif</b>								
SUB-HEADLINES								
<i>El actor egipcio, de 83 años y aquejado de Alzheimer desde hace meses, ha fallecido en un hospital egipcio de un ataque al corazón</i>								
VISUAL CONTENT				CAPTIONS				
				Fallece el actor egipcio Omar Sharif.				
SUMMARY								
BROADER CONTEXT (THEMES)								
FRAMES (to be developed later??)								
EGYPT = FARAONES								
LANGUAGE USED								
KEY WORDS/SENTENCES				METAPHORS		ARABIC WORDS		
Leyenda árabe de Hollywood, Lawrence de Arabia, Doctor Zhivago, televisión egipcia estatal, nombre que se ocultaba, alzheimer, galán, Globos de oro, nominación al Oscar, pantalla egipcia, <b>Hollywood de Oriente Próximo</b> , actor más universal de la tierra de los faraones,				Vivía refugiado en un hotel, a la vida nómada,				
HYPERLINKS								
<a href="http://www.elmundo.es/loc/2015/05/23/555f822046163f017c8b4589.html">http://www.elmundo.es/loc/2015/05/23/555f822046163f017c8b4589.html</a> entrevista a Tarik Sharif								
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS								
El Cairo, mar rojo, Oriente Próximo								
REFERENCE TO PEOPLE								
Michel Demitri Shalhoub – real name of Omar Sharif Tarik Sharif – his son Faten Hamama – his wife								
QUOTES & SOURCES / ACTORS								
"Yo solo vivo en hoteles y solo como en restaurantes", declaró en una de sus últimas entrevistas – omar sharif								
ART FRAMING								
ART QUALIFICATION				ARTIST QUALIFICATION				

	Sibarita, políglota, leyenda árabe de Hollywood,
RELATED KEYWORDS/TAGS	RELATED ARTICLES
Televisión, Egipto, cine	Muere la actriz Diana Douglas, madre de Michael Douglas Los 'Cazafantasmas' desvelan su rostro 'El cine necesita de los jóvenes' TVE se muda de los Estudios Buñuel y vivirá 'de alquiler' L'Alfàs recupera las películas en la playa e incorpora cine italiano
NOTES	

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
17	MUNDO	CULTURA/MUSICA/ARQUITECTURA	ARTICLE	25/6	FRANCISCO CARRIÓN (OMAN)	126	3	881
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/06/25/55896d1046163f323c8b458c.html">http://www.elmundo.es/cultura/2015/06/25/55896d1046163f323c8b458c.html</a>								
HEADLINE								
<b>Una ópera de oro y diamantes</b>								
SUB-HEADLINES								
<i>¿Qué ocurre si el omán de un lugar como Mascate, aparentemente saneado en sus cuentas, se empeña en levantar un teatro para el 'bel canto'? Qué va a ocurrir: que el lujo, admirable o censurable, deja fascinado a cualquiera. Mármol hasta en las uñas.</i>								
VISUAL CONTENT					CAPTIONS			
					Interior de la Royal Opera House de Mascate			
SUMMARY								
The article describes the opening of the Opera in Mascate, Oman. It describes so much in detail the characteristics of the building, materials imported from Europe. Big personalities of Italian opera attended. The text elaborates on the poor music scene in muslim countries like Oman and mentions that probably other countries in the Gulf will follow in promoting opera.								
BROADER CONTEXT (THEMES)								
The article greatly emphasizes the luxury and wealth in Oman.								
FRAMES (to be developed later??)								
NO ARTISTIC MOVEMENT IN OMAN MUSIC PROHIBITED IN CONSERVATIVE MUSLIM COUNTRIES GULF = MONEY AND LUXURY								
LANGUAGE USED								
KEY WORDS/SENTENCES					METAPHORS		ARABIC WORDS	
Inauguración, templo de mármol italiano, madera birmana, nacido de la nada en la árida y ardiente capital, singladura, invertir sus petrodólares en edificar sus desvelos operísticos, lujoso vestíbulo, impontentes pilares, deslumbrantes paredes de mármol, funcionario omaní, joya de la corona, ambiente de convulsión que					Desvelo operístico,		Mashrabiya ( celosías de madera en árabe), haram (pecado)	

recorría el mundo árabe, 350 músicos italianos, monarca absoluto, capricho personal del sultán, educado en Reino Unido, arquitectura tradicional árabe, exclusiva colección, gigantescas lámparas, tecnología más puntera, pantalla táctil, éxito del recinto, presupuesto se desconoce, vecinos del Golfo Pérsico, reputación internacional,			
HYPERLINKS			
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS			
Mascate, Oman, Austria, Al Andalus, Europa y Estados Unidos, Golfo Pérsico, Doha, Dubai, Kuwait,			
REFERENCE TO PEOPLE			
Plácido Domingo Naser Al Tafee – directives de la Opera Sultán Qaboos			
QUOTES & SOURCES / ACTORS			
<p>"Fue una noche emocionante. Tuvimos una personalidad de talla internacional como Plácido Domingo con una producción como el Turandot de Giacomo Puccini", recuerda Naser Al Tafee,</p> <p>"Han pasado por aquí Andrea Bocelli, Renée Fleming, la orquesta de la BBC o el Mariinsky Ballet. Los mejores músicos, orquestas y ballets del mundo", presume Al Tafee.</p> <p>"Hay también elementos de Al Andalus y de la presencia árabe en el sur de España porque lo consideramos una extensión de nuestra cultura", señala Al Tafee.</p>			
ART FRAMING			
ART QUALIFICATION		ARTIST QUALIFICATION	
Grandiose, wealthy, elegant, luxurious			
RELATED KEYWORDS/TAGS		RELATED ARTICLES	
Musica, opera		Plácido Domingo en concierto Plácido Domingo no interpretará 'Gianni Schicchi' en Madrid 'Tristán e Isolda' y el éxtasis 'La zarzuela es la cenicienta de la lírica' Gershwin en Soweto	
NOTES			
ha animado a los vecinos del golfo Pérsico a plantar cara a los ulemas más pacatos que tildan la más leve melodía como "haram" (pecado) y acariciar el sueño de su propia Ópera.			

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
18	MUNDO	CULTURA/EGIPTO	ARTICLE	22/1	FRANCISCO CARRION (CAIRO)	8,988	42	819
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/01/22/54c0cc9a22601d546b8b4577.html">http://www.elmundo.es/cultura/2015/01/22/54c0cc9a22601d546b8b4577.html</a>								
HEADLINE								
<b>La máscara dorada de Tutankamón, restaurada con 'superglue'</b>								
SUB-HEADLINES								
<i>La obra maestra hallada por Howard Carter en la excavación de la tumba del faraón en el Valle de los Reyes es el último objeto dañado por la negligencia de las autoridades egipcias</i>								
VISUAL CONTENT					CAPTIONS			



**Turistas** contemplan la máscara de oro del rey Tutankamon, expuesta en el Museo de Egipto de El Cairo.

**SUMMARY**

The article explains that Tutankamon’s golden mask was repaired by using “superglue” after it suffered an accident. The text describes how the museum and the national authorities have responded to this event. It includes a last section where the museum itself is described.

**BROADER CONTEXT (THEMES)**

The museum is described as not very consistent, a bit chaotic. Germany is providing funds to restore the museum.

**FRAMES (to be developed later??)**

ARABS DESCRIBED AS UNSKILLED, PRIMITIVE, CLUMSY...  
 EUROPE AS FACILITATOR (FUNDER)  
 EGYPT = ANCIENT EGYPT

**LANGUAGE USED**

KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
Máscara de oro de Tutankamon, obra maestra hallada por Howard Carter, restauración “amateur”, vulgar pegamento, polvorientas vitrinas, periódico panárabe Al Arabi al Jadid, efigie, raspar el residuo aumentando el daño y arañando la figura, <b>egiptología</b> , arte farónico, un almacé turba al <b>esforzado turista</b> , escritas aleatoriamente en árabe, inglés o francés, civilizaciones, <b>expertos internacionales</b> , majestuosas pirámides,	Peregrinar hasta el edificio,	

**HYPERLINKS**

**REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS**

El Cairo, Egipto, Museo de Antigüedades, Valle de los Reyes, plaza Tahrir,


**REFERENCE TO PEOPLE**

Tutaknamon  
 Howard Carter  
 Mahmud el Halwagi – director del Museo Egipcio  
 Ministerio de Antigüedades

**QUOTES & SOURCES / ACTORS**




"No puedo decir nada sobre el asunto. No soy el responsable de la restauración y el ministerio ha establecido un comité para investigar lo sucedido, examinar la pieza y elaborar un informe final. Cuando esté disponible, todo el mundo sabrá lo que ha pasado con la figura", - Halwagi	
ART FRAMING	
ART QUALIFICATION	ARTIST QUALIFICATION
RELATED KEYWORDS/TAGS	RELATED ARTICLES
Egipto, cultura	Miguel Falomir, nuevo director adjunto del Museo del Prado Dionisos y la yihad Cómo inaugurar un museo vacío Neil MacGregor abandona la dirección del Museo Británico Cameron paralizó el nombramiento de Finaldi por el excesivo sueldo
NOTES	
Los objetos languidecen pobremente identificados mediante leyendas escritas aleatoriamente en árabe, inglés o francés y la estructura general de la visita carece de un narrativa única	
El año pasado las autoridades anunciaron un proyecto multimillonario <b>financiado por Alemania</b>	


#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
19	MUNDO	CULTURA	ARTICULO	17/3	ALEXANDRA VON SCHELLING	295	0	301
SOURCE LINK								
<a href="http://www.elmundo.es/cultura/2015/03/17/5507298aca474193668b456c.html">http://www.elmundo.es/cultura/2015/03/17/5507298aca474193668b456c.html</a>								
HEADLINE								
<b>Marie Keyrouz, la monja libanesa que cantó contra la guerra</b>								
SUB-HEADLINES								
<i>La religiosa maronita actúa este martes en el ciclo femenino con su propuesta musical que traspasa las múltiples fronteras culturales y espirituales de su país.</i>								
VISUAL CONTENT					CAPTIONS			
								
SUMMARY								
Text about a Lebanese nun that became a singer as a way to spiritually connect with God and spread peaceful message in the context of religious and cultural wars. It describes the type of music she makes and also provides a short paragraph on the Civil War.								
BROADER CONTEXT (THEMES)								
ART AS A MEDIATION TOOL (BETWEEN CULTURES, RELIGIONS)								
FRAMES (to be developed later??)								

LANGUAGE USED		
KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
Celebración de talento femenino, monja libanesa, cantante, antropóloga, expresión religiosa, sonidos orientales, <b>dominado</b> por el islam, bebe del cristianismo maronita, hasta los cantos antiguos de occidente, gregoriano, ambrosiano, repertorio bizantino, música moderna libanesa, trasciende las fronteras entre lo antiguo y lo moderno, sentirse más cerca de Dios, barreras humanas, cuando Líbano estaba desangrándose por culpa de una guerra civil <b>supuestamente religiosa</b> , herramienta para erradicar la identidad, violencia y dolor, mensaje de paz,		
HYPERLINKS		
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS		
Madrid, centro Conde Duque,		
REFERENCE TO PEOPLE		
Sor Marie Keyrouz Bach, Mozart		
QUOTES & SOURCES / ACTORS		
ART FRAMING		
ART QUALIFICATION	ARTIST QUALIFICATION	
Trascendente, indefinible, más allá del mundo material,		
RELATED KEYWORDS/TAGS	RELATED ARTICLES	
	<p>Noticias Relacionadas</p> <p>La madre del cabo Soria, 'indignada' con el Gobierno, llevará el caso a la Audiencia Nacional</p> <p>Condenado a 20 años por intermediar en el secuestro de la prima de Marlaska en Colombia</p> <p>El cabo Soria murió por 'varios errores' de Israel, entre ellos no respetar la distancia de seguridad</p> <p>Una agenda económica</p> <p>Margallo subraya el esfuerzo del Gobierno para dar 'tranquilidad' ante el yihadismo</p>	
NOTES		
<p>Keyrouz logra sustituir <b>las diferencias culturales del entorno por similitudes</b>, a través de la unión de varios estilos.</p> <p>elimina una etiqueta o un género cultural, religioso o musical. (¿)</p> <p>un llanto religioso con el propósito de disolver las barreras humanas.</p>		

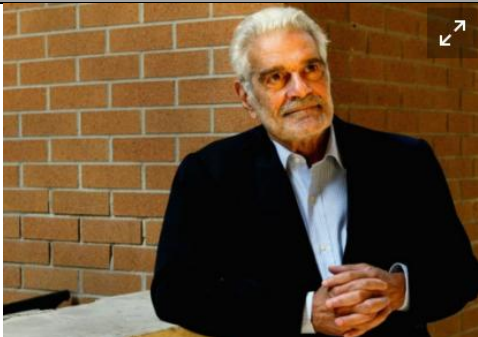
#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
20	MUNDO	CULTURA	ARTICULO	7/2	AFP-EL MUNDO	232	0	378

SOURCE LINK		
<a href="http://www.elmundo.es/cultura/2015/02/07/54d5fc5c268e3efd468b4577.html">http://www.elmundo.es/cultura/2015/02/07/54d5fc5c268e3efd468b4577.html</a>		
HEADLINE		
<b>Muere Assia Djebar, primera personalidad magrebi <b>admitida</b> en la Academia Francesa</b>		
SUB-HEADLINES		
VISUAL CONTENT	CAPTIONS	
	Assia Djebar	
SUMMARY		
The article provides biographical details on Algerian intellectual personality Assia Djebar following her death. Academic and professional career as filmmaker and writer. Reference to awards and merits.		
BROADER CONTEXT (THEMES)		
The upper-class good Arab who writes in French. BUT, the first Arab to enter Sorbone (etc....).		
FRAMES (to be developed later??)		
LIBERATION OF WOMEN		
LANGUAGE USED		
KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
Personalidad magrebi, escritora, historiadora, cineasta argelina, ha fallecido, abanderada de la emancipación de la mujer, literatura argelina en francés, candidatos al premio Nobel de Literatura, laureada, primera argelina en cursar estudios de Historia en la universidad de La Sorbona, traducido al español,		
HYPERLINKS		
REFERENCE TO COUNTRIES, CITIES, INSTITUTIONS		
Paris, Cherchell, Argelia,		
REFERENCE TO PEOPLE		
Assia Djebar Fatmia zohra imalayene		
QUOTES & SOURCES / ACTORS		
ART FRAMING		
ART QUALIFICATION	ARTIST QUALIFICATION	


	Influentes, famosos
RELATED KEYWORDS/TAGS	RELATED ARTICLES
	<p>Ángel Gil Cheza cose en negro su 'Pez en la hierba'  'Los contaminados por Cervantes no nos resignamos a la injusticia'  Goytisoló, sin rodeos  El director del Cervantes, sobre los restos del escritor: 'Hay que dejarlos reposar tranquilos'  Siete escritoras para no perderse en el Día del Libro (ni el resto del año)</p>
NOTES	
Fue la primera argelina en cursar estudios de Historia en la universidad de La Sorbona, de donde fue expulsada por participar en la lucha por la independencia argelina contra Francia.	

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
1	LIBERATION	ARTS	ARTICLE	20/12	CLEMENT GHYS		0	426
SOURCE LINK								
<a href="http://next.liberation.fr/arts/2015/12/20/osiris-divin-coupe-a-l-eau_1422065">http://next.liberation.fr/arts/2015/12/20/osiris-divin-coupe-a-l-eau_1422065</a>								
HEADLINE								
<b><i>“Osiris”, divin coupé a l’eau</i></b>								
SUB-HEADLINES								
<i>L’Institut du monde arabe accueille des vestiges rituels consacrés au dieu égyptien et retrouvés dans le Nil.</i>								
VISUAL CONTENT					CAPTIONS			
					<p>«Le Réveil d'Osiris.» Photo Christoph Gerick. Franck Goddio. Hilti Foundation</p>			
SUMMARY								
The article is a review of an exhibition on ancient Egyptian art at the Institut du Monde Arabe in Paris. The author provides a critique towards the layout and organization of the exhibition.								
BROADER CONTEXT (THEMES)								
-								
FRAMES								
-								
LANGUAGE USED								
KEY WORDS/SENTENCES					METAPHORS		ARABIC WORDS	
L’on va pour être impressionné, objets qui sont dans l’imaginaire collectif, attiré, statues monumentales, bijoux, objets rituels, eaux égyptiennes, impressionné, magnifique géant, grandiose, expo grand public, rites, mythologie, divinité martyre, splendeur de l’Égypte antique, patrimoine,					Coupé a l’eau (watered-down), « se dévoilait », dans le brouhaha (uproar),			
HYPERLINKS								

REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS	
Delta du Nil, baie d'Aboukir, Canope, Thonis-Heracléion, Institut du monde arabe ((IMA),	
REFERENCE TO PEOPLE	
Franck Goddio – archeologue sous-marin	
QUOTES & SOURCES / ACTORS	
ART FRAMING	
ART DESCRIPTION	ARTIST DESCRIPTION
Grandiose, magnifique, patrimoine	-
RELATED KEYWORDS/TAGS	RELATED ARTICLES
-	-
NOTES	
Les cartels manquent de la clarté nécessaire à la compréhension d'un corpus aussi vaste.	

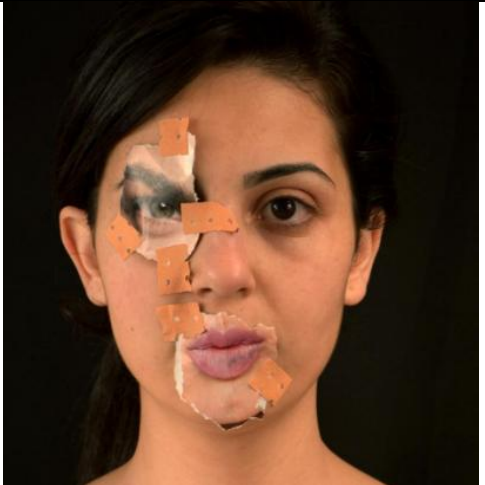
#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
1	LIBERATION	CINEMA		10/7	CLEMENT GHYS		24	1426
SOURCE LINK								
<a href="http://next.liberation.fr/cinema/2015/07/10/omar-sharif-le-prince-desoeuvre_1345895">http://next.liberation.fr/cinema/2015/07/10/omar-sharif-le-prince-desoeuvre_1345895</a>								
HEADLINE								
<b>Omar Sharif, le prince desoeuvré</b>								
SUB-HEADLINES								
<i>Le cœur de l'acteur égyptien lui a fait défaut vendredi. Ses rôles dans «Lawrence d'Arabie» ou «Docteur Jivago» en ont fait une star internationale à l'image de séducteur, trompant plus tard son ennui dans le jeu et les courses hippiques.</i>								
VISUAL CONTENT					CAPTIONS			
					Omar Sharif en 2003 au festival du film de Toronto, à l'époque de la sortie de «Monsieur Ibrahim et les fleurs du Coran».			
SUMMARY								
The article summarizes the personal life and career of Egyptian actor Omar Sharif after his death. It emphasizes his success in Hollywood, his turbulent life linked to games and casinos, and his image as “play-boy”.								
BROADER CONTEXT (THEMES)								
First arab star in the West.								
FRAMES								
ARAB = SEDUCTIVE, MANLY								
LANGUAGE USED								
KEY WORDS/SENTENCES					METAPHORS		ARABIC WORDS	
Image de séducteur, l'aura de l'acteur égyptien, alzheimer, fait rever tant de femmes, play-boy, jouisseur, casinos, <b>il est toujours resté égyptien</b> , famille aisée					Lawrence d'Arabie est un tsunami dans sa vie,			

d'origine libanaise et de confession chrétienne, école anglaise, turbulente époque du cinéma égyptien, se convertit à l'islam pour elle, un acteur arabe anglophone, physique et le charme, <b>star arabe</b> , il représentait une haute société cosmopolite,		
HYPERLINKS		
<a href="http://next.liberation.fr/cinema/2001/08/03/jeu-tue-l-ennui_373335">http://next.liberation.fr/cinema/2001/08/03/jeu-tue-l-ennui_373335</a> - piece on Sharif		
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS		
Caire, Sheraton du Caire, Royal-Barriere a Deauville, paris, ALEXANDRIE, Londres, Royal Academy of Dramatic Art, Etats-Unis,		
REFERENCE TO PEOPLE		
Youssef Chahine – filmmaker Faten Hamama Nasser (president) David Lean Sherif Ali ibn el Kharish Patrice Dard		
QUOTES & SOURCES / ACTORS		
«Sur cour, je crois. Je n'ouvre jamais les rideaux, même pour regarder le temps qu'il fait. A quoi bon ? J'ai vu tous les paysages.» - Sharif		
ART FRAMING		
ART DESCRIPTION	ARTIST DESCRIPTION	
	Play-boy, séducteur, ocioso, « nasty »...	
RELATED KEYWORDS/TAGS	RELATED ARTICLES	
NOTES		
Et c'était vrai, mais il est toujours resté égyptien, représentant ainsi la seule star internationale masculine arabe.		
Attiré par Hollywood, il quitte l'Egypte de Nasser dont il n'aimait pas l'autoritarisme		

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
3	LIBERATION	CINEMA	CRITIQUE	3/3	DIDIER PERON		0	927
SOURCE LINK								
<a href="http://next.liberation.fr/cinema/2015/03/03/tariq-teguia-saute-frontieres_1213366">http://next.liberation.fr/cinema/2015/03/03/tariq-teguia-saute-frontieres_1213366</a>								
HEADLINE								
<b>Tariq TEguia, saute-frontières</b>								
SUB-HEADLINES								
<i>Une rétro à Beaubourg et un nouveau film en salles le 11 mars pour le cinéaste algérien <b>radical</b>.</i>								
VISUAL CONTENT					CAPTIONS			
					Nahla, jeune étudiante palestinienne.			
SUMMARY								

The article describes the profile of Algerian filmmaker Tariq Tegua, following the making of his latest film on the socio political context in the Mediterranean, extending to Greece, Algeria, Lebanon.		
BROADER CONTEXT (THEMES)		
FRAMES		
CONFLICT IN MEDITERRANEAN AREA ART IN NEED OF FUNDING ART TO EXPLAIN POLITICAL CONFLICT IN THE MEDITERRANEAN ALGERIA NOT HAVING RELEVANT FILM MOVEMENT		
LANGUAGE USED		
KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
Saute-frontières, algerien radical, detonné d'entrée de jeu par lar adicalité, mélancolie, jeune étudiante palsetinnienne, transfrontalière, climat d'attente, folie parasitique, specuculation capitaliste, societé sans etat fiable, insérer sa vision de l'algerie dans l'senssemble géographique et historique plus vaste de L'afrique, agitation sociale dans le sud algérien,		Zendj (esclaves noirs en lutte), charabia,
HYPERLINKS		
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS		
Alger, Paris, Centre Pompidou, journaliste algérien, l'empire des Abbassides de Bagdad, Irak, Bassorah, Beyrouth, Athènes, New York,		
REFERENCE TO PEOPLE		
Godard Antonioni Yacine Tegua – his brother Bertrand Bonello Ibn Battuta		
QUOTES & SOURCES / ACTORS		
«La réalité d'Alger, c'est son extension, une réalité qui vaut pour l'Algérie tout entière. Un paysage de chantiers perpétuels et inachevés avec ses immeubles hérissés de ferrailles, construits sans plan d'urbanisme, un paysage de ruines récentes. [...] En Turquie, au Kurdistan irakien, à Ramallah, dans tout le bassin méditerranéen, on retrouve ces villes métastases habitées par une "lumpen bourgeoisie" à la recherche du confort moderne et des signes de la réussite.» - Tegua		
ART FRAMING		
ART DESCRIPTION	ARTIST DESCRIPTION	
Style entreché	Radical, spectral, son independence farouche, complex	
RELATED KEYWORDS/TAGS	RELATED ARTICLES	
NOTES		
Il lui faudra encore tâtonner plusieurs années dans une certaine solitude si l'on veut bien imaginer qu'Alger n'est pas le lieu le plus fertile en nouveau cinéma.		
Révolution Zendj entend embrasser dans sa structure itinérante, transfrontalière, le climat d'attente, d'atermoiement et d'irrésolution qui règne dans la plupart des pays du bassin méditerranéen, soit affectés par une crise économique grave (la Grèce), soit condamnés à être la plaque tournante des utopies et échecs du monde arabe (le Liban).		
Son indépendance farouche se paye aussi d'une grande difficulté à boucler financièrement ses projets puis à les diffuser correctement		
Tariq Tegua, Films et rencontres au Centre Pompidou, 75004, du 6 au 15 mars. Rencontre avec le cinéaste		

le 14 mars à 17 heures. Révolution Zendj de Tariq Teguaia avec Fethi Gares, Diyanna Sabri, Ahmed Hafez... 2 h  
13. Sortie en salles le 11 mars.

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
4	LIBERATION	CULTURE/IMAGES	ARTICLE	6/12	CLEMENTINE MERCIER		0	868
SOURCE LINK								
<a href="http://next.liberation.fr/images/2015/12/06/a-paris-l-orient-voit-le-jour_1418668">http://next.liberation.fr/images/2015/12/06/a-paris-l-orient-voit-le-jour_1418668</a>								
HEADLINE								
<b>A PARIS, L'ORIENT VOIT LE JOUR</b>								
SUB-HEADLINES								
<i>L'IMA lance, jusqu'au 17 janvier, une Biennale très fournie des photographes du monde arabe contemporain</i>								
VISUAL CONTENT					CAPTIONS			
					<p>«Autoportrait», d'Ihsane Chetuan, exposée à Paris jusqu'au 17 janvier.</p>			
SUMMARY								
The article presents a contemporary photo exhibition held at IMA in Paris, including the works of multiple Arab artists. It describes the layout and content of the exhibition. In the first paragraph, the author discusses the controversy of "Orientale vs occidentale"								
BROADER CONTEXT (THEMES)								
The text promotes the idea « east vs west » although it aims at showing cultural diversity in France. It shows the artwork of several Arab-French artists, but the context is cultural/national identity.								
FRAMES								
WEST – EAST ! (regard occidental ou oriental?) ARABS IN WEST – IDENTITY ISSUES ART TO DISCUSS SOCIAL ISSUES								
LANGUAGE USED								
KEY WORDS/SENTENCES					METAPHORS		ARABIC WORDS	
Regarder le monde arabe, faire tomber les clichés, belle mais délicate idée, regard néocolonialiste, dispositif difficile, <b>le monde arabe rayonne au-delà de ses frontières</b> , flottement, lisant le Coran, pénurie de tout, manque d'eau, sujets sensibles sont montrés aux périphéries, enfants des mines, <b>Française née au Caire</b> , les femmes victimes d'harcelement sexuel en Egypte, d'origine franco-marocaine, Liban asphyxiée par une masse de tours en béton, la guerre de l'Algerie, autorité de la métropole, traditionnel religieux, il ridiculise les rapports					Tant le monde arabe est un kaléidoscope, « en terrain difficile, on avance a pas furtif », la capitale du Liban asphyxiée,			



sociaux dités par les façades vestimentaires,			
HYPERLINKS			
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS			
Gaza, prison de Zaouia, libye, mines de Menya, Sinai, Aqaba, Charm el Cheikh, Liban, Beyrouth, Bab el-Oued, Alger,			
REFERENCE TO PEOPLE			
Jack Lang – president de l’IMA Gabriel Bauret et Géraldine Bloch – commissaires Wafaa Samir – Egyptian photographer Massimo Berruti – photographer Mohamed Abusal – photographer Myriam Abdelaziz Mouna Saboni Malik Nejmi Andrea et Magda – franco-italien Joe Kesrouani Nabil Boutros			
QUOTES & SOURCES / ACTORS			
ART FRAMING			
ART DESCRIPTION		ARTIST DESCRIPTION	
Installation etouffante, sujets sensibles, propositions fortes,			
RELATED KEYWORDS/TAGS		RELATED ARTICLES	
NOTES			
<p>Regarder le monde arabe est nécessaire pour comprendre nos voisins à l’heure où les territoires se raidissent, et les incertitudes grandissent</p> <p>Quel regard privilégié ? Occidental ? Oriental ? Comment sélectionner ces photographes ? Ils sont marocains, tunisiens, palestiniens, dubaïotes mais aussi français ou italiens d’origine diverses...</p> <p>La fascination exercée par le monde arabe étant inscrite dans le regard occidental</p> <p>De Gaza, <b>épicerie du monde arabe</b>, on entrevoit la pénurie de tout</p> <p>le paysage a été défiguré par le tourisme de masse qui rêvait des Mille et Une Nuits.</p> <p>l’histoire de Climat de France, cité dominant le quartier de Bab el-Oued, à Alger, construite par l’architecte Fernand Pouillon.</p> <p>il se grime en 18 personnages cairotes, <b>allant du kakou en Ray-Ban au traditionnel religieux.</b></p> <p>Biennale des photographes du monde arabe contemporain jusqu’au 17 janvier. Rens. : <a href="http://biennalephotomondearabe.com">biennalephotomondearabe.com</a></p>			

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
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5	LIBERATION	CULTURE		20/3	Johanna Luysen		20	573
SOURCE LINK								
<a href="http://next.liberation.fr/culture/2015/03/20/une-poetesse-libanaise-interdite-de-conference-a-bahrein_1224935">http://next.liberation.fr/culture/2015/03/20/une-poetesse-libanaise-interdite-de-conference-a-bahrein_1224935</a>								
HEADLINE								
<b><i>Une poétesse libanaise interdite de conférence à Bahreïn</i></b>								
SUB-HEADLINES								
<i>Invitée à Manama en avril pour le Printemps de la cultura, Joumana Haddad, athée, féministe et pro-LGBT, vient de se voir refuser l'accès au royaume.</i>								
VISUAL CONTENT				CAPTIONS				
				Une poétesse libanaise interdite de conference a Bahrein.				
SUMMARY								
The article reports the case of Lebanese poet Joumana Haddad, who was banned by Bahrein Prime Minister from participating at a conference in Bahrein, following criticism on social media for being an atheist. The article contains quotes from both Haddad and Al Asalah, the main salafist party in the country.								
BROADER CONTEXT (THEMES)								
The text seems to build upon the conflict between atheists and Muslims, being atheists the “good guy” that respects women and sexual minorities. Although quotes from the salafist party directly attack her for being atheist, the article (and the poet herself) seems to imply that because Haddad is an atheist she is an advocate for human rights.								
FRAMES								
ATHEISM VS ISLAM WOMEN ARTIST AS VICTIM CENSORSHIP ART AS POLITICAL TOOL								
LANGUAGE USED								
KEY WORDS/SENTENCES			METAPHORS			ARABIC WORDS		
Athées, dangereux, athée proclamée, royaume, égalité, droits des homosexuels, deputes, islamistes, protesté avec virulence, autorisée, notre religion, notre morale, notre people, menace, provocation flagrante contre la religion de Dieu, en defense de l'écrivaine, féminisme radical, sulfureuse revue, tabous, interdite dans de nombreux pays arabes, denonçant le patrarcat a l'oeuvre dans le monde arabe et dans les trois religions monothéistes,								
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS								
Printemps de la culture, Bahreïn, manama, Beyrouth, Arabie Saoudite								
REFERENCE TO PEOPLE								
Ministre de la culture, premier minister (no names), Al Asalah (principal parti salafiste du pays),								
QUOTES & SOURCES / ACTORS								

«Les athées sont donc apparemment plus dangereux que les égorgeurs et ceux qui brûlent des êtres humains!» ironise, amère, l'écrivaine, essayiste et journaliste libanaise Joumana Haddad sur son compte Facebook.

Several quotes by Haddad

Le principal parti salafiste du pays, Al Asalah, a en effet protesté avec virulence contre sa venue : «Nous réclamons qu'elle ne soit pas autorisée à entrer sur notre territoire sous quelque prétexte que ce soit parce que notre religion, notre morale et notre peuple ne l'acceptent pas, et ne le permettent pas.» Le parti a également menacé de confronter la ministre de la Culture à cette «provocation flagrante contre la religion de Dieu»

ART FRAMING	
ART QUALIFICATION	ARTIST QUALIFICATION
Sulfureuse, challenging taboos, abrasive, denouncing,	Athée proclamé, provocative, advocate for human rights, banned, radical,
RELATED KEYWORDS	RELATED ARTICLES
NOTES	
<i>Libération</i> a contacté le personnel du Printemps de la culture à Manama ainsi que l'ambassade du Bahreïn en France, sans succès.	

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
6	LIBERATION	CULTURE/LIVRES	ARTICLE	2/10	NATALIE LEVISALLES		0	2414


SOURCE LINK

[http://next.liberation.fr/livres/2015/10/02/le-caire-enchanteur-un-recit-dessine-de-lamia-ziade\\_1395971](http://next.liberation.fr/livres/2015/10/02/le-caire-enchanteur-un-recit-dessine-de-lamia-ziade_1395971)

HEADLINE

**LE CAIRE ENCHANTEUR UN RÉCIT DESSINÉ DE LAMIA ZIADÉ**

SUB-HEADLINES


VISUAL CONTENT	CAPTIONS
	

SUMMARY

This is a very comprehensive feature article covering Egyptian illustrator Lamia Ziadé's book on the golden age of Arab music and cinema. It provides detailed biographical info on the key figures of that period, also

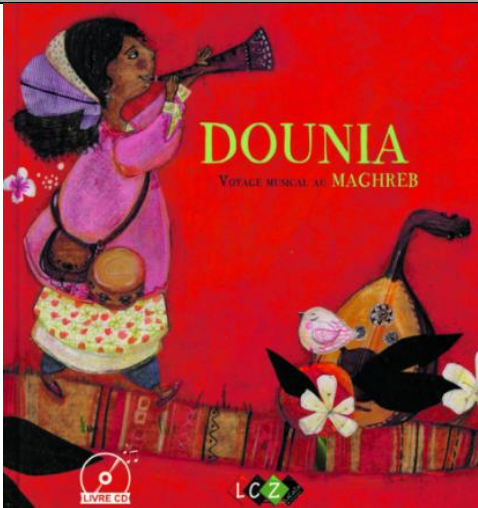
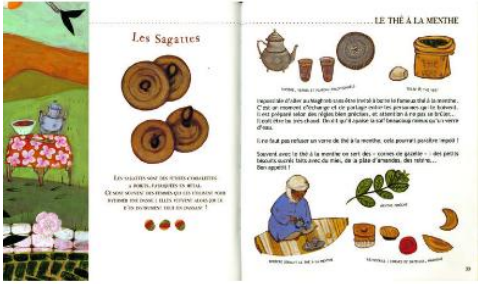
giving contextual, sociopolitical data – Civil War, influence of Saudi Arabia.		
<b>BROADER CONTEXT (THEMES)</b>		
The text portrays the cultural scene in Arab countries at that time as fascinating and very rich, artists as having crazy, mysterious lives. The text highlights the quality/relevance of that cultural period, and also defines Khoumeyni as a turning point in the Middle East (bringing in more religious conservatism). Role of women before and after religious integristism).		
<b>FRAMES</b>		
SAUDI ARABIA = MONEY, CONSERVATIVE ISLAM VEIL = CONSERVATISM RECLAIMING ARAB CULTURE		
<b>LANGUAGE USED</b>		
<b>KEY WORDS/SENTENCES</b>	<b>METAPHORS</b>	<b>ARABIC WORDS</b>
Princesse druze et chanteuse syro-libanaise, actrices, danseuses, compositeurs, roman graphique de l'âge d'or de la chanson et du cinéma égyptiens, la guerre du Liban, ce Levant devenu légendaire et presque impossible à imaginer aujourd'hui, les couleurs et les lumières d'une société extravagante, <b>Orientaux et Occidentaux de toutes religions et nationalités</b> , révolution égyptienne, <b>d'origine juive, convertie à l'islam</b> , époque incroyable de liberté, lutte, lutte contre les anglais et les français, création de l'Etat d'Israël, exil du roi Farouk, Nahda (renaissance culturelle et politique arabe)		
<b>HYPERLINKS</b>		
<b>REFERENCE TO COUNTRIES, CITIES, INSTITUTIONS</b>		
Le Caire, Beyrouth, Damas, Jérusalem, Levant		
<b>REFERENCE TO PEOPLE</b>		
Lamia Ziadé -writer Asmahan Oum Kalthoum Samia Gamal Fayrouz Nagui Mahfouz, Dalida, Claude François, général de Gaulle et Omar Sharif Leila Mourad, Farid El Atrach Mohammed Abdel Wahab Qasabji		
<b>QUOTES &amp; SOURCES / ACTORS</b>		
<p>«Ça, c'est Beyrouth avant, quand c'était joli. J'adore, c'est le Liban paradis, que j'ai presque connu.</p> <p style="text-align: center;">–</p> <p>«Asmahan a une vie incroyablement romanesque, et très mystérieuse, tout est flou</p> <p>«C'est lors de la révolution égyptienne de 1919, que Hoda Chaaoui - fille de pacha mariée à l'âge de 13 ans - organise la première manifestation de femmes contre l'occupation anglaise. Les photos de l'époque sont superbes : on voit les femmes habillées comme je les ai dessinées, des robes noires assez longues, des collants noirs et, sur le visage, le yachmak, un voile blanc très fin, elles sont super nombreuses, 300 en tout, c'est très impressionnant... Maintenant, c'est l'inverse, <b>pour se battre contre l'Occident, les femmes se voilent.</b></p> <p>«Et puis l'intégrisme a commencé dans les années 80. Après la prise du pouvoir par Khomeiny en Iran, les pays comme l'Arabie Saoudite ont abreuvé les gens d'intégrisme sunnite pour faire contrepoids.</p>		

ART FRAMING	
ART DESCRIPTION	ARTIST DESCRIPTION
	Si sensuelles dans leur jeunesse et souvreté, vent tombées dans la pauvreté
RELATED KEYWORDS/TAGS	RELATED ARTICLES
NOTES	
<p><b>On apprend que les premiers producteurs égyptiens de cinéma ont été... des productrices</b></p> <p>les femmes aussi bien que les hommes, avaient une sexualité extrêmement libre, cumulant amants, maîtresses et consommations de toutes sortes, de manière parfois suicidaire</p> <p>se voient remettre par des envoyés venus d'Arabie Saoudite des malles contenant des centaines de milliers de dollars «pour montrer l'exemple» <b>et se voiler.</b></p>	


#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
7	LIBERATION	CULTURE/MUSIQUE	ARTICLE/CRITIQUE	7/12	THOMAS ABGRALL (BEYROUTH)		0	1574
SOURCE LINK								
<a href="http://next.liberation.fr/musique/2015/12/07/ibrahim-maalouf-eleve-l-impro_1418965">http://next.liberation.fr/musique/2015/12/07/ibrahim-maalouf-eleve-l-impro_1418965</a>								
HEADLINE								
<b>IBRAHIM MAALOUF ÉLÈVE L'IMPRO</b>								
SUB-HEADLINES								
<i>Transmission. Avant de présenter à la Philharmonie de Paris son album «Kalthoum», le trompettiste franco-libanais a tenu à Beyrouth le premier d'une série d'ateliers avec des étudiants.</i>								
VISUAL CONTENT					CAPTIONS			
					Ibrahim Maalouf, fin octobre à Ain el Qabou, au nord-est de Beyrouth.			
SUMMARY								
The article tells the story of Ibrahim Maalouf, a Lebanese musician born into the artistic milieu, who decide to flee to France during the Civil War. The text contains many quotes from Maalouf, who explains both his professional career and personal life. Details are given on his latest album, which intends to make a connection with his Lebanese origins through the songs by Oum Kathoum.								
BROADER CONTEXT (THEMES)								
Story of a Lebanese family fleeing from war, movign to Europe, using music as a way to get back to their cultural roots. Negotiation of cultural identity underlies the whole text.								
FRAMES								
OCCIDENTAL – ORIENTAL WAR AS A TOOL TO GET BACK TO OWN CULTURE IDENTITY DISCUSSION								
LANGUAGE USED								
KEY WORDS/SENTENCES					METAPHORS		ARABIC WORDS	

Ateliers d'improvisation, trompette, s'impliquer davantage dans son pays natal, plongé dans des crises sans fin, guerre civile, s'installer de manière durable en France, école abandonnée, sur le mandat français, avec de modestes économies, chemin de l'exil, gardien des liens forts avec le pays, dialecte libanais, on écoute Radio orient, retour aux sources, jazz new-yorkais, voix de l'unité du monde arabe, passé intime,	Quite le ciel de Beyrouth, « Beyrouth, la métropole cataclysmique aux multiples cicatrices »,	Oud, mloukhié,
HYPERLINKS		
REFERENCE TO COUNTRIES, CITIES, INSTITUTIONS		
Beyrouth, collège jésuite de Notre-Dame de Jamhour, France, Paris, conservatoire de Paris, Philharmonie de Paris, Ain el Qabou,		
REFERENCE TO PEOPLE		
Nassim –father Maurice André Nada – mother Oum Kalthoum Fayrouz Bories Vian Amine Maalouf – écrivain Dodge de Rushdi		
QUOTES & SOURCES / ACTORS		
<p>«Ne jouez pas seuls, écoutez les autres, construisez vos rythmes ensemble. L'improvisation, c'est comme le langage : si tout le monde parle en même temps, on ne comprend rien.» - Maalouf</p> <p>«Ces gamins me bouleversent. Ils ont beaucoup de choses à dire, des choses profondes. Je sens une tension très forte chez eux, <b>qui ne demande qu'à être libérée</b>, raconte le trompettiste.</p> <p>Ce que je fais ici dépasse la musique. Je leur apprend à intégrer une vision du monde qui soit en accord avec les autres. Au Liban, le vivre-ensemble reste trop souvent une exception.»</p> <p>«Rien n'a été réglé depuis la fin de la guerre civile, la situation a même empiré ces dernières années. Ce sont toujours les mêmes leaders communautaires féodaux qui conduisent le pays à la faillite depuis vingt-cinq ans. Les Libanais n'ont que deux choix : <b>émigrer ou subir</b>.»</p> <p>«Ecouter Fayrouz en France, c'était trop nostalgique, ça faisait pleurer mes parents. Oum Kalthoum, elle, nous berçait tous les soirs. C'était pratique pour nous endormir, les chansons duraient parfois plus d'une heure.»</p>		
ART FRAMING		
ART DESCRIPTION	ARTIST DESCRIPTION	
	Decontracté, en jean, baskets, et tee-shirt, inventeur de la trompette arabe,	
RELATED KEYWORDS/TAGS	RELATED ARTICLES	
NOTES		
<p>Il se débrouille au oud, mais elle lui conseille de maîtriser un instrument <b>plus «occidental»</b>. Les origines, chez les Maalouf, ne s'oublient pas, elles ont une dimension sacrée.</p> <p><b>Ibrahim Maalouf Kalthoum (Mi'ster Productions). En concert les 12, 13 et 14 décembre à la Philharmonie de Paris, 75019. Rens. : <a href="http://philharmoniedeparis.fr">http://philharmoniedeparis.fr</a></b></p>		

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
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8	LIBERATION	CULTURE/MUSIQUE	ARTICLE	16/10	LAURE BRETTON		0	506
SOURCE LINK								
<a href="http://next.liberation.fr/livres/2015/10/16/dounia-on-n-y-resiste-pas_1405256">http://next.liberation.fr/livres/2015/10/16/dounia-on-n-y-resiste-pas_1405256</a>								
HEADLINE								
<b>«DOUNIA», ON N'Y RÉSISTE PAS</b>								
SUB-HEADLINES								
<i>Tous les vendredis, «Libération» fait le point sur l'actualité du livre jeunesse. Aujourd'hui, embarquez pour un épatant voyage musical au Maghreb.</i>								
VISUAL CONTENT					CAPTIONS			
					Couverture de «Dounia, voyage musical au Maghreb».			
					SUMMARY			
Article on the release of a children book/CD with traditional maghrebi lullabies and stories on traditional culture, by Zaf Zapha and Laura Guery. The article explains how the book/CD were produced and outlines the content.								
BROADER CONTEXT (THEMES)								
Although the book is intended to be a bridge between cultures, the content of the book itself seems to offer quite a folkloric view (camels, desert, immigration, sweets, hammam). The writing style also draws from clichés, employing a lot of arabic words.								
FRAMES								
EXOTICISM EAST-WEST FOLKLOIC TRADITIONS								
LANGUAGE USED								
KEY WORDS/SENTENCES			METAPHORS			ARABIC WORDS		
Furieuse envie de manger des pâtisseries <b>orientales</b> , deux rives de la Méditerranée, brassage musical, berceuses maghrébines, immigration, dromadaire, desert, dessin et collage, dunes de sable, explications hyper pédagogiques, the a la menthe,						Zablia (sweets), makhrou, moucharabieh, hammam, bled, darbouka, oud,		

		qanun, yallah!
HYPERLINKS		
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS		
Lilas, Maroc, Tunisie, Alger, Sahara,		
REFERENCE TO PEOPLE		
Zaf Zapha – book author Higelin Lavilliers Salif Keita, Souad Massi, Areski Belkassem, Rachid Taha, Laura Guery – illustrator		
QUOTES & SOURCES / ACTORS		
ART FRAMING		
ART DESCRIPTION	ARTIST DESCRIPTION	
RELATED KEYWORDS/TAGS	RELATED ARTICLES	
NOTES		
<p>Certaines chansons sont des créations originales, où l'on parle d'exil et d'immigration subtilement, mais sur un rythme auquel il est difficile de résister (L'oranger).</p> <p>Entre les dessins s'intercalent des pages d'explications hyper pédagogiques: c'est quoi le Maghreb, c'est qui les gnawas, comment on fait et comment on boit le thé à la menthe...</p>		


#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
9	LIBERATION	CULTURE/LIVRES	ARTICLE	30/12	JEAN-PIERRE PERRIN		0	1094
SOURCE LINK								
<a href="http://next.liberation.fr/livres/2015/12/30/pas-de-printemps-pour-adonis_1423654">http://next.liberation.fr/livres/2015/12/30/pas-de-printemps-pour-adonis_1423654</a>								
HEADLINE								
<b>PAS DE PRINTEMPS POUR ADONIS</b>								
SUB-HEADLINES								
<i>Dans ses deux livres, le poète syrien porte une charge violente et héroïque contre sa propre culture.</i>								
VISUAL CONTENT					CAPTIONS			
					<p>Place Tahrir, Le Caire, en novembre 2011.</p>			
SUMMARY								
<p>The article describes the poetry work by Syrian-born Adonis in the context of his abandoning islam and rejecting his original Arab culture. The text includes many quotes referring to the reasons why he rejects Arab culture, and also elaborating on his views on the Arab world, the Arab Spring, Religion and terrorism. At the end, the text includes a brief analysis of the Qur'an to identify references to violence.</p>								




BROADER CONTEXT (THEMES)		
This seems to be pretty much about promoting a stereotyped, orientalist view of Arab countries and Islam. The reporting style favours the view of Adonis. Many metaphors and language choices are revealing.		
FRAMES		
ARABS = PRIMITIVE, UNCIVILISED, TRIBALISTIC ISLAM = WORLD'S EVIL NEO-ORIENTALIST DISCOURSE QUESTION OF NATIONAL/CULTURAL/RELIGIOUS IDENTITY OF SOMEONE WHO FLED FROM ARAB COUNTRIES		
LANGUAGE USED		
KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
Poete syrien, penseur de la rupture avec les grands mythes arabes de son époque, rompait avec les lectures traditionnelles de l'histoire arabe, accusé d'être un chiite écrivant sur les sunnites, sa charge est à la fois violente et héroïque, rupture avec le monde arabo-musulman, masochisme, osant aborder un tabou : la violence dans le Coran, l'apostat, il doit avoir la capacité de terroriser, immolation, mutilations, sauvage, Daech, contre sa propre culture, Etat Islamique, immolé,	Une plume trempée dans l'encre noire des batailles, s'est livré à un dynamitage de toutes les assises du monde arabe contemporain, anathème contre les tièdes, ne pas avoir pratiqué,	kufr
HYPERLINKS		
REFERENCE TO COUNTRIES, CITIES, INSTITUTIONS		
Beyrouth, Syrie, Jordanie		
REFERENCE TO PEOPLE		
Psychanalyste Houria Abdelouahed Plasticien algérien Adel Abdessemed		
QUOTES & SOURCES / ACTORS		
<p>«Ce qui se passe aujourd'hui au nom de cette culture et de cette vision religieuse - <b>immolation des humains, profanation des morts, mutilations, pillages et assujettissements des femmes et des enfants</b> - ne me pousse pas seulement à désavouer et à rejeter toute appartenance à cette culture mais à refuser ses assises culturelles. Je renie une origine où l'être humain apparaît en même temps comme vassal et <b>sauvage</b>.»</p> <p>«Mon espoir est que <b>Daech</b> soit le dernier cri de cet islam. Comme une bougie qui, dans ses derniers instants, fait un sursaut avant de s'éteindre. Et c'est ce qui se passe. Les Arabes se dévorent les uns les autres. On égorge l'autre, on l'extermine, on l'humilie [...]. Il faut comprendre que des peuples meurent et des civilisations aussi. Cette oumma n'a plus aucune présence créatrice dans aucun domaine de la civilisation humaine. <b>Les Arabes sont absents du monde. C'est la mort</b>.»</p>		
ART FRAMING		
ART DESCRIPTION	ARTIST DESCRIPTION	
	Grand poète et intellectuel syrien,	
RELATED KEYWORDS/TAGS	RELATED ARTICLES	
NOTES		
<p>mais c'est une guerre totale qu'il livre contre sa propre culture, jugée intrinsèquement esclave de la religion, contre sa propre société, dont il dénonce la «vision et <b>l'esprit moyenâgeux</b>»,</p> <p>pour répondre aux nouvelles critiques des intellectuels qui lui reprochent cette fois de <b>ne pas avoir pactisé avec les «printemps arabes» au motif qu'il ne croyait pas «aux révolutions qui sortent des mosquées»</b>. «Cette révolution, écrit-il d'emblée dans <b>Violence et islam</b> à propos de la Syrie, a montré qu'elle était <b>confessionnelle, tribale et non civique, musulmane et non arabe</b></p> <p>Comment alors ne pas penser au pilote jordanien immolé dans sa cage avec les images de son effroyable supplice tournées au ralenti et en gros plan par les cinéastes de <b>l'Etat islamique</b> ?</p>		

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
10	LIBERATION	CUTURE/MODE	ARTICLE	25/9	EMMANUELE PEYRET		0	615
SOURCE LINK								
<a href="http://next.liberation.fr/culture-next/2015/09/25/couture-hors-les-murs_1389818">http://next.liberation.fr/culture-next/2015/09/25/couture-hors-les-murs_1389818</a>								
HEADLINE								
<b>COUTURE HORS LES MURS</b>								
SUB-HEADLINES								
<i>L'exposition «Cousu main», réalisée par des détenues de la maison d'arrêt de Versailles avec l'Institut du monde arabe et la styliste Anne Valérie Hash, <b>sort de prison et s'installe à l'IMA</b> jusqu'au 4 octobre.</i>								
VISUAL CONTENT					CAPTIONS			
					Des détenues de la maison d'arrêt de Versailles ont créé une dizaine de pièces dans le cadre du projet de l'IMA avec la styliste Anne Valérie Hash.			
SUMMARY								
The article describes an exhibition on Arab traditional wedding clothing held at the IMA, manufactured by a workshop a French stylist gave at a female-only prison in France. It describes the layout of the exhibition, the sewing workshops themselves and what they meant to the women in prison.								
BROADER CONTEXT (THEMES)								
The text seems to strive to portray the IMA as a grandiose, luminous space, as opposed to prison.								
FRAMES								
ART AS A SOCIAL TOOL (SEWING PROJECT IN PRISON) ARAB TRADITION, TRADITIONAL CULTURE (FOLKLORIC)								
LANGUAGE USED								
KEY WORDS/SENTENCES					METAPHORS		ARABIC WORDS	
Sumptueux étages de l'IMA, matériels des tribus nomades, sacré dans cette civilisation, robes de mariée sublimes du XIX siècle, maison d'arrêt pour femes, tivesactions éducatives, milieu pénitentiaire, détenues, ont suivi un cycle de conférences sur différents aspects de la culture arabe, au sein même de l'établissement pénitentiaire, faire découvrir le monde arab, qui a fait coudre les détenues, palais de verre, lumineux et aéré, caftans multicolores,							caftan	
HYPERLINKS								
<a href="https://youtu.be/SzOxcEplDKM">https://youtu.be/SzOxcEplDKM</a> - film on this								
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS								
Versailles,								
REFERENCE TO PEOPLE								
Anne Valérie Hash - styliste								
QUOTES & SOURCES / ACTORS								
«une thérapie qui m'a redonné confiance, un remède, un refuge» « un retour à la féminité, un lien avec extérieur qui n'a pas de prix» Qui ajoute qu'on pourrait parler là, non plus de «codétenues, mais de co-artistes». (tous par les détenues)								
ART FRAMING								
ART DESCRIPTION					ARTIST DESCRIPTION			

Charitative project, beneficial to the women in prison	
RELATED KEYWORDS/TAGS	RELATED ARTICLES
NOTES	
Des caftans multicolores sont suspendus dans des cages en verre – une allégorie de la prison, peut-être, où sont enfermées les créatrices de ces vêtements précieux.	

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
11	LIBERATION	CULTURE	CRITIQUE	2/8	GILLES RENAULT		0	350
SOURCE LINK								
<a href="http://next.liberation.fr/culture/2015/07/02/hip-hop-hyperstar_1341912">http://next.liberation.fr/culture/2015/07/02/hip-hop-hyperstar_1341912</a>								
HEADLINE								
<b>HIP-HOP HYPERSTAR</b>								
SUB-HEADLINES								
<i>L'Institut du monde arabe <b>décline</b> quarante ans de hip-hop, de ses origines new-yorkaises aux <b>mouvements contestataires</b> du Moyen-Orient.</i>								
VISUAL CONTENT					CAPTIONS			
					Tina Weymouth et Grandmaster Flash NYC			
SUMMARY								
Article describing the exhibition on hiphop culture in the Middle East held at IMA de Paris. The text highlights the relevance of music as a political tool in the Middle East.								
BROADER CONTEXT (THEMES)								
FRAMES								
ART AS A POLITICAL TOOL								
LANGUAGE USED								
KEY WORDS/SENTENCES					METAPHORS		ARABIC WORDS	
Insignifiant feuillet dactylographié qu'on lit par inadvertance, son contenu surprend, <b>hip-hop du Bronx aux rues arabes</b> , graffiti, peinture, photographie, installations, clips, video, DJing, contestataire et bling, hableuse et farouche, l'importance de de la musique dans les mouvements contastataires arabes, engagement dans l'évocation du conflit israélo-palestinien,								
HYPERLINKS								

REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS	
Moyen-Orient, New York	
REFERENCE TO PEOPLE	
DJ américain AFrika bambaataa – fondateur de la Zulu Nation Akhenaton – directrice at IAM Groupe palestinien DAM	
QUOTES & SOURCES / ACTORS	
ART FRAMING	
ART DESCRIPTION	ARTIST DESCRIPTION
Contestataire et bling, hableuse et farouche, ameno,	Politically committed
RELATED KEYWORDS/TAGS	RELATED ARTICLES
NOTES	

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
12	LIBERATION	CULTURE/PORTRAIT	ARTICLE	9/6	AEXANDRA SCHWARTZBROD		0	1290
SOURCE LINK								
<a href="http://next.liberation.fr/culture/2015/06/09/brisons-le-mur_1326102">http://next.liberation.fr/culture/2015/06/09/brisons-le-mur_1326102</a>								
HEADLINE								
<b>PORTRAIT</b> <b>KENZA ALOUI ET INÈS WEILL-ROCHANT, BRISONS LE MUR !</b>								
SUB-HEADLINES								
<b>Musulmane et juive, elles accueillent artistes israéliens et palestiniens à Paris.</b>								
VISUAL CONTENT					CAPTIONS			
								
SUMMARY								
Article covering a cultural event organized online by Jewish Moroccan and Muslim Palestinian, which took place in the IMA in Paris with the goal to bridge cultures and promote a sense of “togetherness” between Israelis and Palestinians.								
BROADER CONTEXT (THEMES)								
The article suggests that palestinian-israeli civilians do not live together, that the project is slightly naive but well-intentioned. Project partly funded by the mayor of Paris. A bit stereotyped, building on conflicting concepts.								
FRAMES								
EUROPE AS FACILITATOR ISRAELIS DON'T LIVE TOGETHER WITH PALESTINIANS ISRAEL = NOT ARAB								


ART AS A MEDIATION TOOL (BETWEEN ISRAELI-PALESTINIAN) CRITIQUE TOWARDS BDS		
LANGUAGE USED		
KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
Musulmane et juive, artistes israéliens et palestiniens, archétype de la génération Z, connectées, mondialisées, mélangées, pas accablées, secouer les gens par la culture, financement par crowdfunding, obtenu une subvention de la mairie de Paris, « <b>bizarrement, elles sont peu politisées</b> »,	L'air du temps un peu plombant, l'une finissant la phrase de l'autre (together), « l'on danse et chante au son de la darbouka et du klezmer, et ou l'on boit de la bière en mangeant du houmous »,	Darbouka, houmous
HYPERLINKS		
REFERENCE TO COUNTRIES, CITIES, INSTITUTIONS		
Maroc, campus Moyen-Orient Méditerranée de Sciences-Po, Menton, Rabat, Palestine, Israël,		
REFERENCE TO PEOPLE		
Inès Weill-Rochant et Kenza Alaoui – project creators Gilles Kepel – director of campus		
QUOTES & SOURCES / ACTORS		
<p>«On s'est dit que ce serait bien de faire quelque chose ensemble, se souvient Inès. Kenza venait d'avoir son diplôme, moi, je sortais d'une mauvaise expérience dans une entreprise. On n'avait pas envie d'être salariées, on voulait lancer un projet dont on garderait les rênes et dont on gérerait seules le contenu.» - Inès</p> <p>«Avant, je ne parlais jamais de ma religion, c'était mon problème. Maintenant, tout le monde m'en parle», dit Kenza. «Moi, je me sens juive surtout par la Seconde Guerre mondiale, par ce que mon grand-père m'a raconté», dit Inès.</p> <p>Il ajoute : «Elles essaient de dépasser les affrontements idéologiques, et de rapprocher les sociétés civiles là <b>où il n'y a plus que violence et horreur.</b>» - Gilles</p> <p>«On ne voulait pas d'un festival Bisounours, d'un festival pour la paix, plutôt d'un voyage entre deux territoires, sans frontières ni interdits»,</p> <p>«Au début, tout le monde nous a pris pour des folles. Même nos proches.»</p> <p>«Mon titre de séjour expirait cet été. <b>Pour rester en France, il me fallait soit un travail, soit un mari.</b> Je n'avais ni l'un ni l'autre»,</p> <p>La politique m'a trop déçue, ce n'est pas là où j'ai envie de mettre mon engagement et mon énergie», dit Kenza Alaoui.</p>		
ART FRAMING		
ART DESCRIPTION	ARTIST DESCRIPTION	
Daring project, naive, well-intentioned,		
RELATED KEYWORDS/TAGS	RELATED ARTICLES	
NOTES		
A 25 ans, et avec la seule aide de Facebook ou presque, Inès Weill-Rochant et Kenza Alaoui ont réussi à créer un festival culturel unique en son genre puisqu'il réunit, <b>l'espace d'un week-end à Paris</b> - cette année les 13 et 14 juin - des artistes israéliens et palestiniens <b>qui ont bien du mal à se croiser chez eux.</b>		

L'une est juive, l'autre musulmane. Les deux parlent l'hébreu et l'arabe. Les deux ont vécu tour à tour en Israël et dans les pays arabes

Elles disent que ce spécialiste de l'islam est leur «spin doctor»

Deux exigences : le nom devait évoquer le voyage, et les mots «israélien» et «palestinien», trop chargés, étaient bannis.

refuser le moindre financement d'Israéliens ou de Palestiniens afin d'éviter toute accusation de rouler pour l'un ou l'autre camp.

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
13	LIBERATION	CULTURE/CINEMA	ARTICLE/CRITIQUE	31/3	CLEMENTINE GALLOT		0	374
SOURCE LINK								
<a href="http://next.liberation.fr/cinema/2015/03/31/est-ce-que-les-gens-fessent-egaux-en-droit_1232322">http://next.liberation.fr/cinema/2015/03/31/est-ce-que-les-gens-fessent-egaux-en-droit_1232322</a>								
HEADLINE								
<b>«LE CHALLAT DE TUNIS» : EST-CE QUE LES GENS FESSENT ÉGAUX EN DROIT ?</b>								
SUB-HEADLINES								
<i>Portrait en creux d'un obsédé du postérieur, en forme de faux docu sur une vraie épidémie, le sexisme.</i>								
VISUAL CONTENT					CAPTIONS			
								
SUMMARY								
Article on Tunisian Kaouther Ben Hania's latest film tackling sexual violence on women. It describes the plot of the film, which is a faux documentaire about a man that harrassed women in Tunis – a reality. Kaouther talks about the sexual frustration and social hypochresy in the Maghrib.								
BROADER CONTEXT (THEMES)								
It emphasizes the reality that sexual harrassment is very common in the Maghreb region.								
FRAMES								
ART TO DENOUNCE AND REFLECT ON SOCIAL INJUSTICE.								
LANGUAGE USED								
KEY WORDS/SENTENCES					METAPHORS		ARABIC WORDS	
Victimes tombent sous les coups d'un agresseur obsédé du fessier, armé d'une lame, lacérer les postérieurs féminins, brouillage des pistes, ausculter sa patrie post-revoution a l'aune de rapports hommes-femmes fortement inégalitaires, regard critique, jeunesse égarée, frustration sexuelle chronique, legende urbaine, posterieur								
HYPERLINKS								


REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS	
Tunis,	
REFERENCE TO PEOPLE	
Kaouther Ben Hania - cineaste	
QUOTES & SOURCES / ACTORS	
«C'est la métaphore de notre culture arabe», avance un quidam au café du commerce. « Dans le Coran, il n'y a pas écrit balafrez-vous les uns les autres », lui rétorque-t-on.	
ART FRAMING	
ART DESCRIPTION	ARTIST DESCRIPTION
Un regard critique qui confronte du même coup le spectateur à ses propres stéréotypes (sur le Maghreb, la religion musulmane). L'absurde, la satire a opposer la rationalité a la misogynie,	
RELATED KEYWORDS/TAGS	RELATED ARTICLES
NOTES	
La faute au jean trop serré ou à la tenue chiche en tissu, véritable pousse-au-crime qui, comme chacun sait, excite les esprits chafouins. !!!!!	


#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
14	LIBERATION	CULTURE/LIVRES	ARTICLE	8/2	CLAIRE DEVARRIEUX		0	
SOURCE LINK								
<a href="http://next.liberation.fr/livres/2015/02/08/assia-djebar-pionniere-de-la-langue_1198369">http://next.liberation.fr/livres/2015/02/08/assia-djebar-pionniere-de-la-langue_1198369</a>								
HEADLINE								
<b>ASSIA DJEBAR, PIONNIÈRE DE LA LANGUE</b>								
SUB-HEADLINES								
<i>La romancière et essayiste algérienne était un symbole de l'émancipation des femmes.</i>								
VISUAL CONTENT					CAPTIONS			
					Assia Djebar en 2006			
SUMMARY								
The text summarizes the life of Algerian-born writer Assia Djebar after her death. It describes his academic life, her publications and awards, as an Algerian French-writing author.								

BROADER CONTEXT (THEMES)		
The text highlights Assia's preference towards French, over Arabic – which she refuses to employ.		
FRAMES		
FRENCH VS MUSLIM (ISLAM IS NOT EUROPEAN) FRANCOPHONE MAGHREB FRENCH AS A LANGUAGE OF FREEDOM		
LANGUAGE USED		
KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
Romanière algérienne, première étudiante algérienne à intégrer l'école normale supérieure, la Coupole accueillait pour la première fois un auteur algérien, intellectuels assassinés, grand prix de francophonie,		
HYPERLINKS		
REFERENCE TO COUNTRIES, CITIES, INSTITUTIONS		
Paris, Fenelon, Université de Rabat, Alger, Louisiane, New York, Montpellier,		
REFERENCE TO PEOPLE		
Assia Djébar Georges Vède Pierre-Jean Remy		
QUOTES & SOURCES / ACTORS		
En pleine guerre d'Algérie, pour ma part, j'ai bénéficié de chaleureux dialogues avec de grands maîtres des années 50 : .....		
La langue française, devenue la mienne, tout au moins en écriture, le français donc est lieu de creusement de mon travail, espace de ma méditation ou de ma rêverie, cible de mon utopie peut-être, je dirai même ; tempo de ma respiration, au jour le jour.»		
ART FRAMING		
ART DESCRIPTION	ARTIST DESCRIPTION	
Autocentrée et vouée à la condition des femmes	Pionnière, romancière, essayiste, symbole d'émancipation des femmes	
RELATED KEYWORDS/TAGS	RELATED ARTICLES	
NOTES		
«auteur d'écriture française», comme elle aimait à se définir (on disait à l'époque « française musulmane ») Elle est virée de Sèvres pour avoir suivi le mot d'ordre de grève de l'Ugema, l'Union générale des étudiants musulmans algériens. Mais les autorités algériennes exigeant un enseignement en arabe, Assia Djébar refuse. C'est évidemment sur la langue française que la nouvelle académicienne était intarissable :		

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
15	LIBERATION	CULTURE	REVIEW	29/6	EVE BEAUVALLET (MONTPELLIER)		0	1092
SOURCE LINK								
<a href="http://next.liberation.fr/culture/2015/06/29/choc-the-casbah_1339540">http://next.liberation.fr/culture/2015/06/29/choc-the-casbah_1339540</a>								
HEADLINE								
CHOC THE CASBAH								
SUB-HEADLINES								



<i>Cinq Marocaines âgées subliment l'énergie sexuelle et l'élan amoureux dans «Ottof», création minimaliste de Bouchra Ouizguen, encensée au festival Montpellier Danse.</i>		
VISUAL CONTENT		CAPTIONS
		Les cinq interprètes sont des «chikhates», danseuses et chanteuses du peuple, gardiennes de la tradition de «l'Aïta». Une vocation qui, au Maroc, est encore synonyme de <b>mise au ban</b> .
SUMMARY		
Article reporting on Moroccan coreographer Bouchra Ouizguen's latest piece in which several women in their fifties represent popular dancers and signers (prostitutes) to empower themselves and discuss female sexuality. The play was shown in several international festivals and also in Morocco.		
BROADER CONTEXT (THEMES)		
This text provides an alternative view on Moroccan women, especially through the quotes of Bouchra herself. She describes Moroccan women as funny, strong and free.		
FRAMES		
TRANSGRESSIVE WOMEN ART AS EMPOWERING TOOL FOR WOMEN		
LANGUAGE USED		
KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
Subliment l'énergie sexuelle et l'élan amoureux, jeune chorégraphe, l'art d'étirer et d'étirer, avant que tout n'explose, grands-mères hiératiques, tragédiennes, sorcières, hurlant trivialement leur amour, déchargeant leur libido dans scènes de air-sex burlesques, corps féminins populaires, âgés, sexués, désirants, bruyamment subversifs, scène sexuelle <b>inattendue</b> , carrière danseuse orientale, pièces aujourd'hui applaudies dans les plus grands festivals internationaux, une autre façon de prendre le pouvoir,	Quand l'élastique lâche, il lâche	Chikhates (popular dancers and singer)
HYPERLINKS		
REFERENCE TO COUNTRIES, CITIES, INSTITUTIONS		
Maroc, Festival Montpellier Danse, Ministère de la culture de Rabat, France, Marrakech,		
REFERENCE TO PEOPLE		
Bouchra Ouizguen Nabil Ayouch Mathilde Monnier ou Boris Charmatz		
QUOTES & SOURCES / ACTORS		
Et encore, hier soir, c'était rien ! Quand on l'a joué au ministère de la Culture à Rabat, j'avais dit à Fatna : "Là, tu mets le paquet !" Le public marocain était plié, surtout qu'il est beaucoup plus participatif qu'ici.»		
«Nabil se trompe : ces corps-là ne sont pas des "produits" valables sur le marché. Ce sont des corps trop sauvages, trop populaires, trop bruts, trop "marocains". <b>Elles ne séduisent ni les Occidentaux, ni les bourgeois du pays, ni les Saoudis ! C'est important de le rappeler.</b> »		
Ce sont des femmes qui ont pris le pouvoir, elles ne sont pas de celles qui se victimisent, s'infantilisent, passent leur temps à chialer sans bouger»		

«Parlez-leur d'oppression, elles vous riront au nez. Ottof célèbre leur liberté et leur puissance.»								
ART FRAMING								
ART DESCRIPTION			ARTIST DESCRIPTION					
Hyper-quotidien, forme plastique radicale, aride, daring, atrevido,			A l'art de jouer avec les durées, avec les contrastes et avec nos nerfs, artiste réputée dure, intransigeante,					
RELATED KEYWORDS/TAGS			RELATED ARTICLES					
NOTES								
<p>hoquette de rire sous son voile en repensant à la performance.</p> <p>Une vocation qui, au Maroc, est encore synonyme de mise au ban</p> <p>Pas d'équivoque cependant : le rejet, les violences, la condition de ces femmes ne sont pas traités frontalement dans Ottof,</p> <p>Dans un pays où les femmes sont quasi absentes des plateaux ?!?!</p> <p>«Des femmes qui ont pris le pouvoir»</p> <p>a été présentée les 25 et 26 juin au festival Montpellier Danse. Du 16 au 20 septembre au Festival d'automne à Paris, Centre Pompidou, les 11 et 12 septembre au festival La Bâtie à Genève, en mai 2016 au KunstenFestivalDesArts à Bruxelles</p>								
#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
16	LIBERATION	CULTURE	ARTICLE	8/5	EVE BEAUVALET (TUNIS)		0	1401
SOURCE LINK								
<a href="http://next.liberation.fr/culture/2015/05/08/tunisie-la-danse-a-ses-corps-defendant_1299752">http://next.liberation.fr/culture/2015/05/08/tunisie-la-danse-a-ses-corps-defendant_1299752</a>								
HEADLINE								
TUNISIE : LA DANSE, À SES CORPS DÉFENDANT								
SUB-HEADLINES								
Face au retour de l'intégrisme, une nouvelle génération de chorégraphes conçoit des pièces sans concessions ni tabous.								
VISUAL CONTENT				CAPTIONS				
				«Sacré printemps !» pa rla compagnie Chatha				
SUMMARY								
The text describes a dance festival to be held in Tunis, and all the many other artistic projects that have emerged since the Arab spring. It then explains the unfavourable situation for arts during Ben Ali, especially with concerns to censorship, but new ways are opening with the goal of challenging integrism, sexual violence on women and lack of freedom.								
BROADER CONTEXT (THEMES)								
FRAMES								


ART AS A POLITICAL TOOL (LIBERTÉS INDIVIDUELLES, INTÉGRISME, RESISTANCE DES FEMMES) CENSORSHIP EUROPE AS FACILITATOR (PROVIDING FUNDS)		
LANGUAGE USED		
KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
Salles désertées par les touristes, pancartes, « Danse not equal to violence », personnalités médiatiques étrangères, capitale de la danse, emblème de la résistance, l'art, pitbull anglais, ministre de la culture, école de cinéma, documentaires, dictature, révolution, spectre de l'intégrisme, fragilité des libertés individuelles, résistance des femmes face à l'oppression du corps, franco-tunisienne, femme violée, occidentaux, comités de censure, jeunes danseurs de rue locaux, underground, danseurs militants, hip hop,	Territoires désertés par l'art,	
HYPERLINKS		
<a href="http://www.lemarathondsmots.com/evenements/al-kalimat-tunis">http://www.lemarathondsmots.com/evenements/al-kalimat-tunis</a> <a href="http://www.institutfrancais.com/fr/actualites/tunis-capitale-de-la-danse-2015">http://www.institutfrancais.com/fr/actualites/tunis-capitale-de-la-danse-2015</a> <a href="http://www.nesselfen.org/index.php?lang=fr">http://www.nesselfen.org/index.php?lang=fr</a> <a href="https://www.facebook.com/WeARTSolution">https://www.facebook.com/WeARTSolution</a>		
REFERENCE TO COUNTRIES, CITIES, INSTITUTIONS		
Musée du Bardo, centre méditerranéen de danse contemporaine (CMDC), Tunis, festival Al Kalimat, association Ness el Fen		
REFERENCE TO PEOPLE		
Atiq Rahimi, Julie Gayet, Plantu – personnalités médiatiques étrangères Syhem Belkhouja – pitbull anglais Ben Ali Brigitte Lefèvre – exdirectrice de l'Opéra de Paris Imed Jemaa – dancer Hela Fattoumi - dancer		
QUOTES & SOURCES / ACTORS		
«Les femmes en Tunisie dansent sur les plateaux depuis trente ans», précise le chorégraphe Imed Jemaa, autre figure essentielle de la danse en Tunisie  «Libre de danser» organisée dans la Médina : «Ce n'est pas la même situation qu'au Maroc, où j'ai été navrée de remarquer l'absence cruelle de femmes sur les plateaux.  N'empêche, dans une société où les salafistes intervenaient encore récemment pour brider les danseurs de rue, le corps s'affirme plus que jamais comme enjeu politique majeur  quand des mannes financières s'ouvriraient (notamment celles des institutions culturelles européennes)		
ART FRAMING		
ART DESCRIPTION	ARTIST DESCRIPTION	
Relaient les préoccupations de la Tunisie post-révolution,		
RELATED KEYWORDS/TAGS	RELATED ARTICLES	
NOTES		
Pour l'heure - et pour la première fois dans l'histoire du festival -, ce sont les chorégraphes locaux qu'elle a choisis de mettre en lumière, cette nouvelle génération d'artistes tunisiens à la parole libre mais au discours inquiet.		

On **aurait tort de s'étonner** de les voir si nombreuses sur scène, elles qui viennent d'obtenir, dans la nouvelle Constitution, la garantie de leurs droits

N'empêche, dans une société où les salafistes intervenaient encore récemment pour brider les danseurs de rue, le corps s'affirme plus que jamais comme enjeu politique majeur

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
17	LIBERATION	CULTURE/LIVRES		1/11	DOMINIQUE POIRET			
SOURCE LINK								
<a href="http://next.liberation.fr/culture-next/2015/11/01/le-retour-aux-origines-de-bruno-boudjelal-recompense_1410386">http://next.liberation.fr/culture-next/2015/11/01/le-retour-aux-origines-de-bruno-boudjelal-recompense_1410386</a>								
HEADLINE								
<b>LE RETOUR AUX ORIGINES DE BRUNO BOUDJELAL <b>RÉCOMPENSÉ</b></b>								
SUB-HEADLINES								
<i>Le prix Nadar gens d'images a récompensé le travail du photographe de l'agence Vu, né à Montreuil, sur dix ans de voyage en Algérie.</i>								
VISUAL CONTENT					CAPTIONS			
SUMMARY								
The text describes an arts festival in France in which one of the most notable acts was a French-born Algerian photographer who had documented his coming back to his roots in his latest work.								
BROADER CONTEXT (THEMES)								
FRAMES								
IDENTITY								
LANGUAGE USED								
KEY WORDS/SENTENCES					METAPHORS		ARABIC WORDS	
Hyme national algérien, d'origine algérienne, come back aux origines, situation du pays,								
HYPERLINKS								
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS								
Marseille, l'Asie du Sud-est,								
REFERENCE TO PEOPLE								
Bruno Boudjelal – photographer Francois Cheval – writer								
QUOTES & SOURCES / ACTORS								
«Tendu entre deux continents, entre deux cultures, il est simplement généreux et revendique sa capacité à comprendre et à transcrire une complexe problématique entre le Nord et le Sud» - los organizadores								
ART FRAMING								
ART DESCRIPTION					ARTIST DESCRIPTION			

RELATED KEYWORDS/TAGS	RELATED ARTICLES
NOTES	

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
18	LIBERATION	CULTURE/LIVRES	ARTICLE	23/9	SABRINA CHAMPENOIS, RACHID LAIRECHE		21	1149
SOURCE LINK								
<a href="http://next.liberation.fr/culture-next/2015/09/23/ce-pays-a-du-mal-a-s-interesser-a-l-autre_1389036">http://next.liberation.fr/culture-next/2015/09/23/ce-pays-a-du-mal-a-s-interesser-a-l-autre_1389036</a>								
HEADLINE								
<b>BADROUDINE SAÏD ABDALLAH: «CE PAYS A DU MAL À S'INTÉRESSER À L'AUTRE»</b>								
SUB-HEADLINES								
<i>Rencontre avec Mehdi Meklat et Badrounine Saïd Abdallah pour la sortie de «Burn out», roman sur un chômeur qui s'immole par le feu.</i>								
VISUAL CONTENT					CAPTIONS			
					<p>Mehdi et Badrou, alias «les Kids» sur France Inter, en avril 2014.</p>			
SUMMARY								
The article reviews a book written by French born Mehdi Meklat and Badrounine said Abdallah, 23, inspired in the story of an Algerian man who moved from Algeria to France following his dreams and burned himself out in the face of the difficulties that the French society had forced him to confront. The text is followed by a short interview.								
BROADER CONTEXT (THEMES)								
The book discusses on migration, social issues...								
FRAMES								
BOOK TO TACKLE SOCIAL ISSUES (MIGRATION, SOCIAL INJUSTICE..).								

LANGUAGE USED		
KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
Banlieue parisienne, qui voluait etre clown et qui, de l'algerie avait envisagé la France comme un terre promise, immolations sont fréquentes, drame de son mari,		
HYPERLINKS		
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS		
Saint-Ouen, La courneuve,		
REFERENCE TO PEOPLE		
QUOTES & SOURCES / ACTORS		
Et nous, on ne s'intéresse pas aux thématiques mais aux gens qui ont une histoire. Vous avez vu les regards des migrants, leurs visages ? C'est très fort, ils racontent beaucoup de choses		
ART FRAMING		
ART DESCRIPTION	ARTIST DESCRIPTION	
	Ont imposé une voix singulière, bicéphale mais fusionnelle, melopée irriguée par un passion poru la société	
	Ils ont un regard	
RELATED KEYWORDS/TAGS	RELATED ARTICLES	
NOTES		

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
19	LIBERATION	CULTURE/LIVRES	REVIEW	19/10	CHARLINE LECARPENTIER		0	526
SOURCE LINK								
<a href="http://next.liberation.fr/musique/2015/10/19/bachar-mar-khalife-confessions-d-un-deracine_1407364">http://next.liberation.fr/musique/2015/10/19/bachar-mar-khalife-confessions-d-un-deracine_1407364</a>								
HEADLINE								
<b>BACHAR MAR-KHALIFÉ, CONFESSIONS D'UN DÉRACINÉ</b>								
SUB-HEADLINES								
<i>Le jeune musicien franco-libanais défend en tournée son troisième album, «Ya Balad». Poétique et tendre.</i>								
VISUAL CONTENT				CAPTIONS				
SUMMARY								
Short review of Lebanese exiled in France Bachar Mar Khalife's latest music album. The songs in the album are discussed, and references to Bachar's experiences in exile are given. Contemporary music, to discuss cultural identity.								
BROADER CONTEXT (THEMES)								
Story of Lebanese relocated to France, where he studied, who makes music to explain his cultural identity.								
FRAMES								
ART TO EXPLAIN CULTURAL IDENTITY								
LANGUAGE USED								
KEY WORDS/SENTENCES				METAPHORS			ARABIC WORDS	

Deraciné, franco-libanais, sans-abri, perte et souffrance heureuse, condition d'exilé, acablament devant l'omnipresence de la religion, qui fait fuir les hommes , Dieu, musiques contemporaine, traditionnelle et electronique, restaure la beauté des textes des poetes, condition de deraciné,	Cette musique sans barbelés est celle de l'exilé, comme une nouvelle nationalité qui demande de tisser des liens neufs.	oud
HYPERLINKS		
REFERENCE TO COUNTRIES, CITITES, INSTITUTIONS		
Orchestre national de France, Liban,		
REFERENCE TO PEOPLE		
Bachar Mar Khalife – Lee Jeffries – photographe Fievres – Hicham Ayouch Marcel Khalife Wolf Pack – piano et percussions		
QUOTES & SOURCES / ACTORS		
ART FRAMING		
ART DESCRIPTION	ARTIST DESCRIPTION	
Pianiste, percussioniste,		
RELATED KEYWORDS/TAGS	RELATED ARTICLES	
NOTES		
Bachar Mar-Khalifé Ya Balad (InFiné). En concert le 6 novembre à l'Espace jeunesse Guy-Môquet, La Courneuve (93), le 12 au Gallia, Saintes (17), le 20 au théâtre le Merlan, Marseille (13), le 21 au Théâtre de la Ville, Valence (26), le 26 au Trabendo, 75019.		

#	NEWS SITE	SECTION	GENRE	DATE	AUTHORS	SHARES	COMMENT	LENGTH
20	LIBERATION	CULTURE/CINE MA	RTICLE	21/5	CLEMENTINE GALLOT		0	522
SOURCE LINK								
<a href="http://next.liberation.fr/cinema/2015/05/21/much-loved-menage-adroit_1314128">http://next.liberation.fr/cinema/2015/05/21/much-loved-menage-adroit_1314128</a>								
HEADLINE								
<b>«MUCH LOVED», MÉNAGE ADROIT</b>								
SUB-HEADLINES								
<i>Portrait habité de trois colocs qui vendent leur corps en plein Maroc prohibitionniste.</i>								
VISUAL CONTENT					CAPTIONS			
					Much loved.			
SUMMARY								
Short review of Moroccan-French Nabil Ayouch's latest film on prostitution in Morocco - in the context of Cannes festival. It mentions the film was funded without Moroccan funds, and that the shooting was a bit daring. Much broader context is given around the stigmatization and criminalization of prostitution in the								

country.		
BROADER CONTEXT (THEMES)		
The film describes Saudi men coming to the Maghreb on sexual tourism. The review is quite neutral.		
FRAMES		
FILM ABOUT SOCIAL ISSUES (PROSTITUTION)		
LANGUAGE USED		
KEY WORDS/SENTENCES	METAPHORS	ARABIC WORDS
Exotisme vivifiant, (mille et une) nuits moites, prostituées, riches clients saoudiens, egos masculins, billets jetés au visage, hauts le cœur, travestis, cinéaste franco-marocain, sans aucun soutien financier marocain, tournage mis sous tension, recueille une parole libérée, la loi prohibitionniste pénalise d'abord les prostituées, victimes de violences physiques, microcosme de la nuit marocaine,		
HYPERLINKS		
<a href="http://next.liberation.fr/cinema/2008/04/16/lola-le-caire-a-bras-le-corps">http://next.liberation.fr/cinema/2008/04/16/lola-le-caire-a-bras-le-corps</a> 69719		
REFERENCE TO COUNTRIES, CITIES, INSTITUTIONS		
Marrakech, Cannes,		
REFERENCE TO PEOPLE		
Nabil Ayouch		
QUOTES & SOURCES / ACTORS		
ART FRAMING		
ART DESCRIPTION	ARTIST DESCRIPTION	
RELATED KEYWORDS/TAGS	RELATED ARTICLES	
NOTES		