

Summary

DOCTORAL DISSERTATION

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SOFT POWER AND SHAPING THE IMAGE OF THE ISRAELI-PALESTINIAN CONFLICT IN AN ISRAELI FEATURE FILM

SOFT POWER AND IMAGE CREATION ON ISRAELI-PALESTINIAN CONFLICT IN ISRAELI NARRATIVE FILM

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With changes in international relations, the existing factors affecting a country's position in relations with other countries, such as military power or official state policy, are beginning to lose importance. However, elements such as axiology, culture, and the acquisition of allies by exerting soft *power* are becoming more prevalent.

In my work, I study Israeli films about the Israeli-Palestinian conflict, with a view to exertion of soft influence on the international stage. The conflict in the Middle East, which takes place at the military level, is also a social and cultural conflict. Israel, in its policy, uses various methods to build a positive image of its country against the conflict, thereby gaining allies for its cause on the international stage. The film industry remains one of the elements of this policy.

Israeli films about the Israeli-Palestinian conflict use soft influence methods to varying degrees and intensity, creating a positive image of i.e., the Israeli military, Israeli society and Israeli politicians or special services. In this way, they create a dichotomy of the world presented and divided into a civilized and fully democratic Israeli world in opposition to the barbaric world of the Palestinians.

The Israeli film industry, using postcolonial discourse, creates the conditions for a culture of humiliation towards the Palestinians. The films reproduce a stereotypical image of a Palestinian as a backward and uneducated terrorist who is associated with religious fundamentalism. On the other hand, all Israeli actions remain only a defensive against the growing Arab threat.

In building a positive image in Israeli films, the creators also use the "use" of the LGBT community to build a positive image of Israel in opposition to the Arab world. Thus, stressing the democratic and tolerant nature of the state. This practice is objectionable to LGBT communities.

All peri-production activities are also involved in creating a positive image of Israel. The films examined are overwhelmingly financed by one of Israel's numerous state-subsidized film funds. These films also have budgets for foreign promotion and are very often successful at international film festivals.