



Executive Summary

Title: Dr
Forenames: Anastasia
Surname: Valassopoulos
Name of employing organisation: University of Manchester

Proposal

Department: English, American Studies and Creative Writing

Project Title: Palestine in the Popular Imagination

Abstract: My project seeks to understand how Palestine has been imagined in the public sphere in the twentieth and twenty-first centuries. I bring together and prioritize the images and themes that have dominated the visualization of the land of Palestine internationally.

International photojournalism, poster art, film, documentary, cartography, photography and humanitarian organizations have created the lasting images associated with Palestine. Guiding my investigation into these materials are socio-cultural moments that have framed their representation: Palestine as the Holy Land; 'aid' films, the construction of the 'refugee' and the role of the United Nations; global activist cinema; the cultural representation of international terrorism and, finally, the visual cultures of 'negotiation' and the peace accords. Brought together for the first time, these materials reveal a sustained and uninterrupted centrality of Palestine in the popular imagination.



Dr Anastasia Valassopoulos

BA/Leverhulme Trust Senior Research Fellowships - SRF 2017

| Primary Subjects: | Subject | Subject Group |
|----------------------------|--|---------------------------------|
| | Colonial and postcolonial literature | English Language and Literature |
| | Critical and cultural theory - English Language and Literature | English Language and Literature |
| | Cultural studies - English Language and Literature | English Language and Literature |
| | Intellectual history - English Language and Literature | English Language and Literature |
| Secondary Subjects: | Subject | Subject Group |
| | Modern & Medieval Middle Eastern lang and lit | Oriental and African Studies |

Classifications

| | | |
|----------------------------|--|---------------------|
| Time Periods: | TimePeriod | |
| | 20th Century to 1945 | |
| | 20th Century from 1945 | |
| Audiences: | Audience | |
| | Other funding bodies in the UK (e.g. AHRC, Leverhulme) | |
| | Other funding bodies overseas (e.g. EU, NIH, foreign funding councils) | |
| | Policymakers at national level (e.g. working with Government departments, participating in public inquiries) | |
| | Policymakers at local or institutional level (e.g. membership of Research Ethics Committee) | |
| | Journalists, broadcasters and other media | |
| | Charities overseas | |
| | General Public | |
| Regional Interests: | Region | Region Group |
| | England | Europe |
| | Ireland | Europe |
| | East Africa | Africa |
| | Northern Africa | Africa |
| | Southern Africa | Africa |
| | East Asia | Asia |
| | Middle East | Asia |
| | South Asia | Asia |
| | Russia and Eastern Europe | Europe |
| | South America | Latin America |

Applicant Personal Details

Title: Dr

Forenames: Anastasia

Surname: Valassopoulos

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University of Manchester

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Telephone (work): [REDACTED]

Applicant Career Summary

| Statement of Qualifications and Career: | Qualification | Date |
|--|---|-------------|
| | Phd in Postcolonial Studies: Arab Women's Culture | 2001 |
| Present appointment: | Senior Lecturer in Post 1945, Postcolonial World Literatures in English | |
| Present employing institution: | University of Manchester | |
| Present department: | English, American Studies and Creative Writing | |
| Personal Statement: | I have worked at the University of Manchester for 12 years. During this time I took my entitled institutional sabbatical leaves as well as maternity leave in 1 instance. Although I have twice been the recipient of a British Academy award, these were not intended for leave from my usual academic duties. I have fulfilled the duties associated with my lectureship in all cases and was last year(2016) promoted to Senior Lecturer. Over the past 7 years I have been working on a new project whilst fulfilling demanding roles within my department such as overseeing my department's contribution to the NorthWest consortium application, overseeing pastoral and administrative duties for our postgraduate students (70+), supervising more than 10 PhD students to completion, convening large first year courses (200+ students) and managing teaching teams of 6+ tutors; lecturing at all levels (1, 2, 3, 4), teaching large MA groups (7-20 students); undertaking internal and external examination of PhD theses, delivering papers at national and international venues. | |
| PhD confirmation: | Yes | |
| Next period of research leave: | September 2017 | |
| Dates of research leave in last five years: | My last institutional research leave was in January 2014 (semester 2 of the academic year) | |

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| Sabbatical arrangements: | 1 semester every 7th semester |
| Publications: | 'The International Palestinian Resistance: Documentary and Revolt.' <i>Journal of Postcolonial Writing</i> , 50:2 (2014), 148-162. With Dalia Said Mostafa, 'Popular Protest Music and the 2011 Egyptian Revolution.' <i>Popular Music and Society</i> , 37:5 (2014), 638-659. 'Realist Cinema and Political Islam.' In <i>Postcolonialism and Islam</i> , ed. Geoffrey Nash, Kathleen Kerr-Kosh and Sarah Hackett. (London: Routledge, 2013), 195-207. Guest editor, 'Arab Cultural Studies' for <i>The Journal for Cultural Research</i> , 16:2-3 (2012) [Republished as <i>Arab Cultural Studies: History, Politics and the Popular</i> (London: Routledge, 2012) Also republished in paperback, November 2014.] 'Introduction: Arab Cultural Studies', <i>Journal for Cultural Research</i> , 16:2-3 (2012), 105-115. 'Long, Languorous, Repetitious Lines": Edward Said's Critique of Arab Popular Culture' in <i>Edward Said: Emancipation and Representation</i> , eds. Adel Iskandar and Hakem Rustom (Berkeley: University of California Press, 2010), 191-203. |
| Current commitments (teaching): | Lecturing at levels 1: 8 hours Lecturing at level 2: 8 hours Lecturing at level 3: 11 hours Seminars at level 3: 22 hours (42 students) - 3,500 word essay plus 1 exam MA teaching: 18 hours (20 students; marking between 12-15 students, 7,000 word essays) Supervising 9 PhD students (3 as main supervisor, 6 as co-supervisor) |
| Current commitments (administrative): | Senior Tutor: 60 hours over the two semesters. This involves the co-ordination of all students representatives across our undergraduate and postgraduate taught programmes. I am also the staff co-ordinator for all peer mentors in our department. We have 23 peer mentors who mentor all of our first year students. We plan learning and teaching enhancement activities, academic and social events and offer pastoral support. |
| Current commitments (publishing): | I have one publishing commitment due in April 2017. This is an essay for <i>The Edinburgh Companion to the Postcolonial Middle East</i> and is due to be published in 2018 by Edinburgh University Press. I have no other publishing commitments. |
| Current commitments (from which cannot be released): | It may not be possible to be released from all PhD supervision. I am happy with this arrangement. |
| Curriculum Vitae: | CV uploaded |
| Where did you hear of this scheme?: | From my divisional research officer and from my faculty administrative research team. |

Proposal

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|------------------------------------|--|
| Subject: | English Language and Literature / Colonial and postcolonial literature |
| Title of proposed research: | Palestine in the Popular Imagination |

Abstract: My project seeks to understand how Palestine has been imagined in the public sphere in the twentieth and twenty-first centuries. I bring together and prioritize the images and themes that have dominated the visualization of the land of Palestine internationally.

International photojournalism, poster art, film, documentary, cartography, photography and humanitarian organizations have created the lasting images associated with Palestine. Guiding my investigation into these materials are socio-cultural moments that have framed their representation: Palestine as the Holy Land; 'aid' films, the construction of the 'refugee' and the role of the United Nations; global activist cinema; the cultural representation of international terrorism and, finally, the visual cultures of 'negotiation' and the peace accords. Brought together for the first time, these materials reveal a sustained and uninterrupted centrality of Palestine in the popular imagination.

Proposed programme: Palestine in the Popular Imagination has a brief introduction and five thematically and chronologically organized chapters. The chapters present and examine historically specific moments that produced very particular ways in which the land and inhabitants of Palestine were represented. These representations have come to shape everlasting images of Palestine and by implication the Israeli/Palestinian crisis internationally.

The complete manuscript will be 100,000 words including footnotes and there will be 30-40 illustrations.

I have drafts in progress of chapters 2 and 4 and have already undertaken preliminary research for the remaining 3 chapters. I will require 18 months in total to complete the manuscript.

I begin with a discussion of Palestine's unique position as the site of the Holy Land and as a place belonging to the world rather than to itself through an investigation into international pilgrimage and tourism, as well as the surge in Biblical Epics in Hollywood and European cinema through to archaeological work undertaken in this era to determine the worldly cultural significance of the holy sites. I then tackle the figure of the refugee and look to understand how this came to have such prominence following so closely on from the end of mandate rule in 1947. A thorough investigation of the practices established by the UN follows. Their role in the de-politicisation of the Palestinian refugee crisis furthered the image of the nomadic and purposeless Palestinian refugee, in need of limitless aid and international support. How international filmmakers and artists then took up the Palestinian question and added complexity to it influenced the image of the Palestinian activists and their representation in the media in the 1960s. These were soon to be replaced by discourses of international terrorism fuelled by historical events and re-interpretations of these in cinema and popular fiction. What I term 'the age of negotiation', begun in 1978, heralds the beginning of a long performance where the crisis, for both sides, became locked into the idiom of compromise, roadmaps and treaties.

The work is divided into five thematically organised chapters.

Chapter 1: Palestine as the Holy Land (1918-1947)

In this chapter I navigate the changing meaning of the 'Holy Land' as a scene of 'epic' proportions, thus clarifying and producing the presentation of Palestine as a land of historical and geographical plenitude. Seen together, artistic, filmic and archaeological materials produce a memorable though highly stylized vision of Palestine as a category primed to accommodate disparate global socio-political needs.

Chapter 2: The Palestinian Refugee (1947-1960s)

This chapter examines the rhetoric and images utilized that would stand in for and compensate for the discursively complex category of 'refugee' arising from the sacred space of the Holy Lands. The UN was instrumental in the proliferation of

iconic images of post-1947 Palestine and the Palestinians to an international audience. Building on the information films and aid documentaries of the 1940s, the UN concentrated, both in its practical work and global reach, on centralizing the refugee camp, constructing it as a space for nurturing Palestinian culture.

Chapter 3: Icons of Activism (1960s- 1970s)

Cinema was an arena where international allegiances could be imagined. The multiple Palestinian factions formed collaborative networks with filmmakers and activists across Europe, South America, the USSR, India and Japan to produce manifestos, films and documentaries. This chapter looks to these visual manifestations to see how they re-imagined the Palestinians as peoples able to mobilize global support hailing from a land steeped in symbolic value.

Chapter 4: International Terrorism (1970s-1980s)

After the expulsion of the PLO from Jordan in 1967, the international reception to the activities of the PLO hardened, seemingly justified in response to the now termed 'terrorist' activities of its members. Films, popular thrillers and documentaries were produced internationally, which secured the longevity of this image. I argue here that a particular understanding of terrorism solidified and this in turn came to stand in for the Palestinians as a whole. International aspects of the threats posed by the activists were now prioritized, calling in turn for coordinated global responses.

Chapter 5: Cultures of Negotiation (1978/1979 – 1993/1995)

This chapter examines the visual culture of Camp David (1978/1979/2000) and Oslo (1993/1995). Utilising the lens of 'negotiation' that implicate Israel/Palestine as a negotiated space, I argue that negotiation then becomes a place to inhabit and a location to speak from. The framework of 'negotiation' allows for a discussion of what values the various negotiating parties considered 'amenable to trade-offs.' The tools and structure of negotiation activities reveal and illuminate the complexities of attempting cross-cultural dialogue.

Planned research outputs:

The expected output from this research programme will be a substantial, detailed and significant monograph. I will aim to place this monograph with established publishers.

Plan of action:

I aim to achieve my research aims by January 2019.

Plans for publication / dissemination:

Publication: I aim to send the complete manuscript to established publishers in the field, both in the UK and in the US. In the UK I would approach OUP; CUP and Routledge and in the US I would approach Duke University Press and The University of California Press as well as Columbia University Press.

I have already presented my project at The University of Edinburgh (November, 2016) and have accepted 2 other offers to give talks based on my current research.

Start Date:

01/01/2018

End Date:

01/01/2019

Support of BA School or Institute Required/Granted:

My work could certainly contribute to the Council for British Research in the Levant. It would be an honour to visit the institute in Amman, to share my findings and to present my research to the members of the institute and the wider public. Amman has a very large Palestinian population of course and so I imagine that my work will resonate with residents there.

Language competence (if applicable):

I have working knowledge of written Arabic and am fluent in spoken Lebanese Arabic.

Publications.

Authored Books;

Contemporary Arab Women Writers: Cultural Expression in Context (London: Routledge, 2007)

Edited Books/Guest edited journals;

Guest editor, 'Arab Feminisms' for *Feminist Theory*, 11:2 (2010)

Guest editor with Robert Spencer, 'Literary Responses to the War on Terror' for *The Journal of Postcolonial Writing*, 46:3-4 (2010)

Republished as Tolan, Valassopoulos, Morton, Spencer. Ed. *Literature, Migration and the War on Terror*. (London: Routledge, 2011).

Guest editor, 'Arab Cultural Studies' for *The Journal for Cultural Research*, 16:2-3 (2012)

Republished as *Arab Cultural Studies: History, Politics and the Popular* (London: Routledge, 2012) Also republished in paperback, November 2014.

Academic Journal Papers;

'The International Palestinian Resistance: Documentary and Revolt.' *Journal of Postcolonial Writing*, 50:2 (2014), 148-162.

With Dalia Said Mostafa, 'Popular Protest Music and the 2011 Egyptian Revolution.' *Popular Music and Society*, 37:5 (2014), 638-659.

'Negotiating un-belonging in Arab-American Writing: Laila Halaby's *Once in a Promised Land*.' *Journal of Postcolonial Writing*, 50:5 (2014), 596-608. First published on-line on 22 November 2013.

"'Secrets" and "Closed Off Areas": The Concept of Tarab or Enchantment in Arab Popular Culture.' *Popular Music and Society* 30:4 (2007), 329- 341.

"'Words written by a pen as sharp as a scalpel": Gender and Medical Practice in the Early Fiction of Nawal El Saadawi and Fatmata Conteth.' *Research in African Literatures*, 35:1 (2004), 87-107.

'Fictionalising Postcolonial Theory: The Creative Native Informant?' *Critical Survey*, 16:2 (2004), 28-44.

Book chapters;

'Realist Cinema and Political Islam.' In *Postcolonialism and Islam*, ed. Geoffrey Nash, Kathleen Kerr-Kosh and Sarah Hackett. (London: Routledge, 2013), 195-207.

'Assia Djebar's Seductive Trails in *So Vast the Prison*: "A Philosopher's Thought Experiment"?' In *Transnationalism and Resistance: Experience and Experiment in Women's Writing*, ed. Adele Parker and Stephenie Young. (Amsterdam: Rodopi, 2012), 93-111.

'Long, Languorous, Repetitious Lines": Edward Said's Critique of Arab Popular Culture' in *Edward Said: Emancipation and Representation*, eds. Adel Iskandar and Hakem Rustom (Berkeley: University of California Press, 2010), 191-203.

' "Also I wanted so much to leave for the West": Postcolonial Feminism Rides the Third Wave' in *Third Wave Feminism: A Critical Exploration*, eds. Stacy Gillis, Gillian Howie and Rebecca Munford (Basingstoke: Palgrave, 2007), 198-211.

'Does *The Season of Men* Require the Harvest of Women?' in *Gender and Sexuality in African Literature and Film*, ed. Ada Azodo (New Jersey: Africa World Press, 2007), 271-284.

'The Legacy of Orientalism in Middle Eastern Feminism,' In *Place, Sex and Race (After Orientalism: Critical Entanglements, Productive Looks)*, ed. Inge Boer (Amsterdam: Rodopi, 2004), 188-199.

'The Silences of the Palace and the Anxiety of Musical Creation.' In *Movie Music: The Film Reader*, ed. Kay Dickinson (London: Routledge, 2003), 99- 108.

Review Articles:

'Introduction: Arab Cultural Studies', *Journal for Cultural Research*, 16:2-3 (2012), 105-115.

'Beyond Al-Jazeera: Arab Media: Globalisation and Emerging Media Industries, New Formations, 76 (Winter, 2012).

'Arab Feminisms: Review Article.' *Feminist Theory*, 11-2 (2010): 215-221.

'*Multiculturalism Without Culture* by Anne Phillips', *Feminist Theory* (2009), 10:2.

'*Islam's Black Slaves: A History of Africa's Black Diaspora* by Ronald Segal', *Wasafiri*, 18:39 (2003).

Other Publications: Research:

Foreword for the special issue 'Women, Revolution and Protest Culture', *Journal for Cultural Research*, forthcoming.

Foreword for El Saadawi, Nawal, *Searching* (London: Zed Books, 2009)

Entry on Anthony Appiah for the *Blackwell Encyclopedia of Literary Theory* (2009)

Entry on 'The Construction of Individual Muslim Women as Iconic Representatives' for the on-line *Encyclopedia of Women and Islamic Cultures*. General Editor: Suad Joseph (2009).

Entries for the Routledge Encyclopaedia of Postcolonial Literatures on Chinua Achebe; imperial adventure novels (2007).

Other Publications: Research Equivalent:

Entries on Nawal El Saadawi; Marjane Satrapi; Doris Lessing In *The Little Black Book of Books*, (London: Cassell Publishing, 2008).

Other Media: Research Equivalent;

Film note on *Persepolis*, dir. Marjane Satrapi, Vincent Parronauud for Cornerhouse, Manchester.

Editorships: Journals;

Special Issues Managing editor for Taylor and Francis journal, *The Journal of Postcolonial Writing* (2014 – present).