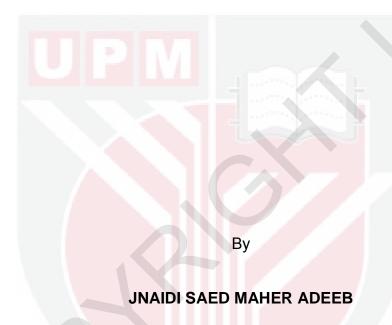# REPRESENTATIONS OF PALESTINIANS IN HOLLYWOOD FEATURE MOVIES FROM 2000 TO 2014

JNAIDI SAED MAHER ADEEB

FBMK 2020 30

REPRESENTATIONS OF PALESTINIANS IN HOLLYWOOD FEATURE MOVIES FROM 2000 TO 2014

By

JNAIDI SAED MAHER ADEEB

Thesis Submitted to the School of Graduate Studies, Universiti Putra Malaysia, in Fulfilment of the Requirements for the Degree of Doctor of Philosophy

October 2019

DEDICATION

To
My parents
My parents-in-law
My lovely family, wife and children
My brothers and sisters
&
All my friends who supported me to obtain
Degree of Doctor of Philosophy

REPRESENTATIONS OF PALESTINIANS IN HOLLYWOOD FEATURE MOVIES FROM 2000 TO 2014

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October 2019

Chairman : **Associate Professor Mohd Nizam bin Osman, PhD**
Faculty : **Modern Languages and Communications**

Since the period followed the September 11 in 2001 attack, and the second Palestinian uprising in 2000, Hollywood has produced many feature movies representing the Arab, whether related totally to the Palestinian-Israeli conflict or partially related to the Palestinian character. The representation was shown in certain positions and scenes in the feature movie to give a certain meaning. Further, most of these studies have examined the personality and the Palestinian cause in Hollywood feature movies combined with Arab characters. However, this study seeks to examine the Palestinian character represented in Hollywood feature movies from 2000 to 2014 in detailed analysis. A literature analysis reviewed the Arab and Palestinian representations in Hollywood feature movies. Moreover framing theory has been used as a guide. The quantitative approach is adopted as well as the data has been collected by employing the quantitative content analysis through using a coding sheet. The sample selection of this study is total population sampling of 5 Hollywood feature movies with total duration 655min. The unit analysis is 71 scenes which include and involve Palestinian character(s) within the five Hollywood feature movies. This study has approved that after the period that followed the second Palestinian uprising in 2000 and September 2001 attack, the Palestinian depiction began to change. Thus, The Palestinian character has represented in more complexity than the previous representation. Additionally, this study has observed that, after the attack, Hollywood has modified the Palestinian representation. There is no agreement on one frame of the Palestinian representation among the filmmakers. Hence, the study confirmed that there is a measure of positive representation of the Palestinian character, yet with the major-negative stereotype.

Keywords: Medium Skin Colour, Youth, Palestinians, Hollywood Feature movies, Stereotype, Terrorism

Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia sebagai memenuhi keperluan untuk ijazah Doktor Falsafah

REPRESENTASI MASYARAKAT PALESTIN DALAM PERFILEMAN HOLYWOOD DARIPADA TAHUN 2000 – 2014

Oleh

JNAIDI SAED MAHER ADEEB

Oktober 2019

Pengerusi : Profesor Madya Mohd Nizam bin Osman, PhD
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Sejak peristiwa serangan 11 September 2001 dan pembangkitan Palestin pada tahun 2000, Hollywood telah menghasilkan pelbagai filem yang merepresentasikan tentang masyarakat Arab, termasuk juga memaparkan sepenuhnya tentang konflik Palestin-Israel atau memaparkan hanya sebahagian daripadanya. Pemaparan itu ditunjukkan dalam posisi dan adegan tertentu dalam filem untuk memberikan makna tertentu. Selanjutnya, kebanyakan kajian ini telah mengkaji keperibadian dan penyebab Palestin dalam filem Hollywood yang digabungkan dengan aksara Arab. Walau bagaimanapun, kajian ini bertujuan mengkaji watak Palestin yang diwakili dalam filem-filem Hollywood dari tahun 2000 hingga 2014 dalam analisis terperinci. Analisis literatur mengkaji semula perwakilan Arab di dalam filem-filem Hollywood. Walau bagaimanapun, *teori framing* digunakan dalam kajian ini hanya sebagai panduan sahaja. Pendekatan kuantitatif diambil serta data telah dikumpulkan dengan menggunakan analisis kandungan kuantitatif melalui penggunaan lembaran kod. Pemilihan sampel kajian ini adalah jumlah sampel penduduk yang merangkumi 5 filem feature Hollywood selama durasi tayangan sepanjang 655 minit. Analisis unit adalah 71 adegan yang termasuk dan melibatkan watak Palestin dalam lima filem ciri Hollywood. Kajian ini telah mengesahkan bahawa selepas tempoh yang menyusul kebangkitan Palestin kedua pada 2000 dan serangan September 2001, gambaran Palestin mula berubah. Oleh itu, watak Palestin telah diwakili lebih rumit daripada perwakilan terdahulu. Di samping itu, kajian ini mendapati bahawa, selepas serangan tersebut, Hollywood telah mengubahsuai perwakilan Palestin. Tidak ada persetujuan mengenai satu perwakilan perwakilan Palestin di kalangan pembuat filem. Oleh itu, kajian ini mengesahkan bahawa terdapat ukuran perwakilan positif watak Palestin, namun dengan stereotaip utama yang memaparkan imej negatif.

Kata Kunci: Warna Kulit, Belia, Warga Palestin, Filem Feature Hollywood, Stereotaip, Terrorisme

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This thesis was submitted to the Senate of the Universiti Putra Malaysia and has been accepted as fulfilment of the requirement for the degree of Doctor of Philosophy. The members of the Supervisory Committee were as follows:

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CHAPTER 1

INTRODUCTION

This chapter provides information about the background of the study, and illustrates the issues reveal the problem statement, the research questions, the objectives, significance of study, limitations of study and ends with providing definition of key terms utilized in this study.

1.1   Background

The root of contemporary representations of Islam and Muslims are inherited from the beginning of Orientalist scholarship. The period starting since the time of the Western Colonialism to the Muslim World, where the great two main powers, Britain and France colonized the Orient till the end of the Second World War, after which the U.S had become the strongest and most powerful country till nowadays (Kennedy, 2013).

The main three principals that should be considered to understand the Western representations of the Middle East are represented in the cultural, political and economic forms. The West dominations involved the construction of a specific discourse, Orientalism, whose structure promoted the difference between Europe as "us" and the Orient or East as "the other" (Drainville & Saeed, 2013). Moreover, the West considered Islam as mediaeval backward articulated in different discourses. Texts were totally and politically represented with a paternalistic idea in which the West colonial is beneficial for the West as well as the orient itself (Drainville & Saeed, 2013). Since the 11th, September incident, Western popular mass media has discussed the attacks in terms of its main effects on the future of the Western society (Longobardi, 2009). Visual mediums such as feature movies have been used as the most appropriate way to explore the effect of these events (Young, 2007). Hollywood has been significantly affected by the incidents of the 11th, September unlikely any other event in human history. Since the incident of 11th, September, cinema has been described as the dominant thematic style in Hollywood industry (Ullah & Shahzor, 2017).

Unfortunately, Hollywood has played a significant role in creating and reinforcing Arab and Arab-Muslim stereotypes on the one hand and making them ashamed of their legacy and history on the other hand. It is prevalent in Hollywood that stereotypes are considered as the best way to describe a certain group of people and introduce them to the other audience (Ullah & Shahzor, 2017). Moreover, reinforce meant of a certain stereotype of people makes others look at this group from one point of view, leading to strengthening the belief that all people in this category are acting in the same manner and have the same qualities. As a result, this portrayal becomes

familiar to the public and they in turn believe this is the only thing this group essentially does. In turn, the same characteristic is perceived in all people from the same group. So, these negative descriptions lead the public to form negative judgments of this certain group (Ullah & Shahzor, 2017).

Stereotyping could be strong and powerful, and is extremely difficult to be removed or changed as for a long time, it has been self-perpetuating. Filmmakers and scriptwriters, along with everyone involved in the film industry, are integrally affected likely the feature movie viewers, and it indeed increases the number of viewers for watching feature movies, and therefore, formed their ideologies based on feature movies. As a result, they repeat or perpetuate the same stereotype without realizing it. There is no doubt that the Hollywood plays a critical role in spreading the negative image of Arab in the world, as it is the most important source of global entertainment (Ullah & Shahzor, 2017).

However, Hollywood is the most reputed, attractive and well-known American entertainment industry; it attracts people of all languages, races, colour, age, and ethnicity. Further, it reaches out to more than 150 countries around the world attracting all kinds of people; young teenagers, adults, men and women whom all have accessed to feature movies at any time and any place, and it is the most effective teaching tool for the new generation, and is an American tool for disseminating feelings, attitudes, and experiences to the world (Shaheen, 2012a). Moreover, Hollywood's motion pictures may have the ability and power to affect the minds of its audiences to believe in certain thoughts, opinions, and take views according to what they perceive through the big screen. Therefore, scenes, images, and characters may be repeated in different feature movies in an intelligent manner (Shaheen, 2012a). Consequently, these motion pictures are considered to have a lasting impact and are constant factors in changing concepts and beliefs; as it creates and installs stereotypes in its viewers (Ullah & Shahzor, 2017).

When Israel was created in 1948, the Arab representations and more particularly the Palestinians became associated with the meaning of the Arab as a historical construction , and it leads to historical stories and biblical were used to define the rights for Muslims and Arab especially in Palestine (Mcalister, 2005), Hollywood feature movies at that period support the claim that Palestine which they called Holy Land was historically connected to the West through Christian and Jewish. The feature movie *The Ten Commandments* is based on the bible's story that Moses frees Israelites from Egyptian slavery and guiding them to Promised Land. This feature movie was religiously inflected with political lessons, moral and slave states (Shaheen, 2012b).

The first representation of Palestinian was in 1960, with the release of *Exodus* 1960 feature movie. This kind of context grew in proliferated and popularity throughout the 1970s-1980s, Then it had increased into the more common

Arab terrorist and violence genre. The increasing feature movie productions of these genre resulted in a clear reaction to the increase involvement of U.S. in the Palestinian-Israeli conflict, and the increasing of desperate and violent attempts of the Palestinian resistance to garner international recognition the Palestinians suffering. The feature movie context of the 1970s-1980s do not express Islamophobic emotion, nor the Palestinian Israeli conflict was not presented as a religious one. The feature movie's political nature is made clear, and the feature movies representations of the conflict are biased (Shaheen, 2012b).

With the release of *Exodus* 1960 feature movie, the Western perception of the Arab and Palestinian began to be created on big screen. Based on the increasing American intervention in Arab affairs, and Americans' biased coverage of the conflict, Hollywood feature movie representations of the Palestinian Israeli conflict expressed American perceptions of Palestinian and Arabs as anti-Semitic, and violently unreasonable, and the Palestinian- Israeli conflict was represented a struggle between bad-Arab Palestinians good Jewish (Shaheen, 2012b). Hollywood filmmakers began to produce feature movies that are communicative, and based on American attitudes toward the Arab. Though the Palestinian-Israeli conflict makes constant use of hostile representations of violent Arabs. For example, *Exodus* 1960 is a Hollywood feature movie playing a very important role in describing and promoting the foundation of Israel. The feature movie's story concerns with a book titled Exodus, which is the dame title with the feature movie, the story all about promoting the Zionist perspective within Israeli foundation (Shaheen, 2012b). This feature movie focuses on the Jewish suffering and endurance in Nazi Germany and under the British Mandate in order to arrive Palestine or what they call the 'Promised Land'. Moreover, the moral message is very clear in the feature movie, it is about the uprising against oppressive power and it is more represented in Israeli conflict against Arabs, and always Israeli voice is represented as a hero (Shaheen, 2012b). Many people in the world have grown up believing that, Palestinians are terrorists, yet Israelis are innocents. Moreover, Palestine is a country without people, given to a people without country; according to what has been portrayed on the big screen (Elayan, 2005).

1.2 Problem Statement

American mass media has been presenting negative stereotyped images about the Arabs and Muslims for decades. These negative presentations have been increased after the September 11 attacks by Al- Qaeda resulting destruction of the Twin Towers in New York. then, Muslim and Arab people, values, traditions, and cultures have been attacked by an aggressive campaign (Alaklook, Aziz, & Ahmad, 2016).

The Israeli and Palestinian conflict plays an important role in distorting the Arab and Palestinian character. The American film and mass media have been continuously focusing on the action of the Palestinian side and ignoring the terrible attacks done by the Israeli side. However, this method of media representation has been represented based on how the conflict affects the American and Western public. Therefore, these mass media representations are described as a biased mirror distorting the true image and reality. Thence, the misrepresentation of the Palestinian true story the Western public receives only the half of the information (Shaheen, 2012b). Moreover, Presenting the Arab characters as evil has been commonly used for American Hollywood films. Western society has considered and recognized the Presentation of people within big budgeted films and a famous primetime TV show. The distortion image of the Arabs in a negative context, will affect people's perceptions upon the Arab and their culture. In fact, entertaining films affects the audience more than other Mass media tools as the film makes the distortions and stereotypes easy and better remembered (Shaheen, 2012b).

The negative representation of Arabs and Muslims on feature movie and media began very early, intensively after the World War II, and with the advanced media technology in the West, the misrepresentation of Arabs Muslims reached to all over the world (Nurullah, 2010).

There are very strong connections between Hollywood and politics, particularly in the manner in which cinema has historically depicted the Palestinian people and Palestinian issue from its emergence. The American support for the Israeli state began in 1948, with the founding up the Israeli state. Since, all the American administrations have felt obliged to show a strong support for Israel. On the other hand, the American decision makers have failed to support millions of Palestinian refugees in Diaspora outside their country, and thousands of Palestinians were killed and injured. In this manner, Hollywood has reflected American government policy, and this is essentially reflected in the cinema repetitively. Feature movies have consistently presented the Palestinians as terrorist, with the explicit message that Palestinians are evil and killers, beginning with the feature movie *Exodus* 1960. Palestinian women are not spared, and also presented as terrorists, as with the feature movie *Black Sunday* 1977. Most Hollywood feature movies have presented Israeli people as innocent (Shaheen, 2012b).

The Hollywood tools essentially finds the bad guy or group, where it is easier to use stereotypes that have been established into the society for long time ago rather than creating a new group to play the same role; therefore, Arab and Palestinians were chosen and represented to be within such bad group (Deger, 2011a). Filmmakers also use repetition of images and ideas as an important tool, used in Hollywood feature movies to create a certain stereotype regarding Palestinians, which mostly creates negative stereotypes (Shaheen, 2012a).

There are several negative stereotypes about Arabs that are projected in Hollywood feature movies. For instance, a leader who lustfully loves of European women, spending money or bearing immoral attitudes to win a European woman. This picture has existed since the last times in American cinema which was later developed for the rich leader (after the discovery of oil). Moreover, many people in the world are unfamiliar with the history of Palestinian people and their situations and circumstances ; the reason is because the feature moviemakers tend to project Palestinians as terrorists and ugly people (Deger, 2011b). This image may be clarified through the feature movie *True Lies* 1994, which portrays the Palestinian resistance as a group of fools. The feature movie is an action feature movie with some comedy but culminates in an American hero who can eliminate foolish Palestinians simply because they are terrorists. The negative stereotypes of Arabs and Palestinians inspire feature movie directors, producers and screenwriters to create their stories, and such stories are potentially more profitable and attractive due to the established proclivity and comfort of audiences to such broken-in stereotypes (Deger, 2011a).

However, Arab people have been shown negatively for a long period of time through Hollywood cinema. This was reinforced by many significant global events that Arab people were part of, such as the events of September 11 in 2001 (Elayan, 2005), and the second Palestinian uprising and protesting Israel in the year 2000. These events only reinforced the prevailing stereotypes in the world about Arabs and Palestinians as terrorists and murderers.

Moreover, One of the most significant event happened in the recent years was the war on Gaza Strip in the year of 2014, there was a new wave of violence in Gaza Strip, the number of Palestinian civilians killed in the war of 2014 was more than any other year since the occupation of the West Bank and Gaza Strip began in 1967 (Zonszein, 2015).

In most of Hollywood feature movies From the beginning until the year of 2000, Palestine as a country has never been projected in Hollywood as an occupied country, or depicted the suffering of Palestinians under Israeli occupations, Palestinians in refugee camps and the countless Palestinian children who have been killed by Israeli soldiers. All of these images are denied by the Hollywood films, as in Hollywood Palestinians are not humanized, while Israelis are human. Stereotypes that are repeated often in Hollywood cinema are the image of Palestinians as terrorists, always trying to kill violently the Israelis. Moreover, Hollywood has never projected a Palestinian as a professional, engineer, teacher, musician, artist, or farmer. The Palestinians have never been projected in Hollywood feature movies as victims or innocents. On the other hand, Hollywood feature movies project Israeli as clever, scholarly, and innocent (Shaheen, 2012b).

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The absence of Palestinians or Arab directors, producers and screenwriters in Hollywood and the weaknesses of Palestinian feature movies and Palestinian filmmakers are likely the reasons for such negative stereotypes. Therefore, the People will always see Palestinians through a distorted image, given the absence of effort by Hollywood filmmakers to change negative stereotypes into positive stereotypes or at least balance portrayals. Negative stereotypes may also affect how Palestinians feel about themselves, their culture, and their issue; and it seems that the new generation is more readily affected by negative Hollywood stereotype (Menchawi Fawal, 2013).

In short, Palestinians have been functioned within the Hollywood feature movies released until the year 2000 with rather unbalanced roles, to misrepresent the Palestinian issue. There are several studies on the Arab stereotypes and Arab representations in Hollywood feature movies before September 11 such as (Shaheen, 2012b), and some other about the effect of September 11 the Arab and Muslim representation in feature movies such as (Marger, 2003). However, after September 11 several films were produced by Hollywood which represented Arabs, some of these films are related either to the Palestinian-Israeli conflict or to Palestinian characters, were shown in certain places in the feature movie to give a certain meaning. The previous studies have been published to investigate and understand the stereotypical image of Arabs and Muslims in Hollywood feature movies, and most of these studies have examined the stereotype of the Palestinian cause in Hollywood feature movies combined with Arabs and Muslims.

In this context, the current quantitative content analysis attempts to examine the nature of the Palestinian representation in Hollywood feature movies produced in the years between 2000 and 2014 that contains at least one character of Palestinian descent and describe in detail the Palestinian characteristics in the selected feature movies.

1.3   Research Questions

1. What are the main physical, behavioural, and appearances attributes of Palestinian characters represented in Hollywood feature movies?
2. What are the narratives represented by Palestinian character in Hollywood feature movies?
3. What are the terrorist elements represented by Palestinian character in Hollywood feature movies?
4. What are the political frames functioned and represented by the Palestinian characters in Hollywood feature movies?
5. What are the common frames that Hollywood used to represent the Palestinian character

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1.4   Research Objectives

The general objective of the study is to determine the representation of Palestinians Presented in Hollywood feature movies from 2000 to 2014.

The specific objectives of the study are:

1. To determine the frames used on physical, behavioural, and appearances attributes of Palestinian characters represented in Hollywood feature movies.
2. To examine the narratives were represented by Palestinian character in Hollywood feature movies.
3. To determine the terrorism elements represented by Palestinian character in Hollywood feature movies.
4. To examine the political frames that were represented by the Palestinian characters in Hollywood feature movies.
5. To examine the common frames that Hollywood used to represent the Palestinian character.

1.5   Significance of the Study

Based on the frequency of Hollywood production, the huge size of their audiences and finally the global reach of their feature movies; Hollywood feature movies show a significant field for the study of representations of Palestinian presented in Hollywood feature movies during 2000 to 2014, because they have a large influence in shaping attitudes and behaviours of their audiences

Based on the results of the study, The study contribute to the feature movie studies and literatures for the scholars that are concerning with fields studying feature movie areas. Further, it can be an important reference to understand the Palestinian stereotype in Hollywood cinema. In addition, it can clarify differences between true fact and fiction in feature movies and everyday life, and would seek to increase social awareness among people, a greater awareness hopefully guides people to think and analyse views, perceptions and ideas they hold based on what they see in feature movies, and they cannot judge other people or society based on feature movies accordingly.

Moreover, the finding of this study is a practical contribution in the field. This study indicates the propagation of these images that distort perceptions of Palestinians as well as the lack of balance in Hollywood feature movies that have been included in this study. On the other hand, discussing these matters also encourage the Palestinian and Arab filmmakers to produce meaningful feature movies, with high level of creativity that could compete with

international feature movies, and could show the real image of the Palestinian people and the Palestinian cause to the world. The results of this study can also be beneficial for the media industry and Palestinian governing bodies of the feature movie field to take responsibility to support the Palestinian cinema, and to provide the necessary means for development and improvement of Palestinian cinema to reach an advanced level among international cinema.

This study is significant in the field of reproducing, it could be referred as a policy evidence that helps a feature movie authority planners make better-informed decisions by putting the best available quantitative information at the centre of the policy process. The best decision that belt on the good statistics, and this could return higher social returns. This study will garner further insights in understanding the research trends of Hollywood feature movies. The understanding on the usage patterns of methodological approach, data gathering procedures and types of content used in the previous studies may be beneficial for other researchers who would like to pursue their studies related to feature movie studies.

1.6   Scope of Study

A definitive event in the cause of negative media portrayal of Arabs and Muslims have happened since the period post September 11 attacks, where Arabs has been associated with terrorism, thus Arab have been started to be regarded as terrorists. There are many feature movies, talk shows, drama serials, where Arabs are represented and shown as anti-modern, uncivilized, anti-democratic, and terrorists, militants, fundamentalists, radicals, and anti-western. Moreover, the reason why 2014 was selected for this study is because the war on Gaza Strip in 2014, was a significant event in the Palestinian-Israeli conflict since the occupation of the West Bank and Gaza Strip began in 1967 (Zonszein, 2015).

This study analyses the representations of Palestinian characters presented in Hollywood feature movies within the period of 2000 to 2014, and the gross box office is equal or over $40,000,000. There are many feature movies present Palestinian characters have been produced by other international studios that were excluded by this study. However, this study focuses only on Hollywood feature movies, particularly the huge number of their production, the huge size of their audience, and the global reach of these feature movies.

1.7   Limitation of Study

There are several restrictions and limitations to this study, including the limited time available to accomplish the desired goal to collect all required information and feature movies to be studied and analysed as required. Lack of financial sources motivating this study, could be an obstacle to cover all expenses

needed, such as travel and hotel expenses, and the meetings required for such a study. Moreover, limitations include the lack of governmental and non-governmental support of such studies. The main obstacle to this study is the limited of scientific sources to rely upon a source of information, chiefly because the Palestinian issue is still absent from the attention of researchers in the field of cinema, and this is due to instability brought about by the Israeli occupation of Palestine.

1.8 Definition of Key Term

1.8.1 Terrorism

Terrorism can be described as a term considered as a political violence by individuals or small groups, and it could be defined as any violent attack on non-militant civilians. Boasiako (2010) and Gunaratna (2008) defined Terrorism as it is all about political. It is also about power: the pursuit, the acquisition, and the use of power to achieve political change. However, the terrorist character in this current study is meant as a Palestinian character either male or female, appear in any scene of chosen Hollywood feature movie, carrying, using a weapon or planning or supporting a terrorist attack where civilianize have been killed or threaten. In this study the terrorism elements are, terrorist behaviour, aggressor behaviour, having weapon, and terrorism conversation.

1.8.2 Stereotype

The term, stereotype is an expressions that have been recently used in 20th century within English language. It refers to a powerful tool that shapes people's perceptions and views upon other people or groups. Culture and media are two main fields in stereotype studies as the negative stereotypes lead to moral distortion (Blum, 2004).

The definition of stereotypes used in this study refer to the meaning given to why things are in the way that they are (Elayan, 2005). Individuals create a stereotype about a group of people or about a society from information and opinions available through friends, colleague, family, and media (Abreu, Ramirez, Kim, & Haddy, 2003).

1.8.3 Hollywood Feature movies

Hollywood Feature movies is a name collectively given to movie studio giants like 'Warner Bros.', 'Universal', 'Paramount' etc, and hundreds of other smaller production houses located in Los Angeles – California. The selected Hollywood feature movies in this study have been produced by one of the 116

Hollywood studios, according to ("List of feature movie production companies by country," 2015).

1.8.4   Palestinians

The Palestinians are commonly defined as the people who were born in Palestine, yet the Palestinian refugee is a term attributed to anyone whose normal place of residence has been Mandate Palestine since the period from 1 June 1946 to 15 May 1948 , and he lost both home and means of livelihood as a result of the1948 Arab-Israeli war and thus qualifies as a Palestinian refugee, as defined by UNRWA, and is eligible for UNRWA registration.

In this study the Palestinian character is the one who was introduced as a Palestinian by him/herself or by other characters.

1.8.5   Youth

The youth category definition varies on grounds of sociological factors and age. The United Nations defines the youth as those individuals between 15 and 24 years of age. The Arab League of Nations define the youth as those individuals between 15 and 35 years of age ("Palestine factsheet," 2014.). However, the youth definition of the current study follow The Arab League of Nations definition, which is, youth as those individuals between 15 and 35 years of age.

1.8.6   Medium Skin Colour

Based on Gillan (2015) there are five main types of skin colours. Which are, very fair, fair, medium, olive, and brown or black. However, the medium skin colour in this study is a combination of medium and olive together, and it is defined as in middle between fair and black or brown.

1.9   Chapter Summary

This chapter discusses the overview of the research. It begins with the introduction which is followed by the background of the study, the problem statement, the research questions and the research objectives. The significant, scope, limitations of the study and finally definition of key terms are also discussed.

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