

often referred to as “Adham-Ghitrif work” that dates to the early Abbasid or even late Umayyad period, presents a series of anecdotes about the origins of the practice of hunting with birds of prey. In this compilation, Byzantines stand alongside Persians as well as Arabs and Turks. (The compiler associates the different rulers with different kinds of birds. In Stetkevych’s study such ornithological differences are not made and birds of prey are variably referred to as falcons, hawks, or even eagles.)

Another area for future research of some promise concerns the period that falls between Chapters 7 and 8 in the present book. Stetkevych ends his main selection with a short section on Kushajim whose death falls in the third quarter of the 10th century. Having observed earlier that “it is a melancholy sight to observe a lyrical genre such as the *ṭardiyyah* agonize and die as joy in the courtly hunt itself died” (p. 4), Stetkevych then attributes this development to the fact that “the *ṭardiyyah* found itself ever more strongly enmeshed in trends that were urbanizing, mercantile, and socially bourgeois-like” (p. 203). The choice of words here is infelicitous as in a few other references to social and political history. If this is the “cold information” of social history, it will be too vague for many of those primarily concerned with social and material approaches to the past. Upon consideration of other academic publications, the implication of a parallel decline of practice and poetry might be hard to maintain. (Historians of hunting may also want to know that the correct reference to ‘Abd al-Ḥamid al-Katib’s *Risala fi Wasf al-Sayd is Jamharat Rasa’il al-‘Arab fi ‘Usur al-‘Arabiyya al-Zahira*, vol. 2, *al-‘Asr al-Umawi*, ed. Ahmad Zaki Safwat [Cairo, 1937], 544–48.)

While those who are already acquainted with Stetkevych’s work will welcome this publication as a convenient access point to the scholar’s publications on the subject of the hunt in Arabic poetry, those without such prior familiarity might find their reading experience frustrating. Given that the articles were revised for republication, it would have been easy to rework them in such a way as to make them accessible to a wider readership. What emerges as a main thesis of the book, for example, the formal evolution from *qaṣīda* to *ṭardiyya*, is presented a number of times. Some of these repetitions could have been replaced by a few introductory comments about Stetkevych’s approach as well as more detailed explanations about the nature of his sources and the extent to which the poems he focuses on are representative of larger bodies of literature. There are, to be sure, occasional references to poems as breaking with principles of their contemporaneous poetic canon, but more detail would have been needed for outsiders.

While it would be unreasonable to fault an aesthetic and literary study for failing to use history as its main analytical framework, a few steps could have been made to bridge the gap to readers from different disciplines. As Allsen has demonstrated, although the hunt was a practice of some importance in medieval Eurasia, it has remained underresearched. The present study helps to reconstruct the development of this important phenomenon in human history and so understand and appreciate its cultural, social, and psychological effects.

LAURA U. MARKS, *Hanan al-Cinema: Affections for the Moving Image* (Cambridge, Mass.: MIT Press, 2015). Pp. 416. \$32.00 cloth, \$22.00 e-book. ISBNs: 9780262029308, 9780262331067

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Laura U. Marks’ *Hanan al-Cinema* puts us in the frame of a vibrant, engaging, and outward looking cinema developing in the Arab world—a diverse and multifaceted industry that is keen to reflect artistically on cultural and political contexts but which also cares deeply about aesthetics.

The ability of cinema to revitalize and interrogate a host of social and historical paradigms is rendered almost limitless throughout this book and the author makes it impossible for us to ever say that we do not have the information we need to delve deeply into the collaborations and innovations that keep Arab cinema alive and relevant. The films discussed and the nuanced critical engagements performed by Marks give us the opportunity to frame the films within the language of cinema—this is Marks' gift in many ways—to both showcase the sheer amount of impressive films to have emerged from the Arab world and accord them a cinematic and aesthetic history. The book makes clear the machinery at work behind this industry: the institutions responsible for funding, the cross-national collaborations often required to get projects off the ground, government interference and censorship, and impressive film festivals of all sizes across regions. She also highlights how countries that have become recent players in the cinematic field, such as the United Arab Emirates, shape the output of the current film industry. This does much to contribute to a sense of the region as one that is invested, in different ways, in the medium—its possibilities as well as its limitations.

The book uses short sections and subsections to move between regional and conceptual arguments, pausing every so often to concentrate on a particular film or filmmaker. Some of these are given plenty of space, Hala Elkoussy, Hassan Khan, and Sherif Al Azma among them. I imagine that it might be difficult for the newcomer to contemporary Arab cinema to gauge the particular choices made by Marks, but for those who know a little about the subject, it is uplifting to read about established filmmakers such as Yousef Chahine alongside more experimental newcomers such as Hala Lotfy. In fact, this was one of the most surprising and enjoyable aspects of the book—learning about films that are difficult to access and understanding how this difficulty is often due to high distribution costs as well as artists' preferences for where and how their films circulate. The book also tackles the hardest question of all, "What is cinema for?", thus reminding us that in many contexts the very purpose of cinema is still a relevant question. The instrumentalization of cinema by the state (even when the state is absent in terms of funding) is approached head on but there are no hard and fast conclusions. We are encouraged to consider censorship and its effects as it tells us much about the role of cinema in politics and is, in and of itself, a debate worthy of pursuit.

The book appears to be structured around a deep love and respect for the material under investigation, alongside the desire to render it worthy. The latter function I found to be unnecessary as many of the films discussed have enjoyed a reasonable viewership and have been discussed, appreciated, and critiqued widely in the Arab world. The films themselves are thoroughly innovative and invigorating and Marks' encyclopedic knowledge testifies to the many ways in which one can engage with the films. Conceptually, Marks offers tools with which we may also navigate the works: one of these she calls "enfolding," where the artwork is valued for the experience that it stimulates rather than its presumed ability to reflect a particular preconceived or predistinguished reality. This is a positive step in the realm of Arab film criticism as it provides a framework that does not seek to prioritize the work's authenticity by according it a stable set of political preoccupations that in and of themselves, and in a region so vast and complex, are bound to be in constant flux. Thus Marks' method allows us to appreciate the works for what they may deliver *in that moment*. Whilst I very much liked this idea, I still witnessed plenty of context building in the book. This might reflect the fact that the conceptual model suggested assumes a certain amount of knowledge concerning identifiable concerns in the Arab world that cut across regions such as the question of Palestine; Arab modernism/modernity; uses of technology and uneven development. Thus, though it is clearly productive to allow oneself to be touched by the artistic products, it may be that for now this way of seeing is itself contingent on some underlying understanding of context, albeit always in some way tainted by a particular ideology.

There are many highlights in this book, such as the focus on the missing Palestinian film archives of the 1960s and 1970s and the history of communism and its effects in the Arab world. These are not only informative but also deeply important to the project of an alternative history of the region. The articulation of communist sensibilities and allegiances in politics, for example,

gives us an insight into significant though perhaps underemphasized moments in the political trajectory of the Arab world, delivering a different context for the development of an intellectual history of the region. Marks is also interested in newer forms of devotion—to asphalt, concrete, technology, modernity, all of which have been embraced by the region. The psychogeographies of many of the Arab nations and the ways in which the ground itself is being rethought gives scope to cinema to remap the land itself. The desert is being shaped into roads, leading elsewhere to places unknown and possibilities yet to be experienced. Cinema can enact this and provide the tools for the reimagining of space itself.

Particularly poignant and informative is the section Marks calls “Archival Romances,” on the ways in which Arab cinema has approached its own cinematic history and that of other cinematic traditions. This lays the foundation for students of Arab cinema to witness the rich engagement of Arab artists with their own prolific cinematic heritage—here, icons of cinema such as actresses Asmahan and Souad Hosni are introduced to a new audience by filmmakers such as Rania Stefan in her *The Three Disappearances of Souad Hosni* and Hisham Bizri in his *Asmahan*. Reflections on Hollywood and European cinema abound in Arab films—one moment not mentioned by Marks but which is very memorable nevertheless is the presence of the poster for the 1953 film *Niagra*, starring Marilyn Monroe, which hangs at the train station in Chahine’s 1958 *Cairo Station*, anticipating perhaps the disastrous end of the hopelessly obsessed Qinawi. Here the “archive” is shown to be Egypt’s clear consumption of international products, interacting with the norms and mores of American culture. This idea of the archive is a very powerful one, reminding us of the ephemeral quality of “influence” and how difficult it can often be to trace multiple antecedents in art. This makes for a very engaging set of principles that Marks accentuates, reminding us that the meanings of collaboration, friendship, and competition are all forms of influence. Marks’ concept of the “fabulated” archive is also striking; here, filmmakers experiment with historical “what ifs” and this permits limitless reimaginings. Her critique of Hadjithomas and Joreige’s 2014 *The Lebanese Rocket Society*, a film that recasts Lebanon’s missed opportunity to enter the space race, presents one powerful foray into such a fabrication.

Many of the films discussed by Marks are, however, very difficult to access. The information at the close of the book gives details on where to locate some of them. They are often extremely expensive to purchase or rent and some can only be viewed at specialist screenings and exhibits. Others can be found on YouTube or through Vimeo accounts. This often makes a full appreciation of the works discussed in *Hanan al-Cinema* difficult. Equally, this question of access places experimental Arab cinema squarely within the production space of contemporary art—difficult to fund and distribute, making access expensive and limited. Nevertheless, the book is a crucial one that gives much needed insight to the field of Arab cinema. Alongside Kay Dickinson’s wonderful *Arab Cinema Travels: Transnational Syria, Palestine, Dubai and Beyond* (London: Palgrave Macmillan, 2016), Laura U. Marks’ book offers us a truly invigorating approach to contemporary Arab film, reminding us of the scale and scope of filmmaking in the region and producing memorable tropes and conceptual tools for experiencing the works themselves.

NAOMI WALLACE AND ISMAIL KHALIDI, EDs., *Inside/Outside: Six Plays from Palestine and the Diaspora*, with an introduction by Nathalie Handal (New York: Theatre Communication Group, 2015). Pp. 346. \$19.95 paper. ISBN: 9781559364799

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The last ten years have seen growing attention in the United States to both Arab and Arab-American drama. The Martin E. Segal Theatre Center alone has published six anthologies of