

# Abstracts of articles on COCK FIGHT

Brent E. Sasley, University of Texas

## **Of Palestinian Roadblocks: Changing Attitudes among Israeli Jews**

*Cock Fight* explores what happens when Israelis lose the controlling power that comes with occupation of Palestinian territory. Its portrayal of the Israeli reaction to Palestinian power—naïveté, anger, helplessness, resignation—tracks general attitudes among Israeli Jews over time, anticipating in many ways the desire for complete separation from Palestinians.

Dan Chyutin, University of Pittsburgh

## **"Strange Times to be a Chicken": The Meaning of a Metaphor**

This article addresses *Cock Fight*'s displacement of the Judaic metaphor of "sacrificial chicken" onto the Palestinian, and its simultaneous re-imagining of the Jew as a victimizing "cock." Concurrently, it discusses the problematic implications of the film's use of actual chickens as metaphors, which subverts its anti-exploitation political agenda.

Janina Schupp, University of Cambridge

## **Blocking Space: Metaphorical spatial constraints in the cinematography and *mise-en-scène* of *Cock Fight***

Roadblocks represent great spatial restrictions for the West Bank population. This article explores how the film *Cock Fight* employs the cinematic tools of cinematography and *mise-en-scène* in the framing of characters and objects to metaphorically reflect and question the effect of these imposed constraints on human relations and spatial mobility.

Michael Krasner, Queens College, City University of New York

## ***Cock Fight*: the limits of psychology**

This well made, engaging film depicts the Israeli-Palestinian conflict as a struggle between individuals, emphasizing the attitudes—stubbornness, pride, racism, machismo—that prevent peacemaking. While illuminating key aspects of the situation, this psychological approach avoids the essential political dimensions, the all-too-real conflicts of interest.

Ryan Shand, University of the West of Scotland

## **Chauchesco Caught at the Centre of *Cock Fight***

Chauchesco is caught at the centre of a conflict that he attempts to defuse. This article demonstrates that he is often visually positioned between the two main characters (Shots 14, 16, 27, 29, 31, 50, 62 & 88) as the situation escalates. His character provides an outsider's perspective, and importantly an accompanying reflective tone, to this short narrative.

Tamar S. Hermann, The Open University of Israel and the Israel Democracy Institute

## ***Cock fight* (1999) – A 2015 Reading**

The article analyzes from a 2015 perspective the 1998 short film *Cock Fight*. It argues that in the late 1990s its ending seemed pessimistic. However in retrospect, with the total collapse of trust between Israelis and Palestinians, the way out of the encounter at the checkpoint looks almost desirable.

Valerie Anishchenkova, University of Maryland

## **Checkpoint Identities: the Battle of Masculinities**

The entirety of *Cock Fight* takes place at a checkpoint – a physical and symbolic space where, by definition, identities are "checked" and thereby established and articulated. The article argues that this cinematic location invites four distinct constructions of masculinity, while commenting on gender discourses in the pre-2<sup>nd</sup> *Intifadah* Israeli society.