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Unvelling The Reality of The 1948 Palestinian Nakba in "Farha": An Analysis of Framing

Maghfira Hatmaranti Rahmani Raharto[1,a)], Windra Irawan[2]

[1)] **Communication Studies Program, Faculty of Social and Political Sciences, Universitas Terbuka**
[a)] author correspondence : maghfira.rahmani@gmail.com

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ABSTRACT

"Farha" is a Jordanian film directed by Darin J. Sallam, set against the backdrop of the 1948 Nakba in Palestine. Following its premiere in September 2021 at the Toronto International Film Festival and its release on Netflix in 2022, "Farha" was banned from screening in Israel as it was deemed to create a false narrative regarding what occurred in Palestine in 1948. Against this backdrop, this study seeks to examine how the Nakba is portrayed in the film "Farha" and whether this portrayal contains an agenda against Israel. The author obtained qualitative data through film observation and documentation, and analysed this data using Gamson and Modigliani's framing model. The results of the analysis indicate that the framing of the Nakba in "Farha" portrays a tragedy of relatively small scale when considered within the historical context and the actual extent of the violence that occurred during the event. Furthermore, the director does not devote much attention to the political elements underlying the Nakba. However, it is evident from the narrative that the director frames the film from the perspective of Palestinians as the primary.

Keywords: *Farha; film; framing; Nakba Event*

ABSTRAK

"Farha" adalah sebuah film produksi Yordania karya sutradara Darin J. Sallam yang berlatar belakang peristiwa Nakba di Palestina tahun 1948. Setelah tayang perdana pada September 2021 di Toronto International Film Festival dan dirilis di Netflix pada tahun 2022, "Farha" dilarang tayang di Israel karena dianggap menciptakan sebuah narasi palsu mengenai apa yang terjadi di Palestina pada tahun 1948. Berdasarkan konteks tersebut, penelitian ini berupaya untuk mengetahui bagaimana penggambaran Peristiwa Nakba dalam film "Farha" dan apakah penggambaran tersebut mengandung agenda terhadap Israel. Penulis memperoleh data kualitatif melalui observasi dan dokumentasi film, dan menganalisis data tersebut menggunakan model framing Gamson dan Modigliani. Hasil analisis menunjukkan bahwa framing Peristiwa Nakba dalam "Farha" menggambarkan tragedi berskala relatif kecil ketika dipertimbangkan konteks sejarah dan cakupan kekerasan yang sebenarnya terjadi dalam peristiwa tersebut. Selain itu, sutradara tidak memberi banyak porsi mengenai elemen- elemen politis yang mendasari terjadinya Peristiwa Nakba. Namun, dapat dilihat dari alur cerita bahwa sutradara mengarahkan film pada perspektif warga Palestina sebagai korban utama Peristiwa Nakba.

Kata Kunci: *Farha; film; framing; Peristiwa Nakba*

INTRODUCTION

One month after Israel celebrates its independence day every April, the Palestinian people commemorate "Al-Nakba" ("Catastrophe" in Indonesian) or often called the Nakba Event, a series of events that killed thousands of Palestinians and led to their expulsion from their homeland. Disseminations about the Nakba Event usually cite 1948 as the year of the event, but according to historian Nur Masalha, the

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Nakba Event began in late 1947 and reached its traumatic peak in 1948. In this year, an estimated 750,000 to 800,000 Palestinians were forced to leave their homes and flee to safer places, more than 500 villages were destroyed, urban neighborhoods were emptied, and approximately 15,000 Palestinian lives were taken in various attacks and massacres carried out by Zionist militias.

The Nakba is an important part of Palestinian history and identity, and the root of the creation of the state of Israel. However, this historical fact is systematically hidden by Israel through policies such as restricting public access to the archives of the Israel Defense Forces (IDF), renaming places in Palestine with Hebrew names, and planting pine trees on the ruins of villages destroyed in the 1948 Nakba. Some Israeli public figures often deny the existence of the Nakba and even the existence of Palestine as a nation that preceded the creation of the state. The state of Israel, such as former prime minister Golda Meir who is known for her statements made to the deputy editorThe Sunday Times in an interview in 1969, namely "There was no such thing as Palestinians" ("There is no such thing as a Palestinian people"). For years, educators, historians, and cultural activists in Israel have been involved in a campaign to erase the Nakba from the collective memory of their people and their own country's historical record (Pappe, 2011).

This narrative is the one that has mainly developed in the Western world, that the Nakba event was notk never happened, and even if it did, it was merely a consequence of the war. This is a manifestation of the conventionality of history being written by the "victors" from their perspective, so that Western countries, most of whom are former colonial powers, view Israel, the "victor," as the primary authority on their country's historical narrative.

For the Israeli people, the Nakba ended with their proclamation of independence on May 14, 1948. For the Palestinians, however, the Nakba is a tragedy that did not end in 1948 and continues to this day. Not only did they lose their homeland, but the Palestinians also experienced the destruction of their society, culture, sovereign rights, and national aspirations. Therefore, even though their voices continue to be silenced by Israel and the West, the Palestinian people refuse to forget the injustice and cruelty they experienced at the hands of the colonialists. Academics and historians of Palestinian descent such as Edward Said, Rashid Khalidi, and Nur Masalha have been influential figures in examining and reconstructing the narrative of the Nakba from a Palestinian perspective. Writers such as Mahmoud Darwish, Susan Abulhawa, and Hala Alyan, as well as artists such as Sliman Mansour and Gazan Emell al-Kehlut, often produce works that include messages of resistance and perseverance of the Palestinian people amidst colonialism. This reluctance to forget is also reflected in mass media, such as films by Palestinian directors. For example, "It Must be Heaven" by director Elia Suleiman, a comedy-drama film released on 2019 about a man who leaves Palestine to seek a better life in another country, but can't forget his homeland wherever he goes. In 2021, Jordanian director Darin Sallam's "Farha" also became one of the films that examines the themes of the Nakba and the Palestinian exile.

"Farha" tells the story of a Palestinian teenage girl named Farha, the only daughter of a village chief, who refuses to conform to the patriarchal traditions of rural Palestine at the time and is determined to pursue a formal education in the city. Unfortunately, Farha's dream of attending school in the city is dashed by the arrival of Zionist forces who surround and attack her village. For her safety, Farha's father locks her in their home's food storage room, leaving her separated from him and witnessing the Zionist soldiers' brutality through a gap in the storage room's door. In an interview with Nataleah Hunter-Young, the director was inspired to make "Farha" by a true story her mother told her as a child, about a Palestinian woman named Radieh who was locked in a room by her father to protect her from Zionist soldiers.

"Farha" premiered on September 14, 2021, at the Toronto International Film Festival (TIFF), and a year later, it was officially released on social media platforms.streaming Netflix on December 1, 2022. Netflix's decision to stream a film depicting the 1948 Palestinian Nakba was quickly criticized by some Israeli politicians. Israeli Finance Minister Avigdor Lieberman ordered the Treasury to halt government subsidies to a Jaffa cinema showing "Farha," stating that the film aimed to spread lies and defame the Israeli armed forces. Culture Minister Hili Tropper argued that "Farha" was a disgraceful film because it compared the actions of the soldiers in the film to those of the Nazis during the events.Holocaust.

A number of public figure Israel also voiced their criticism of “Farha”, such as fashionNataly Dadon urged her social media followers to unsubscribe from Netflix in protest of perceived anti-Semitic sentiment. Furthermore, as part of the boycott campaign against “Farha,” Israelis have been flooded with low ratings and negative reviews on the film’s IMDb page. The film’s production team has also been subjected to harassment on social media. According to several media outlets, the Israeli public’s negative reaction to “Farha” focused on a scene depicting the murder of a Palestinian family by Hebrew-speaking soldiers, suggesting that “Farha” deliberately positions Israel as the antagonist in the film’s narrative.

With the above context, this study, entitled "Analysis of the Framing of the 1948 Palestinian Nakba Event in the Film "Farha," was conducted because the author was interested in understanding how the 1948 Nakba Event was packaged in the film "Farha" and whether any depictions or language contained a specific agenda against Israel. Furthermore, the author believes that a more critical perspective is needed to examine the reality presented in the mass media. The author uses an analysisframing which is conventionally used to analyze mass media in the form of text, both printed and digital publications.onlineHowever, based on previous research on analysisframing for mass media in the form of films, the author decided to use analysisframing Gamson and Modigliani models, with the aim of understanding in detail the framing of the 1948 Palestinian Nakba Event in the film “Farha”.

METHODS

This research uses a qualitative approach and descriptive presentation. The form of qualitative research in question is frame analysis, namelyframing Gamson and Modigliani models. Basically, the analysisframing is the latest version of the discourse analysis approach, especially for analyzing media texts (Sobur, 2009, p. 161).Framing is an approach to studying how the media uses points of view when selecting and presenting issues by determining what facts are taken, which parts are prioritized and which are deliberately omitted, with the aim of leading the audience to the interpretation desired by the media (Sobur, 2009).Frame According to Gamson and Modigliani, it is a way of telling stories or ideas that are organized in such a way as to form meaning from events related to the subject of discourse. Modelframing Gamson and Modigliani consist of two tools for understanding how central ideas are interpreted in media texts.First, framing devices(deviceframing) which evaluates the use of language and certain visuals, and consists of several elements, namely:metaphors, catchphrases, exemplars, depictions, And visual images. Second, reasoning devices, related to the alignment of media forms that refer to certain ideas or ideologies, and are characterized by certain justifications and reasons as well.

The subject of this research is the historical fiction film "Farha," while the object of this research is all the scenes contained in the film. Secondary data was obtained by the author through books discussing the Nakba Event and analytical theory.framing, as well as from mass media publicationsonline about the film "Farha". Data collection was carried out the author conducted the research through observation and documentation of the film, as well as literature review. During the observation stage, the author identified the scenes and language within the film. Furthermore, the author used documentation techniques to map the scenes and categorize the language interpretations within the film based on their elements. In the modelframing Gamson and Modigliani. For the literature study, the researcher looked forsources that are relevant to the context of the research being carried out, whether from books, journal articles, or mass media publication sourcesonline.

RESULT AND DISCUSSION

Analysis framing conducted by the author in this study refers to the modelframing Gamson and Modigliani. Based on the author's observations, documentation, and analysis of the film "Farha," the following is a discussion of the framing of the 1948 Palestinian Nakba in the film.

Metaphors

Metaphors deepframing Gamson and Modigliani's model is the use of analogies, metaphors, or similes that aim to transfer meaning (Sobur, 2009). In this case, the author collected data in the form of dialogue excerpts which can be seen in the following table.

Table 1. Metaphor elements in the film "Farha"

No	Dialogue excerpt	*Scene* and timestamp
1	"In the end, your land will**to ashes.**"	*Scene* 15th minute**18:17**
2	"Forgive your women and children and save them from**bloodshed**This."	*Scene* 19th minute**23:01**
3	"**Our village has fallen.**"	*Scene* 20th, minute**27:00**

The characters in "Farha" liken the Nakba to something destructive. This is evident in the language used, such as the terms "to ashes" (= the state when something is completely destroyed), "bloodshed" (= a deadly fight, war, or conflict), and "our village has fallen" (= the village has been taken over by the enemy). The use of this kind of language to describe the Nakba in the film "Farha" aligns with the notes and research of Israeli historian Ilan Pappe, who documented the destruction of Palestinian villages in his book,The Ethnic Cleansing of Palestine:

> *"On 9 April, while defending Qastal, Abd al-Qadir al-Husayni was killed in battle. His death so demoralized his troops that all the other villages in the Greater Jerusalem area swiftly fell into the hands of the Jewish forces. One by one, they were surrounded, attacked and occupied, their people expelled and their homes and buildings demolished. In some of them, the expulsion was accompanied by massacres, the most notorious of which is the one Jewish troops perpetrated, on the same day as Qastal fell, in Deir Yassin (Cardboard, 2011, p. 110).*

Catchphrases

Catchphrases is a slogan or a distinctive word formation that refers to a particular

Table 2. Elements of catchphrases in the film "Farha"

No	Dialogue excerpt	*Scene* and timestamp
1	"*Inspired by true events*"	Tagline, minutes**01:01**
2	"Aweeha, Farha will go to school in the city! Aweeha, Farida will be so happy!"	*Scene* 13th, minute**15:53**
3	"Aweeha, Farha will go to school in the city…Aweeha, Farida will be very happy."	*Scene* 31st minute**49:44**

Tagline which reads "Inspired by True Events" means "inspired by real events".Tagline This is featured in the opening of the film and is also displayed on the official film poster for "Farha." In addition to the director's statement that the source of inspiration for the film's story comes from the true story of a woman who became a refugee during the Nakba Event in 1948, the director's choice to includetagline which contains the phrase "true events" is interesting for two reasons:first, the taglineThis serves as a confirmation of the impression the director wants to convey regarding the depiction of the Nakba Event in the film "Farha"; andtwo, This slogan indirectly opposes Israel's stance which has always denied the

facts of the Nakba incident in Palestine.

Next, the dialogue excerpts at 15:53 and 49:44 minutes are included ascatchphrases because it refers to a particular idea regarding the Nakba. First, at 15:53, the main character Farha utters the dialogue quote happily after receiving news that her father has allowed her to attend school in the city. The second time, at 49:44, Farha utters the dialogue quote again in a sadder tone, as she hides in a food warehouse amidst Zionist soldiers' attacks on her village. The particular idea referred to here is that the Nakba was a tragedy that robbed Palestinians of their dreams and aspirations, such as Farha's desire to attend school.

Despite the existence of documentation of the exodus of the Palestinian people from their homeland in the lead-up to Israel's proclamation of independence in 1948, the testimonies of individuals who experienced the Nakba are often ignored and even dismissed as lies, especially in the West, where support for the ideology of Zionism is seen as a form of solidarity with the Jews who experienced collective trauma as a result of the tragedy.HolocaustOnly recently has the Nakba been recognized by some in the international community and institutions such as the United Nations (UN), which on May 15, 2023, commemorated the 75th anniversary of the culmination of the tragedy.

Exemplars

Exemplars is a frame complement that explains an event in depth (Sobur, 2009). Therefore, the author collected data in the form of dialogue excerpts in the table below.

Table 3. Exemplar elements in the film "Farha"

No	Dialogue excerpt	*Scene* and timestamp
1	"What weapons? What armed men? You speak as if we have a real army. Equipped with machine guns, tanks, planes. We only have a few rusty weapons and useless bullets…"	Scene 6th, minute06:29
2	"Almost all Palestinians living in the central and southern regions are now refugees. They are seeking refuge elsewhere."	Scene 15th minute17:11
3	"…our only concern is maintaining the security of the village and the lives of the people."	Scene 15th minute17:27
4	"I was promised that the Arab countries would send troops and ammunition. We should wait…"	Scene 15th minute17:57
5	"Leave this village while you still can."	Scene 19th minute23:06
6	"They surrounded the village on all sides. Only the north exit was still open."	Scene 19th minute24:25
7	"I want to be with you, Dad." / "That's impossible."	Scene 20th, minute28:17
8	"My father left me and never came back."	Scene 33rd minute53.32
9	"Leave your house. Otherwise, you will be killed!"	Scene 33rd minute54:21

No	Dialogue excerpt	*Scene* and timestamp
10	"Leave your home with your wife and children."	Scene 33rd minute54:34
11	"You promised! No women, no children!"	Scene 34th minute01:03:43
12	"In position!...Aim!" / "Please, you promised me…Don't do that! They're just kids. They're not fighters!" / "Shoot!" / "You promised	

Inscene 6th minute to 06:29, charactermukhtar (to the village) who is Farha's father made a comparison between his village and the Zionist soldiers, and stated that their village did not have the material or human resources to put up resistance if the soldiers came to attack their village.

Opinion mukhtar This is repeated inscene 15 minutes 17:57 when he asked some fighters from his village not to act hastily and wait for reinforcements from the Arab countries that had been promised to him.Scene 15th minute 17:11provide an explanation to the audience regarding the conditions of the Palestinian people, many of whom have been displaced and enteredscene 19th, villagers are depicted running away from the attack of Zionist troops who have surrounded and attacked the village.Scene The 33rd episode features the main character Farha who is locked in a food warehouse and has been separated from her father, along with a Palestinian family who are on their way to refugee but are eventually found and arrested by Zionist forces.

The scene of the murder of a Palestinian family which was the core of the criticism leveled at the film "Farha" by the Israeli public is found inscene 34th minute, 1:04:16. This scene is shown through a small gap in the door of the food storage room where Farha is hidden by her father, and is brief and without excessive violence. Although "Farha" is fiction, there is a lot of artistic license involved.

Although filmed by the director, the murder scenes depicted are not without historical basis. Historians have documented incidents of the killing of Palestinians by Zionist soldiers as a frequent occurrence during the Nakba. Ilan Pappe wrote about the massacre that took place in the village of Deir Yassin inThe Ethnic Cleansing of Palestine:

> *"As they burst into the village, the Jewish soldiers sprayed the houses with machine gun fire, killing many of the inhabitants. The remaining villagers were then gathered in one place and murdered in cold blood, their bodies abused while a number of women were raped and then killed (Cardboard, 2011, p. 113).*

From the above quote, it can be seen that the violence perpetrated by Zionist soldiers against Palestinians during the Nakba was far more heinous than the murder scenes depicted in the film "Farha." Nevertheless, "Farha" still depicts a reality in which the Zionist army was an armed force instrumental in the destruction of Palestinian society and ruthlessly killed women and children.

Depictions

Depictions are depictions of issues using connotative terms that direct the audience to a particular image (Sobur, 2009). In this case, the author collected data in the form of dialogue excerpts which can be seen in the following table.

Table 4. Elements of depictions in the film "Farha"

No	Dialogue excerpt	*Scene* and timestamp
1	"Look**your mess! Even when you're gone!**"	*Scene* 5th minute**05:49**
2	"Now**not the time.**"	*Scene* 6th, minute**07:19**
3	"But you know the situation…**the streets are not safe at the moment**."	*Scene* 7th minute**08:25**
4	"I will find her a husband who can take care of her insituation like this."	Scene 7th minute09:09
5	"He must stay by your side inthis disturbing situation. The situation is unsafe."	Scene 9th minute11:34

Usagedepiction in "Farha" is done in the form of an allusion inscene 5:49 at 5:49 when Farha shouts at a British convoy leaving Palestine: "Look at the mess you're in! Even as you're leaving!" This refers to the British military occupation of Palestine after World War I, when the British government, through its foreign secretary, Arthur Balfour, issued the so-called Balfour Declaration, a public statement supporting the establishment of a Jewish homeland in Palestine. This declaration was welcomed by the immigration of Jews from Europe and is believed to be the beginning of the exile of the Palestinian people in their own land. When the situation between the Jewish immigrants from Europe and the native Palestinians became increasingly unstable, Britain "washed its hands" and handed the issue of Palestine to the League of Nations in 1947. The result of the negotiations in the League of Nations was the division of Palestine into two: a Jewish region and an Arab region, a resolution known as the "Two-State Solution"Farha" is set in 1948, the end of the British military occupation, but the problems created by that country in Palestine are not brought back to Britain. The main character's dialogue can be seen as implying that the disaster that befell the Palestinians in 1948 was also Britain's fault, even though they were no longer in Palestine.

Elementsdepiction Another aspect in "Farha" is identified by the author in the use of allusions expressed by other characters, especially regarding the streets and the "unsafe" situation and that Farha should not go to school in the city because of the "disturbing situation." This is related to something the director wants to convey through the film "Farha", namely that the time of the Nakba Event was a dangerous time for the Palestinian people.

Visual images

Visual images In the Gamson and Modigliani framing model, the use of visuals or graphics to create an impression (Sobur, 2009). "Farha" is a mass media

that is entirely audiovisual, and in the context of this research, the author collected data in the form of several clips.continuous shot which can be seen in the following table.

Table 5. *Visual images framing elements of the Nakba incident in the film "Farha"*

Visual images	**Timestamp**
	Minute **02:33**
	Minute **23:30**
	Minute **01:04:03**
	Minute **01:05:25**

	Minute **01:22:16**
	Minute **01:22:48**
	Minute **01:24:54**
	Minute **01:26:09**

rThe excerpts from the scenes in the table above emphasize the impression that the Nakba was a catastrophe that left only horror and destruction. Before the arrival of the Zionist forces, Farha was just a village girl living with her father, and had a fairly simple desire: to go to school in the city. Her village looked beautiful and lush, with trees and greenery growing abundantly. Therefore, at the end of the film, the director shows the state of Farha and her village after the Zionist forces arrived to attack. Farha, who had been separated from her father and witnessed firsthand the cruelty of the Zionist soldiers against the villagers, managed to escape from her hiding place safely but looked shabby, and her facial expression looked as if she had become numb to the effects of the Zionist forces.shock The village he left behind was also empty and uninhabited, looking like nothing more than the remnants of a life and society that once existed.

Roots

Roots or causal analysis is a cause-and-effect relationship that is revealed as the root of an issue. This element is identified by the author in the film "Farha" in the dialogue excerpt inscene 20 minutes 28:37, namely "The army has invaded our village." The issue depicted by the film "Farha" in the context of the Nakba Event is the deprivation of the rights of the people.

Palestinians have the right to live and determine their own will in their land. The attack on Farha's village separated her from her father, deprived her of her home and her aspirations to attend school, witnessed the atrocities committed by Zionist soldiers, and became a refugee alone at a very young age. In this regard, "Farha" validates the issues presented by connecting the main character as the subject and the Zionist soldiers' attack as the root of the problem.

Appeals to principle

Appeals to principle is a moral claim as the basis for justifying the compilation of news (Sobur, 2009). The moral claim in the film "Farha" is the text at the end of the film:

> *"Farha never met her father and his fate after the Diaspora is unknown, but it is believed that her father was killed in the Al-Nakba (Catastrophe) incident in 1948. Farha (whose real name is Radieh) managed to all the way to Syria, where he shared his story, keeping his story alive untilthe next generations (Sallam, 2021, 01:26:49)."*

The quote above explains that Farha never saw her father again and it is possible that he was killed in the Nakba. From a moral perspective, murder is an inhumane act, and the loss of a parent for a child who witnesses war or bloody conflict causes deep trauma. In a study, Burgin et al. (2022) stated that children separated from their parents during conflict or war are deprived of their right to grow and develop in a safe space with their family, thus constituting a violation of children's human rights.

Consequences

With every media framing there are always consequences.Consequences The framing of the Nakba in the film "Farha" is a harsh critique and condemnation from the Israeli public, who feel accused of crimes against humanity. "Farha" constructs a reality that the Nakba was the result of an attack by Zionist militia forces, which were the forerunners of the Israeli armed forces, the IDF. However, not a single character in the film explicitly utters the word

> *"Zionist" or "Israeli." Audiences can conclude that the soldiers who raided Farha's village were Israelis from the language they used, namely Hebrew. The harsh criticism that "Farha" drew from Israel was due to the difference between the construction of*

reality accepted by Israel and the Palestinian people. Director Sallam presents the reality of the Nakba Event inspired by the story of a Palestinian woman who experienced the event firsthand, rather than from historical records about 1948 that have been considered reliable and credible, namely documents official IDF documents.

Analysis resultsframing "Farha" as a whole can be seen in the table below.

Table 6. *Results of analysis of Gamson and Modigliani's framing model in the film "Farha"*

***Core frame*: "Farha" (2021)**	
Framing devices	***Reasoning devices***
Metaphors Language such as "turned to ashes", "bloodshed", and "has fallen" describe the Nakba Event as a catastrophe.	***Roots*** The catastrophe in the village of Farha occurred as a result of an attack by Zionist forces.
Catchphrases *Tagline* and dialogue excerpts lead to the belief that the Nakba Incident was real and the victims were the Palestinians.	***Appeals to principle*** Farha witnessed war crimes firsthand, was separated from her father, and had to become a refugee alone, even though she had just moved out teenagers
Exemplars Dialogue is used to explain the situation in the Palestinian territories at that time, as well as provide a clear picture of events before, during and after the Nakba incident in the village.	***Consequences*** The film "Farha" was banned from being shown in Israel and was criticized and boycotted by the public Israel
Depictions Uses several allusions to imply Britain's role in the outbreak of the Nakba and the unsafe conditions in Palestine at that time.	
Visual images Shows the cruelty of the Zionist soldiers and the condition of Farha before, during and after m*disaster in his village.*	

The Israeli public is unwilling to allow the film "Farha" to be screened either domestically or internationally. This reflects an injustice against the Palestinian people, denying them their right to express themselves through film. The director himself stated that "Farha" was not intended to make a political

statement or arbitrarily attack Israel, but rather was a manifestation of his personal desire to tell a story that had stuck with him since childhood.

Expressing oneself through the mass medium of film to convey messages about a historical tragedy that has caused generational trauma should not be a foreign concept to Israelis, many of whom are descendants of European Jews who fled the horrors of genocide under Adolf Hitler. Films such as “Schindler’s List" And "Exodus" is a small part of mass media production

A film that explores the plight of the Jewish people as a result of deep-rooted antisemitism in Europe. Just as Jews use film as a means to immortalize their suffering, Palestinian cinema like "Farha" also has the right to capture the memory of its people's history, as well as the realities and trauma experienced by millions of Palestinians who still live under Israeli military occupation today.

CONCLUSION

The representation of the historical reality of the 1948 Palestinian Nakba has always favored Israel as the "victorious" nation, writing in the annals of world history that the Nakba was not a tragedy experienced by a nation, but rather part of a war. The film "Farha" was criticized by the country for presenting a different reality from the perspective of the Palestinians who lost their lives. Their homeland in 1948. The results of the analysisframing The author's analysis of the film "Farha" shows that director Darin Sallam frames the Nakba as a catastrophic event that shattered family and friendship ties, robbed dreams and aspirations, and in some cases, killed. Overall, the film does not contain many political elements that can be interpreted as an overt agenda against Israel, and places substantial weight on respecting the lived experiences of Palestinians, as well as on the representation of Palestinian society before, during, and after the peak of the Nakba in 1948. Based on the conclusions that have been generated from this study, there are several suggestions that can be given.First, there needs to be open-mindedness and empathy in responding to the film "Farha", that the people who suffered as a result of the Nakba Event and their descendants have rights

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