

Media images are never transparent or innocent windows onto the world. They interpret the world and display it in a very particular way

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Received on 07décembre2021 Accepted on 09 décembre2021

Published on 21 décembre 2021

Abstract: It is known that the media has a role in informing the audience about the world, by constructing the events using specific mechanism among these are; images. The images more particularly in the cinema, use reality as a medium to shape the world. This depends on the message the directors want to convey it. The purpose of this paper is to find out to what extent the media images shaped the understanding about real in order to achieve the goal.

Key words: media images, reality, shape, construct, Omar el Mukhtar.

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Résumé : On sait que les médias ont un rôle à jouer dans l'information du public sur le monde, en construisant les événements à l'aide de mécanismes spécifiques parmi ceux-ci : les images. Celles-ci, plus particulièrement au cinéma, utilisent la réalité comme médium pour façonner le monde. Cela dépend du message que les réalisateurs veulent lui faire passer. Le but de cet article est de découvrir dans quelle mesure les images médiatiques ont façonné la compréhension du réel pour atteindre l'objectif.

Mots clés : images médiatiques, réalité, forme, construction, Omar el Mukhtar.

INTRODUCTION

This paper aims to explore the statement ‘Media images are never transparent or innocent windows onto the world. They interpret the world and display it in very particular way’ and will do this using as a case study the film *Lion of the Desert* (1981) by the Syrian film director Mustafa Akaad. It will examine how this film director chose to interpret the historical reality of the years of Italian colonization of Libya (1911-1943), placing special attention on the figure of Sheik Omar El Mukhtar (referred to in the rest of the essay as Omar Mukhtar), who was the leader of the Libyan resistance fighters or *Mojahideen*. It will explore how these historical events are represented in this film and the technique which are used to represent historical events.

The essay will be divided into a number of sections. Firstly, there will be a section which gives a general overview of the historical facts about the Italian colonization in Libya and this will be provided to contextualize the events represented in the film. Secondly, there will be a brief description of the methodology which is being used to analyse the case study. Thirdly, there will be a brief discussion of some of the general issues which are raised when historical events are represented in film. Finally, the essay will focus on the

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specific elements of these historical events that the film director chose to personalize, emotionalize, and dramatize elements of the struggle to provide his version of events.

1- The Historical Context

The beginning of the twentieth century witnessed the expansion of the European Imperialism around the Arab World including the British Occupation in Egypt, the French in Algeria and Syria, and the Italians in Libya. The Italian colonization in Libya started in October 1911 when the Italian fleet attacked a number of coastal towns, with major battles taking place in Tripoli, Misurata, Benghazi and Derna¹. The Libyan historian Najem cited that “*the Italians colonized Libya as a part of an attempt to get up to speed with their more advanced Western European rivals who had a grip in Africa for sometime and the establishment of the Fourth Shore, the rebirth of a Roman Empire in Africa*”²

Despite the fact that the Italians managed to control most of the country, they were unable to gain total control due to the resistance headed by Omar Mukhtar who reorganized the *Mojahideen* in the Green Mountain, a region of Libya situated in the north east of the country. The resistance reignited when Benito Mussolini sent General Rodolfo Graziani who was known as the “Butcher of Libya”, because he had massacred entire communities there, to lead the fight against the *Mojahideen*. Mussolini

¹ Ibrahim, Ighneihwa, Ibrahim “*The Italian Occupation and the Libyan Resistance*”, http://ourworld.compuserve.com/homepages/dr_ibrahim_ighneiwa/resist.htm, accessed 3/1/2017.

² Farej, Najem, www.jeel-libya.com/articles/tarajem.asp, accessed 20/1/2017. Original in Arabic. The translation is my own.

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ordered his new military governor to crush and silence the Bedouin rebellion by whatever means and capture their leader Omar Mukhtar.

To isolate Libya and to prevent the *Mojahideen* from receiving supplies or contact from its neighbouring countries (Egypt), Graziani ordered the building of a barbed wire fence, which stretched from the Northern port in Tubruq to Al-Jagboub in South East Libya³. In addition, he ordered the building of concentration camps, known as Al-Aghaila,⁴ Al-Maghroun, Solouq and Al-Abiar (see map of Libya 2). The populations were forced into concentration camps in areas, which were hundreds of miles away from their homes (see image 1). The objective was (1) to flush these people out of their mountainous strongholds where it was hard to subdue them, (2) to cut off the economic and social support of the *Mojahideen* led by Omar Mukhtar and (3) to prevent more men from joining the armed struggle⁵.

Life in the camps was miserable and thousands of people died of hunger or illness and some of them were hanged or shot because the Italians believed to be helping *Mojahideen*. As a result of Graziani's policy, the *Mojahideen* were gradually deprived of information, food and support, however, they kept up the battle. Although getting older, Omar Mukhtar continued *Jihad* for twenty years and before finally being captured and executed.

Omar Mukhtar was born in a village called Zawiya Janzour in oriental Cyrenaica in 1862 from the tribe El-Mnifa. His parents were Ben Mukhtar

³ Ibrahim, Ighneihwa, *op.cit.*

⁴ A well known folk poetry called Al-Aghaila camp describes the situation of population in the camp (see appendix).

⁵ Ibrahim, Ighneihwa, *op.cit.*

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Ben Farhat and Aiech Bint Mharub. He studied Quran, Arabic and the equestrian skills. Following, his father's death, he was adopted by his father's friend Hussein El Garyani. Omar Mukhtar (see appendix, image 2) was sent to Senussi School (Zawiya el Jaghub)⁶ to continue his education, settling there for eight years (see appendix, image 3). He is associated with Senussi movement (It will be mentioned later) as a member. Omar Mukhtar was a master strategist in desert guerrilla tactics because of his excellent knowledge of the country's geography. He knew how to use that to his advantage in his battles with the Italians who were not accustomed to desert warfare. Despite the adverse circumstances, he was able to establish a unified military committee and many fighters who were volunteers from tribes joined the base camps.

Omar Mukhtar led the resistance for twenty years. However, he was captured and arrested on 11th of September 1931. Following a short military trial, he was sentenced to death by hanging and executed on 16th of September 1931 (see images 4 and 5) at Suluq,⁷ in the presence of tribesmen and tribeswomen. Omar Mukhtar became a folk hero of the Libyan people as he is considered a martyr and his image is seen on the Libyan ten dinar note El Zawie⁸.

⁶ Zawiya (Senussi School) refers to lodge containing mosque, school, and quarters for the brothers of a religious order.

⁷ Suluq is a small town, near the south of Benghazi.

⁸ Tahar, El Zawaie, *El Halaqa el Akhira fi Jihad Omar el Mukhtar*, "The last episod in Omar Mukhtar Jihad", Dar el Madar el Islami, Bieurt, 2004.

2-Methodology

The essay is based generally on the qualitative method which is usually understood to include interviews, observation and case studies. The qualitative method “is defined as an inquiry of understanding a social or human problem, based on building a complex, holistic pictures, formed with words, reporting detailed views of information, and conducted in a natural setting”⁹. It produces social explanations to rational puzzles. Also, the personal experiences of the organizational researcher are usually involved in the understanding and analysis of the data¹⁰. Questions and issues raised by Gillian Rose in her mixed methodology¹¹ have also helped to inform the approach taken here.

The secondary material has been collected from multiple sources in the form of books and internet resources and interviews which were conducted by telephone with a Libyan historian, and recorded for later analysis. The primary source or case study is the film *Lion of the Desert* which was viewed several times on DVD.

3- Story

The film director, Akkad, recounts the struggle of Omar Mukhtar (played by the actor Anthony Quinn) who resisted the Italian colonization for

⁹ John Van, Maanen, *Qualitative Methodology*, Cornell University, Cornell, 1983, p.10.

¹⁰ *Ibid.*, p.10.

¹¹ Gillian, Rose, *An Introduction to the Interpretation of Visual Materials*, Sage, Publications Ltd, London, 2001, p.190.

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about twenty years. It was in the year 1929 when Mussolini (Rod Steiger) intended to rebirth the Roman Empire in Africa. He appoints General Graziani who was called the butcher of Fezzan (Oliver Reed), as the sixth governor to Cyrenaica, to defeat the resistance of *Mojahideen* which was led by Omar Mukhtar.

Omar Mukhtar, a teacher of Quran, persists the battle movement against the Italian occupation. Due to his knowledge of the geography of the Green Mountain and the movement of the Italian's army, his colleagues ambushed Italian troops and gained the victory. Italian officials started to negotiate with him, attempting to make him surrender by offering several benefits. Omar Mukhtar rejected the agreement refusing to surrender. General Graziani then decided to crush the resistance, using any means.

Graziani first closed Libyan's borders by constructing a barbed-wire barrier to prevent any sources of contact or support. The resistance became frail even though Omar Mukhtar fought on with his group. Afterwards, Graziani uprooted the population and incarcerated them in concentration camps. Life in the camps was miserable and many people died as a result of execution, disease and hunger. In the end, Omar Mukhtar, who had been injured in a battle, was captured and after a short trial hanged, accepted his death sentence with the words: "From God we came and to God we must return" He was executed in front of many Libyan people.

4- Representing Historical Reality in Film

Before examining the correspondence between historical events and how they are represented in the film *Lion of the Desert*, this section will

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consider the general issues which are raised when historical events are represented on screen. A lot has been written about the topic of how historical reality is represented in the media particularly, in film¹². For the purposes of this analysis, this essay will focus mainly on the opinions of Landy. Many people state that films, particularly Hollywood films, are always biased accounts of historical reality. However, historians like Landy¹³ points out that written accounts of historical events are not objective either, and that every account of the past is a version of events. Whenever a historian writes about the past, the historian has to choose what to focus on, just like the director who wants to make a film about historical events. There is a crucial difference, however. “Film, with its need for a specific image, can not make general statements about revolution or progress. Instead, film must summarize, synthesize, generalize, symbolize - in images” (Landy 2001:62). Although Landy specifically mentions images (the visual dimension) it should be noted that film also makes use of sound (the aural dimension). For example, in *Lion of the Desert*, the musical soundtrack, composed by Maurice Jarre, is used to reflect the different settings (for example the homecoming of the men into the Senussi village accompanied by folk music as opposed to the arrival of Graziani into the Italian community with the orchestra playing dance music). The techniques used by the film director Akaad to represent the past in images will be considered in the final section of the essay.

Landy makes one more key statement about the relationship between film and historical reality: “Film emotionalizes, personalizes, and dramatizes

¹² Recent works dealing with this topic include Landy, *The Historical Film* 2001.

¹³ Marcia, Landy, *The Historical Film*, The State University Rutgers, 2001, p.51.

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history. Through actors and historical witnesses, it gives us history as triumph, anguish, joy, despair, adventure, suffering and heroism”¹⁴. The final section of this essay will explore the extent to which Akaad as a director follows Landy’s approach. However, since the film focuses specifically on the life of Omar Mukhtar, this analysis will begin by examining how the director personalizes this period of Libyan history.

5- The Emphasis on Character

The first point to consider is why Akaad chose to focus on Omar Mukhtar as he was not the only person involved in the battle. The director’s aim was to centre on the western audiences as he stated “I was looking for a character who imposes its significance on the global viewer. I wanted to face the allegations that we are a conquered people, also how we suffered from the Fascist occupation, torture camps as well as the solidity of this character to never surrender despite the unparalleled forces”¹⁵.

When the focus is on the personal, the role of the actor becomes very important. What to say about Anthony Quinn choice as a character? There are several reasons why the director chose the Hollywood star. Firstly, the film was made basically for the global audience, and more particularly, the western viewers. Anthony Quinn who is originally mixed race (Irish and Mexican) had a long and distinguished career playing ethnic types. For example, he successively played the role of Lawrence of Arabia (1962), and Zorba the Greek (1964). In addition, his physical resemblance to Omar

¹⁴ *Ibid.*, p.56.

¹⁵ Farej, Najem, *op.cit.* Original in Arabic. The translation is my own.

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Mukhtar is undoubtedly one of his bright performances (see image 6). The director closely based certain scenes in the film on photographs representing episodes in Omar Mukhtar's life. Moreover, Anthony Quinn showed admiration and empathy towards Omar Mukhtar. He was able to imitate how Omar Mukhtar acted, moved, sounded and behaved.

The director takes a historical event and then focuses on the individual and the impact of that event on that individual. The close shots were used to reveal details, for example, the scene which represents the entry into the village by the Italian troops who shot some residents, and then captured some of them such as the young girl (see image 7). In addition, the focus on the girl's mother (played by Irene Papas) who was holding in her hands the scarf of her daughter, and wondering how her daughter would be without it. It is considerably an important object for Muslim woman.

6- The Emphasis on Emotion

The director does not avoid representing violence in graphic details. He placed the camera in some scenes close to the actors because "the close-up serves well to reveal the inner state of a character"¹⁶. As a result, the audience is likely to feel distressed and angry. To make the audiences feel positive about Omar Mukhtar, the film director presented one of the battles focusing on one individual Italian soldier and the treatment that he received from Omar Mukhtar. The scene is used to illustrate the morality of Omar Mukhtar, how he acted with the disarmed Italian soldier. He did not arrest or torture or kill him but instead, he gave him the Italy's flag to return with. (see

¹⁶ John, Lzod, *Reading the Screen*, Longman House Essex, 1987, p.55.

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image 8). It can be said that this scene provides evidence of Omar Mukhtar's justice. Also, his Islamic beliefs lead him to avoid the same kind of treatment that his colleagues faced in Italian prisons.

On the other hand, the presentation of the negative side of the Italians was accomplished in the scene of concentration camps. It showed how the Italian invasion made crimes by forcing people (men, women, children, disabled, and aged) to settle in the concentration camps. Meanwhile, the camera moved to the historical fact by combining the scene which presented the Italian soldiers putting died people in a car (see image 9). People lived cruel lives and the majority died in harsh circumstances. The music accompanied the panorama to reinforce the viewer's reaction to the scene. The camera puts view on the condition of children, for instance, the child (Ali) who is suffering from a fever and how his mother was influenced by being unable to do anything for her son, apart from showing sadness and pains (see image 10).

Also, to heighten and intensify the emotion of audiences about how the brutality of Italian colonialism has been, the camera stands up close to the modern weapons which was shown in the shot of how the Italian soldiers were turning their tanks on the bodies of the *Mojahideen* as well as the bombs which killed a big number of them at the beginning of the fight. However, the director does not simply represent the story as "goodies" and "baddies" but he dramatized the events to make them effectively memorable. "Shots taken when the camera moves bodily from point to point tend to have greater visual impact"¹⁷. The consequence was that the story is

¹⁷ *Ibid.*, p.72.

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likely to open the window onto the past, putting the audiences in front of the historical reality.

7- The Emphasis on Drama

It can be said that the director intended to simplify complex events and to this extent he changes history to make a better story. Thus, the film becomes about the struggle between Graziani and Omar Mukhtar. The filmmaker presented the struggle between the Italian and the *Mojahideen* in the scene which brings together the main two characters (see image 11).

The director's camera shots the characters of his film from high and low angles which points the position of every one. For example, the scene when Omar Mukhtar was interviewed by Graziani, the shot was from the high angle focusing on Omar Mukhtar who was standing as though to make the viewers feel more powerful than him.

To foster the audience's attentiveness to the component of the story that implies values rather than a conflict; he symbolizes the component that can not be seen on the screen. . He dramatized by leaving a moral message which is usually not direct or represented by the use of the symbols. The dramatic shot of the reading glasses (see image 12) which fall from Omar Mukhtar's hands, followed by the child (Ali) who picked them up from the platform (see image 13) draws attention to the influence of Omar Mukhtar on the next generations, to keep up the message, which says that the cause is just and the noble journey will continue.

In term of presenting a national hero in historical film, it is worth comparing *Lion of the Desert* and the film *Braveheart*. The subject matter that both films are identical in terms of defend the home land, even though

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the different circumstances, they are somewhat sharing the same plot. Both movies have the enemy who wanted time, in order to organize its troops. The two films used intelligent guerilla ambushing techniques. Also, they showed how the enemy was trying to convince the heroes to surrender. At the end they were executed. *Lion of the Desert* presented true epic required battle scenes, and in terms of performance the film contains the actors (Anthony Quinn as Omar Mukhtar, Rod Steiger as a Mussolini, Oliver Reed as a fascist General and John Gielgud as a Bedouin noble) who were very convincing as real characters. *Braveheart* is wonderful in terms of acting, the cinematography as well.

8- Ideology

There are other issues which affect the representation of a historical period which Landy did not mention. One of these is the period in which the film itself was made. It can be said that the adaptations of historical fact “have constantly and deliberately been made for political and ideological purposes”¹⁸. Akaad’s thought guided his version to present the character Omar Mukhtar as he did in the film. The motivation that some periods or events of the past hold a more efficiency than others¹⁹. The film maker Akaad, who is originally Arabic, has made relevant the film to the current issues (Palestine and later Iraq). He, in some way brought up the tolerance of Islam according to Omar Mukhtar beliefs (Anthony Quinn) who was saying “we do not kill our prisoners”, also in terms of justice; he affirmed that “they are not our teachers”. The component target is likely to demonstrate to the

¹⁸ Beverley, Southgate, *History, What and Why?* Routledge, 2001, p.51.

¹⁹ David, Thomson, *The Aims of History*, The Camelot Press Ltd, London, 1970.

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other the real Islam. Moreover, it appears to offer special lesson or insight²⁰ in heroism, honesty and courageous.

Despite the fact that Omar Mukhtar gained a spiritual victory rather than a substantial one, the filmmaker highlights only Omar Mukhtar's figure as a national hero for Libya. In addition, the period (1979-1980) at which the film was released witnessed the breakdown of Libyan- American diplomatic relations, and may have had an effect on how this selection was produced and presented in 1981. The component connotation was that the vulnerable force defeats great power.

Regarding the presentation of the history as drama and as document are linked to the notion of the screen as a window onto the real world. However, in the case of *Lion of the Desert*, some historical events were distorted and adapted some incidents, particularly the affiliation of Omar Mukhtar to the Sanusiyya (refers to the movement's name). It is represented in the inaccurate scene that would have made the Senussi. as Movement in collaboration with imperialism such as the character Sharif el-Gariani (originally Senussi) who was sent to persuade Omar Mukhtar to surrender. It is certainly owing to the political authority in Libya who subsidized the film.

It is worth considering the relationship between Omar Mukhtar and Senussi due to the the historical reality, which asserts that Omar Mukhtar stemmed his ability of resistance from Senussi movement, in which he grew and got educated. His moral characteristics as honesty, integrity and the seriousness led to a considerable attention of the leader of the movement. Omar Mukhtar was nominated Sheik of (Zawiya El Gsour) in Cyrenaica. It

²⁰ *Ibid.*

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was in his capacity as a representative of the Sanusiyya that he assumed command of the guerrilla war against the Italians.

Senussi refers to a religious revival adapted to a desert life, and gave the tribal people a religious attachment and feelings of unity and purpose. It is established by Mohammed Ibn Ali al Senussi, born in Algeria (1787) who was called the 'Grand Senussi'. He had inspired an Islamic revival in the eighteenth and nineteenth centuries, and incorporated their simplicity into his own religious practices. Subsequently, he traveled to the Arabic countries, and when he came back from Mecca, he chose to settle in Cyrenaica. Senussi set up an elaborate network of lodges (Zawiya) across the Sahara. These lodges were built to substitute the weak coastal towns of Cyrenaica, to stimulate the Islamic thought, and were intended to "emphasis on purifying ascetic practice of Islam that provided solidarity and support"²¹. Senussi was able to provide social services to the tribes and preserved peace among them. "These lodges were useful to the population in many ways: they served as stations for trade, cultivation, education, worship"²². In addition, the lodges provided military training to tribesmen to face the threat of the expansion of colonialism.

In the second half of nineteenth century, the Senussi order became known as the most important socioreligious movement in North Africa and the Sahara which led to spread several lodges in the area (see the map in the appendix). Following Senussi's death (1858), Sanusiyya moved to the south

²¹ Dirk, Vandewalle, (2006) *A History of Modern Libya*, Cambridge University Press, London, 2006, p.19.

²² Ali Abdullatif, Ahmida, *The Making of Modern Libya*, State University of New York Press, New York, 1994, p.97.

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where the strategic oasis of al-Jaghbug. The movement afterwards, led by al-Senusi's grandson, Sayyid Ahamad al-Sharif managed to organize the resistance against the French expansion in Sudan in 1900 and the Italian invasion in Libya in 1911²³.

CONCLUSION

In conclusion, based on the statement "media images are never transparent or innocent windows into the world. They interpret the world and display it in very particular way", this is due to the nature demands of the visual medium itself, which is impossible to cover up the progression of the historical event on the screen directly. The film directors should simplify events, generalize and symbolize. They are likely to be non-neutral, corresponding so far with historians. Historians too, as Landy²⁴ asserted, they select event from the past to focus on, and interpret it according to their conventional materials. In this sense then, historical film does not present setting of reference; rather it can provoke the viewer to explicit more by questions marks, opened ends.

With respect to the film *Lion of the Desert*, the filmmaker made rather equivalence between real and drama. He used documents (black and white records) to highlight the historical reality. His emotion scenes implied history to emphasize the crimes of Italians who forced people in concentration camps. And to convey his message, the film director Akkad major concern

²³ *Ibid.*, p.97.

²⁴ Landy....2001.

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was on Omar Mukhtar to point out that Omar Mukhtar is not only the martyr of Libya, but also, the martyr of the whole Arabic nation.

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(accessed 20/1/2017)

Other Materials

Talk with the Libyan Tutor, Dr. *Faraj Najem* (November 2016-January 2017)

Director of studies at Grafton College in London.

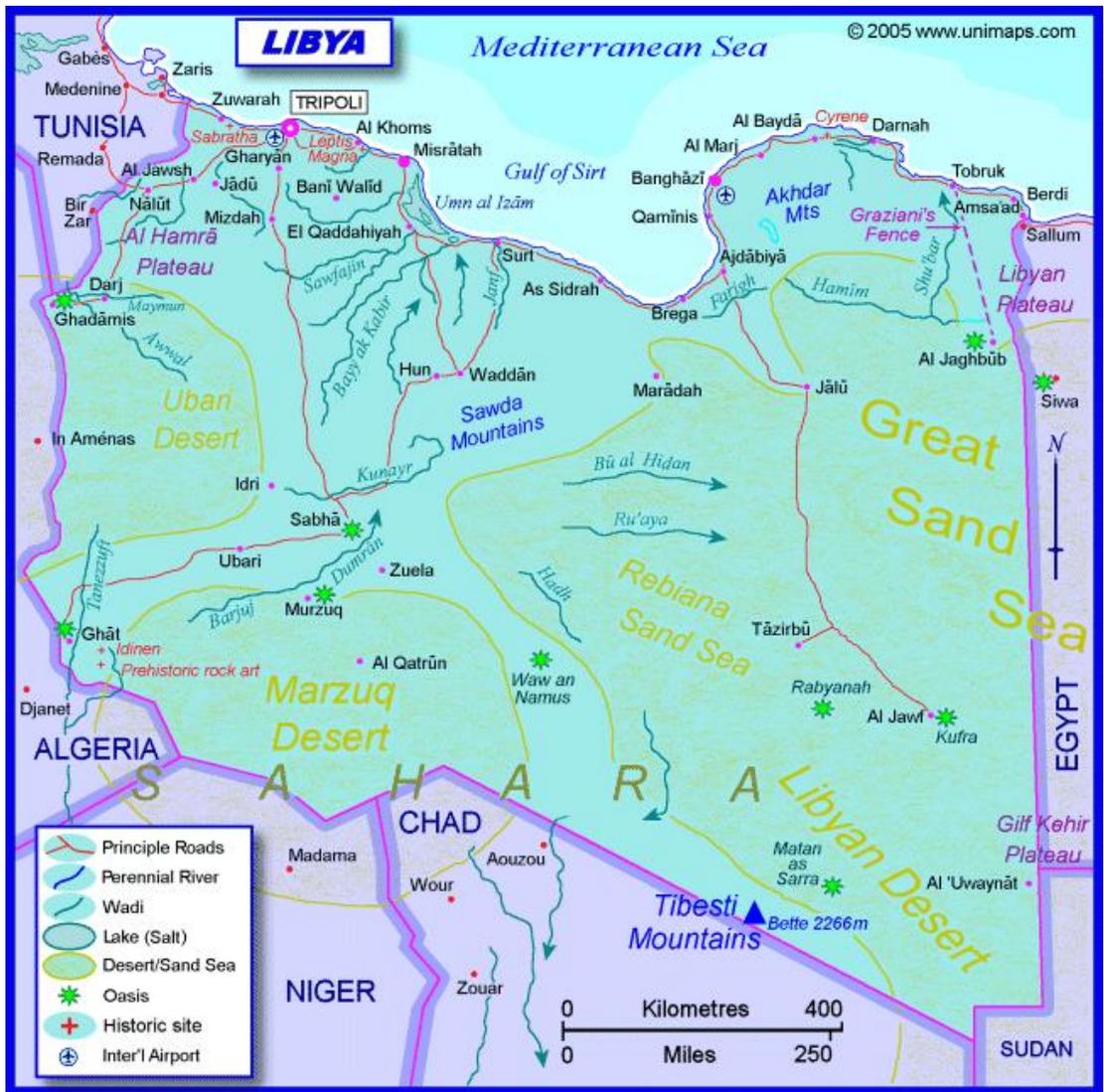
Films

Case, *Lion of the Desert* (1981) directed by Mustafa Akkad
Played by: Anthony Quinn, Oliver Reed and Irene Papas.

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Appendix

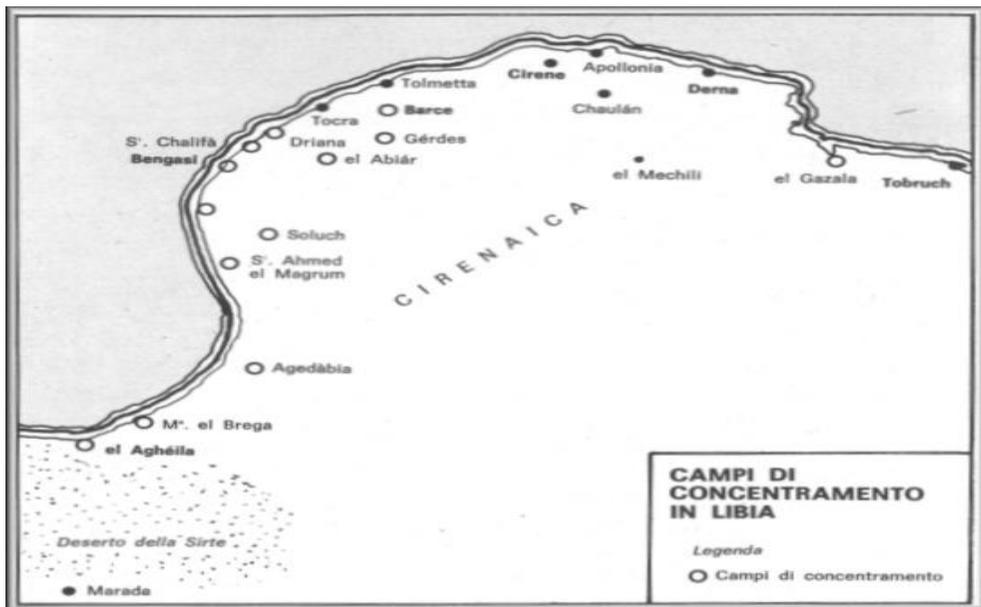
** Corresponding author*



Map of Libya

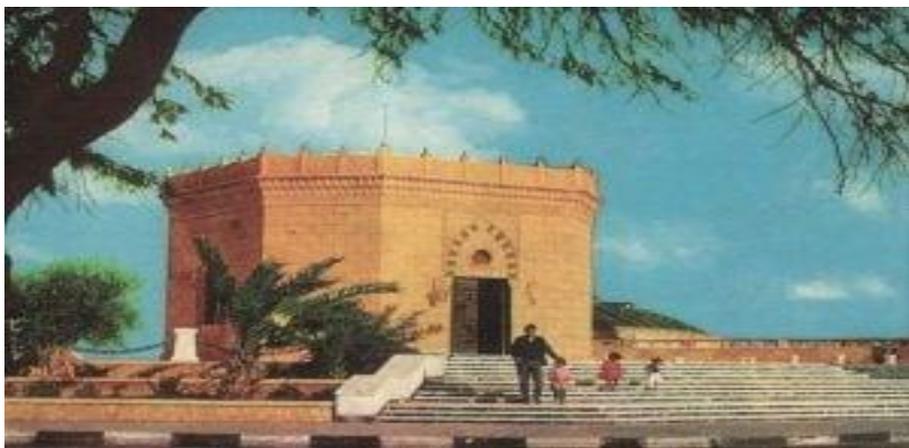
Source: <http://unimaps.com/libya/index.html>

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Berqa province where population of this area were forced into concentration camps

Source: <http://unimaps.com/libya/index.html>



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The tomb of Omar Mukhtar in Benghazi. It was built in 1960, and was destroyed by Gadaffi in 1980.

Source: <https://akhbarlibya24.net/2019/09/03>



Image 1: People were forced to live in concentration camps

Source:

http://ourworld.compuserve.com/homepages/dr_ibrahim_ighneiwa/ihtilal1.ht

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Image 2: The Martyr Omar Mukhtar

Source: <http://libyosos.blogspot.com/2012/08/the-last-moment-of-martyr-omar-mukhtar.html>

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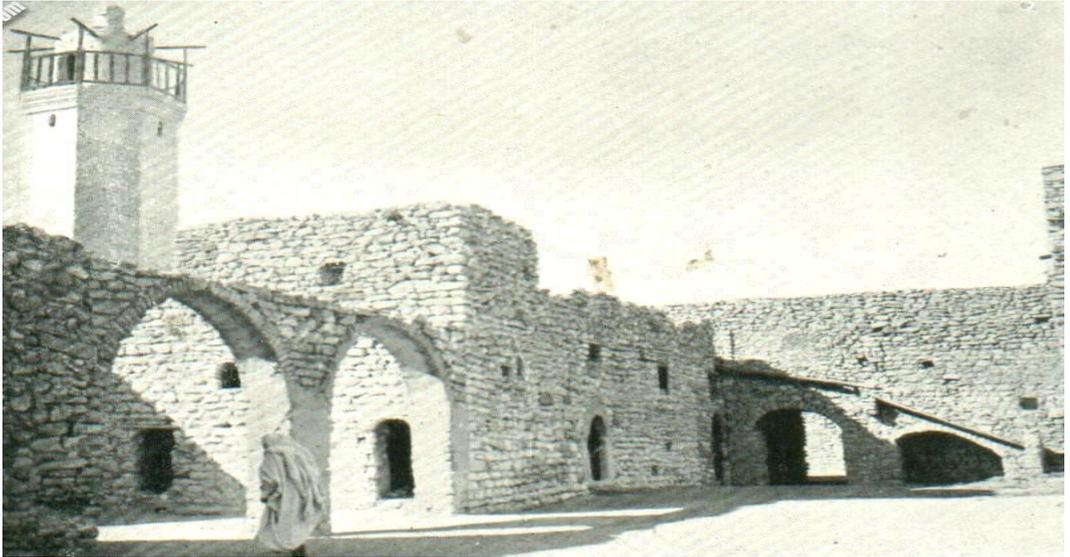


Image 3: Lodge (Zawiya)

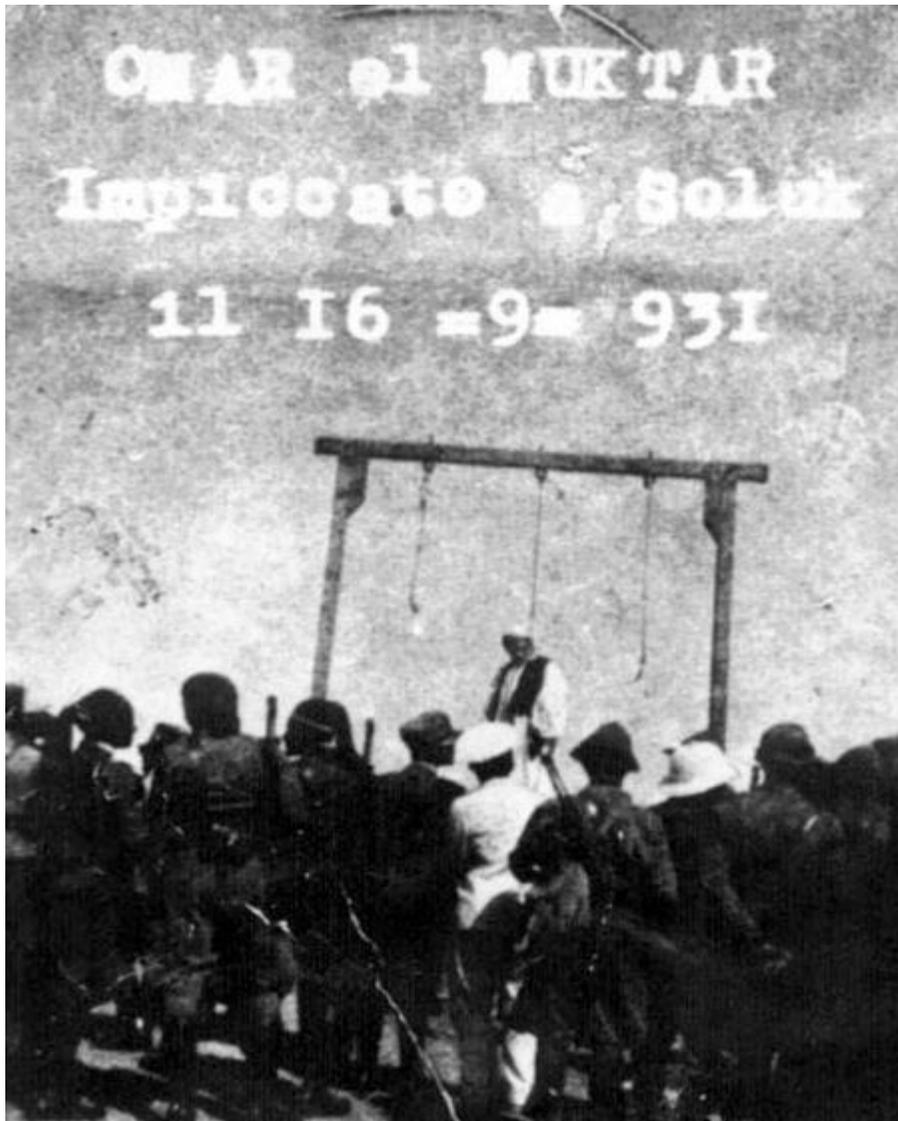
Source: libyasos.blogspot.com/2012/08/the-last-moment-of-martyr-omar-mukhtar.html



* *Corresponding author*

Image 4: The Capture of Omar Mukhtar on 11th sep 1931.

Source :http://ourworld.compuserve.com/homepages/dr_ibrahim_ighneiwa/ih_tilal1.htm



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Image 5: Execution of Omar Mukhtar on 16sep 1931

Source: http://www.libya4ever.com/images/omar_mukhtar2.jpg



Image 6: Anthony Quinn as Omar Mukhtar

Source: Lion of the Desert



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Image 7: Italian Soldiers catch the young girl
Source: *Lion of the Desert*



Image 8: Omar Mukhtar and the Italian Soldier
Source: *Lion of the Desert*



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Image 9: Italian Soldiers gather died population in the concentration camp
Source: Lion of the Desert



Image 10: The child Ali and his mother
Source: Lion of the Desert



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Image 11: Omar Mukhtar and Graziani
Source: Lion of the Desert

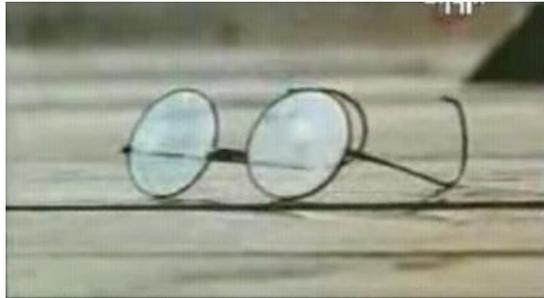


Image 12: Omar Mukhtar's glasses



Image 13: The Child Ali picks the glasses from the platform
Source: Lion of the Desert

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The folk poem translation

Al Agaila Camp

Source: Libya - Culture Smart!: The Essential Guide to Customs & Culture

By Roger Jones, 2008.

My only illness is being at al Agaila camp, the imprisonment of my tribe and the long way from home

My only illness is the loss of my beloved, good-looking strong people on top of camels and best-looking horses

My only illness is having to lose my dignity at my advanced age and the loss of our finest people the ones we cannot do without

My only illness is the torturing of our young women, with their bodies exposed

My only illness is the loss of sweet and good people and having to be ruled by grotesque people whose straight faces show nothing but misery

My only illness is the broken hearts, the falling tears and all the herds with no protector of care-taker

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The folk poem in Arabic

المصدر: ذكريات معتقل العقيلة ، صادر من مركز دراسات الجهاد الليبي ضد الغزو الإيطالي

للمؤلف: إبراهيم العربي الغماري، 2006.

مابي مرض غير دار العقيلة....وحبس القبيلة..و بعد الجبا من بلاد الوصيلة

مابي مرض غير حد المكاد...وشوية الزاد...و ريحة اللي مجبرة بالسواد
الحمرة اللي وين صار العناد...عناها طويلة...لها وصف ما عا د تاجد مثيله

ما بي مرض غير واجد مرايف...والحال صايف...علي عكرمة والغدم والسقايف
وحومة لفاوات عز العطايف...حتي وهي مجله...تربّي المهازيل جلّه خويله

مرايف علي عكرمة والسراتي...اللي هن مناتي...تشكرن ان كان طلتهن في حياتي
عليّ وين يخطر ننسي اوقاتي...دمعي نهله...زواعب علي لحياتي سال سيله

مابي مرض غير مطري الحرابي...خيرة اصحابي...الضرابين والكوغظ ينابي
ركابين كل حمرة دعابي....الطايح تشيله...نصيده رفاقه قبلوا جميله

مابي مرض غير فقد الرجال....وفنية المال...وحبسة نساوينا والعيال
والفارس اللي كان يقدر المال...نهارة جفيله...طايع لهم كيف طوع الحليلة
مابي مرض غير فقد الغوالي...أسياد المتالي...سما العضادات فوق العوالي
راحوا حساب شي تافه قبالي...ولا لقيت حيله...نشالشبها نين راحو دقيلة

مابي مرض غير طولة لجالبي...وضيعة دلالي...وفقدة أجاويد هم راس مالي
يونس اللي كيف صوت الهالبي...كرسي القبيله...محمد وعبدالكريم العزيزه
وبوحسين سمح الوجاب الموالي...والعود ومثيله...راحوا بلا يوم ذايب ثقيله

مابي مرض غير فقد الصغار...اسياد العشار...اللي لقطوا كيف تمر النهار
الضرابين للعايب صدر...نواوير عيله...ما ينظروا بقول ناسا ذليله

مابي مرض غير شغل الطريق...وحالي رقيق...ونروح ومناطق البيت ريق

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وسوطننا قبال النسا في الفريق...وقبينا زطيله...ماطاقنا عود يشعل فتيله

مابي مرض غير ضرب الصبايا...وجلودهن عرايا...ولا يقعدن يوم ساعة هنايا
ولا يختشو من بنات السمايا...بقول يارزيله...وعيب قبح مايرتضي للعويلة