



**REPRESENTATIONS OF RESISTANCE AND COUNTER NARRATIVES IN
THE FILM NO OTHER LAND: AN ANALYSIS OF EDWARD'S
POSTCOLONIAL ORIENTALISM**

**REPRESENTASI RESISTANSI DAN COUNTER NARRATIVE DALAM
FILM *NO OTHER LAND*: ANALISIS POSTKOLONIAL ORIENTALISME
EDWARD SAID**

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Abstract

The Palestinian-Israeli conflict is a complex and protracted geopolitical issue, in which Israel's colonial practices against Palestine continue until today. The documentary film *No Other Land* directly records the destruction of Palestinian villages in Masafer Yatta as well as forms of resistance by the local community. The main issue of this research is the need to reveal how the film *No Other Land* presents resistance and counter-narratives to the dominance of Orientalist representations. This research aims to show that *No Other Land* is not only a documentation of reality, but also a medium that affirms the agency, dignity, and identity of the Palestinian people. This study uses Edward Said's framework of Orientalism to analyze how the film depicts power relations, colonial practices, and counter-narratives born out of Palestinian resistance. Using a qualitative descriptive approach, data were collected through observation of scenes, dialogues, and visuals in the film, then categorized into verbal, symbolic, and historical forms of resistance. The study's results identified 21 instances of resistance, including 10 verbal, 8 symbolic, and 3 historical, as well as 7 instances of counter-narratives that serve to deconstruct the Orientalist discourse portraying Palestine as weak and passive. These findings show that *No Other Land* is not merely a documentation of suffering, but also a political medium that reclaims the representation of Palestine in the eyes of the world. Thus, documentary films can be understood as a space for cultural resistance that affirms the identity, dignity, and rights of colonized peoples.

Keywords: *No Other Land*; resistance; counter-narrative; orientalism

Abstrak

Konflik Palestina Israel merupakan isu geopolitik yang kompleks dan berkepanjangan, di mana praktik kolonial Israel terhadap Palestina masih berlangsung hingga hari ini. Film dokumenter *No Other Land* merekam secara langsung penghancuran desa-desa Palestina di Masafer Yatta sekaligus bentuk resistansi masyarakat lokal. Masalah utama penelitian ini adalah kebutuhan untuk mengungkap bagaimana film *No Other Land* menghadirkan resistansi dan narasi tandingan terhadap dominasi representasi orientalis. Penelitian ini bertujuan untuk menunjukkan bahwa *No Other Land* bukan hanya dokumentasi realitas, tetapi juga media yang menegaskan agensi, martabat, dan identitas rakyat Palestina. Penelitian ini menggunakan kerangka orientalisme Edward Said untuk menganalisis bagaimana film tersebut menampilkan relasi kuasa, praktik kolonial, serta narasi tandingan *counter-narrative* yang lahir dari perlawanan rakyat Palestina. Dengan pendekatan deskriptif kualitatif, data dikumpulkan melalui pengamatan adegan, dialog, dan visual film, kemudian dikategorikan ke dalam bentuk resistansi verbal, simbolik, dan historis. Hasil penelitian menemukan 21 data resistansi: 10 verbal, 8 simbolik, 3 historis, serta 7 data *counter-narrative* yang berfungsi sebagai upaya membongkar wacana orientalis yang menempatkan Palestina sebagai lemah dan pasif. Temuan ini memperlihatkan bahwa *No Other Land* bukan hanya sekadar dokumentasi penderitaan, melainkan juga media politik yang merebut kembali representasi Palestina di mata dunia. Dengan demikian, film dokumenter dapat dipahami sebagai ruang resistansi budaya yang menegaskan identitas, martabat, dan hak bangsa terjajah.

Kata kunci: *No Other Land*; resistansi; *counter-narrative*; orientalisme

1. Introduction

The Palestinian-Israeli conflict has become one of the most complex and protracted geopolitical issues in the modern world. Since Israel's occupation of Palestinian territory in 1967, various forms of structural violence, mass expulsions, and land seizures have been documented through multiple media, one of which is documentary films. Documentary films are a medium that displays moving images accompanied by sound effects, based on facts that describe reality without any scripted elements (Susanto et al., 2021). The documentary film *No Other Land* by Basel Adra and Yuval Abraham directly records the destruction of Palestinian villages in Masafer Yatta by the Israeli authorities, including military violence, expulsions, land seizures, and legal discrimination. Built from Adra's personal experiences, this film depicts the reality of life under colonialism while linking these events to the continuation of the 1948 Nakba. Although it affirms Palestinian resistance, the international success of this film is also

influenced by the West's interest in the rare symbol of collaboration between Palestine and Israel (Adra & Szor, 2025).

This film is interesting to study because researchers found that it is original in its depiction of the situation in Palestine, where the land is being forcibly taken by the Israeli occupiers, which is a violation of humanity and part of the escalating conflict between Israel and Palestine. Here, directors Basel and Yuval not only depict the situation of the Palestinian people in Yatta, but also voice their call for justice in defending their land. This film was deliberately made so that the world could see the cruelty of Israel and the situation of the Palestinian people. This context is interesting to explore and analyze using Edward Said's knife of Orientalism because this theory came about to defend Eastern nations, which were portrayed as marginalized by the West, with the West being portrayed as superior and the East being considered backward. However, Orientalism exists to restore the image of Eastern nations. This is in line with the resistance depicted in this film. In this context, Israel is considered the West and Palestine is considered the East.

The researcher decided to study this documentary film because, to date, research on the representation of Palestine has been dominated by literary studies or news reports, while the analysis of documentaries born directly from the experiences of Palestinians remains very limited. In fact, documentaries play a strategic role not only as archives of reality, but also as political and cultural mediums for reclaiming narratives from colonial domination. Therefore, an analysis of *No Other Land* is relevant to reveal how this film portrays resistance while also creating a counter-narrative to the Orientalist discourse that portrays Palestine as passive and powerless.

Postcolonial theory seeks to expose the effects of colonialism by analyzing the workings of power and uncovering previously hidden aspects (Suarta & Dwipayana, 2014). The term postcolonialism encompasses all cultures that were influenced by colonization from the beginning until after they ceased to be colonies, while the effects of colonization continue to this day (Andalas, 2016).

Edward Said's theory of Orientalism (1977). explains that the “East” was constructed by the West as an inferior Other to legitimize colonialism. In the Palestinian-Israeli conflict, this construction is evident in media framing, military policy, and cultural representations that portray Palestinians as passive or problematic

(Street et al., n.d.). Therefore, reading *No Other Land* through the lens of Orientalism helps to deconstruct the discourse that shapes the image of Palestine. Furthermore, Orientalism also provides space for counter-narratives that emerge from resistance, whether through physical, verbal, or symbolic actions (Fanon, 1986), as seen in the protests, historical claims, and documentation of village destruction in the film.

Several previous studies have examined the representation of Palestine in the media and literatures that research postcolonialism, for example, a novel written by Salma Faridatun et al., which examines novels and aims to determine the influence of postcolonialism on the characters and cultural identities maintained by the Palestinian people, as well as to determine the impact on Palestine, which has been occupied by Israel for many years (Nisa et al., 2025). The research by Dyah Ayu Ratna Azzahra and Reza Sukma Nugraha (Ratna Azzahra & Nugraha, 2025) examines how the film *200 Mitrin* represents Israeli colonialism and Palestinian resistance. This study shows that the film not only depicts structural domination such as oppression, racism, and restrictions on mobility, but also shows the dynamics of the identities of the colonizers and the colonized through characters who accept or reject the colonial system. The researcher found fourteen characteristics of colonialism and seven forms of passive resistance, such as primordialism, rejection of the colonizer's symbols, rejection of the law, tactical assimilation, and solidarity. Overall, this study aims to identify the forms of colonialism and resistance represented in the film and explain how audiovisual media produces meaning about the power relations between colonizers and the colonized. The results confirm that films can function as critical cultural texts, presenting the voice of Palestinian resistance and showing that colonialism shapes the identity, experiences, and struggles of communities living under oppression.

Badri et al.'s (2023) research found that *The Forbidden Kingdom* negatively represents the East through characters and settings that are portrayed as lazy, irrational, morally depraved, and dependent on the West, while Yasa (Yasa, 2014) asserts that the relationship between colonizers and natives in the Dutch East Indies was unequal. However, specific studies on *No Other Land* with an analysis of Orientalism are still limited. Thus, this study aims to fill that gap by highlighting the resistance of the Palestinian people and emphasizing the role of documentary films as a medium for counter-narratives against colonial domination.

Based on this background, the several studies only focus on the relationship of oppression carried out by the oppressors. There is still a gap that emphasizes how Western discourse constructs the image of the East as inferior, these studies have not discussed how this film attempts to dismantle Israel's Orientalist construction of Palestine, nor have they examined how the representation of characters, language, and visuals in the film challenge Orientalist stereotypes such as the depiction of Palestine. This research fills a gap in how Palestinian resistance is portrayed in the film *No Other Land*.

This study aims to analyze how the film *No Other Land* depicts various forms of resistance by Palestinians, ranging from verbal and symbolic resistance to historical resistance, using Edward Said's theory of Orientalism as an analytical tool. In addition, this study seeks to reveal how the film constructs a counter-narrative that rejects colonial discourse and reclaims narrative authority from Orientalist domination, while filling the gap in research on documentary films as a medium of cultural resistance. Ultimately, this study aims to show that *No Other Land* is not only a documentation of reality, but also a media that affirms agency, dignity, and identity through the counter-narrative of the Palestinian people.

The problem in this study stems from the lack of studies that specifically analyze the documentary film *No Other Land* using Edward Said's perspective of Orientalism, even though this film depicts Israel's ongoing colonialism and various forms of Palestinian resistance that have not been scientifically mapped. Palestinian representation in the media has thus far positioned Palestine as passive and inferior, making it necessary to examine how this film portrays power relations, colonial practices, and forms of resistance that have emerged. Thus, the main issue of this study is the need to reveal how *No Other Land* presents resistance and counter-narratives to the dominance of Orientalist representation.

2. Theoretical Basis

This study uses a postcolonial theoretical framework with a focus on the concept of Orientalism introduced by Edward Said in his book *Orientalism* (Said, 1977). Said puts that Western colonialism works not only through military and political power, but also through the construction of discourse that represents the East as “the Other,” a figure

that is weak, passive, backward, and in need of Western intervention. In this context, representation is not merely an image, but an instrument of power that justifies colonial practices (Said, 1977). Thus, the analysis of the film *No Other Land* departs from the understanding that Israel, as a modern colonial power, seeks to control the narrative and representation of Palestine through the practice of Orientalism.

In the postcolonial framework, resistance is understood as a strategy employed by colonized peoples to counter colonial domination. Anagol (2008) asserts that resistance is a conscious act that arises in the context of unequal power relations, whether in the form of open protest, symbolic protest, or hidden cultural strategies. Fanon (Fanon, 1963) in *The Wretched of the Earth*, also emphasizes that resistance is an inherent part of the colonial experience, which can take the form of physical, cultural, or historical resistance. According to Ashcroft (Dapit et al., 2020), resistance is not always manifested through active actions, but can also be passive. In postcolonial societies, this form of resistance is evident through efforts to preserve one's identity and cultural heritage.

Forms of resistance in cultural works can be mapped into several categories. Verbal resistance manifests itself through dialogue, criticism, and direct questions that reject colonial legitimacy. Symbolic resistance appears in the form of mass actions, writings, symbols of struggle, and social rituals that affirm collective identity (Komoditisasi et al., n.d.). Historical resistance refers to cross-generational collective memory that reproduces memories of colonization as the basis for ongoing struggle (Fanon, 1986). Meanwhile, emotional and moral resistance is evident in expressions of solidarity, kinship, and humanity that reject colonial logic.

This study also emphasizes the importance of counter-narratives. Said (1993) in *Culture and Imperialism* put that one of the main strategies of colonized societies is to reclaim narrative authority by presenting alternative representations that reject colonial discourse. Counter-narratives in the context of documentary films serve as an attempt to reverse Orientalist logic by making Palestinians no longer objects of suffering, but active subjects who narrate their own experiences (Lassner, 2013). The presence of counter-narratives in *No Other Land* through Basel Adra's camera, Yuval Abraham's notes, and the collective documentation of residents is a tangible form of cultural resistance that strengthens the existence of Palestine amid colonial repression.

Thus, Said's postcolonial theory provides an analytical tool for examining how the film *No Other Land* depicts colonial domination and Palestinian resistance. These categories of resistance and counter-narrative allow us to view the film not only as a documentation of reality, but also as a political and cultural practice that challenges the hegemony of Orientalism.

3. Research Method

This study employs a qualitative descriptive research approach that aims to provide an in-depth understanding of how the documentary film *No Other Land* depicts the resistance of the Palestinian people against Israeli occupation using Edward Said's analysis of Orientalism. This approach is considered appropriate because it allows researchers to explore the narrative and visual depictions in documentary film scenes in a contextual and interpretative manner (Nassaji, 2015). In this context, the researcher analyzes the visuals and dialogue in scenes from the documentary film *No Other Land* about the displacement of the Palestinian people in Masfer Yatta by Israeli occupiers.

The first step in the research is to determine the material object and the formal object. The material object is the subject of the research, while the formal object is what is seen from a certain point of view (Badri et al., 2023). The material object in this study is the documentary film *No Other Land* (2024), directed by Basel and Yuval, while the formal object is Edward Said's theory of Orientalism, which focuses on the resistance of the Palestinian people against the colonialists. After determining the objects, the next step is to determine the methods, data collection techniques, and data analysis methods. The data collection techniques are literature study, watching, and recording data. The data were obtained through watching the film repeatedly and recording data on Palestinian resistance. After that, relevant data is sought through documents or writings related to the research object. Next, The data was analyzed using Edward Said's postcolonial theory of Orientalism by examining how each scene depicts colonial power relations through the processes of othering, representations of domination, and the formation of images of Palestine and Israel. The analysis then focuses on identifying forms of resistance and counter-narratives that emerge as attempts by Palestinians to reclaim their voice, identity, and meaning, which have been monopolized by colonial discourse.

Data collection was conducted by repeatedly watching the film *No Other Land* on the Bstation platform together with the research team. The observation process focused on scenes containing elements of postcolonialism or orientalism. Each relevant scene was recorded, noting the time of appearance, visuals, and accompanying dialogue. The collected data were then categorized based on Edward Said's perspective on Orientalism, particularly in the form of resistance and counter-narratives. Furthermore, the resistance data found was correlated with Edward Said's theory of resistance to ensure the suitability of the analysis. The final stage of the research was to analyze the data in depth and present it in the form of a qualitative description.

The data we collected was taken from the beginning to the end of the film, recording data by noting the minute of the scene, the visual scene, the scene dialogue, and the category using Said's Orientalism analysis. From there, we obtained a total of 21 resistance data, including 10 data in the form of verbal resistance, 8 data in the form of symbolic resistance, and 3 data in the form of historical resistance. In addition to data on forms of resistance, we also collected data on counter-narratives, yielding 7 data points in this form.

4. Result and Discussion

The documentary film *No Other Land* clearly depicts the reality of the Israeli occupation of Palestine, particularly in the Masafer Yatta region, where residents' homes are destroyed, living spaces are seized, and freedom of movement is restricted. However, behind these practices of colonial domination and power, the film also records in detail various forms of resistance by the Palestinian people. This resistance forms the core of a counter-narrative that challenges the Orientalist construction of the East as passive, weak, and powerless (Lassner, 2013). In other words, the film asserts that the Palestinian people are not only objects of suffering, but also active subjects who continue to resist.

Edward Said, in *Orientalism* (Said, 1977), asserts that Western colonialism is not only present in the form of military and political power, but also in discourse, narrative, and representation. The East is positioned as “the Other,” which is weak, backward, and in need of Western intervention. In the context of the documentary film *No Other Land*, Israel acts as the colonial subject that controls the narrative and

representation, while Palestine is portrayed as the colonial object that lives under military repression, home evictions, and restrictions on movement. However, this film not only documents repression but also presents various forms of resistance that serve to reverse this Orientalist image. Resistance in the film can be mapped into four main categories: verbal, symbolic, historical, and emotional-moral resistance, as well as an important addition in the form of counter-narratives.

Researchers obtained a great deal of data on Orientalism, depicted both visually and verbally in the film *No Other Land*. The data is not only about resistance, but also power relations, othering, Eastern inferiority, representation, and colonial domination. However, the researchers only present data related to the Palestinian people's resistance against the Israeli occupiers and counter-narratives. There is also a lot of data that has multiple meanings, such as resistance and othering, resistance and power relations, and so on. Therefore, the researchers only took data that purely presented resistance.

The data was taken from the beginning to the end of the film, recording data by noting the minute of the scene, the visual scene, the scene dialogue, and the category using Said's Orientalism analysis. From there, we obtained a total of 21 resistance data, including 10 data in the form of verbal resistance, 8 data in the form of symbolic resistance, and 3 data in the form of historical resistance. In addition to data on forms of resistance, we also collected data on counter-narratives, yielding 7 data points in this form. The data is presented below.

4.1 Verbal resistance as colonial resistance

Anagol (2008) defines resistance as a conscious action characterized by plans that arise in conditions of unequal power relations (Komoditisasi et al., n.d.). Forms of resistance include words or direct dialogue, critical questions, or comments condemning colonial practices. We found 10 instances of verbal resistance in this film.

Table 1 Verbal Resistance Data

No.	Time	Dialogue/visual	Scene	Read Initial Data/Notes
1.	05:38	فلسطينيون: هل أتيتم لتدمير بيوتنا؟ Palestinians: Have you come to destroy our homes?	Palestinians enter houses in a hurry	Resistance. This statement is a form of narrative resistance that challenges the legitimacy of colonial power.

2.	32;55	باسيل: سوف يدخلون مع العديد من الجنود Basel: They will enter with many soldiers.	Basel told his family	Basel's statement as a warning and a declaration of resistance.
3.	58;28	يوقال: إيلان، أنت تُدمر حياة عائلة كل أسبوع، وترفض جميع طلباتهم للحصول على تصاريح بناء، وتُدمر حياتهم، كيف ستشعر لو هدم أحدهم منزلك؟ عليك أن تسمع هذا. Yuval: ilan, you destroy the life of a family every week, you refuse all their request for building permit, you ruining their lives, how would you feel if somebody destroyed your home? You need to hear this	Since Basel couldn't come, Yuval came instead and instructed the soldiers present to destroy the village.	Resistance, counter-discourse
4.	59;20	هل أتيت لتدمير منزلي؟ You come tu destroy my house?	Teenagers and elderly people try to stop Israel from destroying.	Resistance, power relations

Verbal resistance appears in the form of direct protests against the Israeli army. The clearest examples are the dialogues of Palestinian citizens: “هل أتيتم لتدمير بيوتنا؟” “You come to destroy our homes?” (05:38) and “هل أتيتم لتدمير بيوتنا؟” “You come to destroy my house?” (59:20). These questions are simple but carry strong political weight, as they question the legitimacy of Israeli colonialism, which imposes its power through the destruction of homes. These statements are a resistance against the Orientalist discourse that often labels Palestinians as “illegal” or “disturbers of stability.”

A similar thing can be seen when Yuval, an Israeli citizen who shows solidarity, rebukes his own soldiers: “إيلان، أنت تُدمر حياة عائلة كل أسبوع، وترفض جميع طلباتهم للحصول على “ “You destroy the life

of a family... how would you feel if somebody destroyed your home?” (58:28). This verbal resistance shows that colonial discourse is not entirely accepted homogeneously within Israeli society. Even from the colonial side, there are opposing voices that reject repressive practices.

Thus, verbal resistance in this film serves as a reversal of discourse: countering the language of power that negates the existence of Palestine with a counter-language that affirms the right to home, land, and life.

4.2 Symbolic resistance as collective resistance

Symbolic resistance is a form of resistance carried out symbolically, such as through writing, protests, poetry, songs, and so on (Komoditiasi et al., n.d.). This resistance is believed to be a symbolic strategy to oppose the dominant discourse. Symbolic resistance in films is evident through mass actions, symbols of struggle, and social rituals. The demonstration with the slogan “Palestinian Lives Matter” (36:40) is an example of the adoption of a global anti-discrimination discourse that has been personalized for the Palestinian struggle. The use of this slogan is important because it involves cross-border solidarity: the Palestinian struggle is positioned on par with the struggles of other minorities around the world.

Tabel 2 Symbolic Resistance Data

No.	Time	Dialogue/Visual	Scene	Read Initial Data/Notes
1.	36:40		Palestinians demonstrate to demand their land back “Palestinian lives matter”	Symbolic resistance
2.	37:50		They refused to permit us and they came to destroy our homes (chaotic scene after the demonstration, soldiers trying to disperse the crowd).	Symbolic resistance
3.	49:54	ستعمل النساء والأطفال خلال النهار، وسيعمل الرجال في الليل، في السر. Women and children will	A picture of people working together under Israeli supervision	Power

		work during the day, men will work at night, in secret.		
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In addition, the simple celebration when Basel's father was released from prison (69:00–69:34) also served as a symbol of resistance. With balloons, cakes, and children's dances, the Palestinian community affirmed that their happiness and identity remained intact despite living under repressive conditions. The act of working quietly at night (49:54) to maintain the land without official permission from Israel can also be read as a symbol of perseverance and fighting spirit.

Within the framework of Said's Orientalism, this symbolic resistance refutes Orientalist stereotypes that portray Palestinians as passive, weak, and incapable of organizing themselves. It is precisely through symbols that the Palestinian community shows that their collective identity remains alive and thriving as a form of affirmation of their existence.

4.3 Historical resistance as collective memory

Resistance arising from collective memory or cross-generational experiences of colonial oppression is a continuation of the narrative of colonized history. In *The Wretched of the Earth*, Fanon emphasizes that national culture and resistance arise from the material struggle against colonialism, a form of historical resistance in cultural practice (Fanon, 1963).

Table 3 Historical Resistance Data

No.	Time	Dialogue / Visual	Scene	Read Initial Data/Notes
1.	28;03		demonstration for justice harun	Collective resistance rooted in the shooting incident against historical repression.
2.	50;57	باسل؛ بعد عودته إلى المملكة المتحدة، ألغت إسرائيل أوامر هدم المدرسة والمنزل في الشارع الذي سار فيه، هذه قصة عن السلطة، لقد نشأت وأنا أسمعها Basel; after he returned to the UK,	Ted Blair visited the Massafar Yatta school with his aide, dressed in suits, and the Palestinian people welcomed him as best they could.	Historical resistance

		Israel cancelled the demolition orders for the school and homes in the street he walked in, this is a story about power, I grew up hearing it.		
3.	56:02	لقد تم القبض على والدي عدة مرات من قبل، بدأ ذلك منذ وقت طويل، ولكنني الآن أشعر بقلق أكبر عليه. My father was arrested many time before, it started a long time ago, but now im more worried about him.	Basel told yuval	Historical resistance

One of the strongest dimensions of resistance in the film is historical resistance. Basel states: “لقد تم القبض على والدي عدة مرات من قبل، بدأ ذلك منذ وقت طويل، ولكنني الآن أشعر بقلق أكبر عليه.” “My father was arrested many times before, it started long ago” (56:02). This sentence emphasizes that colonial repression is not a single event, but part of a long history of Israeli occupation of Palestine. This collective memory builds continuity between generations of struggle, where the experience of repression of parents is passed down to children as a narrative of struggle.

The demonstration for Harun (28:03), who was paralyzed after being shot by soldiers, shows how personal tragedy is transformed into a symbol of collective resistance. In the framework of Said's Orientalism, this historical representation becomes counter-memory, an attempt to remember and re-narrate history that is usually erased or obscured in colonial narratives.

4.4 Counter-narratives as weapons against Orientalism

The most significant form of resistance in this film is the presence of a counter-narrative. Orientalism, according to Said, works through representations that place the East as a silent object that can only be defined by the West. *No Other Land* reverses this logic by making Palestinians the subjects who narrate their own experiences.

Tabel 4 Counter-Narrative Data

No.	Time	Dialogue / Visual	Scene	Read Initial Data/Notes
1.	44;23	هناك كراهية منهم تجاهي، فقط لأنني أخذ هاتفني أو الكاميرا وأقوم بتصويرهم عندما يرتكبون مثل هذه الجرائم There a hate from them toward me, just because I take my phone or camera and I go fim them when they are doing like, these crimes.	Basel is wearing blue shirt	Counter narrative
2.	30;17	يوفال: أريد أن أكتب شيئاً عن الاحتجاج اليوم Yuval: I need to write something ababout the protest today.	Yuval told to basel	Written notes as a counter-narrative to the official discourse
3.	65;22	يهدمون كل بيوت القرية! ١٠٠ مستوطن! يارب They are breaking all the homes in the village! 100 settlers! Yaa rabb.	Some people threw stones at the house and destroyed it. They tried to catch the cameraman, but he ran away.	Counter-narratives and resistance documentation
4.	44;23	هناك كراهية منهم تجاهي، فقط لأنني أخذ هاتفني أو الكاميرا وأقوم بتصويرهم عندما يرتكبون مثل هذه الجرائم There a hate from them toward me, just because I take my phone or camera and I go fim them when they are doing like, these crimes.	Basel wearing blue shirt	An explicit statement about the camera's function as resistance.

Basel asserts: “هناك كراهية منهم تجاهي، فقط لأنني أخذ هاتفني أو الكاميرا وأقوم بتصويرهم عندما ...” “There a hate from them toward me... when I film them doing crimes” (44:23). Here, the camera is not merely a tool for documentation, but a weapon against colonial invisibility. Yuval also records protests (29:17), presenting narratives from within Israeli society itself to reject the state's official discourse. Even the scene

where Basel continues to film despite being attacked (65:22) shows that the camera functions as a tool of resistance equivalent to street demonstrations.

This counter-narrative is a form of resistance that is very much in line with Said's theory of Orientalism, as it presents a counter-representation to the dominant colonial narrative. If Israel tries to portray Palestine as illegal, backward, and illegitimate, then Basel's documentation, Yuval's notes, and this film as a whole show Palestine as an active, legitimate, and empowered subject.

Through the lens of Edward Said's counter-narrative, the film *No Other Land* aims to reclaim the narrative that has been monopolized by Israeli colonial discourse and the international mainstream media. While Orientalism often portrays Palestinians as illegal, backward, and passive, this film places Palestinians as active subjects who speak out through cameras, notes, and documentary actions. The presence of Basel Adra as a citizen journalist and Yuval Abraham as an ally from Israel shows that counter-narratives are constructed not only through physical resistance, but also through media and representation. By recording the destruction of homes, protests, and daily life filled with repression, *No Other Land* does not merely document suffering, but challenges colonial legitimacy by presenting an alternative reality that affirms the rights, dignity, and existence of Palestine.

Based on analysis, the forms of resistance in *No Other Land* can be mapped into four categories: verbal, symbolic, historical, and counter-narrative. All of these forms of resistance serve to dismantle the Orientalist discourse that portrays Palestine as inferior and powerless. In other words, this film not only records suffering but also constructs resistance in the form of a counter-narrative that shows that the Palestinian people still have agency, dignity, and identity in the face of Israeli colonialism.

The discussions or the results of this study show that the film *No Other Land* not only records the oppression experienced by the Palestinian people, but also presents various forms of resistance. From direct protests and symbolic actions to collective memory and documentation through cameras, all of these become ways to resist Israel's colonial narrative. These findings are in line with de Figueiredo's (de Figueiredo, 2025) research on *Mulan*, which shows how films can reinforce or challenge Orientalist stereotypes. The difference is that while *Mulan* presents a tug-of-war between Western

and Chinese perspectives, *No Other Land* presents a counter-narrative that arises directly from the experiences of the Palestinian people.

Hassan's research (2023) on the film *Earth* is also relevant because it highlights how British colonial heritage left a long mark on Indian society, even after the 1947 partition. This is similar to what is seen in *No Other Land*, where memories of historical oppression continue to be passed down from generation to generation as part of the struggle. Both films show that cinema can be a space for reviving colonial memories that are usually suppressed or erased by those in power.

Akimoto's study (2025) on *Aladdin* shows a shift in representation from Orientalist bias and gender inequality towards a more equitable portrayal, especially in the 2019 live-action version. In this context, *No Other Land* also presents a shift, not through aesthetic revisions, but by presenting authentic Palestinian voices as a counter-narrative. Meanwhile, Jantan Putra Bangsa (Bangsa, 2022) research on *Ip Man 4* confirms that Western-Eastern relations are not always black and white; there is also ambivalence. This is evident in the character of Yuval Abraham in *No Other Land*, an Israeli citizen who rejects his country's colonial practices.

Overall, this discussion confirms that film is not only a medium of entertainment, but also a political arena where various discourses battle it out. Whether in Disney animated films, Indian cinema, Chinese martial arts films, or Palestinian documentaries, Edward Said's theory of Orientalism is still very relevant for reading how the "East" is portrayed. However, *No Other Land* adds a new dimension: film documentation is not merely a representation, but also a real tool of resistance that reclaims the right to narrate from colonial hands.

5 Closing

This study finds that *No Other Land* not only records Israel's oppression of the Palestinian people, but also actively presents forms of resistance that dismantle Orientalist discourse. Through the categories of verbal, symbolic, historical, and counter-narrative resistance, this film shifts the position of Palestinians from passive objects to active subjects who have agency in defending their rights, identity, and dignity. Thus, documentary films can be understood not merely as representations of reality, but also as political and cultural instruments that challenge colonial domination.

Based on the analysis of the documentary film *No Other Land*, this study concludes that the film presents various forms of resistance and counter-narratives that oppose the dominance of Orientalist representations of Palestine. Through the data obtained, namely 21 findings of resistance consisting of verbal, symbolic, and historical resistance, as well as 7 counter-narrative data, this film shows that the Palestinian people are not passive as often perpetuated by colonial discourse, but are active subjects who continue to fight to defend their land, identity, and dignity. Verbal resistance emerges through protests and critical questions from citizens to Israeli soldiers; symbolic resistance is evident in demonstrations, community solidarity, and collective work to defend living spaces; while historical resistance is manifested through inherited memories of oppression that continue to shape the identity of the struggle. Furthermore, the courage of Basel Adra and Yuval Abraham in documenting violence and recording protests presents a counter-narrative that directly reverses the colonial narrative, making Palestinians the narrators of their own reality. Thus, the film *No Other Land* can be understood not merely as a documentation of suffering, but as a cultural political medium that actively dismantles Orientalist structures and presents a more just, humane, and authentic alternative representation of Palestine.

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