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The anthology also includes two cartoons as well as an interview with the well-known cartoonist Ali Ferzat who has published highly satirical political comments through cartoons and caricatures in Syria for many decades. Other cartoonists in the anthology are the two groups *Comic4Syria* and *Syrian Revolution-Kafranbel*. Whereas the Kafranbel group decides collectively on themes and motives for their cartoons which can best be described as political commentaries *Comic4Syria*'s members work individually and their contribution is a Manga style story about friendship over the sectarian borders.

Graffiti and posters have also been included in the anthology. Charlotte Bank discusses the art of persuasion illustrated with examples from the collective *Alshaab alsori aref tarekh* (The Syrian People Knows its Way, written as it appears in the anthology), which has published numerous posters with political slogans in paper-form and on the Internet. There is also a section on the group *Freedom Week Graffiti Syria* and their stencils used for mass-producing graffiti.

In addition to the visual arts, literary texts are also included in the anthology. Anne-Marie McManus and Ghias Aljundi translated an excerpt from Khaled Khalifa's novel *There are no Knives in the Kitchens of this City*. Samar Yazbek provides a journalistic essay on a trip through northern Syria and the people she encounters there (translated by Emilie Danby). Ossama Mohammed's contribution is a short story on growing up, which is translated by Alice Guthrie. Khalil Younes also contributes a diary-like short story about two young men who find themselves on opposite sides of the conflict.

The anthology also includes essays and interviews. Yassin al-Haj Saleh is interviewed on the topic "*the intellectual and the revolution*" and Assaad al-Achi, a representative of a Local Coordinating Committee, is interviewed on ways of smuggling equipment such as phones and cameras into Syria. Robin Yassin-Kassab participates with an essay called *Literature of the Syrian Uprising* wherein he mainly discusses two works by Yazbek and Khalifa. Two other essays are by Hassan Abbas and Zaher Omareen. Abbas discusses sectarianism and citizenship in Syria and Omareen is concerned with symbols in Syria.

The essays and interviews just mentioned are the weakest part of the anthology. Their modes of expression fall in an indefinite sphere between academic standards and popular culture and the content is not always clearly connected to the theme of the anthology. On the other hand the individual artists and writers included demonstrate some of the versatility in modern Syrian art and culture. They are also a testimony to how art, even in the ugliest of times, can be not only a way of relief and reflection but a way of taking action. Placed in its proper context *Syria Speaks: Art and Culture from the Front Line* reveals both the creativity of Syrian culture and some of the ways in which its artists and writers have used art (and most likely will continue to use it) to convey strong political messages.

Lovisa Berg is a Doctoral Candidate in Islamic and Middle Eastern Studies, University of Edinburgh

¹ See for example Yazbek's novels and documentaries, unfortunately none of them included in the notes on the contributors.