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Children's Rights and Resistance to Hegemony in the Lebanese Film *Capernaum* by Nadine Labaki

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Abstract

Nadine Labaki's Capernaum represents the impact of poverty on the fulfillment of children's rights. In this article, the issue of poverty and its social consequences are analyzed through the story of the main character Zain, a street child who struggles with all forms of poverty in Lebanon. Using Gramsci's theory of hegemony, the research reveals how poverty, as a form of economic hegemony, affects children's lives and how they resist these conditions in their capacity as children. The analysis focuses on the representation of poverty and its influence on the fulfillment of children's rights, especially the rights to survival, protection, development, and participation. The research findings show that the film creates awareness of social issues, such as poverty and children's rights, and encourages children as members of society to take concrete actions against the hegemony. It is also a critique of the power that overrides children's rights and considers children as passive objects in society.

Keywords: Children, Capernaum, Children's Rights, Hegemony, Resistance

Abstrak

Film Capernaum karya Nadine Labaki merepresentasikan dampak kemiskinan terhadap pemenuhan hak-hak anak-anak sebagaimana dialami oleh tokoh utama di dalamnya. Dalam artikel ini, isu kemiskinan dan konsekuensi sosial yang muncul sebagai dampaknya dianalisis melalui kisah tokoh utama Zain, seorang anak jalanan yang berjuang dengan segala bentuk kemiskinan di Lebanon. Dengan teori hegemoni Gramsci, penelitian ini mengungkapkan bagaimana kemiskinan, sebagai bentuk hegemoni ekonomi, memengaruhi kehidupan anak-anak dan bagaimana mereka melawan kondisi tersebut dalam kapasitasnya sebagai anak-anak. Analisis difokuskan pada representasi kemiskinan dan pengaruhnya terhadap pemenuhan hak-hak anak-anak, terutama hak untuk bertahan hidup, perlindungan, perkembangan, dan partisipasi. Temuan penelitian menunjukkan bahwa film ini menciptakan kesadaran akan isu-isu sosial, seperti kemiskinan dan hak-hak anak-anak, serta mendorong anak-anak sebagai anggota masyarakat untuk melakukan tindakan nyata dalam melawan hegemoni tersebut. Hal ini juga menjadi kritik terhadap sistem kekuasaan yang sering kali mengesampingkan hak-hak anak dan menganggap anak-anak sekadar objek pasif dalam masyarakat.

Kata Kunci: Anak-Anak, Capernaum, Hak-Hak Anak, Hegemoni, Resistansi

Introduction

Poverty has become an urgent global issue that harms millions of individuals worldwide, especially in developing countries. Poverty is not only about a lack of financial resources, but also about denying fundamental rights and the opportunity to reach their full potential as individuals. In particular, poverty significantly impacts children, who are often most affected by the long-term consequences of poverty. Lebanon, a country in the Middle East, has experienced a severe economic and political crisis in the past three years, which has significantly impacted the poverty levels. According to the World Bank (2022), about half of Lebanon's population lives below the poverty line. The consequences of this increase in poverty are especially felt by children, who face an increased risk of malnutrition, denial of education, and child labor. The situation in Lebanon is no exception in the global context. In many developing countries, both in Asia and in other Arab countries, poverty is a severe and ongoing problem. According to data from the World Bank, about one in five people in developing countries live on less than \$1.90 a day. In many cases, this poverty is accompanied by violations of fundamental rights, including children's rights.

In recent years, Lebanon has plunged into a deep economic crisis that has exacerbated poverty and inequality. According to a World Bank report in 2022, negative economic growth is expected to reach 19.2 percent and inflation to rise to 84.3 percent. The report shows that about 45 percent of Lebanon's population lives below the poverty line, and 22 percent live in extreme poverty. Meanwhile, the UN estimates that around 1.2 million children in Lebanon, or more than half of all children in the country, live in poverty. This situation worsens the condition of children's education, where, according to a UNICEF report in 2023, around 1.3 million Lebanese children cannot access proper education. In addition, with increasing poverty, many children are forced to work to help their families survive, leading to child exploitation and labor.

Children living in poverty often face significant challenges and obstacles in their daily lives. In many cases, the impact of poverty on children goes beyond mere material deprivation and can have long-term consequences that impact their development physically, cognitively, and emotionally (Luby et al., 2013; Liberzon, 2015; Guo & Harris, 2000; Evans & Kim, 2013). According to a study by UNICEF (2017), poverty can affect children's access to proper education, with children from low-income families having lower chances of completing primary and secondary education than their peers from more affluent families. It means that poverty often creates cycles that are difficult to break, with poor children having less chance of escaping poverty as adults.

Poverty can also affect children's emotional and psychological well-being (Ansell, 2016; Attanasio et al., 2018; Jenkins et al., 2018; Morris et al., 2018). A study by Yoshikawa et al. showed that impoverished children are more likely to develop mental health problems, including depression and post-traumatic stress disorder (Yoshikawa et al., 2012). In another study, Terzi et al. mentioned that education can bring children out of poverty, but the practice shows the opposite. Educational institutions often sharpen the poor conditions of children by not paying attention to the inequities experienced by poor children in these institutions, such as the unequal infrastructure and services received by poor children (Terzi et al., 2023).

Specifically in Lebanon, education for children that ideally aims to alleviate poverty shows irony. The irony is due to the political and economic problems experienced by children from an early age. It builds a social identity that is difficult to change because it has happened over a long process (Abu El-Haj & Chatila, 2023; Jamaluddine et al., 2023). Poverty, especially in developing countries, is not only an economic problem, but also a social and cultural problem that profoundly impacts the lives of individuals, especially children (UNDP, 2020). Limitations in meeting basic needs, such as food, education, and health, can affect children's quality of life and rob them of their childhood (UNICEF, 2019).

In this context, art, particularly film, can be an effective medium for portraying and understanding the reality of poverty to a broader audience. As one of the most popular and influential art forms, the film has the power to create empathy and raise social awareness about issues that

often do not get the attention they deserve in mainstream media (Plantinga, 2009; Thangavelu, 2020). Film as a medium of representation has the power to display and reflect the social reality of the society in which it is produced (Gupta & Gupta, 2013; James et al., 2011). In his representation theory, Hall asserts that representation is not simply the act of displaying objects, but also the complex process through which meaning is produced and understood (Hall, 1997). Thus, representation in film is not only limited to showing a literal picture of the object depicted, but also builds and shapes our understanding of the world.

Nadine Labaki's *Capernaum* is an example of how film can be used to explore and highlight the reality of poverty and its impact on children's rights. The film illustrates vividly how poverty and the failure of social protection systems can create conditions that leave children vulnerable to exploitation and abuse (Chaudry & Wimer, 2016). In the context of *Capernaum*, the film represents poverty and the fulfillment of children's rights in Lebanon. Through this research, we will see how the film depicts and represents the social reality of Lebanese society and how such representation helps us understand and evaluate the social and economic conditions that give rise to poverty and violations of children's rights in Lebanon. As a result, this research will make an important contribution to understanding how representation in film can help us understand and respond to pressing social issues such as poverty and children's rights.

From another perspective, Metz mentions that film is a complex symbolic system that creates meaning through its narrative and visual structure. In this regard, a critical and in-depth analysis of the narrative and visual elements in the film is essential to understand how the film represents and reflects the social reality of the society in which the film is produced (Metz, 1974). This is reinforced by the theory of representation which states that representation is not a passive reflection of reality but rather an active process in shaping and influencing that reality (Butler, 2006). Therefore, in analyzing film as a medium of representation, it is necessary to understand that film not only shows social reality, but also plays a role in shaping and defining it.

Capernaum has gained significant attention among researchers. The popularity of the film, reflected by the numerous awards it has won and the numerous nominations it has received (2019 Academy Awards nominee, 2019 BAFTA Awards nominee, 2019 Rotterdam International Rotterdam Festival winner, and 2019 German Camera Awards), makes it an essential object of research. The social issues raised in the film, such as poverty, racism, and migration, have been researched in depth. However, another exciting aspect of the film has not been explored much: the relationship between poverty and the fulfillment of children's rights (Simonton, 2011; Isik & Ozdemir, 2020; Aray, 2021).

In a global context, children's rights remain a relevant issue, especially in developing countries. However, the relationship between poverty and the fulfillment of children's rights is still poorly studied, especially in the context of representation in films. The film *Capernaum* clearly shows this connection through its narrative and imagery, allowing further exploration of this issue. Therefore, this study aims to discuss this issue in more depth by analyzing how this film represents the relationship between poverty and the fulfillment of children's rights.

Method

This study uses the content analysis method, an objective, systematic, and quantitative technique to interpret the context of text generated by the media (Krippendorff, 2005). The content analysis aims to extract themes or patterns from the material studied, in this case, Nadine Labaki's film *Capernaum*. This analysis is directed by Gramsci's theory of hegemony which focuses on how upper-class dominance is maintained through consensus rather than coercion and how the lower classes can respond to this dominance.

The film *Capernaum* is considered a text for this analysis, and any scenes related to poverty and children's rights will be extracted and analyzed. The unit of analysis will include dialogue, character actions, and visual elements that describe the conditions of poverty and its implications

for children. Each unit of analysis will be recorded and coded based on themes related to Gramsci's theory of hegemony, including dominance, consensus, resistance, and transformation.

The code will be summarized and analyzed to find consistent and recurring patterns or themes in the film. Interpretation will be made to link the findings to Gramsci's theory of hegemony. Such interpretations will form the basis for discussing how poverty is portrayed in films and how it impacts the fulfillment of children's rights.

In addition, this analysis will show how hegemonic forces work in the context of films and how children, as oppressed groups, respond to and challenge those hegemonic forces. Through this approach, the study hopes to provide a deeper understanding of how film can serve as a medium to depict and reflect on serious social issues, such as poverty and children's rights.

The use of content analysis and Gramsci's theory of hegemony in this study allows for an in-depth and critical reading of the film and the issues depicted therein. In addition, this approach also allows for a better understanding of how film and other media can contribute to social and political discourse on poverty and children's rights.

Result and Discussion

Representation of Poverty in *Capernaum*

The film *Capernaum* depicts poverty in a natural form. From beginning to end, the film tells the lives of people living in deplorable and oppressed conditions. Poverty is not the background or setting in this film, but rather the central character that influences and controls the characters' lives.

One of the most striking representations of poverty in the film is the environment in which the characters live. Zain, the child protagonist in the film, lives with his family in a poor hut on the outskirts of Beirut. The house is very narrow and dirty, with deplorable sanitary conditions. The floor of their house is dirt, and the roof is a thin sheet of plastic that cannot withstand rain or wind. Zain and his younger siblings must work to help support their families, even though their work is often dangerous and exploitative.

The film also depicts poverty through Zain's experience as a refugee. As a child without identity documents, Zain experienced various barriers to accessing essential services such as education and healthcare. This experience illustrates the reality of many refugee children living in poverty and marginalization in Lebanon and worldwide.

In addition to physical and economic conditions, poverty is also depicted through the psychological conditions of the characters. Economic uncertainty and life's difficulties cause intense emotional distress. It can be seen from the frustration and despair often shown by the characters in this film, especially Zain.

Zain's character, for example, often shows despair and anger because of the situation he finds himself in. In one evocative scene, Zain cries because she cannot care for her younger sister, Sahar, who is said to have been sold by her parents. This scene represents how poverty can destroy family relationships and rob a person of childhood.

Based on content analysis, poverty in *Capernaum's* film is shown in various ways that depict the actual conditions experienced by many children in developing countries. It is an example of what Stuart Hall called "representation." According to Hall, media shape our understanding and perception of the world by representing reality (Hall, 1997). In this case, *Capernaum's* film uses visual and narrative representations to give a picture of poverty and how it affects children.

The living conditions of Zain and his family, as quoted from Zain's dialogue, "This is our home. This is where we sleep. This is where we eat. This is where we play. This is where we live," describing the reality of poor settlements in many cities in developing countries (UN-Habitat, 2016). The embodiment of poverty in this context shows how the situation affects children's essential quality of life, denying them the right to a healthy and safe environment (UNICEF, 2019).

The same is valid with food. Zain and his younger siblings are often short of food, which is realistically depicted in the film. Zain said, "We do not have enough food. We are always hungry."

It underscores that poverty is not only a problem of lack of money, but also a problem of hunger and inadequate nutrition.

The representation of food shortages in films reflects data indicating that poverty affects children's access to adequate and healthy nutrition (Aber et al., 1997; Bhattacharya et al., 2004; Nelson, 2000). Zain revealed, "We do not have enough food. We are always hungry," describing how poverty leads to hunger and malnutrition, undermining children's physical and mental development (UNICEF, 2019).

In search of a way to survive, Zain and his younger siblings are forced to do exploitative work. Zain explained the situation by saying, "I have to work. I cannot go to school like other kids." It reflects how poverty steals childhood and the right to education that should be guaranteed.

The scenes and dialogue showing Zain working in exploitative conditions reflect that poverty often forces children to work and delays their education (International Labour Organization, 2018). Zain said, "I have to work. I cannot go to school like other children," showing how poverty often sacrifices children's right to a proper education (UNESCO, 2017). Zain's frequent negative emotions in the film are, as shown in his dialogue, "You should not have children if you cannot take care of them!" reflects on study findings showing that poverty can have a significant negative impact on children's psychological well-being (UNICEF, 2019).

Lastly, the film shows how poverty can lead to societal discrimination. Zain's friend once said, "People do not like us because we are poor." It shows that poverty affects a person's material and emotional condition and how society treats and views them. The dialogue reflects that children from poor backgrounds often experience stigmatization and discrimination (OECD, 2018). Through this representation, *Capernaum's* film illustrates how profound and pervasive the impact of poverty is on children's lives. Poverty is not only an economic condition, but also a condition that affects all aspects of a child's life, including their rights.

Based on Hall's representation theory, the representation of poverty in *Capernaum's* film effectively illustrates how poverty undermines and deprives children of fundamental rights, including the right to a decent and safe environment, access to healthy nutrition, proper education, and psychological well-being. In addition, the film also shows how poverty can trigger stigmatization and social discrimination against children who come from poor backgrounds.

Thus, the film not only gives a picture of poverty, but also illustrates the profound implications of poverty for children. It reflects Hall's argument that media can influence our understanding of the world and social issues through the way they represent reality. In this context, *Capernaum* can be considered an effective tool to raise awareness about the impact of poverty on children and urge the social changes needed to address this problem.

Poverty and the Fulfillment of Children's Rights

The next section of the study's findings focuses on how the film *Capernaum* represents the fulfillment of children's rights in poverty. In this analysis, the study refers to the United Nations Convention on the Rights of the Child (1989), which divides children's rights into four main categories: the right to survival, the right to protection, the right to growth and development, and the right to adapt.

The right to survival means that every child has the right to an adequate standard of living for their physical, mental, spiritual, moral, and social growth. In *Capernaum*, extreme poverty threatens the survival of Zain and his brothers. For example, their squalid living conditions, lack of food, and limited access to health services jeopardize their physical and mental growth. For example, in one scene, Zain takes care of his sick sister without proper medical help because they cannot afford to visit the hospital.

The depth of poverty in *Capernaum's* film is a significant obstacle to fulfilling the right to children's survival. Under the UN Convention on the Rights of the Child, this right covers a child's life's physical, mental, spiritual, moral, and social aspects.

A prominent example is the scene where Zain attempts to care for his sick sister. Without proper medical assistance or adequate medical knowledge, Zain is forced to rely on what he can care for his sister. This scene shows how extreme poverty can put children in situations where they have to take over responsibilities that adults should hold, such as caring for a sick family member.

The film illustrates how a rundown and unhealthy living environment can negatively impact children's physical and mental health. Zain and his siblings often seem dirty and tired, reflecting how their circumstances harm their physical growth. In addition, the pressure and stress Zain faces can negatively impact his mental and emotional development.

Therefore, through *Capernaum*, we can see how vital the fulfillment of the right to survival is in extreme poverty. By highlighting this reality, the film invites us to reflect and move towards change, encouraging us to understand and address the problem of poverty and its impact on fulfilling children's rights.

The next right, protection, means that every child must be protected from violence, exploitation, and abuse. In the film, Zain and his siblings are often victims of exploitation and violence. For example, Zain is forced to work in dangerous and grueling conditions, while his sister, Sahar, is sold as a child bride. In this context, poverty exacerbates their vulnerability to these violations of children's rights.

Thus, the film shows how poverty can threaten children's protection rights and expose them to exploitation and violence. These situations underscore the importance of effective and immediate action to address the problem of poverty, protect children's fundamental rights, and prevent their exploitation and abuse.

The third right, the right to growth and development, means that every child deserves adequate opportunities to develop their full potential. In *Capernaum*, poverty deprives Zain and his brothers of this opportunity. Zain sacrificed his education and childhood to work and support his family. He argued, "I have to work. I cannot go to school like other kids." It shows how poverty has deprived Zain of his right to regular education and childhood.

The poverty depicted in *Capernaum* created poor living conditions for Zain and his siblings and hindered their right to grow and develop fully. According to the UN Convention on the Rights of the Child, this right means that every child deserves adequate opportunities to develop to their full potential.

In this film, Zain sacrifices his education and childhood to work and support his family. In one scene, Zain reveals that he cannot attend school like the other kids because he must work. This dialogue shows how poverty has deprived Zain of his right to regular education and childhood.

The right to growth and development is about access to education and creating a conducive environment for children to develop optimally. It includes access to good nutrition, healthcare, and a safe and supportive environment.

However, in *Capernaum*, poverty has destroyed any opportunity for Zain and his brothers to grow and develop properly. They live in squalid conditions, do not have adequate access to nutrition and healthcare, and are forced to take over adult responsibilities, meaning they do not get a supportive environment to thrive. Thus, the poverty depicted in the film significantly impacts children's right to grow and develop, showing how economic conditions can hinder the fulfillment of children's fundamental rights.

The last right, the right to participate, means that every child can speak and be heard in matters that affect them. In the film, Zain struggles to get his voice heard. She even filed a lawsuit against her parents for bringing her into a world filled with suffering. It illustrates how much poverty has made her feel helpless and unheard.

In the film *Capernaum*, children's right to participation, the right to speak and be heard in matters that affect them, becomes an important theme displayed through Zain's character. Even though he is a child, Zain struggles to get his voice heard and seeks justice for his miserable life.

Zain strives to get his voice heard, both literally and figuratively. He spoke loudly and clearly about his unfair treatment and difficult living conditions. Figuratively, Zain took steps to get his voice heard in the legal system through the legal action he filed against his parents. It is an extreme form of child participation and reflects Zain's desperation and desire for change.

It shows how poverty has affected Zain's right to participate. Due to his low socioeconomic status, his voice is not valued or considered necessary. It reflects how impoverished children often feel helpless and unheard, despite their right to speak and be heard. *Capernaum's* film analysis shows how poverty robs children of their rights and jeopardizes their well-being. The film tells the story of children living in extreme poverty and how they struggle to survive and fight for their rights.

The film explores poverty not only as an economic condition, but also as a condition that exposes children to various forms of violence and exploitation. In addition, the film also shows how poverty can limit children's access to education and health services, as well as affect their psychological well-being. In scenes where Zain takes care of his sick sister and his 11-year-old sister Sahar is sold as a child bride, it becomes clear that poverty has exacerbated children's vulnerability to exploitation and abuse.

Children and the Rebellion against Hegemony

This section will discuss how the children in *Capernaum* represent rebellion against existing hegemony, referring to Antonio Gramsci's theory of hegemony. Gramsci's theory of hegemony includes the concept of ideological domination by the dominant class in society, which influences values, beliefs, and social norms. Gramsci states this hegemony is generated and maintained through direct force (dominance) and consensus (intellectual and moral) (Gramsci, 1971). In the case of *Capernaum*, the existing hegemony of poverty and abuse of children's rights is considered the norm in their society.

However, through Zain, we see how children can fight for their rights and fight against this hegemony. Through his fight for survival and getting his voice heard, Zain questions and opposes the norms of poverty and abuse of children's rights that have become norms in their society.

It aligns with Gramsci's concept of the "historical bloc," where social contradictions can drive change. With his actions and words, Zain creates contradictions with existing social norms. He pointed out that circumstances of extreme poverty and violations of children's rights should not be accepted as the norm. Through lawsuits against her parents, she refused to accept the hegemony of poverty and abuse of children's rights.

Zain asks a question often overlooked in societies living in extreme poverty: Do children have to accept their living conditions as destiny and give in to circumstances? Does society have to accept that abuse of children's rights is inevitable in the context of poverty? Zain declined a 'yes' to any of these questions. He tried to find a way out of poverty and care for his brother. She struggles to get her voice heard and fight adult domination. He even went against social norms by taking his parents to justice.

It is how Zain, as a child, fought against hegemony. He challenged the status quo and tried overhauling norms restricting his rights and freedoms. Through Zain's struggle, *Capernaum's* film depicts how children can become agents of social change, challenging and fighting for their rights in a society that has accepted poverty and abuse of children's rights as the norm.

However, it is essential to remember that although Zain managed to challenge this hegemony somehow, he still had to deal with the limits set by the structure of society and economic conditions. For example, even though he managed to bring his parents to justice, he still had to fight to find a way out of poverty and a decent place to live. Thus, *Capernaum* showed that fighting hegemony is not an easy task. Although it is possible to challenge and change existing norms, this struggle is still influenced by the structure of society and economic conditions.

Furthermore, the interpretation of Zain's rebellion against the hegemony of poverty and abuse of children's rights also shows the relevance of Gramsci's theory in understanding children's

struggles in the context of poverty. Gramsci argued that hegemony is not always absolute. It can be challenged through “positional warfare,” in which subaltern groups build their counter-hegemonic capacity to challenge and change existing social structures.

In the context of the film, Zain, as part of a subaltern group (poor children), conducts ‘position warfare’ through various acts of resistance, such as running away from home, trying to care for his brother, and bringing his parents to justice. Through these actions, she tries to build counter-hegemony capacity and challenge norms of poverty and abuse of children’s rights.

However, as Gramsci explained, ‘positional warfare’ is not a linear and definite process. This process has various obstacles and challenges (Chafel & Neitzel, 2005; Essler & Paulus, 2021). For example, even though Zain successfully challenges his parents and the legal system, he still has to deal with breaking out of the cycle of poverty. The film also reminds us of the limits of children’s struggle to challenge hegemony. Although Zain successfully challenged norms of poverty and abuse of children’s rights in some way, he still had to deal with the limits set by the structure of society and economic conditions. Therefore, although children have the potential to become agents of social change, their struggle to change social norms is still influenced by the structure of society and economic conditions.

In this regard, Gramsci’s theory of hegemony provides a valuable framework for understanding and appreciating children’s struggles in poverty. This theory suggests that the struggle against hegemony is not easy but involves various obstacles and challenges. However, this theory also suggests that it is possible to challenge and change existing norms and that children, even in the most difficult situations, have the potential to become agents of social change.

On the other hand, the film *Capernaum* and Zain’s struggle also provide a scathing critique of social structures that allow poverty and abuse of children’s rights. In many scenes, the film exposes the injustices of social and economic systems that trap children like Zain in cycles of poverty and abuse. For example, through the story of Zain and his siblings, the film shows how the legal system and social institutions fail to protect children from exploitation and violence.

This is where Gramsci’s theory of hegemony becomes relevant. By looking at Zain’s struggle through the lens of this theory, we can see how hegemony occurs not only at the level of individuals or communities, but also at the level of social and global structures. Furthermore, this theory allows us to see how poor children like Zain become subalterns in global capitalism and struggle to establish their counter-hegemony against this structure.

Overall, this analysis shows that the film *Capernaum* and Zain’s struggle provide essential insights into how poverty and abuse of children’s rights are generated and sustained by social and economic structures and how poor children struggle to challenge and change these norms. Moreover, this analysis also shows the relevance of Gramsci’s theory of hegemony in understanding and interpreting children’s struggles in the context of poverty.

Conclusion

Based on the analysis and discussion that has been conveyed, the film *Capernaum* is a work of art and a medium that can convey a solid and profound message about the reality of poverty and its impact on the fulfillment of children’s rights. Through the story and struggle of its main character, Zain, the film clearly shows how poverty affects children’s lives and how they struggle to defend their rights under challenging situations. At the same time, the film also exposes the failure of social and economic systems in protecting and fulfilling the rights of children, especially children living in poverty. In this context, the *Capernaum* can be viewed as a critique of the social and economic hegemony that traps children in cycles of poverty and abuse.

As a visual medium capable of reaching a broad audience, the film has significant potential to raise awareness about social issues such as poverty and children’s rights. Films like *Capernaum* can evoke empathy and understanding from audiences and encourage them to reflect and act on the issues shown. However, awareness-raising alone is not enough. There is a need for concrete actions

to address the root causes of poverty and protect children's rights. These include, among other things, strengthening child protection systems, ensuring equitable access to education and health services, and realizing equitable and inclusive economic policies. In this process, children should be allowed to participate and voice their opinions on issues affecting their lives. In all these respects, film and other media can be essential in fostering dialogue and collective action. Thus, works like *Capernaum* are essential as art and tools for social advocacy and change.

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