

To conclude, I understand that this short film seeks to highlight the important (but tragic) question of refugees, especially when considering Europe as a place to be reached and the rejection often suffered by the refugees. However, it leaves a looming gap in terms of information and contextualization, and begs for more protagonism on the part of the refugees themselves, who are represented merely through the lens of their tragedies, and portrayed solely from the perspective of the director himself.

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*Refugee Republic*. Dir. Jan Rothuizen, Martijn van Tol and Dirk Jan Visser. Prod. Bruno Felix for Submarine Channel. Col. 59 mns. English. 2014.

Oftentimes, documentaries are forced to either focus on one or more individual points of view to tell a story and inform viewers of a social reality, or to narrate the story of a social group to the detriment of individual narratives that become subsumed in favour of the larger one. So, how do we tell the story of a city, a country, a people, while at the same time not forgetting how the lives of the very people who compose those groups have their own uniqueness? This is a tightrope that is hard to walk, and in *Refugee Republic* we see a clever and innovative way of dealing with this dichotomy.

*Refugee Republic* tells, in few words, the story of Domiz Camp, a refugee camp in Iraq populated mainly by Kurdish refugees fleeing civil war in Syria. But *Refugee Republic* ends up being more than just a narrative about that camp, as it encloses a myriad of narratives and topics that shape the daily lives and routines of its inhabitants. Domiz Camp, as is the case with most refugee camps, was built around the idea that it would be a temporary location that would not have existed had it not been for external circumstances. Yet, quite often, refugee camps end up becoming permanent urban settlements, and people who thought about either returning or settling somewhere else, end up having to create a new life, and everything that it might entail, in that location. And it is this creation of meanings, trade routes, alliances, economy, and the relation of the refugees with international agencies and the Iraqi cities and villages close by that make up the richness of this documentary and the stories it tells.

For example, in the ‘Camp Money Route’ section, we learn about some of the many business arising in Domiz Camp and about the camp’s economic dynamics. But we also learn, through Shareef Sulaiman’s personal story, which brought him, his wife and four children from Tel Hamis in Syria to Iraq in order to escape war, how he created one of the most lucrative business in the area, employing twenty other refugees. Sulaiman’s story is one of escaping persecution and war, but it is also one of entrepreneurship. It is a story that informs us of how social relations are created on Domiz Camp, and how they help create and shape the richness of the camp.

Such is the strength of this *Refugee Republic*. Its new and innovative approach to the documentary form allows us to better comprehend how daily life is in this refugee camp. *Refugee Republic* thus shows us that while Domiz Camp is both a development of the civil war in Syria, and of a refugee camp in Iraq, it also contains the stories of the people who inhabit and create their daily lives there.

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*The Resettled*. Dir. Alan Thompson. Prod. Ting Fan. Tzu Chi Foundation. 30 mins. English. 2016.

Dictionaries, when explaining the meaning of 'resettled', suggest that the noun or the verb refers to someone who was helped or forced to move to another place to live. *The Resettled* tracks individuals who follow trails from countries such as Iraq, Thailand, Congo and Turkey, to the USA. Immigrants and refugees from several locations around the globe are shown in the United States recalculating their new destinies. They must learn to deal with a new language (often with an unfamiliar alphabet); different sociocultural practices; the uncertainty of obtaining employment to support themselves and their families; complicated bureaucratic processes; and the often-unseen expectations driven by memories and the fear they evoke. In sum, refugees are the bearers of a liminal state-of-mind that can be perpetuated, even after their resettlement, as there are layers upon layers of fractures. To understand their in-betweenness one must realize the complexity of their belonging to several communities.

In the beginning of the feature, Senior Resettlement Officer of United Nations High Commissioner for Refugees (UNHCR) Larry Yungk, notes that being a refugee entails a routine of uncertainty. There is no expectation that the process will end; that they will be resettled. This is not only a matter of losing one's nation, but also of losing one's own identity. And in the USA, this uncertainty is magnified by unfulfilled promises. This is a country of dreams. Yet, it is a country in which the power of the state makes the construction of a wall against the inconvenient presence of immigrations a real proposition, popularly supported, and a country in which Nazi demonstrations are performed in the streets. For instance, in the US, you may not be able to skip work on Saturday for religious reasons, and you may be fired, as was the case for Munyakazi, from Congo, who resettled two months prior to the shooting of the film. This contrast between dreams and reality shatters resettlement expectations.

The portrayed refugees now face problems that only exist in large centres. Some of the subjects portrayed in the film seem to support Benedict Anderson's idea that the USA 'beautifully' welcomes immigrants. However, the country only extends this welcome if they integrate – showing that relativism and the territorialism may be