

Arab Cinema and Politics: Themes, Identities, and Representations

Cinéma arabe et politique : thèmes, identités et représentations

Pr. Rahmouni Loubna *

Media Studies and Digital Media Lab, University of Oum Elbouaghi (Algeria)

Rahmouni.loubna@univ-oeb.dz

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Abstract

This article examines the representation of political themes in Arab cinema, exploring how filmmakers navigate the complex interplay between artistic expression and socio-political contexts. The study analyzes various films, focusing on the portrayal of political figures, historical events, and the impact of colonialism and post-colonialism. Particular attention is given to the representation of gender and politics, including the roles of women in revolutionary movements and their portrayal in film. The analysis considers the challenges faced by filmmakers, including censorship and the limitations imposed by political regimes. The article ultimately argues that Arab cinema, despite facing significant obstacles, provides a crucial platform for engaging with critical political issues and reflecting the diverse experiences of Arab societies.

Keywords: Arab Cinema, Political Representation, Censorship, Gender, Colonialism,

Resumé

Cet article examine la représentation des thèmes politiques dans le cinéma arabe, en explorant la complexité de l'interaction entre l'expression artistique et les contextes socio-politiques. L'étude analyse divers films, en se concentrant sur la représentation des figures politiques, des événements historiques et l'impact du colonialisme et de la post-colonialité. Une attention particulière est portée à la représentation du genre et de la politique, notamment le rôle des femmes dans les mouvements révolutionnaires et leur représentation au cinéma. L'analyse prend en compte les défis auxquels sont confrontés les cinéastes, notamment la censure et les limitations imposées par les régimes politiques. L'article conclut que le cinéma arabe, malgré les obstacles importants auxquels il est confronté, constitue une plateforme essentielle pour aborder des questions politiques cruciales et refléter les expériences diverses des sociétés arabes.

Mots clés : Cinéma arabe, Représentation politique, Censure, Genre, Colonialisme,

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Corresponding Author:

1. INTRODUCTION :

The study of the political themes in Arabic cinema raises questions that are seldom asked by those studying the political themes of European cinema. The state of production, of course, plays a large part in the selection of these themes, but it also seems that the screenwriters and filmmakers are responding to challenges found within the Arab-Muslim culture itself. The body of research devoted to the study of Arabic cinema is growing, but the time has now arrived whereby theorists will not only be able to identify the special character of the themes of film production in Arabic countries but also be able to acknowledge the existence of an original political discourse within the narratives, a discourse shaped by the context in which these films are produced. For the most part, the concept of the political in the field of cultural studies, a multicultural and pluralist concept, does not generally bridge the gap left by structural and ideological analyses that often define the political solely in terms of protest. This view tends to eclipse a significant number of films in Arabic countries that are overtly political and, at the same time, espouse traditional political discourses that have survived modernity.

Moreover, the tendency to interpret Islamic themes as a regressive force in the social structures and the relations between the sexes in the Arab-Muslim world makes an examination of realist films difficult. For the purposes of the present study, the analysis of these works will lead to informal reflection of the kernel of Orientalism characteristics, not only of the West, held within the Westernized bourgeoisie of the Arab-Muslim countries, a group that also appears in certain films. Where does this unusual and paradoxical coincidence originate? The writers and filmmakers who choose to deal with modern political subjects—fundamentalism, injustice, armed

struggle, and so on—are members of this middle class. It is located in the center, designed by the mandarins of the state economic power, cultural activity, and the symbols of modernity—but it is far from enjoying concrete control of the power that lies within the hands of the bureaucracy; it is unable to rationalize advanced country functions, nor to assert itself upon the Soviets. This confusion about identity, the tyranny of the 'here and now,' shades the creation and reception of many films that tend to present a more modern, Europeanized side of Arab society. (Jhally, 2022)(da Fonseca et al., 2021)

Thus, in this particular study, various films presented at the Tunis Biennial in 2002 are questioned and other matters arising in the study of modern Arabic cinema are addressed.

While their approaches do not directly highlight structural issues related to the choice of themes, aesthetic approach, and representational practices, the different works analyzed do have common features which seem to indicate that there is, in these films, in the representations they convey of their own societies—and even in the perceptions of that society—an historic thematic referential, a common set of declared or latent themes. The uniqueness in the modernity of these works—for if they were stripped of the typicality of their way of tracing the extremes to which they are subjected, they would descend into the banal—is marked by the apparent paradox observed by several authors discussing the subject: the Arab bourgeoisie's alliance with the West demonstrates the absence of substantial changes in the ruling power, who stubbornly persist in the codified norms they have maintained over several millennia. (Guazzone & Pioppi, 2022)

2.Key Terms

2.1 Definition and Scope of Political Themes

opposing points of view, themes explicitly related to public and political life, the illegal exercise of power, the destiny of a people, and national liberation. But there are many other ways by which these themes can be presented. We can simply think of themes that cast the individual against society and the national state; or we can talk about the individual who is placed by the director in a particular socio-political framework; or of characters who try to freely seek, in relation to other beings, the destiny of their life without being forced to pass through the national state or its leaders. We can, then, deal with political themes taken from historical or contemporary experiences, the most striking correlate of which is the possibility of using tone newsreels or historical documentaries to provide better illustrations of the themes.

The definition of the subject matter is crucial in examining films, especially in the context of Arabic films. The term "Arabic" complicates the presentation of these issues, as it is not solely based on content, screenwriters, or producers. The films discussed in this study require the involvement of various circumstances, whether abundant or limited, grand or discreet, and often brought to the forefront due to the film's failure to meet expectations. The study's definition is not solely based on content, screenwriters, or producers, but rather on a broader perspective that avoids preconceived notions. (Teymouri, 2023)(Shafik, 2022)

2.2. Significance of Political Themes in Cinema

The literature on politics and art is extensive, particularly in relation to literature and cinema. These forms of expression have historically served as platforms for dissent, criticism, counter-culture movements, and utopian ideals. Art must convey

optimism and aspiration, offering nuanced analysis of everyday governance and supporting marginalized members of society through ethos or charitable endeavors. Cinema offers numerous avenues to analyze politics within the context of cinema, as the entertainment industry continues to captivate audiences and dominate the box office charts through amusement, mesmerizing narratives, and periodic marketing interruptions. (Bishop, 2023)(Fedorov and Levitskaya2022)

While subjective criticism has focused primarily on his distinctive visual approach to the new technology developed for depiction on the political screen, some insight on how this resplendent determinism is fooling some of the people: film's political purpose is disentangled from the business of politics, the part that offers shortcuts, and the assembly-line mentality based on repetition priming that cinematographic expression seeks to challenge. It is this realm of shadow politics that offers two prospects for panic-stricken spectators; the appeal to ideas that naturally arose from cinema being where politics might encounter, and ought to combat, a uniform society.

3. Historical Overview of Arabic Cinema

Arab cinema is a remarkable art form that encompasses a wide range of cinematic creations. It has evolved significantly over time, with pioneering movie houses in Beirut and Cairo established in 1904. Damascus also joined the ranks in 1908, becoming a hub for cinematic innovation and creativity. Beirut continues to play a pivotal role in the Arab world's film industry by providing technical services to producers.

Arab cinema has evolved over time, taking diverse approaches depending on the country and the prevailing socio-political climate. This ever-changing nature of Arab

cinema allows it to demonstrate its versatility and adaptability, effectively mirroring and responding to the political content embedded within the films it produces. As the journey of Arab cinema continues, it intrigues and captivates audiences worldwide, ensuring its rightful place among the most influential and cherished artistic expressions that shape our collective cultural tapestry.

Lebanese cinema houses began importing films from Europe and other foreign areas, expanding their repertoire and offering audiences a diverse selection of movies. Egyptian cinema began to flourish, weaving its own unique tapestry of storytelling and captivating the hearts of moviegoers. Over the following two decades, the realm of theater arts and film became increasingly intertwined, with actors exploring a new medium of artistic expression. The release of "The Street Singer" in 1934 marked a milestone in cinematic history, captivating audiences with its innovative use of dialogue and sound. Only a year later, a renowned film company was established, forever changing the face of Arab cinema. (Wilson, 2022)

3.1. Emergence and Development of Arabic Cinema

Arabic cinema, established in 1899, reached its peak in the 1940s and has since experienced a decline in influence and importance. The first recorded projection of a motion picture in the Middle East occurred in 1896 in Alexandria, Egypt. Despite its initial success, Arabic cinema has faced numerous challenges, including economic challenges from cultural imperialism and a lack of originality in themes, visual tools, and technological techniques. Today, the art form faces economic challenges, cultural imperialism, and a lack of originality in themes, visual tools, and technological techniques. Despite these challenges, proponents of Arabic cinema

are tirelessly striving to revive its former glory. By embracing innovation, originality, and diverse narratives, Arabic cinema can transcend limitations and captivate local and international audiences. The collective dedication and passion of its practitioners will pave the way for a vibrant future, ensuring Arabic cinema remains a significant and influential force in the global film industry.. (Elsaket et al., 2023)

Arabic cinema focuses on presenting the social structure and intersection of social and economic issues in their communities. Artists use convincing language and acting to tell stories about social identity, culture, individual rights, freedom, and reform programs. While few films are detailed, they provide insights into social and political conditions in the Arab lands.

3.2. Key Movements and Periods in Arabic Cinema

From the 1920s to the 1950s, Arabic cinema focused on colonizing powers and exploitative relationships in Arab countries. Films were primarily commercial, showcasing Western influence on Arab life and wealth. The era saw the production of 'national' compositions and attempts to prime the Arabic language in films. However, due to censorship, films did not express the intricate political lives of the Arab people or engage in political struggles. Despite these limitations, the early era of Arabic cinema laid the foundation for exploring politically-charged narratives and cinematic expressions in the future.. (Altabal and Korbi2023)

From the 1950s to the 1970s, cinema played a crucial role in the Arab political struggle, as films contributed to the political development of countries under colonial rule. Tunisia, Egypt, Iraq, and Algeria invested heavily in cinema to present and display Palestinian identity, defining and illustrating symbols of Palestinian identity. Commercial films during Nasserian Arabism were required to glorify

Palestinian resistance, highlighting the political significance of cinema in these regions.. (Teymouri, 2023)(Ó Murchú, 2023)

4. Political Context of the Arab World

The Arab world is facing an "Arab Human Development Crisis," a significant decline in its contribution to civilization. Approximately 400 Arab intellectuals have acknowledged this decline, with the proportion dropping from 17% in the second half of the eleventh century to 0.8% in 1999. The crisis is further exacerbated by widespread unemployment, lack of democratic freedoms, and repression of fundamental human rights. Arab regimes have adopted economic and religious liberalization strategies to maintain control and manage societal inclinations. However, this selective approach has postponed critical issues, such as the empowerment of women and political authority. Arab regimes view these advances as threats to their power stability, relegating them to the backburner. It is crucial to recognize the urgent need for comprehensive measures to address the multifaceted challenges faced by the Arab world, including reversing the decline in civilization, alleviating unemployment, ensuring democratic freedoms, and safeguarding fundamental human rights.. (Rosch & Al Abdulgader, 2021)(Mollov, 2024)

Creative intellectuals often critique the lack of democratic choice, good governance, and free speech in Arab countries due to formal restrictions on free expression and open debate. The Gulf War aftermath led to a global media critique of the Arab world's political impotence. Arab scholars and intellectuals have contributed to creative intellectual life through various media, including journals, television plays, and books. A prominent Arab figure expressed his unease living in a country

governed by ignorance, corruption, and opposition to democracy. The combination of creativity and politics creates great stories against a dynamic social and political backdrop.(Rashwan, 2024)

4.1. Colonialism and Post-Colonialism

Arabic cinema has a long-standing theme of colonialism and the post-colonial condition of the Arab world, particularly the Palestinian people. The enduring themes of exile, memory, and desire for retribution are evident in North African and Levantine journalism and cinema. Cinema is an ideal forum for presenting human rights abuses or raising political awareness, particularly among the large illiterate and semi-literate populations of the Arab world. It is a valuable medium that captivates the minds and hearts of the masses, sparking a sense of collective consciousness and cultural identification. Commercial Arabic films, with their gripping narratives and captivating visuals, have the ability to magnet vast audiences within the Arab Middle East and the larger Arabic diaspora. Through the lens of cinema, the Arab world has explored and addressed pressing political issues, shedding light on human rights abuses and advocating for social justice. In conclusion, Arabic cinema serves as a transformative platform for discussing and addressing political themes, enabling the Arab world to examine and navigate the complexities of its post-colonial condition, offering a voice to marginalized communities and shedding light on the enduring struggles of the Palestinian people. (El Bouayadi, 2023)

4.2. Arab Spring and Its Impact on Cinema

The Arab Spring has significantly influenced the development and evolution of modern Arabic cinema, highlighting social problems, political difficulties, and the region's relationship to the world. These movements have produced thought-provoking and dynamic films that delve into the intricacies of the revolution and its aftermath. Arab Spring-related films go beyond mere entertainment, serving as a powerful medium to understand and analyze the revolutionary process. They embody the collective memory of transition, capturing the hopes, dreams, and struggles of the people who fought for change. They also shed light on the various forms of resistance that emerged during this transformative period, showcasing the resilience and determination of individuals who rose against oppression. These films give voice to marginalized individuals and provide a platform for their narratives to be heard on a global scale. They also explore the themes of activism and mobilization that played a significant role during this time of upheaval. In conclusion, the Arab Spring has had a profound impact on modern Arabic cinema, fostering a deeper understanding and appreciation of the revolution and its profound effects on Arab society. (Khachab, 2021)(Elsayed & Webb, 2020)

The Arab Spring, a movement against despotism, advocates for equality and social justice. It calls for a transformative change in the relationship between oppressed and oppressors, empowering marginalized voices. Films related to the Arab Spring aim to externalize events, mobilize public opinion, and spread messages of justice, harmony, and peace. They highlight the interconnectedness between society and governing authorities, naturalizing conflicts and imbuing them with individual stories. The aim is to debunk the perception that the Arab Spring was a "fanatical" undertaking and emphasize the genuine sentiment of victimhood experienced by its participants. The ultimate goal is to create a world where abused individuals are

justified in their pursuit of justice and the sacred is no longer vulnerable to assault. (Khalid, 2024)

5. Representation of Political Figures and Events

Films often focusing on political figures or events have faced strict censorship, often leading to director exiles. The 1990s saw a leveling of political lashing, possibly due to tolerance or lax censorship, resulting in films dealing with the recent history of the Arab world, such as war-torn Lebanon. These films serve as a testament to the powerful impact that political narratives can have within the realm of cinema. They illuminate the complexities of portraying political figures and events, often stirring controversy and sparking intense debates. The relentless scrutiny faced by directors who dare to delve into the realm of politics can have far-reaching consequences. The line between art and reality becomes blurred as the government wields its suppressive power, targeting these courageous storytellers precisely because of the poignant narratives they bring to life. As the 1990s unfolded, a shift in the political landscape seemed to soften the once-draconian censorship policies, paving the way for a new wave of films that fearlessly tackled the recent history of the Arab world, unearthing the deep wounds left by war-torn Lebanon. These poignant narratives offer a glimpse into the struggles, triumphs, and resilience of a region plagued by turmoil, captivating audiences with their raw authenticity and unyielding commitment to truth-telling. (Flom, 2024)(Hosford, 2024)

A director, who is deeply passionate about his country and its history, takes on the challenging task of depicting the profound struggles and hardships endured by Lebanon during the tumultuous Lebanese Civil War in a thought-provoking film.

However, amidst the political turbulence, another talented filmmaker faced a series of challenges as several of his remarkable cinematic creations were unjustly banned due to their perceived connection to the Syrians, particularly a pivotal film that delved into a significant operation in 1987. Sadly, even the portrayal of political figures and their lives comes under intense scrutiny, with any negative impact on the reputation of leaders or the incumbent president being met with relentless criticism. In an astonishing turn of events, a courageous prime minister goes as far as accusing a powerful film of fostering sectarian division, leading to the initiation of a lawsuit against the talented work of the visionary filmmaker. Adding to the suppression of creative expression, a daring and satirical depiction of a president finds itself banned, revealing the heightened sensitivities and limitations placed on artistic freedom. Egypt, known as the birthplace of captivating cinema, shockingly prohibits the screening and distribution of a film for nearly a decade, solely due to its association with the presidency. Similarly, a different cinematic masterpiece faced the wrath of two nations, Egypt and Kuwait, as it was unjustly banned due to its perceived seditious nature, demonstrating the enduring struggle for artistic liberation and the thrilling power of storytelling in these regions. (Atoui, 2022)

5.1. Portrayal of Leaders and Dictators

In various narratives, characters in leadership positions can become major and important characters, but they do not often rise to being referential to the power, omnipotence, and architectural nature of leaders. The political project to make power relations transparent does not necessarily focus exclusively on leaders and consider them as pivotal components of stories. The focus on leaders also performatively underlines their propensity to govern as innate.

When 'dictator fiction' levied a supposedly 'fascinated, horrified attention' to the 'self-valorizing grandiosity' of dictators, a horror-presupposing object-controlling exchange took place, according to which dictators gained a controlling hold over audiences' fascination. The political play of representation within dictatorial systems, let alone the experiences of people who lived under such systems, is reduced to a class meme, touchable materiality that indecently releases curiosity and unseemly mass appeal.

The mere attention that dictators receive at a certain time regularly runs the risk of turning into self-fulfilling prophecies. In such circulation, cruelty and widespread evil acts on the people's part are seen as unpopular acts of disobedience against the normative heteronomy. Leaders not acting as numbers can capture on the news and sell newspapers, making it crucial for them to constantly engage in newsworthy activities and maintain a high level of attention from the public. Leaders must actively seek media coverage and create headlines that capture people's attention through various means, such as implementing controversial policies, engaging in public debates, or participating in high-profile events. Ultimately, leaders must understand that they are not just public servants but also individuals who need to maintain their public image and reputation to effectively lead and govern. (Ghourchi & Mosaviyan, 2020)

5.2. Depiction of Historical Events

One of the most traditional political themes dealt with in cinema is the portrayal of historical events, especially those related to the nationalist movements for independence from colonial rule, the liberation and resistance movements, and revolutionary attempts to challenge the ruling establishment seeking genuine

popular and social reform. Nationalist themes and the struggle for independence formed the main content of several films since the inception of cinema in the Arab world. The majority of these works are often in the form of documentary or pseudo-documentary works and present fictionalized or realistic representations of historical events. However, though historical events provide great potential for the creation of visual narratives, Arab cinema has slightly benefited from the region's rich history. Although most Arab countries, after achieving their independence, have developed complex and intertwined nationalist myths consecrated in an extensive and persistent production of symbolic representations from the original story of their nationhood, Arab cinema has poorly documented this historical and political wealth in its output. There is a major lack and ignorance about the Arab world's contemporary history, the period of decadence, and the crisis during which the decline started. This is a result of incomplete and biased narration of the Arab world's history with its absence from school programs and textbooks. (Jaskulowski & Majewski, 2023)(Gallagher, 2023)

6. Gender and Politics in Arabic Cinema

In 1998, the Women and Media Group in Egypt organized the 3rd Ladies' Film Get Together, emphasizing the need to treat women's issues in Arab society. They urged against abusive uses of women's issues, such as the obsessive focus on sexuality borrowed from Western feminist perspectives. They emphasized the importance of considering other issues related to women's status and media distribution. The event also highlighted the opposing approaches between film-making women and incarcerated women in Egypt. Many women found films unpleasant as they often focused on men or male society, and women were interpreted from a male

viewpoint. They argued for films reflecting the restraints, deficiencies, and demands of women from their own viewpoint. (Debian, 2023)

6.1. Representation of Women in Political Contexts

Questions of gender and its place in the public as well as the private spheres have been magnified by revolutionary excitement, and the problems of gender in contemporary Muslim societies are perennially relevant. Women play a significant role in recent political events and see them as a remarkable series of achievements. Some of the most nearly heroic figures in the Arab Spring, who became targets of their own political desires or idealizations in the popular revolutions, are women. Looking at women involved in political activities in Arabic cinema helps to understand the shift between tradition and modernity or between several expectations through the progression of contemporary life. This can provide insight into the roles traditionally and stereotypically played by women and the representation of women in society in Muslim societies. (Akabli and Chahdi2022)

6.2. Feminist Perspectives in Political Films

Feminists in the Arab world have criticized the portrayal of women in Arab political cinema, arguing that it often portrays them as symbols of tradition or progress. They argue that this representation has imposed restrictions on women, preventing them from participating in the filmic process as directors. In Qatar, a producer argues that while films provide work opportunities, they also instill stereotypes and perpetuate attitudes towards women.

A well-known socially concerned cinema director demonstrates the issue of women in Egyptian politics within the Islamic movement in a film set in the 1980s. The film uses terrorist attacks against the ruling political establishment to examine divergent

political movements and beliefs within Egyptian society. The film features women of all ages and backgrounds, offering an interesting portrayal of women's status in the political religious context. Women also play a crucial role in the film, revealing their changing outlook on post-revolutionary issues. (Jain et al., 2023)

7. National Identity and Politics

Cinema in the Arab world is a significant medium for expressing national narratives and advocating for liberation. It serves as a platform for nationalism, allowing members to demonstrate sociopolitical cohesiveness and create a domestic consciousness. Films often depict legendary struggles and historical nationalism, with national epics being a significant narrative. Arab audiences watched themselves on screens, and some countries established their own film departments. Cinema houses grew, and cinema-going became a recognized national activity, empowering national identity. However, some films feared international congestion and dilution, highlighting the shared cultural origins and goals. (Ghourchi & Mosaviyan, 2020)

7.1. Patriotism and Nationalism in Cinema

Two leading filmmakers of the Nasser years, Salah Abu Seif and Youssef Chahine, were both highly patriotic. Their films showcased respect for their country and its people, with protagonists focusing on social justice and national integrity. Both filmmakers stressed realism and criticized society as necessary, inviting discussion and seeking answers to intellectual, moral, and political problems. By emphasizing patriotism and the power of the people, they created a candid debate that contrasted with the censorship often faced by artists who insist on intellectual honesty. Hollywood is full of films that show loyalty to America's democratic principles, but

making patriotism the central theme requires conviction and faith. Youssef Chahine's resistance to commercial Egyptian cinema and his intellectual challenges emphasized the importance of patriotism in his films. (Mohamed et al.2024)

7.2 Censorship and Political Filmmaking

Arab states lack legal protections against censorship, leading to filmmakers often self-initiating or receiving institutional advice or denial of state support. The early 1980s were a notable era for this self-censorship, as states were fearful of incitement. Filmmakers are wise to push within or beyond political freedoms, while foolish filmmakers push against them. Chapter 3 focuses on Iran's film laws, which are often enforced at the behest of political players. The Saudi minister of culture reversed a ban on two films at the first showing of a Saudi feature in decades, demonstrating the extent of censorship in these countries. The real controls are those who can cut off money, electricity, jail, or harm individuals. Wealthy Arab states do not need strict laws against films, as they have the power to control them.

8. Challenges and Controversies in Political Filmmaking

The bold nature of political issues in many countries of the region and the profundity of the political critique in most Arabic films challenge the established authorities and the religious or cultural identities. The realms of art encounter censorship and tight restrictions even today. Disputable political films raise controversy in their own countries and force directors and actors to leave their homelands. This chapter tends to outline the controversial nature of political Arab films and introduce challenges and difficulties that face the filmmaker in the heyday of political discussion in the region. The variety of political aspects reflected in different political films creates a fascinating field that combines art and political science. The political theme in Arab

cinema brings together comparisons between different countries and different times; at one time, debate centers on significant questions such as the future of the Palestinian people. Borders, colonized areas, wars and peace, independence, and foreign interest are main concerns. (Elsaket et al., 2023)

Religious infusion into the political films' content or origin and the dilemma of either Islamizing the themes to face our culture is filled with religious infusion, and our political films are no exception. What about movie policies of censorship or dodging the national identity by making the films concerning international dialogue with a western audience? And what is the impact of western policy towards the countries of the region at the time of the films' creation, although the political theme is hindered by never-ending debates concerning stereotypes? Nevertheless, it remains one of the most important fields in research in Arabic cinema. (Galal, 2024)

Conclusion:

This study emphasizes the political themes in Arabic films, which have roots in the region's political history. The Arab film industry reflects the current socio-political dichotomy, and by narrating these problems on celluloid, it reflects the concerns of Arabs exposed to these issues. The growing interest in Arab cinema has led to the creation of expressions that reflect the concerns of the majority of Arabs exposed to these problems.

Cinema in the Arab world is an instrument through which the themes and protagonists of political confrontations present in society are reflected. The quadrilateral triangle of Islamist, neo-reactionary, civil, and independent cinemas are essential elements of the Arab political cultural critique. There are two subdivisions of the Arab comical socio-political phenomenon: crisis cinema, which

focuses on problems generated by war, and stability cinema, which states a reflective model of the social order.

The potential for future political films in the Arab world is bright, but in unstable societies, the successful creation of such films is not easy due to several obstacles. These include the need for filmmakers with above-average knowledge of politics, the film industry lacking the capital to complete and distribute complex movies, and the need for proper legal and operating standards to create ethically acceptable products.

In conclusion, the future of Arab cinema looks bright, with the highest quality films reflecting both politics and society to create cultural respect and understanding among countries and societies.

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