

JEWISH PRESENCE AND REPRESENTATION IN EGYPTIAN CINEMA (1920S-1950S): FROM INTEGRATION TO ALIENATION



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Abstract:

This study examines the evolution of Jewish representation in Egyptian cinema from the early 20th century through the 1950s, focusing on the shifting dynamics of cultural production and identity politics. Through analysis of key films, industry structures, and sociopolitical contexts, the research traces how Jewish participation in Egyptian cinema evolved from a position of significant industrial and creative influence to one of increasing marginalization. The shift paralleled broader regional developments, including the establishment of Israel in 1948 and Egypt's 1952 revolution. Our work reveals how Egyptian cinema's portrayal of Jewish characters and themes reflected broader societal changes, particularly in response to regional political developments. Of particular interest is the paradoxical phenomenon of Egyptian films' continued popularity in Israel despite growing tensions between the two nations. The research contributes to understanding how cinema served as both a mirror and mediator of intercultural relations in the Middle East during this pivotal period.

key words:

Egyptian Cinema, Jewish Representation, *Nakba*, Arab-Israeli Conflict, Film History

Introduction:

The relationship between Arab cinema and Jewish representation offers a complex narrative of cultural integration, political tension, and societal transformation. This study examines the evolution of Jewish representation in Egyptian cinema from the 1920s through the 1950s, a period marked by profound political and social changes in the Middle East. The research traces how the Jewish presence in Egyptian cinema transformed from one of significant industrial and creative influence to increasing marginalization, paralleling broader regional developments including the establishment of Israel in 1948 and Egypt's 1952 revolution.

Egyptian cinema, as the Arab world's most influential film industry, provides a unique lens through which to examine these transformations. In its early years, the industry benefited from substantial Jewish participation at multiple levels - from studio ownership and film direction to acting and technical roles. This involvement reflected the cosmopolitan nature of early twentieth-century Egyptian society, where Jewish communities played integral roles in cultural and economic life. However, the establishment of Israel in 1948 marked a turning point, initiating a gradual but pivotal shift in how Jewish characters and themes were portrayed on screen.

This research investigates three interconnected aspects: the role of Jewish professionals in building Egypt's film industry, the evolving representation of Jewish characters in Egyptian films, and the paradoxical popularity of Egyptian cinema in Israel despite growing political tensions. By examining these elements, the study aims to understand how cinema both reflected and influenced Arab-Jewish cultural relations during this pivotal period. The research draws on primary sources including films, contemporary reviews, books and newspapers' articles to construct a comprehensive picture of this complex phenomenon.

The significance of this study lies in its contribution to the understanding how popular culture, particularly cinema, mediates social and political changes while simultaneously documenting them. It reveals how the medium of film served as both a mirror reflecting societal transformations and an agent influencing public perceptions of Jewish-Arab relations during that critical period.

Our film selection and analysis methodology employs a multi-layered approach focusing on Egyptian films produced between 1920–1959, categorized by three distinct historical periods: pre-1948, 1948–1952, and 1952–1959. Selection criteria prioritize films featuring Jewish characters in prominent roles, those directed or produced by Jewish filmmakers, and productions addressing Arab-Israeli relations or interfaith dynamics. The study specifically examines how representations evolved across different periods, comparing portrayals by Jewish and non-Jewish directors, while considering each film's reception in both Egyptian and Israeli contexts. Films are evaluated through primary sources, with particular attention to changes in representation before and after significant historical events such as the establishment of Israel in 1948 and the 1952 Egyptian Revolution.

Jewish Communities and the Birth of Egyptian Cinema: Power, Representation, and Industrial Control

Jewish communities in the Arab and Islamic world historically resided in designated quarters such as the Jewish Quarter (“Haret el-Yahud”) in Egypt or “Mellah” in Morocco, experiencing varying degrees of isolation and integration within their host societies. Their presence was characterized by involvement in various professional domains, including the arts, which enabled them to establish considerable influence within their communities. The artistic representations, whether through direct Jewish participation or as subjects of artistic works, provided insights into the life within these Jewish ghettos and documented the profound political and social transformations that impacted Jewish communities in the region, with Israel's establishment representing the most dramatic of these changes.¹

This cultural influence found its most powerful expression in the Egyptian cinema industry which experienced a significant period of Jewish dominance, beginning with the *French Pathé company* founded by Charles Pathé (1863–1957). The company succeeded in establishing a vast cinematic empire within ten years, achieving near-complete control over global cinema before World War I. This represented the first model of comprehensive vertical monopoly in cinema, encompassing control over production, distribution, and exhibition. Building on this foundation, Jewish entrepreneurs in Egypt further consolidated their influence through strategic business development, the *Societe Artistque d. Egypte* was established in 1897 with the participation of seven Jews and five Greeks. The Jews recognized the importance of artistic real estate establishments and founded complementary companies such as *The Light and Electric Power Company* in 1906 and *The Egyptian Company for Sanitary Engineering Works* in 1907, establishing an integrated infrastructure for the film industry. *Josy Film* company emerged as a

model of Jewish dominance over movie theaters, owning and operating ten theaters in Alexandria, Cairo, Port Said, and Suez. The company witnessed a notable increase in profitability during the late 1920s, with its capital increasing from 4,000 to 100,000 pounds. The geographical center of this cinematic empire became Emad El-Din Street, which earned the moniker "The Art Street" due to its concentration of prestigious theaters including Cinema Cosmos, Triumph, and Al-Koursal, making it a primary center for cinematic activity in Cairo.²

However, this foreign dominance did not go unchallenged. Egyptian entrepreneurs attempted to establish independent ventures, exemplified by the *Egyptian Cinematograph Company* established under the presidency of Abdallah Abaza. Despite its attempts to counter foreign monopoly, it faced obstacles that led to its bankruptcy after three years of operation. This pattern of control continued until the major political changes in Egypt following the 1952 revolution. While these structural changes significantly impacted the industry's organization,³ their cultural implications proved even more far-reaching..⁴

The legacy of this period extends beyond mere industrial history, profoundly influencing how Arab citizens came to understand Israeli society. Egyptian and Arab drama, alongside news coverage, became primary sources for Arab audiences to comprehend various dimensions of the Arab-Israeli conflict, demonstrating the enduring impact of these early cinematic institutions on regional cultural and political discourse.

Jewish Artists and Identity Politics in Early Egyptian Cinema: from the 1920s to the 1940s

The relationship between how Zionism portrayed the Jewish exodus from Egypt and Pharaoh's tyranny in international cinema, and most Egyptian films made by Jews or those behind their creators, was closely intertwined. These films complemented each other for Zionism, despite differences in artistic and production quality. The international films targeted Jews worldwide, including in the Arab world, while the Egyptian films facilitated Zionism's ability to spread feelings of alienation and fear among Egyptian Jews towards Egyptian-Arab society, which was often portrayed against the backdrop of Pharaonic ruins associated with violent conflicts between Arab Bedouin tribes or as a desolate witness to crimes of murder, betrayal and rape committed under its influence.⁵

The integration of Jewish artists into Arab entertainment followed a distinctive trajectory, beginning in theater before expanding into cinema. In navigating their relationship with predominantly Muslim audiences, many artists made strategic decisions about their professional identities. Some chose to adopt Arab names: Mounir Mourad birth name was Maurice Zaki Mordechai, Elias Moadab became a well-known and celebrated comedian and film star as Ilya Mahadev Sasson, Henriette Cohen became Bahiga El-Mahdi, Rachel Ibrahim Levy transformed into Raqia Ibrahim, and Palestinian Pedro Lama adapted his name to Badr Lama. Others, like

Victoria Cohen and Syrian-born Esther Shetach, maintained their Jewish names without facing public resistance, demonstrating the complex nature of cultural integration during that period.⁶

The years 1927–1929 marked a significant period in Egyptian cinema, characterized by films that critics argued presented a deliberately negative portrayal of Egyptian society. Some notable films from this period include: "Laila" (Laila) (1927) directed by Wedad Orfi and Stephan Rosti;⁷ "Suad the Gypsy" (Suad Al-Ghagariya) (1928)⁸ directed by Jacques Schutz; "Tragedy Above the Pyramid" (Fagia Fowk Al-Haram) (1928)⁹ directed by Ibrahim Lama; "Under Egypt's Sky" (Taht Samaa Misr)¹⁰ directed by Wedad Orfi/Fatima Rushdi; "The Victim" (Al-Daheya) (1928)¹¹ directed by Wedad Orfi; "Life Misery" (Masaat Al-Hayah) (1929)¹² directed by Wedad Orfi; "Daughter of the Nile" (Bent Al-Nil) (1929)¹³ directed by Omar Wasfi; "Desert Rose" (Ghadat Al-Saharaa) (1929)¹⁴ directed by Wedad Orfi.¹⁵

These early Egyptian productions drew heavy inspiration from American cinema, particularly the Bedouin romances popularized by actors like Rudolph Valentino and Ramon Novarro. However, the most significant transformation in Egyptian cinema's artistic direction would come through the work of individual innovative filmmakers.¹⁶

A particularly notable evolution in Egyptian cinema was marked by the appearance of Togo Mizrahi, an Alexandrian-born Sephardic Jew with Italian citizenship. Mizrahi, who came from a wealthy family and proved to be the most prolific Egyptian director and film producer of his time, began his career in Egypt in 1929 in a small makeshift studio in Alexandria, where he shot his first film, Cocaine or The Abyss. In his following productions during the 1930s, all feature the same three comic stars – the Sephardic Jewish actor "Shalom," Ali Al-Kassar and Fawzi Al-Jazayirli – who play consistent characters or types across the films, explored inter-communal dynamics and socioeconomic disparities within Jewish communities in Arab societies. Mizrahi's filmography included notable works such as "05001" (05001) (1932)¹⁷ and "The Athlete" (Al-Riyadi) (1937),¹⁸ which depicted Shalom as an impoverished, naïve, but nonetheless lucky native character who facing various social challenges. Following the outbreak of the World War II and the relocation of his studio to Cairo in 1939, Mizrahi's artistic focus shifted, particularly in his collaborations with Laila Murad, a Jewish-born convert to Islam,¹⁹ producing films that addressed broader societal themes rather than specifically Jewish narratives, such as "On a Rainy Night" (Fi Laila Mumtera) (1939),²⁰ "Laila from the Countryside" (Laila Bint Al-Rif) (1941),²¹ "Laila the Schoolgirl" (Laila Bint Al-Madaris) (1941),²² and "Laila" (Laila) (1942).²³ These later works emphasized broader societal themes rather than specifically Jewish narratives, reflecting the evolving representation of Jewish identity in Arab cinema.²⁴

The evolution of Jewish representation in Egyptian cinema continued to develop in complexity before 1952. During this period, only a few Jewish characters appeared in the films, mainly as wealthy business owners. The portrayal of the

characters was mostly either indifferent or based on a positive stereotype.²⁵ This was as evidenced by films like "The Magic Cap" (Taqiyat Al-Ikhfaa)²⁶ (1944), where Shafik Nour El-Din portrayed an exploitative Jewish moneylender, while "The Lady's Puppet" (Lebaat Al-Sett)²⁷ (1946) presented a positive image of a Jewish businessman named "Isaac Ambar" who helped the protagonist "Hassan" (Naguib Al-Rihani) by offering a job without references in a materialistic society with an overcrowded labor market. The film depicted "Isaac" in a realist manner, as positive model and a unique, humane character who believed in values of sacrifice and loyalty, ultimately donating his wealth to Hassan before fleeing to South Africa to escape the Nazis. This range of representations reflected the broader societal changes and political complexities of the era, marking a significant development in how Egyptian cinema addressed issues of identity and community.²⁸ However, these relatively nuanced portrayals would face a dramatic shift following the events of 1948.

Shifting Portrayals: The Evolution of Jewish Representation in Arab Cinema Post-1948

For Arabs, 1948 marks the *Nakba* "catastrophe", when hundreds of thousands of Palestinians were forced out of their homes. For Israelis, the same year marks the creation of their own state.²⁹ The establishment of Israel significantly impacted the relationship between Arab Muslims/Christians and Jewish citizens in Arab countries, affecting the social fabric of nations with sizeable Jewish populations. This change influenced both the role of Jews in Arab cinema, particularly Egyptian cinema, and their portrayal in artistic works.³⁰

Many Jewish artists faced social and political pressures leading to migration, as evidenced by the lives of Sirina Ibrahim and Gracia Qassin, who moved to Israel. However, their sisters Najma Ibrahim and Saliha Qassin remained in Egypt due to marriages to Muslims. This suggests that Israel did not represent an ideal for many Jews, including artists who had previously supported Zionism. For instance, Raqia Ibrahim ultimately migrated to the United States in 1954, while Togo Mizrahi chose Italy after the 1952 revolution.³¹

In analyzing the evolution of Jewish character portrayals in Egyptian cinema from 1948 to the early 1960s, several key trends can be observed. The most striking of which was the change in the way Jews were portrayed on the screen from the formerly fallible, kindly natives to unpleasant, greedy and rapacious foreigners.

This period, Egyptian cinema has consistently engaged with the Palestinian issue since the *Nakba* of 1948. While exact statistics on films addressing this topic directly or indirectly over seven decades are unavailable, the number is significant. Films of this era were heavily influenced by the first Arab-Israeli War and the arms scandal³² exposed by journalist Ihsan Abdel Quddous.³³

The period following the establishment of Israel in 1948 saw a notable shift in the cinematic treatment of the Palestinian issue and Jewish characters. Films like "A

"Girl from Palestine" (Fatat Men Phalestine) (1948), released immediately after the *Nakba*, was the first to directly address the Palestinian issue. The plot of the film revolves around an Egyptian pilot who participates in the defense of Palestine. After his plane is shot down, he is sheltered by a Palestinian girl named Salma, who helps him recover from his injuries and assists Palestinian freedom fighters.³⁴ *"Despite achieving considerable success, we find that the filmmakers did not deal with the Palestinian issue in an appropriate manner. They focused heavily on the emotional aspect at the expense of the political and struggle aspects of the issue."*³⁵ The second film was "Nadia" (Nadia) (1949). The plot centers around an older sister who sacrifices her life to raise her siblings, Mounir and Thuraya. Her dream is realized when her brother joins the military academy. Upon graduation, he enlists in the Egyptian forces and goes to Palestine to participate in the liberation battle, where he ultimately achieves martyrdom. This film, Amir's second production, continues the trend of Egyptian cinema addressing the Palestinian cause, interweaving personal sacrifice with national duty in the context of the ongoing conflict.³⁶ Both films presented a sympathetic view of the Palestinian cause while attempting to maintain a delicate balance in depicting Jews as a religious group. Also "Fatma, Marika and Rachel" (Fatma wa Marika wa Rachel) (1949)³⁷ offered a model of interfaith coexistence in Egyptian society, portraying three women of different faiths to suggest that the nation could accommodate citizens of varied beliefs without conflict. Although these films sought to highlight the plight of Palestinian refugees without falling into the trap of antisemitism, the film "Fatma, Marika and Rachel" still bears the hallmarks of the discriminatory ideology propagated by the Nazis, as Jewish dancer Rachel greedily tries to squeeze as many gifts and money as possible out of her supposedly wealthy admirer.³⁸ In addition to these nuanced portrayals, some Jewish artists themselves actively contributed to the representation of Arab causes in Egyptian cinema. Director Youssef Wahbi cast Laila Murad, as a Palestinian character in "Singer of the Valley" (Shadiat Al-Wadi) (1948).³⁹ Murad and Camelia, another Jewish actress, portrayed nurses caring for Egyptian soldiers in films like "Wandering Souls" (Arwah Haema) (1949)⁴⁰ and "Life and Love" (Al-Hayah Al-Hob) (1954).⁴¹ The portrayal of Jewish characters on screen also evolved post-1948. Salah Abu Seif's film "The Adventures of Antar and Abla" (Moghamarat Antar wa Abla) (1948)⁴² featured a Jewish spy character, played by Zaki Tulaimat, depicted as unforgiving towards Arabs and willing to betray for money and power.⁴³

As the socio-political landscape evolved, so did the depiction of Jewish characters in Egyptian films. The early 1950s saw a trend towards presenting a more complex image of Jewish characters, while "Hassan, Morcos and Cohen" (Hassan wa Morcos wa Cohen) (1954)⁴⁴ explored interactions between Muslims, Copts and Jews. In the film, Cohen's character is portrayed as a rather unlikable owner of a pharmacy who, reinforcing stereotypes, together with his Coptic Christian accountant with similar personality traits, exploits their kind-hearted Muslim employee, Abbas.

Conversely, films like "Port Said" (Port Said) (1957)⁴⁵ presented negative stereotypes of Jews as usurers and spies.⁴⁶

The ascent of Nasser's revolutionary government brought significant changes to Egyptian cinema's institutional structure and creative direction. While the pre-revolutionary period had maintained some ambivalence in its portrayal of Jewish characters, the new political climate demanded more explicitly nationalist narratives. This shift coincided with the departure of many Jewish film professionals from Egypt, fundamentally altering the industry's composition and creative perspectives. According to some analysts, the new regime after the 1952 revolution used cinema to highlight the Palestinian cause, partly to emphasize the failings of the monarchy in the 1948 war. These films were often designed to emotionally mobilize the public in support of the new government's policies.⁴⁷ This approach reflects how cinema was utilized as a tool for shaping public opinion and national narratives in post-revolutionary Egypt, particularly concerning the Palestinian issue and regional politics. It demonstrates the complex interplay between political agendas, historical events, and artistic expression in Egyptian cinema of the mid-20th century. Films such as "Land of Heroes" (Ard Al-Abtal) (1953) and "Land of Peace" (Ard Al-Salam) (1957) concentrated on the political and military aspects of the conflict, with a relative decrease in focus on individual Jewish characters. Towards the end of the decade, Egyptian filmmakers sought to provide a more nuanced and humanized representation of Jewish characters. "I Am Free" (Ana Hurra) (1959)⁴⁸ exemplified this trend, depicting the daily lives of Egyptian Jews and their complex relationships with the broader society. The Jewish character, the protagonist "Vicky" helps the protagonist "Amina" redefine freedom through education and work. The film positively portrays Vicky's family, including her hardworking mother and cultured brother, offering a glimpse into a microcosm of Jewish society. The film draws explicit comparisons between Arab and Jewish communities, depicting Jewish holidays with a sense of commitment and good manners, despite practices like drinking and open relationships between young people. This contrasts with the Arab society shown, where gossip and rumors about various taboos prevail.⁴⁹

The treatment of Jewish characters in Egyptian cinema during that period oscillated between social dramas with a nationalist tone and comedies that avoided direct engagement with political conflict. Films like "Yasmine" (Yasmine) (1950)⁵⁰ attempted to offer a more balanced portrayal, while others like "Ibn Hamido" (Ibn Hamido) (1957), and "Jamila" (Jamila) (1958) presented stereotypical Jewish characters.⁵¹

The evolution of Jewish representation in Egyptian cinema reflects the complex interplay between art, politics, and society. This diversity in cinematic approaches reflects the complex political and social transformations Egypt underwent during that period, which directly influenced how Jews were portrayed in Egyptian cinema. In the late 1950s, we witnessed balanced approach in cinema that reflects the complex social and political dynamics of the time, showcasing attempts to maintain

nuanced portrayals of Jewish characters amid increasing regional tensions following the establishment of Israel.

Between State Control and Popular Appeal: Arab Films in Israeli Media Space

The history of Arab cinema, particularly Egyptian films, represents a significant chapter in Middle Eastern cultural production. Egypt's early cinematic achievements included the production of approximately 300 silent films in the first decade of the 20th century, establishing its pioneering role in regional film industry. Notably, many of these early works are reportedly preserved in the Israeli National Archives, and are not available in Egypt itself, reflecting the complex cultural and political dynamics that would later characterize Arab-Israeli relations through cinema.⁵²

The presence of Arab cinema, particularly Egyptian films, in Israeli society presents a complex case study of cultural exchange amid political conflict. Here, we examine the evolution of Arab film consumption in Israel from the 1950s, exploring the tension between state control and popular appeal. While initial state policies sought to restrict Arab cinema through censorship and limited distribution, the cultural demands of both Mizrahi Jewish immigrants and the Arab minority led to a gradual shift in approach. This research investigates such evolution through multiple lenses: state censorship policies, audience reception, cultural preservation, and the complex interplay between entertainment, politics, and social identity in Israeli society.

In a significant cultural development, Arabic films, particularly Egyptian ones, achieved widespread reception in Israel, families across Israel would regularly assembled to watch the weekly Arabic film broadcast, a tradition that captivated not only Egyptian Jews who had immigrated to Israel but also Ashkenazi Jews. Notably, even high-ranking Israeli officials like Defense Minister Moshe Dayan were enthralled by Egyptian cinema. His son, Assy Dayan, recalls that his father would refuse phone calls during these film screenings, even from Prime Minister Golda Meir. The popularity of these films extended beyond those who understood Arabic, with many Israelis demanding Hebrew subtitles.⁵³ The widespread appeal of these broadcasts revealed deeper patterns of cultural consumption and social integration. As Israeli film director Eyal Bizawe notes, "From every balcony and window, the only thing you could hear was the sound of the Arabic movie," highlighting how these screenings created shared cultural experiences across diverse communities.⁵⁴

The success of Egyptian and Arab films in Israel by pointing to several key factors: First, many Jews from Arab countries like Egypt, Iraq, and Syria immigrated to Israel. Arabic was their native language, so they naturally loved Arab films and plays. Second, Arab population in Israel: There was a significant Muslim and Druze Arab population in Israel who were drawn to these films.⁵⁵

Israeli television aims to familiarize Israelis with Arab culture, strengths, weaknesses, and current issues. This initiative has critical, political, and artistic

objectives. Broadcasting an Arab film every week is to increase Israeli public awareness of Arab culture and societal issues. This programming reflects a continued interest in Arab cinema within Israel, serving both cultural and strategic purposes. It demonstrates how media can be used as a tool for cross-cultural understanding, albeit potentially with underlying political motivations.⁵⁶

However, this cultural phenomenon operated within strict regulatory frameworks. The implementation of censorship policies reflected broader societal tensions and political objectives. One censor noted that the films were full of kisses, and Israeli law at the time limited on-screen kisses to three seconds, with anything longer being cut. This scenario highlighted an intriguing contrast where the "progressive" values in Egyptian cinema sometimes clashed with the more "conservative" Israeli society of the time.⁵⁷ Giora Goodman's study investigates the Israeli state's censorship policies regarding Arab cinema during the 1950s and 1960s. Despite initial governmental aspirations to completely prohibit Egyptian film imports, such restrictions proved impractical due to cultural demands from both the Arab minority and Mizrahi Jewish immigrants. The research demonstrates how authorities implemented restrictive measures and content censorship as a dual-purpose strategy: first, to suppress potential nationalist sentiments among Israel's Arab population, and second, to facilitate the cultural assimilation of Jewish immigrants from Arab countries into mainstream Israeli society by limiting their exposure to Arab cultural content. This censorship policy exemplifies the intersection of cultural control, minority politics, and nation-building in early Israeli state formation.⁵⁸

This cultural phenomenon through cinema presents a complex and ironic aspect of Arab-Israeli relations, where despite political tensions, Egyptian films became a beloved part of Israeli popular culture, bridging cultural divides in unexpected ways. This cultural affinity for Arab cinema among both Arab Jews and non-Jewish Arabs in Israel created a sizeable audience for Egyptian and other Arab films. The shared language and cultural familiarity made these films particularly appealing, despite the political tensions between Israel and Arab nations. This phenomenon illustrates the complex cultural dynamics within Israeli society, where diverse populations maintained connections to their linguistic and cultural roots through cinema. It also highlights how popular culture can transcend political boundaries, creating unexpected areas of shared interest and appreciation even in the context of regional conflicts.

These historical patterns of cultural exchange and control continue to resonate in contemporary debates about Arab cinema in Israel. Recent controversies, including concerns raised by Egyptian cultural figures about the preservation and use of their cinematic heritage, demonstrate the ongoing complexity of this cultural relationship. During a panel discussion on piracy at the Cairo Film Festival, Sayed Rady,⁵⁹ President of the Egyptian Artistic Unions, raised serious concerns about the alleged manipulation and misappropriation of Egyptian cinema. Rady asserted that these

violations extend "beyond direct and blatant theft of cinematic heritage" to include deliberate distortion of films into pornographic content. He specifically alleged that Israeli directors were employing actors who resembled Egyptian stars to insert inappropriate content into original films, targeting works featuring prominent actors such as "Adel Imam, Yousra, and Laila Eloui". Rady claimed to have submitted evidence of these violations to Egyptian authorities, characterizing these actions as attempts to "spread moral corruption in Arab societies known to be influenced by Egyptian cinema", and called for comprehensive legal protection of Egyptian artistic productions against piracy and manipulation.⁶⁰

Integral insights to the topic

Historically, Arab citizens' understanding of Israeli society primarily came from Egyptian and Arab drama, as well as Arab news coverage that presented various dimensions of the Arab-Israeli conflict.⁶¹ In the 1930s and 1940s, Egyptian cinema saw a number of films produced and directed by Jewish and non-Jewish Egyptians. Jewish characters most often played the lead.⁶²

This period of relative harmony was dramatically altered by the events of 1948. As film critic Ahmed Saad-El-Din notes, "*Following the outbreak of war in May 1948, the entire Egyptian society was closely following news from the front in Palestinian territories. Cinema was at its peak of activity at that time, and therefore was not distant from the events. It attempted to produce films that would raise morale, bring the Palestinian cause to the forefront, and emphasize that it was a cause for all Arabs.*"⁶³

Building on this initial response, Egyptian cinema has maintained a lasting commitment to the Palestinian cause. Over the decades, filmmakers have produced a diverse array of works, from detailed narrative explorations of the Palestinian crisis to films that incorporate the issue through brief but impactful scenes. This sustained engagement has created a rich cinematic legacy that continues to evolve with the ongoing conflict.⁶⁴

The impact of these cinematic contributions extends beyond mere entertainment. Cinema has emerged as a powerful tool in the struggle for Palestinian liberation, both physically and imaginatively, by presenting Palestinian issues within their historical and realistic contexts. Through its unique ability to deconstruct oppressive structures and challenge dominant narratives, film has become instrumental in shaping global understanding of the Palestinian struggle.⁶⁵

This evolution in cinematic representation reflects broader societal changes, particularly in the portrayal of Jewish characters. Film critic Mahdi Al-Husseini acknowledges that "*Jews played a significant role in the trajectory of Egyptian cinema from its inception until after 1948.*" However, as Dr. Madkour Thabet, former head of censorship, observes, these portrayals often mirrored contemporary political attitudes rather than historical accuracy. During peaceful periods, Jewish

characters were rarely featured, but their depiction shifted markedly during times of conflict, particularly following the July Revolution.⁶⁶

In conclusion, the trajectory of Jewish representation in Egyptian cinema reflects the complex interplay between cultural production, political change, and social identity in the modern Middle East. From the industry's early days, when Jewish filmmakers and performers played integral roles in shaping Egyptian cinema, to the post-1948 period's increasingly politicized portrayals, this evolution parallels broader transformations in Arab-Jewish relations. The continued resonance of Egyptian films in Israeli society, despite political tensions, demonstrates cinema's unique capacity to transcend national boundaries while simultaneously reinforcing them. This research highlights how the medium of film both documented and influenced the changing dynamics of Jewish-Arab cultural relations, providing valuable insights into the role of popular culture in shaping collective memory and national identity.

¹<https://www.ajnet.me/midan/art/2023/1/27/%D8%A7%D9%84%D9%8A%D9%87%D9%88%D8%AF-%D9%88%D8%A7%D9%84%D8%B3%D9%8A%D9%86%D9%85%D8%A7-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9-%D9%85%D9%86-%D8%B9%D8%B5%D8%B1#:~:text=%D9%83%D8%A7%D9%86%20%D8%A7%D9%84%D8%B8%D9%87%D9%88%D8%B1%20%D8%A7%D9%84%D8%A3%D9%88%D9%84%20%D9%84%D9%84%D9%8A%D9%87%D9%88%D8%AF%20%D8%B9%D9%84%D9%89,%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1%20%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%8C%20%D8%A7%D9%84%D9%85%D9%8F%D8%B3%D9%84%D9%85%20%D9%81%D9%8A%20%D8%A3%D8%BA%D9%84%D8%A8%D9%87.> (Accessed: 15 December 2024)

² أحمد رأفت بهجت: اليهود والسينما في مصر والعالم العربي. القاهرة، الهيئة العامة لقصور الثقافة، 2013، ص 15-35.

³ These changes led to a radical transformation in the ownership and management of movie theaters in Egypt, although this was accompanied by a decline in the number of theaters from 450 in the 1950s to approximately 170 in the early 1980s.

⁴ Ibid, 35-48.

⁵ Ibid, 219.

⁶<https://www.ajnet.me/midan/art/2023/1/27/%D8%A7%D9%84%D9%8A%D9%87%D9%88%D8%AF-%D9%88%D8%A7%D9%84%D8%B3%D9%8A%D9%86%D9%85%D8%A7-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9-%D9%85%D9%86-%D8%B9%D8%B5%D8%B1#:~:text=%D9%83%D8%A7%D9%86%20%D8%A7%D9%84%D8%B8%D9%87%D9%88%D8%B1%20%D8%A7%D9%84%D8%A3%D9%88%D9%84%20%D9%84%D9%84%D9%8A%D9%87%D9%88%D8%AF%20%D8%B9%D9%84%D9%89,%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1%20%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%8C%20%D8%A7%D9%84%D9%85%D9%8F%D8%B3%D9%84%D9%85%20%D9%81%D9%8A%20%D8%A3%D8%BA%D9%84%D8%A8%D9%87.> (Accessed: 15 December 2024)

⁷ Laila is a pivotal 90-minute Egyptian drama. The film's narrative centers on a love triangle between Laila, who lives near the ruins of Memphis, Raouf Bey who pursues her, and Ahmed whose engagement to Laila is complicated by his attraction to a Brazilian visitor, reflecting early Egyptian cinema's engagement with themes of modernity and tradition.

⁸ A 100-minute romantic drama directed by Jewish filmmaker Jacques Schutz, represents one of Egypt's earliest feature films. This work featuring Fardos Hassan and Abdel Aziz Khalil reflects the role of Jewish creative talent in establishing Egypt's nascent film industry. Notable for its circus setting and romantic narrative, the film exemplifies how Jewish directors like Schutz helped establish Egyptian cinema's early conventions while working with Arab stars like Amina Rizk.

⁹ This 120-minute romantic drama, directed by Ibrahim Lama, represents early Egyptian cinema's engagement with Alexandria's cosmopolitan character. Released the same year as Jacques Schutz's Jewish-directed films, it illustrates the parallel development of multiple artistic traditions in Egyptian cinema's formative period. Starring Fatma Rushdi and Badr Lama, the film's Alexandria seaside setting captures the city's multicultural atmosphere during an era when Jewish, Lebanese, and Egyptian filmmakers worked simultaneously in establishing the nation's cinema.

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¹⁰ It features Jewish-Egyptian actor Bechara Wakim in a leading role, exemplifying the multicultural nature of early Egyptian cinema. The film's narrative about a Russian dancer in Egypt, starring Rushdi herself, reflects the cosmopolitan atmosphere of 1920s Alexandria and Cairo. Notable for featuring Jewish actor Mansi Fahmi alongside Wakim, the film represents an era when Jewish performers were integral to Egyptian cinema's development. The film's exploration of cross-cultural romance and national identity foreshadows themes that would become central to Egyptian cinema's golden age.

¹¹ One of the earliest Egyptian narrative films directed by a woman, marking a significant period when Jewish artists like Orfi were actively contributing to Egypt's nascent film industry.

¹² Notable as both directed and written by Jewish filmmaker Wedad Orfi, one of Egypt's pioneering female directors, the film represents an intersection of early Egyptian cinema with both Jewish artistic participation and women's advancement in the arts. The casting of international actresses like Joe Swanson alongside Egyptian performers reflects the cosmopolitan nature of interwar Egyptian entertainment culture.

¹³ Assistant director Maurice Kasserli exemplifies the significant but often overlooked role of Jewish film professionals in early Egyptian cinema. The film's depiction of tensions between traditional family expectations and modernization reflects themes that would have resonated with Egypt's Jewish community that this period.

¹⁴ This film represents Orfi's third directorial effort, demonstrating Jewish filmmakers' engagement with distinctly Egyptian themes, in this case Bedouin culture. The film is particularly notable for featuring both Lebanese (Marie Queenie) and Egyptian actresses, reflecting the cultural hybridity characteristic of creative professionals working in Egypt's early film industry.

¹⁵ أحمد رأفت بهجت: اليهود والسينما في مصر والعالم العربي. القاهرة، الهيئة العامة لقصور الثقافة، 2013، ص 219-220.

¹⁶ Ibid, 220.

¹⁷ A 50-minute Egyptian drama directed by Togo Mizrahi, stars Leon Angel (Shalom), one of Egypt's most prominent Jewish comedic performers. The film follows the misadventures of Shalom's character after winning a lottery ticket. This early work exemplifies the Jewish creative presence in pre-war Egyptian cinema, with both director and star representing Egypt's cosmopolitan Jewish community. The collaboration between Mizrahi and Shalom would continue to influence Egyptian comedy throughout the 1930s.

¹⁸ A 100-minute Egyptian comedy-drama, represents a unique collaboration between Jewish filmmakers Togo and Clement Mizrahi and Jewish comedian Leon Angel. The film, which premiered on November 18, 1937, follows a Jewish sandwich vendor who inherits wealth and pursues a career in sports, reflecting both class mobility themes and Jewish integration in Egyptian society. Notable for its casting of Jewish actress Stella Douzgly alongside Egyptian performers Bahiga El Mahdi and Sayyed Houda, the film exemplifies the multicultural nature of pre-war Egyptian cinema. Directed in Alexandria, Egypt's cosmopolitan center with a significant Jewish population, the film represents the Mizrahi brothers' continued exploration of social comedy within Egyptian popular culture.

¹⁹ Laila Murad (1918-1995) was an Egyptian singer and actress of Jewish origin who became one of the most prominent performers in the Golden Age of Egyptian cinema. Born to a family of musicians in Alexandria, she converted to Islam in 1946. Murad was dubbed "Voice of the Revolution" after Egypt's 1952 coup, though she later faced scrutiny due to unfounded rumors about connections to Israel. She recorded over 1,200 songs and starred in 28 films between 1932 and 1955, including her breakthrough role in "Yahya el Hob" (Long Live Love, 1938). Known for her distinctive voice and emotional depth, she helped shape modern Egyptian music through her collaborations with composers like Mohammed Abdel Wahab and Zakariyya Ahmad. Her retirement in 1955, while still at the height of her career, remains a subject of speculation among cultural historians.

²⁰ It was directed by Togo Mizrahi and it represents a significant contribution to Egypt's pre-war musical cinema. This 120-minute musical drama showcases the collaborative nature of Egyptian cinema through its diverse cast of Jewish performers (including Laila Murad, Alfred Haddad, and Stephan Rosti) alongside Egyptian stars like Lola Sedki and Mahmoud El-Meliguy. The film's narrative, written by Youssef Wahbi with musical lyrics by Hussein Helmy El-Manasterli, explores themes of honor, class dynamics, and social mobility through the story of an educated young woman's moral crisis.

²¹ This presents an interesting case for a scholarly footnote about Jewish participation in Egyptian cinema. It is a 115-minute Egyptian drama directed by Togo Mizrahi (who worked under the pseudonym Ahmad Al-Mashriqi), Laila Murad alongside Youssef Wahbi. The film follows a wealthy rural woman's transformation after moving to Cairo. The film was released at a time when Jewish artists were still integral to Egypt's entertainment industry, before the political changes of the late 1940s and early 1950s fundamentally altered this dynamic.

²² Released on October 16, 1941, this 120-minute Egyptian musical film was directed by Togo Mizrahi. The film, starring Youssef Wahbi, follows a strict lawyer whose life changes when his orphaned cousin Laila moves into his palace. The film showcases Mizrahi's characteristic blend of music and drama, which helped define Egyptian cinema's golden age before the sociopolitical changes of the late 1940s began to affect Jewish participation in the industry¹.

²³ Laila (is a completely different film from the one produced in 1927), directed by Togo Mizrahi, represents a significant milestone in Egyptian Jewish cinema. This 125-minute drama, starring Laila Murad in the titular role,

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exemplifies the integration of Jewish artists in Egypt's golden age of cinema. Mizrahi crafted this romance about a celebrated singer and a law student, demonstrating the cosmopolitan nature of pre-1948 Egyptian entertainment industry.

²⁴ <https://www.ajnet.me/midan/art/2023/1/27/%D8%A7%D9%84%D9%8A%D9%87%D9%88%D8%AF-%D9%88%D8%A7%D9%84%D8%B3%D9%8A%D9%86%D9%85%D8%A7-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9-%D9%85%D9%86-%D8%B9%D8%B5%D8%B1#:~:text=%D9%83%D8%A7%D9%86%20%D8%A7%D9%84%D8%B8%D9%87%D9%88%D8%B1%20%D8%A7%D9%84%D8%A3%D9%88%D9%84%20%D9%84%D9%84%D9%8A%D9%87%D9%88%D8%AF%20%D8%B9%D9%84%D9%89,%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1%20%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%8C%20%D8%A7%D9%84%D9%85%D9%8F%D8%B3%D9%84%D9%85%20%D9%81%D9%8A%20%D8%A3%D8%BA%D9%84%D8%A8%D9%87.> (Accessed: 15 December 2024)

²⁵ Viola Shafik: *Popular Egyptian Cinema. Gender, Class and Nation*. Cairo, The American University in Cairo Press, 2007. p. 27.

²⁶ The 105-minute feature follows Master Abbas, a plumber whose life changes upon discovering a magical cap that grants invisibility. The screenplay, based on a story by Abbas Kamel and adapted by Aboul Seoud El-Ebiary, blends elements of fantasy and social commentary. The film stars Beshara Wakim in the lead role, supported by notable Egyptian performers including the legendary dancer Taheyya Kariokka, Mohamed El Kahlawy, Mahmoud Ismail, Amina Sherif, and Fardos Mohamed. The film was rated suitable for all ages and represents a significant example of early fantasy-themed storytelling in Egyptian cinema. The narrative explores themes of wealth, morality, and the consequences of power through the protagonist's use of invisibility to resolve his debts and observe others undetected.

²⁷ A 95-minute Egyptian romantic film produced in the years between WWII and the establishment of Israel. Directed by Wali Eddine Sameh, the film stars Naguib El Rihani and Tahia Carioca in a story about a struggling man named Hassan who falls in love with an aspiring actress named Louba in wartime Cairo. While the film itself does not appear to directly address Jewish themes, it provides a snapshot of Cairo's urban life during a pivotal historical moment for Egypt's Jewish community.

²⁸ <https://www.ajnet.me/midan/art/2023/1/27/%D8%A7%D9%84%D9%8A%D9%87%D9%88%D8%AF-%D9%88%D8%A7%D9%84%D8%B3%D9%8A%D9%86%D9%85%D8%A7-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9-%D9%85%D9%86-%D8%B9%D8%B5%D8%B1#:~:text=%D9%83%D8%A7%D9%86%20%D8%A7%D9%84%D8%B8%D9%87%D9%88%D8%B1%20%D8%A7%D9%84%D8%A3%D9%88%D9%84%20%D9%84%D9%84%D9%8A%D9%87%D9%88%D8%AF%20%D8%B9%D9%84%D9%89,%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1%20%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%8C%20%D8%A7%D9%84%D9%85%D9%8F%D8%B3%D9%84%D9%85%20%D9%81%D9%8A%20%D8%A3%D8%BA%D9%84%D8%A8%D9%87.> (Accessed: 15 December 2024). For more information about Togo Mizrahi's life and professional work, see: Deborah A. Starr: *Togo Mizrahi and the Making of Egyptian Cinema*. Oakland, University of California Press, 2020.

²⁹ <https://www.aljazeera.com/features/2023/10/16/ten-films-to-watch-about-the-history-of-the-israel-palestine-conflict> (Accessed: 17 December 2024)

³⁰ <https://www.ajnet.me/midan/art/2023/1/27/%D8%A7%D9%84%D9%8A%D9%87%D9%88%D8%AF-%D9%88%D8%A7%D9%84%D8%B3%D9%8A%D9%86%D9%85%D8%A7-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9-%D9%85%D9%86-%D8%B9%D8%B5%D8%B1#:~:text=%D9%83%D8%A7%D9%86%20%D8%A7%D9%84%D8%B8%D9%87%D9%88%D8%B1%20%D8%A7%D9%84%D8%A3%D9%88%D9%84%20%D9%84%D9%84%D9%8A%D9%87%D9%88%D8%AF%20%D8%B9%D9%84%D9%89,%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1%20%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%8C%20%D8%A7%D9%84%D9%85%D9%8F%D8%B3%D9%84%D9%85%20%D9%81%D9%8A%20%D8%A3%D8%BA%D9%84%D8%A8%D9%87.> (Accessed: 15 December 2024)

³¹ Ibid.

³² Many explanations have been given to justify the defeat on the Palestinian front. One of these was the narrative, easily understood and accepted by a wide section of society, that the disaster was not the fault of the soldiers but of the political leaders, who deliberately provided the troops fighting on the battlefield with ineffective or inoperable weapons for the express purpose of making a profit. Although the convincing explanation did not fully correspond to reality and did not in the least justify the high casualties, it nevertheless clearly had a decisive influence on Egyptian popular culture, paving the way for popular support for the 1952 takeover by deepening anti-monarchy sentiment and subsequently strengthening the legitimacy of the republican regime. The latter was spectacularly manifested in films of the 1950s and 1960s, such as "Return My Heart," "Land of Heroes" ("Ard al-Abtal") (1953), "God Is With Us" ("Allahu Mana") (1955), and "River of Love" ("Nahr al-Hubb") (1960) See: Bordewich, Chloe: "In Egypt, a Rumor Sparked an Overthrow – After the army lost the 1948 war to Israel, a popular narrative — that the monarchy sold out its soldiers —

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³³ <https://manassa.news/stories/15122> (Accessed: 11 December 2024)

%D9%88%D8%AC%D8%AF%D8%A7%D9%86-%D8%A7%D9%84%D8%B9%D8%A7%D9%84%D9%85-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A-%D8%A3%D8%B9%D9%85%D8%A7%D9%84-%D9%81%D9%86%D9%8A%D8%A9-%D9%85%D8%B5%D8%B1%D9%8A%D8%A9-%D8%B9%D9%86-%D8%A7%D9%84%D8%B5%D8%B1%D8%A7%D8%B9-%D9%85%D8%B9-

³⁸ أحمد رأفت بهجت: اليهود والسينما في مصر والعالم العربي. القاهرة، الهيئة العامة لقصور الثقافة، 2013، ص 259-262.

%D9%688%D8%A7%D9%84%D8%B3%D9%8A%D9%86%D9%85%D8%A7-
%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9-%D9%85%D9%86-
%D8%B9%D8%B5%D8%B1#:~:text=%D9%83%D8%A7%D9%86%20%D8%A7%D9%84%D8%B8%D9%87%D9
%88%D8%B1%20%D8%A7%D9%84%D8%A3%D9%88%D9%84%20%D9%84%D9%84%D9%8A%D9%87%D9%
88%D8%AF%20%D8%B9%D9%84%D9%89.%D8%A7%D9%84%D8%AC%D9%85%D9%87%D9%88%D8%B1%
20%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%8C%20%D8%A7%D9%84%D9%85%D9%8F%

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[D8%B3%D9%84%D9%85%20%D9%81%D9%8A%20%D8%A3%D8%BA%D9%84%D8%A8%D9%87](#). (Accessed: 15 December 2024)

⁴⁴ It represents a notable example of mid-century Egyptian cinema's portrayal of interfaith coexistence through its story of three pharmacists - Muslim, Christian, and Jewish - working together in partnership. Released during a period of increasing tensions following the 1952 revolution and the establishment of Israel, the film offers a nostalgic portrayal of Egypt's cosmopolitan society, particularly significant as it was produced when the country's Jewish community was facing growing pressures. The inclusion of a Jewish main character as an equal partner in the business venture, played by Stephan Rosti, stands as one of the last positive representations of Jewish-Muslim-Christian cooperation in Egyptian cinema before such portrayals became politically untenable. The film's dramatic narrative, centered around workplace dynamics and romance, uses the pharmacy as a microcosm of Egyptian society, reflecting both the ideals and complexities of religious coexistence in mid-20th century Egypt.

⁴⁵ This 130-minute Egyptian drama, released on July 8, 1957, represents Egyptian cinema's nationalist turn in addressing the 1956 Suez Crisis. Directed by Ezz El-Dine Zulficar, the film depicts Port Said's resistance against the tripartite aggression through a spy narrative, marking a stark contrast to earlier Egyptian films that featured Jewish creative talent. The film exemplifies how Egyptian cinema shifted from its earlier cosmopolitan character, which had included Jewish participation, to a more nationalist orientation. The absence of formerly prominent Jewish artists in this production reflects the broader cultural transformations in Egyptian society during that period.

⁴⁶ أحمد رأفت بهجت: اليهود والسينما في مصر والعالم العربي. القاهرة، الهيئة العامة لقصور الثقافة، 2013، ص 262-274.

⁴⁷ <https://manassa.news/stories/15122> (Accessed: 11 December 2024)

⁴⁸ It stands as a landmark feminist text in Egyptian cinema, interrogating women's autonomy in post-revolutionary Egypt. The film, released during the height of Nasserite socialism, reflects the period's complex negotiation between modernization and traditional values, particularly through its focus on female education and self-determination. The film's narrative structure, following its heroine's journey from familial oppression to self-actualization, mirrors Egypt's own post-colonial trajectory, while its themes of personal liberation resonate with concurrent social reform movements. Its timing in 1959 is particularly significant as it coincides with major state initiatives to expand women's rights and education, making it both a document of and contributor to social change in mid-century Egypt.

⁴⁹ أحمد رأفت بهجت: اليهود والسينما في مصر والعالم العربي. القاهرة، الهيئة العامة لقصور الثقافة، 2013، ص 269-287.

⁵⁰ It represents a significant contribution to Egyptian social drama, exploring themes of class disparity and gender discrimination through the story of an abandoned girl's journey from orphanage to street life. The film, starring Madiha Yousri and featuring child star Fayrouz, marked a departure from conventional narratives by centering on a female protagonist rejected by her wealthy father specifically for her gender, thereby addressing patriarchal prejudices in Egyptian society. Released during a period of social transformation in Egypt, the film's critique of class hierarchies and gender bias, coupled with its portrayal of street children and institutional care, offers valuable insight into mid-century Egyptian social concerns. Wagdi's dual role as director and actor, alongside his collaboration with prominent screenwriter Aboul Seoud El-Ebiary, demonstrates the artistic maturity of Egypt's golden age cinema in addressing complex social issues. The 122-minute drama is particularly notable for its unflinching examination of social welfare institutions and the fate of abandoned children in pre-revolutionary Egypt, making it an important document for scholars studying both Egyptian cinema and social history of the period.

⁵¹ Ibid.

⁵² <https://www.albawabhnews.com/472923> (Accessed: 16 December 2024)

⁵³ <https://www.almasryalyoum.com/news/details/1653619> (Accessed: 15 December 2024)

⁵⁴ <https://www.jadaliyya.com/Details/32265> (Accessed: 15 December 2024)

⁵⁵ <https://raseef22.net/article/50430-%D9%84%D9%85%D8%A7%D8%B0%D8%A7-%D9%8A%D8%B9%D8%B1%D8%B6-%D8%A7%D9%84%D8%AA%D9%84%D9%81%D8%B2%D9%8A%D9%88%D9%86-%D8%A7%D9%84%D8%A5%D8%B3%D8%B1%D8%A7%D8%A6%D9%8A%D9%84%D9%8A-%D8%A3%D9%81%D9%84%D8%A7> (Accessed: 15 December 2024)

⁵⁶ <https://elcinema.com/press/678917166/> (Accessed: 15 December 2024)

⁵⁷ <https://www.almasryalyoum.com/news/details/1653619> (Accessed: 15 December 2024)

⁵⁸ <https://www.researchgate.net/publication/377214848> Censorship of Arab Cinema in the State of Israel 1948-1967 (Accessed: 15 December 2024)

⁵⁹ Sayed Rady (1935–2009) was a prominent Egyptian theater director, actor, and cultural administrator who served as President of the Egyptian Artistic Unions Federation from 1993 and established Egypt's Children's Theater in 1983. Known for his contributions to Egyptian theater from the 1960s onward, he held numerous influential positions including membership in the Supreme Council of Culture (1992) and the Executive Council of the International Federation of Artistic Unions (1995), while also working as a theatrical expert in Libya and Tunisia. Rady, who graduated from the Higher Institute of Theatrical Arts in 1960, was awarded the highest artistic title of "Distinguished Artist" by the Egyptian Prime Minister in 1985.

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⁶⁰جريدة السفير اللبنانية: إسرائيل تحول أفلاما مصرية إلى أفلام خلاعية. السفير اللبنانية، 6 ديسمبر 2006، العدد 10570، ص 20.
⁶¹سارة فوزي أحمد مصطفى: دور الأفلام التسجيلية الإسرائيلية في تشكيل صورة المجتمع الإسرائيلي لدى العرب. القاهرة، جامعة القاهرة، كلية الإعلام، المجلة العلمية لبحوث الإذاعة والتلفزيون، المجلد 2024، العدد 30، أكتوبر 2024، الصفحة 387-483.
⁶²<https://daraj.media/en/the-portrayal-of-jews-in-arab-movies-from-cinemas-beginning-to-um-haroun/> (Accessed: 15 December 2024)

⁶³أحمد سعد الدين: حرب 48 كانت ملهمة.. فلسطين في السينما المصرية. الأهرام، 13 نوفمبر 2023، ص -.

⁶⁴<https://www.masrawy.com/arts/cinema/details/2017/12/9/1217097/9-%D8%A3%D9%81%D9%84%D8%A7%D9%85-%D9%85%D8%B5%D8%B1%D9%8A%D8%A9-%D8%AF%D8%B9%D9%85%D8%AA-%D8%A7%D9%84%D9%82%D8%B6%D9%8A%D8%A9-%D8%A7%D9%84%D9%81%D9%84%D8%B3%D8%B7%D9%8A%D9%86%D9%8A%D8%A9-%D8%A3%D8%B5%D8%AD%D8%A7%D8%A8-%D9%88%D9%84%D8%A7-%D8%A8%D9%8A%D8%B2%D9%86%D8%B3-> (Accessed: 15 December 2024)
⁶⁵<https://diffah.alaraby.co.uk/diffah/opinions/2024/1/9/%D9%81%D9%84%D8%B3%D8%B7%D9%8A%D9%86-%D9%81%D9%8A-%D8%A7%D9%84%D8%B3%D9%8A%D9%86%D9%85%D8%A7-%D8%B0%D8%A7%D9%83%D8%B1%D8%A9-%D9%85%D9%81%D8%A7%D8%AC%D8%A2%D8%AA> (Accessed: 15 December 2024)
⁶⁶<https://www.albayan.ae/five-senses/2010-06-01-1.250806> (Accessed: 15 December 2024)