



The Representation of Islamic Monuments in Egyptian Cinematic Films

Shimaa Mahdi Hemeda Mahdi^a, Samah Abd El Rahman Mahmoud^b,
Shaban Samir Abd El Razeq^c,

^a Ph.D. Researcher, in Tourist guidance Department, Faculty of Tourism and Hotels, Minia University

^b Professor of Tourist Guidance, Tourist Guidance department, Faculty of Tourism and Hotels, Minia University

^c Assistant professor of Tourist Guidance, Tourist Guidance department, Faculty of Tourism and Hotels, Minia University

Keywords

Islamic monuments
Egyptian Cinema
Films

Abstract

The representation of monuments in cinematic films is a interested field of study, offering a rich tapestry of historical, cultural, and artistic interpretations. These monumental structures, whether ancient wonders or modern marvels, serve not just as backdrops but as integral characters, often embodying themes of power, history, and human achievement. Films use these iconic landmarks to evoke specific emotions, set the tone, and transport viewers to different eras and locations. Through the lens of cinema, monuments are transformed, their stories amplified, and their significance reinterpreted for audiences. Monuments often serve as powerful symbols within a film. They can represent historical events, cultural values, or the aspirations of a society. Filmmakers use monuments to convey deeper meanings and themes. This paper is dedicated to the Islamic landmarks and their representation in Egyptian Cinematic films. It shed the light on the Islamic landmarks located in Egypt, their history and their representation in the Egyptian films, figuring out the role of these monuments in the films.

Printed ISSN 2357-0652

Online ISSN 2735-4741

Introduction

Egypt is rich with a vast history filled with numerous Islamic archaeological landmarks that were production of the different eras it witnessed. starting with El Rashidun(642-661A.D./22-42A.H.), Ummayad (661-750A.D./ 42-133A.H.), early Abbasid (750-868A.D./ 133-254A.H.), the Tulunid era, the Ikhshidi era (935-969A.D/ 324-358A.H.), the Fatimid era (969-1171A.D./ 358-567A.H.), the Ayyubid era (1171-1250A.D./567-648A.H.), the Mamluks eras (1250-1517A.D./ 648-923A.H.) and ending with the Ottoman era (1517¹-1953A.D/ 923-1372 A.H.). the country started to widen and enriched with different new architecture of the Islamic civilization, including mosques, madrasas, mausoleums, castles, walls, and other landmarks and accomplishments that distinguished with the Islamic unique designs, ornaments, and decorations².

The Egyptian rich Islamic history, along its preceding and succeeding historical periods, has provided cultural heritage. These unique landmarks, which reflect the prosperous history of Islamic Egypt, have encouraged the Egyptian filmmakers to include them in the films. The representation of a country's landscapes, cities, monuments, and natural wonders in film can contribute to the construction of national identity that Films have the power to shape, form, and reflect a nation's identity, serving as a cultural ambassador that reflects and represents, the values, beliefs, and experiences of a particular nation.

This research aims to follow the Islamic monuments that appeared in Egyptian cinematic Films, shed the light on the importance of these monuments and figure out the role of these mosques in the films. Based on a descriptive analytical way.

Many different Egyptian studies have dealt with some partly-related topics to this thesis such as; a master thesis submitted to faculty of specific education, Ein Shams University with the title of "*al-Anaser al-Mar'iah in el-cinema al-Tasgeliah al-Maseriah*"³ by Ahmad Abd el-Mene'm

The phases of architectural development in Egypt and its impact on Egyptian Cinema

Undoubtedly most significant features of the Islamic civilization are the architecture and the decorative arts which attained a high level of sophistication and perfection. The Islamic architecture reached a luxurious level and degree in planning, constructing, and building techniques. Islamic builders have founded different kinds

¹ James P. Jankowski, Gershoni I, Egypt, Islam, and the Arabs: The Search for Egyptian Nationhood, 1900-1930, Oxford University Press 1987, PP. 159,160,161.

² حسن الباشا، موسوعة العمارة والآثار والفنون الإسلامية، المجلد الأول، الطبعة الأولى، أوراق شرقية، ١٩٩٩، ص. ١٢٥
³ احمد عبد المنعم محمد، دلالات العناصر المرئية في السينما التسجيلية المصرية، رسالة ماجستير مقدمة لكلية التربية النوعية، قسم الاعلام التربوي، جامعة عين شمس، ٢٠١٤

of facilities, religious, civilian and military buildings including mosques, madrasas, citadels, palaces, and other.

Many of these buildings have been survived and could be seen in the Islamic states, characterized with its unique features and elements such as the minarets, domes, decorated entrances, columns, arches and stalactites, etc.⁴ In Egypt most of the buildings of the Islamic architectures are centralized in Cairo governorate, comparing to the rest of Egyptian governorates. As Cairo served as the major capital of Egypt during the various Islamic eras⁵. As a result the governorate is housing about 70 % of the total Islamic monuments of Egypt⁶. The majority of the quarters in Cairo are still keeping features and archaeological sites that reflect the eras in which they were established and founded⁷.

In the Fatimid period, the architecture in this period developed and reached a new level⁸. The prosperity of Egypt during the Fatimids has an obvious effect on the architectural and artistic renaissance that witnessed in this era through the patron-ship of the Caliphs and high officials to the artists⁹.

During the 280 years of Fatimid reign, al-Qahera was established, and a number of beautiful buildings, palaces, and gardens were constructed and embellished in the newly created city.¹⁰

All of the Fatimid Caliphs were interested in increasing building projects in Egypt, hiring the most skillful workers to construct perfect constructions. The remaining buildings of this era, now are indicating their proficiency¹¹, such as the walls and the gates of al-Qahera which restored and built by Badr el-Gamali, the mosque of al-Azhar, the mosque of el-Hakem, the mosque of al-Aqmar, etc.¹²

In the Ayyubid era, there was a significant architectural movement at the start of the Ayyubid era, and activity both inside and outside of Egypt continued for 80 years.

⁴ حسن الباشا، موسوعة العمارة والآثار والفنون الإسلامية، المجلد الأول، الطبعة الأولى، أوراق شرقية، ١٩٩٩، ص. ١٢٥
⁵ مركز المعلومات ودعم اتخاذ القرار؛ المجلس الأعلى للآثار، دليل الآثار الإسلامية بمدينة القاهرة، الإصدار الأول، مطابع المجلس الأعلى للآثار، ٢٠٠٠، ص. ١١٧

⁶ مركز المعلومات ودعم اتخاذ القرار؛ المجلس الأعلى للآثار، دليل الآثار الإسلامية، ص. ١١٧

⁷ حسن الباشا، موسوعة العمارة والآثار والفنون، م ١، ط ١، ص. ٢٦٤ - ٢٦٥

⁸ حسن عبد الوهاب، تاريخ المساجد الأثرية (التي صلى فيها الجمعة صاحب الجلالة الملك الصالح فاروق الأول)، الجزء الأول، الهيئة العامة لقصور الثقافة، القاهرة، ٢٠١٤، ص. ١٦

⁹ أحمد عبد الرازق أحمد، تاريخ واثار مصر الإسلامية من الفتح العربي حتى نهاية العصر الفاطمي، دار الفكر العربي، ١٩٩٩، ص. ٢٠٤

¹⁰ علي مبارك، الخطط التوفيقية الجديدة لمصر القاهرة ومنهجا وبلادها القديمة والشهيرة، الجزء الأول، الطبعة الأولى، المطبعة الأميرية بولاق، ١٣٠٦هـ، ص. ٢٠

¹¹ علي مبارك، الخطط التوفيقية، ج ١، ط ١، ص. ٢١ - ٢٢

¹² أحمد عبد الرازق، تاريخ واثار مصر الإسلامية، ص. ٢٠٤؛ عبد السلام أحمد نظيف، دراسات في العمارة الإسلامية، الهيئة المصرية العامة للكتاب، ١٩٨٩، ص. ١٦

Unfortunately only few had been survived standing, but it somehow could help us to know the level of architecture in this era.

Even though the majority of these structures were destroyed, the significant architectural movement that took place during this time period could not be denied¹³.

While the building of the citadel of Salah el-Deen, was an obvious indication of the flourishing of the architecture in the Ayyubid period¹⁴.

The architecture in the mamluk era reached its peak¹⁵. This era is one of the most remarkable eras of the Islamic architecture in Egypt. Throughout 136 ruling years of the Bahri Mamluk, they have founded many building projects.¹⁶ Sultans and individuals competed in establishing, and founding buildings.¹⁷ Most of these buildings are still standing, reflecting the great development and the good taste of the Mamluk architecture.

While architecture in the Circassian Mamluk Era, reached a great level of developing.¹⁸ This era has produced many religious, and civilian buildings, their numbers were exceeded those constructed the Bahri Mamluk era. nearly 136 building have remain from this era, varied between mosques, madrasas, domes, *Khanqas*, *zawias*, *rebats*, *Khans*, *reba's*, *wekalahs*, houses, palaces, *pimarstans*, *sabils*, *hamams*, and gates etc. Many features remarked the architecture of the Circassians era including, the small-elegant buildings, the multiple-functioned buildings (such as the combining of *rewaqs* and *iwans* together, or adding *sabil*, *kotab* and mausoleum¹⁹

While at the beginning of the Ottoman period, architecture was an extension of the Mamluk one. The features of Mamluk architecture lasted as a natural extension which was common for the previous years, before the ottoman arrival²⁰. By time new techniques were imported and emerged in Egypt²¹. Later, the Ottoman style began to be more visible and distinguished by its unique features. Many mosques were erected in the same style of mosques that existed in Turkey. During this era, small *Zawiyas*

¹³ احمد فكري، مساجد القاهرة ومدارسها، الجزء الثاني، الطبعة الثانية، دار المعارف، (بدون تاريخ)، ص. ٢١؛ حسن عبد الوهاب، تاريخ المساجد الاثرية، ج ١، ص. ١٧؛ سعد ماهر، القاهرة القديمة وحياتها، المؤسسة المصرية العامة للتأليف والترجمة والطباعة والنشر، وزارة الثقافة، ١٩٦٢، ص. ٣٤

¹⁴ احمد فكري، مساجد القاهرة ومدارسها، ج ٢، ط ٢، ص. ١٨

¹⁵ علي مبارك، الخطط التوفيقية، ج ١، ط ١، ص. ٢٦

¹⁶ حسن عبد الوهاب، تاريخ المساجد الاثرية، ج ١، ص. ١٨؛ عبد السلام أحمد، دراسات في العمارة الإسلامية، ص. ٢٠

¹⁷ أحمد عبد الرازق أحمد، العمارة الإسلامية في مصر منذ الفتح العربي حتى نهاية العصر المملوكي (٢١-٩٢٣ هـ / ٦٤١-١٥١٧ م)، الطبعة الاولى، دار الفكر العربي القاهرة، ٢٠٠٩، ص. ٢٢٣

¹⁸ حسن عبد الوهاب، تاريخ المساجد الاثرية، ج ١، ص. ١٩

¹⁹ أحمد عبد الرازق أحمد، العمارة الإسلامية في مصر، ص. ٣١٥

²⁰ محمد ابو العليم؛ إشراف وتقديم اكمل الدين احسان اوغلي، اثار القاهرة الإسلامية في العصر العثماني، المجلد الاول، مركز الأبحاث للتاريخ والفنون والثقافة الإسلامية بإستانبول، ٢٠٠٣، ص. س

²¹ حسن الباشا واخرون، القاهرة تاريخها فنونها اثارها، مؤسسة الاهرام، ١٩٧٠، ص. ٢٥٤

became more common, the number of *sabils* were increased and perfectly constructed in ottoman unique style²².

The Emergence of Islamic Archaeological Landmarks in Egyptian Films

The Islamic archaeological landmarks and their appearance in film have been evident in many Egyptian films. In the region, Egyptian cinema is considered to be the oldest, and the largest film industry. The industry in Egypt has affected by the different sociopolitical, and economic transformation which happened over more than half a century. According to the widespread of the Egyptian films, the films influenced popular cultural tastes in whole the region, especially linguistic expression. Also the Egyptian film industry influenced the production of literary forms in other Arab countries. Egypt contributed significantly to the development of cinema there. Egyptian cinema is viewed through the form and content of films as a mirror that reflects, in a documentary sense, the broad changes in social structures and their value systems in the wider society of Egypt.²³

In Egyptian cinema, we find a significant representation of archaeological landmarks in general and Islamic landmarks in particular. The film remains a visual document that celebrates the history and heritage of the country, documenting and presenting it in a beautiful image that encourages a connection to this history, and strives to preserve and introduce it through all possible means, especially the timeless and enduring medium of cinema.

Films such as "Futuwat al-Husayniya" realeased in 1954, directed by: Niazi Moustafa, film Shabab Imra'ah" released in1955, directed by: Salah Abu Seif, film "Al-Futuwa" released in1957, directed by: Salah Abu Seif, film "Bayn al-Qasreen" released in1964, directed by: Hassan El-Imam, film "Thamn al-hyriya" released in 1965, directed by: Nour El-Demerdash, and film "El Sukkarieh" released in 1973, directed by: Hassan El-Imam²⁴ all presented different mosques in different shots and stories.

Examples of Mosques represented in Egyptian cinematic films

Many different mosques have appeared in the Egyptian cinematic films including

²² محمد ابو العمايم؛ إشراف وتقديم اكمل الدين اوغلي ، اثار القاهرة الإسلامية، مج ١، ص.س- ص ؛ حسن عبد الوهاب، تاريخ المساجد الاثرية، ج ١، ص. ٢٠

²³ Jane Gaffney, *The Egyptian Cinema: Industry and Art in a Changing Society*, Arab Studies Quarterly, Winter 1987, Vol.9,No.1, pp.45-75, Pluto Journals, PP. 53-54

²⁴ هاشم النحاس، نجيب محفوظ في السينما المصرية، المجلس الاعلى للثقافة، ١٩٩٧، ص.٧٩-٨٠-٨٣-٨٦

1-Ahmed Ibn Tulun Mosque:

Ahmed Ibn Tulun built the mosque in 263 AH / 876 AD, as it appeared in the foundation text in the qibla riwaq²⁵. It is located above a rocky mount known as Jabal Yashkur²⁶.

It has been proven from the study that the Ibn Tulun Mosque was designed according to the basic style of mosque architecture, which is the style derived from the design of the Prophet's Mosque, (may God bless him and grant him peace) in Medina, which spread in the first centuries throughout the Islamic world, which is still remaining until now²⁷.

The mosque of Ahmed Bin Tulun (Pl.1) is one of the largest mosques of the Islamic world, as its area with the ziyadas that surrounds it from all sides, except for the qibla side, is six and a half acres. The square shape is 92,35 m x 91,80 m. consisting of central sahn surrounded by four arched- riwaqs roofed with wood, the largest of which is the qibla riwaq, which includes five arcades, extending parallel to the qibla wall. The arcade overlooking the courtyard was renewed in 1920 by the Arab Antiquities Preservation Committee. while the rest of the corridors, each of them includes only two²⁸.

The minaret of the mosque is located in the western zeyada, characterized with its outer-spiral stairs. This minaret is the only minaret in Egypt with an external staircase and it resembles the Samarra Minaret.

This minaret is a subject of controversy among archaeologists. Some believe that Al-Mansur Lajin renovated it in 696 A.H./1296 A.D. based on its old model. While others believe that it belongs to Ibn Tulun, except for its octagonal top, which is the work of Lajin²⁹.

Cinematic Appearance:

The exterior wall with its famous crenellations, the inner mosque arcade, and its twisted minaret appeared in the film of "idrb el-Shahateen" It also appeared in the film "The darb al-lbanah" .

2- Al-Azhar Mosque

The mosque of Al-Azhar (Pl.2) is the first mosque founded inside the city of el-Qahera at the beginning of the Fatimid era in Egypt according to the order of Al-

²⁵ أحمد عبدالرازق أحمد ، تاريخ وآثار مصر الإسلامية ، ص ١١٧ - ١١٩ .

²⁶ تقي الدين احمد بن علي المقرئ؛ تحقيق محمد زينهم؛ مديحة الشرفاوي، المواعظ والاعتبار بذكر الخطط والآثار، الجزء الثالث، مكتبة مدبولي، ١٩٩٨، ص. ١٩٣

²⁷ حسن الباشا، موسوعة العمارة والآثار والفنون، مج ١، ط ١، ص ٣٠١-٣٠٥.

²⁸ سعاد ماهر محمد، مساجد مصر وأولياؤها الصالحون، الجزء الأول، المجلس الأعلى للشئون الإسلامية، ص ١٤١؛ احمد عبد

الرازق، تاريخ وآثار مصر الإسلامية، ص. ١٢٠

²⁹ حسن عبد الوهاب، تاريخ المساجد الأثرية، ج ١، ص. ٤٢

Mu'izz le-Deen Illah by Jawhar al-Suqali, the leader of the Fatimid Caliph Al-Mu'izz le-Deen Illah, in 361 A.H. / 972 A.D.³⁰.

Al-Azhar Mosque is located in Al-Azhar Square in Cairo³¹. It is situated in the southeast of Cairo of Al-Muizz li-Din Allah al-Fatimi³².

The original mosque plan was much smaller than the current mosque, the outer measures were about 85m in length, and 70m in width, having only three gates. While now The current area is 130 × 120 m, having nine gates, which are; the Abbasid gate, Al-Magharba gate, El-Shoam gate, El-Sa'ida gate, El-Harameen gate, El-Shorba gate, Al-Gawharia gate, El-Mida'h gate, and the main gate El-Mezineen gate which was built by Abdul Rahman Kathkhuda in 1168 A.H. (1752 A.D.).

The original gate of the mosque is following the previous one, in between of these two gates, the barbers (Mezaineen) used to work their so came the name of the gate. Inside, there is a long corridor on the right side, which houses the Aqbaghawiya madrasa, currently the library of Al-Azhar Al-Sharif. It was built by amir Alaa Al-Deen Aqbagha Abdul Wahid, during the reign of al-malek Al-Nasir Muhammad ibn Qalawan in the year 709 AH (1309 AD). On the left side, there is the Tybrasiya madrasa, built by amir Alaa Al-Deen Taybars Al-Khezandar, the commander of the army in the state of Al-Nasir Muhammad ibn Qalawan. He converted it into a mosque for the worship of Allah Almighty, as an expansion of the mosque. This corridor ends at the entrance of Sultan Qaitbay, while the entrance of Qaitbay leads to the courtyard of the mosque.

The mosque consists of a central rectangular courtyard, with a length of 59 meters and a width of 43 meters. It is surrounded by three riwaqs: the eastern one, consisting of five arcades parallel to the qibla wall, and the northern and southern riwaqs, which are smaller in size than the qibla riewaq and each contain eleven arcades parallel to the Mihrab. Al-Azhar has three domes, the most beautiful and largest of which is located above the attached Al-Jawhariah madrasa. The mosque also contains five minarets, the oldest historically being the minaret of Al-Iqbaqiyya madrasa (740 AH), followed by the minaret of Sultan Qaitbay (873 AH), and the minaret of Sultan Al-Ghuri (915 AH), which is distinguished by its double top. These three minarets are built in the Mamluk style, with a single or double top. In addition to these, there are two other minarets on the eastern side, built by Prince Abdul Rahman according to the Ottoman style, ending with two tops in the shape of pencil shape.

³⁰ المقريري؛ تحقيق محمد زينهم؛ مديحة الشرقاوي، الخطط، ج ٣، ص. ٢١٣؛ محمود أبو العيون، الجامع الأزهر نبذة في تاريخه، مطبعة الأزهر، القاهرة، ص. ٧؛ حسنى محمد نويسر، الآثار الإسلامية، مكتبة نهضة الشرق، ص. ١٧٤.

سوسن سليمان يحيى، أثارنا الإسلامية (العمارة في صدر الاسلام والعصر العباسى الأول)، الجزء الأول، دار نهضة الشرق، ١٤١٧ هـ / ١٩٩٧ م، ص ١٨٢

³¹ محمود أبو العيون، الجامع الأزهر، ص ٧؛ عاصم محمد رزق، أطلس العمارة الإسلامية والقبطية بالقاهرة الجزء الأول الآثار الواقعة بين الفتح العربى ونهاية عصر الدولة الأيوبية (٢١-٦٤٨ هـ / ١٢٥٠-١٢٥٠ م)، مكتبة مبدولى، ص. ١٥٠

³² سعاد ماهر محمد، مساجد مصر، ج ١، ص ١٦٥.

The mosque has many restorations in different periods, by many rulers, such as El-Hakim Be-amr Illah, El-Mostanser, El Hafez Ledeen Allah ,and Sultan Hassan ibn Mohammed Ibn Qalawoon.³³ but despite all of the restorations which made to the mosque,³⁴ and although the existing buildings has been much modernized the mosque still has some remains of the original Fatimid mosque³⁵, including, Kufic inscriptions and arches.³⁶

Cinematic Appearance:-

One of its domes appeared between the minarets in the film "Fatawat Al-Husainiya" at minute 3:10, 3:23, and also in the fourth minute.

the mosque also appeared in the end of the film "Ranet Khul-Khal" where the famous and distinctive double minaret appeared, as well as its dome and famous minarets appeared in the film "Idrab Al-Shahatine", film "Al-Sukaria", film "Darb Al-Labana", film "Khan al-Khalili", and the beginning of film "Luqaa Honak"

While the sahn of the mosque together with the minarets appeared in the film "Bayn al-Qasreen".

3-Al-Hussein Mosque:-

Originally the mashhad of al-Hussein (Pl.3) was founded by the Fatimid Caliph Al-Fa'iz Bin-Nasr Illah in 549A.H./1154A.D. under the supervision of the righteous minister Talaa'. But nothing remain of this Fatimid structure except for a door, which known as the Green Gate. The *mashhad* was renovated in the Ayyubid era and in the following eras. what remained of its old structure is a part of the minaret above the Green Gate, which retains two plates engraved with the date of its completion in 634A.H.\ 1237A.D. The importance of this minaret is presented in the southern façade of the lower storey of this minaret. Which is decorated with niches engraved with beautifully carved plaster decorations in the Andalusian style. While the tops of these niches end with shell shapes.³⁷

Cinematic appearance:-

Its minarets appeared in the film "Ranet Khul-Khal" with the opening. The minerates also appeared in the film "edarb el-shahatin" and in the opening of the film "Luqa'a

³³ على مبارك، من الخطط الجديدة لمصر القاهرة ومنها وبلادها القديمة والشهيرة، الجزء الرابع، الطبعة الاولى المطبعة الاميرية ١٣٠٥هـ، ص. ١٤-١٨؛ المقرئى، تحقيق محمد زينهم، مديحه الشرقاوى، الخطط، ج٣، ص. ٢١٣-٢١٩؛ أحمد عبد الرازق أحمد، العمارة الإسلامية في مصر، ط١، ص. ٨٣: ٨٦؛ سعاد ماهر، مساجد مصر، ج١، ص. ٢٢٥-٢٢٦؛ سوسن سليمان يحيى، آثارنا الإسلامية، ج١، ص ١٨٢: ١٨٨؛ علاء الدين عبدالعزيز، آثار مصر الإسلامية، مكتبة بستان المعرفة، ٢٠١٢، ص ٤١؛ أحمد عبدالرازق، تاريخ وآثار مصر الإسلامية، ص ٢٢٠، ٢٢١.

³⁴ أحمد عبد الرازق، العمارة الإسلامية في مصر، ط١، ص. ٨٧.

³⁵ De Lacy O'leary, *a Short History of The Fatimid Khalifate*, Kegan Paul, Trench, Trubner& Co.,Ltd.Londen, 1923, P.105

³⁶ سعاد ماهر، الأزهر أثر وثقافة، العدد الثاني والعشرون، دراسات في الاسلام يصدرها المجلس الأعلى للشئون الإسلامية وزارة الأوقاف، ١٩٦٢، ص. ٨.

³⁷ أحمد فكري، مساجد القاهرة ومدارسها، ج٢، ص. ٣٩.

honak". The mosque appeared externally in the film "*wa bewaldein ehsana*" at the beginning of the film, as well as in the film "*doaa al-Mazlomeen*".

The inner of the mosque specially, the shrine was appeared at the beginning credits of film "*Luqa'a honak*" and also in the film "*bein al-Qasreen*" at the 127:00 minute.

The Role of Islamic Landmarks in Films

Mosques have appeared in Egyptian cinema in many forms, both in terms of their external architectural form and their social and religious significance to the people. They also appear in terms of the identity of those who frequent them, their social circumstances, and their motivations for frequent or intermittent attendance. They also appear in terms of the symbolism represented by the call to prayer, which is repeated five times per day throughout cities and villages, calling people to prayer and prosperity.

Mosques were appeared and represented in Egyptian films in two aspects, the first is they were represented to show their monumental importance³⁸, the mosque of Ahmad ibn Tulun, this mosque is considered the third congregational mosque built in Islamic Egypt after the Amr ibn al-As Mosque and the Al-Askar Mosque³⁹. The mosque is also considered to be one of the oldest mosques that still having its original architectural elements and features.⁴⁰ While for the mosque of Al-Azhar, it is considered to be the fourth congregational mosque founded in Egypt⁴¹. Its purpose was to be the main congregational mosque for the newly founded city of el-Qahera, similar to the Mosque of Amr ibn al-As in el-Fustat, and the Mosque of Ahmad ibn Tulun in el-Qata'i, in addition to be an institute to teach and spread Shia jurisprudence⁴².

Mosques also represented in films according to the importance and the fame they gained through righteous saints buried within them, and the symbol that they are representing, such as the Hussein Mosque. the importance of the mosque here is not just relating to the architectural of the mosque itself, but it related more to the holy personal it represents⁴³. Al-Hussein son of Imam Ali ibn Abi Talib, "May Allah be pleased with them both", and the son of Saiyada Fatimah Al-Zahra, the daughter of the Messenger of Allah, "peace be upon him". He is known as the master of the youth of Paradise⁴⁴. The mosque in this case is presented as a place where people seek

³⁸ محمود قاسم، الأديان على شاشة السينما المصرية، وكالة الصحافة العربية (ناشرون)، ٢٠١٨، ص. ٤١ - ٤٢.

³⁹ حسن الباشا، موسوعة العمارة والآثار والفنون، مج ١، ط ١، ص ٣٠٠.

⁴⁰ حسن عبد الوهاب، تاريخ المساجد الأثرية، ج ١، ص. ٣٢.

⁴¹ أحمد عبدالرازق أحمد، تاريخ وآثار مصر الإسلامية، ص ٢١٩.

⁴² علاء الدين عبدالعزيز، آثار مصر الإسلامية، ص ٣٨.

⁴³ محمود قاسم، الأديان على شاشة السينما المصرية، ص. ٤٢.

⁴⁴ سعاد ماهر محمد، مساجد مصر، ج ١، ص ٣٤٩.

blessings and simply to pray and seek solutions to their problems⁴⁵ on behalf, and blessings of Al-Huessein.

Conclusion

- The Islamic archaeological landmarks and their appearance in film have been evident in many Egyptian films. And thanks to Egyptian vast Islamic history, which allows the country's different sectors to show off by some of its legacy.
- Cinema, was able to transmit elements of local art and culture and actively participated in the construction of specific national or cultural identities. The filmmaker derives the values that reflecting the real values of the society, which is a religious society by nature, inclined towards religion and to its principles and values despite the differences in outlook, doctrine and belief
- Mosques have appeared in Egyptian cinema in many forms, both in terms of their external architectural form and their social and religious significance to the people. Many and different Islamic landmarks represented in Egyptian films, due to their architectural importance, to their religious importance to the people through the importance and the fame they gained through righteous saints buried within them, or to their major function being a place of worshiping.

Recommendations

- The agreement of filmmakers and tourism officials to produce films that creating emotional attachments to heritage sites through spiritual framing, which indirectly influence viewers, and promote the historical places.

Plates

^{٤٥} محمود قاسم، الأديان على شاشة السينما المصرية، ص. ٤٢



(Pl.1) Inner of the mosque of Ahmed ibn Tulun (source: taken by the researcher)



(Pl.2) Inner of the mosque of Al-Azhar (source: taken by the researcher)



(Pl.3) the mosque of al Husein (Source:

<https://www.sis.gov.eg/Story/233501/%D8%AC%D8%A7%D9%85%D8%B9-%D8%A7%D9%84%D8%AD%D8%B3%D9%8A%D9%86?lang=ar>)

References

Arabic Resources

- تقي الدين احمد بن علي المقرئ؛ تحقيق محمد زينهم؛ مديحة الشرقاوي، المواعظ والاعتبار بذكر الخطط والآثار، الجزء الثالث، مكتبة مدبولي، ١٩٩٨، ص. ١٩٣
- علي مبارك، الخطط التوفيقية الجديدة لمصر القاهرة ومدنها وبلادها القديمة والشهيرة، الجزء الاول، الطبعة الاولى، المطبعة الأميرية بولاق، ١٣٠٦هـ
- علي مبارك، من الخطط الجديدة لمصر القاهرة ومدنها وبلادها القديمة والشهيرة، الجزء الرابع، الطبعة الاولى المطبعة الاميرية ١٣٠٥هـ،

Arabic References

- أحمد عبد الرازق أحمد، العمارة الإسلامية في مصر منذ الفتح العربي حتى نهاية العصر المملوكي (٢١-٩٢٣هـ / ٦٤١-١٥١٧م)، الطبعة الاولى، دار الفكر العربي، القاهرة .
- _____، تاريخ واثار مصر الإسلامية من الفتح العربي حتى نهاية العصر الفاطمي، دار الفكر العربي، ١٩٩٩.
- أحمد فكري، مساجد القاهرة ومدارسها، الجزء الثاني، دار المعارف، ١٩٦٩.
- حسن الباشا، موسوعة العمارة والآثار والفنون الإسلامية، المجلد الأول، الطبعة الاولى، اوراق شرقية، ١٤٢٠/٥١٩٩٩م.
- حسن الباشا وآخرون، القاهرة تاريخها فنونها اثارها، مؤسسة الاهرام، ١٩٧٠.
- حسن عبد الوهاب، تاريخ المساجد الاثرية (التي صلى فيها الجمعة صاحب الجلالة الملك الصالح فاروق الاول)، الجزء الاول، الهيئة العامة لقصور الثقافة، القاهرة، ٢٠١٤.
- حسنى محمد نوبصر، الآثار الإسلامية، مكتبة نهضة الشرق .
- سعاد ماهر، الأزهر أثر وثقافة، العدد الثاني والعشرون، دراسات في الاسلام يصدرها المجلس الأعلى للشئون الإسلامية وزارة الاوقاف، ١٩٦٢.
- _____، القاهرة القديمة وحياتها، المؤسسة المصرية العامة للتأليف والترجمة والطباعة والنشر، وزارة الثقافة، ١٩٦٢.
- _____، مساجد مصر وأولياؤها الصالحون، الجزء الاول، المجلس الأعلى للشئون الإسلامية.
- سوسن سليمان يحيى، آثارنا الإسلامية (العمارة في صدر الاسلام والعصر العباسي الأول) ، الجزء الأول، دار نهضة الشرق، ١٤١٧/٥١٩٩٧م .
- عاصم محمد رزق، أطلس العمارة الإسلامية والقبطية بالقاهرة الجزء الاول الآثار الواقعة بين الفتح العربى ونهاية عصر الدولة الأيوبية (٢١-٦٤٨هـ / ٦٤١-١٢٥٠م)، مكتبة مدبولي.
- عبد السلام أحمد نظيف، دراسات في العمارة الإسلامية، الهيئة المصرية العامة للكتاب، ١٩٨٩

- علاء الدين عبدالعزيز ، آثار مصر الاسلامية ، مكتبة بستان المعرفة ، ٢٠١٢ .
- محمد ابو العمايم؛ إشراف وتقديم اكمل الدين احسان اوغلي ، *آثار القاهرة الإسلامية في العصر العثماني*، المجلد الاول، مركز الأبحاث للتاريخ والفنون والثقافة الإسلامية بإستانبول، ٢٠٠٣ .
- محمود أبو العيون، الجامع الأزهر نبذة في تاريخه، مطبعة الأزهر، القاهرة.
- مركز المعلومات ودعم اتخاذ القرار؛ المجلس الأعلى للآثار، *دليل الآثار الإسلامية بمدينة القاهرة*، الاصدار الاول، مطابع المجلس الأعلى للآثار، ٢٠٠٠ .
- هاشم النحاس، نجيب محفوظ في السينما المصرية، المجلس الاعلى للثقافة، ١٩٩٧ .
- محمود قاسم، الأديان على شاشة السينما المصرية، وكالة الصحافة العربية (ناشرون)، ٢٠١٨ .

Foreign References

- De Lacy O'leary, *a Short History of The Fatimid Khalifate*, Kegan Paul, Trench, Trubner& Co.,Ltd.Londen, 1923.
- James P. Jankowski, Gershoni I, *Egypt, Islam, and the Arabs: The Search for Egyptian Nationhood, 1900-1930*, Oxford University Press 1987.

Foreign periodicals

- Jane Gaffney, *The Egyptian Cinema: Industry and Art in a Changing Society*, Arab Studies Quarterly, Winter 1987, Vol.9,No.1, pp.45-75, Pluto Journals.
Stable URL: <https://www.jstor.org/stable/41857918>