

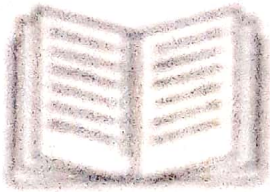
AYDI EST.

Open Learning & Translation

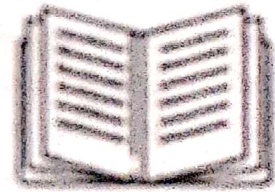
2021-2022

First Year

Second Term



6



Culture

II

10.06.2022

أحمد العبد



كلمة في 1 \*

AYDI 2022

## HELLO EVERYONE!

Do you have any questions about what we talked about in the previous lectures?

Student: On page 34, do we have to memorize the translation of the verse of the Qur'an?

Instructor: Of course no. Do not memorize anything.

Student: What about the poetry on page 66?

Instructor: You don't have to memorize this either. I told you I don't need exact dates or exact numbers so that you won't memorize anything.

I just want you to understand. I don't want you to memorize things that you will eventually forget. The main ideas will still be there forever.

Student: So there will be no questions about who said what?

Instructor: No there won't be. I told you that the exam will be easy.

As I mentioned earlier, it's too early for you to write long theses. First, you need to have some introductory sentence to lay the basis of what you're going to discuss. Then you present your ideas and your arguments in a couple of sentences. Then you comment on each one of these ideas with a couple of more sentences for each. Then you conclude. Conclusion is a restatement of your argument. You state your argument in the conclusion in some other words; don't repeat the same words you mentioned before.

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Let us move now to chapter 4. The whole section contains three or four ideas.

Before we start reading, can you tell me about classical Arab literature?

Student: الشعر الجاهلي

Instructor: OK. It is classical. What else?

Student: It uses old language.

Instructor: Yes, it uses classical Arabic.

Student: It has a special form.

Student: It was improvised.

Instructor: Good. What else? What about genres?

**Student:** Only poetry. They had no stories.

**Instructor:** Yes, they didn't have short stories or novellas because they did not write (a novella is a short novel). They did not have this concept of writing a story or novel.

**Instructor:** We have another important form of literature in classical Arab literature; what is it?

**Student:** Speech.

**Instructor:** Exactly. Public speeches (فن الخطابة).

- What other types of writings were there?

Prose came later but there is another form which is the scientific writing. They were more interested in writing science than literature. We have al-Jahiz who wrote sarcastically. We have Ibn al-Moqaffa'. Other than that, we had scientists and poets.

We discussed Arabic literature and we discussed English or European literature. In the 19<sup>th</sup> and 20<sup>th</sup> century they were used together. What was the result of that?

**Student:** Some poets maintained the original Arabic but they tried to have a new way.

**Instructor:** In Baccalaurea, you studied literary criticism in Arabic where we have classical, neoclassical, romanticism, and other schools. When did these schools appear?

**Student:** In the 19<sup>th</sup> century.

**Instructor:** Correct. But in English literature they existed long before they appeared in Arabic literature.

English classical literature was influenced by Greek and Roman literature. The Arabic poets learned from European writers. As a result, we have short stories and modern literature in Arabic. Also, in Egypt drama was introduced.

- What happened to the form poetry?

We have modern poetry as a result of this fusion; we have new tendencies in the form.

- What about the content of poetry?

They had revolted against classical Arabic in form, content, and way of expression, but they maintained language. They used a simpler form of Arabic that appealed to ordinary people. Now and before, classical Arabic is difficult to be understood. In order to convey their

ideas to ordinary people, they used a simple form of Arabic which yet remained standard. Some of them even used colloquial Arabic or spoken dialects of Arabic, not standard Arabic. There were some schools to preserve the Arabic literature heritage in Baghdad, Cairo, and Damascus. Later we had (مجموعة اللغة العربية).

• From the point of view of Taha Husayn, why was nationalism expressed in Arabic literature particularly in Egypt?

**Student:** Because the educated Arabs had the same principles.

**Instructor:** Yes, but what were these principles?

**Student:** Revolt against the immediate past and contemporary situation.

**Instructor:** How did they justify this? Taha Husayn mentioned three elements. He expressed that Egypt has its own identity that separates it from Arab countries because it has three elements; what are these three elements?

The first element is ancient Egyptian culture; the Pharaohs and the ones before.

**Student:** The second element is the Arab element which came to them from Islam which is the religion of the population. The last element is the foreign element which came from Greeks, Romans, Phoenicians, Arabs, Turks, Europeans, and Americans.

**Instructor:** Correct!

• Have you heard of the expression (مصر أم الدنيا) ?

This is a simple way to put Taha Husayn's idea. First, he starts describing the identity of the Egyptian nationality as independent and distinct from the surrounding and the Arabic identity. He starts by saying that elements of ancient Egyptian culture still remain up till today, but these elements were affected historically by various cultures, civilizations, and events.

First of all, Pharaohs were in Egypt 4 thousand years before the Arabs. Then came Alexander the Great who conquered the Middle East, the Eastern coast of the Mediterranean and Egypt. There is a city in his name which is Alexandria. Alexander the Great brought with him Greek culture into Egypt, so ancient Egyptian culture started transforming.

Next, the Roman Empire ruled over the Mediterranean basin. You

know how Cleopatra was influenced by Julius Caesar who eventually was killed for it. So, we had Roman influence, Latin influence, and European influence other than Greek.

Later in the 4<sup>th</sup> century, the center of the power of the Roman Empire moved from Rome to Constantinople during the reign of Caesar Constantine. The city bore his name; it's now called Istanbul. This gave space to the Pope in Rome to exercise his power. As a result, we have a horizontal divide in the Roman Empire. The southern part (which was called then the Byzantine Empire) had Greek elements and culture. The Greek influence came back. The other part (France, Spain, England, Germany) made Europe as we know it today. We had distinct nationalities.

**Student:** Is the division of the church affected this process?

**Instructor:** Yes, we have the Orthodox, Catholic, and Protestant. In Europe, people revolted against the Catholic Church and established the Protestant Church.

- What happened then?

Islamic conquest diminished the Greek influence. After that, the Caliphate degraded into rivalry states: the Abbasid, the Fatimid, and the Umayyad.

- What happened to the Arabic culture and the Arabic identity?

It remained.

- What happened after the breaking down of the Caliphate?

The Crusaders, who were Catholic, conquered Egypt, Syria, and other parts of the coast. They brought with them European ideas. They remained for almost a century. The Crusaders were driven back to Europe. We had small states like the Mamluks. Then the Ottoman Empire came; it had some elements of the Islamic culture and the Arabic culture as well as the Turkish culture. They tried to impose the Turkish culture and they succeeded to some extent.

After WWI, by which the Ottoman Empire was defeated and degraded, came western colonialization.

This is how Taha Husayn expressed it; the Egyptian culture is a mixture of all of this.

**Student:** This doesn't apply only to Egypt but to all countries.

**Instructor:** Exactly. We discussed this when we talked about Fes

and Casablanca. We said that these two cities are different from Cairo and Middle Eastern cities in Syria and Lebanon.

**Student:** The number of Europeans was great so they had their own lifestyle and they could establish their own communities.

**Instructor:** Exactly, they did not need to learn Arabic. In the end, if you look at the local dialects of these cities you will find that it is almost French.

- What happened to the local dialects of Egypt?

It is Arabic but is it greatly influenced by English language. This sums up the whole matter. First, we have a fusion of Arabic literature and western literature. As a result, we have new genres like drama and short stories and novels. They were published by newspapers and publishing houses. We discussed this in the previous chapter. They mainly published political and science, particularly in Egypt.

A sense of national identity that is different from a unified Arabic identity has started to emerge; it was justified by historical facts. As a result, new local identities started to emerge which were also backed up by political movements.

Let's start to read:

## Chapter IV:

### THE CULTURE OF NATIONALISM

#### IV.1 Introduction

It was in literature that the most successful fusion of western and indigenous elements took place. Newspapers, radio and films spread a modern and simplified version of literary Arabic throughout the Arab world: thanks to them, Egyptian voices and intonations became familiar everywhere. Three academies, in Baghdad, Damascus, and Cairo, were founded to watch over the heritage of the language. With a few exceptions, there was no challenge to the primacy of the literary language, but writers were using it in new ways. A school of Egyptian poets born in or near the 1890s, the 'Apollo' group, used traditional meters and language, but tried to express personal feelings in a way which would give unity to a whole poem; among the best known was Zaki Abu Shadi (1892 - 1955).

- fusion': strong bond تلاحم، انصهار، اندماج

- 'indigenous': أهلي، بلدي، طبيعي
- 'thanks to them': (بفضلهم).
- 'heritage': ميراث
- 'challenge': تحدي
- 'primacy': أسبقية، أولية

الفصل الرابع:  
الثقافة القومية

١. مقدمة:

في الأدب كان الاندماج الأنجح بين العناصر الغربية و العناصر الأهلية المحلية. فقد نشرت الصحف و المذيع و الأفلام نسخة حديثة و مبسطة للأدب العربي في أنحاء العالم العربي . وبفضلهم أصبحت الأصوات و اللهجات المصرية مألوفة في كل مكان. فقد أسست ثلاث أكاديميات في بغداد و دمشق و القاهرة لتتولى أمر الإرث اللغوي. مع وجود بعض الاستثناءات، لم يكن هنالك منافس للغة الأدبية و لكن الكتاب كانوا يستخدمونها بطرق جديدة فقد ولدت مدرسة للشعراء المصريين في سنة ( أو حوالي) ١٨٩٠ وهي مجموعة "أبو لو" التي استخدمت الأوزان و اللغة التقليدية و لكنها حاولت التعبير عن المشاعر الشخصية بطريقة يمكن أن تعطي الوحدة للقصيدة كلها. ومن بين أفضل المعروفين كان زكي أبو شادي (١٨٩٣ - ١٩٠٠).

First, I only discussed literature because it was the most obvious expression of this fusion of ideas and ideologies and cultures.

Before this fusion, there was a difference between the Arabic and the European arts. After this fusion, new forms of arts emerged.

The Apollo group used traditional meters and classical Arabic language. "Meters" means (اوزان الشعر). They expressed new topics and used new ways of expression. If you look at classical Arabic poems, (معلقة امرؤ القيس) is considered perfect. He says:

هَـمَّا نَبِكِ مِـنْ ذِكْرِي حَبِيبٍ وَمُنْزِلٍ      بِسِقْطِ اللّوِي بَيْنَ الدُّخُولِ فَحَوْمَلٍ

Before this fusion, in order to evaluate a piece of writing, they used to have these conventions which have changed in favor of Romanticism.

**The influence of English and French poetry could be seen in their work and in that of a group in the next generation:**

**Romantics, believing that poetry should be the sincere expression**

of emotion, giving an attention to the natural world which was not traditional in Arabic poetry, and which became nostalgia for a lost world in the work of Lebanese poets who had emigrated to North or South America. They were Romantics too in their view of the poet as the seer who gave voice to truths received by inspiration from outside. The revolt against the past could go as far as the total rejection expressed in the writing of one of the most original of them, the Tunisian Abul-Qasim al-Shabbi (1909-34):

*"Everything the Arab mind has produced in all the periods of its history is monotonous and utterly lacking in poetic inspiration."*

- 'sincere': (مخلص)
- 'nostalgia': (الشعور بالحنين للوطن)
- 'seer': المتنبئ
- 'inspiration': إلهام
- 'revolt': ثورة
- 'rejection': رفض
- 'total rejection': رفض مطلق
- 'original': أصيل
- 'monotonous': رتيب، ممل
- 'utterly': clearly
- 'lacking in': يخلوا من

ويمكن ملاحظة تأثير الشعر الإنكليزي والفرنسي في أعمالهم وفي أعمال مجموعة من الذين أتوا بعدهم من الجيل التالي:

الرومانسيون يعتقدون أن الشعر يجب أن يكون التعبير الصادق هن الشاعر، مولين اهتماماً للعالم الطبيعي الذي لم يكن مألوفاً في الشعر العربي و الذي أصبح حينها لعالم مفقود تمثل في عمل الشعراء اللبنانيين الذين كانوا قد هاجروا إلى شمال و جنوب أمريكا . كانوا رومانسيين أيضاً في نظرتهم للشاعر كعراق قدم صوتاً للحقائق المستقبلية عبر إلهام من الخارج. و كانت الثورة ضد الماضي يمكن أن تصل إلى أبعد حدود الرفض من خلال كتابة واحد من أعظمهم أصالة وهو التونسي أبو القاسم الشابي (١٩٠٩ - ١٩٣٤) الذي قال:

" إن كل ما أنتجه العقل العربي في كل فترات تاريخه ممل و يحتاج بشكل كامل إلى الإلهام الشعري".

When you study Classicism and Romanticism, you will see that



classical literature in English civilization had similar characteristics of classical Arabic literature. Romanticism for example expressed the same ideas which appeared in Arabic literature as well.

- Can you explain the last three lines?

**Student:** He thought that all the Arabic literature was boring and dull because it followed certain rules and conventions.

**Instructor:** Exactly. I don't actually agree with that.

Romanticism revolted against these conventions and gave the freedom to the writers to express themselves the way they want. This gave rise to a more genuine and authentic literature.

Immigrant poets to South America, especially Syrian and Lebanese, used to write nostalgic poems and writings. They were considered as romantic poets as well. They expressed nostalgia more than anything else because they longed to be home.

The breach with the past was shown also in the development of certain literary forms virtually unknown in the classical literature. Plays had been written in the nineteenth century, and in this period some more were written, but theatres to perform them were still rare, apart from the appearance in Egypt of Najib Rihani's theatre of humorous social comment and his creation 'Kish-Kish Bey'.

More significant was the development of the novel and short story, pre-eminently in Egypt, where a number of writers born in the last decade of the nineteenth century and the first of the twentieth created a new medium for the analysis and criticism of society and the individual; in their stories they depicted the poverty and oppression of the poor in village and city, the struggles of the individual to be himself in a society which tried to confine him, the conflict of the generations, the disturbing effects of western ways of life and values. Among them were Mahmud Taymur (1894 - 1973) and Yahya Haqqi (b.1905).

- 'virtually': really
- 'rare': نادر
- 'apart from': بعيداً عن، ناهيك عن
- 'humorous': هزلي
- 'significant': هام، ذو معنى

- 'novel': رواية
- 'pre-eminently': distinguished for the first time...  
(بدأت وميزت أولاً) أو (بطريقة مميزة)
- 'medium': وسيلة
- 'analysis': تحليل
- 'criticism': نقد
- 'individual': فرد
- 'depicted': وصفوا
- 'poverty': الفقر
- 'oppression': اضطهاد
- 'struggles': صراع. معاناة
- 'confine': يقيد
- 'conflict': نزاع. صراع
- 'generations': الأجيال
- 'disturbing': مقلق، مزعج، يسبب خلل أو اضطراب

إن رفض الماضي كان واضحاً أيضاً من خلال تطوير أشكال أدبية معينة كانت غير معروفة فعلياً في الأدب الكلاسيكي العربي. فقد كتبت المسرحيات في القرن التاسع عشر وفي هذه الفترة كتب المزيد منها ولكن المسارح التي سوف تؤدي عليها هذه المسرحيات كانت لا تزال نادرة. ما عدا ظهور مسرح "نجيب الريحاني" في مصر الذي كان يتسم بالتعليقات الاجتماعية الساخرة وإيجاده لشخصية "كشكش بك".

وكان تطور الرواية والقصة القصيرة ظاهراً بشكل مميز أكثر، وكان في مصر عدد من الكتاب المرموقين الذين ولدوا في العقد الأخير من القرن التاسع عشر وبداية القرن العشرين وقد أوجدوا طريقة جديدة لتحليل ونقد المجتمع والأفراد من خلال قصصهم الذين صوروا من خلالها الفقر المدقع واضطهاد الفقراء في القرية والمدينة وصراعات الفرد ليكون هو نفسه في المجتمع الذي حاول أن يحدده وصراع الأجيال والآثار المزعجة للطرق الغربية في الحياة وفي القيم. وكان من بينهم محمود تيمور (١٨٩٤-١٩٧٣) ويحيى حقي (المولود سنة ١٩٠٥).

We have new genres of literature in Arabic; mainly drama, novels, and short stories.

In England, theaters were common in the 13<sup>th</sup> century because of the Greek influence.

Student: But we have ancient theaters in Syria like Busra.

**Instructor:** Yes but these theaters were established by the Romans. The Romans went away and their identity and culture were diminished by the Islamic conquest.

**Student:** The Europeans had theaters because of Shakespeare.

**Instructor:** Shakespeare was and still is the most important but he is not the first of course. Theaters were there a long time before Shakespeare. By the way, Shakespeare is not only a dramatist but also a poet; he also wrote prose. The most famous works by him were plays and poems. Novels, novellas, and short stories emerged later on with the development of printing press; without printing press you wouldn't have a novel. Let's continue.

#### IV.2 A New Cultural Outlook

The writer who best expressed the problems and hopes of his generation was the Egyptian Taha Husayn (1889-1973). He was not only the representative, but perhaps the most original of them, and the writer of one of the books most likely to survive as part of the literature of the world: his autobiography *al-Ayyam*, a narrative of how a blind boy became aware of himself and his world.

His writings include novels, essays, works of history and literary criticism and an important work, *Mustaqbil al-thaqafa fi Misr* (The Future of Culture in Egypt). They show, in this period, a sustained attempt to hold in balance the three essential elements, as he sees them, of the distinctive Egyptian culture: the Arab element, and above all the classical Arabic language; the elements brought in from outside at different periods, and above all that of Greek rationalism; and the basic Egyptian element, persisting throughout history.

- 'representative': ممثل
- 'survive': يبقى حياً
- 'autobiography': سيرة ذاتية
- 'narrative': حكاية، قصة
- 'literary criticism': نقد أدبي
- - "al-Ayyam": الأيام
- - "Mustaqbil al-thaqafa fi Misr": مستقبل الثقافة في مصر
- 'sustained': دائم، ممتد...
- 'attempt': محاولة

- يوازن: 'to hold in balance'
- أساسي: 'essential'
- مميز: 'distinctive'
- العقلية: 'rationalism'
- يستمر: 'persisting'

٢. وجهة نظر ثقافية جديدة:

كان "طه حسين" هو الكاتب المصري الذي عبر بأفضل صورة عن مشاكل والآن جيله (١٨٨٩-١٩٧٣) فلم يكن ممثلاً لهذا الجيل فحسب، لكن ربما كان الكاتب الأكثر أصالة بين أبناء جيله وكان هو مؤلف أحد الكتب التي استحققت أن تعيش وتستمر كجزء من أدب العالم وهي سيرته الذاتية "الأيام" وهي تروي كيف استطاع أعمى أن يصبح واعياً لنفسه وعالمه. وقد شملت كتاباته الرواية والمقالة والأعمال التاريخية والنقد الأدبي وله عمل هام هو "مستقبل الثقافة في مصر" وقد أظهرت كل أعماله في هذه الفترة محاولة دائمة لإقامة التوازن بين العناصر الثلاث الأساسية كما رآها هو من خلال الثقافة المصرية المميزة وهي: العنصر العربي وفوق ذلك كله اللغة العربية التقليدية القديمة، والعناصر التي جاءت من الخارج في فترات مختلفة، وبالإضافة إلى ذلك كله الثقافة التي جاءت عن طريق الثقافة العقلانية اليونانية والعنصر المصري الأساسي وهو المثابرة عبر التاريخ.

I explained this in detail, who would like to give me a summary?

**Student:** The three elements are the ancient Egyptian, the Arabic classical language, and the foreign element which is the Greek influence.

**Instructor:** Why did he mention Greek in particular?

This is because Egypt was influenced by Greek culture and ideas several times in history: Alexander the Great, and when the Roman diminished the Greeks came back again under the Byzantine Empire. In chapter 1, we said that three Egyptian cities supplied Constantinople with Greek speaking servants. So, Egypt in general was under Greek influence. That's why Taha Husayn mentioned the Greek in particular.

"Three elements have formed the literary spirit of Egypt since it was arabicized. The first of them is the purely Egyptian element which we have inherited from the ancient Egyptians .... and which we have drawn perpetually from the land and sky of Egypt, from its Nile and its desert ...

The second element is the Arab element, which came to us through its language and religion and civilization. Whatever we do, we shall not be able to escape from it, or weaken it, or diminish its influence in our life, because it is mingled with that life in a way which has formed it and shaped its personality. Do not say that it is a foreign element.... The Arabic language is not a foreign language among us, it is our language, and a thousand times closer to us than the language of the ancient Egyptians....

As for the third element, it is the foreign element which has always influenced Egyptian life, and will do so. It is what has come to Egypt from its contacts with the civilized peoples in the east and west ... Greeks, Romans, and Phoenicians in ancient times, Arabs, Turks, and Crusaders in the Middle Ages, Europe and America in the modern age .... I should like Egyptian education to be firmly based on a certain harmony between these three elements."

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"ثلاثة عناصر شكلت الروح الأدبية في مصر منذ أن دخلت العهد العربي. الأول منها العنصر المصري النقي الذي ورثناه من قدماء المصريين. والذي استقيناه من أرض وسماء مصر بصورة أبدية، من نيلها وصحرائها.

العنصر الثاني هو العنصر العربي الذي جاء إلينا من خلال لغته والدين والحضارة ومهما حاولنا أن نفعل لن يكون بمقدورنا أن نهرب منه أو أن نعمل على إضعافه أو تحطيم أثره في حياتنا لأنه ممتزج بتلك الحياة بطريقة كانت قد شكلته وشكلت شخصيته. لا تقل إنه عنصر أجنبي ... فاللغة العربية ليست لغة غريبة بيتنا، إنها لغتنا وهي أقرب ألف مرة إلينا من لغة القدماء المصريين....

أما بالنسبة للعنصر الثالث فهو العنصر الأجنبي الذي كان له الأثر دائماً على الحياة المصرية ويبقى كذلك دائماً. لقد جاء إلى مصر عبر اتصالاتها مع الشعوب المتحضرة في الشرق والغرب ... من اليونان والرومان والفينيقيين في العصور الوسطى، وأوروبا وأمريكا في العصر الحديث ... أحب أن تعتمد الثقافة المصرية التي بصورة أساسية على تناسق معين بين هذه العناصر الثلاث."

Three elements formed the literary spirit of Egypt since it was Arabicized. He's referring to the ancient Egyptian way of life and culture which were Arabicized by the Islamic conquest.

Actually, I believe that ancient Egyptian way of life diminished or disappeared way before the Islamic conquest by the Greeks and the

Romans. Back then, although they had written accounts, but that language was not alive so no one knows how that language was spoken: they're only speculating how these words were said, they're reconstructing those words. Even meanings and translations of these texts are not 100 percent accurate; no one knows exactly what they mean because it's a very complex process. I believe that Egyptian culture diminished way before the Islam.

Then Taha Husayn is stressing that Arabic is not a foreign language to Egypt but it's closer to Egypt than ancient Egyptian.

I talked briefly about the main events that occurred historically in Egypt.

- Who influenced Egypt?

First we had ancient Egyptians, Alexander the Greek, Roman Empire, then horizontal divide, Byzantine Empire, Islamic conquest, Crusaders, Ottomans and Turks, the European colonialization, and then came globalization. Then we have the geographical settings making Egypt in between three continents which are Africa, Asia, and Europe. We have also the Suez Canal which made Egypt a destination for people from all over the world. Those people brought with them their cultures and ideas and they influenced the society.

His assertion that Egypt was part of the world of culture formed by thought aroused most attention at the time but perhaps his most contribution lay in his care for the Arabic language, and his demonstration that it could be used to express all the nuances of a modern mind sensibility.

He wrote also about Islam, but at least in the 1920s and 1930s, what he wrote was in the form of an imaginative recreation of the life of the Prophet, of a kind which could satisfy the motions of ordinary people. Later he was to write in a different vein, but for the moment the unifying principle of his thought was not Islam so much as the collective identity of the Egyptian nation.

- Assertion: تأكيد
- Thought: فكر
- Demonstration: إيضاحه
- Assertion: إصرار، توکید.

- Arouse: يثير
- Contribution: إسهام
- Nuance: (كالفروق بين تدرجات نفس اللون)

تأكيداً على أن مصر كانت جزءاً من عالم الثقافة تشكل بواسطته الفكر آثار اهتماماً بالغاً في ذلك الوقت ولكن ربما كان أعظم إسهاماته يكمن في عنايته باللغة العربية وبراہينه على أنها من الممكن أن تستخدم للتعبير عن كل الفروقات الضئيلة لعقلانية العقل الحديث. كتب أيضاً عن الإسلام ولكن، وعلى الأقل في العشرينيات والثلاثينيات، كان ما كتبه على شكل إعادة خيالية لحياة "النبي"، ومن ذلك الذي يمكن أن يرضي عواطف العامة من الناس. بعد ذلك كتب في فرع مختلف ولكن حتى هذه اللحظة فإن المبدأ الموحد للفكرة أو المبدأ الشامل الناظم لفكره لم يكن الإسلام بقدر ما كان الهوية الجمعية للأمة المصرية.

Taha Husayn was most distinguished for calling for an independent Egyptian identity which summed up all cultures of the world due to the previous three factors we talked about, mainly the fusion of various cultures in Egypt.

He also stressed that Arabic as a language can be used to express all varieties of human emotions and feelings and whatever you think of.

He wrote about Islam in a way that appealed to ordinary people. Later he wrote in a different vein which means he wrote in a different field.

- What was the unifying feature of his writing?

**Student:** Egyptian identity.

**Instructor:** Correct. Go ahead please.

In one form or another, this was to be characteristic of educated Arabs of his generation. The central theme was that of the nation; not only how it could become independent, but how it could have the strength and health to prosper in the modern world. The definition of the nation might vary: since every Arab country was facing a different problem in relation to its European rulers, there was a tendency, at least among the political leaders, to develop a separate national movement in each, and an ideology to justify it. This was particularly true of Egypt, which had had its own political destiny since the time of Muhammad Ali. In some cases, the fact of a separate existence was given legitimacy by a theory of history.

Nationalist movements were revolts against the present and the

immediate past, and they could appeal to the memory of a more distant, pre- Islamic past. To which the discoveries of archaeologists and the opening of museums gave a visible reality. The discovery of the tomb of Tutankhamen in 1922 aroused great interest, and encouraged Egyptians to lay emphasis upon the continuity of Egyptian life from the time of the Pharaohs.

- Nation: الأمة
- Prosper: يزدهر، يزدهو
- Prosperity: رخاء اقتصادي
- Vary: يتغير، يتنوع
- Various: متنوع
- Tendency: اتجاه أو توجه
- Ideology: طريقة تفكير
- justify: يبرر
- Destiny: قدر
- Separate existence: كيان منفصل
- Legitimacy: الشرعية
- immediate past: الماضي القريب
- appeal to: يلجأ إلى
- archaeologists: علماء الآثار
- aroused great interest: أثار اهتمام بالغ
- tomb: قبر
- Tutankhamen: توت عنخ آمون (أحد الفراعنة)

وبشكل أو بآخر كان هذا أحد الصفات التي تميز بها المثقفون العرب من جيله. وكان الموضوع الرئيسي يدور حول الأمة ليس فقط كيف يمكن لها أن تصبح مستقلة ولكن كيف يمكن لها أن تمتلك القوة والصحة لتزدهر في العالم الحديث. وتعريف الأمة يمكن أن يختلف: حيث أن كل قطر عربي كان يواجه مشكلة مختلفة في علاقاته مع الحكام الأوروبيين فقد كان هناك ميل على الأقل بين القادة السياسيين لتطوير حركة قومية منفصلة في كل قطر ونظام إيديولوجيات لتبرير ذلك. وكان لها مصيرها السياسي منذ أيام محمد علي. ففي بعض الحالات كانت حقيقة وجود مصر ككيان منفصل قد أعطي شرعية من قبل نظرية في التاريخ.

الحركات القومية كانت تنور ضد الحاضر والمستقبل القريب وكانت تستطيع أن تلجأ إلى



ذاكرة عهد ما قبل الإسلام البعيدة جداً و التي يرجع إليها اكتشاف الآثار التاريخية وقد أعطى فتح المتاحف حقيقة مرئية . واكتشاف قبر "توت عنخ آمون" في سنة ١٩٢٢ أثار كثيراً من الاهتمامات وشجع المصريين على الاستمرار في عيش الحياة المصرية التي بدأت منذ زمن الفراعنة.

• What we have as a result of "a separate national movement in each"?

Different national identities and different political parties. This is how political parties developed; a group of people had a certain belief about a certain point.

• How did nationalists justify their ideology?

They went back to pre-Islamic past when we did not have this unity; the Eastern parts of the Arab World were under the influence of the Sassanid Empire, in Arabia we had nomadic tribes, in North Africa and the Mediterranean basin we had the Byzantine Empire which also had some different nationalities combined within it. So, they justified this idea of separate nationality by these historical factors.

**Ahmad Shawqi, who had been the poet of the Egyptian court, emerged in the 1920s as a spokesman of an Egyptian nationalism which drew inspiration and hope from the monuments of the immemorial past of Egypt. In one of this poems, written for the unveiling of a monument in a public garden in Cairo, he portrays the Sphinx as looking down unchanged on the whole of Egyptian history.**

- Emerged: ظهر
- Spokesman: متحدث أو الناطق باسم
- Unveiling: إزاحة الستار
- Monuments: أضرحة، صروح
- Portrays: يصور، يمثل
- Sphinx: أبو الهول

أحمد شوقي الذي كان شاعر البلاط المصري ظهر في العشرينات كناطق رسمي باسم القومية المصرية التي استقت الإلهام و الأمل من تذكر الماضي الذي لا ينسى في مصر. في أحد قصائده التي كتبها بمناسبة الكشف عن نصب في حديقة عامة في القاهرة يصور " أبو الهول " وهو ينظر إلى الأسفل لم يتغير خلال التاريخ المصري كله.

Skip the extract, it's not really important.

An Arabic element was deeply rooted in such movements, whether it was explicit or not. Since the aim of the nationalist movements was to create flourishing modern society, revival of the Arabic language as a medium of modern expression, and a bond of unity was a central theme.

- 'explicit' ≠ 'implicit'
- 'explicit': جلي، واضح
- 'implicit': غامض
- 'autonomous': مستقل بذاته
- 'flourishing': مزدهر
- 'modern society': مجتمع حديث (معاصر)
- 'revival': إعادة إحياء
- 'central theme': هدف رئيسي

كان العنصر العربي متأصلاً في مثل هذه الحركات القومية سواءً كان ظاهراً أم لا. بما أن هدف هذه الحركات القومية هو إيجاد مجتمعاً مستقلاً مزدهراً حديثاً فإن إحياء اللغة العربية كوسيلة للتعبير الحديث و كرابطة للوحدة كان موضوعاً رئيسياً.

Although they called for a national identity, they did not Arabic as the medium of expression.

**Student:** Is this a continuation about Taha Husayn or it is a different topic?

**Instructor:** Taha Husayn is an example of these nationalist ideologies.

For the same reason, there was inevitably an Islamic element in nationalism. It tended to be implicit and submerged among the educated classes in this period, because (a) the separation of religion from political life seemed to be a condition of successful national life in the modern world, and (b) in some of the eastern Arab countries such as the Fertile Crescent entities and Egypt, Muslims and Christians lived together, and the emphasis was therefore, on their common national bonds.

- 'submerged': 'hidden' (ومقتصر على)
- 'the fertile crescent': الهلال الخصيب

- 'intervention': تدخل
- 'inevitable': محتوم، حتمي

للسبب ذاته. كان من الحتمي وجود عنصر إسلامي في القومية. ولكنه كان يميل إلى أن يكون ضمناً ومحجوباً بين الطبقات المتعلمة في هذه الفترة و ذلك لأن فصل الدين عن الحياة السياسية في العالم الحديث بدا كشرط أساسي لنجاح الحياة القومية في العصر الحديث، وكونه في بعض الأقطار العربية الشرقية مثل كيانات الهلال الخصيب ومصر، كان المسلمون و المسيحيون معاً ولذلك يعيشون معاً ولذلك كان التوكيد على الروابط القومية العامة.

Because they stressed that Arabic is the central theme to these local identities, the Islamic element remained although it didn't appear directly; it tended to be implicit. They separated religion from parties. Previous to that, politics and religion went hand in hand. Even Europeans did not come out of the Dark Ages until they separated religion from politics. The idea is that religion didn't affect political life in general.

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#### A Presentation by a student

##### The Culture of Nationalism

As a consequence of migration, new media of expression created a new universe of discourse. Literature was the most successful way of blending western and indigenous element. Arabic literature spread through new and simple versions of newspaper and radio. There were three academies that aimed to preserve the heritage of the language in Baghdad, Cairo, and Damascus. There were exceptions; some writers wrote literature in new ways: the Apollo group used traditional language but they tried to express personal feelings to produce a united poem. The influence of English and French poetry also was manifested by the romantics who believed that the expression of the emotions and the natural world should be through literature. Lebanese poets who immigrated to North or South America expressed nostalgia through their writings which were also considered romances. Abul Kasem al-Shabbi revolted through his writings against the past. Plays were written but there were no theatres to perform them except in Egypt, the theater of Najib al-Rehani. Also in Egypt, novels and short stories developed. Then writers created a new way to analyze and criticize society. Their writings showed the struggles of the poor, the conflict of

generations, and the disturbing effect of western way of life. It has been discussed that the rapid rural immigration to the cities led to many results.

These are bits and pieces although they are true. These are good for the brainstorming process. These are the basic ideas that you use to write an essay or a paragraph. Put these ideas on a piece of paper and try to link them to one another; what led to what? What is the reason of this? How can a group of ideas be put and linked together? Your writing lacks the logical flow of thoughts. You have to express this flow of thoughts in writing: if you are writing an essay, you write an introduction paragraph which briefly summarizes those thoughts. Then, you start to explain each and every idea in a separate paragraph. In the end, you write the conclusion.

If you're writing a paragraph, you start with the introduction to lay foundations. Then you represent your argument of the idea. Then you conclude.

There are many ways of writing; write the way you see fit. But you need to maintain a logical flow of thoughts and clarity. If your ideas are clear, readers will be able to understand the concept no matter how you write it.

You can't use the pronouns "I, we" in academic writing. If you really need to do so, you can use "The writer" or "the author".

Since you mentioned the word "results", then you have to mention all of them. If I want to talk only about one result, I can say "among these results is the...".

Thank you

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احذر المحاضرات المسروقة!  
[مكتبة العائدي لا تنشر محاضراتها على الإنترنت ونحن لا نتحمل مسؤولية أي  
نقص أو تشويه أو تزوير تجده في تلك المحاضرات. فالمرجع الرئيسي  
للمحاضرات هو المحاضرات الورقية فقط والتي يمكنك الحصول عليها من مقر  
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