

CHARLES UNIVERSITY – FACULTY OF ARTS
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Patriotism in Poetry of Şalāḥ Ğāhīn

MASTER THESIS

by

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Declaration

I declare that the following master thesis is my own work for which I used only the sources and literature mentioned. This thesis has not been used during other university studies or to acquire the same or another type of diploma.

Prohlašuji, že jsem diplomovou práci vypracoval samostatně, že jsem řádně citoval všechny použité prameny a literaturu a že práce nebyla využita v rámci jiného vysokoškolského studia či k získání jiného nebo stejného titulu.

Prague, May 14, 2021

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Abstract

This thesis examines selected poems of Egyptian writer Ṣalāḥ Ğāhīn. The study includes the author's approach to portraying the ideological, political, cultural, and socio-economic aspects of patriotism and translations of his poems. A part of this study is devoted to the problem of colloquial poetry within modern Arabic literature.

Key words: Ṣalāḥ Ğāhīn, colloquial language, poetry, zaḡal

Abstrakt

Tato práce zkoumá vybrané básně egyptského spisovatele Ṣalāḥa Ğāhīna. Studie zahrnuje autorův přístup k zobrazení ideologických, politických, kulturních a socioekonomických aspektů vlastenectví a překladů jeho básní. Část této studie je věnována problému hovorové poezie v moderní arabské literatuře.

Klíčové slova: Ṣalāḥ Ğāhīn, hovorový jazyk, poezie, zaḡal

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1.Introduction

The literary work and personality of Ṣalāḥ Ğāḥīn are often perceived beyond the shadow of a doubt, and we believe that he did not acquire all respects and appreciation within the Egyptian cultural and scholar context. He attained tremendous achievements in the various fields, from caricature drawings, colloquial theatrical and cinematic poetry, developing and overcoming boundaries of the literary genre of zaḡal, script writings and the national songs and anthems from which Ğāḥīn created a new well for study on its own. Despite the vast array of articles published in various newspapers and on the Internet, which all serve as a valuable source of information for this study, it was difficult to find any severe academic studies and critical works analysing Ğāḥīn and his poetry. One of the possible reasons could be that he wrote all his published poems in Egyptian colloquial Arabic, and most of the critical literature on Egyptian colloquial poets has been limited to brief reviews published within the preface of individual collections.¹

1.1. Current stage of research

In today's literary system, the use of the *fuṣṣḥā*, or Modern Standard Arabic, is necessary for a work to be considered canonical.² Thus, literates and scholars often omitted works written in the colloquial languages. They rejected examining it within the literary canon together with various literary pieces that reflect unpleasant themes, such as sexual associations are considered blasphemous and subsequently thrown into eternal oblivion or damnation where not even time can save, restore, and renew its never acknowledged value.

Colloquial poems are constantly present in Arabic literature since their emergence and even during the pre-Islamic age. However, there is not enough critical literature that would adequately examine the colloquial literature. Regardless of the literature's value, it remains neglected perhaps even more than during the classical era. For instance, an Egyptian poet Mas'ūd Šūmān asserts that classical critical text perception of popular culture is sometimes

¹ Noha M. Radwan. "Egyptian Colloquial Poetry in the Modern Arabic Canon." p.2.

² Khoury, Jeries. "Polysystems: A Theoretical Inquiry into Some General Concepts."p. 119.

represented the whole colloquial poetry field regardless of poems' distinctions. In this manner, the thesis points out that colloquial poetry and *zağal* poetry are not the same and outline misconceptions that serve to understand the poetical work of Ṣalāḥ Ğāhīn better. The method applied to solve the distinction of modern colloquial poetry is based on tracing the parallel relationship between literary scholars framing the literary canon and poets writing colloquial poetry. It is challenging because the colloquial literature and official canonised literature are in constant interaction, and both are in correlative importance.

The cornerstones, however, are Ğāhīn's poems. In this study, understanding the broader context of his poems supplement historical events that influenced and inspired Ṣalāḥ Ğāhīn. The outlines are strictly limited to the events further analysing in the poems. The thesis does not attempt to exhaust the literary works of Ṣalāḥ Ğāhīn, which is futile; instead, the limited scope put light only to certain shadows of issues cultural, poetical, aesthetical, linguistic, and literary issues of colloquial poetry of Ṣalāḥ Ğāhīn.

By analysing and translating Ğāhīn's poems, we discover the mode the author captured social events that occupied the interest of the broad Egyptian society; moreover, we point out the uniqueness, artistic capability and philosophy of his poems unmarked by his political voice. Despite his position as a public figure, an advocate of patriotic ideas, and the supporter of President Nāṣir, Ğāhīn was able to distance himself from the administration in his poetic work, and his poems have not consequently become its instrument. We will show the genius of his poems and the unique way he wrote about his love for his homeland.

2. Ṣalāḥ Ğāhīn

Ṣalāḥ Ğāhīn was borne in 1930 as the oldest child in the Cairo district Ṣubrā, at the street of Ğamīl Bāšā. He was a grandson of Aḥmad Ḥilmī, one of the National Party leader⁸ and a journalist who left his fingerprint in Egypt's politics during the 'Abbās Ḥilmī Pāshā (Abbas II Helmy Bey) rule at the turn of the 19th and 20th centuries. As a child, Ṣalāḥ Ğāhīn's family moved around Egypt due to Ğāhīn's father job. He was a judge in the Cairo Court of Appeal while his mother worked as a teacher, which affected Ğāhīn's personality to the extent that he was unstable in his studies, dreams, and jobs.

Ṣalāḥ Ğāhīn was primarily educated in Assiut Elementary School, and then he continued his studies in Mansoura High School.⁹ His following steps were uncertain, and Ğāhīn oscillated between the two careers. In 1947 he joined the Faculty of Law, and at the same time as he entered the Faculty of Fine Arts at Cairo University.

He dreamed about finishing his studies of fine arts and travel to Paris, and at the same time, he was aspiring to please his father to become a judge like him.¹⁰ This life attitude and hesitancy resulted in 1952 when he had not graduated from any college. His further steps led to a publishing house in Saudi Arabia where he spent three months and came back to work for Cairo newspapers. However, his professional career began after his marriage in 1955, when he became a cartoonist for the weekly magazine *Rūz al-Yūsuf*.¹¹ Until that time, he considered his painting to be just a hobby. In 1962 he started to work as the editor-in-chief in *Ṣabāḥ al-Ḥayr* (Good Morning) magazine and later he worked for one of the most significant Egyptian newspaper *al-Ahrām* (Pyramids). In 1965 Ṣalāḥ Ğāhīn got the award of the Egyptian Order of Science and Arts of the First Class.

He was married twice, from the first marriage with al-Sayyida Sūsān, he had two kids Bahā' and Amīna. His second marriage with an actress Munā Qaṭṭān he had his second daughter Samīna.¹²

Although, for what he is appreciated the most are his poem written in Egyptian colloquial Arabic. In his early student life, before he started writing poems in the colloquial Egyptian, he wrote in Modern Standard Arabic or *fushā*. Once he had read a colloquial poem of Fu'ād

⁸ Jacquemond, Richard. "La poésie en Egypte aujourd'hui: état des lieux d'un champ "en crise"." p.217.

⁹ Ṣalāḥ, Ğāhīn. "Mawsū'a al-šī'r al-'arabī".<https://arabicpoems.com/home/poet_page/311.html?ptid=2>.

¹⁰ Ṣalāḥ, Ğāhīn. "Mawsū'a al-šī'r al-'arabī".<https://arabicpoems.com/home/poet_page/311.html?ptid=2>.

¹¹ Also written Rose al-Yousef, the magazine was named after its founder.

¹² Ṣalāḥ, Ğāhīn. "al-a'māl al-kāmila lil-šā'ir Ṣalāḥ Ğāhīn." p.10.

Ḥaddād¹³, he started to experiment with the Egyptian colloquial language, and the friendship between these two opened the door to his whole life work.¹⁴

The other two persons and colleagues in the House of *Rūz al-Yūsuf*, Aḥmad ‘Abd al-Mu‘ṭī Ḥiğgāzī¹⁵ and Ṣalāḥ ‘Abd al-Ṣabbūr¹⁶ had a significant impact on Ṣalāḥ Ğāhīn as they worked together in one office. Ḥiğgāzī recalls Ğāhīn as "the most active, cheerful and present of us, he used to sing some Spanish and Russian songs from the legacy of the civil war. In addition to this, I heard most of his songs composed in the 1950s and early 1960s. Despite Ğāhīn 's overweight, it was he who taught me the waltz dance!"¹⁷

2.1. The Artist

Ṣalāḥ Ğāhīn composed lyrics for one of the most famous Egyptian musicians Umm Kulṭūm¹⁸, and ‘Abd al-Ḥalīm Ḥāfīz¹⁹. Most of his nationalist and patriotic songs marked the revolutionary age of the Egyptian president Ğamāl ‘Abd al-Nāṣir (1918-1970).²⁰ It was astonishing that the masses received these songs and responded to them with memorisation and singing as if they were songs of love, youth and beauty.²¹ Moreover, because these feelings were a sincere expression of the sweeping Egyptian conscience at that stage, it was not difficult for another delicate creator like Kamāl al-Ṭawīl²² to put for them melodies stemming from the depth of the prolonged Egyptian pain and rising in hasty tones, excited and excited for the most beautiful tomorrow that the rebellious hearts promised.²³

Perhaps intentionally, colloquial poems often show within an intense, politically tensed situation. For instance, the poem *Ṣūra* (Photograph) sung by ‘Abd al-Ḥalīm Ḥāfīz, appeared in a video montage displaying the demonstration in ‘Abbāsiyya Square in 2011.²⁴ Although the

¹³ Fu‘ād, Ḥaddād (1927–1985) was an Egyptian poet. His poetic of colloquial verse was an inspiration for many poets of his generation, and he continues to inspire even today's poets.

¹⁴ Ṣalāḥ, Ğāhīn. "al-a‘māl al-kāmila lil-šā‘ir Ṣalāḥ Ğāhīn." p.11.

¹⁵ Aḥmad, ‘Abd, al-Mu‘ṭī Ḥiğgāzī (1935-....), a poet, journalist, director of the cultural section at the magazine *Rūz al-Yūsuf* (1965-1970). Teacher of Arabic poetry at the University of Paris VIII (since 1974). Editor of the daily "al-Ahrām" (since 1988). Editor-in-chief of the magazine *lbdā* (since 1991).

¹⁶ Ṣalāḥ, ‘Abd, al-Ṣabbūr (1931 -1981), was among the first Egyptian free verse poets, editor, playwright, and essayist.

¹⁷ Bāsīlī, Frānsū. "Ṣalāḥ, Ğāhīn: šā‘ir al- al-ṭawra wa faylusūf al-fuqarā'." Muntaddā al-kitāb al-‘arabī.

<<https://www.arabworldbooks.com/en/e-zine/الفرقاء-وفيلوسوف-الفقراء>>.

¹⁸ Umm, Kulṭūm (1904-1975,) was an Egyptian singer, songwriter, film actress and a national icon.

¹⁹ ‘Abd, al-Ḥalīm, Ḥāfīz (1929-1977) was an Egyptian singer, actor, conductor, music teacher and film producer.

²⁰ Hanafy, Iman., "Exploring Relationships between Poetry and Nature in Salah Jaheen’s "On the Name of Egypt".p.92.

²¹ Ṣalāḥ, Ğāhīn. "Mawsū‘a al-šī‘r al-‘arabī".<https://arabicpoems.com/home/poet_page/311.html?ptid=2>.

²² Kamāl, al-Ṭawīl (1922-2003) was a distinguished Egyptian composer and music author.

²³ Ṣalāḥ, Ğāhīn. "Mawsū‘a al-šī‘r al-‘arabī".<https://arabicpoems.com/home/poet_page/311.html?ptid=2>.

²⁴ Armbrust, Walter. "The Trickster in Egypt's January 25th Revolution." p. 841 -842.

painful consequences of the eruption of the revolutionary movement in Egypt on January 25 2011, Taḥrīr Square confirmed appeals of poets of *šī'r al-‘āmmiyya* since the 50s, including Ṣalāḥ Ğāhīn, thus that the colloquial verses are the most ardent, accurate and are closest to the hearts of all Arabs. The lyric of the Photograph sounds:

"A photograph / all of us need to be taken on a photograph / a photo of the happy people beneath the victorious flag..."

The song echoed in the Taḥrīr²⁵, evoked passion and inspired the protests with optimism and the rights for social justice, liberty, and the people's power were apparent in his songs. For instance, *Iḥna al-ša‘b* (*We are the people*) discuss President Ğamāl ‘Abd al-Nāṣir:

"We the people / have chosen you from the people / you who have opened the door to freedom... "

In this context, it is worth briefly mention Ğāhīn's song *Bustān al-ištirākiyya* (Grove of Socialism) that celebrates efforts of Ğamāl ‘Abd al-Nāṣir, engineers and workers who participated in the construction of the High Dam. The song is not only about revolution, freedom, and dignity, but rather economic policy:

"On top of the socialist garden / standing with the heal of the world / a nation of heroes / science and workers / and with us is a beauty..."

Among the other songs we can mention *bi'l-Aḥḍān* (In the Embrace), *Yā ahlan bi'l-ma‘ārik* (O battles we welcome thee), and *al-mas‘ūliyya* (The Responsibility).²⁶ Finally, Ğāhīn's importance and controversy in composing nationalistic songs highlights the *Rāġa ‘īn bi-quwwat al-silāḥ* (We Will Return By force of Arms) sung by Umm Kulṭūm on June 1, 1967. The song attracted the attention of the Israeli intelligence service that assumed, from the concert and the song's lyrics, the intention of Egypt to attack Israel soon. Of course, it had shown as a fake suspicion.²⁷

²⁵ The square has been the location and centre for political demonstrations in Cairo, most notably that of the 2011 Egyptian revolution and Arab Spring, or the resignation of President Ḥusnī Mubārak (1928-2020).

²⁶ Dooa, Hamza. "Salah Jaheen, the revolutions' poet." <<https://english.ahram.org.eg/News/10482.aspx>>.

²⁷ al-Aswānī, ‘Alā'. "limāḍā nata'aḥḥar wa yataqaddam al-‘ālam?" Nadwa <https://www.youtube.com/watch?v=yp6HRbR4BA8&t=1166s> 12th min.

Additionally, he wrote operettas lyric, for instance, *al-Layla al-Kabīra*²⁸ (The Big Night or The Grand Night) together with an Egyptian singer and composer Sayyid Makkāwī²⁹.

He devoted a great effort to playwrighting and contributed weekly to *al-Ahrām*³⁰ or *Rūz al-Yūsuf*³¹ in Cairo as a cartoonist. His cartoons are only amusing, but they portray "brief news" and give pretexts immediately used by preoccupied people. Ġāhīn's cartoons are often subject of study and following caricature become famous immediately after it was published.



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Egypt boiled because of the trial of the air force generals guilty of 'negligence'. It was preceded by the crushing defeat of the Egyptian air force by an Israeli attack in June 1967, and the generals were sentenced to fifteen years imprisonment. Ġāhīn reacted to this drawing a cartoon of a child who had played with matches and destroyed his schoolbooks.³³

²⁸ *al-Layla al-Kabīra* (1961), is Egyptian puppet-operetta. The play has formed a big part of Egyptian folklore due to its dramatic and humorous depiction of the Prophet's birth theme.

²⁹ Sayyid, Makkāwī (1927-1997) was an Egyptian singer and composer.

³⁰ *al-Ahrām* (The Pyramids) founded in 1875, is the most widely circulating Egyptian daily newspaper.

³¹ *Rūz al-Yūsuf* founded in 1925, is Arabic and Egyptian weekly political magazine.

³² Al-Sayyid ,Afaf, Lutfi, Marsot. "The Cartoon in Egypt." p.15

³³ Al-Sayyid ,Afaf, Lutfi, Marsot. "The Cartoon in Egypt." p.14

One of his film *Halli bālak min Zūzū*³⁴ (Take care of Zuzu) was screened for over a year in local cinemas, and the soundtrack and script are deeply embedded in Egypt's social history. He was among the first who integrated poetry narration into Egyptian cinema. In 1978 he produced a film *Šafiqa wa Mitwallī* (Shafiqa and Metwalli) talking about siblings Šafiqa and Mitwallī's folktale. The film documented the cultural history of Egypt during the construction of the Suez Canal.³⁵

2.2. Popular Poet

Scholarly respects have not met colloquial poetry's spirit. It falls neither into folklorists' field nor into Arabic canon as framed at present and gets relatively little attention in literary journals, critical studies, and anthologies. Various criteria, some of which we mentioned above, excluded literary works of Šalāḥ Ğāhīn from the Arabic literary canon. It naturally leads to the drawing of popular literature discourse with a comparison to vernacular literature. A fictitious line drawn between these two does not necessarily work, so one cannot make a pure categorisation of Ğāhīn's poetical writings. This study emphasises that colloquial language has its specifics and does not mean degradation, reducing aesthetic values or impotence of expressing deeper emotions outside everyday life's frame.

Debates concerning research of popular literature has been going on for decades. However, this does not apply to the Arab world. From the aesthetic point of view, it is being argued, for instance, that popular literature gives only spurious and false gratifications; evokes no motion or effort; but only a lifeless response; lack aesthetic self-respect; is uncreative and standardised; is deficient in form; and is too superficial to engage the intellect.³⁶ These accuses, however, does not directly bind the usage of colloquial language.

In English speaking countries, popular literature has shown extensive and continued acceptance, marked by sales, frequent imitation, adaptation to other aesthetic modes and overall market success. The word "popular" is determined as an equivalent for "successful," not as an

³⁴ *Halli bālak min Zūzū* (Take care of Zuzu or Wach out of Zuzu) film exposes *Zūzū*, a student at university over a day, but a singer and belly dancer in her mother's troupe at night. Because her belly dancing is somehow controversial in society, they keep it a secret. One day, *Zūzū* falls in love with her professor, who decides to cancel his engagement to stay with *Zūzū*. The former fiancée finds that *Zūzū* is a belly dancer and hires her mother's troupe to perform at her party, where *Zūzū* and the professor will be guests. After the professor reveals the secret, he has an inquiry and resolves that he still loves her. In the film, we can find aspirations for modernity, social justice, liberation, and emancipation. Eventually, it is a happy film that predominates emotion, idealism, and talent even in the most hopeless circumstances.

³⁵ Dooa, Hamza. "Salah Jaheen, the revolutions' poet." <<https://english.ahram.org.eg/News/10482.aspx>>.

³⁶ Snir, Reuven. "Modern Arabic Literature: A Theoretical Framework." p. 15.

antonym for "serious."³⁷ Although, popular literature includes those writings dedicated to the masses and those that find favour with the public. It is produced primarily to entertain. Theorems state that, unlike high literature, popular literature generally does not attempt a high proportion of formal beauty or subtlety and is not intended to endure. The growth of popular literature has paralleled literacy spread through education and facilitated by technological advancements in printing.³⁸ From a sociocultural point of view, we often find the absurd arguments made against popular literature and art in general: they promote excessive commercialism; they make society more susceptible to totalitarianism; they ruin high culture by corrupting audiences, and they lower the artistic quality of society as a whole.³⁹

A poet in Arabic society is a model of enlightened intellectual, saviour, the voice of change, a lighthouse for society.⁴⁰ This intellectual is a prophet talking to the masses about future salvation. The relationship between the writer and the reader transforms into the relationship between the teacher and his pupil.⁴¹ However, poets carrying the stigmas of colloquial language do not fit into this framework.

Many writers around the Arab world followed the principle of *iltizām* (commitment) stressing an education that is directly related to the language. This principle has been often misunderstood because the real sense of the *iltizām* (commitment) is that it is not absolute.⁴² The meaning refers to the writer's commitment to his environment, and admittedly, it does not mean to be a slave of the environment but rather to be a mirror. The author writes so that people can understand him, and, in this sense, he can adjust his language. The meaning of commitment is not to destroy the writer's freedom.⁴³ It has been argued that attempts at aesthetic legitimation will somehow destroy the character of popular literature by "expropriating" it from its popular audiences and mode of reception.⁴⁴

³⁷ Colombo, John, Robert. "Popular Literature in English". In The Canadian Encyclopedia. <<https://www.thecanadianencyclopedia.ca/en/article/popular-literature-in-english>>.

³⁸ Young, Grace. "Popular Art." Encyclopædia Britannica, <<https://www.britannica.com/art/popular-art#ref236490>>.

³⁹ Snir, Reuven. "*Modern Arabic Literature: A Theoretical Framework*." p. 16.

⁴⁰ Aboubakr, Randa. "The Egyptian Colloquial Poet as Popular Intellectual: A Differentiated Manifestation of Commitment." p. 29.

⁴¹ Aboubakr, Randa. "The Egyptian Colloquial Poet as Popular Intellectual: A Differentiated Manifestation of Commitment." p. 29.

⁴² cf. Jean-Paul Sartre, essay "What is Writing" (1947).

⁴³ Ḥussayn, Ṭahā. In. Sa'īda 'iyāda, Barnāmiġ māsbīrū zamān. 17 min.

⁴⁴ Snir, Reuven. "*Modern Arabic Literature: A Theoretical Framework*." p. 16.

One of the features that popular Arabic literature distinguishes from the canon is its language. Popular authors often use *fushhā* 'āṭila (stripped *fushhā*), however, this is not a rule.⁴⁵ The rule is that the language used by popular authors is simple, easy to understand and as similar to daily language as possible. Ḡāhīn frequently and intentionally uses the Egyptian colloquial Arabic syntactic composition, yet he prefers, as the almost of the colloquial poets do, a vocabulary rooted in the standard literary register. Furthermore, the colloquial poets mostly refrain from using highly vernacular or regionally-specific vocabulary. Contrariwise, the modernist poetics in *fushhā* sustain the syntax and use the lexicon closest to the spoken language.

From the language point, a modern colloquial poet had to state proofs of the invalidity of several common and well-established sayings that modern criticism linked with a long mechanical and apparent association (albeit the false and deceptive ones) between the poetry written in the colloquial language. 'Āmmiyya has often been perceived as a language of broad masses limited by the ease of its origin, nearness of its purpose, straightforwardness of its message, simplicity of its application, the scope of written vernacular language that the people exchanged in their daily lives and used it to get along with their life needs, living. Of course, these false assumptions necessitated, and generated other hypotheses that are no less flawed and confusing. Thus, the colloquial is possibly more available to the uneducated than the *fushhā* Arabic, but its poetic charm lies in the fact that it is the language that everyone can understand and speak it. Therefore, Ḡāhīn could represent the peasants, workers, and urban Egyptians in the highest government spheres only with the engagement of his language. In contrast to the well-recognised poet 'Abd al-Ṣabbūr, who shaped the poetic taste of an entire generation of poets after him, Ḡāhīn formed the emotional taste of the revolution, poets, the poor, the simple, workers, peasants, employees, lovers, and dreamers. Hence the importance of this great popular poet is no less than that of 'Abd al-Ṣabbūr; however, Ḡāhīn has not received similar recognition. Nevertheless, his place amidst the elite poets, alongside those who wrote in *fushhā*.

2.3. Poet of Revolution

Traditionally adverse reactions plus notions that the colloquial undermines Arab unity have inhibited its study. Eventually, political topicality in poetry reduces accessibility but lends force: one of its strengths as art and political voice is its close connection to the here and now

⁴⁵ Khoury, Jeries. "Polysystems: A Theoretical Inquiry into Some General Concepts." p. 122.

of its environment.⁴⁶ The politic in the poetry can either serve and support a political authority or aims to destroy it; thus, it can determine the success of one's *dīwān*⁴⁷ or vanishing. Generally, the politically tuned poems are perceived routinely, and it does not happen that this becomes a reason of doom one's *dīwān*, unless the censorship does not enter. It is, however, an old clash. What is essential in political poetry and all politically tuned literature is that it is sincere in tone and draws its strength from the warmth of faith of those who produce it."⁴⁸

Plenty of Ğāhīn's poems are motivated by socialism, however, they are uncorrupted in their expression. It is essential to notice that his frame of mind was refrained from the ideology, although he was an intellectual who deliberated the leftist ideas emphasizing the importance of poor and simple Egyptians. Complete characteristics of Ğāhīn should be perceived within the social environment that was born with the Egyptian revolution of 1952 together with the emergence of his loved President Ğamāl 'Abd al-Nāṣir accompanied with the intellectual liberation movement in culture, arts, and literature. In his drawings, words, songs, and poems, he outlined the traits of a free society full of young men and women living in fantasies of love, he displayed social freedom and intellectual liberation of the single individual shared among all human beings. His poems echoed across the educated young intellectuals, who during the hard-left tendencies got imprisoned and strengthened their devotion to the revolution, which is a phenomenon that is hard to find in any other poet of that period.

Some of the scholars give to Ṣalāḥ Ğāhīn epithet *šā'ir al-tawra* (poet of revolution) and perhaps because of his political poems and songs, other critics call him *muğannī tawra* (singer of revolution).⁴⁹ Admittedly, his work is revolutionary in the thematic span of his poems; moreover, it is revolutionary in the language and his words. Because Ğāhīn could translate the feelings, dreams, and joys of millions of Egyptians into vivid words full of warmth, pride, and ecstasy, it is reasonable to specify those mentioned above and call him "poet of the Egyptian revolution".

2.4. Patriotism

One of the many challenges inherent in creating any extensive group's description is that it accurately reflects people who may not view detailed descriptions and values as equal.

⁴⁶ Booth Marylin. "Poetry in the vernacular." p. 464.

⁴⁷ is a collection of poems

⁴⁸ Ḥussayn, Ṭahā. "Adab al-ma'raka." p.6-7.

⁴⁹ Bāsīlī, Frānsū. " Ṣalāḥ, Ğāhīn: šā'ir al- *al-tawra wa faylusūf al-fuqarā'*." Muntaddā al-kitāb al-'arabī. <<https://www.arabworldbooks.com/en/e-zine/ءالفقراء-وفيلوسوف-الثورة-شاعر-الجمهورية-صالح-جاهين>>.

Moreover, when one tries to define patriotism, a distinction between nationalism emerges as a problematic issue. This fact enhances the geographic and historical background of Ṣalāḥ Ğāḥīn's life. When speaking about the Middle East, nationalism took its version called pan-Arabism. The two terms: *al-qawmīyya al-‘arabīyya* (Arab nationalism) and *al-‘urūba al-šāmīla* or *al-ğāmi‘a al-‘arabīyya* (both referring to pan-Arabism) are not properly distinguished. While Arab nationalism lies in the standard Arabic language, history and religion, pan-Arabism strived for the unity of Arab states.

The contemporary problem of defining national identity in the Middle East is rooted back in imperialism and colonialism perhaps even into age of Ottoman Empire. One of the milestones in the modern history of Egypt is the emergence of Nāṣir, who, among other things, secured an agreement that guaranteed the definitive departure of British troops from Egypt. After this initial success, Egyptian society found itself in a situation where it considered the basics and roots of its national identity, which dramatically took a dominant position in Egyptian literature, including the poetry of Ğāḥīn.

The idea of pan-Arabism, that all Arabs should be united in a single country, emerged hand in hand with socialistic ideas.⁵⁰ The Arab nationalist awakening is rooted in strong cultural ties. The rich common heritage of the Arabic language, centuries of Arab cultural heyday, and the strong bond to Islamic religion provided a common historical tradition to unite Arabs and make the unique nation.⁵¹ Despite the forty years of efforts, struggle, wars, and diplomatic crises, the result of pan-Arabism was that Arab countries were more alienated than ever before.

There are countless ways of showing patriotism and standing for the National Anthem is the obvious one. However, Ṣalāḥ Ğāḥīn exceeds such manifestations, even though he wrote the National Anthem *Wallah Zamān Yā Silāḥī* (It Has Been So Long O, My Weapon), all the songs he wrote had become emblems of the period not only to Egyptians but also to Arabs everywhere.⁵²

Patriotism in the work of Ṣalāḥ Ğāḥīn's is perceived as an explicit love to a homeland. It is no more than a passion and eloquence of love for Ğāḥīn's home country, along with a spirit of unity with those who share the same sentiments. Along with love, his patriotism lies in feelings of pride, devotion, and attachment to a homeland and other patriotic fellows. In his poems he

⁵⁰ Rubin, Barry. "Pan-Arab Nationalism: The Ideological Dream as Compelling Force." p.535.

⁵¹ Aziz, M.A. "The Origins of Arab Nationalism." p.59.

⁵² Radwan, Noha, M. "Egyptian Colloquial Poetry in the Modern Arabic Canon." p.129.

often rhapsodizes about Egyptian peasant, *fallāḥ*, so his patriotism and love are devoted to every person in Egypt.

Corn is not like a gold / Corn is like the *fallāḥ* / Thin stalks, their roots feeding on the soil...⁵³

The feelings of attachment may be further bound up in factors like race or ethnicity, culture, religious beliefs, or history but do not extend to evaluations, comparisons, feelings of superiority, ideologies, or politics. While nationalism resulted from the urgency and needs after the emergence of the nation and state and had not settled within the Egyptian majority,⁵⁴ patriotic spirit of Ṣalāḥ Ğāḥīn has remained free of time and survived decades after his death.

In Ṣalāḥ Ğāḥīn's poetry, patriotism is often an escape from a world dominated by suffering, war, death, poverty, and great sorrow, into a land of dreams and fantasies that is constantly struggling with reality. Poems created at the interface between these two realms, that are called patriotic in this work.

⁵³ Ṣalāḥ Ğāḥīn "Zayy fallāḥīn." Translated by Badawi, Muḥammad, Muṣṭafā. "Journal of Arabic Literature 1."p.17-18

⁵⁴ Cachia, Pierre. "Social Values Reflected in Egyptian Popular Ballads" p.96.

3. Literary Context

When we describe the language situation in Arabic-speaking countries immediately, the problem of diglossia, written and spoken language subsystems, arises. To examine and review the *fuṣḥā* within the context of official or canonised culture often becomes problematic. It is a language of Arab nationalism, and common centuries-old heritage is a symbol of Arab unity remelted in the idea of Pan-Arabism. Although it is not actively spoken language, because a colloquial dialect substitutes Modern Standard Arabic in daily conversations, Arabic is the official language in all Arab countries. On the other hand, spoken Arabic language consists of numerous regional dialects, with differences between them, which can cause mutual unintelligibility.⁵⁵ To examine modern Arabic literature, both the colloquial Arabic and MSA have played a crucial role which one should not neglect.

The importance of colloquial language is constantly growing, and efforts to frame language thinking in Arab culture have been going on for decades. This old clash is up to date even today and divides Egyptian society into advocates and opponents of colloquial language. The Academy of the Arabic Language in Cairo, which is working hard on the linguistic unification of society, publishes various studies dealing with diglossia; however, their practical impact is for a different discussion.⁵⁶

The importance of colloquial language is constantly growing, and efforts to frame language thinking in Arab culture have been going on for decades. This old clash is not quiet even today, and society is divided into proponents and opponents of colloquial language. The Arabic Academy of Cairo, which is working hard on the linguistic unification of society, publishes various studies dealing with diglossia. Studies differ mainly in their distinctiveness for discourse and their practical impact can be debated.

In terms of the topics one can see that a poem written in colloquial speech should clearly and directly serves as a mirror that reflects people's problems, pressing issues and instant aspirations, and their social hopes for a change and development. *ʿĀmmiyya* poets strived to

⁵⁵ Khoury, Jerjes. "Polysystems: A Theoretical Inquiry into Some General Concepts." p. 112.

⁵⁶ Cf. Nāṣir, al-Dīn, al-Asad. "Ġuhūd ba'd al-muḥdaṭīn fī al-ʿāmmī al-faṣīḥ." (The efforts of some modern authors for a literary dialect); ʿAbd, al-Karīm, Ḥalīfa. "al-ʿArabīja al-fuṣḥā wa al-ʿāmmīyya fī al-iḍāʿa wa al-tilfāz" (Standard Arabic and a dialect on radio and television); ʿAlī, Raġab, al-Madanī. "al-lām al-ʿarabī wa mā yuḍīfuhu li al-ʿarabīyya min tawlīd li al-mufradāt wa asālīb al-taʿbīr" (Arab media, their word formation and way of expression); ʿAbd, al-Hādī, al-Tāzī. "Ṣirāʾ al-luġāt fī wasāʾil iʿlām" (Conflict of languages in the media); Abū al-Qāsim, Saʿd, Allāh. "al-Luġa al-ʿarabīja fī al-ḥiṭāb al-rasmī" (Arabic in official speech).

make their language constantly ready and faster than others to follow the events of the burning social and political realities before they cool off, providing an immediate poetic opinion on these events in the people's language.⁵⁷ Unfortunately, it seems that this has fallen into this flawed understanding of *šī'r al-`āmmiyya*. Today, poets choose to write in colloquial Arabic because they feel that what they want to reveal and, in the environment, they practise their art require idiom based on everyday speech.⁵⁸

Arabic poetry of the 40s and noticed the expansion of free verse, metres, and rhymes; moreover, politics entered and shaped poetry's progress. In the 50s, the authority in Egypt stressed the necessity of writing for people, and by studying folklore, new colloquial poetry emerged from the position of the populist medium.⁵⁹ Ğāhīn and Ḥaddād began together in the last years of the monarchy and the early years of the revolution when they introduced a political and aesthetic idea into the dialect speech, which was hitherto unknown.⁶⁰ The breaking point happened in 1959 when Ṣalāḥ Ğāhīn, `Abd al-Raḥmān al-Abnūdī, Sayid Ḥiġāb, Fu'ād Qā'ūd, Farīda Ilhāmī and Fu'ād Ḥaddād⁶¹ formatted Ğamā'at Ibn `Arūs (Ibn `Arūs League). By this formation, they have distanced themselves from the vernacular or folk poetry.⁶² As Ğāhīn expressed: they were writing *fušḥā* thoughts in colloquial diction, and this is their most important characteristic.⁶³

In the 60s, there is an apparent difference between the poetry written in the *fušḥā* and the colloquial language. For instance, if one studies poems of Sayyid Ḥiġāb, the one quickly realises that the *fušḥā* poetry's renewal had not exceeded the form and traditional pillars. Therefore, their poems had primarily remained in the rugged, realistic frame of fragile revolutionary romance at best. On the other hand, the colloquial poems of Sayyid Ḥiġāb hovered over more poetic realms and were more approximated to modern poetry aesthetics as defined by the sensitivity of the whole era. He realised a veil of revolutionary meaning in poetry

⁵⁷ Mājd, Yūsuf. "Mulāḥzāt ḥawla šī'r al-`āmmiyya al-miṣriyya fī al-sab'īnāt." p.149-150.

⁵⁸ Booth Marilyn. "Poetry in the vernacular." p. 463.

⁵⁹ Booth, Marilyn. "Poetry in the vernacular." p. 474.

⁶⁰ Jacquemond, Richard. "La poésie en Egypte aujourd'hui: état des lieux d'un champ "en crise". p. 216.

⁶¹ Fu'ād Ḥaddād joined later after he was released from prison.

⁶² Booth, Marilyn. "Poetry in the vernacular." p. 476.

⁶³ Ğāhīn, Ṣalāḥ. "Dawāwīn Ṣalāḥ Ğāhīn" (Cairo: al-Hay'a al-miṣriyya al-amma li'l-kitab, 1977), p. 6. In. Radwan, Noha, M. "Two Masters of Egyptian `āmmiyya poetry." p.225.

that was more profound and penetrating that kept the world of modernist classical poets during that same period in bounds.⁶⁴

There is also a problem that, scholars and the public often consider both vernacular and colloquial as the one. Marilyn Booth distinguishes vernacular as a literary production within a certain social and regional context celebrating material culture and social customs while by colloquial, she means only unformal language label as *'āmmiyya*.⁶⁵

As there are debates and internal problems to distinguish canon and classic, a parallel problem emerges within the Arabic literature to distinguish colloquial literature and vernacular. At the end of the sixties, Ṣalāḥ Ġāhīn comes up with a new term *šī'r al-'āmmīyya* that has shown success in the field. He asserted that the value of colloquial poetry is not beneath the poetry in MSA, but it is at the same level. He tried to create a new poetry that is not vernacular nor. Besides Ġāhīn, innovations within the colloquial poems established mostly the literary works of 'Abd al-Raḥmān al-Abnūdī and Sayyid Ḥiġāb.⁶⁶

3.1. Colloquial Language within the Context of Arabic Literary Canon

As it is widely known, the written language consists of literature, media, officialdom, and lies at the centre, possesses the highest political and social status, while the colloquial dialects are present at the periphery. As a result of this attitude, the spoken language is frequently dismissed as inferior, at least officially, to ensure the canonical language's purity.⁶⁷ For instance, Ṭahā Ḥusayn who was one of the most influential Egyptian writers and intellectuals of the 20th century claimed that the primary criterion for canonical and non-canonical literature was the use of the *fushḥā*. The use of the *fushḥā* and *'āmmiyya*, as he put it, creates the difference between "literature" and "non-literature."⁶⁸

In the Arabic literature of the twentieth century, we can find literary works written entirely or predominantly in the colloquial. When it comes to the dialogue of modern Arabic novels and theatres, we can certainly detect the use of colloquialisms and experimentations with its use. Despite this, the works regard as any other canonical/classical texts. Perhaps it is because "the use of dialogue adds liveliness and yields a notion of debate; the poetic dialogue is especially

⁶⁴ Mājd, Yūsuf. "Mulāḥẓāt ḥawla šī'r al-'āmmīyya al-miṣriyya fī al-" p.149.

⁶⁵ Booth, Marilyn. "Bayram al-Tunsi's Egypt." In. Noha Radwan, "Two masters of al-'āmmīyya poetry." p. 225.

⁶⁶ Jacquemond, Richard. "La poésie en Egypte aujourd'hui: état des lieux d'un champ "en crise." p.217.

⁶⁷ Khoury, Jeris. "Polysystems: A Theoretical Inquiry into Some General Concepts." p. 111.

⁶⁸ Snir, Reuven. "Modern Arabic Literature: A Theoretical Framework." p. 29-31.

useful in colloquial poetry, for there need be no artificiality."⁶⁹ With time, literary apparatus decays and accordingly rises a need for innovation, overcome familiar and prevailing stereotypes, and return to the connection with the current world.⁷⁰ Since the 1950s also poetry has initiated diversion from the traditional poetic standards and criteria. There has been a noticeable boost in free verse writing associated with social and liberation movements. The conventional poem that had taken the prominent position in Arabic literature started to notable withdraw in the last quarter-century, and free verse in various form emerged.⁷¹

The need for a new authentic Egyptian literature raised together with an awareness of Egypt's man-in-street, *fallāḥ*⁷² and bourgeoisie. With this emerged another function of criticism. An exciting example is Yahyā Ḥaqqī⁷³, who does not display an author's work as he covers it up. In his reading of Ḡāhīn's quatrains, Ḥaqqī reveals that the quatrains carry a pervading spirit of sorrow, ascending out of the contemplation of the universe and its enigmas. His is the grief of someone looking inside the eternity; his mourning is not his own, but that which he sees reflected in other eyes, Ḥaqqī continually points out how Ḡāhīn misses the beauty and therefore God. He is filled with love and understanding of man's weakness - and this, despite his harsh criticism and ridicules.⁷⁴ "How like is Ḥaqqī in this description" constated Miriam Cooke.⁷⁵

Many authors received a rise of dialect's importance within a literary practice during the second half of the twentieth century to be a threat. Several writers and literary critics objected that everyday language could not by no means enter the modernist literary style and expression. They claimed that it is a speech of uneducated, culturally unennobled people, and their perceptions of arts remain relatively insufficient.⁷⁶

However, the official language and Arabic dialects do not exist independently. In other words, the nature of language consists of multiple parts, and each of these parts or components interact with each other. Expressions of the official language, for instance, become part of the

⁶⁹ Marilyn, Booth. "Colloquial Arabic Poetry, Politics, and the Press in Modern Egypt." p. 427.

⁷⁰ Snir, Reuven. "Modern Arabic Literature: A Theoretical Framework." p. 3.

⁷¹ Khoury, Jeris. "Polysystems: A Theoretical Inquiry into Some General Concepts." p. 111.

⁷² Fallāḥ is a farmer and indigenous peasant in Egypt, however, this term has an even broader meaning and can be used to refer to the descendants of ancient Egyptians.

⁷³ Yahyā, Ḥaqqī (1905-1992) was an Egyptian editor, writer, novelist, essayist, and translator.

⁷⁴ Cooke, Miriam. "Yahya Haqqi as Critic and Nationalist." p. 29-30.

⁷⁵ Cooke, Miriam. "Yahya Haqqi as Critic and Nationalist." p. 31.

⁷⁶ Snir, Reuven. "Modern Arabic Literature: A Theoretical Framework." p. 32.

spoken language, while the spoken language updates the canonised form of language, which can sometimes evolve slower.⁷⁷

It is necessary to emphasise that Ğāhīn's lyrics and poems has become a part of Arabic culture, and the whole field of colloquial poetry is significant to further study modern Arabic literature and culture. In this thesis, the opening topic of Arabic modern literary canon caused one of the Ğāhīn's most distinguishing features concerning his literary work, the language, which shifted his work to the non-canonised academic field. It would be a mistake not to mention a value colloquial poetry as well as not to emphasise its importance in a frame more significant than just a revolutionary and patriotic work of Ṣalāḥ Ğāhīn.

After all, we must agree with Even-Zohar Itamar who said that "the ideology of an official culture as the only acceptable one in a given society has resulted in massive cultural compulsion affecting whole nations through a centralised educational system and making it impossible even for students of culture to observe and appreciate the role of the dynamic tensions which operate within the culture for its efficient maintenance."⁷⁸ Nevertheless, the thesis does not intend to criticise Arabic or Egyptian literature but points out that the colloquial language is an integral part of the whole literary field. The dichotomy of canon and non-canon literature is often-useful tool when it does not involve value judgments " it is by no means a euphemistic way of referring to a work as 'good' or 'bad.'⁷⁹

3.2. *Zağal* and Colloquial Poetry

It is evident that text producers strive for their texts to be recognized and accepted. Nevertheless, what for these writers themselves matters is that their texts be taken as a manifestation, a successful actualization of a distinct pattern worth to be followed. It would be a failure for writers to have their texts accepted, but their literary forms and innovations rejected.⁸⁰

In this context, one of the extensive traditions within the Arabic literature is the strophic form called *zağal* should be introduced with an emphasising that Ṣalāḥ Ğāhīn became the signal figure in overcoming traditional *zağal* that had prevailed in colloquial poetry for centuries.⁸¹

⁷⁷ Khoury, Jeris. "Polysystems: A Theoretical Inquiry into Some General Concepts." p. 112.

⁷⁸ Itamar, Even-Zohar. "Polysystem Theory." p. 16.

⁷⁹ Snir. Reuven. "*Modern Arabic Literature: A Theoretical Framework.*" p. 32

⁸⁰ Itamar, Even-Zohar. "Polysystem Theory." p. 17-20.

⁸¹ Meisami, J.S., and Starkey, P. "Encyclopedia of Arabic Literature." p.407.

The origin of *zağal* can be found in the twelfth century, while in Andalusia flourished local folk art. *Zağal* forms, thematic and performance tendencies vary across the history of the Arab world, resulting in a very controversial description of what *zağal* is. According to *al-'Adab al-'āmmī fī Miṣr fī al-'aṣr al-mamlūkī* (Colloquial literature in Egypt During the Mamluk Sultanate), Egyptian *zağal* could be found in the Mamluk and Ottoman period.⁸² Marilyn Booth has traced the increase of political *zağals* from the 'Urābī movement in the early 1880s. The spread is closely related a press, for instance, she mentions a poet 'Abdallah al-Nadīm (1844-96) who, to spread his political power, gave speeches in colloquial after the British invasion. He used colloquial and prolific *zağal* in his newspapers *al-Tanqīṭ wa al-Tabkīt* (1881-82) and *al-Ustād* (1892-93), but he was not the first who used poetry in the colloquial language regarding the political expression in press. Ya'qūb Ṣannū' directly criticised the British presence in Egypt.⁸³ Ṣannū' 's plays criticized the rich and the powerful and foreigners for the duration of Khedive Ismail's reign. In 1877, he introduced the use of colloquial Arabic in the press, founding a popular satirical broadsheet, *Abū Naẓẓāra Zarqā'* (The man with the blue glasses).⁸⁴ Literature and politics are an old connection in all nations with a civilization in which political parties arose.

One of the most distinctive persons and writer of colloquial poetry in Egypt was Bayram al-Tūnisī, who pushed the limits of *zağal* to a new horizon. Aḥmad Ṣawqī⁸⁵, a pioneer of the modern Egyptian literary movement, said that nothing made him fear for Arabic poetry except Byram al-Tūnisī (1893- 1961) and his popular literature.⁸⁶ His first poems, published in 1916, however, were written in standard Arabic. Soon after he started to prefer the colloquial, he also came to support the national uprising against the British in 1919. His published poems mocked the Sultan Fu'ād⁸⁷ (1868–1936) and his family what gained him living in exile until 1954.⁸⁸

Some of the poets use the term to label all colloquial poetry, for others coined a terms *al-ši 'r al-'āmmī* or *ši 'r al-'āmmiyya*, however the terms are not properly distinguished in the Arabic

⁸² Cf. al-Ġammāl, A. Ṣadīq. "*al-'adab al-'āmmī fī miṣr fī al-'aṣr al-mamlūkī*." Cairo 1966.

⁸³ Booth, Marilyn. "Colloquial Arabic Poetry, Politics, and the Press in Modern Egypt." p. 424-425.

⁸⁴ Benin, Joel. "Writing Class: Workers and Modern Egyptian Colloquial Poetry (Zajal)." p. 183.

⁸⁵ Aḥmad, Ṣawqī (1868-1932) pioneered the modern Egyptian literary movement, he was a poet laureate and dramatist.

⁸⁶ Aḥmad, Yūsud, Aḥmad. "Fannān al-shacab: Maḥmūd Bayram al-Tūnsī" (Cairo, 1962). In. Booth, Marilyn. "Bayram al-Tūnsī's Egypt: Social Criticism and Narrative Strategies." p. 5.

⁸⁷ After the United Kingdom recognised Egyptian independence in 1922, he became a king of Egypt and Sudan from the Muḥammad 'Alī dynasty.

⁸⁸ Benin, Joel. "Writing Class: Workers and Modern Egyptian Colloquial Poetry (Zajal)." p. 195.

literature context. Ṣalāḥ Ġāḥīn for instance, used the *zağal* to describe his brief, agile, straightforward, and transparent poems, while by the expression *šī'r* he denounced complex poems where the poet uncover his inner world.⁸⁹ From poet's perception, one may see a footprint of evaluation and distinction for a "better" in the sense of the complexity of one's *šī'r*, while *zağal* seemed to be beautiful in its simplicity and accessibility.

In Egypt *mawwāl* is widely used to refer to the unique subtype of the *zağal*. The *mawwāl* is a poem in colloquial Arabic sung by ordinary people, especially peasants and workers and professional bards. It is considered a genuine Arabic cultural element that displays the Egyptian masses' authentic lives in their impoverished homes, humble coffee shops, market transactions, and social life. Although the *mawwāl* shares many characteristics of folksongs, such as symbolism, rhyme, elementary vocabulary, descriptive details, and simple music, it has its unique characteristic. First, it is structured so that it is easy for the people to memorise, narrate, and sing, and easy for its listeners to follow. It contains much repetition of words or parts of words and phrases. Part of it consists of lyrics, melody, and imagery.⁹⁰

One of the most Ġāḥīn's significant poems inspired by nationalism and political incidents is *Mawwāl 'ašān al-qanāl* (A *Mawwāl* for the Canal), published independently in 1956. The poem directly reacts to the events of July 26, 1956, when Egypt nationalised the Suez Canal Company⁹¹ and unilaterally took control of the canal from an international consortium that operated it for nearly a century. The poem is exceptional because it is one of the very rare *mawwāls* that had a nationalistic theme,⁹² and because of it, the poem had quickly gained popularity among the Egyptians. *Mawwāl 'ašān al-qanāl* spans in classical folkloric structure of five lines in *basīṭ* metre and the *aaaba* rhyme. The *Mawwāl* begins with praise of the audience and calling attention to the value of the poetry, similarly to the old *mawwāl* tradition.⁹³

A *mawwāl* accompanies a monotonous familiar melody that the singer controls and tunes with his voice. His main concern is not only to keep the rhyme of the verses, which he often

⁸⁹ Booth, Marlyn. "Poetry in the vernacular." p. 475.

⁹⁰ Sami, Hanna, A. "The *Mawwāl* in Egyptian Folklore." p.184.

⁹¹ The Universal Company of the Maritime Canal of Suez.

⁹² Radwan, Noha, M. "Egyptian Colloquial Poetry in the Modern Arabic Canon." p. 129.

⁹³ Radwan, Noha, M. "Egyptian Colloquial Poetry in the Modern Arabic Canon." p. 129-130.

creates spontaneously but also to end with a harmonious and impressive verse sung in such a way that his listeners are expected to respond repeatedly with a heartfelt sigh "āh".⁹⁴

When one examines works such as the one of Ṣalāḥ Ğāḥīn many contradictions may occur. Ṣalāḥ's texts do not respect the condition of using the most formal language. On the other hand, his colloquial expression is meant and intended. The efforts to label his work led us to suppose that Ṣalāḥ is a popular poet, what he is only in the sense of fame and not in the quality of his works. The Arabic literary canon does not recognise his work, and one cannot treat the poems using standard, traditional, or common methods, tools, and theories. The poetry begins in the source of knowing an unknown and knowing the being of an author, where we do not use only eyes to read, years to listen. Poetry is not only a guide on feeling the emotions, smell, seeing images, experiencing sorrows, feeling pride, and nationalisation. After we dispose of simple methods to evaluate and prevent judging one's work according to whatever parameters, we can read the poet's soul, which he reveals by writing. To this study hence consider Ṣalāḥ Ğāḥīn colloquial poet without any intention to involve evaluation of his poetical work, whether good or bad. He is neither popular nor vernacular. Fortunately, or unfortunately, his work does not belong under the often-misinterpreted term of the literary canon, and the thesis suggests considering his work as it is, original.

⁹⁴ Sami, Hanna, A. "The Mawwāl in Egyptian Folklore." p.186.

4. Historical Context

Regarding the Ğāhīn's literary output, it is essential to outline historical events that the author used to create poems, further serving in the thesis to analyse and inquire of the author's inner world. The following chapter does not provide extensive immersion into the historical-political events that are more than disputable; instead, it traces clues that reflect how the author viewed the world around him—the primary interest thesis. Many of his poems and songs glamorise his homeland, President Nāṣir, while others express grief and sorrow caused by the war. Following events shaped the work of Ṣalāḥ Ğāhīn to a large extent.

Nāṣir became a globally perceived and key representative of the social changes associated with, for instance, the pursuit of secular Islam, which caused Nāṣir to become a hero and a traitor at the same time. He is often a mythologized figure in Egyptian society, whose image connotes plural interpretations, becomes a "rhetorical device," and not just for Ğāhīn. In Ğāhīn's poems, they share a belief in the dignity of everyday Egyptians, a commitment to lift them out of poverty and illiteracy, and love for Egypt, which was greatly reciprocated by the masses.⁹⁵

4.1. Privatization of the Sues Canal

Ğamāl 'Abd al-Nāṣir's emergence along the Free Officers Movement began with the overthrow of the monarchy on July 23, 1952. Shortly after the overthrow of King Farūq, Prime Minister Nāṣir achieved signing the defence agreement with Britain in October 1954, which ended the British-Egyptian agreement of 1936 that allowed Britain to continue the principle of occupation with a particular British interest in the Suez Canal, accepted their right to be placed on Egyptian soil, and guaranteed a lasting military alliance with a security supplement for friendly Egypt.⁹⁶

The new agreement, however, achieved the withdrawal of all British forces from Egypt by June 1956. Hence Nasser was the Arab leader and President who utterly disposed of the British after seventy-four years and liberated Egypt from centuries of foreign domination and formed a national identity inside a genuinely sovereign nation.⁹⁷ Within six weeks of the last troops

⁹⁵ Gerges, Fawaz. "Making the Arab World: Nasser, Qutb, and the Clash That Shaped the Middle East" p. 152.

⁹⁶ Morsy, Laila, "The Military Clauses of the Anglo-Egyptian Treaty of Friendship and Alliance." p.68.

⁹⁷ British have usually perceived their presence in Egypt in positive regards. Contrariwise, the British were oppressors for Egyptians, trying to exploit the country's wealth.

being evacuated, he finished the process of freeing Egypt from foreign interference by nationalizing the Anglo-French Suez Canal Company.⁹⁸

In May 1962, the Charter that constituted new changes in Egyptian society was presented in public. This document set a national socialist doctrine and draws the general plans of action for the revolution. Moreover, the document provided to the Egyptians a new nationalistic identity.⁹⁹

Shortly after the nationalisation of the Canal, France, Israel, and the United Kingdom began planning a joint military operation to regain Suez's control while seeking international support for a diplomatic solution.¹⁰⁰ The agreement reached between Britain, France, and Israel in Sèvres on 22 and 23 October 1956 created a temporary military alliance. The agreed "scenario" committed Israel to subject its strategy to the diplomatic needs contained in the plan.

From 17 to July 24, 1954, and July 27, 1954, a document entitled "Anglo-Egyptian Heads of Agreement" was initialled, which terminated the Anglo-Egyptian Alliance Treaty of August 1936 and provided for the complete evacuation of British troops. Within 20 months from the date of signature. The last "technical" stage of the negotiations was concluded with an evacuation agreement of October 19, 1954, signed by Prime Minister Nāṣir on behalf of the Egyptian side in the Hall of the Pharaohs in the Parliament building and Sir Anthony Nutting (1920-1999) on behalf of the British party. The treaty gave Britain the right to occupy its base militarily within seven years of the evacuation in the event of an attack by a "foreign power" outside the Middle East on the signatories of the Arab League Collective Security Pact in June 1950 and ratified in August 1952 did not relate to a possible cause of the Arab-Israeli conflict.¹⁰¹

The treaty also declared respect for the Constantinople Convention on Free Navigation through the Suez Canal of October 1888." One of the last steps towards the Suez Crisis was the construction and, in particular, the financing of the High Aswan Dam. The first dam was built in 1902, and its dam was raised twice (1912, 1933). The high dam was supposed to regulate the flow of the Nile and provide water resources for irrigation and electricity production, which should allow industrialisation. Egypt's geographical and economic stabilisation supposed to be financed by the World Bank's capital and critical loans from American and British financial

⁹⁸ Thornhill, Michael, T. "Britain, the United States and the Rise of an Egyptian Leader: The Politics and Diplomacy of Nasser's Consolidation of Power, 1952-4." p.894.

⁹⁹ Omar, Saleh. "Arab nationalism: a retrospective evaluation." p.179.

¹⁰⁰ Bourghton, James, "Northwest of Suez: The 1956 crisis and the IMF. " p. 428.

¹⁰¹ Gobár, Eduard. "Soudobý Egypt." p.558.

source. Finally, the hasty cancellation of the offer by US Secretary of State John Foster Dulles and subsequent negotiations with the Soviet Union led to the start of the Suez Crisis.¹⁰²

4.2. Arab Israeli Wars

From the late 1940s until the late 1980s, the Arab-Israeli tense relationship was marked by antagonism between the United States, France, Britain and the Soviet Union.¹⁰³

Immediately after Nāṣir declared nationalisation of the *Compagnie universelle du canal maritime de Suez* and Egyptians took control of the canal; the British and French administrations sought a military response.¹⁰⁴ Under the Sèvres Agreement, Israel launched a campaign against the Egyptians¹⁰⁵ and invaded Egypt on October 29. Subsequently, two days later, Britain and France used an Egyptian counterattack as a pretext and an excuse for their air attack from the Mediterranean Sea.¹⁰⁶ Following the agreement in Sèvres, and the Israeli invasion, issuing an ultimatum on October 31, the Anglo-French air invasion caused bombardment and on the fifth and sixth November amphibious landing. The British government issued a pre-agreed ultimatum, to which the United States responded by proposing a resolution to the UN Security Council, which on November 2, based on resolution, called for an immediate ceasefire in the region.¹⁰⁷

The first three days of November 1956 were marked by a marked increase in tensions between global actors involved in the Suez Crisis. Britain has engaged in several dangerous geopolitical actions and faced severe international sanctions. Egypt rejected the ultimatum and did not intend to give up without a fight. Israel was free to attack Sinai, Gaza Strip and advanced along the Mediterranean coast to the Suez Canal to the Šarm al-Šayḥ.¹⁰⁸

The bombing and military operations continued, despite enormous international pressure, until the night of November 6-7, 1956. By December 22, all Franco-British occupying forces had been withdrawn, and then on March 8, 1957, Israeli troops had been withdrawn.

¹⁰² Kunzt, Diane. "The Economic Diplomacy of the Suez Crisis." p.2.

¹⁰³ Slater, Jerome. "The Superpowers and an Arab-Israeli Political Settlement: The Cold War Years." p.559.

¹⁰⁴ Boughton, James. "Northwest of Suez: The 1956 crisis and the IMf." p. 428.

¹⁰⁵ Levey, Zach. "Israel and the Western Powers, 1952-1960." p.75.

¹⁰⁶ Boughton, James. "Northwest of Suez: The 1956 crisis and the IMf." p.1.

¹⁰⁷ Pearson, Jonathan. "Sir Anthony Eden and the Suez Crisis: Reluctant Gamble." p.158.

¹⁰⁸ Gobár, Eduard. "Soudobý Egypt." p.578.

These events significantly influenced Ṣalāḥ Ğāḥīn, and it is necessary to perceive them as the background of his poems, which are analyzed below. It is not crucial for this work to clarify historical events, but at the same time, it is necessary to draw attention to them in poems such as Lāġī (Refugee) or Dumū‘ warā al-burqū‘ (Tears Behind the Veil).

Later poems such as ‘Anāwīn ġarānīn al-mustaqbal (Headlines of the future's Newspapers) and Uktūbir (October) is an essential event of the October war in 1973, which follows on from the Six-Day War and the War of Attrition, which caused significant losses during 1967-1970 on the side of Egypt and Israel. On October 6, a coalition of Arab states led by Egypt unexpectedly decided to take the lost territories in the Sinai Peninsula. In addition to the Egyptians' initial success in penetrating the fortifications along the Suez Canal, Israel managed to halt any further progress by Egypt to regain the Sinai Peninsula. Therefore, both countries were forced to settle the ongoing disputes in a short time. The war lasted until October 26. On March 26, 1979, Israel and Egypt signed a permanent peace treaty that led to Israel's complete withdrawal from the Sinai Peninsula and the normalization of relations between the two countries.¹⁰⁹

¹⁰⁹ Britannica, T. Editors of Encyclopaedia. "Yom Kippur War." <<https://www.britannica.com/event/Yom-Kippur-War>>

5. Interpretations

The poems analysed in the thesis capture two central historically bounded lines. The first axis, called early poems, focuses on the independence of Egypt, mainly during the presidency of Ġamāl ʿAbd al-Nāṣir. During this period, Egypt faced tremendous ups and downs that have left a significant imprint on Egyptian society. From the point of Ṣalāḥ Ġāḥīn, who has become the voice of Egyptians, we will discuss how his poems joyfully awaited July 1952, the hardships of the refugees coming from Palestine, the British presence in Egypt and the vibrations of his language.

Ġāḥīn's life crossed tremendous political and social changes that are impossible to include in one academic work. However, the defeat of 1967 and the death of Nāṣir had utterly changed his literary work. A remarkable drop marks this stage of his life which finally resulted in Ġāḥīn's depression. The chosen poems reflect a lack of optimism and trust in Nasser while he reconsiders his life, faith in Egyptian development and society.

Ġāḥīn greatness as a poet is often overlooked due to resonant political expression during the three decades of his poetic growth. Ġāḥīn's *Rubaʿiyyāt* (Quatrains) points out the most profound philosophical aspect of his life work. The impressive collection is a manifestation of his thoughts and inner world that was never meant to reach the public. No other collection of Ġāḥīn captures such a broad stage of the author's lifetime; therefore, it is vivid to dedicate few pages also to this work of art.

5.1. *Ṣāy bi'l-laban* (Tea with milk)

Ṣāy bi'l-laban (Tea with milk) is one of Ġāḥīn's first poems before the Egyptian Revolution of 1952. The poem is specific in visual perceptions and images easily intertwined and combined into one whole. The poem's lightness is reflected not only in the writing style but also in the theme and mood. The poem is like a summer breeze that caresses, tickles, and gently sways from side to side.

Ṣāy bi'l-laban (Tea with milk)

Four hands at [the] breakfast [table]

أربع أيدين على الفطار

Four lips drinking tea with milk,

أربع شفائف يشربوا الشاي باللبن

kissing, embracing the light of day
between her chest and his, between the
two smiles
And embracing the love that brought
them together
At breakfast.
They embrace the sun that stirs the
drapes,
and slips in between their threads,
with the breeze,
and into the room to trace itself on the
ground,
on the rug, they bought with their
marriage furniture,
on the love that they bought without
money
and on the glass.
They drink tea with milk
in two coups
At [the] breakfast [table] four hands,
and two wedding rings.
They awaken my heart every night in my
dreams
In bright light, the colour of the pistachio

ويوسوا بعض ويحضنوا نور النهار
بين صدرها وصدرة وبين البسمتين
ويحضنوا الحب اللي جمعهم سوا
على الفطار
ويحضنوا الشمس اللي بتهز الستار
وتخش من بين الخيوط وبعضها
مع الهوا
للاودة ترسم نفسها على أرضها
على البساط اللي اشتروه مع الجهاز
على الغرام اللي اشتروه من غير تمن
وعلى القزاز
ويشربوا الشاي باللبن
في فنجالين
على الفطار أربع ايدين
ودبلتين
يصحوا قلبي كل ليلة في المنام
ويكتبولي بنور منور فزدقي

on the black space and on the sleeping
eyelid

على الهوا الأسود وع الجفن اللي نام

they write the word: Peace.¹¹⁰

كلمة "سلام"

In the first line, a verb that would signal an action is missing. There are four hands at the breakfast that is a time determination that refers to the beginning of a day, and as we continue to read the poem, it is also a beginning of a new era. Four hands obviously, refer to two persons following with an image of four lips drinking tea with milk, an apparent reference to the British habit of breakfast tee. However, hot tea and cool milk have more profound meaning; added milk into a cup before adding hot tea caused cooling up the cup to not crack from the heat. However, we can guess whether the author made a bequest to taking over foreign customs regarding "milk" created from a tea mixture that is either tea or milk. We can inquire about a certain duality and contradiction between hot and cold, Egyptians and Brits who made the mix by forcing them to live together and absorb one another what is recorded by word "drink" therefore absorb.

The poem continues to accompany through an image of kissing lips. A kiss, in general, is intimate, close, and the atmosphere completes safety and privacy that sprawls across the whole poem. The lips, however, are not consuming the tea precisely; in the line, tea with milk metaphor denounces Britain. The kissing lips refer to talking, speech or discussion; they kiss each other in the sense of touching while performing the act of speaking. Despite this, the poem's kisses carry a dichotomy regarding British manners that were generally exposed across the literature as a destructive phenomenon destroying Egyptian society.

Embrace the light of day; the light foregoes the darkness from which the light is born, so the light is a symbol of hope; morning light is the dawning of hope for the new beginning for a better future. However, this light is not a part of the lyrical couple, but it situates in between them; the light is not in the two characters, but they are its opposite; they seem to remain in the darkness and in the night from which the light and the new morning and the new beginning

¹¹⁰ Radwan, Noha M. "Egyptian Colloquial Poetry in the Modern Arabic Canon." p. 113-114.

arises. So far, I am not sure whether the author intended to embody Egyptian or other four hands.

The morning has begun, and the sun has already risen; the sun is illuminating, so we are not blind. Everything seems to be clear and in total order; the whole universe is in order, and the entire cycle of day and night is inevitable. They also embrace the love between them; "the love" is Egypt, and the sunlight is Egypt's people.

The drapes create a shadow and darkness behind that should hide the couple and protect them from the sunlight, what may be Egyptians. The couple embraces the sunlight, which could mean that the couple besieges Egypt; therefore, they are strangers. The sun's glow is reflected on the ground and the rug: symbols of the Egyptian soil, land, and country that they bought with the equipment. I do not see the necessity to translate the word " al-ġihāz " as marriage furniture as the translator Noha Radwan; nevertheless, I understand her motivation to do so and interpret the couple in the poem as a "newlyweds." For me, the couple remains unclear and indefinite; thus, "al-ġihāz" for me indicate equipment or furniture without the attribute "marriage".

The last four lines of the poems reveal the author who emerges from the darkness hoping for peace in his homeland. The poem made a beautiful scene and images of the couple that sit together at the morning table, drinking tea with milk, love each other, but that is not what the author felt to say. This atmosphere seems to be a cover that hides something more significant in the poem. Ṣalāḥ's created intimacy in the poem suggests a vast piece of the individuality of poetry marked in this period. This poem is one of the first poems that he published and that simultaneously opened the door to the literary scene for him.

Within the socio-political context, the author expresses his belief and desire for the future without Britain. Although the poem may seem simple, it involves artistic elements, and after one zoom in one may find a well of water from which the one can draw as much as he wants. Even though the poem predated July 1952, one may see the author's intention to write about Egypt's revolution¹¹¹. However, it is merely a conspiracy. The only fact is that the poem is about hopes for a better tomorrow, and one must spend time with a poem, let it grow and rise inside and speak itself rather than letting speak knowledge, experiences, memories and theories.

¹¹¹ As did Radwan, Noha M. in her "Egyptian Colloquial Poetry in the Modern Arabic Canon".

Furthermore, the poem is a beautiful struggle in its disappointments and miseries what became one of Ṣalāḥ Ğāhīn's distinguishing feature.

There is no doubt that Ğāhīn fulfilled his words that *šī'r al- 'āmmiyya* "is an experience of human emotion. Its words have more dimensions than their denotations."¹¹² An intensification of the emotion characterizes it, and every time one reads the poem, it gives him various meanings and sensations that may change from one person to the other. Poetry adds to the resonance of the word and enables it to develop its rhythm.¹¹³

5.2. Lāġī (Refugee)

Ğāhīn's identification with the Palestinian conflict predates his connecting with the revolution, emphasising in his first volume, *Kalima Salām* (A word of peace), which does not refer to President al-Nāṣir. Unlike *Šāy bi'l-laban*, this poem is marked with bitterness, anger, sorrow, and the burden of the topic. A refugee became an emblem of Palestine and its miseries. He authentically captures their suffering, and it evokes the feeling of compassion, insecurity, and confusion that the author encounters when looking at emaciated, mentally, and mentally maimed refugees sitting on the street without the spark of life in their eyes.

At the same time, the broader context of the crisis can be considered. The poem deals with the consequences of the 1948 war in Palestine and the thousands of victims and refugee's physical suffering. Ğāhīn was not alone among the poets who reacted to hundreds of thousands of refugees coming to Egypt and other countries after the 1948 war. Poets used to draw a portrait of individual refugee pars pro toto to avoid accusations from the proliferation of nationalist propaganda.¹¹⁴ The line "five hundred thousand sorrows" is not a hyperbola but an approximate number of refugees from Palestine.

Lāġī (Refugee)

Caging his grief within his ribs

حابس ضناه بين ضلوعه

withered and starving,

يابس و حاي موت بجوعه

sitting around doing nothing

قاعد ما يعملش حاجة

¹¹² Baġdādī, Muḥammad. "Šarḥ al-insāniyya wa tawāsul al-muḥbbīn fi aš'ar Fu'ād Ḥaddād." p.40. In. Radwan, Noha M. "Egyptian Colloquial Poetry in the Modern Arabic Canon." p.200.

¹¹³ Radwan, Noha M. "Egyptian Colloquial Poetry in the Modern Arabic Canon." p.200.

¹¹⁴ Radwan, Noha M. "Palestine in Egyptian Colloquial" p.56.

dressed in someone else's clothes,

لابس هذوم مش بتوعه

A refugee I men in Gaza

لاجئ قابلته في غزّة

with disgust in his eyes

و لو عيون مشمئزّة

Palestine was lost,

راحت فلسطين وراحت

and the orchards were lost

البيّارات لما لاحت

when, on the hills, the cannons loomed

على تلال المدافع

and everything reeked of war

وريحة الحرب فاحت

In the long lines,

وفي الصفوف الطويلة

he dragged his scrawny children

جرجر عياله النحيلة

He escorted the homeland's funeral

شيع جنازة الوطن

till it was duly buried.

لحد لما اندفن

Then the depraved killer

والقاتل الوغد ساقه

herded him without a shroud

قدّامه من غير كفن

A dead man with the void as his grave

ميت و قبره الخلا

and the desert rains as his final wash

والغسل سيل الفلا

The sand sizzles and cools

والرمل يسخن ويبرد

while he aimlessly roams

و هو هايم مشرد

with the line that moves
toward an abstract destiny

مع الطابور اللي رايح
إلى المصير المجرد

And in the line, there are a thousand
families

وفي الطابور ألف أسرة

and five hundred thousand sorrows.¹¹⁵

و خمسميت ألف حسرة

[...]

[...]

O Mu'īn, O voice of the victims

يا معين يا صوت الضحايا

Thunder with me with your voice

إرعد بصوتك معايا

Terrify my enemy and yours

إرعب عدوى وعدوك

We will be victorious in the end.

راح ننتصر فى النهاية

Let he, who is holding back his tears

خلى الللى حابس دموعه

Shed them in joy when we return

يبكى بفرحة رجوعه

To the beloved orchards.¹¹⁶

للبيارات الحبيبة¹¹⁷

The poem is fluid in the alternation of images. The first line opens a variety of questions and interpretations. The author used a symbol of ribs and orchards in the poem to display Palestine within Israely "promised" gardens. It creates an atmosphere and perhaps an allude to Israel, although the poem is straightforward in its purpose. The refugee here is a very vivid component of the poem because it embodies sorrow, suffering, pain, and psychical trauma caused by running before the war. Ġāhīn creates an image of a poorly looking Palestinian refugee and displays his physical features, faded and in desperate conditions with neither food, shelter, nor his clothes; moreover, he is disgust by all this. The psychological-physical description of the refugee is supplemented with a short lyrical picture of nature, which leads the reader to

¹¹⁵ Radwan, Noha M. "Egyptian Colloquial Poetry in the Modern Arabic Canon." p.116-117.

¹¹⁶ Radwan, Noha M. "Palestine in Egyptian Colloquial" p.66.

¹¹⁷ Ġāhīn, Ṣalāḥ. "al-a'māl al-kāmila lil-šā'ir Ṣalāḥ." p.246-248.

personalize the tragedy. As if the author was trying to say that the soil beneath his feet, his livelihood and even the land, may disappear overnight.

Towards the end of the poem, the author talks about Palestinian poet Mu‘īn Bsaysū (1926–1984), who lived in Egypt and whom Ğāhīn had met in 1952 to help gather the resistance. Noha Radwan suggests that the appeal to the Palestinian poet Bsaysū could be perceived as a criticism of poetic language and the standard literary register that also used Bsaysū.¹¹⁸

5.3. Rūzinbīrġ (Rosenberg)

The voice in the poem is not limited to criticism, accusations, or the relativisation of justice as it seems from the title. The poem talks about Julius Rosenberg and Ethel Rosenberg, who were sentenced to death for spying in favour of the Soviet Union. Moreover, it reflects the author's sense to see beyond the horizons of the ocean, but mainly the ideological mood. On the imaginary contrasts between the "greedy west" and the "human east," the author established his roots to the east, demonstrating his socialist feelings.

Rūzinbīrġ (Rosenberg)

Gangs... in American novels	فى الرواية الأمريكية ... العصابة
kill those who are mistrusted of snitching to the agency.	تقتل اللى تخاف ليفتن للذباية
The leader orders to leave him in the jungle	الزعيم يأمر بسحبه جوه غابة
And the bullet becomes a salute to the wolves.	والرصاص يعمل عزومه للدبابه
He knew more than enough, still dead cannot rise to utter!	أصله كان يعرف حاجات فوق اللزوم والقتيل عمره ما ينطق أو يقوم!..
And notorious American gangs	والعصابة الأمريكية العامية
Do not steal pennies	مش بتسرق منه والا خمسميه

¹¹⁸ Noha M. Radwan, "Palestine in Egyptian Colloquial" p.67.

No, they rip off people's humanity.

"Atoms for Peace" and microbial bombs
and kill those who unmask their crimes
such as Rosenberg and his wife Ethel.

The wife and husband get killed.

So that peace may die on the pavement.

Peace is a dream for people and a scary
nightmare

For those who sell weapons before
loaves.

And the judges are at your service
Eisenhower,

In the hands of your excellency, they are
a clay

They judge according to the law, and
you are the law

That convicts the country to become a
prison.

Dollars fill wallets and stomachs
while tears fill throats and eyes.

لأ.. دى بتقشط شعوب م الإنسانية
والسلام ذرة وقنابل ميكروبية
واللى يفضح جرائمها بتقتل
زى روزنبرج ومرته إتل

الوليفة يقتلوا والوليف
لجل ما يموت السلام فوق الرصيف
السلام حلم الشعوب كابوس مخيف
اللى بيبيعوا السلام قبل الرغيف

والقضاء فى الخدمة يا ايزنهاور
كلهم فى إيدين فخامتكم كور

يحكموا حسب القانون وأنت القانون
اللى حاكم ع البلاد تصبح سجون

الدولار يملأ المحافظ والبطون
والدموع تملأ الحناجر والعيون

Behaviour moves bit by bit,
So that the death of free soul comes.

والسلوك يتوهجوا مرة في مرة
لجل ما تموت نفس كانت عايشة حره

The people in the streets walk sadly
machines rest next to the factory
workers.

الشعوب مشيت حزينة في الشوارع
والمكن نام جنب عمال المصانع

And when they stood to moan after the
brutalities

لما وقفوا للحداد بعد الفضايح

that Rosenberg saw and comes back

اللى روزنبرج شافها وهو راجع

for what... at the end of the last chapter

للعدم... في نهاية الفصل النهائى

From the novel.. an electric chair.

م الرواية.. على كرسى كهربائى

They slaughter with every force in
nature

كل قوة فى الطبيعة يقتلونها

Electric, atomic and more, to afflict

كهربا وذره وغيرها بينتلونها

And to remind people every day

الشعوب فى كل يوم ويمثلونها

That their strength is stored in their
hearts

والشعوب قوتها مخزونة ف قلوبها

For their ears, their sickles and their
flowers,

للسنايل والمناجل والزهور

For when injustice perishes and
machines spin.

لما يفتنى والظلم والمكن يدور

And the machines will spin and run
properly,

المكن حاي دور وحاي دور بانتظام

So that humans live freely in peace.

لجل ما الانسان يعيش حر بسلام

And the sky will connect with an army
of doves,

والسما حاي سدها جيش الحمام

Flying over Egypt's land and Vietnam's
mountains.

فوق اراضى مصر وجابال فيتنام

Even in America will people say,

وف أمريكا نفسها والناس تقول

live forever Rosenberg.¹¹⁹

إن روزنبرج عايش على طول¹²⁰

Unlike his other poems, the critic, politic, and ideology expressions are direct, and his voice is imperative, worried, and screaming. Now he is talking to the masses; he preaches, moralises, and calls Egyptians for awareness, courage, and patience. The political charge immensely affects the poem from the beginning until the end. This political expression attacked Egyptian masses and engaged their superficial emotions of injustice and boiled blood in the veins. He is not afraid of blaming and responding to injustice, and he chooses to be an echo for his nation even though reacting to proceedings from on the other side of the earth.

The first line is evident in what mood will spread across the poem and its direction. America in the poem embodies a criminal with no moral or conscience that cares only about stealing human's dignity and lives by enforces its interests. Ğāhīn reveals his violent and uncontrolled anger regarding the new era of the threat of nuclear warfare and other America's efforts to dispose of anything or anybody who stands in the way. Subsequently, he points to the corruption of law and the hypocrisy, and, according to the poem, he chooses to demonstrate the

¹¹⁹ Ğāhīn, Ṣalāḥ. "al-a'māl al-kāmila lil-šā'ir Ṣalāḥ." p.237-238; my translation.

¹²⁰ Ğāhīn, Ṣalāḥ. "al-a'māl al-kāmila lil-šā'ir Ṣalāḥ." p.237-238.

true nature of the States' politics by emphasising Julius Rosenberg and Ethel Rosenberg, who were convicted of spying and therefore executed in 1953 and the poem is a direct reaction to this fact. Ğāhīn criticises selling weapons and raises rhetorical questions, pointing to the dishonest intentions of those expressing desires and aspirations for peace and freedom while selling weapons instead of bread. Moreover, we can see critics of capitalism as a complete ideology while he highlights socialism. In the end, the author draws a picture of peace and freedom that remains to persist in people's hearts.

5.4. *Dumū ' warā al-burqū ' (Tears Behind the Veil)*

The poem from Ṣalāḥ Ğāhīn's *Kalima Salām* (A word of peace) from 1955, talks about a worker who suddenly found himself fired from his jobs.

"Not several months had passed since the peasant revolution in the village of "Bahūt," until the Cairo fire occurred on January 26, 1952, which swallowed many Egyptian capital facilities within hours. This fact manifested into the political, social, and economic conditions. Hundreds, or even thousands of workers, dismissed them from their jobs, so he rose, crying out in his patriotic and social sense and his constant penchant towards the simple people.¹²¹"

The poem is evidence that the language of everyday speech is alive, constantly changing, so that a modernistic vernacular poet must always look for the latest lexical and grammatical innovations of the language to be authentic in his writing. It is the language of the streets, a mixture of colloquial, educated, and foreign elements.¹²² One of the dominant characteristics of colloquial locution allows usage of foreign words to criticise, satirise Europeans, Ottomans or even fallāḥiyūn.¹²³ It has a long tradition that one can see in Muḥammad Tawfiq's periodical *Ḥimārat Munyatī* where he embedded into poems French phrases to make fun of Europeanization of Egyptian society.¹²⁴ The poem *Dumū ' warā al-burqū ' is not an exception so it can be demonstrated in the following piece of the poem:*

I, alone, am nothing

أنا لوحدى مفيش حاجه

just a name scribbled on paper

مجرد اسم متشخبط على ورقه

¹²¹ Zahdī, Māhir. , "al-'uṣfūr al-Ḥazīn." Al-Ğarīda.

<<https://www.aljarida.com/articles/1497360323442437300/>>.

¹²² Khoury, Jeries. "Polysystems: A Theoretical Inquiry into Some General Concepts." p.122

¹²³ Booth, Marilyn. "Colloquial Arabic Poetry, Politics, and the Press in Modern Egypt." p. 427.

⁴⁷ Idlib. p. 428.

in the hands of a manager who was a
 qūmsyūngī
 who presents it to Turk or a Ḥawāga,
 who knows neither Arabic nor mercy
 who signs with a Parker pen in foreign
 letters,
 and I find myself fired.¹²⁵

في ايد واحد مدير أصله قومسيونجى
 يقدمها لتركى والا لخواجه
 لايعرف عربى ولا شفقه
 يروح ماضي بقلم باركر بالافرنجى
 أروح مرفود¹²⁶

The register consists of words like *qūmsyūngī*, what is a mutilation of the English word "commissioner," which in Egypt became the title given to anyone who brokers or oversees small workers,¹²⁷ *ḥawāga* could be the Persian word for "master" or "lord"¹²⁸ which came to Egyptian register as the term denoting Ottoman aristocracy or Westerners, however, *ḥawāga* at times this word implies in American and Israelis alike, what can one find in poems of Aḥmad Fu'ād Niğm's,. In his poetry as well as in poems of Bayram al-Tunṣī, the image of the Westerner, the *ḥawāga*, has three main versions: the *ḥawāga* is an imperialist, then the *ḥawāga* as a model of progress, and lastly, the *ḥawāga* is seen as a treat.¹²⁹ In the poem of Ṣalāḥ Ġāhīn, the *ḥawāga* and the *turkī* seem to be the same. In the poem, a persona perceives the twain on the same level, which implies that the Turks are the foreigners who symbolise a treat in Egyptians' eyes. Nevertheless, at the same time, they are viewed alongside "Westerners" who, from the Middle Easterner's perspective, is not limited to geographical location, but the term includes social, cultural, political, and military identity.¹³⁰

Indeed, the structure of the poem contains differences between *ḥawāga* and *qūmsyūngī*. Thus, *qūmsyūngī* lies above the *ḥawāga* and is superior to him. The *qūmsyūngī* gives to the *ḥawāga* a paper, which could be a termination agreement, he signs it with a Parker pen, which is an instrument serving as another allusion on the west. The metaphor "in foreign letters" could links to the Turkish reform when they adopted a Latin-script alphabet and became even more aliens in Egypt.

¹²⁵ Radwan, Noha M. "Egyptian Colloquial Poetry in the Modern Arabic Canon." p.119.

¹²⁶ Radwan, Noha M. "Egyptian Colloquial Poetry in the Modern Arabic Canon." p.118-119.

¹²⁷ Radwan, Noha M. "Egyptian Colloquial Poetry in the Modern Literary Canon." p. 119.

¹²⁸ Potter, Lawrence G. "The Persian Gulf in Modern Times." p. 244.

¹²⁹ al-Malik, 'Abd "The Khawāga then and now: images of the west in modern Egyptian zajal." p.167.

¹³⁰ Lewis, Bernard. "The Middle East and the West." p. 120.

By these two expressions, Ṣalāḥ Ğāhīn expressed Egypt's threat. He did not limit himself only to a direct critic of Brits and their imperialism. However, he also includes high-ranking Turkish officers who have achieved their independence after many years after most Arab countries have achieved their independence, the legacy of exploitation, oppression, supremacy, and colonialism remains unforgotten and unchained.

Ğāhīn commonly engages a high degree of intertextuality in his poems. He often refers to the inherited legacy of Arabic poetry and prose. Rather than a stylized diction that brings awareness to itself, Ṣalāḥ's captivating language creates a link that brings a semblance of glassiness and likeness of everyday language to a reader. His words arranged in free verse causes liberation from the calculated swings of Arabic poetry.

"I, alone, am nothing" it is a direct call for the Egyptian working class's unification. Because the first-person speaker is also the subject of the poem and Ṣalāḥ as a middle-class Ṣobra inhabitant, he is only another man on the "paper" representing whole Egypt. The paper here does not stand only for Egypt, but it can also be an allude to many treaties signed with the foreigners.

A worker holding a *fūl* sandwich passes
it

يفوت عامل في ايده نص شقة بفول

Stops and says:

بُقف ويقول:

O people, God is always present¹³¹

يا عالم ربنا موجود¹³²

Expressive visual imaginary put a wealthy and cruel foreigner, the director, and a factory worker to the contrast. The worker stands for an ordinary Egyptian, displayed as a possessor of the two main attributes: poverty, eats an *fūl*, the food of destitution, and faith. The faith in the sense of piety, religiousness is secondary for Ṣalāḥ Ğāhīn his faith is devoted to change; he believes in the end of the problems that tortured him every day. His voice loses among the others who are waiting for their name to be called out. A judge is the one who solves cases and problems; he is spending and devoting time and putting his effort into people interests. In the poem, the judge is neither free nor has time to spare.

¹³¹ Radwan, Noha, M. "Egyptian Colloquial Poetry in the Modern Arabic Canon." p. 119.

¹³² Radwan, Noha, M. "Egyptian Colloquial Poetry in the Modern Arabic Canon." p. 119.

just a name called out at the hearing

مجرد اسم في الجلسة بينادي

among a hundred or more names.

ما بين مئيت اسم وزيادة

The court roster is full, and the judge

وجداول جلستي مليان.. والقاضي

has no time to spare.

مهوش فاضي

The poem is tuned in the voice of Ṣalāḥ who understands how the Egyptian middle class felt, and this makes Ṣalāḥ's voice the voice of these people, however, not only in this poem.

5.5. *Šūfī qadd īh?* (See how much?)

In the poem *šūfī qad īyh*, Salah Jahin tried to express how much he suffered, how his mental suffering caused physical pain that did not subside. The "lines echo the fatigue of its speaker with their long vowels that almost reproduce the "ah" sounds that he wishes to scream out for all to hear and feel his pain."¹³³

Šūfī qadd īh? (See how much?)

Lucky is he who can speak

يا بخت من يقدر يقول

and bare his conscience

واللى ف ضميره يطلعه

Lucky is he who can let his words

يا بخت من يقدر يفضفض بالكلام

heedlessly flow

and have everyone hear him,

وكل واحد يسمعه

who can stand amongst the people and

يقف في وسط الناس ويصرخ: آه يا ناس

scream

with no censuring,

ولا ملام

and when the doctor comes,

بيجي الطبيب يحكى له ع اللى بيوجعه

would tell him of his pains.

[The doctor] would uncover the wound

يكشف مكان الجرح ويحط الدوا

and apply the cure.

And if cauterized,

ولو انكوى

he can weep.

يقدر ينوح

¹³³ Radwan, Noha, M. "Egyptian Colloquial Poetry in the Modern Arabic Canon." p.201.

I, who am filled with wounds	وانا اللى ملين بالجروح
cannot speak,	ما اقدرش أقول
cannot disclose,	ما اقدرش ابوح
cannot pull out an arrow when entrenched in my chest.	والسهم يسكن صدرى ما اقدرش انزعه
See how much?	شوفى قد ايه
What day of the year is this?	احنا النهارده ايه فى أيام السنه
Is it winter or summer?	شتا ولا صيف
And where am I?	و فين أنا
How did I get here?	ايه اللى وصلنى هنا
Am I the host or a guest?	أنا صاحب البيت ولا ضيف
My voice is caught.	صوتى انحبس
I can not speak.	ما اقدرش أقول
I know nothing of which to speak.	ما اعرفش حاجه عشان اقول
I only know you.	ما اعرفش غيرك إنتى بس
O gal, love has driven me crazy.	يا بت ياللى فى حبك العقل اتهوس
A strange place,	مكان غريب
as if it is a prison, an abode for a lover, a well.	كأنه سجن كأنه مخدع لحبيب كأنه بئر
An iron window with silk curtains, and wind shooting through like nails.	شباك حديد و عليه ستاير من حرير والرياح بينفد منه زى المسامير
The wind howled.	الرياح عوى
My chest tightened.	قلبى انقبض
My chest was warped.	قلبى اتلموى
The sun is yellow snow and its rays are shoots of cold air.	الشمس تلج اصرف شعاعها صاروخ هوا

The dark is a lot of black snow	الضلمه تلج اسود كثير
thousands and thousands of quintals.	ألوف ألوف القناطير
Hide me in your hair, oh gal,	خبيني في شعورك يا بت
for my veins are frozen solid.	أحسن عروقي اتخشيت
Your hair is rough like a wool blanket,	شعرك خشن زى الجرام الصوف يا بت
oh gal.	
Hide me in it from the bitter cold,	خبيني فيه م الزمهير
and put me in bed to sleep.	ونيميني في السرير
The prophet came in feeling chilled, and	دخل النبي بردان خديجه لفته
Khadija wrapped him	
piled up covers on him till he was warm	خطت عليه غطيان لحد ما دفته
The prophet came in feeling chilled and	دخل النبي بردان وقال: فين الغطا
said: where is a cover?	
A smile then covered his lips. ¹³⁵	البسمة غطت شفته. ¹³⁴

The poem begins with the addressing to unknown "lucky person" (*Yā baḥt*) who is capable of telling something that the writer does not specify. Even though the lucky person is called directly in this poem, using the vocative conjunction "*Yā*", it is not clear who could be the protagonist. Whether it is a concrete persona, political, religious, or any other literature authority, or whether it is a general lamentation, is a feature that spans across all *Ġāhīn*'s poems, thus multiplicity of interpretations. The unknown person in the poem flows from one to another form; at the beginning, it could be an innocent child whose conscience is not hiding. We could also consider some mystical, religious person or a fool because it is a matter of human being hiding their conscience from the biblical time of Adam and Eve in Paradise. The religious haze emerges in the poem and culminates in the end, however, with a certain irony.

The anaphora, repeating the "lucky one" (*Yā baḥt*) phrase, the author emphasizes the image of one's personality that does not overthink the words that he releases, or on the other

¹³⁴ Ġāhīn, Ṣalāḥ. "*al-a'māl al-kāmila lil-šā'ir Ṣalāḥ*." p.44-46.

¹³⁵ Radwan, Noha, M. "Egyptian Colloquial Poetry in the Modern Arabic Canon." p.137-138.

hand, the one speaks with so ease that he does not watch out for what he says. It seems that the matter concerns the author's inner world. One may also see that the persona naturally blends to metaphor denoting a radio. Quickly the one may start to draw an image of radio and people around it. A voice comes out from the radio to directly summon people. The one, or the lucky one, screams on the radio and remains unclear. It is not excluded that the author is pointing out the language because they all listen to this, and it is essential because they listen and comprehend. From the radio, the voice is screaming, and people around him listen to that without a conviction, or it could also be reversible and the one freely screaming with no consequences coming.

To conclude, merely observing the axis of the protagonist in the poem produces various images and explanations that one can read. Rather than forcefully engaging a concrete person that may occur in the explanations, it is more profound to enjoy its multiple levels. Although it is straightforward to push into the poem persons such as the President al-Nāṣir and directly connect him to the speeches he gave in the colloquial language, it is also easy to refer to the beginning of the poem with patriotism in the form of the use of the colloquial Egyptian.

Subsequently, the subject of the poem turns into the author's voice who reveals his sorrows, pain, confusion, and oppression on multiple levels. He prefers to reveal his inner issues rather than directly react to politics or social issues. First, it is the oppression of speech included in censorship and the Ḡāhīn's inner world. His sorrows develop into a depression that the doctor treats in the poem and his personal life. He lost consciousness, the notion of time and space even he lost the concept of the self. The self Ḡāhīn means his thoughts, memory, experience, different forms of nameable or unnameable aims, the consciousness that attempts to be or not to be, the accumulated remembrance of the unconscious or psyche. It is projected outwardly in action; in the case of the poem, it is manifested in the act of speech that foregoes the effort of the incapability of revealing the poet's inner experience because of both external conditions and inner stage of his.

The poem carries a diction that is very characteristic of Ḡāhīn's poems. The poem's language flows and creates a precise and profound rhythm on the doorstep between the MSA and Egyptian colloquial. Moreover, he often engages alliteration that vibrates, emphasizes, and highlights the Egyptian colloquial language's phonetics.

5.6. Ruba‘iyyāt (Quatrains)

Additionally to the colloquial language, there is one outstanding poetry work worth mentioning in creating patterns to follow. Ruba‘iyyāt (Quatrains) were published in 1963, yet their formation took many years; in fact, this collection of short poems captures a broad spectrum of Ğāhīn's life sage which is illustrated in the colourful palette of themes presented in the *dīwān*. One cannot fully describe the scope of this work, although one may begin at the pondering the philosophical issues, mysticism and continue throughout everyday problems of life and death, love, pain, fortune and far more.

The Ruba‘iyyāt characterize four-line scheme that reawakens from classical Arabic *dūbayt*, corresponding to its Persian counterpart, the *rubā‘ī*. To define "quatrain" as a four-line poem, which corresponds to the Arabic term "ruba3ayāt", it is necessary to add information about the meter, rhyme and prosodic system of Arabic. The meter "ragaz" has twelve syllables each line, the group forming a complete meaning. Traditionally, for the sake of saving paper, such a poem is presented as a couplet instead of a couplet, that is, two lines with 24 syllables. This brings us to the meaning of the compound name *dūbayt*. The "du" reflects the Persian numeral, which means "two", sometimes we also find in texts the form "da-bayt" (with "dal" interdental). "Bayt" in both languages, Persian and Arabic, means "verse". So *dūbayt* means two verses, each of which has 24 syllables, or from today's perspective, these two verses are four twelve syllable verses.¹³⁶ The Arabic *dūbayt* is said to have emerged alongside the Persian *rubā‘ī*, according to the two scholars Kāmil Muṣṭafā al-Šaybī and Willem Stoetzer. On the other hand, Tilman Seidensticker has argued that the roots of the Persian *rubā‘ī* can be detected in Arabic epigrammatic poems, but he accepts that the Arabic *dūbayt* could be a version of the Persian *rubā‘ī*.

Apart from this, in Arabic tradition, the poem is composed as a two-liner, has its own metre (fa ‘lun mutafā ‘ilun fa ‘lun fa ‘ilun) and may perform in neither monorhyme, throughout *aaaa*, or the third line may be excluded from the rhyme *aaba*.¹³⁷

¹³⁶ Stoetzer, Willem. "Sur Les Quatrains Arabes Nommés "DŪBAYT". p. 718-719.

¹³⁷ Talib, Adam. "Dūbayt in Arabic." p. 96-97

The Quatrains published by Ṣalāḥ Ğāhīn establishes the metrical ambiguity of the Egyptian CV-syllable¹³⁸ that can be light or heavy. There are four examples of lines in Ğāhīn's quatrains: lines of eleven positions in the metrical pattern, where the tenth position has a light syllable or a heavy syllable; lines of ten, and lines of twelve metrical positions.¹³⁹ Most of the quatrains are isometric, with four lines of one type but several heterometric quatrains in which a line of one type (usually the third, non-rhyming line) combines with three lines of another type.¹⁴⁰

At first sight, it may seem a misdirection that the third non-rhyming line is the weakest of the quatrains, but it is its support. In the first and the second line, Ğāhīn states his attitude, and in the third, he suddenly comes to a peak. The last fourth line reveals and puts a dot after the forgoing stimulation for a contemplation.¹⁴¹ Finally, the short poems end with periodically repeating the word " 'aġabi" ("عجبي") which means "I wonder" or "How strange", but this grows tiresome in English. Its meaning completes depending on the poem's context, which generates the mystery: how confusing, how ironic, how funny, how silly, or how great! Many of these meanings complete the poems with a question that should trigger an inquiry.

A pen tip plunged into the blackness	غمست سنك في السواد يا قلم
to write a poem trickle soreness	علشان ما تكتب شعر يقطر ألم
What it goes in you, you crazy... for what	مالك جرالك ايه يا مجنون... وليه
you draw a flower, house, heart, and flag	رسمت ورده وبيت وقلب وعلم
How strange!!! ¹⁴²	عجبي!!! ¹⁴³

This poem reflects the author's inner sorrow caused by writing poems that did not find their recipient. He feels worthless in his work and asks why he has written all poems about his country. The pen seems to be a biography of the author who tried bitterness of writing poems. Furthermore, he seems to regret his poems that contained a patriotic mood. Although it is tough

¹³⁸ Note: C for 'consonant', V for 'vowel'

¹³⁹ Stoetzer, Willem. "The CV-Syllable in Egyptian-Arabic Verse: Heavy or Light." p.134.

¹⁴⁰ Stoetzer, Willem. "The CV-Syllable in Egyptian-Arabic Verse: Heavy or Light." p.139.

¹⁴¹ Ḥaqqī. Yaḥyā. In. "Ḥaqqī li-Ḥabīb al-Ḥabīb Ṣalāḥ Ğāhīn." p.2.

¹⁴² Ğāhīn, Ṣalāḥ. "al-a'māl al-kāmila lil-ṣā'ir Ṣalāḥ Ğāhīn." p.180; my translation.

¹⁴³ Ğāhīn, Ṣalāḥ. "al-a'māl al-kāmila lil-ṣā'ir Ṣalāḥ Ğāhīn." p.180.

to estimate writing time, similar regrets appear in his later work marked by his depression and administration change.

Dyers of eggs on Easter freshness	يا ملونين البيض في شم النسيم
Dye the tenderness, lust, and spirits of friendliness	لون الحنين والشوق وخمر النديم
Don't you know, for the prophet's sake,	ما تعرفوش سابق عليكو النبي
to dye the days with the dye of blessedness?	تلونوا الأيام بلون النعيم؟
How strange!!! ¹⁴⁴	عجبي!!! ¹⁴⁵

The poem portrays *šamm al-nasīm*, what is a spring's fast deeply connected to Egyptian culture. *Šamm al-nasīm* dates back into the pharaonic times and carries on throughout Islamic rule in Egypt until nowadays. Regardless of their religion or origin, most Egyptians continue to celebrate the feast together because of its long Coptic tradition. These days the fast is accompanied by Christian traditions such as colouring boiled eggs, and they consider it extended Easter, apart from its non-religious origin. *Šamm al-nasīm* could be seen as a symbol of Egypt's unity for all Muslims and Christians living one next to another.

Nevertheless, the poem's most significant feature is its ambiguity in the sense of displaying the feast. On the one hand, the tradition is Antient; therefore, it is not acceptable for such a tradition to celebrate and take place in Muslim society. Moreover, it is bound with Christian Easter and Orthodox Christian Copts that contradict the Islamic tradition. The author alludes to this divergence and expresses his hope for days when all Muslims and Christians in Egypt overcome the distance caused by the religions, traditions, and social prejudices that sometimes result in horrific attacks between them. Indeed, the poem is evident testimony of Ṣalāḥ, Ġāhīn's perception of the world that prevailed political sentiments of Nasserism and his effort to recycle Egypt's ancient heritage and renew the patriotic feeling which seems to be wider than religious

¹⁴⁴ Ġāhīn, Ṣalāḥ "al-a'māl al-kāmila lil-šā'ir Ṣalāḥ Ġāhīn." p.196; my translation.

¹⁴⁵ Ġāhīn, Ṣalāḥ "al-a'māl al-kāmila lil-šā'ir Ṣalāḥ Ġāhīn." p.196.

limits in Ğāhīn's poem. Nevertheless, sometimes it seems that patriotism and ancient heritage is only a cover.

Arabic translates very poorly, owing to its rich layers of meaning in single roots, so we tried to manifest the poet's intention to use sonority of Arabic words and, by some means forcefully, we preserved one-rooted words also in English. The following poem serves as an excellent tool to support this claim:

Miserables on the miserable planet make
other miseries

حقرا و فوق كوكب حقير محتقر

What is your world in this universe, you
crazies

في الكون تكون دنياكو ايه يا بقر

A grain of sand from the desert? What you
say

رملايه من صحرا؟! لكن ايش تقول

the universe as it is inside one's brain
cells

والكون بحاله جوه عقل البشر

Don't you see?!¹⁴⁶

عجبي!!!¹⁴⁷

Ğāhīn wants to tell in this poem that the mind is merely the result of the environment, centuries of custom, culture, rites, doctrines, and dogmas that society inserts into one's mind through parents, religion and faith education and knowledge, social and economic impacts, and other studies of information. A man is forced to believe in specific ideas from his childhood without even realising it, so his mind becomes quickly conditioned and convicted by all these dogmas, creeds, and theories, whether it takes the form of Capitalism, Islam, nationalism or science. Thus, the so-called reality or life is merely collecting information with various quality and quantity gathered through the five senses and stored in the brain's memory; in other words, it is called the mind, although it is better to call it conditioned mind. All this is stored in a man's memory, resulting in his action, behaviour, or morals. Our thoughts are not ours; however, the relationship between one's misery and the world is self-created. The mind consists of memory

¹⁴⁶ Ğāhīn, Ṣalāḥ. "al-a'māl al-kāmila lil-šā'ir Ṣalāḥ Ğāhīn." p.185; my translation.

¹⁴⁷ Ğāhīn, Ṣalāḥ. "al-a'māl al-kāmila lil-šā'ir Ṣalāḥ Ğāhīn." p.185.

projected from outside to inside and vice versa; inner misery projected by behaviour and action constitutes the world and society.

However, this tiny piece of Ruba'īyyāt contradicts what has been said about Ṣalāḥ Ğāhīn revolutionary spirit. It supports one of my main assumptions that Ṣalāḥ's work transcends politics and critique, such as that the colloquial language is restricted to revolutionary poems targeted at the masses with no feeling for art.

5.7. 'Alā ism Maṣr (On the name of Egypt)

His poetry expresses the notion of a society attempting for liberation. In 1971, Ğāhīn wrote his epic poem "On the Name of Egypt". The poem is unique among the others because of its length and variety of lyrical segments, but the most distinguished is the narrative style. It is a historical document in which he narrated the history of Egypt from the time of ancient Egyptians and pharaohs until Muḥammad Farīd, the ideal of patriot.¹⁴⁸ In this poem, Ğāhīn expressed his love and passion for Egyptian history. His depiction of the natural world, as earlier indicated, is heavily influenced by his love for Egypt—his homeland. By using qualifying language, mixed with a detailed description of the natural world as particular and knowable, the poem implies a bond between the poet and the land. Ğāhīn specifically chooses elements of nature, such as the Nile, and assigns it personal and historical meaning.¹⁴⁹

The palm trees are tall and towering. The Nile running, unwavering.

النخل في العالي والنيل ماشي طوال

Wherein reflections are upside down no concern of mine.¹⁵⁰

معكوسة فيه الصور.. مقلوبة وانا مالي

¹⁴⁸ Enani, Mohammad. "On Translating Salah Jaheen and Other Essays." Cairo: State Publishing House (GEB), 2015. Print. In. Iman, Hanafy. "Exploring Relationships between Poetry and Nature in Salah Jaheen's "On the Name of Egypt".p.92. Vol. 7, Issue No. 2, April 2018, pp. 85 - 108.

¹⁴⁹ Iman, Hanafy. "Exploring Relationships between Poetry and Nature in Salah Jaheen's "On the Name of Egypt".p.99-100.

¹⁵⁰ Enani, Mohammed. "On Translating Salah Jaheen and Other Essays." In. Iman, Hanafy. "Exploring Relationships between Poetry and Nature in Salah Jaheen's "On the Name of Egypt".p.92.

The opening line displays Egyptians and the Nile river, a grant of life for thousands of years. The river can be perceived as time; therefore, the Nile, as the synecdoche pars pro toto, is the whole history of Egypt. Moreover, the Nile reveals an accurate picture of reality concerning the poet.

His love to Egypt of course, became an inspiration to countless lines of the poem:

About the name of Egypt, history can say
what it wishes

على اسم مصر التاريخ يقدر يقول ما شاء

To me, Egypt is the most beloved of all¹⁵¹

أنا مصر عندي أحب وأجمل الأشياء

He did not avoid the critics of violence and force from European countries. At the same time, he emphasizes the message of Rifā‘a al-Ṭaḥṭāwī, Egyptian renaissance intellectual and teacher along with the nationalist military leader who participated in the ‘Urābī revolt against the Anglo-French serving administration. He shows his disappointment at not fulfilling a dream of social justice and quality and that Egypt still strives for independence from Western domination.

Ṭaḥṭāwī rolls in his grave

مالك سلامتك بتبكي ليه يا طهطاوي

Don't ‘Urābī told to get rid of Europe's
guns

قال لك عرابي..انكسر بيسلاح اوروباوي

There isn't an excuse to use European
weapons

وسلاح أوروبا مالهوش المدافع بس

It's only a lie of bribed critics¹⁵²

ده فكر ناقد مميز للثمين والغث¹⁵³

Cultural and individual reviews play an essential role in shaping the sense of the natural world in the poem ‘Alā ism Maṣr (On the name of Egypt). Ġāhīn's description brings us to

¹⁵¹ Radwan, Noha, M. "Egyptian Colloquial Poetry in the Modern Arabic Canon." p. 155-156.

¹⁵² Ġāhīn, Ṣalāḥ. "al-a'māl al-kāmila lil-šā'ir Ṣalāḥ." p. 28; my translation.

¹⁵³ Ġāhīn, Ṣalāḥ. "al-a'māl al-kāmila lil-šā'ir Ṣalāḥ." p. 28.

awareness of the natural world. Moreover, his poem also implies that historical discourse built in the language defines how significant the natural world is.¹⁵⁴

5.8. Sūnātā 7 (Sonnet 7)

The Sonnet 7 is one of the last of the set that Ṣalāḥ wrote during his stay in a hospital. He says: "I expressed my sorrow as well as a victory from the depth of my heart which uncovers enemies hidden in the shadow."¹⁵⁵

They said: it's an attack! Turn off the light
and we turned off everything, but sadly
the love is shining in my heart so bright
the darkness glitters in my heart loudly.

وقالوا طَفَّوا النور حصل هجوم
طفينا كله بس للأسف
قلبي المضىء بالحب كالنجوم
لمع ف قلب الضلمه وانكشف

A bomb got directly to its target
Depression colour of Napalm is stained
black as a sign of remorse and regret
or burned stamps on a horrible detained

هدف مباشر جت له قنبلة
جاله النابالم اذاله لون كئيب
اسود كأنه وصمة مخجلة
أو حرق ختم معتقل رهيب

They said: go to see the Soviet experts
because friend's embrace heals every
disease.

وقالوا روح لأطبة السوفييت
حضرن الصديق علاج لكل داء

In Moscow, homes hug with loving
comforts

في موسكو خدنى ف حضنه كل بيت

¹⁵⁴ Iman, Hanafy. "Exploring Relationships between Poetry and Nature in Salah Jaheen's "On the Name of Egypt".p.105.

¹⁵⁵ Ṣalāḥ, Ḡāhīn. "Barnāmiḡ Ūtūḡrāf "A'dād wa taqdīm."

<<https://www.youtube.com/watch?v=UB8Z6nEymO4&t=1502s>>.

That is the only way to feel at ease.

مافضلش غير خطوة على الشفاء

O friends, I am sorry it is absurd

يا أصدقاء آسف لكنين مُحال

The occupation won't change with a
word.¹⁵⁶

ماليش دوا غير طرد لاحتلال¹⁵⁷

Translating poetry is viewed as the most discouraging task of translation ever. It is so because of the unique features of poetry, where the meaning is indivisible from the poetic form and the unique style of the poem. The essence of poetry is its musicality, sound and, of course, its rhyme and rhythm. The sonnet's rhyme and metre present further challenges. While the fourteen-line structure is part of a European tradition that can be kept in the translation, the rhyme scheme is not. Arabic tradition (hence Arabic metrics) with rhyme as defined in Arabic varies from the tradition of English by miles. Some modification is allowed¹⁵⁸ if not necessary.

As the title suggests, the poem is composed in a sonnet form, with the *abab* pattern. Thus, no translation of mine is sufficient and successful when transmitting this poem's sonority and phonetic to English and the fact that translating a sonnet itself from Arabic, and vice versa, is an issue on its own and deserves further research.

In the poem, he sets the scene of bomb attacks which were the cause of the agreement in Sèvres and later, with Egypt's efforts to find a sponsor and financial aid in Russia to build the world's most giant embankment Aswan High Dam. Egypt's behaviour triggered Capitalistic word because the financial support from the Soviet Union meant, between the lines, also deepening and settling the Communist ideology in the strategic country in the Middle East.

Bomb attacks and constant tension between Egypt and outward countries is one of the causes of Ġāhīn's sorrows, and the way out of this, he sees in the Soviet world and communist ideology, which was very close to him. The poem discusses a slightly corrupted view of Russia as a warm embrace that is so necessary and that he wishes to all his compatriots. At the end of

¹⁵⁶ Ġāhīn, Ṣalāḥ. "al-a'māl al-kāmila lil-šā'ir Ṣalāḥ." p.147; my translation.

¹⁵⁷ Ġāhīn, Ṣalāḥ. "al-a'māl al-kāmila lil-šā'ir Ṣalāḥ." p.147.

¹⁵⁸ Enani, Mohamed. "On Translating Shakespeare's Sonnets into Arabic." p.123.

the poem, he emphasises that Egypt should accept socialism because there is no other way to get rid of western influence and presence in the country.

The post-1967 years signifies an unusual decay in Ğāhīn's poetical creation that persisted until his sickness and unexpected death in 1986. His latest printed edition of poetry under the name *Anġām Sibtabiriyya*, 1984 (September Tunes), orbits around the utopia, regret and elegies of the President Nāšir. Moreover, he discussed several events during the War Attrition in 1969-1970.

5.9. 'Anāwīn ġarānīn al-mustaġbal (Headlines of the future's Newspapers)

In 1984 Ğāhīn published his last collection *Anġām Sibtabiriyya* (September Tunes), that includes poems written after 1967. This collection lacks enthusiasm that was salient in his previous poems. Šalāḥ Ğāhīn in the poem 'Anāwīn ġarānīn al-mustaġbal (Headlines of the future's Newspapers) expresses his compassion with workers killed in a Cairo factory in Abū Za'bal, after bomb attack of Israeli Air force in 1970. He considers himself to be one of the killed workers. The poem is straightforward and clear in the intention of every headline.

We are the workers who was killed	احنا العمال اللى انقتلوا
In front of the factory in Abū Za'bal	قدام المصنع فى أبو زعبل
We sing and we recite	بنغنى للدنيا ونتلو
Headlines in the future's Newspapers:	عناوين جرائين المستقبل:
"Free Row Unit"	"وحدة صف الأحرار"
"A front for all revolutionaries"	"جبهة لكل الثوار"
"The army crossed Sina"	"عبور الجيش لسينا"
"Crawling out from the slope"	"الزحف من الأغوار"
"The army of aggression is retreating"	"جيش العدوان يتقهقر"
"Earth is a leader of fire"	"الأرض قايده نار"
"And the sea is a captain of fire"	"والبحر قايد نار"

"Colonialism has failed"	"الاستعمار أثبت فشله"
"The White House is not ashamed"	"البيت الأبيض لا يخجل"
"We are the workers who was killed"	"إحنا العمال اللي انقتوا"
"In front of the factory in Abū Za‘bal"	"قدام المصنع فى أبو زعبل"
We sing and we recite	بنغنى للدنيا ونتلو
Headlines in the future’s Newspapers:	عناوين جرائين مستقبل:
"Court for criminals"	"المحكمة للمجرمين"
"List with the accused"	"قائمة بالمتهمين"
"Condemnation for Mr. Nixon"	"إدانة مستر نيكسون"
"Death of sir Yāsin"	"يقتل الاسطى ياسين"
"The speaker is colonialist"	"القائل استعمارى"
"The corpses and patriots"	"القتلى وطنيين"
"Civilian workers"	"عمال مدنيين"
"Christians and Muslims"	"نصارى ومسلمين"
"The perpetrators of the massacre were detaind"	"مرتكبو المذبحة يعتقلوا"
"Sentencing the first accused"	"الحكم على المتهم الأول"
We are the workers who was killed	احنا العمال اللي انقتلوا
In front of the factory in Abū Za‘bal	قدام المصنع فى أبو زعبل
We sing and we recite	بنغنى للدنيا ونتلو
Headlines in the future’s Newspapers:	عناوين جرائين المستقبل:
"The weather is getting better tomorrow"	"الجو غدا يتحسن"
"Iris flower exhibition"	"معرض لزهور السوسن"

"The five-year plan is being implemented"	"الخطة الخمسية تنفذ"
"Victory Festivals Tomorrow"	"مهرجانات النصر غدا"
"Liquidation of Zionism"	"تصفية الصهيونية"
"The State of Palestine .. declares"	"دولة فلسطين .. تعلن"
"Constitution and laws ... declare"	"دستور وقوانين .. تعلن"
"Freedom of Religion ... declares"	"حرية الدين .. تعلن"
"A memorial arch underway"	"قوس تذكاري جاري عمله"
"Longing for him we will persevere"	"طالبين منه احنا وح نفضل"
We are the workers who was killed	احنا العمال اللي انقتلوا
In front of the factory in Abū Za‘bal	قدام المصنع فى أبو زعبل
We sing and we recite	بنغنى للدنيا ونتلو
Headlines in the future’s Newspapers ¹⁵⁹	عناوين جرائين المستقبل ¹⁶⁰

The headlines express political problems with foreign interventions that bear aura and feelings of hope, resolutions, unity, and justice. The author writes a condemnation for President Nixon, who took office in 1969; however, it is hard to judge what Ġāhīn concealed behind this juxtaposition of the title of address "Mr." and Egyptian "*ustā*" widely used for skilled workers who do not have high education.

The line "The corpses and patriots" raises the question of whether the author alludes to the necessity of being a patriot and whether he sees it as the only way to modern Egypt survives on a global scale. The author's relationship to patriotism is the object of distraction in his poems because it is unclear how this relationship has changed over time. In the poems that had succeeded, doubts about his devotion to the country arose; however, he does not seem to have ever lost his devotion to Egypt.

¹⁵⁹ Ġāhīn, Ṣalāḥ. "*al-a'māl al-kāmila lil-šā'ir Ṣalāḥ Ġāhīn.*" p.83-85; my translation

¹⁶⁰ Ġāhīn, Ṣalāḥ. "*al-a'māl al-kāmila lil-šā'ir Ṣalāḥ Ġāhīn.*" p.83-85.

Another motive in the poem draws a picture of inner political issues concerning the administration change in the early 70s. In the line "Longing for him we will persevere" Ğāhīn expresses his devotion to deceased President Nāṣir. Yet, he did not lose hope for Egypt, as it may be moot in his later poems, which followed after President Sādād took over the government on 15 October 1970 and changed the course of Egypt. President Sādād never appeared in his poems, yet he had to arouse emotions in Ğāhīn, for instance, by turning Egypt from the socialism promoted by President Nāṣir and advocated by Ğāhīn.

5.10. *Uktūbir* (October)

Without boasting or bragging	من غير ما نتفاخر ولا نتباهى
Over the banners we raised	لا بالرايات اللي رفعناها
the forts we tore down	ولا بالحصون اللي انتزعناها
Or the shields we ripped	ولا بالدروع اللي مَرَّ عنها
Over the tears we swallowed,	ولا بالدموع اللي ابتلعناها
and hid from our precious young.	على الضنى الغالي وحجبناها
By the love of Egypt that we share	وحياة عيون مصر اللي نهوها
And October that came like a resurrection	وأكتوبر اللي كما النشور جاها
Let's not repeat our sins	بلاش نعيد في ذنوب عملناها
I am the most miserable of those who	أنا أتعس اللي بدعها وجناها
started and harvested them	
And still suffer their consequences	و مازالت تحت عقابها وجزاها
By the long dark nights we endured	وحياة ليلي سود صبرناها

That have given way to the morning sun
let's rein in our pride, although we have
earned it.

واتبدلت بالشمس وضحاها
نكيح جماح الزهو مع إنه

Let's protect our souls from it,
and if asked about the crossing,
let's say: it is just a step we took.¹⁶¹

من حقنا, ونحمي النفوس منه
ولو العبور سألونا يوم عنه
نقول: مجرد خطوة خدناها¹⁶²

The poem October carries a similar mood to that of the September Tunes. The absence of initial juvenile joy, hope and excitement spread across the whole collection *al-Angām Sibtabiriyya* (September Tunes). The title directly refers to the October war in 1973, in which Egyptians hoped to gain back territory lost to Israel during the third Arab-Israeli war in 1967. The initial Egyptian achievements intensified Sadat's influence, although Egypt had again fallen into despair caused by the loss.

Sādāt's new program of *infitāh* (opening) from April 1974 put a dot behind the socialist policy of his predecessor, Nāṣir. The new *infitāh* policies resulted in an accentuation of the country's economic disparities: while a small proportion of individuals profited from the program, for the wider Egyptian public, which enjoyed few benefits, *infitāh* was primarily a disappointment.¹⁶³

5.11. *Anḡām Sibtabiriyya* (September Tunes)

The tape stopped, frozen
now we can review the scene

وقف الشريط في وضع ثابت
دلوقتي نقدر نفحص المنظر

¹⁶¹ Radwan, Noha, M. "Egyptian Colloquial Poetry in the Modern Arabic Canon." p.155-156.

¹⁶² Radwan, Noha, M. "Egyptian Colloquial Poetry in the Modern Arabic Canon." p.155.

¹⁶³ Britannica, the Editors of Encyclopaedia. "Infitāh". *Encyclopedia Britannica* <<https://www.britannica.com/event/infitah>>.

the Levant, Libya, and fertile Tunis,	والشام وليبيا وتونس الخصرة
And a reed and Palestine	والقصبه والفلسطين
misery Jordan	والأردن المسكين
And the sea, orchards, and the desert	والبحر والبساتين والصحرا
in the intense torment of years	وف عز طحن السنين
The filmstrip stopped, frozen	وقف الشريط في وضع ثابت
Look and see, take your time	انظر وشوف ع المهل بالراحة
The sun in the middle of the dome is a lighter	الشمس وسط القبة قداحة
and people far in the shade are calm	وناس بعيد في الظل مرتاحة
And Egypt step on a peasant girl	ومصر واقف صبية فلاحه
with Ballāsa ¹⁶⁴ on her shoulders	على كتفها بلاص
with a thousand bullet holes in it	فيه ألف تقب رصاص
outflow water	والميه منه خلاص
flows to the sand; sank.	شلالها في الرمل غاص
A sweet girl like an apple	صبية حلوه كأنها تفاحه
though in the constant sorrow	لكنها م الحزن دابت
amidst the blackness is wail of Nawāḥa ¹⁶⁵	وسط السواد ندابه نواحه
and when appeared her hero around	ولما هل بطلها في الساحة

¹⁶⁴ Egyptian jug for a water carried on head.

¹⁶⁵ A kind of lark living in a desert, whose song reminds a cry.

With love and devotion

بالحب والإخلاص

The tape stopped, frozen.

وقف الشريط في وضع ثابت

Let the projectionist reverse the scene

خلى المكنجى يرجع المشهد

I want to see myself young in the old days,

عايز أشوف نفسي زمان وأنا شب

proud among the revolution squad,

داخل في رهط الثورة متمرد

excited by neither king nor father

ومش عاجبنى لا ملك ولا أب

I want to see again and recall

عايز أشوف من تانى واتذكر

why one of blast stroked

ليه ضربة من ضرباتى صابت؟

and one of them missed me

وضربة من ضرباتى خابت

and why another one stopped the tape
frozen?

وضربة وقفت بالشريط في وضع ثابت؟

The projectionist said: don't come back

قال المكنجى: رجوع مفيش

live unless you have breath to live.

عيش طول مافيك أنفس تعيش

Glance and see

وبص شوف..

the young leaned; one by one

ركن الشباب صفوف صفوف

the young leaned in the cinema whistling

ركن الشباب في السينما بيصفر

not stopping.

مفيش وقوف

in the leaning young there are a thousand
million

ركن الشباب فيه ألف مليون شب

excited by neither king nor father.

ومش عاجبهم لا ملك ولا أب

Look at them,

انظر إليهم

and you will remember.¹⁶⁶

وأنت تتذكر¹⁶⁷

The stark contrast in the literary work of Ṣalāḥ Ğāhīn is represented in this thesis by leap from his beginnings to the fifth and last published collection *Anġām Sibtabiriyya*, 1984 (September Tunes), which according to Noha Radwan "is the most eclectic of his works."¹⁶⁸ As it is well known, after the wake of the political events of 1967, Ğāhīn had gone through an inner revolution that reflected in his work. While his calm, enthusiastic poem *šāy bi'l-laban* is charged with hope and immense confidence in the question of Egypt's future, the September Tunes is melancholic, full of sorrow, and gloomy. Ṣalāḥ draw several images, similar to the Tea with Milk; he used frozen screen image to evoke the scene where protagonists reveal themselves. The main topic in this elegy seems to capture the death of his beloved human source Ğamāl 'Abd al-Nāṣir passion and integration, which disappeared with his person marked on Ṣalāḥ's agony and left a hole in his heart.

When reading a poem, some intentionally untranslated words attract the reader's attention both linguistically and symbolically. The word *Qaṣaba* has several meanings. In Egypt, the word was used to denote an archaic linear measure; in the modern language, it is used like the English word for reed and cane. Moreover, the *Qaṣaba* is a fortified dwelling (castle, citadel) in North African mountain villages and towns. If the context of the poem added, Ṣalāḥ Ğāhīn could use the word *Qaṣaba* also to refer to the Maghreb. The next word *Ballāsa* is a vessel, or a jug used by Egyptian peasants to store cheese or honey and use female farmers to transport water from its sources to homes. It is a beautiful indication of rural Egypt as well as the river of the Nile. *Nawāḥa* is a kind of lark living in a desert, whose song reminds a cry and lament, and finally, *kuḥl* is a kind of cosmetics, eyeliner to contour and shade the eyelids and as mascara for the eyelashes. It is used chiefly by women. All these four words are a significant feature of how Ṣalāḥ Ğāhīn uses the language to emphasize "egyptianity", identity, and patriotic ideas.

The poem opens a subtlety and begins to induce the atmosphere. Ṣalāḥ Ğāhīn stopped the screen for a reader and invited him to watch, look, see, feel, and hear everything that he feels. He sets the mood to evoke contemplation and to prepare a reader for revealing his inward

¹⁶⁶ Ğāhīn, Ṣalāḥ. "al-a'māl al-kāmila lil-šā'ir Ṣalāḥ Ğāhīn." p.129-131; my translation.

¹⁶⁷ Ğāhīn, Ṣalāḥ. "al-a'māl al-kāmila lil-šā'ir Ṣalāḥ Ğāhīn." p.129-131.

¹⁶⁸ Radwan, Noha, M. "Egyptian Colloquial Poetry in the Modern Arabic Canon." p. 153.

concerns. The most significant role in this scene is the agony of the kingdom. The flag is not merely a symbol of a nation; it is a hope that despite struggle and falls still lives. Then the scene ends, and with every scene also ends, every faith, expectation, and purpose and the sheer effort, so every drop of tears and sweat were useless. Egypt, in this poem, is firstly viewed as the whole Arab world, regardless of its borders. It was one country with all its natural beauty and misery as well as glorious history. Arabs across the countries fought for the same purpose and died one next to another. They build their country step by step and put all their efforts into the future generation for which they devoted the work. The clapboard separates dreams from reality and a man from another.

The next scene put emphasize the situation that Egypt faced before Ğamāl ‘Abd al-Nāṣir overthrow his predecessor. He shows a dome what creates a reference with Egyptian proverb "يعمل من الحبة قبة" (lit. make a seed into a dome) or "فاكر إنه تعت القبة شيخ" (lit. he believes that beneath the dome, there is a saint). While the first proverb relates to an appeal to treat nature with all respects, the second proverb seems to treat with ridicule those who make prejudgments from outward appearance. The poem alludes to the hypocrisy of those who stay safe with no concerns while people are suffering from wars. Then he continues with the image of a peasant girl who suffered from tremendous sorrow, from wars, poverty, and when she found her hero, her saviour probably embodied in the person of the Ğamāl ‘Abd al-Nāṣir, he left unfinished. The opposition between the rural low-class girl and the hero is intentional. He expresses that the hero, the President, was chosen from among the people and not from the aristocracy. He becomes a symbol and voice for everybody in Egypt, not excluding villagers.

From the feeling of utopia, Ğāhīn moves inward, and with a slightly didactic tone, he comes back in time and wonders. He returns to the beginnings of his poetic work, when he was full of hope, striving for Egypt's well-being, and he wonders where all that had disappeared. He was not following a person, but instead, he followed the idea behind; a solid independent country and people full of energy walked towards prosperity and success. He lost his excitement towards all leaders. Moreover, he seems to be frustrated from undevoted youth. There is no doubt that the Ğamāl ‘Abd al-Nāṣir passing caused a lack of Ğāhīn's enthusiasm and inspiration to utter words in the name of Egypt. Thus, whether the whole well of inspiration that moved Ğāhīn ahead was only in ideology? We can see the enthusiasm of Ğāhīn rooted in the idea of nationalism bound with the Nāṣir presidency. He comes back and sees that no revolution in the

history of humanity was successful, and rather than putting hope in a leader, he prefers to inverse. When Ğamāl ʿAbd al-Nāṣir in 1963 declared Arab solidarity to lay the groundwork for Arab nationalism, it was supposed to make the Arab countries stronger through their cooperation in the economic, military, and cultural fields and the common strategy in international policy.¹⁶⁹ The intend was unity, and the result was a failure. The poem is a message to those coming after him to see and to remember the past mistakes. Perhaps, not to hope at all.

This thesis aims to scrutinise and analyse the characteristic features of the colloquial Egyptian poetry presented in patriotic themes. Colloquial poets have written much about their deep love for Egypt. However, this patriotism has two faces: the heavenly picturesque of Egypt and a frustrated one.

¹⁶⁹ Adeed, Dawisha. "Arab Nationalism in the Twentieth Century: From Triumph to Despair." p.7.

6. Conclusion

At the beginning of the work, we focused on creating Ṣalāḥ Ğāhīn as a poet but mainly as an artist who devoted himself to various fields and actively participated in the formation of Egyptian culture for more than thirty years. We mentioned his cartoons, which resounded throughout all social classes, poems sung by the most influential singers of the entire Arab world, and his plays and films, which entertained generations of Egyptians. We have shown that Ṣalāḥ Ğāhīn's work testifies to the cultural diversity, wealth and beauty that persist for decades after his death.

The study of Egyptian colloquial poetry deserves much more attention than it receives. In this work, we pointed out one of the most critical problems of colloquial poetry, the underestimation. We came across the literary canon and its reluctance to open the discourse of writing in colloquial language. We have shown that many of the arguments that literary critics made are incorrect, biased and alienate the poems of Ṣalāḥ Ğāhīn as well as many other poets. Against the background of *zağal*, we demonstrated the shift from the folk poetic tradition to the modern and established genre of *ši'r al- 'āmmiyya*. However, developing and deepening a canon problem and modifying the fundamental requirement of canonized properties to be acknowledged as a distinct activity in culture may seem to require further studies.

To attain a more compressed understanding of the aspects shaping Ğāhīn's work, we briefly outlined critical historical events, particularly the nationalization of the Suez Canal and the war conflicts accompanied by the Suez Crisis. This part of the work later served us in interpreting and gaining a deeper understanding of the meaning behind Ğāhīn's words and metaphors.

In the second part, we dealt with the interpretations of Ṣalāḥ Ğāhīn's poetry collections, especially the poems that concerned perhaps the most dominant characteristic of his work, patriotism. Through analysis and intuition, we tried to decode the connotations and meaning of the poems. We have confirmed that the poems are more complex due to their imagery, which allows for a wider variety of possible meanings when interpreting the text. In this way, we acknowledged the poem's uniqueness that moves them to another dimension, realms and gives them artistic meaning. In some poems, we gradually uncovered layers of meaning and discovered the depth of Ğāhīn's poems. The poet creates these imaginations through its senses and symbols, especially by sensitive observation of the surrounding space, which is explained in the interpretations. He notices everyday things that change simultaneously as the incident

sunlight or the reflection of the moonlight; he pays increased attention to the ordinary Egyptian, whom he considered himself. Therefore, we explained how patriotism manifested itself in Ğāhīn's work in various ways, and we directly demonstrated and identified some of the ways and means directly in the poems. His love, passion and concern for Egypt are henceforth unquestionable. Upon the historical events, political and social problems, Ğāhīn created poetry free from ideology and propaganda.

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