

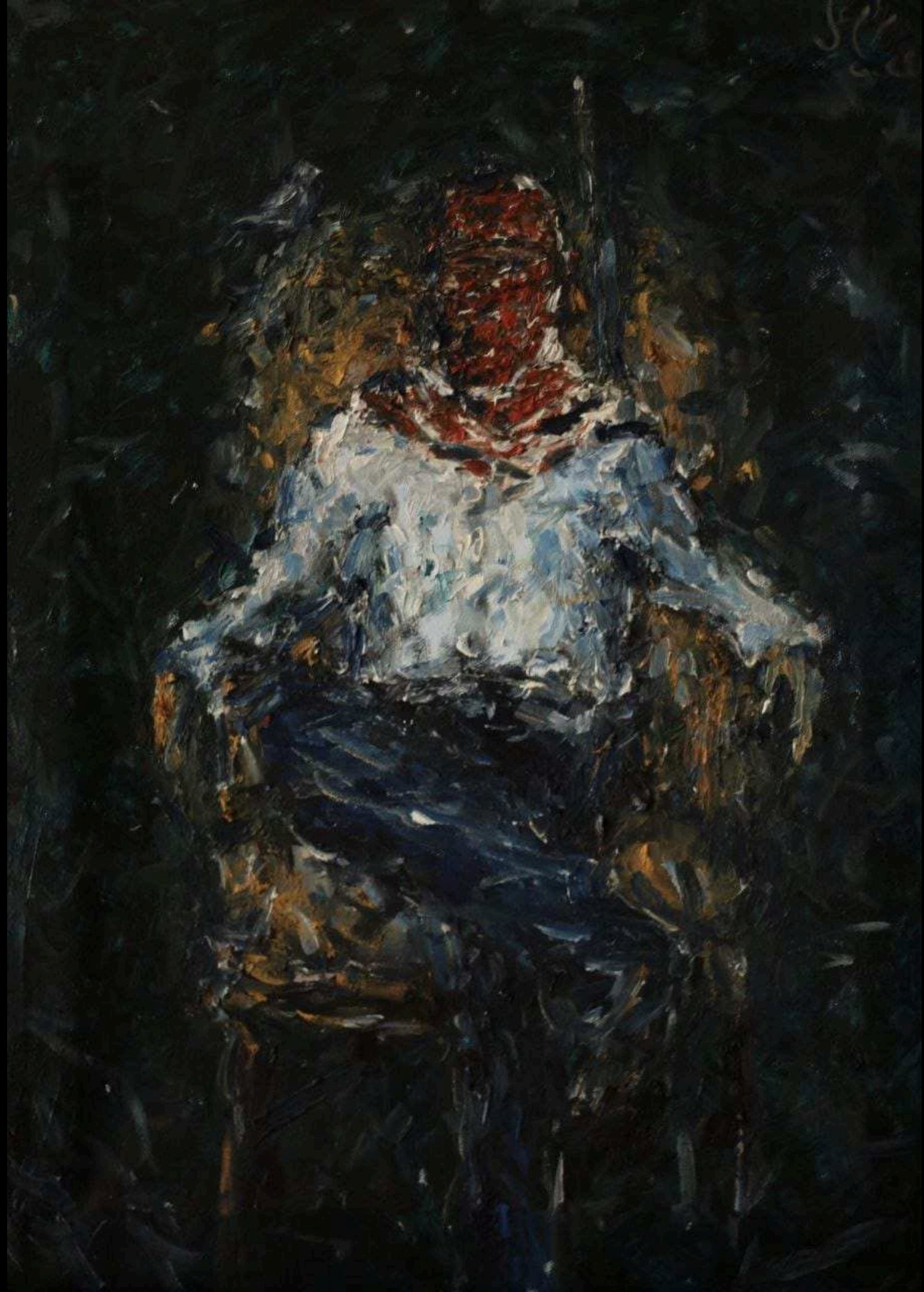
**Solidarity  
Screenings  
Glasgow**

**07/11/2024**

**ECYPPI**

**VOICE OF THE ARABS**









Linking Northeast Africa to Southwest Asia.

HISTORICAL AND POLITICAL CONTEXT

**HOW EGYPT STOOD  
UP AS AN ARAB  
ANTI-IMPERIALIST  
POWER**



# THE EGYPTIAN REVOLUTION



Egypt was one of the most important colonies of the British Empire.

The Egyptian revolution of 1919 resulted in Egypt still serving as a puppet state under British military control.

Following the popular coup of 1952, the monarchy was abolished and a republic was set up.

Gamal Abdel Nasser became the president after a few years.

Egypt was similar to a 'national democracy' in which the government attempted to represent all the oppressed classes in Egypt, this also included a strata of the national bourgeoisie.

Land redistribution to the peasantry was one of the key instruments of the revolution.

# \* GAMAL ABDEL NASSER IN PALESTINE

One of the key factors that led Nasser to initiate the revolution was the failure and sabotage of Arabs in protecting Palestine from Zionist colonialism.

The main Arab army that had the strongest capabilities was the Jordanian so-called 'Arab Legion' which did not engage the Zionist enemy at all.

The 1948 war had a seismic effect on the whole Arab nation. Abdel Kareem Qasem, the Republican leader who ousted the British-backed Iraqi monarchy in 1958 was also in Palestine fighting against the Zionists.





# NOMINAL INDEPENDENCE



We often hear about countries in the periphery and semi-periphery being independent, but this is not true in most cases.

Most countries are 'nominally independent' in the sense that they have the appearance of political independence, but in reality are deeply subservient.

This is clarified when looking at the economies of countries. To be politically independent we must be economically self-reliant!



HISTORICAL AND POLITICAL CONTEXT

# THE NEW ECONOMY





# \* THE PEASANTRY

Feudalism is a mode of production where the main productive forces are agricultural and the main relations of production are between peasant and landlord.

Most peripheral countries are semi-feudal. The tribal structures in the countryside have a powerful hold on politics and the economy. This weakens independent economic development as feudal leaders want to maintain their position, thus benefiting the imperialists.

The town-country contradiction in Egypt began to be dealt with in the 60s with direct political changes:

- Thousands of university-trained civil servants (doctors, agronomists, social workers, and school teachers) were sent to the villages to work hand in hand with the oppressed majority.
- Community development projects were springing up everywhere and nearly a fourth of the villages were given their own local council.

Each rural area now had a new ruling system formed of:

- Traditional feudal leadership
- Local party leadership
- Administrative functionaries





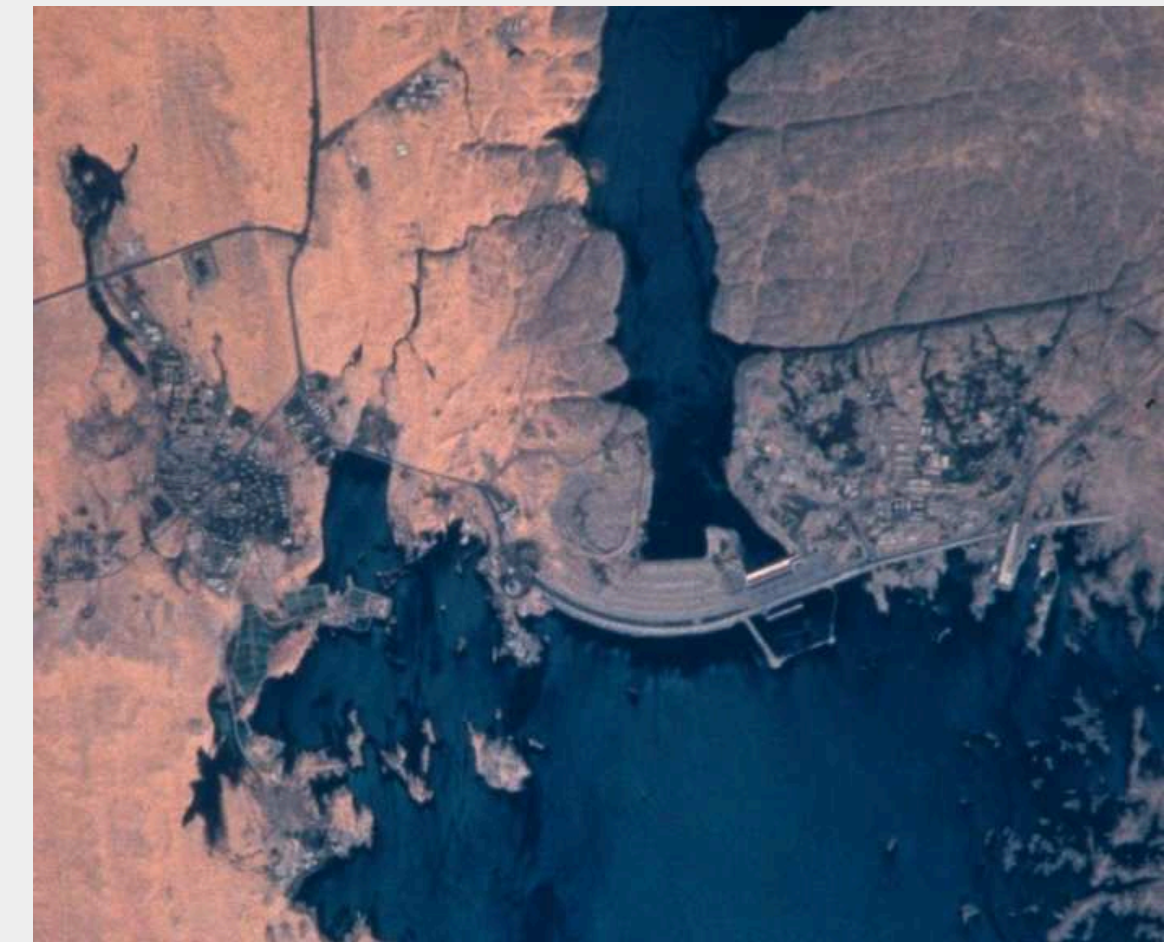
# \* THE INDUSTRY

## Aswan Dam (1970):

- Ended the flooding of the Nile
- Brought self-sufficiency in powering Egypt
- Is considered a miracle of construction
- Now powers the factories in Helwan City (full-circle!)

## Helwan City (1957):

- The industrial city was established due to the opening of iron and steel factories
- Managed to be opened despite the Western economic blockade and the tripartite aggression
- Was one of the most important foundations for self-sufficiency





HISTORICAL AND POLITICAL CONTEXT



# THE NEW CULTURE



This period in Egyptian history is where Egypt established itself as the cultural forefront of the emerging pan-Arab consciousnesses.

Artists walked hand in hand with the people and the revolutionary government. Be it with songs such as 'Hekayet al Shaab' by beloved Abdel Halim Hafez, or creating musical groups that praised the revolution.

Adored musician Umm Kulthum played on the radio station 'The Voice of the Arabs' alongside Nasser's speeches.



Cinema is also a great example of this shift as it moved from being a mass entertainment tool to an instrument of cultural change.

Egyptian cinema thus served as a blueprint of the new-Arab societal vision and brought this far and wide - from the illiterate majority to the academia.

Youssef Chahine, a pioneer of social realism in the Arab world, was the most famous director to do so.

\* **REVOLUTIONARY  
ART**





# \* REVOLUTIONARY EDUCATION

The broad mass organisation 'Arab Socialist Union' and under it, the 'Socialist Youth Organisation' were focused on political education throughout Egyptian society.

The purpose of this was to create an "intellectual unity based on commitment to the revolutionary theory, philosophy, and plan of action as laid down in the [National] Charter".

Over 100,000 young people from secondary schools, institutes, universities, factories, companies and agricultural areas went through intensive political education.

On top of all of this an hour each day was set aside to study various techniques of work, such as how to organise a literacy campaign, or encouraging a village to solve their own problems (e.g., village sanitation and how to pave roads).



# LIBERATING THE LAND

Tripartite Aggression/ Suez Crisis (1956)



Al-Naksa/ Six Day War (1967)



War of Attrition (1967-70)









THE FILM

# THE LAND

(AL-ARD)

Youssef Chahine | 1969 | 130min



## THE FILM

A rural saga set in 1930s Egypt about a village of peasants attempting to save their land from feudal control, capitalist greed and colonial schemes.

The film was adapted from a socialist-realist novel, *The Egyptian Land*, by Marxist author Abdel Rahman al-Sharqawi. It was conceived as a reaction to the 1967 defeat against the Zionist entity.

British colonial policies turned Egypt into a mono-culture producing cotton and dispossessed farmers through urbanisation projects. This directly impacts the fellahin (peasants) we encounter in the story, who sit near the bottom of the social hierarchy.



The Land captures the soul of rural Egypt, in fact, it is the first time the Egyptian peasant had been portrayed on screen in a realistic manner, and thus empowers the peasantry with an authentic voice and presence in Egyptian culture.

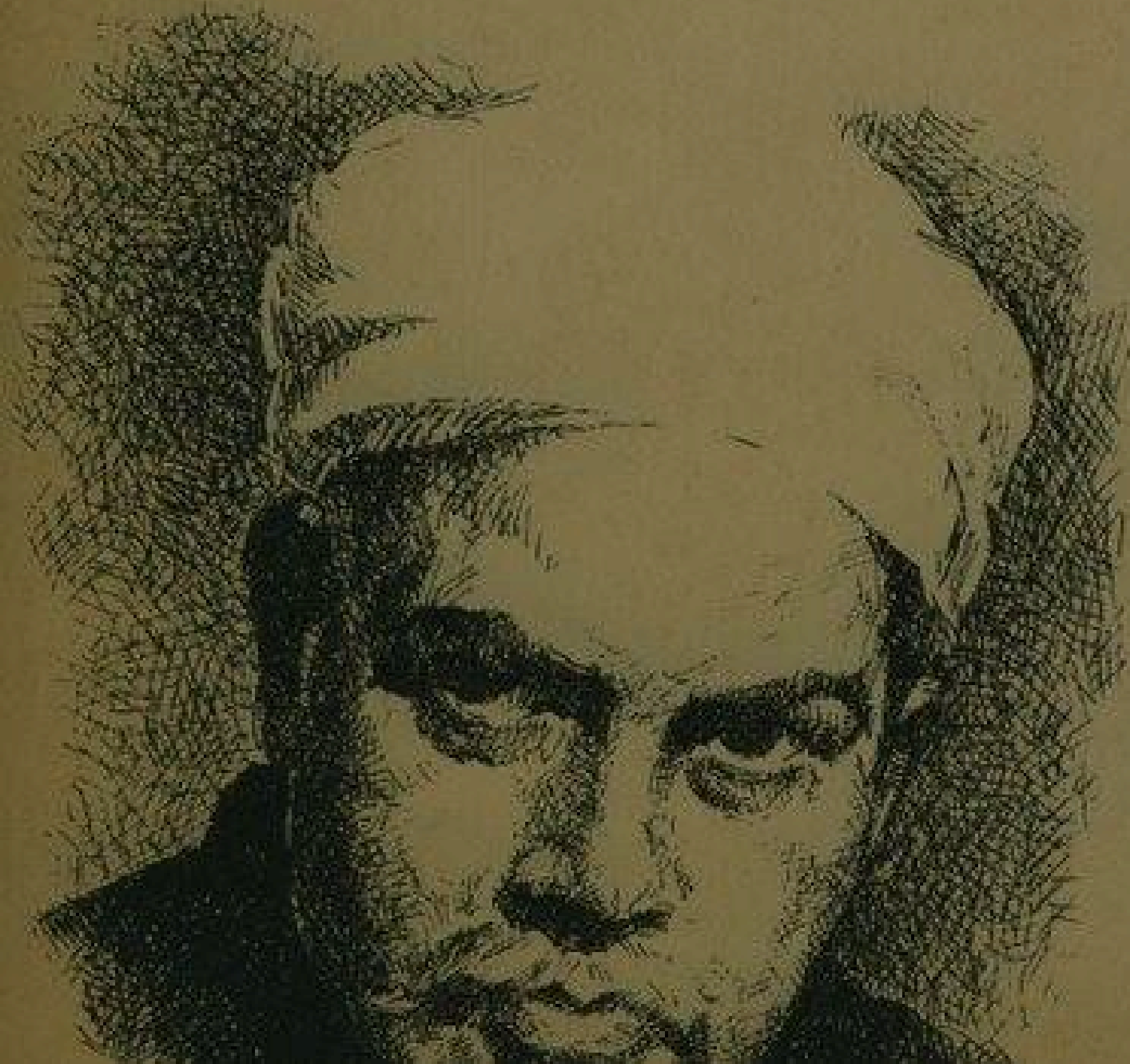
***CW: Deals with the injustice of colonialism; depictions of blood and wounds, physical violence, police assault, torture, murder and dead bodies.***



بالألوان الطبيعية

THE FILM

عن قصة : عبد الرحمن الرقاصي



*“The Nasserist motif of solidarity in community is present throughout, but throughout the film, a current of pessimism exists about the prospects for real social change, mirroring the pervading social attitudes of the time as the power of Nasserism was on the wane.”*

(Wharton, 2009, p.44)

*“[...] The Land remain[s] as [a] powerful [...] testament to one of the potentially most powerful socio-cultural ideologies of the last century. Successive Egyptian heads of state have gone to great lengths to cast off and exorcize the legacy of Nasserism as a socio-cultural beacon from contemporary Egyptian society but their efforts will have been in vain as long as the cinema of Chahine survives.”*

(Wharton, 2009, p.50)

أفلام



THE FILM

# GUIDING Q'S

1. How do you interpret the final scene of the film?
2. The film has a powerful depiction of the connection between class emancipation and national liberation - how do these interrelate?
3. Oppressed nations have a distinct connection to the land that Westerners struggle to comprehend. To understand the periphery on its own terms we need to oppose euro-centrism. How do we do this amongst ourselves?

الهيئة العامة للسينما تقدم

نجوى ابراهيم  
عزت الغلايلى  
والممثل الكبير  
حمود المديجي  
بطولة  
يحيى شاهين  
حمدى احمد  
توفيق الدقن  
عبد الوارث عسر  
حسين اسماعيل  
فاطمة عمارة  
عبد المحسن سليم  
صلاح السعدنى  
على الشريف  
ابراهيم الشامى  
حسين عسر  
مع الفنان

إخراج  
يوسف شاهين

عبد الرحمن الخميسى

بالألوان الطبيعية

مدبر التصوير : عبد الحلیم نصر  
سيناريو وحوار : حسن فؤاد  
موسيقى : على اسماعيل

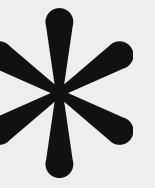
عن قصة : عبد الرحمن الشرقاوى

توزيع : الهيئة العامة للسينما

طابع النسخة بالقاهرة

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# تعمیر

تعمیر کاران

پیشانی را به هم  
زبانها را تازان  
بیست و نه ارشاد  
رجب و ملاء هم  
تو ای  
زینک لثا ریمی  
بدمه ان لدمه  
نستلا رقیقت

بجای پیلما الید : بیست و نه ارشاد  
عاقبت نسبه : راجع به بیست و نه



و ای :

زینک لثا ریمی