

Index

- Abāza, 'Abd Allāh Fikrī, 86
 and movie theaters, 243 n.49
- 'Abd al-Hayy, Šālīh
 concert, 66–67
- 'Abd al-Min'am, Muḥammad, *see* Abū Buthayna
- 'Abd al-Wahhāb, 'Īsā, *see* 'Abd al-Wahhāb, Muḥammad, father of
- 'Abd al-Wahhāb, Muḥammad, 63–75, 86–93
 1991 conference on, 52–53
 acting abilities of, 97
 artistic lineage of, 64, 69, 72–73, 110–11
 Baydāfōn, 87–88
 biographies of, 232 n.2
 birthdate, 65, 70, 232 n.4
 and bourgeoisie, 64, 75–76
 childhood of, 65–71
 compared to 'Abd al-Ḥalīm Ḥāfīz, 73
 in Egyptian Club, 69–70
 father of, 66, 72
 films of, 238 n.4
 funeral of, 63
 hair style of, 235 n.25
 and harmony, 91–92
 in *A Hundred Years of Enlightenment*, 192
 hypochondria, 87
 in *al-Ithnayn*, 76, 111
 jokes about, 243 n.47
 and Muḥammad Karīm, 86–89
 and *maqām*, 92
 musical innovation of, 89–93
 operettas of: *Anṭōniyo wa-Kliyūbātrā*, 74, 111; *al-Mazlūma*, 235 n.20; *Qunṣul al-wizz*, 74; *Shahrazād*, 65, 71, 91, 111
 parsimoniousness of, 87–88
 pictured in *White Rose*, 96
 Elvis Presley, compared to, 242 n.42
- and Aḥmad Rāmī, 65
 religious influences on, 65–66, 73
 reputation of, 63–65
 and Nagīb al-Riḥānī, 71, 74
 roles in films, 238 n.6
 satirized, 88–89
 and Aḥmad Shauqī, 63, 68, 69, 70, 72–75
 songs of: "*Ash al-rūh*," 189, 251 n.22; "*al-Gundūl*," 90; "*Igrī igrī*," 118; "*Inta 'umrī*," 142; "*Jafnuhu 'allama al-ghazal*," 241 n.39; "*Min ghayr lēh*," 64; "*Minka yā hāgīru dā'ī*," 90; "*al-Nahr al-khālīd*," 90; "*al-Nīl Nagāshī*," 92; "*Shabikīti qalbī yā 'aynī*," 235 n.19; "*Yā gārūt al-wādī*," 235 n.19; "*Yā dunyā*," 88
 and Sufi orders, 233 n.5
takht, expansion of, 90
 and *The White Rose*, 94–100, 109–11
 and younger generation, 131
 and Sa'd Zagh'lūl, 234 n.12
- 'Abduh, Muḥammad, in *A Hundred Years of Enlightenment*, 193
- Abī fūq al-shagara*, *see* *My Father is up the Tree*
- Abū Buthayna, 47
 "Effendi, Appearances Don't Matter," 84, 85
- Abū Sayf, Šalāh, 112, 201, 254–55 n.44, 255 n.46
- Abu-Absi, Samir, 49–50
- Abū-l-Ghār, Muḥīd, 13–36
 contemplates artistic *isnād*, 27–28
 passive resistance of, 33
 surrenders to Faḍḍa, 32–33
 typifies modern Egypt, 13
- 'Adawīya, Aḥmad, 64
 "Adawīya 91," songs on, 180–84

268 *Index*

- 'Adawīya, Aḥmad (*cont.*)
 "Bint al-sultān," 132
 contrasted with approved icons of modernity, 181, 184–85
 popularity of, 251 n.18
 versions of songs by, 250–51 n.17
 youth music, 181
see also vulgarity
- advertisements
 and *al-Ahram Weekly*, 163–64
 and 'Abd al-Ḥalīm Ḥāfiẓ, 131
 on television, 131
see also al-Ithnayn, advertisements in
- advice column
 "Isma' yā bēh ..." 83
 pictured, 85
- Ahmad, Aijaz, 221 nn.4, 9
 homogenizing influence of English, 247 n.34
 Third World literature, 3–4
- Ahram Weekly*, *al-*, 151–64
 authentic Egyptian voice, 152, 164
 editorial meetings, 151
 news reporting, 161
see also Mubārak, Ḥusnī, and Gulf War; Salmāwī, Muḥammad, and Madame Sosostriś
- Ahrām*, *al-*, 123
 publications of, 151
- Almaz and 'Abduh al-Hamuli*, 237 n.37
- American University in Cairo
 and conference on Muḥammad 'Abd al-Wahhāb, 52
 lower-middle-class resentment of, 126–28
- '*ammīya*, *see* Arabic language, vernacular
- Among the Ruins*, 154–55, 216, 256 n.50
see also Sarwat, Sophie; *Shaban below Zero*
- Anderson, Benedict
 language, 42
 nationalism, 7
 simultaneous time, 194, 252 n.29
- Appadurai and Breckenridge, 221 n.1
- Arab Gulf countries, 7; 129, 198
- 'Arabī, 21–22
 and popular quarters, 29
 tricks Faḍḍa al-Maḍāwī, 30–31
- Arabic language
 classical, 230 n.22
 divergence of written and spoken, 44
 elimination of vernacular, 48–50
 English influence on, 229 n.18
 everyday, 45
 and foreign languages, 47
fuṣḥā, 44
 and linguistic fixity, 42
 linguistic ideology, 41–48
 modern standard, 49–50
 in Nasser era, 43–44
 and nationalism, 42–44
 and new media, 42–43
 relationship of classical ideal with vernacular, 42–48
 standardization of vernacular in nonprint media, 229 n.15
 strategies in contrasting high and low variants, 50–54
 translation of vernacular into written, 54
 and transmission of texts, 227–28 n.9
 vernacular, 42, 228 nn.11, 13
 vernacular and modernity, 230 n.21
 vernacular and nationalism, 228 n.10
 vulgarity of vernacular, 46–47, 67
 word play in *White Rose*, 98
see also 'Abd al-Wahhāb, Muḥammad, satirized; diglossia
- 'Arafa, Sharīf, 205, 219
- arāgōz*, 199
- Asad, Talal, 5
- aṣāla*, *see* authenticity
- 'Asharī, Galāl al-, 168–69
- 'Asharī, Nagwā al-, 158–59
- 'Ataba al-Khaḍrā', al-, 2–3, 6, 64, 146, 198
- authenticity, 22–23, 25
 Arab and Western compared, 242 n.42
 strategies for producing in *Resolution*, 106–9
 strategies for producing in *White Rose*, 109–11
- autobiographics, show-business, 202–3
- 'Awaḍ, Luīs, 37, 38, 40
- 'Awaḍ, Maḥmūd, 66, 69
- awlād al-balad*, *see* *ibn al-balad*
- awlād al-zawāt*, *see* *ibn al-zawāt*
- Awlād al-zawāt* (film), *see* *Sons of Aristocracy*
- 'Ayn Shams University, 126, 136
- 'Azab, Yusrī al-, 30
- Azhar, al-
 representations of, 231–32 n.33
- '*Azīma*, *al-*, *see* *Resolution*
- Badawī, M. M., 8, 45–46
- Badawī, E. M., 51, 59
 elaborated model of diglossia, 49
- Baer, Gabriel, 38–39
- baladī*, *see* *ibn al-balad*
- Bar Association, Egyptian
 and middle class, 1–3, 9–10, 130, 135
- barbarī*, *al-*, *see* Kassār, 'Alī al-Basātīn, 136–37
- bathing laws, *see* *al-Ithnayn*, representations of beaches
- Baṭshān, Ḥamdī, *see* "What's the Story"
Bayn al-aṭlāl, *see* *Among the Ruins*

- belly dance, 117, 120–21
bint al-balad, 141
 Bishāra, K hayrī, 246 nn.27, 29
 bourgeoisie
 images of, 75–86
see also al-Ithnayn, representations of
 beaches; advice column
 “Brain Surgeon Presents, The,” 196–97
 bulldozer, 11, 14, 33, 226 n.24
- Cairo University, 117, 125, 129, 136
 and folklore, 4, 50–51
 in *A Hundred Years of Enlightenment*, 193
see also student groups; Mukhtār,
 Maḥmūd, *Egypt Awakening*
- cinema, Egyptian
 attitudes toward, 238 n.5
 compared to other non-Western cinemas,
 221 n.5
 critics’ opinion on, 243 n.48
 depiction of peasants in, 255 n.46
 dominant themes, 111–15
 education, portrayal of, 245 n.17
 homosexuality, depicted in, 254–55 n.44
 nationalism in, 114
 realism in, 112–13
 relationship between tradition and
 modernity, portrayals of, 240 n.24, 241
 n.38
- classicism, 8–9, 25, 29, 34, 42, 69, 72, 76, 95,
 123, 125
 references to, in *School of Troublemakers*,
 171
- colloquial, *see* Arabic language, vernacular
Crabs, 138–146, 245 n.19
 boxing in, 138, 139, 142–43, 144, 246 n.29
 food song, 143
 haircut, 138, 146, 149
 parody of classical Arabic in, 140
 perceptions of, class comparison, 145–46
 poster from, 140
 and *Rocky*, 138, 144
 street scenes, 145
 theme song, 141–42
see also Opera House, Cairo
- crime, portrayal of, 227 n.7
 “Crowded World,” *see* “How Crowded is the
 World”
- Danielson, Virginia, 233 nn.7, 8
 Dār al-Salām, 136
 Darwin, Sayyid
 in *A Hundred Years of Enlightenment*, 192
 and Muḥammad ‘Abd al-Wahhāb, 65, 71
see also ‘Abd al-Wahhāb, Muḥammad,
 artistic lineage of
- Dāūd, Jihād, 52–53
- “Day of the Egyptian Theater,” 198–204
see also arāgōz; Wahbī, Yūsuf; Rushdī,
 Fāṭima; Kāzīm, Ṣāffnāz
- diglossia, 48–55
 in Arabic, 229 n.20
 defined, 229 n.19
 elaborated models of, 51
 and ideology, 59–60
 illustrated, 59
 and sociology, 230 n.21
see also Arabic language
- education, 21–23, 25
 and class, 136–38
 and class origin, 134
 college English language curriculum, 147
 distribution of income according to
 education level, 133
 exams, 147, 149
 hierarchy of subjects, 129–30
 and *ibn al-balad*, 30
 and job prospects, 126
 and modernity, 39
 prestige subjects, 125–26, 134–35
 private lessons, 126, 129, 172, 224 n.10,
 226 nn.26, 27
 “proper” language use in, 50
 relation to modernist ideology, 135–36
 and rising population, 39–40
 satire of, 171
 school teacher in “The White Flag,” 35
 science textbook, 22–23, 194–96
 spending on, 227 n.6
 “statistical reality,” 133–36
 theme of “Day of the Theater,” 199
see also Eliot, T. S.; *School of
 Troublemakers*
 ‘*Ēh il-ḥikāya*, *see* “What’s the Story”
 Eliot, T. S.
 in the university curriculum, 147
 “The Waste Land,” 147–50, 163
see also Salmāwī, Muḥammad, and
 Madame Sosostri
- Fāḍil, Muḥammad, 12, 15
 works of, 16
 casting of “White Flag,” 18–19
fahhāma, *see* Jāhīn, Ṣalāḥ
 Fahmī, Farīda, 121
 and folkloric arts, 244 n.9
 Fahmī, Ḥusayn, 120, 219–220
 Farīd, Samīr, 37
 attitude toward early Egyptian cinema,
 112
- Ferguson, Charles, 48
 model of functional diglossia, 49
 filmmaking, non-Western, 221 n.5

270 *Index*

- Firqat al-Maṣriyīn*, see Shenūda, Hānī
Firqat Ramsīs, see Ramsīs Troupe
 Fishman, Joshua, 7–8
 folklore
 and modernity, 39
 selection of, 38
 television presentation of, 232 n.35
 foreign language
 mark of sophistication, 151
 and postcolonial writing, 247 n.34
 schools for, 247 n.34
 scientific language, 151
 sign of corruption, 97–98, 139
 Frankfurt School, 221 n.2
 Fu'ād, Ḥasan, 155
Jutūwa, 54, 67, 138
 transliteration of, 231 n.26
- Gamal, Samīr al-, 16
 Gamālīya, al-, 139
 Gamīl, Sanā', 18–19, 223 nn.7, 8
 see also Ma'dāwī, Faḍḍa al-
 "Garrāh al-mukhkh yuqaddim," see "The
 Brain Surgeon Presents"
 Gazāyirī, Fauzī al-, 69, 110–11
 general secondary exam, 125, 128, 129, 138
 Ghānim, Fatḥī
 description of Muḥammad 'Abd al-
 Wahhāb's meeting with Aḥmad
 Shauqī, 72–73
 on Muḥammad 'Abd al-Wahhāb's
 politics, 73–74
 Greiss, Louis, 223 n.7
 Gulf War, 174, 177
- hābit* (and *habṭa*), see vulgarity
 Ḥaddād, Fu'ād, 175, 189–90, 200
 in *A Hundred Years of Enlightenment*, 192
 and "eloquent colloquial," 55
 Ḥāfīz, 'Abd al-Ḥalīm, 73
 "Alhwāk," 131, 245 n.13
 My Father is up the Tree, 170–71, 172
 Ḥakīm, Taufīq al-, 28, 41, 42, 63, 186, 198
 Ḥamayda, 'Alī, 53, 230–31 nn.24, 25
 Ḥamūfī, 'Abduh al-, 69, 110–11, 237 n.37
 see also 'Abd al-Wahhāb, Muḥammad,
 artistic lineage of
- hāra*, al-, see popular quarters
Ḥaraka al-ṭgābiya, al-, see student groups
 Harvey, David, 194
 hegemony, cultural, 221 n.2
 Heikal, Muḥammad Hasanayn, 123
 heritage, 19, 27–28
 in Arabic language, 230 n.22
 in high-school text, 25
 parody of, 55–58
 represented in *White Rose*, 109
- Ḥifnī, Ratība al-, 52–53, 65
 Ḥigāzī, Salāma al-, 66, 69, 110–11
 see also 'Abd al-Wahhāb, Muḥammad,
 artistic lineage of
hijāb, 24, 121, 126, 127, 128, 244 n.7
 see also Mukhtār, Maḥmūd, *Egypt
 Awakening*
Hilāl, al-, magazine and publishing
 company, 76
 Ḥilmī, Sorāyā, 214
hiraḥīyya, see tradesmen
 housing, 226 n.25
 apartments, unfurnished, 127
 "How Crowded Is the World," 1–3, 10
 and Hānī Shentūda, 186, 187
 and *Shaban below Zero*, 2–3
 see also 'Adawīya, Aḥmad
Hundred Years of Enlightenment, A, 206,
 212, 218
 classicists in, 252 n.25
 compared to contemporary popular
 culture, 205–6
 as expression of modernist ideology,
 190–95
 pictured, 191
 Ḥusayn, Ṭāhā, 41, 43, 63, 167, 200
 in *A Hundred Years of Enlightenment*, 192
 as language reformer, 55
 see also Sa'd al-Dīn, Mursī
 Ḥusnī, Fārūq, 225–26 n.22
 "Day of the Theater," 198, 200
- ibn al-balad*, 205–6, 213, 214
baladī, 26
 cats, *baladī*, and purebred compared,
 237–38 n.2
 and class, 25, 30
 comic portrayals of, 239 n.9
 defenders of heritage, 33
 defined, 24–26
 and *ibn al-zawāt*, 27
 in *Pay Attention to Zuzu*, 121
 in *Resolution*, 101–3, 107–8
 transliteration of, 224–25 n.14
 in *White Rose*, 99
 see also 'Arabī; Nūnū; Tūnsī, Bayram al-
ibn al-zawāt, 14, 27, 84, 225 n.19
 in *Resolution*, 103–4
 in *White Rose*, 97–98, 109
 see also *ibn al-balad*
- 'Id, 'Azīz
 and Fāṭima Rushdī, 201, 253 n.35
If I Were Rich, 213–14
 remade as *Shaban below Zero*, 2–3, 6,
 9–10, 213
 resolution of problems in, 214
 'Imād al-Dīn Street, 218–19, 254 n.38

- Imām, 'Ādil, 2–3, 6, 10, 204
 acting career of, 254 n.40
 critics, and, 172–73
 films: *al-Irhābī*, 244 n.10, 249 n.8; *Ragab fōq safih sākhin*, 206–12; *Ramaḍān fōq al-burkān*, 229 n.18, 254 nn.42, 43, 256 n.51; *Shā'hān taht al-ṣifr*, 2–3, 6, 10, 213, 214–17; *al-Lu'b ma' al-kubār*, 219
 and Islamists, 173, 249–50 n.8
 plays: *Madrasat al-mushāghhibīn*, 165–73; *Shāhid ma-shāf-shi' hāga*, 205; *il-Wāid Sayyid ish-shaghghāl*, 205; *al-Za'im*, 205
 trilogy of, 254 nn.43, 44, 256 n.51
 Imām, Ḥasan al-, 243 n.1, 145
 Imām, Ḥusayn al-, 246 nn.27, 28, 30
 'Inānī, Ṣalāḥ al-, 251–52 n.24
 income, annual, 245 nn.14, 16
infitāh, see Open Door
 "Inta 'umrī," 150, 246 n.25
 in *Crabs*, 142
 see also Umm Kulthūm
al-Irhābī, see *The Terrorist*; Imām, 'Ādil;
 Islamists, in Egyptian cinema
 ironic detachment, 196–97
 "Ishmi'nā," 113–14
 Islamists, 148
 'Ādil Imām and, 249–50 n.8
 in Egyptian cinema, 244 n.10
 opposition to theater, 173
 and universities, 244 n.6
 see also student groups, Islamic
 Ismā'īl, 'Alī, 237 n.37
isnād, 225 n.20
 artistic, 27–28
 in *A Hundred Years of Enlightenment*, 193–94
 in *Resolution*, 106–7
 of theater, 199–203
 in "White Flag," 27–28
 in *White Rose*, 109–11
 see also 'Abd al-Wahhāb, Muḥammad,
 artistic lineage of
 Israel
 and 1967 war, 7
Ithnayn, *al-* 76–86
 advertisements in, 77–78
 covers, pictured, 76–79
 definitions of modernity, 80, 84
 folkloric imagery juxtaposed to modernist
 imagery, 236 n.28
 origin of title, 235 n.23
 representations of beaches, 80–81
 veiled social criticism, 113–14
 Jāhīn, Ṣalāḥ, 24, 55, 200
 in *A Hundred Years of Enlightenment*, 192
 and *fahhāma*, 60–62
fahhāma, pictured, 61, 62
Quatrains, 174–75
 see also Nasser, Gamal Abdel
 Jameson, Frederick, 3, 247 n.34
Kābūryā, see *Crabs*
 Karīm, Muḥammad, 77, 154, 201
 autobiography, 202
 director of *Layla*, 253 n.36
 first meeting with Muḥammad 'Abd al-
 Wahhāb, 86–89
 Kassār, 'Alī al-, 71
 as *al-barbarī*, 80–82, 236 n.27, 239 n.9
 pictured, 81
 in *Sallifnī thalātha gīnayh*, 239 n.9
 Kāzīm, Ṣāfīnāz, 201–2, 253 n.37
Khallī bālak min Zū-ū, see *Pay Attention to Zū-ū*
khanzīra, see Mercedes
khawāga, 22, 151, 225 n.16, 253 n.35
 in *Resolution*, 103
 in *White Rose*, 98–99
 Kishkish Bey, see Rīhānī, Nagīb al-
Lāshīn, 237 n.34
 compared to *Resolution*, 242 n.45
Lau kunḥi ghanī, see *If I Were Rich*
Lu'b ma' al-kubār, *al-*, see *Playing with the Grownups*
 Madame Sosostriś, 148, 162–63
 see also Salmāwī, Muḥammad
 Madanī, 'Abd al-Ḥārith, 10
 Ma'dāwī, Faḍḍa al-, 11–36
 as caricature of the rich, 36
Dirty Harry phenomenon, 13
 as "patroness of the arts," 30–32
 stories about, 13–15
 see also Gamīl, Sanā'
 Madkūr, Ibrāhīm, 43, 48
Madrasat al-mushāghhibīn, see *School of Troublemakers*
 Mahdīya, Munīra al-, 74, 111, 235 nn.20, 21, 22
 Maḥfūz, Nagīb, see Mahfouz, Naguib
 Mahfouz, Naguib, 41, 63, 112, 223 n.4
 in *A Hundred Years of Enlightenment*, 192
maqāma, 55–58, 231 n.29, 30, 31
 see also Tūnsī, Bayram al-
 Mardanī, Taufīq al-, 86, 236–37 n.33
 Maṣābnī, Badī'a al-, 77
 mass media, 4–5
 and anthropology, 5, 222 n.6
 technological hierarchy, 231 n.32
 melodrama, 223 n.3

272 *Index*

- Mercedes, 222 n.1
 Faḍḍa al-Ma'dāwī calls for, 33
khanzīra, 12
 song about, 20
timsāha, 11, 12, 13, 153
zalamukka, 12, 152
Midnight Cowboy, *see Ragab on a Hot Tin Roof*
 military service, 126, 149–50, 246 n.32
 modernism, *see* modernity
 modernity
 Adonis on modernism, 228 n.12
 antimodernism, 217–18
 Egypt and the West, 7, 41–42
 and the folk heritage, 39
 generational attitudes toward, 217
 and *ibn al-balad*, 25–27
 Islamists and, 218
 and mass culture, 37–38
 modern Arabic music, 52–53
 modern Egyptian novel, 41
 modern man and authenticity, 22–23, 25, 194–95
 modern standard Arabic, 49, 229 n.20
 modernism in Arab context, 228 n.12
 modernism in Arabic literature, 45–46
 modernist ideology, 252 n.28
 and nationalism, 4, 41–43
 in *Pay Attention to Zuzu*, 121–23
 rationalism, 41
 satirized in *Maqāmāt Bayram*, 231 n.31
 social synthesis, conventional modernist, 218
 in television of the 1960s, 16
 in textbooks, 23, 25
 and textuality, 6, 34–35
 vernacular critiques of, 55
 and vernacular expression, 42–44
see also 'Abd al-Wahhāb, Muḥammad, musical innovation of
mi'allima, 13, 224 n.13
 Faḍḍa al-Ma'dāwī as, 24
 Mubārak, Ḥusnī
 and Gulf War, 161–62
 Mufid, Dr., *see* Abū-l-Ghār, Mufid
 Muḥammad 'Alī
 in *A Hundred Years of Enlightenment*, 193
 Muḥammad 'Alī Street, 119
 Mukhtār, Maḥmūd, 158
Egypt Awakening, 158–60, 248 n.41
Egypt Awakening pictured, 160
 in *A Hundred Years of Enlightenment*, 193
mīlids, 250 n.16
 Munīr, Muḥammad, 250 n.15, 251 n.19
 Murād, Maḥmūd, 161
Mušarwar, al-, 86
 music, Arabic
 classification of popular, 250 n.14
 harmony in, 237 nn.35, 36
 heterophony and, 237 n.36
 highbrow in 1930s, 76
 musical decadence, 69–70
 performance milieu, 233–34 nn.7, 10, 237 n.38
 and polemics on modernity, 76, 235 n.24
 reviews of popular, 250 n.13
 singers' supporters, 233 n.8
 turn-of-the-century musical culture, 66–67
 and vocal technique, 233 n.6
 Muṭāwī', Karam
 and "Day of the Theater," 198–203
muwashshah
 satirized in popular culture, 176
My Father is up the Tree, 170–71
 Nadīm, 'Abd Allāh, 199, 200
 Nāfī', Ibrāhīm, 152, 164
nahḍa, *see* renaissance
 Nāšir, Jamāl 'Abd al-, *see* Nasser, Gamal Abdel
 Nasser, Gamal Abdel
 criticism of Nasser era in *School of Troublemakers*, 171, 172
 and folk heritage, 39
 funeral, compared to that of Umm Kulthūm, 63
 and Ṣalāḥ Jāhīn, 24, 243 n.1
 linguistic heritage, in Nasser era, 43–44, 60
 and *marākiḥ al-quwwa*, 172
 as nationalist icon, 28
 and nationalization of the press, 152
 opposition of Nasserists to Islamists, 244 n.6
 and peasants, 39
 student protests in Nasser era, 123–24
 nationalism, 7–9
 and Arabic, 8–9
 and classicism, 8–9
 and modernism, 7–9
 poststructuralism and, 222 n.9
 and vernacular identity, 8–9
see also Anderson, Benedict; Fishman, Joshua
 Nigm, Aḥmad Fu'ād, 55, 232 n.36
 nonsense, 145–46
 and "Adawiya 91," 182
 and song lyrics, 146
 straddles boundary between high art and folk art, 177–78
 Nubians, 236 n.27
 Nūnū, 19–21

- coaches Faḍḍa's speech, 30–32
 defies Faḍḍa, 33
 as *ibn al-balad*, 25, 30
 song, 20
- Open Door, 223 n.6
 and modernism, 7
 and music industry, 165
 and October War, 7
 ownership of the media, 117
 Shawārbī Street, 171
 in *Supermarket*, 179–80
 and terms of identity, 26–27
- Opera House, Cairo, 247 nn.37, 38
 Tāriq 'Alī Hasan, director, 156
 dress code of, 156–57
- Paglia, Camille, 196
Pay Attention to Zucu, 117–25, 206, 243 n.1
 compared to *School of Troublemakers*,
 166, 170
 compared to *White Rose*, 117
 compared with real events of its period,
 123
 pictured, 120
 promotion of modernity, 119
 repudiation of backwardness, 122–23
 and student politics, 244 n.6
- peasants, 38–40
Playing with the Grownups
 retrenched modernism of, 219
- popular culture, 221 n.1
 and authenticity, 38
 and commerciality, 3
 defined, 37–41
 and folklore, 4, 37–38
 relation to mass culture, 37, 38
 and Third World, 3–5
 and the West, 3–4
- popular quarters, 25, 26, 29
 population, Egyptian, 226–27 nn.2, 3, 4, 5
 postmodernity, 3, 10, 222 n.7
 and popular culture, 3
- Pyramids Road, 119
 rise of, 244 n.8
- "*Ra'fat al-Haggān*," 252 n.31
 Racy, Ali Jihad, 89–91, 233 n.5
 Rāḍī, al-Sayyid, 200, 202
Ragab fāq ṣaḥīḥ sākhin, see *Ragab on a Hot
 Tin Roof*; Imām, 'Ādil
Ragab on a Hot Tin Roof
 antimodernism of, 206
 audience's opinion of, 212–13
 compared to *Midnight Cowboy*, 206–12,
 255 n.45
 critical reception of, 212
- degradation in, 210–11
 depiction of Egyptian countryside, 207,
 211
 music in, 208–9
 musical references in, 255 n.47
 pictured, 208, 211
 swindlers in, 209–210
 see also Imām, 'Ādil
 Ramaḍān, 'Abd al-'Azīm, 64
Ramaḍān fāq al-burkān, see *Ramadan on the
 Volcano*; Imām, 'Ādil
Ramadan on the Volcano, 229 n.18, 254
 nn.42, 43, 256 n.51
- Ramsīs Troupe, 201
 reporting on in *Rūz al-Yūsuf*, 253 n.35
 see also Wahbī, Yūsuf
- rap music, Egyptian, 176–80
- Rātib, Gamīl, 17–18
 see also Abū-l-Ghār, Muḥid
 "Rāyu al-bayḍā, al-," see "The White Flag"
- renaissance, 41, 190
- Resolution*, 95
 compared to other films, 242 n.44, 45
 in contrast to *White Rose*, 94–95, 102,
 111–15
 critical opinions of, 242 n.43
 modernist tone, 100
 pictured, 106
 screenplay, excerpts from, 101, 104,
 107–8
- Rīḥānī, Nagīb al-, 71, 74, 200, 234 nn.14, 16
 in *A Hundred Years of Enlightenment*,
 192, 253 n.33
 as Kishkish Bey, 76, 79, 239, n.9
 pictured as Kishkish Bey, 81
- Riyāḍ, Ḥusayn Maḥlūm, 47
- Rizq, Amīna, 200–3
- Rosen, Charles, 89
- Rushdī, 'Abd al-Raḥmān, 70
- Rushdī, Fātima
 career of, 239 n.10
 gossip about, 253 n.35
 honored in "Day of the Theater,"
 198–201
 pictured, 204
 see also *Resolution*
- Sa'd al-Dīn, Mursī, 116, 157–59
 on Egyptian identity, 157
 on national culture, 158
 professional life of, 248 n.40
 on Ṭāhā Ḥusayn, 158
- Sadat, Anwar
 and Open Door, 223 n.6
 and student protest, 123, 244 n.5
- Said, Edward
 on "other" literatures, 221 n.4

274 *Index*

- Said, Edward (*cont.*)
 on teaching English language in Arab schools, 247 n.34
- Sa'īd, Maḥmūd, 28
 in *A Hundred Years of Enlightenment*, 192
- Sa'īd, Nafūsa Zakariyya, 43–48, 67
 as product of Nasser era, 59–60
- Šāliḥ, Sa'īd, 169, 171
- Sālim, 'Alī, 165, 166, 248–49 n.2
- Salīm, Kamāl, 94, 100, 104, 106, 111, 201
 works of, 237 n.1
see also Resolution
- Salmāwī, Muḥammad, 152–54, 155, 157
 "Entre Nous," 163
 Madame Sosostri, 162–63
 works of, 247 n.35
- Šanū', Yu'qūb, 46, 199
- Sarwat, Sophie, 154
 in *Among the Ruins*, 154–55
 editor of *al-Ahram Weekly* sports page, 154, 155
- "*Šayf sākhin gidḍan*," *see* "Ustāz, al-"
- Sayyid Darwish, 27, 65, 69, 110–11
 and 1919 revolution, 73–74
Antūniyo wa-Kliyābātrā, 74
 first meeting with 'Abd al-Wahhāb, 71
Shahrazād, 72
- School of Troublemakers*, 204
 ad libbing, 168, 169–70
 cast of, 249 n.5
 compared to films of 1960s, 249 n.7
 compared to *Rocky Horror Picture Show*, 168
 criticism of, 168–69
 principal in, 166–67
 satire of education system, 165–73
 on television, 249 n.3
see also Imām, 'Ādil
- Shabāh imrā'a*, 224 n.13
- Shaban below Zero*, 214–17
 Aḥmad 'Adawīya in, 214–17
 compared to *If I Were Rich*, 2–3, 6, 9–10, 215
 Gamīl Ratīb in, 18
 references to *Among the Ruins*, 216, 217
 return to folk roots, 216–17
see also Imām, 'Ādil
- shūbī*, 225–26 n.22
see also *ibn al-balad*
- Shūbān taḥt al-šifr*, *see* *Shaban below Zero*;
 Imām, 'Ādil
- Sharabi, Hisham, 230 n.21
- Sharqāwī, 'Abd al-Raḥmān al-, 199, 200
- Sharqāwī, Galāl al-, 165
- Shauqī, Aḥmad, 63, 68, 69, 71, 200, 219
 colloquial poetry of, 47
 eulogy to Sayyid Darwīsh, 75
 first meeting with Muḥammad 'Abd al-Wahhāb, 70
 influence on 'Abd al-Wahhāb, 72–75
 introduces 'Abd al-Wahhāb to high society, 72–73
 and music, 76
 political intrigues, 73
 Šōlat establishment, 74
shaykhs
 parody of, 56–57, 82
- Shebl, Muḥammad, 154
 and *al-Ahram Weekly*, 156–57
 and Cairo Opera House, 156
 films of, 156
- Shenūda, Hānī, 186–88
 on Muḥammad 'Abd al-Wahhāb, 186–87
 on Aḥmad 'Adawīya, 187–88
Firqat al-Masriyūn, 187
 "How Crowded is the World," 251 n.20
 inauguration of the National Theater, 186, 198
 on vulgarity, 187
- Shināwī, Tāriq al-, 64, 73
- Shirbīnī, Yūsuf 'Abd al-Gawwād Khaḍr al-, 38–39
- Sīd Aḥmad, Muḥammad
 writing style, 156
- "Simha City for the Arts," 32
- Sirāt al-mustaqīm, al-*, *see* student groups
- Sons of Aristocracy*, 86, 201
- Strachey, Lytton, 75–76
- student groups, 117
al-Ḥaraka al-'iḡābīya, 118
 Islamic, 118, 121, 124
 in Nasser era, 243–44 n.3
 in politics, 123–24
al-Sirāt al-mustaqīm, 118
 and wall magazines, 244 n.5
- Supermarket*, 179–80
- Surūr, Fathī, 130
- Sūbirmārkīt*, *see* *Supermarket*
- Taufīq, Sa'd al-Dīn, 113
- television
 consumption, compared to movie theaters, 130–31
 and literature, 16
 terms of identity, 25–29
Terrorist, The, 244 n.10, 249 n.8
- textuality, 5–6
 texts and the real world, 34–36
- Thābit, Maḥgūb, 236 n.27
- thanawīya 'amma*, *see* general secondary exam
- Tharwat, Šāfiya, *see* Sarwat, Sophie
- theater

- commercial compared to "serious," 248
 n.1
 movie, 114, 219, 243 n.49
 musical, 233-34 n.10
see also "Day of the Egyptian Theater"
- Third World literature, 3-5, 221 n.3
 and nationalism, 3
- timsāha*, *see* Mercedes
- tradesmen, 130, 184, 185
- Ṭulaymāt, Zakī, 200, 253 n.33
 in *A Hundred Years of Enlightenment*, 192
- Tūnsī, Bayram al-, 30, 55-58, 84, 200
 "Camp Caesar *Maqāma*," 56-58, 82
 "Egypt is a Part of Europe," 82-83
 in *A Hundred Years of Enlightenment*, 192
 "I'll Go Nuts, Brothers, I Wish I Had
 Never Gone to London or Paris," 175
Maqāmāt of, 56, 58-59
turāth, *see* heritage
- 'Ukāsha, Usāma Anwar, 12
 as founder of "television literature,"
 16-17
 works, 223 n.5
- Umm Kulthūm, 137, 181, 237 n.38, 250
 nn.13, 14
 eclipses Munīra al-Mahdiyya, 74
 funeral, 63
 in *A Hundred Years of Enlightenment*, 192
 "Inta 'umrī," 142, 150, 192, 246 n.25
- United States
 icon of vulgarity, 24
 television serials, 128, 131
 "Ustāz, al-," 165, 173-78
- villa in "White Flag"
 last-ditch defense of, 33-34
 as nationalist symbol, 27
 as symbol of heritage, 20
- vulgarity, 132, 145, 16, 165, 172, 213
 Aḥmad 'Adawīya, 180-84
 covert enjoyment of, 196
 opinions of young men on, 184-85
 in *Resolution*, 101, 102
 in songs, 179
see also Hamayda, 'Alī; "What's the
 Story"; "Ustāz, al-"
- Wahbī, Yūsuf, 77, 79, 201-3
 autobiography, 202-3, 253-54 n.38
Awlād al-fuqarā', 252 n.32
 in *A Hundred Years of Enlightenment*,
 192, 253 n.33
 Ramsīs Troupe, 201, 239 n.10, 253 n.35
 Studio Ramsīs, 201
see also "Day of the Egyptian Theater"
- wall magazines, 118, 121, 124
Warda al-baydā', al-, *see* *The White Rose*
- "What's the Story," 178-80
 in *Crabs*, 179
 in *Supermarket*, 179-80
- "White Flag, The," 42, 11-36
 cast of, 16-21
 and education, 40
 and folkloric imagery, 37
 good and evil in, 35
 multiple interpretations of, 34
 public meetings on, 222 n.2
 and social blockages, 35-36
 "teams" of, 21-24
 and use of Arabic, 51
White Rose, The, 86, 206
 appeal to materialism, 32
 commercial success of, 243 n.50
 leading lady in, 238 n.3
 as nationalist event, 114-15
 as political issue, 243 n.49
 portrayals of class, 97
 writing of, 236-237 n.33
see also 'Abd al-Wahhāb, Muḥammad
- Wilmore, Seldon, 45
see also diglossia
- "You Are My Life," *see* Umm Kulthūm,
 "Inta 'umrī"
- Yūnis, 'Abd al-Ḥamīd, 38
 Yūsuf, Fāṭima al-, 201
- Zādah, Muḥammad, 173-75, 188-90,
 205-6
 on Muḥammad 'Abd al-Wahhāb,
 188-89
 Aḥmad 'Adawīya, 18
 on popular music, 189-90
see also "Ustāz, al-"
- Zaghlūl, Sa'd, 70
 "Zahma" (T.V. show), 40
 "Zahma ya dunyā zahma," *see* "How
 Crowded Is the World"
- zalamukka, *see* Mercedes
- Zaydān, Yūsuf, 48
Zaynab, 77, 201