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The Diary Genre in The Works of The Modern Arab Writer Jamal Al-Gitani

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Abstract: Jamal al-Gitani (1945–2015) is an outstanding Egyptian writer whose work marks an important stage in the development of modern Arabic literature. A special place in his legacy is occupied by the genre of diaries and memoirs, which he developed from the very beginning of his writing career. His works, such as "Diary", "Book of Revelations" and "Notebooks of Essays", are a synthesis of personal memories, historical reflections and artistic imagination, which makes them unique in Arabic literature.

Keywords: Development of modern Arabic literature, oral folklore, used historical sources.

Introduction: Al-Gitani sought to modernize the folk heritage of Egypt, recreating the features of oral folklore in his works. He actively used historical sources, diaries, documents, and the works of Islamic Sufis to describe modern times and reveal the relationship between the individual and society, human feelings and fantasies.

In his diary entries, he syncretized historical events of the past with contemporary realities, which allowed him to create a new literary style that reflects the influence of the "new wave" movement in Arabic literature. This approach is manifested, for example, in his novel "Az-Zayni Barakat", where he uses historical events of the 16th century as an allegory for analyzing the political situation in Egypt in the 20th century.

Thus, the diary genre in the work of Jamal al-Ghitani serves not only as a means of personal reflection, but also as a tool for deep analysis of historical and social processes, which makes his contribution to Arabic

literature especially significant. In Uzbekistan, the impressions received by the Egyptian intellectual, his spiritual crisis and overcoming of this crisis during the trip are captured. The writer sought to modernize the folk heritage of Egypt, in his works he re-created the features of oral folklore, used historical sources, diaries, documents, as well as the works of Islamic Sufis. However, all this served only as material for describing the time, revealing the relationship between the individual and society, human feelings and thoughts. In the work of Jamal al-Ghitani, the diary genre is present from the very beginning of his literary activity. Of course, in these diaries, modern events are intertwined with historical events of the past, and under the influence of the "new wave" he looked for new topics, thereby creating his own style. It is these features of personal diaries that determine the possibility of their use in fiction. The diary as a form of narration is primarily distinguished by the complete frankness of the author, the sincerity of thoughts and the diversity of feelings. These features give the diary an intimate tone, lyricism, emotional expressiveness, which makes it difficult to compare with other literary genres.

The literary significance of the diary goes far beyond the work written in this form. The diary usually preserves the author's sincerity in relation to the world around him and to himself, describing recent events.

According to the writer, the diary of "az-Zaynil Barakat" by Jamal al-Ghitani was written 25 years after the publication of the novel of the same name, that is, in 1996 or 1997. The writer writes about this as follows: "Thus, I began to sow the first seeds of the story, written between 1969 and 1970. I first published it in the Cairo magazine "Ruz Yusuf", the publication continued for about 25 years. The writer goes through many stages, like a son growing up in stages. He becomes a young man, grows up, communicates with people, he has a life different from the life of his parents, and his own special inner world." From these words, we can understand that the novel "az-Zaynil Barakat" was reprinted many times. Why the author called the diary this way remains unknown, since only the first part of the diary talks about Zayni and it begins like this: "At the end of the story written by Sheikh Muhammad Ahmad ibn Iyas al-Hanafi al-Misri, the states changed, and the situation completely changed. Egypt, which encompassed two seas (the Red and the Mediterranean) and two holy cities (Kaaba and al-Aqsa), turned from an independent sultanate into a province subordinate to the Ottoman Empire with its capital in Istanbul. The history of Egypt fades into obscurity, and at the end of a detailed five-year account of it, we read the following in the book of Sheikh Ibn Iyas: "Then on Wednesday (in the month of Dhul-Hijjah

922 AH), as Qadi Baroqat ibn Musa wrote, an announcement was made in Cairo in the afternoon that everyone, from the common people to the merchants, should come in the morning to the house of Qadi Baroqat ibn Musa, who was then in Khasab. Many people rejoiced at this..." Suddenly, "Badai az-Zuhur" ("Rare Flowers") is interrupted, and it seems that death overtook Ibn Iyas at the moment of writing the history."

Al-Ghitani, expressing warm words about the Egyptian hero az-Zaynil Barakat, calls him "the first man in the era of the Sultanate, as well as the first man in various new states." According to the author, the novel "az-Zaynil Barakat" was given by the artist Yahya al-Ilmi to scriptwriters, and conclusions were made about the plot of the novel. In addition, the writer and critic Muhammad Sayyid Id, who knew the Mamluk era well, wrote a textbook about Zaynil Barakat. He worked on the script for three years, and Yahya al-Ilmi and Mamdouh al-Laythi managed to turn it into a television series. Of course, this was not easy to accomplish. Ghitani writes about this:

"Over the past year, Yahya al-Ilmi and his partner spent considerable funds. Also, artists with great experience and fame, such as Nabiyy al-Khalfawi, Ahmad Badiy, Rushwan Tawfik, Farouk al-Rashidi, Atif Tantani and others, played a major role. I do not expect Egyptian television to present this as a model of literary text in Egyptian and Arabic literature. Although the work has been done orally over the years, including the story, the script, the spoken language and the theme as a whole, such talents who are capable of realizing this can be counted on the fingers of one hand ... " Jamal al-Ghitani, speaking about the fact that Egyptian television is approaching world standards and the culture is developing, returns to Zayni again and says that he has been studying his fate for a long time. He emphasizes that Ibn Iyas does not mention how his story ended, and that the novel had been translated into 14 languages by the time the diary was written. He also says that in November 1984 he purchased a book entitled "The Role of Said in the Ottoman Era in Egypt," written by Dr. Salah Haridi of the University of Alexandria. After reading it, he came across the following lines: "Suddenly I came across lines in the second chapter, containing the end of the story of Zayni, quoted from the book of the historian Muhammad ibn Abi al-Sarura al-Bakri "Divine Gifts" ("al-Lataif ar-Rabbaniyya"): "Said witnessed another uprising against the Ottomans. The first to speak out were local rulers, among them Janim al-Saifi, the liberator of Bahna and Fayyum, Iynal, the liberator of the western part. In 929 AH, after the death of Khair Beg, Mustafa Pasha came to power. After the death of Sultan Selim, a young boy ascended the throne. Both took advantage of the

situation, went to the East, and communication between Cairo and Syria was interrupted. Before Mustafa Pasha, az-Zaynil Barakat was sent as an intermediary, but after his lyna's betrayal was revealed, he was avenged..."

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