



Sayed Hegab's Trailers and Lyrics in al-Ayyam TV Series: A Chronotopic Reading

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Abstract

Sayed Hegab is a prolific Egyptian song writer. He was called the king of TV and cinema trailers because he cooperated with prominent composers and singers to make more than 140 TV and cinema trailers. This article focuses on *al-Ayyam* (or Days) as one of the most successful Egyptian TV series. Although it was produced in 1979, this autobiographic drama represented Hegab's first initiative in revolutionizing dramatic lyrics industry. In his introductory and final trailers and dramatic lyrics, The article recognizes the spatio-temporal relationship in the trailers and lyrics in the series. It also elucidates how Hegab uses various chronotopes to highlight this relationship and reinforce the drama themes and protagonist's psychological status. The article takes Bakhtin's concept of the chronotope as a focal point to analyze these dramatic lyrics. It also refers to other writers such as Joy Ladin who furthered the application of the Bakhtinian concept to poetry.

Keywords: Mikail Bakhtin, chronotope, Sayed Hegab, Taha Hussein, Al-Ayyam series

Introduction

Sayed Hegab (1940 - 2017) is an Egyptian poet whose spectrum of works range from children's stories, vernacular poetry, lyrics, and TV and cinema trailers. The latter will be the focus of this article. Hegab started his career as a poet by publishing his first collection "Sayyadh wa Ginniyyah" (A Fisherman and a Fairy) in 1964. The renowned vernacular poet, Salah Jahin, introduced him to the readers of *Sabah Al-Khair* magazine in 1961:

When I search for words to introduce this new poet, I only find emotional words, and if there is love at first love, I would say I liked this poet at first line. His name is Sayed Hegab. Remember this name for he will live long in the coming years and will achieve great success. (Ba'zi 2024)¹

Hegab appreciated Jahin's support, considered him a second father to him, and frequently repeated that he belonged to Jahin's school (Shuman 2017). Hegab was able to prove he was no less creative in vernacular poetry and songs than Jahin and other poets in his generation. As for the TV and cinematic trailers, Hegab's songs brought about a paradigm shift, creating what may be called "functional trailer," which enhances the TV/cinema drama themes.

In Aljazeera documentary about him, Hegab declared that he and the composer Ammar Al-Sherei "decided in 1978 to initiate a new lyrical movement or trend" in drama songs (2022). In the following year, they introduced two trailers for two different TV series: a tragic TV drama entitled *al-Ayyam* (or Days) based on the autobiography of the prominent writer Taha Hussein, and a social

¹ All quotes from Arabic quotes including poetry are translated by the author of this article.

drama entitled *Abna'i Al-A'izaa, Shukran* (or My Dear Children, Thank You). Ever since and for more than thirty years, Sayed Hegab wrote dozens of TV and cinema trailers and lyrics. Hegab's trailer became a benchmark for the genre and a reinforcing element for the success of a TV or cinematic drama. Until he died in 2017, Sayed Hegab collaborated with the most prominent Egyptian composers including Baligh Hamdy, Ammar Al-Shere'i, Omar Khairat, and Yasser Abdel Rahman, and the most famous singers such as Ali Al-Haggar and Mohamed Al-Helw.

As far as the author knows, the Egyptian academia has ignored Sayed Hegab for no academic study was published about Hegab, perhaps because very little attention is paid to vernacular poetry, which many academics do not consider poetry in the first place. However, many writers and poets, Egyptians and Arabs, celebrated his efforts in initiating a new era in writing trailers and dramatic lyrics. "King of trailers," "the wizard of words", and "the hunter of words," are a few titles Hegab was given throughout his career. The Moroccan academic Aziz Ba'zi, praised Hegab and his contemporary vernacular poets like Abdel Rahman Al-Abnudi, Abdel Raheem Mansour, Ahmad Fouad Nigm and others, "to whom all thanks are due for developing the vernacular poem to be as equal in structure and imagery as the eloquent poem" (Ba'zi 2024). The poet, Mas'ud Shuman, conducted an interview with Sayed Hegab about his life and career. In this interview, Hegab expressed his fascination with the long cultural heritage of Egypt, especially the Egyptian visual art which Hegab believes innate in the Egyptian character and carved in the Egyptian long history.

If critics said that poetry is the register of Arabs, I would say the song is the register of the Egyptians. In Egypt, the lyrical

poetry intended to be sung is what preserved Egyptians' concepts, customs, and traditions, and registered their daily routine. I went to many territories in Egypt. I would like to say if you lift a stone in the smallest village, in the farthest region, you will find a poet, singer, or an artist underneath. (Shuman 2017)

This fondness of the Egyptian history and civilization was one of the main characteristics of Sayed Hegab who was eager to reflect the long Egyptian heritage in his works. He chose vernacular poetry and lyrics writing to approach a wide range of audience in the Egyptian society to which he belonged.

Another unique feature of Hegab was his unrivalled knowledge of the different Egyptian dialects. The poet Muhammad Khalid Al-Sharqawi argued that although Hegab wrote vernacular poetry and lyrics, he excelled over other lyricists in writing the latter. Al-Sharqawi considered the song before Hegab was characterized by simple vocabulary and loose form and structure. However, Hegab was able to "blend the aesthetics of lyricism and poetics, making the lyric song thorough in terms of theme, form and syntactic structure" (Musharraf 2023). Al-Sharqawi noted that Hegab wrote lyrics using Upper Egyptian dialect, though he was born in Alexandria in the north and the rest of his life in Cairo. He also benefited from local poetic structure such as "quartets and closed ballads" which are widely utilized by vernacular poets and lyricists in this southern part of Egypt.

The poet Muhammad Qinawi attributes Hegab's success in winning people's hearts to two reasons: his bias for the ordinary and making trailers as effective as the whole drama work.

He was biased towards ordinary people and made a huge leap in TV drama. He made trailers the most effective means to win people's hearts. He entered all Arab houses through his unique diction which became as equally powerful as the dramatic work. Although the most distinctive TV series were broadcast long time ago, they are still in the Egyptian everyday life through a remarkable sentence, a scene, or an expressive lyric by the diction philosopher and genius. (Qinawi 2020)

According to the poet Ihab Al-Bishbishy, the major reasons for the great success of Hegab's drama trailers are his ability "to extract the message of the drama and malleableize it into verse in addition to lyricism" (Musharraf 2023). Al-Sherei emphasized that Hegab was able to do this in lyrics embedded in TV or cinematic drama. For example, in *al-Ayyam* TV series, Hegab was able to identify "the moments when Taha Hussein was experiencing an internal conflict and transform each one into a lyric text that would not exceed 30 seconds" (Al-Jazeera documentary 2022). Atif Muhammad Abdel Majeed (2021) attracts attention to one of the elements that made Hegab's trailers achieve a lasting impact. Abdel Majeed indicated that "Hegab usually discusses a human issue whether it is a main theme or a marginal one the TV series addresses, using his own philosophy and worldviews."

Scrutinizing temporal and spatial relationships present in the drama works and their trailers and/or dramatic lyrics would attract attention to their role in conveying various messages intended by Hegab, and this is where Bakhtin's concept of chronotope may contribute to more understanding of Sayed Hegab's creativity.

Therefore, the article will introduce chronotope as defined by Mikhail Bakhtin and explain how this concept which was used in narrative works can also be applied to poetry and subsequently lyrics. It will also identify the different manifestations of the chronotope in poetry. Though realizing the major role of music as an integral part of any song, the article will only tackle the written texts and explore the spatio-temporal relationships in Hegab's trailers and drama lyrics in one of the most popular TV series, namely, *al-Ayyam* (Days). How the different chronotopes in the narrative work and the drama series are employed in Sayed Hegab's dramatic lyrics and trailers will be illustrated in the article. It will also explain how such chronotopes contribute to convey the textual themes and reflect the protagonist's mental and emotional status.

Chronotope in poetry and drama lyrics

The Russian theorist, critic and author, Mikhail Bakhtin coined the concept of chronotope as a means to describe how place and time are interconnected and represented in literary narratives. Etymologically, the word is derived from two Greek words χρόνος ('time') and τόπος ('space'), thus meaning time-space. It was first introduced in 1937 in "Forms of Time and of the Chronotope in the Novel." In this article, Bakhtin explains that he "will give the name *chronotope* (literally, 'time space') to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature." He admits that the term has no relation with Einstein's Theory of Relativity because

[t]he special meaning it has in relativity theory is not important for our purposes; we are borrowing it for literary criticism almost as a metaphor (almost, but not entirely). What counts for us is the fact that it expresses the

inseparability of space and time (time as the fourth dimension of space). (Bakhtin 1981, 84)

To Bakhtin, chronotopes "are the organizing centers for the fundamental narrative events of the novel. The chronotope is the place where the knots of narrative are tied and united" (250).

Chronotropic time becomes "palpable and visible" because of its fusion with chronotopic place which makes narrative events concretized. In other words, a chronotope materializes literary abstractions, e.g., plot events, and "provides the ground essential for showing-forth the representability of events" (250).

Thus, the chronotope, functioning as the primary means for materializing time in space emerges as a center for concretizing representation as a force giving body to the entire novel. All the novel's abstract elements-philosophical and social generalizations, ideas, analyses of cause and effect-gravitate toward the chronotope and through it take on flesh and blood, permitting the imaging power of art to do its work. Such is the representational significance of the chronotope. (250)

Bakhtin proposed that autobiographical novels are created from the plot or the sequence of events, but also from a chronotope where time and place establish a fictional world. Bakhtin defined auto/biographical novel as "a new type of *biographical time* and a human image constructed to new specifications, that of an individual who passes through the course of a whole life" (Bakhtin 1981, 130; Bakhtin's emphasis). Whether the narrative work is an autobiography or a bildungsroman, i. e., novel of formation, time

and place collaborate to form to plot circle and mark the different phases of the protagonist's development.

Bakhtin argued that "the chronotope in literature has an intrinsic generic significance. It can even be said that it is precisely the chronotope that defines genre and generic distinctions, for in literature the primary category in the chronotope is time" (Bakhtin 1981, 84-85). Despite the many examples Bakhtin illustrated the generic distinction of the different chronotopes in ancient narratives from Greek Romance to Rabelaisian novel, he did not provide a clear definition of the term.

We do not pretend to completeness or precision in our theoretical formulations and definitions. Here and abroad, serious work in the study of space and time in art and literature has only just begun. Such work will in its further development eventually supplement, and perhaps Substantially correct, the characteristics of novelistic chronotopes offered by us here. (Bakhtin 1981, 85)

Other scholars contributed to the concept of chronotope. In *Notes toward an Ecological Conception of Bakhtin's Chronotope*, Timo Müller (2010) posited that chronotopes underline the environmental aspect where the story takes place. He also identified the differences between semantic and symbolic significance of Bakhtin's chronotopes in ancient narratives and the modern implications such chronotopes may signify.

Joy Ladin furthered the application of the chronotope to cover non-narrative works, particularly poetry. In "It was not Death": The Poetic Career of the Chronotope," She explained how the chronotope has a different nature in poetry than in fiction. She indicated that the chronotopes are of stable nature in prose

narratives, but they "flicker" in poetic texts. She attributed the chronotopic stability in the first to the centripetal forces, i. e. plot, setting, and characterization, whereas the chronotopic flickering in poetry to the centrifugal forces, i. e. meter, rhyme, poetic fragmentary lines. She, therefore, suggested "If centripetal forces tend to weed out chronotopic implications, centrifugality must nourish them – and in the centrifugal soil of literary language, chronotopic energies must more or less automatically bear fruit" (Ladin 2010, 133). In "Fleshing out the Chronotope," Ladin argued that since words and sentence fragments reflect chronotopic energies even in everyday language, "literary texts can harness this energy and allow normally invisible chronotopic implications to take on weight and significance" (216). The outcome of this process generates what she calls "micro-chronotopes," which are more prominent in lyric poetry. She explained that "centripetal linguistic forces are interfered with by rhyme, meter, enjambment and other devices, giving the centrifugal forces of individual words and phrases greater play" (216).

Similarly, Ian Probststein stated that in *The River of Time*, in "my approach, I use Mikhail Bakhtin's idea of the chronotope and apply it to poetry" because "it is my contention that time and space play a more crucial role in poetry, even in lyric poetry, since poetry can be defined as time and space condensed in images" (Probststein 2017, x). He studied the Avant-Garde, Modernist, and Contemporary Russian and Anglo-American Poets "based on their attitudes towards reality, time, space and history revealed in their poetics" (xviii). In the introductory chapter, he traced back the significance of place and time to earlier poetic schools. For example, he referred to the Romantics' works for their chronotopic significance. Their view of temporal and spatial levels was as revolutionary as their thematic and formal dimensions.

They made time, space, and reality palpable by breaking with the classical tradition of personifying abstract ideas, human virtues, and evils, and by turning to subjective reality: the micro-world of feelings, not only of the past, but also of the present and the future. Along with this revolution against accepted ideas, the romantics broke the old forms as well, the exhausted intonational and lexical-semantic structures that had been automatized by the epigones. They shook the old rhythms and used old forms to express new content. (Probstein 2017, xiv-xv)

Thus, the chronotopic relationship between time and place is not confined to narrative prose. Rather, it is more vivid in poetry though different in manifestation and impact.

Likewise, TV drama makes use of chronotopes in the autobiographical narrative where the boundaries of time and place should be blurred. According to Ian Probstein, both time and place should be united and enhance each other in poetry. He mentioned P. B. Shelley as an example to show his creativity. To him, Shelley's brilliance lies in his ability to intertwine time and space.

Shelley can see the primeval past in the present time, which for him is prolonged into space and the universe. The boundaries of time and space do not exist for him: they are like a multi-folded fan. He easily travels from one reality to another. (Probstein 2017, xiii)

Therefore, the drama lyricist is privileged for they benefit from both poetry and autobiographical narrative concerning the use of chronotopes. The writer can use place-time relationship to tie and unite the plot events, enhance themes, and foreground characters

mindset, feelings and aspirations. Further, the lyricist sometimes departs from the original themes in the TV or cinematic work, positing a universal theme and/or wisdom.

Relating to the global standards for successful trailers, in our case Hegab's trailers, Jason Blume asked some specialists in the industry of music and lyrics about the types of songs that work best for TV and film dramas. According to Ted Lowe, president of Choicetracks,

Musically, they grab your attention in the first 3 seconds. Lyrically, songs with universal themes ..., or call-to-action ... that could be used to back the emotional intent of any number of scenes or scenarios are consistently requested by Music Supervisors and Creatives at ad agencies and trailer houses. (Blume 2015)

Tanvi Patel, CEO of Crucial Music Corporation, suggested that a good trailer has to be "lyrically applicable (universal in nature) ... to have energy, evoke emotions and create a mood. It has to support the visual in all matters" (Blume 2015). Hence, a good dramatic song whether a trailer or an embedded lyric should reinforce the theme, heighten a crucial moment in the plot, reflect character(s)' feelings, and evoke emotions of the audience. It was not until Sayed Hegab with some famous Egyptian composers undertook the initiative to develop trailers and dramatic lyrics that Egypt and all Arab countries recognized the significant role of trailers and dramatic lyrics.

Chronotopes in *al-Ayyam's* trailers and drama lyrics

Since the poet and Ammar Al-Sherei cooperated in (1979) to start a new phase in making trailers and drama songs, they achieved great success which tempted them to produce more trailers. Their cooperation yielded trailers of the TV series *al-Shahd wa al-Dumou'* (1983), *Layali al-Hilmiyah* (1988), *Arabesque* (1994), *al-Wissiya* (1990), *al-Marsrawiyah* (2007) ...etc. Hegab Also collaborated with Baligh Hamdy in *Bawabat al-Halawani* 1992, and with Omar Khairat in *Ghawayish* (1986), and *al-Liqaa al-Thani* (1988). Further, he worked with Yasser Abdel Rahman to produce the trailers and lyrics of *al-Maal wa al-Banoun* (1993) and *al-Haqiqah wa al-Sarab* (2003). These are a few samples of the 140 TV and cinema trailers Hegab wrote in his career.

Applying the abovementioned criteria to Sayed Hegab's trailers, one realizes the reasons behind the great success of his dramatic lyrics in Egypt and the Arab World. Hegab's main concern is to leave a permanent imprint upon the audience. He always attempts to convey the thematic message of the whole drama. *Al-Shahd wa al-Dumou'* (Honey and Tears), for example, is a two-part TV series revolving around two universal themes: the conflict between good and evil, and human greed. It is about two brothers, Hafiz and Shawqi. The first usurps all the money after their father's death leaving his brother nothing. As a result, Shawqi dies of a heart attack leaving his wife, Zainab, to bring up four little children. The following events illustrate how both Zainab and Hafiz lose in the end, though the latter's loss is greater. Zainab, who brings up her children to take their right back loses because her children, especially Ahmad, an older brother, are blinded by their revengeful desire. Also, Hafiz who lives an extravagant life with his children and deliberately leaves his nephews and nieces to live in poverty, loses his children especially Nahid whose heart is broken by

Ahmad's humiliation and manipulation. Hegab brilliantly tackles both themes in the trailer. In the beginning, he reminds all human beings that we are all a family, but we are fooled by transient whims and desires.

Under the same sun and above the	تحت نفس الشمس وفوق نفس
same soil,	التراب
We run after the same mirage	
We are all from one mother, one	كلنا بنجري وراء نفس السراب
father, one blood,	كلنا من أم واحدة، أب واحد، دم
Yet we feel estranged.	واحد

بس حاسين باغتراب

In another stanza, Hegab writes about the futility of accumulating ill-begotten money for it always causes tragic ends.

Why do wishes and greedy desires	ليه تفرقنا الأمنى والمطامع
separate us?	إيه يفيد المال إذا ما مال زمانى
What is the use of money if life is	مال تجيبه الريح يروح تاخده
against me?	الزواج
Money is brought by the wind and	
taken by storms.	يا ما فضة انفض سوقها في ثواني
How many precious things go in	
seconds!	

Hegab, furthermore, demonstrates two themes in another important TV series, namely, *al-Maal wa al-Banoun* (Wealth and Children). The first is a lament for human loss of innocence and the second is hope as the only means to overcome hardships in life.

Once some said: lowly deceptive life.

We said: he whom it tempts loses everything.

They said: Satan is capable with thousand faces.

We said: he is not able to tempt good one.

What is the meaning of this world and our life

If we waste our innocent delicate nature?

How can we look at ourselves in the mirror

If we keep escaping reality?

قالوا زمان دنيا دنية غرورة

وقلنا واللى تغره يخسر مصيره

قالوا الشيطان قادر وله ألف صورة

قلنا ما يقدر ع اللى خيره لغيره

إيه معنى دنيتنا وغاية حياتنا

إذا بعنا فطرتنا البريئة الرقيقة

وازاى نبص لروحنا جوة مراياتنا

إذا احنا عيشنا هاربانين م الحقيقة

"Here Hegab's words indicate the wisdom he extracts from his long experience of life and people. They also illustrate his long journey in contemplating the meaning of human existence and its detailed features" (Abdel Majeed 2021).

Regarding *al-Ayyam*, Hegab employs place and time as functional tools to boost the dramatic effect of the whole drama and convey the protagonist's feelings, thought and hope in the introductory and ending trailers and dramatic lyrics of *al-Ayyam*. The drama series relates to the different stages in the life story of the author, Taha Hussein (1889 – 1973). In the narrative work, Taha Hussein narrated his autobiography using third-person point of view. Some critics believe "avoiding use of first-person point of view in narrating autobiography achieves credibility" (Kadhim and Moussa 2016, 6). He used different types of plots especially linear

and flashback techniques. However, the director Yehya al-Alamy and the scriptwriters Amina al-Sawy and Anwar Ahmad focused on certain situations in Taha Hussein's life to highlight specific themes and the protagonist's feelings. They also used the linear plot throughout the whole work. Although they were keen to make the series reflect the original text written by Taha Hussein, they primarily focused on certain elements in the autobiography. For example, they highlighted the protagonist's deep sadness about his blindness and the successive deaths of his sister and brother, his sense of estrangement and struggle during his study at al-Azhar, and his challenging spirit and success during his study at the Egyptian University and at Sorbonne in Paris. Al-Alamy paved the way for the Duetto: Sayed Hegab and Ammar al-Sherei to underline Taha's feelings and the major themes through introductory and final trailers, and drama lyrics.

Al-Ayyam series starts with Taha, the little boy in one of the villages of Minya Governorate. The village as a chronotope signifies simple rural life in the late 19th century in Upper Egypt. Born to a lower middle-class family, Taha's early life was marked by great losses: loss of his eyesight because of being mistreated by uneducated local practitioners and loss of his youngest sister and one of his elder brothers. The spatial-temporal relationship heightens the themes of loss and distress and enhances the plot in the first episodes. Hegab's dramatic lyrics depict this time-place relationship through imagery. During his journey of mistreating ophthalmia to blindness, young Taha is always haunted by fear of dark which accompanies him day and night.

Why, o distressful time, you added
to my wounds.

ليه يا زمان الأسى زودت لي

جروحي

O Ominous crow above my roof, go.	يا بومة الشوم فوق سطوحى فارقي
Why do I find myself away when I	
get close	وروحى
And the tear is in my throat while I	ليه كل ماجي أقرب ألتقيني بعيد
keep talking.	والدمعة في الحلق وانا عمال أقول
Do I feel sorry for this life or for	وأعيد
myself?	دنا ببكى ع الدنيا ولا ببكى على
	روحي

When he lost his youngest sister, Taha and the whole family encountered death for the first time. What added to their calamity is the young age of the daughter who has been suffering from a strange disease and the bereaved parents did not think of consulting a physician for being poor, repeating the same mistake that caused Taha's blindness. In the original text, the adult Taha as a narrator depicts this grievous moment to show both his sadness and anger. He was sad for the suffering of the four-year-old girl out of pain and was angry with his family who supplicated Allah to make her recover soon, forgetting to seek a doctor to check her.

Heaven did not respond that day ... the old man could read Qur'an, and the mother could supplicate, and weirdly enough none of them thought of a physician...her voice was gradually fading, and her writhing was decreasing. The miserable mother thought that Allah heard her and her husband, and the crisis is being solved, but in reality, it was being solved and Allah had mercy on this child ...and she breathed her last. (Hussein 2013, 83)

Hegab's song reflects the family's wailing using the chronotope of the dark world which resonates with the dark world the young boy is forced to live in.

Once they said death is a dark world. قالوا زمان الموت بلاد عتمة
And those who go there are lost and واللي راحوها راحوا وما رجعوش
never come back. ولحد إمتى هتفضلي كتمة
Until when will you stay يا عتمة ولامتى هعيش مرعوب
O darkness, and until when I will be horrified!

This morbid chronotopic environment is characterized by horror, loss and utter distress. It also draws attention to the misery of a family that suffers the consequences of poverty and backwardness.

Once again, the family experienced the bitterness of loss when the family lost their son, Mahmoud, the student in the school of medicine, who died during the cholera outbreak in Egypt in 1902. The family's grief this time was intolerable for Mahmoud was loved by everyone of the family. Taha Hussein, the writer/narrator, commented on this bereavement showing how sorrow inhabited the family's house.

Since that day, the old man hardly sat for lunch or dinner without remembering and crying for his son for a while, and his wife used to join him. Around him, the sons and daughters used to try condoling their parents in vain, then they used to cry together. (Hussein 2013, 89)

Similarly, Sayed Hegab accentuates this theme of loss in another dramatic lyric where he utilizes the same chronotope of the dark world to depict the calamity of the bereaved family and invoke the audience sympathy.

Oh! Again, we are separated from أدي تاني مرة نفارق الأحباب
the loved ones. يا هل ترى يا حباب بقيتوا تراب

O loved ones! Have you turned
into dust?

O dark daytime, long night and
fog,

When will we be happy as we are
still young?

يا نهار يا عتمة وليل طويل وضباب

ميتة هنفرح دحنا لسة شباب

Hegab illustrates the great loss Taha experiences after the death of Mahmoud as a reflection of his great love for him. The prolonged sadness of the protagonist is depicted in the text where Taha starts to perform every prayer twice, one for him and the other for Mahmoud, to make up for the deceased young man who was not praying regularly. Taha also performs all possible worships twice for the same reason. Hegab, therefore, indicates both feelings of love and grief through the time-place interconnection. Taha maintains this habit of performing acts of worship twice for some time while his "loved ones" turn into dust, suggesting the time passing. Hegab does not forget the dark as a motif that accompanies Taha since he lost his sight, so he addresses infinite darkness, wishing it comes to an end. Employing juxtaposition, Hegab draws attention to the huge suffering of the young boy to arouse sympathy of the audience.

A new phase started when the father decides to send his blind boy to Cairo to join his eldest brother, Ahmad, who is having religious education at Al-Azhar Mosque. In this stage which lasts until Taha is an adult, he experiences a profound sense of estrangement. In the autobiography, the author indicates that young Taha does not feel sorry for leaving his family or village for he is still preoccupied with his grief for his brother Mahmoud.

Allah witnesses that the boy was not sorry for leaving his mother or for not playing but he was remembering the one who sleeps on the other side of the Nile...He was remembering all this and became sad, but he did not say a word or show any sign of sadness. Rather he pretended to smile, but if he had expressed his feelings, he would have cried and made his father and brother cry as well. (Hussein 2013, 91-2)

On the contrary, Hegab exemplifies Taha's estrangement starting from the journey in the train. When he arrives at Cairo, he remains alone most of the time. Both the narrative text and lyrics refer to multiple places: the room where he lives with his brother and Al-Azhar Mosque; both in the big city of Cairo. They also refer to the beginning of the 20th century Egypt. Thus the protagonist is remote in place and time from his village. He suffers utter loneliness when his brother leaves him in the room where he has to stay from the afternoon to the next day. Therefore, the room as a place is equivalent to the prison where he is locked up with no company except darkness.

Imprisoned I am with my blindness in the room. محبوس أنا وعمايا ف الأوضة

Endless darkness surrounds me. والعمة حوالين مني

The road before me is shut مفرودة

And the world, the whole world is bottomless black well. والسكة قدام مني مسدودة والدنيا كل الدنيا بير سودة

In Chapter three in the second part of the narrative, the autobiographer draws a comparison between the three places: his parents' spacious house, the room where he lives in Cairo, and al-Azhar Mosque. Young Taha feels more comfortable in the village

where he knows every single room in his parents' house. He is also well-acquainted with its contents. As for, the room he shares with his eldest brother in Cairo, Taha feels estranged from people and things. The third place represents peace and serenity he finds in al-Azhar especially during at dawn (Hussein 2013, 109).

However, the comfort young Taha feels at al-Azhar does not remain long for his sense of estrangement is amplified when he encounters some scholars who harshly deal with him and inconsiderately call him "blind boy." However, Taha shows resistance to this underestimation for the first time. Hegab illustrates Taha's resistance to underscore his rebellious nature.

I am not a blind person

أنا لا عاجز ضير

And not every sighted person is
insightful.

ولا كل من شاف بصير

O you blind-hearted people, I
swear

والله يا عمي القلوب

لاخط بايدي المصير

I will decide my own destiny.

The tone, here, is high and challenging to echo Taha's desire to prove to those scholars that he is worthy of being a student at Al-Azhar. Hegab's lines foreground some of the major characteristics of Taha Hussein, i.e., diligence, perseverance, and hard work. They also foreshadow the forthcoming success of Taha in achieving what many sighted people could not do.

In his adulthood, Taha shows equivalent interest in religious and literary studies and praises freedom at al-Azhar. This freedom is represented in two aspects according to him. First, the student is

free to choose the *sheikh* (the religious scholar) to learn from. Second, the student is free to extract new meanings and draw new conclusions as long as he is able to prove their validity. However, some *sheikhs* are dogmatic, never allow discussion, and always oppose new opinions. Taha is in constant conflict with these scholars and their disciples. Hence, he feels misplaced for not being able to assimilate into the community of dogmatic traditionalists. Hegab illustrates the theme of freedom versus dogmatism to refer to the many clashes that have occurred between Taha and inflexible scholars.

A road of no start or end!	طريق بلا أول وآخر
Every time we get closer, we become	وكل ما نقرب بنتاخر
even farther	
Age is a journey of passionate longing,	العمر رحلة شوق حنون وعذاب
torture,	ودموع وفرقة ورعب ومساخر
Tears, separation, horror, and	
ridiculous things.	

The road as a chronotope originally used by Bakhtin to refer to meeting, is also employed by Hegab but to mean the arduous journey of Taha toward self-assertion. The place-time aspects in this chronotope justify the hard life Taha decides to go through regardless of the troubles and perhaps dangers he faces, exemplifying the rebellious nature of the young man. The road with beginning or end refers to Taha prolonged suffering in life since his childhood. It also reveals his desperate tone as he does not know when exactly this suffering will end. Thus, place and time reinforce and complement Taha's suffering at al-Azhar.

Life starts to show its bright side to Taha when he introduces himself to the writer, politician, and journalist Ahmad Lutfi Al-Sayyid. He helps Taha Hussein to join the then newly established Egyptian University, (now Cairo University). He is excited to start this new experience. The university, hence, represents a new space for Taha, a space that represents a new world of liberal thinking which conforms to the rebellious young man. It also indicates a new time for Taha for it marks his fortunes have finally changed. Hegab seizes this turning point to highlight its chronotopic significance. However, Hegab is aware of the mixed feelings of hope and skepticism within Taha who is eager to explore this new world though still worried that it could be a false hope.

A new wide-open world is calling me.
O my steps answer the call and take
me
Will it be hell or my salvation?
Will I be lost there or find myself?

عالم جديد مفتوح وبينادي
لبي النداء يا خطوتي خديني
يا هل ترى نار ولا جناتي
وهتوه هناك ولا هلاقيني

A new world is wide open before me.
Do I take the first steps or return?
The heart with its great longing is
skeptical
And the longing in my heart is
tumultuous.

عالم جديد مفتوح قصاص خطوي
أخطي ولا ارتجع وأعود
القلب على شوقه الكبير مطوي
والشوق ف قلبي بروق ورعود

The young man's doubts prove true because the university board decides that all students must sit for an English or French test to prove their proficiency in one of them. Taha, like all students of traditional education, knows neither of them, so the decision comes as a shock to him. Hegab utilizes the road chronotope to signify

Taha's endless misery, but this time with a little note of hope for a better future.

O road with no beginning or end!
So, what then, o treacherous life!
When will you show me your
bright face
And when, o life, will you change
my bad luck?

يا طريق بلا بداية ولا نهاية
وايش بعدها يا دنيا لواية
امتى تحني علي وتروقي
وامتى يا دنيا تقلبي الآية

When Taha is learning French, the university decides to send two students to France to study PhD in geography and history. The diligent Taha is able to convince the university to be one of them, but the board sets two conditions: proficiency of French language and getting a PhD from the Egyptian University. "Nothing was more amiable to the young man than this challenge" (Hussein 2013, 260). After painstaking efforts, Taha learns French. He also gets a PhD about Abu Al-Alaa Al-Ma'arri to be the first student to get a PhD in the Egyptian University. In the TV series. the director, Yehya Al-Alamy, decides to foreground the lyric during the viva scene allowing Hegab and Al-Sherei to make a song that would reflect this crucial time for the young man. Using the metaphorical chronotope of medieval time, Hegab summons chivalry from Arab history to portray Taha as a knight on his horse amidst a battlefield which is a metaphorical chronotope.

This is your day Taha.
Go to war with your horse.
Go and overcome your worries
And take the status that you
deserve.

اليوم دا يا طه يومك
خوض المخاضة بحصانك
عدي وفوت من همومك
وخذ لنفسك مكانك

Today is yours, Taha.

Nobody will help you except
yourself.

You either live in dark
wilderness

Or reach for the sky.

اليوم دا يومك يا طه

ولا شيء سواك راح يفيدك

يا تعيش في عتمة ومتاهة

يا تقطف الشمس بايدك

In this chronotope, time is reminiscing of glorious times in the long Islamic history and draws parallelism between the historical places of battlefields and the viva room where Taha wins his battle. In using this chronotope, Hegab is also aware that armies in the beginning of the 20th century depended on horses because tanks, armored vehicles, and troop carriers were still not very common in Egypt at that time.

After obtaining the PhD from the Egyptian university and learning French, Taha's achievement was highly praised and he was summoned to meet the Khedive Abbas Helmy II the ruler of Egypt to congratulate him in person. Then he was sent to study PhD in history in France. As estrangement implies spatial displacement and temporal change, and movement from one place to another also implies passage of time, living in places where the protagonist feels unbelonging signifies a new temporal stage. In this new phase in Taha's life and career, two opposite feelings are conflicting. On the one hand, Taha's estrangement is physical for he is far away from his village and Egypt as whole. He is also scared of feeling lonely in a foreign country whose society is different from his own society. On the other, he is enthusiastic to seize the chance to get a PhD perhaps to prove to those who has underestimated him for being disabled that he is able to do better than the sighted. Further, France, as a chronotopic space, is suggestive of openness, progress, and

opportunity. Hegab intuitively depicts Taha's confusion whether to consider this estrangement a continuation of his long journey of self-assertion or a divine interference to save him from being marginalized for being blind.

I am always lost and when will I find myself?	العمر كله في غربة وامتي
In each foreign land, my parents' prayers were my salvation.	ألقاني
Some times, I say this is a test from the Lord to His servant.	وفي كل غربة دعا الوالدين
And other times, I say my Lord chose me and saved me.	نجاني
	ساعات أقول دا امتحان
	للعبد من ربه
	وساعات أقول ربنا اخترني
	ونجاني

When Taha meets Suzanne, he realizes that her existence in his life is necessary for many reasons. Emotionally, Taha and Suzanne exchange mutual admiration, a feeling that Taha perhaps avoids thinking of owing to his complicated life, poverty, and above all his disability. Intellectually, both have good cultural backgrounds and share common interest in literature. Suzanne volunteers to read for him saying she loves reading literature but in fact she feels attracted to him. What makes Taha attached to her is that he does not feel she helps him out of pity or empathy. Rather, she likes him as a woman likes a man. This is why her voice accompanies Taha when he is forced to return to Egypt because of WWI. Hegab's interest to focus on this detail echoes the interest of Taha Hussein himself who chooses "The Pleasant Voice" a title of chapter twelve in the third part where he writes about his travel to France. The poet mentions this to draw attention to Suzanne's influence on Taha's positive attitude toward life. This is manifested

in the calmness and tranquility that Taha feels when he is forced to return to Egypt. Her voice lessens the negative impact of this unfortunate event and promises him a new meeting in the near future.

Your voice accompanies me, and your	صوتك معايا وعطرك ببصري
fragrance runs in my veins	في دمايا
O my soulmate, you are the light in life	يا أخت روحي يا ضي هوايا
O voice furnishing my way with	وسمايا
compassion, light, and flowers,	
Help me overcome my loneliness,	يا صوت بيفرش طريقي حنان
confusion, and blindness.	ونور وزهور
	عديني سور وحدتي وتوهاني
	وعمايا

Meanwhile, Taha returns to France – but this time to Sorbonne University, he is subject to harsh criticism of some staff members because his French is not up to the high standards of the prestigious university. He is extremely embarrassed and worried that he is jeopardizing his future. Hegab captures this moment and relates it to Taha's disappointing experience at Al-Azhar. He employs a new metaphorical chronotope of a maze to underline Taha's perplexity and low spirits.

The heart is panicked out of fear and	القلب مخطوف خوف وقلة
lack of light	شوف
What an endless maze this is!	يادي المتاهة اللي بلا نهاية
I am scared of stepping into an open	خايف أخطي ف بير غطاه
well,	مكشوف
Then I would get lost as well as my	
dreams.	أضيع تضيع أحلامي ويايا

The maze chronotope suggests a lack of spatial direction and aimlessness. French as a medium of instruction is the most determining factor in Taha's case. Having very limited finances, Taha feels that paying someone to teach him French will add more financial pressure on him. The temporal element in the maze chronotope is represented in Taha's inability to determine the time necessary to know French thoroughly, when he does not have enough time because he is already studying for the PhD. Thus, Taha is haunted by fear of failing to get the degree, something that he is determined not to go through after his unsuccessful experience at Al-Azhar.

Surprisingly, Taha manages to find his way through the maze and his French improves quickly. He deservedly obtains two degrees: Bachelor of Arts and PhD of history from the Sorbonne University thanks to Suzanne. Marrying her generates the necessary motivation for him to get the degrees as marriage gifts. In the last episode, the director shows the well-established life Taha achieves. In his career as a staff member at the Egyptian University, he is successful and represents an inspiration to his students. On the social level, Suzanne gives birth to Taha's eldest daughter, Amina. Hegab casts light on Taha's happiness for being a father, a dream he has thought far-fetched. The poet considers Taha's fatherhood is a rewarding gift and a happy ending for the author's challenging life.

After darkness, my luck turns around
and from among angels grants me one.

The most beautiful girl even if she were
not

بعد الظلام السما راقـت ونقـت
لي
ومن الملائكة جابـتلي ملاك
ونقـت لي

She is the whole world to me, and all stars
are celebrating.

أحلى البنات حتى لو مش
هي أحلاهم بالدنيا عندي
ونجوم الفرح دقت لي

Regarding the introductory and ending trailers, Hegab is keen on bringing Taha's suffering from blindness, dogmatism, and inconsideration to the foreground. At the same time, Hegab stresses Taha's challenging spirit and optimism.

Days after days after days after
days,
Neither the wound gets cured nor
hope fades.
I keep treading the thorny road
But my heart keeps sowing
dreams wherever I go.

ايام ورا ايام ورا ايام ورا ايام
لا الجرح يهدى ولا الرجا بينام
ماشي في طريق الشوك ماشي
لكن قلبي مطرح مايمشي بيدر الاحلام

From the dark night, the day light
comes
And no matter how night lasts,
the daytime comes.
No matter how many hard times
and pains are there,
Darkness is a wall that collapses
when daytime comes
And then we stand upright.

من عتمه الليل النهار راجع
ومهما طال الليل بيحي نهار
مهما تكون فيه عتمه ومواجه
العتمه سور يجي النهار تنهار
وضهرنا ينقام

Similarly, the short concluding trailer conveys a universal message about the importance of positive attitude towards life. Although it admits the existence of evil and pain, it also highlights the existence of goodness, endurance, and dream.

A dark whirlpool is encircling everything

دوامة سودة ودائرة تحت
وفوق

And life is a deep sea with tumultuous waves.	والدنيا بحر غويط وعالي الموج
However, as long as the heart is filled with love and longing,	لكن مادام ف القلب حب وشوق
No matter how unfair life is,	مهما ميزان الدنيا كان معوج
A day must come, when things will be fine in the end,	لازم ف يوم يصفى الزمان ويروق
And this is the wisdom of days.	ودي حكمة الأيام

In both trailers, the themes of dark versus light, night versus day, pain versus withstanding, and despair versus hope are boosted by chronotope. They signify the hard times Taha Hussein has been through regardless of the different places he lives in. Dark and pain, for example, characterize Taha's boyhood in Upper Egypt. They reflect Taha's prolonged grief for losing his sight and his sister then his brother. The same metaphorical chronotopes are employed with the others to imply the protagonist's resilient attitude towards the various mishaps he encounters in his adulthood whether in Cairo at Al-Azhar or in France. Daytime as a metaphorical chronotope stands for hope that drives Taha to overcome all misfortunes and problems.

Conclusion

Thus, Sayed Hegab employs the two trailers and dramatic lyrics of the drama to comment on the crucial moments in Taha Hussein's life as represented in the autobiographical TV series. Some of these lyrics are centered on negative tropes such as estrangement, injustice, disappointment, revealing the suffering and hardships Taha has been through. Other positive ones illustrate

challenge, love, happiness, and hope. These tropes are metaphorical in nature. In each one, Hegab introduces a specific time and place, complementing each other. Also, each chronotope marks a specific stage in the protagonist's life where spatial and temporal boundaries are blurred. The poet brilliantly benefits from the autobiographical nature of the drama where centripetal elements are constant in keeping up with the plot development in the series. He also makes use of the flashy nature of the poetic chronotopes whose centrifugal dimensions reinforce the themes, character's maturity, and psychological status.

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شارات وأغاني سيد حجاب في مسلسل الأيام:

قراءة زمكانية

الملخص:

سيد حجاب هو شاعر غنائي مصري غزير الإنتاج الشعري، وكان يطلق عليه ملك شارات التلفزيون والسينما لأنه تعاون مع ملحنين ومغنيين كبار لصنع ما يزيد على ١٤٠ شارة مسلسل تلفزيوني وفيلم، وسيركز المقال على مسلسل الأيام عن قصة حياة الكاتب الكبير الدكتور طه حسين كواحد من أنجح المسلسلات التلفزيونية المصرية، وبرغم أنه أنتج في العام ١٩٧٩، إلا أن هذا المسلسل كدراما للسيرة الذاتية مثل أول مبادرة لحجاب في صناعة الأغاني الدرامية بطريقة مبتكرة. كان حجاب حريصا في شارتي المقدمة والنهاية والأغاني الدرامية على توصيل الفكرة/الأفكار الخاصة بالمسلسل والمشاهد المتعلقة بشخصية طه حسين. يتعرف المقال على العلاقة المكانية والزمانية الموجودة في شارات وأغاني المسلسل، كما يوضح كيف يستخدم حجاب تنوعا من الكرونوتوب (الزمكانية) لإلقاء الضوء على هذه العلاقة، وأيضا لدعم الأفكار الدرامية والحالة النفسية للشخصية الرئيسية، ويتخذ المقال من مفهوم الزمكانية للكاتب الروسي باختين كنقطة مركزية لتحليل هذه الأغاني الدرامية، كما يشير إلى الكتاب الآخرين مثل جوي لادين الذين وسعوا تطبيق مفهوم باختين على الشعر .

الكلمات المفتاحية: ميخائيل باختين، الزمكان، سد حجاب، طه حسين، مسلسل الأيام