

EDYTA WOLNY-ABOUELWafa ▶▶

Prince Mohammad Bin Fahd University

ORCID ID: <https://orcid.org/0000-0003-4645-8909>

The Heart of Arabs. Emirati Songs for Egypt

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Abstract

Creating patriotic songs in the Arab countries is very common. They can represent different types of music, can be connected to special occasions or be created without them, just from the ‘need a heart’. The author of the article has been doing research on contemporary Egyptian patriotic songs for years. On the basis of her results, she has decided to divide all the analysed songs into the those created by Egyptians for Egyptians and in addition created by other artists for Egypt and its citizens. The job of the latter she calls ‘patriotic songs’ as well and divided them into two main groups which are connected with the way they identify themselves. The article presents the results of the analysis of selected songs released by United Arab Emirates’ artists for Egypt. The article’s author’s goal was to check the songs’ topics and which one of the previously mentioned groups they represent. She also mentions the figure of Hussain Al Jassmi, the most popular, in recent years, Emirati singer creating patriotic songs for Egypt. She analysed the songs on the basis of the songs’ topics and combined it with the contemporary relations between United Arab Emirates and Egypt while mentioning their origins historically. All of this allowed her to reach the conclusions presented in the article.

Keywords: Egypt, United Arab Emirates, patriotic songs, love for Egypt, pop culture, amicable songs for Egypt, Hussain Al Jassmi, Arab unity

Сердце арабов. Эмиратские песни для Египта

Аннотация

Создание патриотических песен в арабских странах очень распространено. Они могут представлять разные стили музыки, могут быть связаны с особыми случаями или созданы без них, просто из «сердце нужно». Автор статьи на протяжении многих лет занимается исследованием современных египетских патриотических песен. На основании своих результатов она решила разделить все проанализированные песни на те, которые созданы египтянами для египтян, а также созданы другими исполнителями для Египта и его граждан. Работу последних она также называет «патриотическими песнями» и разделяет их на две основные группы, связанные с тем, как они себя идентифицируют. В статье представлены результаты анализа избранных песен, выпущенных артистами Объединенных Арабских Эмиратов для Египта. Целью автора статьи было проверить тематику песен и какую из ранее упомянутых групп они представляют. Она также упоминает фигуру Хусейна Аль-Джассми, самого популярного в последние годы эмиратского певца, создающего патриотические песни для Египта. Она проанализировала песни на основе их тем и объединила их с современными отношениями между Объединенными Арабскими Эмиратами и Египтом, упомянув при этом их историческое происхождение. Все это позволило ей прийти к выводам, представленным в статье.

Ключевые слова: Египет, Объединенные Арабские Эмираты, патриотические песни, любовь к Египту, поп-культура, дружеские песни о Египте, Хусейн Аль-Джассми, арабское единство

Introduction

Music plays different roles. Maciej Białas features social communications which music takes part in: the situation of communing with the music, the situation of fun with music and the situation of political instrumentalisation of the music. First, he describes: “a musical work is a carrier of aesthetic values; there is a canonical model of music (...)” (Białas, 2012, p. 11), second: “a musical work is a carrier of ludic values; the music is an entertainment filling the free time (...)” (Białas, 2012, p. 12), and the last one: “a musical work is a carrier of political values. The music is used to define and expose outlooks, ideological and political attitudes (...)” (Białas, 2012, p. 12). The last two situations can be observed while talking about the popular songs

describing a singer's love for a country. From one side they express their feelings, let people relax, have fun and enjoy but on the other hand the singer expresses their vision of the country and more or less directly expresses their support (or lack of support) for the authorities. Sometimes the audience does not feel that the songs presented by a favorite singer can be in some way a political act, sometimes it is clear. Nevertheless, the author of the article strongly believes that the research carried out on music is important because this kind of soft power can be a much better 'weapon' in creating peace inside the country (or between nations), strengthening patriotic feelings or simply passing on some message other than official speeches or definitely military actions.

Patriotic songs in and for Egypt

Egyptian patriotic songs, which the article's author has been doing research on for a few years, have different forms – from solemn, by making tears come to the eyes to very cheerful¹. Egyptians, contrary to e.g., Polish people, can hear the song for their country almost every day in the media.² The songs accompany Egyptians when they are happy and proud of their country, when the country is achieving new goals on different levels, when they need to bolster each other when something wrong is happening, when they need to show their unity or simply when they just go to work or spend time with their friends. Egyptian patriotic songs can be heard not only during official events which attend the authorities but also during different concerts, in coffee shops and during family celebrations. The phenomenon of these songs shows that some artists become popular thanks to releasing the song for Egypt and for others it can be a way of holding on to existing popularity.

Egyptian patriotic songs are created by Egyptian and Arab artists. Examples of the most popular Arabs creating for Egypt nowadays are the Emirati

¹ To know more, see, e.g. Wolny-Abouelwafa, 2019, p. 73; Wolny-Abouelwafa, 2021, p. 177; Wolny-Abouelwafa, 2022, p. 73.

² To know more about the role of Egyptian radio and television in strengthening patriotic feelings, see: Wolny-Abouelwafa, 2021, p. 179.

singer – Hussain Al Jassmi (Ḥusayn Al-Ġasmī)³ and the Lebanese Nancy Ajram (Nānsī ‘Ağram)⁴.

Well, can we call the songs ‘patriotic’ when they are sung (represented) by non-Egyptian artists? To answer this question, we should go back to the definition of *patriotism*. Britannica presents it in this way: “feeling of attachment and commitment to a country, nation, or political community. Patriotism (love of country) and nationalism (loyalty to one’s nation) are often taken to be synonymous, yet patriotism has its origins some 2,000 years prior to the rise of nationalism in the 19th century” (Baumeister, n.d.). Cambridge Dictionary passes a similar definition along to us: “the feeling of loving your country more than any others and being proud of it” (*Entry...*, n.d.). As we see, patriotism is related to the love of one’s country. The author of this article has divided Middle Eastern songs (but she concentrates in her research mainly on Egypt and its citizens as the receivers of the songs’ messages)⁵ into those which are created by the citizen of each country for his own homeland and co-citizens and those which are created by citizens of another country for the different country and its citizens. This group had to be divided into two smaller: *amicable songs for Egypt* and *Egyptian patriotic songs* (e.g. Nancy Ajram’s songs in which she identifies herself with citizens of Egypt). The second group is devoted to songs created by the artists who do not identify their work with the citizens of the country to whom they released their arts. To not go far from the topic connected to the Arab Republic of Egypt and United Arab Emirates⁶ – which this article concerns in total – a good example is a song created on the occasion of National Day of Emirates by the popular Egyptian artist Ḥamāqī. Its title is *Taḥyātī* and there he sings that he comes with his greetings to the Emirati nation “from

³ All the names originally from Arabic or Emirati dialect are written according to ISO (International Standardization Organization) rules with the exception of the names which are popular ‘internationally’. In such case, the ISO’s version is only mentioned the first time in brackets.

⁴ To know more about Nancy Ajram’s songs for Egypt, see: Wolny-Abouelwafa, 2022.

⁵ To know more, see: Wolny-Abouelwafa, 2022, p. 74; Broader explanations will be presented in the author’s book about Egyptian patriotic songs from 2013–2019 which she has been working on.

⁶ While talking about these two countries, the names: Egypt and Emirates will be correspondingly used.

the land of peace” (YouTube, n.d.1) i.e. Egypt. While listening to these kinds of songs the audience feels that singers from different countries (mainly – ‘neighbours’ from other Arab countries) are sending words of appreciation, respect and friendship-love to one’s country.

Here there is a need for a comment from the field research. During her research or presenting its results the article’s author does not undermine personal feelings and preferences of each of Arab singer and even does not try to discuss with them as she treats it as their personal issue. The economic factor (creating songs for Egypt can boost artist’s popularity or keep his/her big popularity) is also not examined.

Egypt as a leader on the Middle Eastern Pop Culture map

The beginning of Arabic pop music is dated in the twenties of 20th century. Maciej Klimiuk (2013, p. 252) describes three periods of Arab pop music: from 1920s to 1950s, from 1950s to 1970s and the last one from 1970s to now. In all this time, Egypt has been a leader of the Arab music industry. In the beginning the music was available in a more local way but as Michael Frishkopf wrote (2010, p. 12): “By the early 1960s, music from Egypt (and produced not only by Egyptians, but by musicians from throughout the Arab world who gravitated to Cairo as its musical media center) could be heard across a broad swathe of the Arab world via short and mediumwave broadcasts, thus becoming the first true pan-Arab music, a category called into existence by mass media”. Widely, not only in the topic of music but in general, Egypt has always been considered the cultural center of the Arab world.⁷

Relations between Emirates and Egypt

On 2nd December 1971 six emirates – Abu Dhabi (Abū Zabī), Dubai (Dubāi), Sharjah (Aš-Šāriqa), Ajman (‘Aǧmān), Umm al-Quwain (Umm al-Qaywayn), and Fujairah (Al-Fuǧayra) created the United Arab Emirates. Two months

⁷ To understand more the importance of Egypt in the pop-cultural map of the Middle East, see: Wolny-Abouelwafa, 2022, p. 76.

later – on 10th February 1972 Ras al-Khaimah (R's al-Ḥīma) joined them. The first president of the UAE stayed aš-šayḥ Zāyid Bin Sulṭān 'Āl Nahyān. The history of relations between the Emirates and Egypt started almost at the same time. Egypt was one of the first countries to recognise the new country on the map of the Gulf. From this moment strong political cooperation can be observed. Egypt was dear for Zāyid Bin Sulṭān 'Āl Nahyān who said, before his death, some very important – for the afore-mentioned relations and for this article – words (Ṣalāḥ ad-Dīn, 2016):

نهضة مصر نهضة للعرب كلهم.. وأوصيت أبنائي بأن يكونوا دائماً إلى جانب مصر.. وهذه وصيتي ، أكرّر ها لهم أمامكم ، بأن يكونوا دائماً إلى جانب مصر ، فهذا هو الطريق لتحقيق العزة للعرب كلهم.. إن مصر بالنسبة للعرب هي القلب ، وإذا توقّف القلب فلن تُكتب للعرب الحياة

The awakening of Egypt is an awakening of all Arabs... I bequeath my sons to stay always on the side of Egypt... and this is my will which I repeat to them in front of you – for them to stay always on the side of Egypt. This is the [correct] way to achieve the glory of all Arabs... Definitely Egypt is the heart for Arabs and if the heart stops, there will not be life for Arabs.

In Egypt there is a city called Sheikh Zayed (aš-šayḥ Zāyid), Sheikh Zayed Canal and a hospital carrying the same name (Ḥālid, 2019).

There are regular and often relations between Egypt and the Emirates and they are so fruitful that there would be a need to make a separate article only concerning this topic but here only a few issues will be mentioned.⁸ Both countries face regional challenges and cooperate in terms of establishing peace, stabilizing the Middle East region, combating extremism and terrorism, promoting dialogue between cultures and civilisations. In 2008 these two countries signed protocols according to which they regularly discuss all aspects of their bilateral relationship and exchange views on regional and international issues of common interest. To reach their best way of communicating, in 2017 they agreed to meet every six months at the level of foreign ministers and senior officials. There are a lot of other agreements between these two Arab countries, e.g. an agreement for scientific and technical cooperation, for trade exchange, for the encouragement and protection

⁸ To know more, see: Al-Hay' a al- 'amma li-l-isti 'lāmāt. State Information Service, n.d.

of investment, on legal and judicial cooperation, on airlines.⁹ There have been regular mutual visits between these two countries on the highest level. Just in 2022 Muḥammad Bin Zāyid 'Āl Nahyān¹⁰ visited Egypt quite a few times. As the newspaper Al-Ahram (Al-Ahrām) notices: “Two leaders, ‘Abd al-Fattāḥ as-Sīsī and aš-Šayḥ Muḥammad Bin Zāyid, Crown Prince of Abu Dhabi and Deputy Supreme Commander of Emirates Armed Forces, held more than 25 meetings in the time from 2014 to July 2021” (‘Abd al-‘Alīm, 2022).

The Emirates ranks in first place in terms of foreign direct investment in Egypt (‘Abd al-‘Alīm, 2019). The Emirates are the second Arab trading partner of Egypt and at the same time ranks in ninth place globally (Al-‘Ain al-aḥbāriyya, 2022).

The relations between Egypt and Emirates seem to be the strongest from the whole Gulf countries with Egypt. It can be seen in the political scene but also the pop cultural one.

To summarize the relations between these two countries, Zāyid Bin Sulṭān 'Āl Nahyān's words¹¹ can be mentioned: “The Arab nation cannot exist without Egypt, the same as Egypt cannot, in any way, manage without the Arab nation” (Al-Hay'a al-‘amma li-l-isti‘lāmāt. State Information Service, n.d.). So, we can paraphrase these words: Egypt and the Emirates cannot exist without mutual support and cooperation. These two countries are like brothers standing shoulder to shoulder to each other.

⁹ To see more: ‘Abd al-‘Alīm, 2019.

¹⁰ Muḥammad Bin Zāyid 'Āl Nahyān, third in the history president of Emirates, who was officially appointed president on 14th May 2022 after the death (13.05.2022) of his brother aš-Šayḥ Ḥalifa Bin Zāyid 'Āl Nahyān. It has to be mentioned that he has been acting as ruler of AUE from 2014 when Ḥalifa Bin Zāyid 'Āl Nahyān started to have problems with health, including a stroke.

¹¹ These words are connected with Egypt's isolation by Arab countries. In 1978 in Camp David, Egypt and Israel signed the agreement about peace in the Middle East (the peace treaty between them was signed in March 1979). It caused a lot of Arab countries to break diplomatic relations with Egypt for a few years. United Arab Emirates were against this isolation.

The research material

The goal of the research is to check if the songs created by the Emirati artists for Egypt touch clearly on the politics between the two countries, what their topics are, what kind of group mentioned above they represent.

Two main Emirati songs and their video clips for Egypt were analysed – Ūbrīt *Haḍī Maṣr* (Operetta *This is Egypt*) (YouTube, n.d.3) and Ūbrīt *Qalb Wāḥid* (Operetta *One heart*) (YouTube, n.d.2). As an exception, there will be a short comment added at the end regarding the personality of Hussain Al Jassmi and his songs. There will not be a full analysis of them because this is a topic for a separate paper which sooner or later will be published by the article's author. Despite this, there should be a short remark about him and his arts while talking about relations between the Emirates and Egypt.

The analysis of the research material

The first mentioned song – *Haḍī Maṣr* is an art from 2013 recorded by four artists from the Gulf – Balqīs Fathī, Fāyız As-Sa'īd, 'Īḍa Al-Minhālī and Hussain Al Jassmi. All of them are Emirati artists (Balqīs is Emirati–Yemeni). The song is sung in the Emirati dialect. The words were written by: Sa'īd Al-Katbī and music was composed by: Muḥammad Al-Aḥmad.

At the beginning there is direct reference to the aforementioned words of Zāyid Bin Sulṭān 'Āl Nahyān and Balqīs Fathī sings that the ruler recommended and pointed to Egypt and its people. She approaches directly the citizens of Egypt. She asks the rhetorical question – “is there anything more precious than Egypt” (YouTube, n.d.). She says that for her Egypt means the same as her life. Of course, everybody knows the correct answer! She declares that Egypt creates everything that is good. Other singer 'adds' that Egypt is an important, dear and loyal country. It is pride. He calls it the “armour” of the common Arab existence. According to the song's lyrics you can find in Egypt shadow and warmth. The artist also refers his words to Egypt's traitors for them to stop their behaviour as there is no reason for it. As mentioned above, the song was released in 2013 so these words can be understood as the message sent to those who were against changing the power in this time and wanted to destabilise the homeland. Hussain Al Jassmi confirms

what the previous singers sang and promises that the Emirates will always protect Egypt.

The music is very calm, slow and solemn. The video clip starts from a white photo of Zāyid Bin Sulṭān ʿĀl Nahyān and his words about Egypt mentioned above (*Relations between Emirates and Egypt*, p. 282) on a black background. After this there is directly mentioned the purpose of creating songs (in Arabic): “Dedication from the Emirates’ nation to Egypt’s nation” (YouTube, n.d.). When the artists sing their parts, they simply stand in front of microphones and in the background, we can see flags of Egypt and Emirates together. Close to that, mainly during the words “This is Egypt, this is Egypt. Is there anything more precious than Egypt?” we can see photos and videos from Egypt. Mainly the Nile, pyramids and other pharaonic places (as e.g. Abu Simbel) with tourists, children with Egyptian flags, older and younger Egyptians, a lot of different, also well-known, images from Cairo, are presented. The difference is just when we hear the voice of Hussain Al Jassmi – we do not see him, it seems that he did not take part in recording the video. When this part is sung, we can see crowds in the streets with flags – it reminds us immediately of the revolution’s spirit. The author of the article assumes that these are photos from 30th June. Egyptians look happy there as a new period in their life has just started. We observe there the army and children as well. During his song’s part also old photos and videos from the official Emirates visits are shown. It seems as if the artists are singing the songs emotionally, and they smile a lot. On watching the video and listening to its lyrics can give the impression that the singers feel solidarity with Egypt, towards it also friendship and love.

Qalb Wāḥid is very interesting proposal created in 2015 on the occasion of the 44th National Festival of United Arab Emirates and was presented by 20 (sic!) artists from Egypt and Emirates. The words were written by two poets: ʿAlī Al-Ḥawwār from Emirates and Malāk ʿĀdil from Egypt. The music was composed by: ʿAmrū Al-ʿAzabī. The song is sung in both dialects – the Emirati one (by Emirati artists) and Egyptian (by Egyptians). It is quite a long proposal – more than 8 minutes.

The singers also refer a lot of times to the first president of the Emirates – there is as well a declaration that close to the word “Egypt” the word “Zāyid’s home” (i.e. Emirates) should be written. That Egypt is inside “Zāyid’s heart” and that the president had consigned Egypt to the Emirati nation.

The mutual love between Egypt and the Emirates is strongly repeated a lot of times. It fills up the whole world. What is more, the Emirates will scream that they love the country on the Nile. The love between them is not able to be counted, grows stronger over the years and grows every day. There are not simply two countries rather they are a family, they are brothers, they are like a single country. The artists sing that the words: “Zāyid’s people” means exactly the same as “Egyptians”. Egyptian singer adds that when she is among Emirates’ nation she feels like she experiences a family’s hug.

Egyptians sing that they should appreciate all that Emiratis did for them and Emiratis declare that everything which had hurt Egyptians hurt them as well. Here they can also reference the events which happened in Egypt in 2013. They declare they stay always on the side of Egypt when it faces difficulties. They promise never to be far from Egypt. Egyptian artists appreciate Emirates’ support, call Emiratis honourable and declare that UAE are for them such important symbols as pyramids or the Nile. The Emirati artist calls Egypt ‘*Umm id-dunyā*’ (“the Mother of the world”¹²) and declares that all of them care about it. Other compares Egyptians to the Nile and sings that his own nation drinks from its sweetness. Egyptian singer mentions the pyramid which send greetings to Emiratis and the Nile which was happy from the love between these two countries. The song passes the declaration that every single part of Egypt loves UAE and its nation and the same – the Egyptian declares that nations of every single Emirate are good people and they have been family for years.

The God’s power and support is also mentioned in the song – he protects everybody – Egyptians and Emiratis. He was also this who had given unity to these nations.

The whole song is replete with declarations, in different ways, of reciprocal love between the two countries mentioned. Words from the operetta perfectly summarize the song’s message (YouTube, n.d.2):

إحنا وإنتم قلب واحد إن حيينا ولا متنا

We and you are the one heart – if we were alive or if we died

¹² This is one of the typical motifs which are found in Egyptian patriotic songs; compare: Wolny-Abouelwafa, 2021, p. 185, 188; Wolny-Abouelwafa, 2022, p. 82.

The music, similar to the previously mentioned, is calm and quite slow. At the beginning of the video clip, we can see symbols of Egypt (a lot of pyramids, Sphinx) and Emirates (Burğ Ĥalifa, Burğ al-‘Arab, skyscrapers) and then the action moves to class (we can expect that it is an Egyptian school as the singer is Egyptian and exactly before the camera enters the class the panorama of Cairo is presented) where the teacher writes on the whiteboard the topic of the lesson: “Brotherhood” and under it mentions the full names of Egypt and Emirates. It means that the topic of the presented lesson will be brotherhood between these two Arab countries. Then a panorama of UAE is presented and the camera shows Emirates school. After this Emiratis’ children run to their Egyptian ‘brothers’, they hug each other, are happy together. The scenes presenting together children from the two before mentioned countries will be shown a lot of times. For example, children will give to their Emiratis friends some Egyptian souvenirs, two girls will run together with flags (girl in Emiratis clothes keeps Egyptian flag and the second girl, dressed in pharaoh robe, keeps Emirates’ flag), Egyptian boy give to Emiratis a ball written on it: “Egypt” and coloured in the colours of the Egyptian flag.

There are also photos and videos of Zāyid Bin Sulṭān ‘Āl Nahyān, meetings between ‘Abd al-Fattāḥ as-Sīsī and Muḥammad Bin Zāyid ‘Āl Nahyān, army, characteristic places in both countries (and of each of the Emirates while mentioning their names!), Egyptians on the streets (there are videos from the events of 2013), crowds with Emirates and Egyptian flags – it is possible that these crowds accompanied some official visits on the highest level.

When the final credits are shown there is a symbolic message as well. From the left side of the screen, we see the Sphinx, pyramid and a huge Egyptian flag waving. On the right side there is Burğ Ĥalifa, skyscrapers and a huge Emirates flag waving. Between them there are the moving final credits.

Hussain Al Jassmi and his Songs for Egypt

While mentioning the Emirates, or general foreign, songs for Egypt there is no option to not speak about Hussain Al Jassmi, Emirati singer. He also released songs for different Arab countries, e.g. for Iraq, Kuwait, Lebanon but in Egypt his arts have special meaning. A lot of Egyptians who I was talking

with (during research visits but also in private conversations) strongly believe that Hussain Al Jassmi especially loves Egypt and this is a reason why he had crated so many proposals for this country. The singer just assures Egyptians that their theory is right while saying: “I am proud to have Emirate identity, Egyptian passion and Arabic love” (Salāma, 2018).

Egyptian TV Presenter Amrū Adīb mentioned as well Al Jassmi in his programme and presented a similar statement: “(...) The Egyptian citizen feels that any Arab singer standing next to him is Egyptian-Arab or he is Arab-Egyptian, meaning that he does not look on his citizenship. For example, whatever Hussain Al Jassmi does ... nobody thinks he is Emirati but that he is our singer. (...)” (YouTube, n.d.5).¹³ Even if everybody exactly knows that he is from the United Arab Emirates, he presents himself as so close to Egyptian hearts and issues as if he were Egyptian. That is why also Al Jassmi’s songs have been categorised as *Egyptian patriotic songs*.

The importance of this influence in Egypt is shown by the fact that his work was noticed by the president of Egypt who thanked him (YouTube, 2018). Hussain Al Jassmi said as well that the Egyptian president called him “Ḥusayn Al-Maṣrī”¹⁴ and that he is proud of it (YouTube, n.d.4).

Al Jassmi released a lot of songs for Egypt supporting the country, its army, citizens and the president. For example, “Buṣrit ḥīr” (“Good Omen”) – encouraging the people to attend the elections in 2014 has been very popular for many years. The article’s author a lot of times observed Egyptians who were very enthusiastic and excited when they heard just the first moments of the melody. They started to sing, dance...

He also presented songs such as “Maṭḥāfūš ‘alā Maṣrī” (“Do not be worry about Egypt”), “Masā’ a al-ḥīr” (“Good Afternoon”) and “Rasamnālak” (“We draw for you”).

As was mentioned before, there is no analysis presented for Hussain Al Jassmi and his songs because his arts need a separate article devoted only to him due to his importance while doing research about the Egyptian patriotic songs. This work will be prepared and published.

¹³ To read his whole statement, see: Wolny-Abouelwafa, 2022, p. 75.

¹⁴ Here we observe an interesting language move. Word “al-maṣrī” means “Egyptian” so when we replace “al-ḡasmi” with “al-maṣrī” it means “Egyptian Ḥusayn”.

Conclusions

Both first mentioned songs show the full Emirates' support for Egypt. They send message of love from the United Arab Emirates' citizens to Egypt and Egyptians. There has to be underlined that these feelings have a strong connection between the words of sheikh Zāyid Bin Sulṭān 'Āl Nahyān about Egypt. He was the first and beloved president, the father of the nation, so his will had and has to be fulfilled. Emirates are presented as a country which has stood by Egyptians' side in difficult moments of their country. It is not surprising, if we look at the contemporary history of both these countries – United Arab Emirates has been a stable country for years and Egypt between 2011 and 2013 faced three times a change of power, changing the constitutions etc. which means that the – so called – Arab Spring influenced much more this African country than the Khaliji one. That is why the Emirates' support to his 'brother' was needed and – as the songs prove – was wrought and appreciated.

The love between these countries is very strong – they call each other family, 'brothers'. This 'love' between countries has existed for a lot of years and is stronger than anything else. They also have God's support and protection. The artists express, in a lot of ways, common love, almost all the time while singing the songs. To summarise, we can directly and clearly say that both songs send a similar message. Message full of love, support and cooperation between Egypt and Emirates.

The same we can say about its video clips. The message presented there is definitely compatible with the lyrics but in the videos, we can realise the higher pressure put on the beauty of both countries. The typical views from Egypt (such as Sphinx, pyramids, Nile, Cairo's panorama etc.) and United Arab Emirates (as Burġ Ḥalifa, Burġ al-ʿArab, skyscrapers etc.) can be seen a lot of times. The viewers can also see people – Egyptians and Emiratis, smiling children (these are motives available in a lot of patriotic songs – 'children motif' and 'smiling motif'¹⁵) and adults. They symbolise all positive feelings between citizens of both countries – their love and friendship which were mentioned in the lyrics. Children (remember that it is a popular motif

¹⁵ Compare: Wolny-Abouelwafa, 2021, pp. 184, 189.

as mentioned before) can be a symbol of the future so we can 'read it' and understand that this love and support will exist in the new generations as well so they will be passed always from parents to children, i.e. will exist forever.

From the linguistic point of view, it is important to mention that Egyptian artists sing in their own dialect (Egyptian) and Emiratis is their own (Emiratis). The Arabic language (Modern Standard Arabic) does not exist which only proves a stronger influence on dialects in the Arab world and especially in the media and pop-culture. It has also other, social meaning – citizens sing in the 'language' (dialect) which is simply closer to them, which they know from childhood, which they did not learn as a new one in the schools and forget – more or less – after graduating. It makes the sent message more real, natural and deeply hearted, not just as one learned in the school and repeated without reflection. Artists using their own dialects can also mean that the message passed on is not only directed to the citizens of the second country but to their own citizens as well to intensify more and more the positive and warm feelings which already exist. The lyrics of both songs are not very complicated for citizens of Egypt or Emirates – they are easy to understand and can catch easily every Egyptian or Emirati heart.

These songs accompany official events which means that their existence is important and can influence the way the societies will see the strong cooperation between these two countries.

In the opinion of the article's author the recipients of the first two mentioned songs are mainly nationals of the singers, but also the citizens of the second country. By these two songs artists showing their own identity, they identify themselves with their own country, sing as the representatives of their own nations. At the same time, they 'only' send strong support to the other nation – to Egyptians. They sing as their neighbours, brother – as somebody from outside of Egypt. That is why these songs have been categorised by the article's author to the group called: *amicable songs for Egypt*.

EDYTA WOLNY-ABOUELWafa, PHD

College of Sciences and Human Studies
 Prince Mohammad Bin Fahd University
 Al Khobar 31952, P.O. Box 1664 (Kingdom of Saudi Arabia)
 ewolnyabouelwafa@pmu.edu.sa

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