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**ADAB IN THE CONTEXT OF THE SOCIOCULTURAL IDENTITY  
OF MODERNITY: THE CONTENT ANALYSIS  
OF NAGUIB MAHFOUZ'S «AUTUMN QUAIL» NARRATIVE**

This article is devoted to the study of the socio-cultural orientation of the Egyptian adab in the communicative space of the Islamic world. As an example, the authors consider the work of the most famous adabist of Egypt, laureate of the Nobel Prize in 1988, Naguib Makhfuz's «Autumn Quail». The authors study personal orientation of Adab in its connection with the humanistic orientation of the Qur'an as a source of the tradition of reflecting the formation of a person's moral self-consciousness. The article uses the method of content analysis of the text. The authors believe that socio-political factors have a huge impact on the development of public consciousness, and therefore, on the cultural development of society. This study made it possible to establish that socio-political factors have a huge impact on the development of social thought, and therefore, on the cultural development of society, reflected in this case in one of the products of Adab. This conclusion is brought by the connection between the state of Egyptian cultural and literary thought of the mid-twentieth century, reflected in the considered work, its relationship with the socio-political processes in the country. The remarkable side of the analyzed work is the connection of its plot with the position of the author expressing his personal attitude to everything that is happening.

**Key words:** Adab, Islam, Islamic world, Koran, cultural and communicative space, content analysis, Naguib Mahfouz.

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**Қазіргі кездегі әлеуметтік-мәдени сәйкестік мәнмәтіндегі адаб:  
Нагиб Махфуздың «Күзгі бөденелер» нарративінің контент-талдауы**

Осы ғылыми мақала бүгінгі Ислам әлемінің мәдени-коммуникативті кеңістігіндегі мысырлық адабының әлеуметтік-мәдени бағыттанушылығын зерттеуге арналған. Мысал ретінде авторлар Мысырдың ең танымал жазушысы, 1988 жылының Нобель сыйлығының лауреаты Нагиб Махфуздың «Күзгі бөденелер» шығармасын қарастырады. Авторлар жеке адамның моральдық сана-сезімінің қалыптасуын қамтып көрсету дәстүрінің дереккөзі ретіндегі Құранның гуманистік бағыттанушылығына байланысты, жазушының кейіпкерлердің сезімдеріне назарын ашып жатқан адабтың жеке бағыттанушылығын зерттейді. Мақалада көркем туынды мәтінінің контент-талдау әдісі қолданылған. Әлеуметтік-саяси факторлар қоғамдық ойы және қоғамның мәдени дамуына зор әсер етеді. Осы зерттеудің нәтижесінде авторлар келесі қорытынды жасайды: қоғамдық-саяси факторлар қоғамдық ойы мен адаб шығармаларында бейнеленген қоғамның дамуына зор

әсер еткен. Бұл қорытынды қарастырылған шығармада көрсетілген ХХ ғасырдың ортасындағы Мысыр мәдени және әдеби ойдың жағдайы мен оның мемлекеттегі қоғамдық-саяси үдерістерімен байланысына сүйенеді. Талданылған шығарманың ерекшелігі – шығармадағы іс-әрекет желісі мен болып жатқан оқиғаға байланысты автордың жеке көзқарасы.

**Түйін сөздер:** адаб, ислам, Ислам әлемі, Құран, мәдени-коммуникативті кеңістік, контент-талдау, Нагиб Махфуз.

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### **Адаб в контексте социокультурной идентичности: контент-анализ нарратива Нагиба Махфуза «Осенние перепела»**

Настоящая статья посвящена изучению социокультурной направленности египетского адаба в коммуникативном пространстве Исламского мира. В качестве примера авторы рассматривают произведение известнейшего адабиста Египта, лауреата Нобелевской премии 1988 года, Нагиба Махфуза «Осенние перепела». Авторы изучают личностную направленность адаба в ее связи с гуманистической ориентированностью Корана как источника традиции отражения формирования морального самосознания человека. В статье использован метод контент-анализа текста художественного произведения. Авторы считают, что социально-политические факторы оказывают огромное влияние на развитие общественного сознания, а значит, и на культурное развитие общества. Данное исследование позволило установить, что социально-политические факторы имеют огромное влияние на развитие общественной мысли, а значит, и на культурное развитие общества, отраженное в данном случае в одном из произведений адаба. К этому выводу подводит связь состояния египетской культурной и литературной мысли середины ХХ века, отраженная в рассмотренном произведении, во взаимосвязи ее с общественно-политическими процессами в стране. Примечательной стороной проанализированного произведения является связь его сюжета с позицией автора, выражающего свое личностное отношение ко всему происходящему.

**Ключевые слова:** адаб, ислам, Исламский мир, Коран, культурно-коммуникативное пространство, контент-анализ, Нагиб Махфуз.

## **Introduction**

The modern stage of development of social life in general and its academic sphere in particular, actualizes the problems of cultural identity to humanity. The existence of common language, forms of creativity, history – determines self-identification of individuals as members of one social organism and common historical and cultural space. Axiological guidelines that guide the cultural and national identity have a dense rooting in its self-awareness [Semenenko, 2012: 208].

Intellectual currents in the Islamic world formed under the key influence of Islam. These include Kalam, Philosophy, Adab, Islamic mysticism, Fiqh, etc. The development of science and education was the most important Islamic value proclaimed by the Qur'an, since scientific and creative search facilitated the search for a single meaning, the «tawhidness» of being. The thematic focus of both scientific and creative search did not contradict religion and the universal divine law (Seytakhmetova, 2009: 18-19). Understanding the soul of the people, their

specifics, is based on the study of his life in the historical and cultural context. One of the intellectual currents that connected the cultural traditions of different ethnic groups in the centered around the Islamic ethical component is Adab (Starkey, 2006). The development of Adab in the tradition of Egypt, for example, opens the prospect of its disclosure in the socio-cultural dimension and influence on social forms of consciousness: art, morality, science, etc. Understanding the cultural and communicative background of particular people largely depends on understanding of their mentality, the history of their development reflected in the literature (Allen, 1995). According to the opinion of Egyptian social development analysts in recent Egyptian history – Abd al-Azim Anis and Mahmoud Amin, there is a very close relationship between literature and socio-historical development. Researchers emphasize that literature reflects the main historical trends in the changing role of the individually and socially significant events and moods within society (Amin, Anis, 2009). This allows to identify the role of Egyptian culture figures in the formation of the cultural and

religious identity of the people in the cultural and communicative space of Egypt of that time on the example of adab literature.

The study of the socio-cultural background of Egypt is important for understanding the social development of the country in transitional period. Adabic literature of this period, like other currents of cultural life, captures the historical memory of the Egyptian people, their spirit, mood, spiritual heritage. All the more relevant is the study of the reflection in the literature of significant paradigms for the people that arose and unfolded precisely in the crucial twentieth century, which outlined the ways of the modern development of Egyptian society in the present (Chekalov, Kondratov, 2005: 311-312). Adab in this connection is a product of the cultural development of society, the interrelationship of literature and the social development of society, which has a colossal influence on the identity of man and society. (Connor, 1986: 338).

### **Materials and Methods of Research.**

In the framework of this article we focused on the Naguib Makhfouz's «Autumn quail» novel (1962), which is a vivid example of the Arab-Egyptian Adab of the twentieth century. The work reflects the mood of the masses after the 1952 revolution. The latter, in turn, is one of the difficult for decoration due to a documentary nature, dragging the writer into a dry narrative, eventual canvas. Here we find an attempt at an objective narrative about reality, reflected in the choice of the storyline. It, in particular, tells about the life of one of the members of the bourgeois-nationalist party of Wafd, that was rejected by the 1952 revolution, which gives the author the opportunity to evaluate the events that took place and demonstrate the gradual understanding by the protagonist of the need to accept the new reality put forward by the revolution. The method of research is the content analysis of a work of art, which allows to study in detail the author's main intention in the work. The fact that Adab as a form of modern literature reflects socio-political and cultural trends is clearly evident in the works of the post-colonial Arab writers of Egypt. As a method of research is the content analysis of a work of art, which allows to study in detail the main author's intention in the work.

### **Results and discussion**

It is characteristic for the present stage of development of the philosophical thought of the Mus-

lims of the Near and Middle East to awaken interest to the connection between the past and the present, and to search for signs of continuity that attach importance to the philosophical thought of our time. Literature of the XX century revealed to Egyptian society a living narrative about heroes close to the people, inspired by generations of past Adibs (udaba') and actual for modern time (Beskova, 2014: 175). Each time period, each era reveals the need to find ways, patterns and mechanisms for the transfer of cultural experience, appropriate to the cultural realities of the present. In this regard, for any culture, the development of which has reached a level of self-reflection, the question of the formation of a personality that meets the requirements of a modern era for it is logical (Allen, 1998). In this regard, the countries of the region have actualized the problems of reaching consensus, national and interethnic harmony on the one hand, and identity on the other. It is important in this connection to study the history of the development of the spiritual experience of the previous and present eras, represented in Adab and the way in which Adab reflects cultural identity in its many-faceted manifestations.

The events of the 20th century: the constant world crisis, military conflicts, the widespread national liberation movements that predetermined the image of the modern world, brought to the world the problem of identities. These realities have determined the manifestation of the problem of self-identification, not only at the level of an individual, but also entire nations. The constant state of the nation's search for new images of itself and its future involves attempts to take its place and a suitable position on the world's forefront. Adab, which acts not simply as a «collection» of visibility for the interdisciplinary study of national identity, but as its fixator and the element of discourse that forms it, is important for the study of different types of identity. The category of identity manifested in fiction is a burning issue for understanding the process of literary creativity on a world scale and on the scale of a single work. In the framework of our study, we attempted to analyze the main message of one of the epoch-making Egyptian works of the revolution of 1952 – as a result of which the republican form of government came into the place of monarchy – the question of transforming identity on the example of «Autumn quails» for the authorship of Naguib Mahfouz. Adab in this case is a discourse that forms and is formed by a transformed identity. The ideological richness of the work, the artistic world and its elements – the system of characters, the images of the main characters, the plot, the spatio-temporal orga-

nization contribute to the analysis of the problem of socio-cultural identity.

Identity, according to E. Erickson, is a psychological category associated with conscious (cognitive) and unconscious (affective) phenomena. Definition of an individual's personality through social groups, functions, belonging to a particular idea – is a universal phenomenon in everyone's life. Literary creativity is a wide field for the author to manifest his identity.

Ethnic identity refers to the emotional-cognitive process of determining an individual's own belonging to a particular ethnic group, a positive value attitude to its historical past, national and cultural values, traditions, ideals, feelings and interests, language and folklore, the territory occupied by this ethnos and its statehood.

Cultural identity is understood as a broader set of value orientations (cognitive and affective) of different cultures. Formation of the considered varieties of identity requires awareness of the «alien», «the other» observed in works of literature. The social group has a common territory of residence, cultural traditions, historical memory, self-awareness, a common economic space for economic activities, traditional, time-honored religion and basic, titular language contributes to the formation of national cultural self-identification. The generality of cultural traditions presupposes a commonality of customs, the established literary and spiritual basis of the world outlook, characteristic of a certain human community. The collective historical memory of the people plays a significant role in the consolidation of society. The latter category takes on special importance at the turning points in the history of the people, connected with the tragic events and periods of search for an exit from such crises (Semenenko, 2012: 208).

Writers of Egypt in the early twentieth century were doing just at such a turning point and sought to reflect the national identity. There was an emergence of pan-Islamic ideas at this time.

At the same time, there is an actualization of Adab, its proximity to modern problems (Khalfallah, 1954: 86). According to the researchers, one of the characteristic features of Egyptian literature and culture in general is the thematic focus on the ideas of social equality, the struggle for better conditions for disadvantaged groups of the population, the rights of the working masses (Dolinina, 1994: 129). This orientation of Adab on the universal values correlated with the national liberation moods of secular Egyptian society. The hero of this literature is a person who is hungry for change, evidencing the

appearance of new social relations in Egypt (Zhivi, Yegipet! 1973). It should be noted that the personal orientation of Adab, revealed in the author's close attention to the feelings, experiences and vicissitudes of the fate of the heroes, is due to the humanistic orientation of the Qur'an as a source of the tradition of reflecting the formation of the moral and religious self-awareness of a person. The personal conversion of the Adab written directly to the human thought and feelings of the recipient can be interpreted as a kind of continuation of the Qur'an literary traditions (Seytakhmetova, 2009: 32).

Egypt, considered to be a well-known center of Arab culture, has nurtured many well-known writers: the playwright Taufiq al-Hakim, the writer Ihsan Adb al-Quddus, the novelist Youssef Idris, the writers Kamal al-Gitani, Yousef Sibai, Ala al-Aswani, Muhammad Ala ad-Din, poet-laureate Ahmed Shauki and singer of Nile Hafiz Ibrahim, as well as Abd ar-Rahman Shokry, Ali Mahmud Taha, modern poets who experimented with the form – Salah Abd as-Sabur, Hassan Taleb, writer Sanallah Ibrahim, awarded in 2004 with the Ibn Rushd Prize for the free-thinking, etc. (Фильштинский, 1988: 462-467). Among these great Adab literary figures, Naguib Mahfouz, the winner of the Nobel Prize in Literature of 1988, «who, through works rich in nuance – now clear-sightedly realistic, now evocatively ambiguous – has formed an Arabian narrative art that applies to all mankind», plays a prominent role (Kurs lektsiy po lingvostranovedeniyu, 2010; Allen, 2006).

Thematic diversity of literary creativity of the 20th century focuses on different aspects of identity and reflects the history of social relations and the cultural reality of Egypt. This period of development of adabic thought is also characterized by the search for new forms and the influence of European literature widely translated into Arabic (Hoda, 2012). As an example, such Naguib Mahfouz's novels as «Miramar», «Under the Canopy» can be cited.

Naguib Mahfouz (1911-2006) is a famous Egyptian novelist, playwright, screenwriter, whose works were closely connected with his native city – Cairo of the twentieth century (Mahfouz, 2003: 1-7). A long period of literary creativity was reflected in more than forty books that expressed creative searches of Arab prose writers of the 20th century. At the same time, as the researchers believe, the writer's exceptional creative fervor is due not only to his high efficiency and talent, but is inspired by his belief in the moral, moralizing mission of literature, which makes Mahfouz a bright adabist of his time (Kassab, 2010). The educated writer considered it

his duty to systematically study the best examples of the historical array of world literature, preserving in his works the Arabic narrative tradition of Adab. At the same time, imitation, which is widely used by Arab writers, is unfamiliar to Mahfouz, who brought his creativity to the world as a debt to national culture (Johnson-Davies, 2012).

In the framework of this article, we focused on the novel of Naguib Makhfouz «Autumn quail» (1962), which is a vivid example of the identifying orientation of Adab of the twentieth century. The work reflects the mood of the masses after the 1952 revolution. The latter, in turn, is one of the difficult for decoration due to a documentary nature, dragging the writer into a dry narrative, eventual canvas. Here we find an attempt at an objective narrative about reality, reflected in the choice of the storyline. She, in particular, tells about the life of one of the members of the bourgeois-nationalist party of Wafd that was rejected by the 1952 revolution, which gives the author the opportunity to evaluate the events that occurred and demonstrate the gradual understanding by the protagonist of the need to accept the new reality put forth by the revolution. The processes of national self-identification are closely intertwined in this work with the life of modern society.

For further analysis of the connection between literature and the cultural and communicative space of the Egyptian public, let us turn to a brief exposition of the storyline of the novel by Naguib Mahfouz (Mahfouz, 2012). The years of work in the civil service have affected the literary work of the writer. Familiar with party work from the inside, Mahfouz skillfully describes the events, feelings and orders of an official of his time (Allegretto-Diulio, 2007: 8). First, it is necessary to note the historical component of the novel, which determines its connection with reality and actualizes its significance for the cultural space of Egypt of that time. Thus, the Wafd party, which was considered for many years the leader of the national liberation movement in Egypt, suffered a crisis during the colonial aspirations of European countries. In the minds of the people, it appears as a party whose mission is fulfilled, and which, by virtue of this, must give way to the arena of political actions to the revolutionary forces (Ouyang, 2013). Once on the verge of history, its members are experiencing decadent and emigrant sentiments. One of the members of the party – Isa ad-Dibag, trying to rethink the events that occurred and to determine his place in the new life – is the main character of the story.

Being in the past an active participant in the national liberation struggle within the Wafd Party, Isa

achieves a high position, life seems to be successful for him. However, political changes overthrow him from the heights of power, and he finds a unique way to maintain his high social status in a profitable marriage. These plans failed to come to fruition, as well as his next steps, which proved to be obstacles on his way. The hero personifies himself with the autumn quail, which must escape from hunters, make migrations, obtain food. Autumn travel, which they perform, exhaust, sometimes birds reach their goal with difficulty, they, weakened, can be caught just with hands. The hero of the novel feels abandoned and unhappy (Gordon, 1990). Deeply existential in nature, the novel by Naguib Mahfouz opens a deep understanding of the «neglect» of a small person in the world who needs care and who should take care of the world himself. Like Heidegger's concept of «caring» Mahfouz introduces the discourse of care as an ontologizing principle in the daily life of a person. Egyptian Adab is philosophical in its direction: existentiality is the main plot narrative (O'Neil, 2004: 82). This pushes Isa on the experience of the deepest personal crisis. However, the new meaning of life is when the hero sees the successes of democratic transformations in the country, as well as the ability of the new government to repulse the imperialist aggression of 1956. These events bring Isa back to life, awaken in him the strongest patriotic feelings. The protagonist faces the opportunity to assess life from the outside, to orient himself in new, incomprehensible conditions, to see the meaning of what is happening around and to find a new way of thinking and living (Hawley, 2001: 285). The ending of the novel, describing the meeting of Isa with a young man holding a red rose in his hand, is symbolic. The young person embodies the progressive forces of the country. Naguib Mahfouz brings the reader to the idea that choosing a fearless, confident movement forward through overcoming difficulties is better than «vegetation» in the darkness of past days (Elmarsafy, 2012: 23). The fabric of the narrative includes Naguib Mahfouz's own views on the need for a person who has undergone colossal changes, to find the strength not only to adapt to reality, but to let go of a glorious past and to be a participant in the new reality, to recognize the expediency of changes for the sake of the future (Mondal, 2003: 200).

The problem of the «Other» here is clearly discernible, in the understanding of J.-P. Sartre: the perception of the Other occurs «beyond knowledge, even if the latter is conceived in an obscure and unspoken form of the type of intuition». The other appears here as a subject and acts as an important part

of «My» being, as part of the future image of me. The presence of another in an irreversible future is of a dual nature. On the one hand, it is the pole of alienating my possibilities; on the other hand, it is another world, which is the same at the same time. The Other is the meaning and direction of the processes taking place in my world. The view of the world through the eyes of the Other, as Sartre notes, is originally the destruction of all objectivity, understandable to «Me». This destruction changes «Me» and the world. Such a transformation concerns the space of «My» being, it destroys my vision of the world «I» know and opens new perspectives for its perception. (Ethno-psychological Dictionary).

Conditionally, the work «Autumn quail» can be divided into three most important semantic nodes: a description of the state of the hero and his closest associates before the revolution, a description of the state of mind and life of the latter after the revolution, as well as the context in which the author's attitude to the power is read. Naguib Mahfouz pays great attention to the reflection of the emotional and social state of the entire diversity of the population of pre-revolutionary Egypt, laconically describing it through the fate of one person – the «old», royal Egyptian, who, without expecting changes in his clear life, can not recover for a long time, experiencing conflicting feelings for the revolution and for the country as a whole.

In the initial sentences of the work we clearly see the author's depression in the deplorable state of his native country, which is expressed by such words as «collapse», «oppression», «ruin», «fire», «conflagration», «doubts», «darkness», «trouble», «tragedy», «anxiety», etc.

The second part of the work is related to the description of the hero's feelings after the revolution, hopes and aspirations about the future of his country, the search for his place within the new regime and the definition of his position regarding revolutionary events. This theme found expression in such characteristic semantic units as «hope», «future», «glorious history», «struggle», «new», «satisfaction», «humility», «happiness», «peace», «enthusiasm», etc. However, the author's attitude toward the revolution is very restrained, since the expressions glorifying the revolution are half as large as the density of the exposition.

We can learn about the negative views of the writer on the bureaucratic system from the works of critics and literary analysts (Moosa, 1994). In turn, analyzing the work «Autumn Quail», we can say that Mahfouz is very skeptical about the bureaucratic state apparatus. This is expressed in the rather

rare mention of representatives of the authorities and almost complete denial interest and any role of the last in the fate of the people. The power is represented by the units: «minister», «senate», «government», «official», «party», «politics», and constitutes an independent thematic unit.

The plot of the work, however, in addition to the three main semantic parts, includes the theme of the personal life of the hero. We can say that three beloved of the hero – Isa, appearing in different periods of the formation of his biography, symbolize his attitude to the new regime. The first bride – Salva – the young daughter of a rich and respected family associates with the hero's former life when he held managerial positions, quickly ascended the career ladder, when the future promised him only security and serenity. The second love affair of the hero – Riri – an occasional acquaintance, a meeting with which took place during the wanderings after the revolution, and promised the hero only a problem. And the third, the legal wife – Cadria – is an old, sick, but wise woman who met on the way of the hero during his humility with the new regime. However, this woman who met the hero during his sufferings and persecution, during his helplessness, will give hope for a bright future, will show why he should live. The image of the child in the work is a symbol of the beginning of the new life of the country, that valuable, worth fighting for, the symbol of happiness and pure faith in the bright future of post-revolutionary Egypt (Kehinde, 2003).

### Conclusion

A deep understanding of the modern Islamic world with its diverse set of problems of identity and its prospects requires an examination of key philosophical problems, the search for solutions which began in the rich creative researches in the field of philosophy and Adab of Middle Ages (Newton, 1997). Focusing on the problem of the person, personality, with a diverse set of experiences, the adabists of the modern stage, which to a certain extent were faithful to the traditions that originated in the bosom of Islamic culture, in their works depicted in Islamic philosophy, which changed its shades during the change of epochs, bring to the fore the humanistic personality beginnings [Seytakhmetova, 2009: 9].

Identity in a changing world becomes the main discourse of everyday life. The problem of identity involves defining one's own place in a new social and political space, rethinking cultural identity, transforming a personal identity to overcome anxiety

and fears. According to the analysis undertaken in this study, the adab of the mid-twentieth century plays an important role in shaping the socio-cultural identity, expressing the personified feelings and thoughts of the era in the author's face, leaving the reader with room for reflection.

This study made it possible to recognize that socio-political and cultural factors have a huge impact on the development of social thought, and therefore, on the cultural development of society and

its identification (Haim, 1986), reflected in this case in one of the Adab's works. This conclusion brings us the connection between the state of Egyptian cultural and literary thought of the mid-twentieth century, reflected in the considered work, in its relationship with the socio-political processes in the country. The remarkable side of the analyzed work is the connection of its plot with the position of the author expressing his personal attitude to everything that is happening.

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