

AP/HUMA 4160 6.0A
Storytelling, Multicentered Worlds, & Resistance
S. Rowley 2024-2025
Collaborative Research Project:
Stories / Memory or "Oughtness" Maps and Affinity Groups
40% (in Stages)

Due Dates

Week 12 - Nov.	26	Class Brainstorming (Stage 1a)
Week 13 - Dec.	3	Group Members & Areas of Interest List (Stage 1b)
Week 14 - Jan.	7	Collaborative Research Group Topic and Interim Report (work sheets on eClass)
Week 19 - Feb.	11	Individual Topic Proposal & Annotated Bibliography (10%)
Week 22 - March	11	Individual Research Essay (15%)
Week 24 - March	25	Collaborative Research Project/Presentation (15%)*
Week 25 - April	1	Evaluations **

* Note - Project/Presentation due this week **on or before 7:00 p.m.** strict late penalties apply

**Note: - One-half letter grade will be subtracted from the individual student's share of the Collaborative Presentation grade if they fail to submit this portion of the assignment.

This assignment challenges you to critically reflect on the issues and themes of the entire course and to focus your attention on multicentered worlds and on notions of how it is that people can come together from across diversity to work for change. Here, you are asked to examine different ways that contemporary Western humans might tell our individual and collective stories "otherwise" and to bring praxis to the methods/theory and ideas that we have studied and developed as a class this year, in both form and content of this Collaborative Research Project. To this end, students are provided a space in which to form their own working "affinity groups" and create a text/artifact that demonstrates their own response to the questions and issues that have been raised throughout the course. There are several components to this major assignment: a discussion session in which the entire class shares interests and ideas for the Project, a tentative list of group members and tasks, a Research Topic Proposal and Annotated Bibliography by each student, a Research Essay written by each student, a **Group** Topic Report prepared collectively by each group (1 report per group), a Collaborative Research Project prepared by each group and presented to the class, and a set of confidential Evaluations submitted by each student a week after the presentations have been done. Students will form their own affinity groups and class time will be provided each week in second term for groups to meet.

The primary focus of this assignment is to give you an opportunity to share the ideas/interests that you have developed during the year with a group of your colleagues and work together with them to push beyond your individual knowledges to express what you have learned collectively about storytelling, multicentered worlds, and resistance. Remember, we have spent the year discussing the importance of the diversity of locals, intersectionality perspectives and voices - especially how these relate to people telling their own stories. This should be a key focus throughout this entire project. The

process of this assignment is designed so that each student will be able to share with their colleagues the information from their research as well as the ideas that they develop in their individual essays. The themes and design of the Collaborative Research Project should grow out of a creative combination of the ideas, analyses, and talents of the group members. Be imaginative. The Individual Research Essays do not need to share topics or make similar arguments in order for the Collaborative Research Project to be a success. Indeed, having a diversity of approaches and perspectives should enhance your Collaborative Project. Remember that the third component of the assignment will not be graded according to the quality of the previous components but to the quality of the Collaborative Research Project and its presentation. However, the Collaborative Project **must** draw in some way upon work that each member of the group contributes. **Individual Essays will not be accepted nor will a group be allowed to make its Presentation** unless the associated Topic Proposals have been approved. Some class time each week in second term will be set aside for groups to meet.

PLEASE REMEMBER that the university has strict guidelines about any research that involves human subjects. If you think that your Project will include this type of research you will need to talk with me about it as soon as possible so that the appropriate forms can be completed and submitted to the Ethics Review Process. **This includes conducting interviews with anyone or asking students to complete a questionnaire.** The application forms must be submitted to me **two months before you plan to begin the research.** Research of this type that has not first been cleared through the Ethics Review Process will not be accepted.

Component One

Stage 1a: Class Brainstorming

Students will be asked to look, in advance, at a list of some questions on eClass designed to spark ideas and to come to class with a few ideas to share. We will explore them in open discussion in class. Students are not expected to submit any written materials for this component but taking notes and collecting your own ideas during the session should assist you later when you begin to define your own research path.

Stage 1b: Group Members & Areas of Interest

Students will be given time in class to compile a tentative list of the members that will be in their group as well as some of their areas of interest in developing the Collaborative Project/Presentation. This must be submitted by the end of the class.

Component Two: Individual Research

Please remember, students are not permitted to use generative artificial intelligence (AI) in any component of course work.

Please review “A Few Words/Links On Research” posted under Technical Requirements &

Information For Taking the Course on the main course eClass page.

Stage 1: Individual Topic Proposal & Annotated Bibliography (Each 5% = total 10%)

This assignment challenges you to critically reflect on the issues and themes of the course and to examine them in a context that interests you. Be sure that you take into account intersectionality and the diversity of locals, perspectives and voices that you are exploring – especially with respect to multicentered worlds and how these inform the ways that people tell stories. I encourage you to consider discussions that you have with your collaborative group before you decide on your topic. You should, by this stage, have developed a research and work plan and have already started to engage in the research/work established in that plan. This stage should be in **formal** writing style. The Research Topic Report should be **@2-3 pages** in length and the Annotated Bibliography should be **@5-6 pages** in length (see format for annotations below). Assignments submitted after the due date will be penalized one-half letter grade per day.

*** Please note that the Collaborative Research Project Presentation draws upon the work that you do in your Annotated Bibliography and Research Essay and that the grades of your colleagues depend, in part, upon the timely completion of your own work and your participation in preparing the Collaborative Project and its presentation. Your failure to meet deadlines or do your share of the work will have an adverse impact on the colleagues in your group and will be taken into consideration in the assessment of your final grade on Component Three of this assignment.

Research Topic Proposal (@ 2-3 pp)

Your Topic Proposal should state your area of research, your focus – including a working thesis – a discussion of the issues/questions that you have considered in pursuit of your research as well as any dead ends that you have encountered, if applicable, and a tentative outline of the arguments that you intend to make to support your thesis. This must be explicitly grounded in the methods and theory that we have developed in the course this year. Be sure to include some specific details about your work: it is not sufficient to state only that you will examine community art projects or utopian literature. This fails to indicate how you will be using intersectionality in your analysis or identify where specifically there is a diversity of locals and what they are, and how it is that people can come together from across diversity to work for change. Provide some examples of those you intend to examine, and how you will examine them. Describe how seemingly disparate individuals/groups or stories might/have worked together to resist dominant stories; discuss how they imagine/forged liminal spaces in multicentered worlds. If you choose to involve human subjects in your research – **and it has been cleared first** via the Ethics Review Process (see above) – your Research Topic Proposal **must also include** an outline of any interview questions that you plan to use, as well as a detailed description of the individuals or groups that you intend to study.

Annotated Bibliography Format (@ 5-6 pp)

Prepare an Annotated Bibliography, **in your own words**, of the texts that you are considering for use in your Research Essay. It should include at least 5 texts/materials of which at least two should be scholarly in nature. Each entry should be based on your original research and consultation with the primary source text, and provide the following information:

- complete bibliographic information in current MLA format accompanying each entry - please include the DOI or URL
- a brief summary of the central theme(s) and issues in the material as well as any other elements that will be pertinent to your study
- a brief description of the authority or background of the author ***
- a brief description of the context in which the material is being presented, and of the intended audience
- a brief explanation of why you are considering this material and how it engages with the focus and approach that you intend to take in the essay

Individual entries should be @1 page in length.

*** NOTE: The purpose of including something about the author's background is not to provide a brief bio, but simply to make clear issues about "authority" to potential readers and to establish the nature of their "situated knowledges" and the audience to whom the material is directed. Remember, an article in an academic journal is rarely directed at a general audience. Depending upon the material, it might be important for some readers to know whether the author is an academic or an activist, a male or a female, an "observer" from a culture/community that is different from the subject of the text or a "native" of that culture/community. There may well be marked differences between analyses. For example, one potential reader might be looking at a text that explores storytelling as sites of resistance from the perspective of an activist seeking new ideas, while another might be looking at the same text as an academic seeking ways that intersectionality informs stories of resistance, while yet another might be a storyteller looking for inspiration. Similarly, the analyses will probably be quite different in a modern psychology journal, a travel magazine and a feminist studies or race and human rights journal. While this type of background information is often easy to locate when the text is a book (the info is often on book jackets) it might not be readily apparent from an article or other material so that you might have to do a bit of sleuthing. Trust your academic training here. Be cognizant of the nature of the sources that you are using. If the information is not readily available It might be worth doing a quick web check to see if you can locate the information. Avoid Wikipedia and other similar sites or, if you must use them for some reason, be sure that the information is about the correct author – find corroboration for the information from several other more reliable sources. Avoid sites that post undergraduate essays even if the source is a university. Remember too that all of these sources must also be properly referenced and this information can be included at the end of the entry.

Stage 2: Individual Research Essay (15%)

This Research Essay should be the culmination of the work that you identified in your Research Topic Proposal and Annotated Bibliography. While the essay should reflect the themes, foci, and materials

outlined in that stage, I expect that there might be some differences because the nature of research is such that ideas and analyses transform as the research is developed – especially as colleagues share ideas while planning the Collaborative aspect of the assignment. Moreover, comments made on that assignment might require some changes in thesis/argumentation here. Substantial differences between Stages 1 and 2, however, will not be accepted unless a change in topic has been confirmed by me, via email, no later than the week before the Research Essay is due. Essays with completely different themes and/or texts submitted without confirmation of obtaining permission for such changes will not be accepted and the grade for the essay will be an F. The Research Essay should be **@ 8-10 pages** in length, not including the title page and W.C. The Essay must be in formal writing style and current MLA format. It should be submitted electronically in pdf before class begins on the day/time that it is due. Essays may not be accepted if Stage 1 has not first been submitted and accepted.

Component Three: Collaborative Project Presentation (Three Stages, 15%)

Crucial: Electronic Project/Presentations are due **on or before 7:00 p.m.** to ensure that they will be ready to present in class. This is solely a precaution. **Groups must themselves also bring to class the version that they intend to present.**

The Collaborative Research Project Presentation will allow you to share your ideas/concerns and research with a group of colleagues and will give you an opportunity for praxis with respect to the models for affinity groups and people coming together to work for change that we have studied in the course. The final project is not a collection of your essays; rather, each Annotated Bibliography and Research Essay will become resource material for the project and presentation. Together, you and the members of your group will weave together your collective knowledges developed throughout the course into a Project which should, ultimately, move all of you to ask questions you hadn't considered before, to expand your critical analysis, to push your research/political strategies in new directions, and tell stories that you haven't before told. Remember, we have spent the year discussing the importance of the diversity of locals, intersectionality, perspectives and voices - especially how these relate to people telling their own stories. This should be a key focus throughout this entire project as well as how it is that people can come together from across diversity to work for change.

Students may form Collaborative Groups according to a shared research interest evidenced from the individual Research Essays, or students may prefer to form groups based on a shared interest in specific themes/issues and then organize so that individual members engage in research topics that are each different from the other with the goal to providing key constituents for the final Collaborative Research Project/Presentation. The decision is up to each group. Groups should have **approximately 5-6 members**. Each group will be required to submit a Collaborative Research **Group** Topic and Interim Report due by the date noted at the top of this assignment (1 per group). Each group will be given **@25 minutes maximum** in which to present its Project to the class (**Stage 2**) or the equivalent in a pdf document. I will provide the exact presentation time available to each group when I return the Group Topic Report. Individual members of each group will be required to submit evaluations to me in pdf via email (**Stage 3** see last page). A penalty of one-half letter grade will be deducted from

the individual student's Collaborative Presentation grade if they fail to submit this portion of the assignment.

The medium that you choose for your Collaborative Research Project/Presentation should provide a structure that allows you to present a thesis and construct an argument to support it. Your Project should contain a section that clearly articulates the theme(s)/position(s) of the Project and demonstrates your thesis (e.g., a journal abstract, a preface, an magazine editorial, an introductory narrative, an oral story, album notes, a press release, a playbill, a film review, a video taped news report, an art gallery guidebook). It should include something that outlines the points/arguments that you are using to support or illustrate your thesis (e.g., an index, an oral narrative, an introduction, a Chorus, a website splashpage, a list of game rules), as well as articulate the arguments themselves. All of these should be consistent with the medium that you have chosen. For example, you might choose to develop a presentation from a series of journals/ magazine and start with an editorial that outlines the thesis, a discursive series of materials written from individual group member's research collected in separate sections indicating the arguments that illustrate the themes, member's research, a "letters to the editor" or "responses to the article" section that critically analyses some of the issues that the magazine addresses, and a selection of advertisements that enhance or illustrate some of the points argued in the research. Provided that the basic criteria for this component outlined above are met, the method and format of your presentation is bounded only by the combined imaginations of each group. There are some suggestions below.

Collaborative Project Presentations will be assessed according to the following criteria: the group's comprehension of course themes and analyses; the group's comprehension of the aim of this final assignment and how well they meet the requirements of the assignment, how clearly the thesis/position of the Project is articulated; how well the layout of the Project/Presentation develops the stated thesis; the depth of the analysis; how well the Project/Presentation "proves" its thesis; how well the group works together to form a successful affinity group and bring the Project and Presentation to fruition; how well the Presentation involves all members of the group*; whether or not the Presentation meets the time allotted; originality; appearance/neatness of the Presentation/artifact; and creativity. *It is not necessary for every member of the group to speak in an audio/visual presentation as long as the group agrees that their contribution to the project is the equivalent of those who do speak (e.g., they do the filming/editing or prepare the website).

Below are several examples of potential Projects. We will brainstorm more in Week 12. You are not limited to these for your Collaborative Research Project/Presentation: they are intended simply to stimulate the imaginations of the group members.

- A Project that introduces a "recovered" artifact, cultural product, or body of work, that critically illuminates and expands on the relationships of storytelling, multicentered worlds, and resistance. In addition to introducing the recovered material to the class, include in your Presentation a discussion of the context and circumstances in which the recovered material was created, disappeared, and then recovered. Be sure that you also provide a comprehensive explanation as to why you think that this material is relevant to the ideas/issues that we have discussed in the

course, and suggest how/why it might be helpful in manifesting change (in knowledge, in theory, in practice).

- A Project that is designed to re-tell/resist a dominant story and/or to "teach" a topic related to the course. The Project need not necessarily be targeted for university level or for some audience within the "formal" education system. Be sure that your Presentation identifies the intended "students" or "audience" and some explanation as to why you think this group will benefit from the knowledges you plan to impart to or with them. If you create a scenario in which your group has been invited to provide a workshop to a group be sure to specify the group and outline their goals/intentions (e.g., volunteers in a community group, employees in a corporation/institution).
- A Project that creates an artifact or cultural product that critically illuminates and expands on the relationships of storytelling, multicentered worlds, and resistance. Be sure that your Presentation identifies the intended "audience" for your cultural product as well as some explanation as to why it has taken the form that you have given it, why you think it might appeal to the audience and how they might benefit from it. Included in the Presentation should be a section that clearly identifies the issues/problems that the artifact/product seeks to address and some explanation as to why you chose this particular form with which to explore these issues/problems (rather than a different form).

The following are merely some suggestions for the Presentation:

- develop teaching materials in pdf, power point or some other format for a section of a course like HUMA 4160 or a course in a secondary or elementary school;
- create a "special exhibit" for a museum or other location that seeks to re-tell the dominant story generally told by that institution/place (this might take the form of a slide show, a documentary, a play, a curated exhibit in Sway, the Smithsonian Learning Lab or Scalar);
- develop posters and an instructional website, video or podcast that might be used in a specific community;
- develop a plan for a community consultation and participation meeting incorporating maptivism;
- develop a memory or "oughtness" maps workshop or wiki that might be used in a specific community.

The following are merely some suggestions for the artifact:

- a comic;
- a collage or wall mural;
- an anthology of literature or music;
- a video, website or performance piece;
- a video game;
- a virtual world;
- a regular journal/magazine (you might introduce one full edition from the series or provide an series of index pages from an entire year's publications);
- a series of menus or food development plans for a specific place/group;
- a map of and/or plans for a community centre or other series of buildings that re-tells the dominant

- stories currently told (e.g., York University & immediate area);
- a map of and/or plans for a community centre or other series of buildings that is entirely of your design and seeks to tell a “new” story.

REMEMBER: groups interested in mapping existing “locals” via interviews with elders, children, or other community members for the Project **must** adhere to university policy and the Ethics Review Process. This means that proposals must be in to me **very early in second term** so that they can go to the Ethics Committee for approval.

Stage 3: Evaluations (-1/2 letter grade from your share of the Presentation grade if not submitted)

Individual students are required to evaluate their own participation in the Collaborative Research Project work as well as the work of their colleagues. Evaluations will not be graded for spelling or grammar. These evaluations are confidential. There are four evaluations in all:

- 1) a meaningful response to the Presentation of each of the other groups (one paragraph each accompanied by a **numeric** grade out of 10);
- 2) a detailed evaluation of each colleague in your group (at least one paragraph each accompanied by a **numeric** grade out of 10);
- 3) a carefully considered evaluation of the group strengths and dynamics, including a critical analysis about any challenges and successes that the group has encountered, and what the group might have done to enable it to do its work more effectively (@ one page, include a **numeric** grade for your group out of 10);
- 4) a thoughtful evaluation of yourself and your work in the group, including a brief reflexion on how the Presentation went, written after the Presentation is made (give yourself a **numeric** grade out of 10).

These evaluations are important because they speak to your own praxis in this course; they are designed not just to encourage reflexion about your own work and that of others, but to give me a sense of the dynamics of each group for the purposes of evaluation as well as to help me in my own reflexions on our work in this course. They are all due Week 25 submitted electronically in pdf before beginning of class. Please remember to include your full name on each evaluation.

* **Note:** one-half letter grade will be subtracted from the individual student’s share of the Collaborative Presentation grade if they fail to submit this portion of the assignment.

HAVE FUN!!!!

York University

Resistance as Storytelling:

Spreading Hope and Frustration in The 2011 Egyptian Revolution

In addition to its political implications, the 2011 Egyptian Revolution reshaped national identity and public discourse, making it a turning point in Middle Eastern history. In addition to calls for public reform, the revolution was characterized by a rise in creative and performative resistance, which used protests, poetry, street art, and independent media to express Egyptians' frustrations and hopes. In both artistic and political contexts, storytelling was an essential instrument of resistance that allowed for the reclaiming of physical and symbolic spaces, while challenging dominant state narratives. In a culture where state-run media and political institutions sought to dominate public memory and political discourse, these creative means of resistance allowed marginalized voices to express agency and create alternative historical narratives.

Storytelling has long been a tool used by oppressed groups to challenge authority and preserve their sense of identity. According to Shehab, whose street art became a famous representation of the Egyptian Revolution, art empowers people to take back public spaces and fight back against oppression. Similarly, poetry and other literary works became vital tools for conveying both the frustration with unfulfilled revolutionary promise and the hope for future change. By analyzing how young Egyptian poets captured the emotional terrain of post-revolutionary Egypt, Morsy emphasizes the role that language and artistic expression play in forming political identity. Sit-ins and performances, like those in Tahrir Square, functioned as physical acts of resistance to governmental authority and storytelling.

According to Haraway, the concept of subjugated knowledge argues that underrepresented perspectives offer insightful information that contradicts dominant narratives. Reflecting Fischer and Mohrman's concept of "sousveillance" – the use of technology and alternative media to document and expose state violence – Egyptian protestors also used social media and independent media to refute governmental narratives and promote collective action. Massey's concept of multicentered worlds – where different

forms of resistance intersect across class, gender, and social identity to create a collective revolutionary identity – was further demonstrated by the revolution.

This paper makes the case that during the Egyptian Revolution, storytelling – through poetry, street art, protests, and independent media – was a way to reclaim agency, fight against state control, and create new political and social narratives. Through an analysis of Shehab’s writings, Mehrez’s poetry, the Tahrir Square sit-ins, and footage from independent media, this paper demonstrates how storytelling can be used to preserve subjugated knowledge and challenge state-controlled narratives. The Egyptian Revolution was a creative and narrative effort of reclaiming history, in addition to being a political act of resistance.

Artistic Resistance: Street Art as a Counter-Narrative

During the 2011 Egyptian Revolution, street art became one of the most prominent and effective forms of resistance. Murals and graffiti were acts of reclaiming urban space and rewriting collective memory in addition to making political statements. Through state-run media, the Egyptian government strictly regulated public narratives; yet, street art gave under-represented voices a platform to challenge these dominant narratives and offer different historical perspectives. One of the most significant visual representations of the revolution was Shehab’s “No, A Thousand Times No” graffiti project, which asserted the agency of the Egyptian people while openly denouncing governmental violence and corruption. Street artists reinforced the idea that resistance is both a physical and symbolic act by strategically utilizing art on public walls to turn urban landscapes into contested political arenas.

The artwork of Shehab demonstrates how street art served as a vehicle for political resistance and storytelling. Shehab explains in her book, *At the Corner of a Dream: A Journey of Resistance and Revolution*, how the persecution and violence she encountered during the revolution directly influenced her art. She defied political injustice and state authority by painting the Arabic word “No” in a variety of forms on walls all throughout

Cairo. Every “No” was an act of defiance, Shehab claims, a refusal to put up with injustice, brutality, and corruption (45). By making resistance extremely visible in the public eye, and transforming Cairo’s walls into platforms for political discussion, her art challenged state narratives. Additionally, Shehab’s effort recovered urban spaces as platforms for collective expression, supporting Massey’s argument that social and political interactions within a place shape it (183).

The political and cultural relevance of graffiti during the revolution is further highlighted by Sprengel’s analysis of Egyptian street art. Sprengel distinguishes between “loud” and “quiet” politics (210), arguing that street art functioned as a more personal kind of emotional and psychological resistance, in addition to being a visible act of defiance . Sprengel contends that the provocative, daring pictures of political corruption and police brutality painted on Cairo’s walls, were loud politics. On the other hand, quiet politics arose as a result of the art’s emotional impact, which gave voice to a shared yearning for change and communal trauma (Sprengel 210). In addition to reclaiming physical space, street artists challenged the state’s efforts to regulate public identity and national memory by painting pictures of resistance on public walls.

According to Haraway, marginalized voices and suppressed histories are kept and made visible through alternative modes of expression (190), and Shehab’s street art acted as a form of subjugated knowledge. Shehab used visual art to capture public grievances and police brutality, directly challenging the state’s interpretation of events. The act of recording state violence from “below,” or *sousveillance*, as argued by Fischer and Mohrman, amplifies under-represented voices and challenges prevailing state narratives. Street art served as a form of visual *sousveillance* in this situation, with artists using city walls as canvases to expose the wrongdoings of the government and uphold the dignity of the Egyptian people.

Ismail's work, which contends that the occupation of public spaces during the Egyptian Revolution was a direct response to state violence and repression, further supports the link between street art and political memory. According to Ismail (445), the walls of Cairo turned into battlegrounds where people fought over political identities and state authority. Street artists reclaimed these walls as spaces of political agency and collective memory by painting graffiti of resistance and political messages on them. This supports Massey's claim that social interaction and political conflict shape spaces, which are not static (184). Therefore, it is possible to interpret Shehab's work as a rewriting of political history, turning actual walls into platforms for marginalized voices.

Toupin and Spideralex's philosophy of radical feminist storytelling, which argues that creative resistance gives marginalized people a platform to imagine alternate futures (is. 10), is also reflected in street art from the Egyptian Revolution. In particular, Shehab's work challenged patriarchal systems in Egyptian society as well as state corruption. By reclaiming public space, where women's political agency was previously denied, her art became a feminist act. A key component of intersectionality is the premise that overlapping systems of power and identity form resistance narratives, which is further supported by the intersection of gender, political resistance, and art.

In the end, street art during the Egyptian Revolution served as a tool for space reclamation, memory preservation, and collective identity assertion in addition to being a form of political expression. Artists, such as Shehab, documented public grievances, questioned governmental authority, and provided alternative narratives to state-controlled history by converting urban spaces into canvases of resistance. In addition to influencing the revolution's trajectory, this kind of cultural resistance helps to rethink Egyptian nationalism more broadly. Cairo's walls, covered with images of defiance and hope, served as both a battlefield and testament to the Egyptian people's spirit of revolution.

Digital Resistance: The Role of Independent Media and Sousveillance

In addition to the streets of Cairo, the 2011 Egyptian Revolution was fought online, where citizen journalism and independent media were crucial in revealing state violence and refuting state narratives. Activists used social media and independent platforms to record police brutality, plan protests, and disseminate revolutionary narratives in a political climate where state-run media dominated public memory. Fischer and Mohrman's concept of sousveillance, or "watching from below," in which marginalized communities use technology surveillance to challenge state power (is. 10), is reflected in this act of documenting from below. Egyptian protestors broke the state's hold on political discourse and produced an alternative historical record by documenting and disseminating photos of state violence.

Organizing protests and exposing violations of human rights were made possible in large part by social media platforms like Facebook and Twitter. According to Fahmy, social media gave protestors a way to get over government censorship and establish a decentralized communication network that made it possible for revolutionary stories to be disseminated around the world (Fahmy 373). The widely shared footage of Khaled Said's horrific death at the hands of police in 2010 served as a powerful catalyst for collective outrage and action (Fahmy 373). According to Fischer and Mohrman, sousveillance serves a political purpose by "disrupting the state's ability to control visibility and narrative" (is. 10). The Egyptian state was forced to face its own crimes because protestors exposed state violence to both domestic and foreign audiences through independent media.

Subjugated knowledge was also preserved through independent media. The importance of marginalized viewpoints in creating historical narratives is emphasized by Hawaway's concept of situated knowledge (188). The editor-in-chief of *Mada Masr*, Lina Attalah, played a crucial role in preserving alternative historical records, opposing governmental propaganda, and documenting the revolution from the viewpoint of protestors

and activists. Independent journalists resisted the state's efforts to obliterate revolutionary memory by documenting protests and instances of police brutality (Leihns 278).

Social media and street art both turned online and public spaces into arenas for political protest. Digital resistance is no exception to Sprengel's distinction between "loud" and "quiet" politics. While private networks and encrypted messages reveal the quiet organization behind revolutionary action, the public dissemination of recordings and protest photos symbolizes loud politics (Sprengel 210). According to El Bernoussi, this reclamation of narrative control stemmed from the revolutionary demand for dignity; protestors reaffirmed their political and personal agency by deciding how their experiences were told (El Bernoussi 45).

Ultimately, independent media and sousveillance were crucial to the Egyptian Revolution because they preserved revolutionary memory and contested state-controlled narratives. Real-time recording and dissemination of revolutionary events provided protestors with a strong weapon to counter state propaganda and demonstrate their personal agency. To ensure that the voices of the revolution could not be silenced, protestors used independent media to reclaim narrative space, much as they did with sit-ins and street art.

Poetry and Literary Expression as Forms of Resistance

Because it captured the emotional and political intricacies of the movement, poetry and literary expression were crucial to the 2011 Egyptian Revolution. While protests and social media allowed for more visibility of the revolution, poetry was a quieter, but no less effective form of opposition, expressing both discontent with unfulfilled promises and hope for political change. According to Morsy, young Egyptian poets preserved the collective memory of resistance while expressing the emotional toll of the revolution via their writing (Morsy 431). Writers questioned state-controlled narratives and regained political agency through poetic language.

Haraway's theory of situated knowledge, which highlights the importance of marginalized perspectives in forming historical and political narratives (Haraway 188), is reflected in the poetry of young Egyptian poets. Haraway contends that social context and lived experience always influence knowledge, and Egyptian poets exemplified this theory by creating revolutionary narratives based on their own political and personal reality. Morsy emphasizes how young poets combined themes of discontent and hope, expressing the revolutionary spirit of resistance as well as the emotional scars of state violence through poetic language (Morsy 433). This is consistent with Massey's concept of place as a site of social and political struggle (184), where poetry was used to proclaim the right to self-determination and reclaim Egypt's political identity.

Because Samia Mehrez's poetry encapsulated the conflict between political disappointment and enduring hope, it gained significant traction during the revolution. Mehrez's poetry preserved the collective memory of resistance, while also documenting the emotional toll of the revolution. Mehrez's poetry, according to Morsy, acted as a link between personal grief and public resistance, establishing a shared emotional language that brought protestors together despite social and political differences (Morsy 432). This is in line with the radical feminist storytelling theory of Toupin and Spideralex, which argues that marginalized communities can use artistic expression as a means of forming new political identities (is. 10). Mehrez's work highlights the connection between art and activism by showing how poetry can serve as a tool for both political resistance and personal healing.

The idea of subjugated knowledge and poetry's involvement in the revolution are intersected. Through political rhetoric and state-run media, the Egyptian government sought to dominate the revolution's narrative; however, poets' artistic work maintained other versions of the events. According to Morsy, poetry evolved into a form of political memory in which literary traditions preserved and transmitted the language of resistance (Morsy 438).

Egyptian writers ensured that the state's attempt to rewrite history would not remove the uprising's political and emotional aspects by capturing the revolution in poetry.

The political importance of literary expression during the Egyptian Revolution is further supported by El Bernoussi's work. According to El Bernoussi, the revolutionary movement was centered on the idea of dignity (*karama*), where regaining political agency also meant regaining the freedom to create one's own story (El Bernoussi 45). Egyptian protestors were able to express their experiences and make their political identities known on their terms, thanks to poetry. The assertion made by King, that storytelling is an act of political agency, whereby marginalized communities may influence political discourse by exercising control over their own stories, is reflected in this act of narrative reclamation (King 29).

Ultimately, poetry preserved the political and emotional aspects of resistance, which was crucial to the Egyptian Revolution. Egyptian poets questioned governmental power through their artistic creations, guaranteeing that the revolutionary narrative would go beyond the immediate political moment. Poetry preserved the voices and experiences of the revolution by reclaiming narrative space, just like protests and street art did for physical spaces.

Protest and Embodied Storytelling

During the Egyptian Revolution, protests served as a form of embodied storytelling in which the protestors' actual presence served as a narrative of resistance. The center of the revolution, Tahrir Square, was more than simply a geographic site; it was a symbolic stage where Egyptians used collective action to contest governmental power and assert their political agency. Acts of embodied storytelling, such as sit-ins, hunger strikes, and public space occupation, turned political concerns into performative and visible forms of resistance. According to Mavelli, the protestors' physical presence in Tahrir Square caused the

boundaries between the secular and religious to become blurred, transforming the body itself into a place of political resistance (Mavelli 1060). Protestors challenged the state's monopoly on political discourse by reclaiming both physical and symbolic territory.

Amin emphasizes how Tahrir Square became a vibrant platform for stories of revolution. According to Amin's interpretation in *Tahrir Square: The Revolution of the People and the Genius of the Place*, protestors were able to reclaim public space as a forum of resistance and collective identity by physically occupying the square (Amin 23). Chants, speeches, and protest art all contributed to the creation of a common revolutionary language during the occupation of Tahrir Square, which was both a political act and a cultural performance. The occupation of Tahrir Square transformed it into a location of political action and resistance, which is consistent with Massey's concept that space is socially produced and politically disputed (184).

The idea of *sousveillance*, defined by Fischer and Mohrman, is also reflected in the act of protesting. Using smartphones and independent media, protestors were able to document police brutality and state violence, exposing state repression and casting doubt on official narratives. The footage of protestors being assaulted by law enforcement and security personnel served as both a catalyst for additional collective action and compelling proof of state aggression. The state was compelled to face its own violent practices and its attempts to dominate the revolutionary narrative as a result of the physical presence of protestors and the circulation of these images.

The intersectionality of the Egyptian Revolution was further highlighted by the intersections of gender and class identity with embodied resistance. According to Barakat and Philippot, Egyptian women's involvement in protests constituted a form of daily resistance in which the female body turned into a place of political defiance (4). The presence of women at Tahrir Square posed a challenge to patriarchal systems in Egyptian culture as well as political

tyranny. This is consistent with the radical feminist storytelling theory of Toupin and Spideralex, which holds that oppressed groups exercise political agency through performative and creative acts (is. 10). Women's involvement in protests illustrated the intersection between gender identity and embodied resistance, highlighting the complexity of revolutionary narratives.

Reclaiming political memory was another purpose of the occupation of Tahrir Square. The physical presence of protestors, according to Ismail, immediately opposed the state's attempt to control public memory, turning the square into a contested space (Ismail 445). In addition to occupying the space, protestors turned it into a living repository of revolutionary history, preserving the collective memory of resistance through banners, street art, and chants. This supports King's claim that storytelling is a political act (2); Egyptian demonstrators affirmed their right to shape the revolution's narrative by physically occupying and altering Tahrir Square.

Ultimately, protests served as a potent form of embodied storytelling during the Egyptian Revolution. Egyptian protestors reclaimed control over public memory and political discourse by physically occupying, performing, and documenting the state. The multifaceted nature of this lived resistance was further supported by the intersection of gender, class, and political identification, where protests themselves became a living narrative of defiance and hope.

Storytelling in all its forms became an important tool for identity reclamation and political opposition, as shown during the 2011 Egyptian Revolution. Egyptian activists preserved collective memory and challenged official authority by establishing alternative narratives through independent media, protests, poetry, and street art. While Mehrez's poetry provided a voice to the emotional terrain of the revolution, Shehab's graffiti reclaimed public

spaces. Collective action transformed public space into a place of political resistance during the protestors' occupation of Tahrir Square, which became a form of embodied narrative.

This narrative resistance was strengthened by the deliberate use of independent media and sousveillance. Protestors exposed authoritarian practices and disrupted state-controlled narratives by documenting governmental violence and sharing it on social media. This is consistent with Haraway's subjugated knowledge theory, which argues that alternative political narratives are created by marginalized viewpoints (190).

In the end, the Egyptian Revolution was an act of artistic resistance, in addition to a political revolution. Egyptians maintained the spirit of revolution and asserted control over their own narratives through media documentation, artistic expression, and physical protest. These acts of defiance and the narratives that continue to influence Egypt's political and cultural memory, are testaments to the revolution's lasting legacy.

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