

The Western Other In The Novel Of The Young Bedouin By Maqbool Al-Alawi

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Abstract

This study is concerned with analyzing the image of the other in literary texts where the people and cultures meet. This literary genre is considered one of the most critical areas of comparative literature studies in modern criticism. The study aims to prepare the students for comparative studies, one of the most essential domains that can benefit language learners. It enables the students to become familiar with and hold contrastive studies between Arabic as their mother tongue and the other languages and increase their linguistic proficiency. In addition, access to such studies or the experience of conducting them develops the learner's skills and abilities to understand, analyze, and track intellectual and reading coherence. Comparative literary studies have recently turned towards the novel to examine the image of nations and people in the writings of some of them in this literary genre. The narrative specificity of this genre is considered very important, as are people and cultures and the multiplicity of relationships of effect and influence among one another. From the importance of this standpoint comes the idea of this research, which seeks to Study the image of the Western Other in the novel "Albadawi Alsaqeer" (The Young Bedouin) by the Saudi novelist Maqbool Al-Alawi. This is due to its heavy reliance in its structure on the "Western Other" in its various manifestations and dimensions. They consider it looked at this other with a neutral and balanced vision that differed from the prevailing fictional writings that dealt with the relationship between the East and the West.

Keywords: Co-Existence; Abba; Comparative; Civilization; Novel; Modern Criticism

INTRODUCTION

The issue of studying the image of the other in the literary texts in which peoples' and cultures' converge is one of the most important issues that has preoccupied critics recently. It is one of the branches of comparative literature studies, which is concerned with extrapolating the image of the other in the literary production of people as it leads to self-knowledge and its truth. The presence of the other is an inevitable necessity imposed by human existence, which is based on coexistence and interaction in all the different aspects of life. Rather, "the feeling of the other precedes the feeling of the self in and outside one culture", Shahata (2008:119). The identity of the other varies depending on the perception and awareness of the self, provided that we imagine him "as he is not as not as want him because his perception and understanding suggests the correct mechanisms for dealing with him", Ihab Al-Jundi (2008:10). The other is the basis for the formation of identity, that is, for the self and it determines its identity, so there is no identity without the other, whether in the cognitive or value-based and moral concept, Al-Bazai (2008: 33-37).(Daniel Halperin, n.d.)

Comparative literary studies have recently turned towards the novel to examine the image of nations and people in some writings of this literary genre. Which, by virtue of its extended narrative nature, is considered the best record of the individual's concerns, intellectual orientations, and relationships with others, which are numerous in the fictional text according to the subject of the novel and its reality. Al-Barqi et al., (2021:95) The novel "does not speak in one language, but rather it depends on the multiplicity of linguistic voices. From this multiplicity, it creates a comprehensive, general style, which is an image of the totality of languages integrated into it." Lahmdani (1989: 84). This multiplicity requires the presence of the other's voice as it is one of the most prominent aesthetics of the novel established by the West. The fictional character is drawn through different visions, so the recipient experiences the multiplicity of its voices, that is, its points of view, which gives it vitality and beauty, Hamouda (2013:84). This multiplicity of voices also requires verbal diversity that encompasses all forms of communication between the self and the other, and between the self and the ego. When the one-self becomes a number of the entities, each of which constitutes a level of otherness, Saleh, (2003:28-29). The novel's dialogue contributes to the multiplicity of these ideological visions and linguistic expressions that reflect realistic, social, and class diversity, Hamdawi (1989: 38).(El Salman & Al Fridan, 2021).

From this standpoint came the idea of this study, which seeks to research and clarify the image of the other in a novel 'The Young Bedouin' by the Saudi novelist and storyteller Maqbool Al-Alawi, published by Dar Al-Saqi in Beirut and winner of the Okaz Souq Prize for the year 2016 AD. The choice of this novel came due to its heavy reliance in its construction on (the Western other) in its various manifestations and its dimensions. It looked at this other with a different vision than the prevailing novel writings that dealt with the relationship between the East and the West. In addition to that it dated the period from the beginning of the sixties to the eighties, which represents the era of the discovery of oil, this important period in the history of our country.(Allasad Alhuzail & Segev, 2023)<https://alarab.co.uk/>

The novel (The Young Bedouin) is one of the most important novels by the Saudi writer Maqbool Al-Alawi. He is a novelist and storyteller who was born in Al-Qunfudhah Governorate in 1968 AD. He obtained a Bachelor's degree in Art Education from Umm Al-Qura University, and after that he worked in the teaching profession. He wrote his first novel (The Strife of Jeddah). It was included in the long list for the International Booker Prize for Arabic Fiction in 2011 AD. He also has the novel (The Years of Love and Sin), which was published in 2012 AD, as well as the novel (Ziryab), which won the Ministry of Information Award in the novel category at the Riyadh International Book Fair in 2015 AD. His novel (The Maps of Al-Ghawiya Cities) won the Prince Saud bin Abdul Mohsen Award for the Saudi Novel in 2016 AD. His novel (The Young Bedouin) won Souq Okaz Prize for the novel in 2016 AD. His novel (The Specter of the Hallaj) won the best Arabic Novel Award at the Sharjah International Fair in 2019 AD. He also has many short story collections, the most important of which is the collection (Al-Nujjab), which won the Al-Tayeb Salih International Award for writing Creativity in 2016 in Khartoum (Allasad Alhuzai, 2020).

The novel (The Young Bedouin) is considered one of the most important novels that represents a model of the contemporary Saudi novel with its modern forms and features. It is a novel "similar to the most famous works that dealt with the transformation of Bedouin life from a simple style to a complex style. The quintet (Cities of Salt) by the

late Saudi novelist Abdul Rahman Munif, shaded light on the change of life in Saudi Arabia from a civilization of water and travelled to a civilization of oil, and the changes that resulted from that. The events of the novel (*The Young Bedouin*) deal with a story that occurred in a Saudi village, for which the author did not specify a name, in the sixties of the last century. This peaceful village, isolated from the world, experienced an exceptional event that represented a major transformation for it on the material and human levels. An oil exploration team led by its chief engineer, Mr. Deccan, settled in the village for a period of six months, which was enough to change the world of this village, both in place and in people. The presence of this group and these Western foreigners, led by Mr. Deccan, created different events, positions, and reactions at the level of communication and acceptance of others. That was between a stereotypical negative relationship based on apprehension and anxiety, represented by the village people in general, and a positive relationship formed as a result of close contact and coexistence, represented by Sa'doun, the grocery store owner in the village and his son Ghassan. The relationship of Sa'doun and his son Ghassan later with Mr. Deccan, based on coexistence, rapprochement, and openness, represented the basic event on which the novel relied in its overall construction. Even after Mr. Deccan's sad departure from the village after six months of continuous exploration for oil that did not exist under the village's land (Manor-Binyamini & Schreiber-Divon, 2023).

Ghassan was influenced by Western culture and songs after hearing the songs of Elvis Presley through the gramophone records that Mr. Deccan gave to his father. Then the songs of the Swedish band (Abba), led by the girl of the band (Agnetha Feltskog). He loved her after seeing her picture on the cover of a cassette tape when in another love with a teenager (Nadine). Nadine was the young wife of his teacher, Abdul Jalil Ash-Shami, Nadine used to give him private lessons in the English language under the supervision of his father and her husband. This obsession, admiration, and openness to Western art represented a major transformation in Ghassan's life. After he graduated from high school and went to Jeddah to study at King Abdulaziz University, his professor at the university, Professor Kamel Mari', who was interested in singing heritage, was impressed by his knowledge of foreign songs and bands despite being Bedouin. He decided to adopt him and make him his real project. So Ghassan accompanied him on all his trips in which he roamed the regions to study popular singing arts. After graduating from university, he married him his widowed daughter (Marwa) and hired him because of his connections in the largest Saudi newspapers. Which opened the way for him to move to London to work in the newspaper office there (Alhuzail & Levinger, 2022).

Ghassan went with his wife Marwa to London to work in the newspaper's office. He lived and settled there and practiced his passion for journalistic work. One day at work, the manager surprised Ghassan by asking him to accompany him to America for ten days to open an office for the newspaper in Washington. Ghassan agreed with great joy, not for the sake of traveling to attend the opening, but rather because it was an ideal opportunity to visit Mr. Deccan in the American state of Tennessee. He took his address from Nasser Al-Najdi whom he met by chance in one of the Arab cafés in London and who has been Mr. Deccan's companion when he came to the village. Ghassan traveled with his manager to Washington to attend the opening ceremony and took advantage of his remaining days to visit Mr. Deccan at his home in Tennessee. Mr. Deccan met him and opened the door for him. He did not recognize him until Ghassan reminded him of his father. Mr. Deccan welcomed him and showed him his private museum, which

contained pictures of the village, some of its people, and some of the pieces and collectibles he took with him from the village. He also accompanied him to the ceremony commemorating the American singer Elvis Presley, which coincided with the day of his death. Ghassan then returned to London, and in a series of successive events, his teacher, Professor Kamel Mari', died due to a heart attack. Shortly after that his wife committed suicide in her apartment in the city of Jeddah. Then Ghassan lived a sad life that made him live in isolation, from which he could only escape by listening to the songs of the Swedish band (Abba). About which he wrote many press reports when he moved to work in the newspaper office in Dubai.

In the midst of Ghassan's monotonous life in Dubai, he decided to visit Stockholm to attend the (Abba) museum held there. To fulfill his teenage dream of meeting the band's beauty (Agnetha Feltskog), whom he could not bear to see when she had reached the age of sixty. While he was at the gallery, he met (Nadine) by chance. The wife of his Ash-shami teacher in the village, who shared his obsession with admiring the band, thirty years after their last meeting before her departure from the village with her husband to Stockholm, where she lived the rest of her life.

Ghassan got with her into her luxurious car and traveled with her through the streets, cafes and bridges of Stockholm. They exchanged conversations about memories and passion for the songs of the band (Abba). She then took him to the hotel, where he threw his exhausted body on the bed. He dreamed that he was with Nadine in the deserted Qashla of Rabi' in the village, listening to the songs of (Abba) while overlooking asleep the village in the embrace of the dense darkness, Al-Alawi (2016: 11- 12).(*Bedouin Mothers of Young Children with Developmental Disability – Stigma, Quality of Life and Collaboration with Professionals*, n.d.)

Maqbool Al-Alawi's novel (*The Young Bedouin*) presents another vision of the cultural friction between the East and the West. It presents a new model in novel writing based on a moderate civilizational vision that stems from the reality of coexistence and human interaction between the two sides, through "a position of neutrality towards the other with a conditional response to him" Kazem (2013: 52). Far from the prevailing relationship in the Arabic novel, which is based on two visions: the dazzling and bewildered vision that contemplates the achievements of the Western other with astonishment, amazement, and astonishment. The aggressive vision that considers the Western other to be different or opposed to the ego and the self and tries to alienate, exclude, and marginalize this self until it becomes an unbearable hell, Refaat (2015: 12). (Barromi-Perlman & Kark, 2023) The search for the self sometimes turns into a pursuit of it in the field of a barren otherness, Labib (1999: 187). The novel in which the logic of power, control, and superiority is evident. It attempts to present a new model in novel writing based on a different vision of this other by looking at it with a civilizational, moderate vision, based on the reality of coexistence and human interaction between the two parties (Goldstein et al., 2020). What distinguishes this novel is that it looked at the (Other Western) from two sides. The first is the other's coming to our country, and the second is our going to this Other's in his country. Based on this I saw the study of the image of the other in the novel.

METHOD

This research uses descriptive analysis methods. The descriptive analysis method is a way of describing data and analysis in literary criticism. Criticism requires

describing the data as it is. This means that what is described in literary criticism is based on existing reality, there is no need to add other things. In this research, the data are literary works in the form of Maqbool Al-Alawi's novel (*The Young Bedouin*). To obtain adequate data, this research uses documentation techniques.

RESULTS AND DISCUSSION

The Image Of The Western Other Through His Coming To Us

The American engineer, Mr. Deccan, head of the oil exploration mission in the village, is the central character that represents the image of the other in the first part of the novel. The novel dealt with the image of this character in all its aspects, internal and external dimensions, and system of social and cultural values. The novel dealt with Mr. Deccan's external appearance and his moral descriptions, describing him as a tall, blond, bulky man with an athletic body detailed with muscles. These descriptions represent the stereotypical image that was imprinted in people's minds about Western men in general. The novel also showed the image of Western dress, represented by the colorful shorts, and it showed the prevailing diet of this other. The prevailing diet, according to this other, is represented by instant canned food, such as cans of sardine, tuna, preserved fruit and sweetened juices. These have come to compete with the usual simple goods in the village grocery. The novel showed the type of Western music that this other brought, which became sung throughout the village, represented by the rock and roll songs of Elvis Presley. The novel also showed the special customs and daily practices of this other, such as urinating while standing, walking and jogging for long distances when getting up in the morning, and the passion for exploration and documentation (Al-Alawi (2016:11-18)). Mr. Deccan's personality, with all these aspects and dimensions that the village was not accustomed to, represented a shock that violated the system of values and customs of the people of the village. Mr. Deccan's strange appearance, with his color and blond hair, was the subject of ridicule. They called him a "sanqoul" in reference to the shiny "sanqal" of a type of watch that was prevalent at the time. They suspected that his hair was dyed with saffron and turmeric. Mr. Deccan's habit of urinating while standing was a shock that was long talked about by the villagers as a scandalous act that contradicted accepted values and morals. The people of the village threatened and told their children not to chase and observing Mr. Deccan while he was urinating. This threat did not work with the children, who continued to chase him and repeat, "Oh Sanqoul, oh Sanqoul, why are you standing there urinating?" Mr. Deccan's wearing of colorful shorts also raised the astonishment and ire of the village men, Al-Alawi (2016:7-9).

The novel painted two images of the nature of relationship nature between Mr. Deccan and the people of the village. The first picture is a stereotypical negative image based on apprehension and anxiety and is represented by the village people in general. The second is a positive image formed as a result of close contact and coexistence and is represented by Sa'doun, the village grocery owner, and his son Ghassan later. The first stereotype image was formed based on the apprehension and anxiety of the villagers towards Mr. Deccan. Since his arrival in the village, beginning with the frown on the face of the village sheikh and his incomprehension of the presence of these strangers among them. The village sheikh almost refused had it not been for them telling him that it was the wish of the senior officials in the capital. There was a state of pent-up hostility and anger from village elders at the new reality after the mission settled and built prefabricated iron houses as workplaces and residences. The villagers were apprehensive and wary of

the new water well dug by Mr. Deccan. They insisted on their women to go to the old water well despite its primitiveness and its distance from the village for a period of time. In addition to their apprehension and doubt about the letter (T) that Mr. Deccan placed above the well to symbolize the mandate of (Tennessee), from where he came, and their fear that it would be a symbol of the cross, Al-Alawi (2016:27-28).

Among the images that the novel painted of the other, represented by Mr. Deccan, is social intelligence and the ability to coexist and adapt to reality. This is clearly shown through several situations, including: his patience when the children and teenagers were chasing and observing his behavior. Allowing them to touch his blond hair, which attracts them. Bringing some unemployed youth from the village to work in removing the plateau, and his keenness to win the friendship of the most important men of the village. As we see with (Sa'doun's shop group), in addition to building a new water well for the village, that represented an important geographical transformation for the village.

It is as if the novel is alluding to the other in this way about America's policy of openness to the Gulf in general and the Kingdom of Saudi Arabia in particular. America was trying to get closer to it and gain its trust after the discovery of oil in the region. The relationship of Sa'doun, the grocery store owner, with Mr. Deccan represented a state of ideal coexistence with the other. Based on interaction that built on the influence, despite the absence of the language of communication and the difference in cultural level we find Sa'doun greatly influenced by the customs and lifestyles of Mr. Deccan. He was practicing morning walks with Deccan and his changing the shop's merchandise to suit the needs of Mr. Deccan and his workers. We also find him asking Mr. Deccan and urging him to build a high place for him in the village to be buried there. He was influenced by the custom of burying great people in the state of Tennessee, which Mr. Deccan had told him about. So, Mr. Deccan had no choice but to carry out what Sa'doun requested, so he built a lofty place for him next to the excavation company's plateau. We find Mr. Deccan has great respect for Sa'doun, different from the rest of the villagers. Although the relationship only lasted six months during the excavation team's presence in the village, it deepened greatly, and this was clearly evident in the farewell dinner. Sa'doun hosted the dinner in his home for Mr. Deccan and he slaughtered two large rams. Mr. Deccan was moved greatly and was astonished by the Arab generosity, which made him give Sa'doun a large radio, five Elvis Presley records, and a huge electricity generator, Al-Alawi (2016:46-49). The deep sadness on the parting night of Mr. Deccan's farewell from the village indicates the extent of this other's desire to coexist and his attachment to the place in which he lived. Even if the period of stay does not exceed a few months. This is shown through the pictures of the village and its people that Mr. Deccan placed in the museum of his private home. He showed it to Ghassan –the son of Sa'doun- when he visited him in America twenty-five years after leaving the village.

The Image Of The Western Other By Going To Him

The image of the Western other (the human) was not apparent in the second part of the novel. We do not find the presence of characters through which the dimensions and connotations of the image of the other can be identified. The novel focused in this part on the civilizational and cultural aspect of this other through Ghassan's travel to London and his long stay there. To work in the newspaper's office there, then he traveled with the editor-in-chief to America for ten days to open the newspaper's new office in Washington, and he took advantage of it for visiting Mr. Deccan in the city of Nashville,

Davidson County, twenty-five years after he left the village. Then his last visit to the Kingdom of Sweden and its capital, Stockholm, to attend the opening of the museum for the singing group (Abba) and to see the leader of the band (Agnetha Feltskog). He loved in his teenage years after seeing her picture on the cover of a cassette tape at Nadine, the wife of his teacher, Abdul Jalil Ash-shami, in the village. The novel conveyed the image of the other in this part with a realistic, moderate, civilizational vision. That is not devoid of justified fascination in some of its aspects. We can define the aspects of the image of the Western other in this part as follows:

1. Awareness of the value of art and the status of artists

When Mr. Deccan came to the village, he came carrying with him a camera, a gramophone, and Elvis Presley's records. Before he left the village after six months of oil exploration, and after he felt the generosity of his friend Sa'doun at the farewell feast, he did not find anything more precious and more appreciable than Elvis Presley records and gramophones to give to Sa'doun. That was what most represents his culture and identity. But, Sa'doun, Ghassan's father, did not care much about that. He used to liken the Elvis Presley songs that he heard at Mr. Deccan's to (cats that get together). He threw them in the junkyard, and kept singing and dancing to the songs of his beloved (Samira Tawfiq), Al-Alawi (2016:52-114). This view of the Other's art changed after years with his son Ghassan, who sent Elvis Presley records and gramophones back that started singing throughout the village again. He was also fond of the Swedish band (Abba), which he heard at the house of Nadine, the wife of Ash-Shami his teacher, who used to teach him private lessons in the English language. He became very attached to the band and he loved the girl of the band (Agnetha Feltskog) when he saw her picture on the covers of one of the tapes. This adornment and love continued to accompany him throughout his life and accompanied him in moments of sadness and joy. This obsession, admiration, and openness to Western art represented a major transformation in Ghassan's life. After he went to Jeddah to study at King Abdulaziz University, his teacher, Professor Kamel Mari', who was interested in folk singing heritage and who believed in the universality of art and that it is "for all the peoples of the earth" Al-Alawi (2016:140). Mari' admired him and was impressed by his knowledge of songs and bands. Despite his being Bedouin, he decided to adopt him and make it his real project. Ghassan accompanied him on all his trips in which he roamed the regions to discover and study popular singing arts. He married him to his daughter (Marwa) and employed him after he graduated from university in the largest local newspapers. This opened the way for him to move to London to work in the newspaper office there.

The value of the singing art and the status of artists among the Western Other is highlighted in holding concerts and museums for artists and singing groups. In London, we find Ghassan visiting the Royal Opera House and attending Elton Jones concert at Grosvenor House, and in America, in the state of Tennessee, after Ghassan's visit to Mr. Deccan, that day coincided with the anniversary of the death of Elvis Presley. Mr. Deccan accompanied him to Graceland, where Presley's house was located, where the memorial ceremony was held, to which fans and obsessed people from all over the world came. You would find people wearing the same clothes as his, imitating his movements, and cutting the same haircut as he used to. In Stockholm, Ghassan himself came to attend the band's museum of the Swedish (Abba), which he was unable to enter on the first day due to the severe overcrowding and congestion of people. By conveying this positive, realistic image of the other towards art, the novel wanted to show the magnitude of the difference

between what this other has achieved compared to the situation in our society towards art and artists. This is what the novel confirmed in some situations. This is Professor Kamel Mar'i, whom Ghassan accompanied on his research trips about anthropology and the arts of people. Ghassan says on one of these trips, "If a local popular artist like Tahir Katluj, may God have mercy on him, had been in a European country or in America, they would have made a statue of him and placed it in the middle of a large square" Al-Alawi (2016:143). We find Ghassan, when he arrived in Stockholm to attend the museum of the Swedish band 'Abba', remembering the words of his teacher, Kamel Mar'i, when he said to him. "The only difference between us and the developed countries is that the culturally advanced countries sanctify and venerate their artists, writers, and thinkers by devoting themselves to studying the impact they left and saturating it with research and scrutiny. Unlike us, we remember them only after they die, so we hold a small memorial party for them that is not appropriate for them or their achievements" Al-Alawi (2016:192).

2. Preserving and documenting the human heritage

The novel tried to highlight this value for the Western Other in many places in the novel. Starting with Mr. Deccan and his passion for everything that has value and history in the village, such as his interest in the Rabi' Ottoman Qishla. He used to stay there on his weekly vacation days until the sun went down and take dozens of pictures of it from inside and outside. When he practices running and jogging every morning, he stops at every strange plant or desert animal he encounters and takes pictures of it with his camera which is always in his backpack. One of the things that highlights this value, and it is not without an exploitative image aimed at private interest above all, is Mr. Deccan's purchase of the Austrian silver riyals minted from pure silver and engraved with a picture of 'Maria Theresa' from the Arabians, Bedouins, and people of neighboring villages, at a higher price through Sa'doun, whom Mr. Deccan appointed as his intermediary in this mission, Al-Alawi (2016:10-11). One of the places in the novel that highlights this value to others is to recall the story of the British traveler Wilfred Ziger, known as Mubarak bin London. In which Tala' Ash-shun casually mentioned in Sa'doun's shop that he accompanied him as a guide on his journey along the shore of the Red Sea to the borders of Yemen. In it, he demonstrated his passion for photography and documenting people's customs and social traditions, such as wedding ceremonies, circumcision, etc. Tala' al-Shun also mentioned that Mubarak bin London had visited their village and hosted him in the desert outside the village and had fed him a roasted sheep before he left for Hadramout, crossing the desert of the Ar-rab' Alkhali. Tala' Ash-shun's goal for recalling this story was to show Sa'doun the difference between Mubarak bin London and Mr. Deccan, whom Tala' Ash-shun was not very comfortable with and whom his friend Sa'doun warned against.

We note that the acceptance of Mubarak bin London's by Tala' Ash-shun, unlike Mr. Deccan, is mainly due to Mubarak bin London's respect for the traditions of the Arabs and his closeness to their customs, not to anything else. As mentioned Tala' is (a blessed man) (Nashmi) (he values the favor of men) (he drinks from the well) (He defecates in the vast wilderness) (He roasts the locusts), Al-Alawi (2016:28-40). When we turn to the manifestations of this image of the other after going to him through Ghassan's travel to London, America and Stockholm, we notice a great presence of the culture of (museums) with which these Western cities and capitals are crowded. The first time Ghassan set foot in London, in his first real openness to the other, he visited the

(British museum) to learn about London and its enormously rich history. He also visited Madame Tussauds Museum and saw wax statues. He also visited the Rivers House Museum, one of the museums at Oxford University, where Ghassan found all the secrets and pictures of the British traveler Mubarak bin London. He found pictures of the Tala' Ash-shun, his father Sa'doun, and pictures of some of the village's youth.

When Ghassan went to America on a work visit and took advantage of the opportunity of his remaining days to visit Mr. Deccan in the state of Tennessee, Nashville County twenty-five years after his departure from the village. The first thing Mr. Deccan showed him in his home after getting to know him was the private museum in which he documented the stages of his life. He found pictures of the Qashla of Rabi'Ottoman, pictures of his father's shop, and pictures of the women and men of the village. He also found some frames containing some Austrian silver coins engraved with the image of (Maria Theresa). Many of these he collected from the people of the desert and neighboring villages with the help of his father Sa'doun, which Mr. Deccan sold many of them after his return to America to international museums and auctions at a fantastic price. That saved him from bankruptcy, and he kept some of them in his private museum for memory, Al-Alawi (2016: 171-175)

This picture also appears clearly through Mr. Deccan's advice to This picture also appears clearly through Mr. Deccan's advice to Ghassan, after showing him the five Elvis Presley records and gramophones. Mr. Deccan had given them to his father Sa'doun before his departure from the village, to keep them for more years or sell them when needed at international auctions, as they represent a good wealth after all this time has passed. As for Stockholm, Ghassan originally went there for the purpose of visiting the museum of the Swedish band 'Abba' and seeing Agnetha Feltskog. A dream that he had long harbored since adolescence and that did not come true until many years later, Al-Alawi (2016:192-193).

3. The development of urban landmarks.

Third: The development of urban landmarks.

The novel conveyed in an accurate descriptive manner the reality of the development of the urban structure in the three capitals and cities that Ghassan visited. Starting with London, which he toured through its neighborhoods, streets, restaurants, landmarks, museums and ancient bridges extending over the River Thames. One of the important aspects that can be considered in London is its openness to others, especially the Arab element. This is due to the large number of Arab restaurants and cafes, especially on Edgware Road. In one of these streets Ghassan met by chance Nasser Al-Najdi, Mr. Deccan's driver and companion, who gave him Mr. Deccan's address in America, Al-Alawi (2016:165-159). During Ghassan's short trip to America, in which he visited Mr. Deccan in the state of Tennessee, the district of Nashville, urban development appears in Mr. Deccan's house, which resembles a palace built on a high place filled with tall, verdant trees, Al-Alawi (2016:167)

During his visit to Stockholm, the image of this small capital appears with its unique location on a bay crowded with islands. Appears in its calm and simple appearance, its authentic antique buildings, and its friendly community that loves to help others. Since Ghassan arrived in its land, he was met by the smile of the taxi driver who asked him to take him to the museum of the band 'Abba', so he pointed to a neighboring building made of light-color wood with large, wide windows. He coincidentally met

Nadine, the wife of his teacher Abdul Jalil Ash-Shami, in the village many years ago, who was, like him, obsessed with the (Abba) band. He visited with her the ancient cafes of Stockholm, the famous “Sergel” square, and the fifteen bridges located on Lake Malaren and the Baltic Sea, Al-Alawi (2016:200)

CONCLUSION

After studying the image of the (Western) other in the novel, it appears that the novelist Maqbool Al-Alawi attempts to present a new model in novel writing. This is based on a vision different from this (Western) Other by looking at him with a moderate, civilized vision that stems from the realism of coexistence and human interaction, far from the stereotypical prevailing image of this other. This is with regard to the novel writings that dealt with the relationship between the East and the West. And his keenness on multiple angles of encounter with the other (Western), through the presence of this other in our country in the period from the beginning of the sixties to the eighties. This represents the era of the discovery of oil in the Kingdom of Saudi Arabia and the major transformations that accompanied it that were reflected in the life of Saudi society. The second angle is through the encounter with this Western other. In his country, whether in Europe or America, and the events and stories that took place there, we discover many manifestations of the image of this other. The researcher recommends that those who are concerned with studying the Saudi novel should focus on Saudi novel works that relied in building their narrative on the other of different ethnicities and nationalities. Trace the image of this other and its development throughout the Saudi novel, past and present. Since ancient times, Saudi society has been an open society to others by virtue of the country’s religious specificity and the nature of its economic and commercial capabilities.

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