

## Literary Autobiography Between Authenticity And Modernity Critical Analytical Study

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### Abstract

This research paper is based on a conception of “literariness” in heritage, as a product of the mechanisms upon which the art of writing autobiographies in Arabic literature is based, searching for its foundational roots in the depths. Looking for the reason for its continuation and preservation, as a genre of ancient and renewed literary genres and an important spatial text in the literary and social life. It is open to more than one reading; it has undergone some transformations and developments throughout the ages with the aim of searching for excellence in two literary works – Kitab Alawraq: by Abu Bakr Al-Souli (335 AH), Mathaq Alsabr by Muhammad Eid Al-Araimi (1954 AD), analyzing their private memoirs, with which they penetrated the stable cultural pattern, revealing what they combine and distinguish themselves with, whether in the form of the covert translation of Al-Souli. In which the pleasure of remembering represents a translation of the state of power and wealth. There is connection to the space of higher authority, in addition to that, writing the autobiography is a subject of pride for Al-Souli. It represents an outlet for the psychological source from the state of lack and brokenness, or being a narrative vision that the writer transferred from its realistic structure, in which sadness and despair dominate the self, to a new imaginative artistic structure. This structure is rich in cultural heritage and symbolic production, filled with optimism and bright aspects of life. In both cases is considered a basis for re-reading the news in the light of authenticity and modernity.

**Keywords:** Literariness; Biography; Originality; Contemporary.

### INTRODUCTION

The autobiographical experience is a shared artistic experience, defined by ancient Arabic literature, but not in its modern terminological sense, nor in its contemporary artistic sense. Rather, it is tied to general cultural principles related to the ancient Arab man vision of himself, the universe, and the people around him. The writing of autobiography has witnessed a transformation; as its writer usually deals with one of the prominent personalities, trying to reveal the elements of greatness in that person, it is an analytical process of the elements of the character being written about. Through this analysis, the human values that the character entails are highlighted, to novel writing in the Arab world, which is present in the middle of the twentieth century, but this transformation is not known by all writers. Indeed, a number of them has gone through this experience, specifically those who have practiced writing novels as a tradition, and have taken from their personal experiences and from the traditions of the autobiographical

writing or one of its major components; memoirs, memories, or confessions, as novel material and formulation.

In the modern era, the owner writes it only once - and does not write it repeatedly. This is to ease the burden on his shoulders by conveying his personal experience to others, and inviting them to participate in it, provided that it is worthy of being narrated. It gives the artist the opportunity to confess and reveal what is about himself and clarify his position on society. That is, he writes in order to benefit from venting the contents of his heart and achieve the artistic pleasure. He writes to benefit people with his personal experiences and share it with them. Hence, the importance of choosing the topic "Features of the autobiographical dimension between authenticity and modernity" A critical analytical vision - Abu Bakr Al-Souli and Muhammad Eid Al-Araimi as examples. In order to reveal the developments on the autobiographical text.

The research attempts to answer the following questions how did the autobiographical text achieve its literary place in the ancient text? - What are its expansions, cognitive roots, and qualitative constants since its inception, birth, and emergence into existence in the Abbasid era, and ending with the outcome of the dynamism of the subjective experience, which has become a creative indication of the dynamism of artistic formation in the contemporary autobiographical novel?

This study seeks, at the theoretical and applied levels, to monitor the features of change and development that have occurred in the approach to writing autobiographies in the Arabic literature through selected examples from the Abbasid era. Namely from the "Bani Buyya era," in which Abu Bakr al-Souli lived. The author of "Al-awraq" which represents the first part of this study, and the innovative features in the modern era through the book "Mathaq Alsabr," by the Omani writer "Muhammad Eid Al-Araimi," focusing on the most important features of the autobiographical text - by analyzing its structures and revealing its aesthetics, characters, and elements.

Therefore, the aim of the study was to tracing the ancient texts, linking them to the present, and identifying the features of the changes and developments that have occurred in them. Identifying the impact of incoming cultures, the diversity of contemporary styles, and adding a kind of innovation to the literary studies that achieve interaction between literature and life based on the connection of the ego with the reality in which it arose. Revealing the extent to which the autobiographical structure matches the novel, or whether its structure is based on similarities in elements rather than others, or is its mechanisms and artistic logic intertwined with other literary genres.

## METHOD

The study is based mainly on an experiment directed to a number of literary works produced by the Arab writers, past and present, and revolves around the biography through the book "Al Awraq" by Abu Bakr Al-Souli, and the novel "Mathaq Alsabr" by the Omani writer Muhammad Eid Al-Araimi. In order to explore the mechanisms and features of the narrative in them, through contemplation, analysis, digging into their depths, in an effort to find out the transformations that have occurred in this literary genre. And also, to find out the most important features and characteristics by which it is unique and distinguished without equivocation. This is too highlight the phenomena of renewal, explain its causes, and determine its features, and the mutual psychological and social factors that link the writer to the events of his novel and their causes.

The study requires the necessity of relying on the foundations of semiotic and interpretive analysis to interrogate the biographical text. The biographical text usually tempts with interpreting and the searching for meanings behind the self-revelation, with the help of the historical and the psychological approach.

## RESULTS AND DISCUSSION

### The Concept Of Literariness As A Product Of The Mechanisms Of Autobiographical Writing

In the modern era, the critical view of the literary text has developed, and what achieves its literary character, and the resulting intellectual outputs according to the cognitive system of criticism, and liberating it from those that are not concerned with the contexts surrounding the writer and the ability it requires of creative writing, Michonick, Henry (2003: 29)(Michonick, 2003). Provide studies concerned with the nature of composition and the linguistic meaning of literary works, their internal cohesion, the imaginative unity of the literary work and the emotional power of the text. Accordingly, literariness has become a linguistic concept, based on working with literature, its material, and structure. In addition, to reveal the internal relationships that distinguish texts from one another, and represent an integral part of the system of creative action, the critic refers to a number of phenomena present in a particular literary discourse, that the reader comprehends based on its language specifically, and the aesthetic effect it has that lies in its formal structure. The author turns with special formulation into an interactive and a sharing experience based on the controversy between the recipient and the literary work, Al-Rubai, Abdul Qader (2007:95)

Then the process of receiving becomes a new participation, opening up horizons of creativity and expression for its owner, as the text turns into a targeted message in and for itself(Al-Rubai, n.d.). Attention moves from the external elements to the internal elements of the text in a conscious manner that gives the structure its aesthetic presence connected to the possibilities of figurative and metaphorical language in it. It also moves to the methods of creating symbols and the types of formation of literary structures and their role in determining their meanings, and everything related to angles of view according to the multiplicity of visions that are extended from theoretical levels to the applied attempts, Wahba, Majdy and Al-Muhandis, Kamel (1984: 255)(Wahba, Magdy and Al-Muhandis, n.d.). This makes the literary text different from other texts that have an aesthetic structure(Huwaidi, n.d.), not an artistic mask for the real thing. That is, they are bridges of critical communication between language and literature, in which a number of artistic components intersect within the literary work itself and a group of references. This is in addition to being represented by the characteristics that make literature truly literature, Al-Hamidani, Hamid (2000:11)(Al-Hamidani, n.d.), which the writer adapts in the form of striking linguistic structures and homogeneous passages that carry the significance of formation, creativity, skill, and art, by which the organic unity of the literary work is saved. It becomes an essential element and a distinctive characteristic and part of the composition of its being, especially in the composition of the autobiographical text. By looking at its elements in their harmony and cohesion, and the transformations of the moment in time, its internal interactions, and the aesthetic use of the place and its manifestations from limitedness to openness, when it is colored by the feelings and views of the writer. The language is transferred from a purely informative/utilitarian level to another level with inspiration and presence, as many members of the Prague Circle and

other supporters of the Russian Formalist School see, in their quest for identification of the literary discourse in its structure and function. This highlights the abstract laws shared by literary works, Al-Masadi, Abdul Salam (2006: 103)(Al-Masadi, n.d.).

## **A look at the two writers, Al-Souli and Al-Araimi, and their two texts**

### **1. Abu Bakr Al-Souli (335 AH)**

Muhammad Ibn Yahya Ibn Al-Abbas Al-Souli Al-Baghdadi traces his lineage to his grandfather, “Sul Tekin,” who and his family were kings in Gorgan, one of the fine writers, a collector of books, and a poet (valiant?!) among the distinguished great men of his time. He was able to stand among these famous poets as a strong competitor. He is a poet with nice utterances and good choice of words. He does not find difficulty in meters or in choosing rhymes. His life is considered an image extracted from the events of his time(Ahmed, n.d.) centuries Hijri, or the so called the second Abbasid era in Baghdad, which began with the entry of the Buyids into Baghdad. Despite the political conflicts, it has been the most prosperous and fertile period of Arabic literature, with its renewal due to the incoming cultures and the diversity of the era’s styles. A group of poets prefers the old and aspired type to the renewed; it is truly an era of renewal by all standards(Deif, n.d.). Al-Souli has been several men in one, knowledgeable of everything, not specialized in anything, swimming in the space of knowledge and not diving into it, and has been the faithful witness of his era. He narrated news, poetry, and humor. He was trustworthy and sympathized with decision-makers. In addition to being a writer and poet. His poems were widespread in his books, especially in ‘Kitab Alawraq’. He was also an outstanding critic and writer, monitoring the events of his time, depicting its corruption, and narrating its contradictions. He looks with insight into the conditions of science and scholars, religion and jurists, literature and writers, politics and politicians; he made his additions, his own efforts, left his marks, and wrote among what he wrote the book of ‘Alawraq’(Al-Humaidi, n.d.; Al-Souli, n.d.-c).

It is considered a literary and historical document that is indispensable for anyone interested in the history of Arabic literature. In this book, there are abundantly seeds of biography, not autobiography, especially with regard to the news of the one who is content with God and the one who fears God. It is considered his second heritage book, and he established its literal material on poetry; it came in the form of texts chosen by its author, seeking veracity and relying on the chains of transmission,

He only narrates what is new, or what he thinks writers and common poets need to know. He is honest in his transmission, honest in his feelings even to himself, and he follows an old style of writing that rely on the text and footnotes. He follows the text with criticism, analysis, and commentary on it in the footnotes. Which makes it a historical-critical literary masterpiece that has a great impact and unique value, with the historical material related to the Abbasid Caliphate. It also included his opinion on matters related to government affairs and political and literary events that that are not collected in any book other than his. He has investigated on the distinguished orientalist: J. Hayworth. Dunn, a student of the great Orientalist H. A. Jib, the three available parts have been issued throughout the years 1934, 1935, and 1936.

### **2. Muhammad Eid Al-Araimi**

An Omani writer who is interested in artistic writing. He is driven to literary writing by force and not by heroism. He was born in the middle of the last century, in

1954, in one of the villages of the Sultanate of Oman, the city of Sur, in Wadi al-Murr in the eastern region of the Sultanate of Oman. He completed his basic studies moving between cities of the Arabian Gulf; Muscat, Al Khobar, Kuwait, Abu Dhabi, Kuwait again, then Doha. He continued his university studies in the United States of America, where he obtained a Bachelor of Science in industrial engineering in 1981. He then joined the Petroleum Development Oman Company in the oil fields, in the Omani desert, and then moved to work in the translation department due to his health conditions. He began his writing career after he was involved in a traffic accident on his way to his work site. As a result, he was quadriplegic; his car collided with a camel on his way, which resulted in him being unable to move or lead a normal life while he was young. His spinal injury, disrupted his life at all levels, but he dealt with that sudden crisis and its circumstances with all rationality, and proved his ability to challenge and confront his new health condition, both physically and psychologically. After his health rehabilitation, he continued to work in the company and still works. The tragedy that robbed him of even the simplest physical abilities made him a writer full of strength and action. He represented a living image of the will of double defiance. Emphasizing at the same time that a person can be reborn after setbacks and that life does not stop at a certain turning point, which a true human being is one who searches for blessings in the heart of adversity, and that wise people should not stop at an obstacle or bump (Al-Busaidiyya, n.d.). Al-Araimi's book, "Mathaq Alsabr," is the second part of the subject of this study. Dar Al-Farabi in Beirut published it in 2001, in the book, which he summarizes his experience with disability that lasted about 20 years... in addition to several articles, short stories, and studies published in local and Arab magazines and newspapers. In addition to stories and articles in English, published on websites.

His book, "Mathaq Alsabr," is considered the first biography of its kind in Oman. He published it twenty years after the incident to which he was exposed. He conveyed the issues of the Omani self, its concerns and perceptions in a rich language without exaggeration or affectation. To reveal the feelings of sadness and pain within him through a wide area of contentment with fate and destiny, amazing tolerance for reality, and the nature of the easy that is impossible. He is a very personal experience and a biography of life from childhood to manhood. It comes as a funny emotional and historical record, as if it is an objective and emotional equivalent to a picture of the experiences of an entire generation. It is a documentation of the folklore of a society, and a speaking picture of a collective consciousness about the life of a generation that Allah wishes for it to be short. Then the country develops into a modern civilization with an explosive material and oil revolution that changes the Gulf way of life very quickly. He presents many topics in which he deliberately exposed himself, preferring to be honest with himself so that the others believe him; this gives him a sense of self-worth!

### **The Path Of Art, Autobiography, From Ancient To Modern In Arabic Literature**

The art of autobiography (Shalak, n.d.) is one of the old, ancient, and newly developed literary genres, and the most common phenomenon in the early stages of the history of Arabic literature (Reynolds, n.d.), Logan, Philip (1994:22) (Logan, n.d.). It is one of the most important components of the codification of human heritage in general and Arab heritage in particular, as it has been known as a literary genre since the pre-Islamic era (Al-Maghrabi, n.d.). It is formulated on models that carries hopes and aspirations of ancient Arab life, even if it is not an independent art. Pre-Islamic poets use

to depict in their “sentimental” poems various environments and exploits. This contributes to revealing the physical and psychological image of the poets. In addition to depicting the events that occurred in their time, as Imru’ Al-Qais depicted in his commentary “Durat al-Jaljal.” This type of writing has developed through various literary eras, and according to the different Arab-Islamic countries from the era of blogging to the present time. We can hardly find a specific definition, or a ready-made template under which this art falls, and does not extend beyond it to others. With the Abbasid era, a huge uproar was created in the field of literature, the horizons of poets and writers expanded due to the incoming cultures, and the styles of the era diversified. A group of poets existed; they wanted to distance themselves from the ancient, they aspired to a kind of renewal. It was a renewal in poetic purposes, in the introductions to poems and in poetic meters, in addition to the development of new prose arts, so it truly became an era of renewal by all standards (Deif, n.d.). His poetry represents an immortal heritage, carrying within it the ambitions, hopes and aspirations of ancient Arab life.

There have also been many translations, many of which took into account frankness, honesty, and impartiality in many of the views, opinions, and experiences related to the self and the characters. Some of them depicted their authors’ internal and external conflicts, a depiction full of vitality and growth, revealing the extent of the transformation, change, and development that had befallen someone’s personality. Many of these self-translations were concerned with proving the elements of time and place, revealing the names of characters and places, and strengthening the facts by proving history and some means and records.

Maintaining the elegance and narration in the literary work brings the desired pleasure, which makes the self-translation receive great care on the part of writers and is received by the public with great demand, because it satisfied his need, as it conveyed the tangible reality in an easy and sweet narrative form. It played this literary role, along with other people’s lives and biographies (Fahmy, n.d.; Hassan, n.d.), over many generations, and it came in the form of confessions and advice. Such as confessions and religious advice that appeared in Sufi literature in the Middle Ages, as in “Alnasaeiha Aldeenyia wa Alnafahat Alquduseeiyah” by Al-Harith bin Asad Al-Mahadhi, Al-Hallaj wa Al-Ghazali, and others. These were usually written in response to a group of many diverse motives, which the writer may or may not be aware of all together, but some of which are clear and dominant. The phenomenon of transformation since ancient times has played a major development over time. It has moved from being a simple document that lists basic information about a prominent figure, which it analyzes its elements; to highlight the human values contained in that character, and reveal the elements of greatness in it, into a more complex document that includes information that is more detailed. It is linked to precise rhetorical determinants, embodied in building an ideal image of oneself, so that personal experience becomes a rhetorical input closer to novel writing in the Arab world. It is no longer limited to writing biographies of writers and historians only.

Scholars have proven that it has multiple forms such as history, memoirs, stories, and novels, or in the form of confessions - thoughts - and daily diaries. Although it is dominated by the novel form and this may be due to the fact that the autobiography is the closest genre to the novel. Both of them, despite the differences are based on a single narrative template. Vital issues, common elements, and similar purposes and objectives unite them, which registered their presence starting in the middle of the twentieth century

and are closer to confessional writing and genres and the purposes but this transformation has not been known by all writers.

Indeed, a number of them went through this experience, specifically those who practiced writing novels as a tradition, and took from their personal experiences and from the traditions of writing an autobiography, or one of its major components the so called: memoirs, memories, or confessions, as novel material and formulation. That it gave creative imagination a broader, deeper, and more influential space, transforming it from documents we return to into novels in which the realism of what is happening cannot be relied upon. The beginning of the art of modern biography was with the clear reference that this art imposes on the reader, through the identity of the writer's name with the narrator, and with the main character. Despite the fact, that narrating the personal lives of these writers is the main topic of these biographies. However, they often express their opinions on many social, religious, cultural and literary issues in their societies, Shaker, Tahani Abdel Fattah (2002: 42)(Shaker, n.d.).

Perhaps the closest ancient autobiographies to literary autobiography in its modern sense are those books written by Prince Abdullah, Osama bin Munqidh, Ibn al-Haytham, al-Razi, and Ibn Khaldun(Al-Asqalani, n.d.). They provide the greatest amount of enjoyment, in addition to portraying each of them with the skill of literary narration that relies on many elements of art, on accuracy, frankness, sweetness, and ease. It also depends on a degree of interconnectedness in the parts of each autobiography, all of which are reasons and factors that achieve literary and artistic pleasure and arouse emotional sympathy with the autobiographer, and invite him to share his various experiences, emotions, and thoughts(Abbas, n.d.; Al-Haidari, n.d.). This literary genre gains its value from the writer self-awareness of the importance in expressing the meaning of his existence. George May says the autobiography arises from the writer's desire to restore the path of his life, in order to realize it, and to rejoice in the results. He ends up with what reassure him that despite the accidents, the contradiction, the failure, the reversal, the hesitation, the denial, still as it is, and the beloved identity of the ego has not been harmed(Abdel Dayem, n.d.).

That is, in essence, it is a shared artistic experience written by its owner to relieve his burden by conveying his personal experience to others and inviting them to participate in it. It gives the artist the opportunity to confess and reveal what is within himself and clarify his position on society. That is, he writes to benefit by venting the contents of his heart and releasing himself from its shackles and to obtain the artistic pleasure that comes from honesty and the ability to influence. He writes to benefit people with his personal experiences and share that with them. Although it is a very private personal experience, it is not only a mirror of the life of the writer. It is a microscope of; the historical, social, economic, intellectual, literary and religious events that surround him. It is also written only once and not written repeatedly, and the one who writes it is someone who has reached a great stage in his literary, intellectual, political, or general professional life. Simulating reality without being involved in it, this is because the text of the autobiography is the intrusions of its author's self and his life experiences that reached maturity, and the product of his active encounter with life, its struggle, and culture, accompanied by an artistic literary formulation that contains an aesthetic and creative touch.

The story of an individual's life is transformed into a literary work that is not underestimated, in which it does not tend toward the fantastical and the bizarre, nor does

it narrate events and facts that occurred without having the slightest connection to the art of fiction. To maintain the consistency and consistency of the work in a certain direction, and maintain its place in the category of literature!

### The Applied Study

The autobiography or the autobiographical dimension in a particular literary work is the writer's treasury and the storehouse of his secrets that he resorts to in his creative works to recall some specific moments or events in his life. Even to describe places through the eyes of a novelist in their time with his own feelings and emotions, realizing that his writing is only a means of concealment when revealing, and an opportunity to extinguish some of the fires burning inside him, and to live in other lives whose facts, events, and symbols gave him the opportunity to write. It also gives him a parallel narrative and description of feelings, sensations, obsessions and thoughts, without appearing directly to the reader, but Dr. Khairy Douma confirms that: Self-writing is a relatively recent matter, and different from the writing of the ancients to record their lives. The ancients usually write the established facts about their lives and their writings, while moderns relive their lives from the beginning, relying very heavily on memory. For this reason memory plays the largest role in their choices and in coloring memories." In the color of the present (Abdeen, n.d.), and in this study "between authenticity and modernity" does not mean motivating the past over the present, ruminating on it, being proud of its effects and cherishing it as an end in itself regardless to its value (Hanafi, n.d.)

1. What the two writers agreed upon with regard to the mechanism of narration and autobiography within the text.

The book "Alawraq" is a book of news in which personal experience occupied a prominent space. It was written by Al-Souli as an episode in a series that he published in News of Poets. It is an abundant historical material, containing many biographies. Although the author tended to be neutral and objective, the talk about the self and recording his circumstances with the caliphs and ministers makes him, from the point of view of Arab criticism, closer to the art of autobiography in the sense of his time, not in its modern sense, which is evident through:

- a. The intense presence of elf, and it appears to the recipient as an elusive self in its presence when you do not expect it, and its absence when you expect it, like the tide in its wandering among the news, (vol. 1/255), knowledgeable of matters of literature and the novel, in an attempt to make us believe that it brings what no one else has brought, and that everyone is unable to do. Then in another place she appears as a broken self, dealing with the ordeals that befall her in silence; She seemed to be conceited between fading and rising (Part 1/28 - Part 2/84-85-210) and so on.
- b. His self-aggrandizement and elevation, and his attempt to distinguish it from its contemporaries, celebrate it, and showcase its culture, until he reached the point of getting lost (vol. 2/85-220), and it became an element of polarization, dominated by narcissism (vol. 2/pp. 4-25-46).
- c. In his writings, he slips from time to time from public to private discourse, and digresses in his talk about himself, moving from a discourse about others to talking about himself, out of a desire to summon and triumph for it, (Part 2/pp. 26-96).
- d. Indirect translation of himself through his penetration into a stable system-translation -, displaying his knowledge, poetry, and contact with the people's elite,



intending to present his experiences, actions, and interactions, and their immediate and long-term effects (vol. 3, pp. 194-213)!

### **Mechanism Features And Manifestations Narration In “Mathaq Alsabr” By Al-Araimi**

The novel ‘Mathaq Alsabr’ in the experience of its author is a very specific vision, full of the presence of the self, the diversity of the place, and its transformations in time from a life phase and the transition to another. its author has presented it in an honest and intentional retrospective recording, according to a special rhetorical structure linked to a communicative context in which he left the recipient with much that is left unsaid. That is through the narrative space and the implicit statement; this indicates his full awareness of the implicit role of the recipient in the literary text, which carried concerns and perceptions of the identity of the contemporary autobiography, as in:

1. The Structural construction: It only came as an expression of a humanitarian issue a way to rehabilitate the mentally and physically disabled, depicting in its multiplication the image of the first environment in its transformations from one social life stage to another, not to discuss a deep issue, The first part of “Mathaq Alsabr”: (p. :1-50)
2. Honesty and frankness: Al-Araimi was honest with himself in presenting his experience with disability, and his portrayal of his feelings and health condition, describing the most minute details of his life, even after the accident that paralyzed him, telling everything, not ashamed of his narcissism and nomadism. So that others will believe him (pp. 29-31)
3. Objective accuracy and imagination: He included in his narration the details of the events he went through in his life, and adhered to the historical description that was consistent with their chronology. So, he was very realistic, recounting real experiences he went through (pp. 32-33, 38-39); Not making up situations; But he mentioned it as it happened, without adding more imaginative touches (pp. 34-36)
4. The narrative plot: The plot appeared because the text was close in reality to the novel when he was involved in a car accident on his way to work (pp. 7-26), and it contributed to the development of events. Until I reached the solution by reconciling with the disability and challenging it with destiny and will (pp. 27-31), in addition to many examples that fill the novel.

This study, which is the result of continuous reading and reading in the curricula of its subject, was conducted in order to discover the mechanisms and features of the autobiographical narrative element in each of the two styles that are the subject of the study, and which represents the visions of the two writers and a reflection of their feelings and feelings, to contemplate, analyze, excavate and dig into their depths, in an effort to find out the transformations that This literary genre, and its most important features and characteristics that are unique and distinguishable, were developed using previous studies that revolved around their axis, and references related to the process of biography in ancient and modern times, and according to what was dictated by the circumstances of each according to scientific standards and technical characteristics so that the text does not lose its literary character.

#### **1. Elements Of Uniqueness And Distinction In Al-Souli’s Book Alawraq**

Alawraq Book is one of the most famous literary books of the fourth century AH. An important historical reference in the history of the Abbasid Caliphate,

documented the history of this era. It depicts and reveals Abbasid life in all its aspects and conditions, and a literary record in the literature of the Abbasid poets and others. It includes news of the caliphs, their families, their sons, and their poetry. In it, Al-Souli gave himself a bright image of special importance.

Ibn al-Nadim said about him in al-Fihrist: "It is not completed; it included the news of the caliphs with their families, the poems of the children of the caliphs and their days from Al-Saffah to the days of al-Mu'tazz, and the poems of the remaining Abbasids who were not a caliph, and the first of that was the poetry of Abdullah bin Ali..." (Ibn al-Nadim, n.d.), which is a piece containing news of the years from 226 to 256 AH, appeared in the book based on two cases: the first is: the pleasure of remembering and retrieving that emerged in the book through his relationship with the princes, people of power, and the people of power, and his intense presence in talking about himself, which is knowledgeable of matters and is expert in all the conditions of the people around him. It brings about what no one else can. He makes his speech sound like a display of his culture, especially when he exaggerated the chains of documentations in his narrations, and intervened steadily in them, trying to make the recipient believe that he is a great scholar, knowledgeable of all matters, and with extensive experience in the conditions and lives of his narrators (vol. 3 / pp. 32-53).

Despite his selection of the most prominent news, and his reliance on stating facts and portraying events in narrative form, it was a monotonous expression to create a unique impact on the mind of the recipient, with its importance and status among those with power and authority. This resulted in avoiding honesty; because he throws gifts behind it, and no mental enjoyment is caused by the recipient (vol. 3/pp. 63-193), despite his attempt to appear as dear to the soul (vol. 3/211-219).

The second: creativity, and venting the source. This is what began in transforming the oral hadiths that came from the mouths of some narrators into elegant written texts. They were distinguished by the choice of wording and the sparkle of phrase, in which he breathed his soul in a way that expresses his calamities, and this was what was most apparent when talking about his calamity, whether with the Daylams - a group of Persians - who looted everything in his house. Or when he talked about the calibers - those who did not consider banditry a crime - who broke the wheels of his orchard and burned his palm trees, and did to him and to his orchard what they did (Part 3/p. :212-219). The recipient would think that the era in which he lived was a great form of robbery and crime, and he is a tolerant saint, who prefers people over himself no matter what they do, and his constant interference in mentioning the chains of transmission took him from the job of mediator in conveying the news to the job of critic or the artful.

## 2. Elements Of Uniqueness And Differentiation In Al-Arabi's Text

Al-Arabi's text, 'Mathaq Alsabr,' published by Al-Farabi Publishing House in Beirut - 2001 AD, came in two chapters, the first of which is titled: "The Taste of Patience", while the second is: "Basil and the Khan." Both chapters are an open discourse that revolves around the author's self, his surroundings, and his struggle with the disease (Al-Arabi, n.d.). As Judith Butler says: There are multiple ways that contribute to the emergence of the ego from the core of the template of social life, to place it in the contexts of its circumstances, as a result of the standards, customs, and rules that establish its ability to live, its harmony within the ontological field, and establishes a living and dynamic relationship with each other (Butler, n.d.).

This is what we see in Al-Araimi's biography after twenty years of continuous struggle with disability and its health repercussions on the body and soul. His text came between the imaginary and the referential, and a serious hybrid attempt to break the horizontal sequence and the stereotyping of sequential narrative through its use of the technique of retrieval and regression to the past, and anticipation with anticipation. The future is a recurring image in it, and the reliance on introspection, the meaning of the title, and other modern methods, which carries within it a clear tendency for renewal, especially in its attempt to express the transformations that the Omani environment has witnessed spatially and socially in the village and city (p. 56: 60),

In a direct manner, carrying in its contents belonging and connection to it. His story about his childhood also carries a local cultural specificity, which does not arouse in the recipient childhood memories as much as it reconstructs the identity of the place in which his individual self is integrated into the collective memory (pp. 17: 19-36: 39-47). This is what critics call stream of consciousness, and it is a form that is not devoid of its own unique aesthetics, in which the features of control and balance, intellectual clarity, goal setting, realism, and simplicity play a role in marking the stylistic and structural elements prevalent in his writing (Ismail, 2000).

Al-Araimi's text was not based on a cultural memory, but rather written from a life memory, in which the moment of revelation healed his bloody wounds, and the speech was based on a tragic incident that constituted a defining moment in the author's life. Therefore, it cannot be considered an autobiography in the contemporary sense; Rather, it is a new literary composition or template located in a middle area between the novel, the article, and the autobiography, with which its author wanted to escape from drowning in the sea of his sorrows and pain, so he found nothing but childhood memories as a refuge (pp. 64:69).

He succeeded in creating a central, developing character, surrounded by other characters who contribute to driving events, by recalling the past and retrieving his being. To recall details that formed an important part of his life (p. 70: 74).

Although they were only for short moments, they contributed to creating a new experience for him in the present, and brought him some sense of comfort. Where there is no place for fatigue and sorrows (p. 61: 63), relying on language to transfer a past experience to a later future, using its spirit of challenge, through a rhetorical style that carries in its aspect concealment and presence, so it does not confirm or deny something (p. 22- 33), in which he exposed himself with realistic honesty, so that others would believe him (pp. 44-46-52). Two powers conflict with it, the first of which is the dominant power of narration, even though it is not a novel or a traditional story, and even if it tries to approach a novel, it does not rise to the level of the event, as it is more like a diary... and the second of them is: the power of the tortured body held hostage by the quadriplegia that caused its disability. About the movement.

## CONCLUSION

The features of biography and its characteristics in ancient Arabic literature differ from its characteristics in this era. It is no longer limited to literal translation; rather, its topics and contents have varied. It has become a continuous development, which addresses all aspects of social, cultural, political and other aspects of life. Autobiographical writings in the Arab heritage are considered the origins or seeds of autobiography, not autobiographies. We do not find among them a model in which the

author deals with himself as an independent subject who lives his political, economic, social, and emotional life. The external events leave an impact in his depths so various feelings, emotions, and conflicts are generated in it, rather, it presented the edifying style as an encouragement to set an example and emulate it, in an easy style, based on precise brevity, nice expression, good presentation, and smooth storytelling. The ability to bring back the past, and bring life, movement, and warmth to the depiction of events, experiences, and characters with the aim of performing a cultural function through mass dissemination of “normalization, socialization, unification of concepts, and convergence of viewpoints.

The autobiographical text in the ‘Kitab Al-awraq’ comes scattered among the folds of news, characterized by strictness, and using history as a vehicle to reach literature, trying to triumph or avenge oneself. It is characterized by hesitation and ambiguity, so it belongs to the genre of news; so that our selves can be reassured about him, and he does not belong to the genre of autobiography. It does not fulfill its conditions; it becomes a hesitation and a confusion between the speech to the other and the history to the self.

The novel ‘Mathaq Alsabr’ represents a realistic life lesson that stands on its own, far from traditionalism and classicism. It carries a humanistic atmosphere free of prolongation and repetition, carrying within it a new type of love for life, hope, and patience with its afflictions in a human being who contains within him a special being that differs from others as fingerprints vary. In the novel ‘Mathaq Al Sabr’, the author focused on the narration process within a descriptive overlap of events without unjustified elaboration, nor access to guidance, confirmation, and education. A realistic narration in which he controlled the thread of suspense in the growth of the character’s internal conflict, focusing on its features, intensifying the purpose of its presence in his life. ; Then comes a long life of conflict, pain, struggle, and non-surrender.

The language in the contemporary autobiography has been an incentive to write an autobiography and build one’s identity, by the use of narration through which specific events are hidden by passing through entire periods without referring to or mentioning them, based on functional narration techniques, including in particular the characteristics of deleting events or summarizing them.

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In conclusion: I can only ask Allah the Almighty to benefit us with the knowledge that we have learned, and to increase the knowledge that benefit us.

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