A Saudi Representation of America and the Americans

An Imagological Study of Ghazi Al-Gosaibi's Works

A thesis submitted by

Mohammed Faia Asiri

For the degree of Doctor of Philosophy in Arab and Islamic Studies

The University of Exeter

The Institute of Arabic and Islamic studies

January 2020

Abstract

Distinct images of America and Americans began to emerge in Saudi culture and literature after the discovery of oil in the Arabian Peninsula since 1938. This historical event not only brought American oil companies to the region but also raised substantial cultural questions about the self and the Other. Later on, the continuous American presence has come for economic and political purposes in Saudi Arabia, such as in the Arabian American Oil Company (ARAMCO, which is called now Saudi ARAMCO), and the Gulf War in 1990-1991. This presence has been reflected in Saudi literature, both poetry and narrative prose.

This thesis sets out to study the image of America in Saudi novels in order to understand its dimensions, structures and techniques. The study centres its data and analysis on one significant contemporary Saudi author, Ghazi Al-Gosaibi (1940-2010) who engages consistently with the American theme in most of his writings as characters, spaces, speeches and culture for various purposes. In real life, Al-Gosaibi is well immersed in American culture and has a lot of experience of living in America and socialising/working with Americans.

Imagology, or what is called image studies, utilizes concepts and methods which focus on "how certain temperamental characteristics are stereotypically imputed to certain nationalities." (Beller & Leerssen, 2007). Taking into consideration all Al-Gosaibi works, *i*magology *helps* to investigate mainly four key elements in the image: dimensions, narrative techniques, *themes* and lastly discourses. The study also will compare and contrast images of America with Al-Gosaibi's works and present the similarities and dissimilarities in term of structure and theme. The thesis is structured around four key themes: cities, women, politics and *other* images of America.

The core argument of this thesis is that the richness representations of America in Al-Gosaibi's narrative are almost consistent and complementary, regardless of being in various genres and from different times. The depictions of America are used metaphorically to display characteristics of America and Americans as well as to represent issues about selfhood and nationhood. Al-Gosaibi is distinctive and different.

This thesis contributes to modern Arabic literary scholarship in the following ways. Firstly, it is one of the initial studies of modern Arabic literature adopting an imagological approach. Imagology is useful not only in analysing the themes, but also the aesthetic features and how they correlate to the images represented. Secondly, English language literary studies on Arabic

literature focus on Egypt, the Levant and North Africa, this study redresses the balance not only about Saudi literature but also it sustains the representation of America in modern Arabic literature whereas the focus is usually on Europe. This thesis is one of the pioneer in-depth studies of Al-Gosaibi in the English language. It introduces a major Saudi author and his work to English readers, including first-time translated sections from his works.

Keywords: Imagology, image studies, Arabic literature, Saudi literature, national character studies, American Studies.

Statement of Copyright

The candidate confirms that the work, translation and analysis, submitted is his own and that appropriate credit has been given where reference has been made to the work of others. This copy has been supplied on the understanding that it is copyright material and that no quotation from the thesis may be published without proper acknowledgement.

Acknowledgements

This thesis would not be achieved without support and encouragement from several people who made a great company in my journey. First, and for the most, I would like to send huge thanks to my supervisors: Dr Emily Selove and Dr Christina Philips for their unfailingly supportive stance, insightful thoughts and invaluable guidance. They have always inspired me with novel ideas, problematic questions and suggestions that crucially affect both the structure and the contents of my thesis. I had been pleased to work under their supervision during my PhD journey. I am thankful to several respectful scholars whom I contacted at the beginning of my journey consulting for suitable methodology and selective data: Prof Rasheed El-Enany, Prof Najm Kāẓim, Prof Joseph Leerssen, and Prof Husain Al-Manasrah. My thanks also go to an honourable and respectful figure in Arabic studies in the UK Mr Leslie McLoughlin for his helping in translating several texts.

I am also thankful to my sponsor King Abdul Aziz University in Jeddah via the Royal Embassy of Saudi Arabia Cultural Bureau in London for their financial and administrative aid throughout my educational journey from English Language level to PhD level. I would also thank the Institute of Arab and Islamic Studies at the University of Exeter for their hospitality, caring, and consideration.

I cannot say thanks enough to my small family, my wife and my kids, for sharing their essential part of their lives travelling with me, overcoming all obstacles and problems that I have been through, sharing happy and sorrow moments with me. A special thank must go to my wife for her continuous support, encouragement and assistance. I would also like to thank my big family, my parent and siblings tirelessly, for their patience and yearning to finish my study, especially my brother Adel, who passed away at the beginning of my PhD journey.

I cannot close these acknowledgements without expressing my warm thanks to my special friends: Dr Adel Khamis, who made my journey to the UK; Dr Hussain Al-Qarni and Dr Ghayda Al-Juwaiser, who guided my first steps in the UK; and Dr Rania Al-Ardawi, who became voluntarily as my academic supervisor before I started studying at the University of Exeter. Last but not least, I would thank all my friends from all countries for their kind and joy they provided during my stay.

Dedication

To four Fatimahs:

The one who gives me life, my mother,

The one who gives me love, my wife,

The one who gives me hope, my grandmother,

And the one who beautifies the institute every morning, the cleaner.

Illumination

"You are my other me.
If I do harm to you,
I do harm to myself;
If I love and respect you,
I love and respect myself."

Extracted from the Mayan poem "Pensamiento Serpentino" and translated by American writer Luís Valdez.

System of transliteration

The thesis follows the IJMES (International Journal of Middle East Studies) system of Arabic transliteration.						
ء	ʾ	ض	ḍ	Vowels:		
ب	b	ط	ṭ			
ت	t	ظ	ẓ	Long	ا or ى	ā
ث	th	ع	ʿ		و	ū
ج	j	غ	gh		ي	ī
ح	ḥ	ف	f	Doubled ّ	ي	īy
خ	kh	ق	q		وُ	ūw
د	d	ك	k	Diphthongs	و َ	aw
ذ	dh	ل	l		ي َ	ay
ر	r	م	m	Short	َ	a
ز	z	ن	n		ـُ	u
س	s	ه	h		ـِ	i
ش	sh	و	w			
ص	ṣ	ي	y			

I. Proper Arabic nouns (names, last names) will be diacritically transliterated but not italicised (e.g. Sulṭān) last name (Al-Arfaj). Arabic cities are written in English.

II. Arabic resources titles will be transliterated and italicised and Al-Gosaibi's ones are translated.

III. Words which have come into common English usage are not diacritically transliterated (e.g. Allah, Muhammad). I consider the name "Al-Gosaibi" in this category because the author himself and English translators agree on it.

IV. Arabic words or expressions that do not have a literal English translation will be put in the transliterated form with a quick explanation in a footnote or will be translated into cultural equivalent expression.

System of referencing

The thesis adopts **APA style** (American Psychological Association) for citation, quotation and referencing.

Table of content

Table of Contents

Chapter One: Introduction

1. 1. Research Rationale

The study of national representation in literature has become one of the most critical subfields in comparative literary studies in the second half of the twentieth century. In the global era, where people worldwide are connected and build images about each other through interaction with media, social media and technology, the question of Self and the Other has assumed great importance. In a world of nationalism and globalization, image studies, also called imagology, explores the characteristics that have been assigned to a particular nation by another nation, or vice versa. It also includes how a specific country has portrayed itself throughout fictional and non-fictional works. In these representations, the image of America has been given considerable attention in world literature, including Arabic literature. However, Saudi literature has been noticeably overlooked and needs to be studied in depth. This will help us understand how the particularities of the Saudi case can add nuance to our understanding of how America is perceived in different parts of the Arab world.

The idea of studying the image of America in Arabic literature arose when I was in the United States studying English in 2011. I noticed that there were differences between what I saw in reality in America and what I had seen through movies and TV series that were broadcast on Saudi television in the eighties when I was growing up. I used to see America as a land of crime where everyone carried guns, where the probability of being killed was high. In reality, I lived in Seattle, Washington State, for about two years, and only heard of one severe crime. Then, I started thinking of conducting a study to investigate similar paradoxical experience.

As I was reading a lot of Arabic literature at that time, I asked myself if any Arab writer had had either positive or negative experiences and they had written about them. I then started looking into the representation of America in Arabic literature. Not surprisingly, there are hundreds of works of travel literature works, novels, and poems written about America and the Americans since the 1880s when the first Arab groups migrated to America looking for a better life. The first Arabic travelogue on America dates back to the 1660s, written by Ilyās Mawṣilī titled *al-Dhahab wa al-ʿĀṣifah: Riḥlat Ilyās al-Mawṣilī ilā Amrīkā: Awwal Riḥlah ʿArabīyah ilā al-ʿĀlam al-Jadīd* (The Gold and the Storm: Elijah al-Mawsili's Journey to America: The First Journey to the New World). According to Majaj, the next Arabic travelogue that appeared after the great flow of Arab immigration to America in the 1880s was *Riḥlah Mudīr al-Lisān*

*ilá al-Āsitānah wa Ūrubbā wa Amrīk*ā by Khalīl Sarkīs [The Leader of Tongue's Journey to Istanbul, Europe and America, 1893] (Majaj, 2008).[1]

When I started researching the image of America in Arabic culture, I was overwhelmed by an abundance of fictional and non-fictional materials. The volume of books that portray America has grown massively in the Arab world, particularly since several historical events, such as the establishment of the State of Israel, the presence of America in the Gulf states in the Gulf War 1990, the terrorist attack on the World Trade Centre in 2001, and the American invasion of Iraq in 2003. Suddenly, from the second half of the twentieth century, the topic became vital and vigorous.

I, then, questioned how I could deal with these literary works methodologically. Later, I realised that there is a subfield of study, under the umbrella of comparative literature studies, called imagology which is the "discursive study of stereotypical attributes of national character" in literature and culture (Leerssen, 2016).[2] Imagology is an appropriate method to use here because it provides analysts with a wide range of theories and tools that can be utilized in their interpretations that would not be achieved without it. These theories and tools help us to go beyond the theme by extracting cultural denotations and showing the relationship between the atheistic features and the representations. The representations or characteristics of a different group of people and countries can be found in various genres such as travelogues, literary writings, history, and media, to name just a few. **Imagology** opened the gate for me to explore Arabic literary treasures and scholarly studies about the image of America, not only by looking at the images but also by analysing them with concepts and methods from an imagological perspective.

Consideration of the concepts of identity, nationalism, national character and the Other became increasingly urgent in post-World War II (Leerssen, 2016) as new historical, territorial and geopolitical boundaries were formed and these affected how nations looked at themselves and at other nations. Under such conditions, imagology emerged as a field of study under the umbrella of comparative literature studies. Some seminal sources in imagology, but not exclusively, can be found in studies by the Belgian comparatist Hugo Dyserinck and the Dutch comparatist Joseph Theodoor Leerssen in their joint journal *Studia Imagologica: Amsterdam Studies on Cultural Identity* since 1990s.

Studying images or representations requires digging deeply into the author's personal and collective mind revealing his/her vision and perspective of the world. Imagology uncovers historical, social and cultural aspects of two nations, that of the imagined and the imaginer. Imagology can not only rectify perceived stereotypes between nations but also avoid or minimise all misrepresentations and their motivations. Studying the representation of American through imagological perspective is vital in the Arab world to have a better understanding of Arabs themselves and the great power after the Second World War. Twenty-five years ago, Said called for the establishment of an institution or organisation to address this concern:

> To my knowledge, there is still no institute or major academic department in the Arab world whose main purpose is the study of America, although the United States is by far the largest, most significant outside force in the contemporary Arab world (Said, 1994, p.294).[3]

Yet, there are very few serious individual and semi-official attempts to fill this scholarly lacuna, as we see in Medina Centre for Orientalist Studies at http://www.madinacenter.com.[4] It seems that there is only one journal in studying the West in the Arab region, published by the Islamic Centre for Strategic Studies in Iraq at https://alfeker.net/authors.php?id=952. Before this, Hasan Hanafi announced a study field which he called it ilm al-istighrāb (Occidentology) in his major book *Muqaddimah fī 'ilm al-Istighrāb* (An introduction to the Occidentalism).[5] However, the effort of these individual and organizational initiatives has had little cultural impact on public opinion. Thus, it is difficult to claim that there is an intellectual mainstream or a national influential thought of investigating the West academically in the Arab region.

Representation of the United States is undoubtly important. After the Second World War, in 1945, the power of America began to greatly influence the Orient, superseded the dominance of the European countries (Ning, 1997).[6] The victory of the United States and its allies in the Second World War reshaped the concept and structure of power in the world (Said, 1994, p.309). "Given the rise of America as a global force throughout the 20th century, it is not surprising that America would re-emerge as a setting in the Arab literary realm." (Smith, 2014, p.174).[7] The massive volume of Arabic literary works, in one way or another, situate America, depict the Americans, and question the Americans' perception of the world and its inhabitants.

I am always inclined towards studies that raise cross-cultural interactions and intercultural relations by encouraging researchers to analyse them and commence a dialogue between nations and cultures. By doing so, being different in religion, skin colour, culture, race, gender is no longer a justification of conflict and confrontation. In my case, this thesis will increase the awareness of the Saudi community towards the Other and open a portal to accept the diversity of cultural systems; which is a core strategic goal in Saudi Vision 2030.

1. 2. Research Importance

1. 2. 1. The Importance of Saudi literature

I believe, as a member of the Saudi academic community, that the continuation of studying Saudi literature, and introducing it to the English-speaking audience, is important for several reasons. First, there has been a massive growth in Saudi literary production over the last fifty years, especially novels and autobiographical works about America, which invites analytical research in literary studies. The relationship between America and Saudi Arabia needs to be studied from a cultural perspective as well as it is already studied from a political one. There are Saudi intellectuals, novelists and poets who write about America and the Americans, and they do not necessarily reflect the official policies of either government.

The treatment of Saudi literature should be considered through several factors that make its contents and construction distinctive from other Arab regions in terms of contacting with the West. Saudi Arabia had not been colonised, at least not in the era of colonialism in the Arab region, by the West. Therefore, the images of the West and America presented in their literary works may supposedly be different from the images presented by their Arab neighbours who have experienced colonialism. Saudi's relationship with America and Europe differs from its immediate neighbours and other parts of the Arab world in that America sees Saudi territories as its most powerful and strongest ally in the region because of its natural resources, particularly oil, and the long historical link between two nations.

Secondly, the discovery of oil in the Arabian Peninsula, with its consequences, was not merely an economic or a social shift; it raised an important cultural question about the concept of self and others (Al-Harbi, 2015, p.8).[8] Since this discovery, Saudi Arabia has embarked on developing a solid relationship with the United States, first with companies and later with the government (Nayrab, 1994).[9] "The 'self and the Other' is regarded as one of the most important

themes in the contemporary novel and has a strong presence in Saudi narrative discourse." (Al-Harthi, 2015, p.132).[10] This theme has been further reinforced by Saudi's response and participation in the First Gulf War (1990-1991) and the Second Gulf War (2003). As a result, Saudi poets, writers and novelists started representing America and the Americans in their literary works. One of the recent statistics in Gulf literature shows that Saudi novels outnumbers the publications in the Gulf States (Bayl, 2016, p.29). The effect of their presentations is to address many aspects of America from different viewpoints.[11] Thus, it is crucial to keep a close eye on this phenomenon of the self and the Other and test the images' structure, languages, literary techniques and motivational discourses.

Thirdly, Saudi people and society have been accused, by some scholars will be mentioned, of being intolerant to 'Others', particularly the West and America. It has been said that Saudis are looking at the West through hostile glasses (Pollack, 2003).[12] This theoretical proposition stems from the idea that the Saudi state is the origin of Islamic civilisation and Islamists, which threaten Western civilisation (Huntington, 1993).[13] What made the matter worse was the involvement of fifteen Saudis in the horrific terrorist attack on the World Trade Centre on 11th September 2001 (Ottaway, 2009).[14] The cataclysmic event of 9/11 drew the world's attention to Saudi Arabia because most of the hijackers were holders of Saudi nationality. In his book *The Crisis of Islam*, Bernard Lewis participates in this accusation by disseminating the idea that religion in the Middle East plays a significant role in Arab attitudes towards the West and America (Lewis, 2003, p. xxvi & 101).[15] The ramifications of the 9/11 attack still affect current Saudi-American relationships as witnessed in 2016, in the law called The Justice Against Sponsors of Terrorism Act (JASTA), which enabled American citizens to claim against a foreign state for injuries, death, or damages from an act of international terrorism.

Regardless of the enormous quantity of studies about the image of the West and America in Arabic culture, it has been noticed that Saudi literature of the West, to some extent, barely exists in the literary studies of the West. Most studies that deal with the image of the West in Arabic literature have overlooked the writers and literary corpus from Saudi Arabia. The renowned Arabist and Arabic-English translator Roger Allen in his significant book *Arabic Novel: An Historical and Critical Introduction* traces the development and themes of Arabic novels mentioning only 'Abd al-Raḥmān Munīf, as a Saudi novelist (Allen, 1995).[16] More recently, Edinburgh Studies in Modern Arabic Literature, which started in 2012, published

some interesting studies about Modern Arabic literature. However, the presence of Saudi literature in all these publications is hard to find.

This inattention to Saudi literature might be linked to several factors. For one thing, in literary studies, we know that Egyptian, Iraqi, and Syrian writers have historically been the most productive in literary terms. This may lead scholars to be content with the materials they already have from these countries as samples and representative of all contemporary Arab people, including the Gulf States.[17]

For these extraordinary academic and historical reasons, it is worth drawing attention to the theme of the image of America in Saudi literature and discovering how Saudi intellectuals and literati perceive the United States, and how they portray it in their writings.[18]

Conversely, there is a noticeable paucity of English language research about Saudi literature, especially about the image of the West and America. The professor in Arabic language and literature and the director of the Arabic language programme at Harvard University, William Granara, agrees that fewer studies than might have been expected have been done about Saudi writing.[19]

In fact, there are some English papers and articles about Saudi literature scattered here and there, mostly about female Saudi writers and most of them have been written since 2015, which needs a devoted critical study. In short, this thesis hopes to continue contributing to the field (Saudi representations of the Others) with a different perspective and methodology.

1. 2. 2. The Importance of Saudi American relations

It is an imperative element to foreground the Saudi American relations before initating the Saudi literature representing the United States. The Saudi American relations started in 1920 and became settled in when diplomatic relations were established in 1940s (Nayrab, 1994). During this time, American oil companies were present in Saudi lands, yet there was no governmental representation of an ambassador, only an American counsellor. "The discovery of oil helped the Kingdom establish new relations with many countries, particularly the United States. The Government had offers from Japan and Germany, but it preferred to continue its oil concession with the American company due to the lack of associated political liabilities"

(Lenczowski as cited in Al-Harthi, 2015, p.87). From this point on and due to "the direct interaction between Saudis and the west conducted by studying abroad" (Al-Ghadhdhāmī, 2005, p.166), the bond with America has expanded.

The Saudi American relations have been stable and survived despite their disputes about some political issues. Saudi Arabia has stood against the Americans' political attitude towards the recognition of the State of Israel, the invasion of Iraq in 2003. Even significant events, such as the 1973 oil crisis, and the 9/11/2001 terrorist attacks, have not cut the linkage between two countries. "Saudi Arabia's unique role in the Arab and Islamic worlds, its holding of the world's second largest reserves of oil, and its strategic location all play a role in the long-standing bilateral relationship between the Kingdom and the United States. The United States and Saudi Arabia have a common interest in preserving the stability, security, and prosperity of the Gulf region and consult closely on a wide range of regional and global issues." (United States Department of State, 2019).[20]

As we have mentioned earlier that the Saudi-US realtions started economically with American oil companies thoses which "emphasize [on] the importance of "official" ties with Saudi Arabia and the dangers of continued inaction" (Miller, 2017, p.125).[21] Theses official ties have expanded from economic and diplomatic relations to include common interests in military equipment and training, scholarship and medical services. Yet, the cultural relations between the Kingdom of Saudi Arabia and the United States have been seen apparently through Saudi scholarly and literary works. To avoid the abundance of literary materials, I drew the limit upon on a Saudi literary figure to investigate the perception of the United States through his eyes.

1. 2. 3. The Importance of Ghazi Al-Gosaibi's works

Introduction

Saudi literary writers have participated in the representation of America and Americans for decades, which makes it challenging to track all literary works and study them in one thesis. Thus, a limitation has been set around one of the most important literary figures in the history

of Saudi literature who has not been intensively studied in English, although he is familiar with the West: Ghazi Abdul Rahman Al-Gosaibi.

1. 2. 3. 1. Al-Gosaibi's Life

Ghazi Abdulrahman Al-Gosaibi (1943-2010) is a luminary of Saudi literature, and modern Arabic literature. It is useful to outline the stages of Al-Gosaibi's life in general, and his encounters with America, literally and figuratively. Previous studies gather Al-Gosaibi's writings with others as if they have the same career paths and personal experiences. Al-Gosaibi presents images of America from a diplomatic, political, poet, novelist, and essayist's standpoint. These characteristics are rarely to be found in any other Arab writers who portray America. This section aims to provide an understanding of his literary representations of America within his written oeuvres.

Al-Gosaibi's family

Ghazi Abdulrahman Al-Gosaibi was born on 20th of March 1940, in Al-Hafuf, a city in the Eastern province of Saudi Arabia. Descended from a prominent merchant tribal family, Al-Gosaibi's father was from Najd.[22] As a tradesman his father used to travel quite frequently to India, Bahrain, the East of the Arabian Peninsula and Hijaz, and the West of the Arabian Peninsula, where he accompanied King Ibn Saud (Abd al-Qadir, 2013, p.15). His mother was from a reputable Hijazi family named Al-Katib, but her father came from Turkey. Al-Gosaibi's immediate family comprised his German wife, Sigrid Al-Gosaibi; one daughter, Yara; and three sons, Suhail, Faris, and Najad. Al-Gosaibi sarcastically said he had colour blindness towards racism because of the mixture of races in his blood, which had an impact on his views of mankind (Abd al-Qadir, 2013, p.16).

Al-Gosaibi spent his childhood much like an orphan, as his mother died nine months after his birth, swaying between the strictness of his father and an abundance of indulgence from his grandmother. This oscillating situation had a profound influence on him, as evidenced later in his leadership and worldwide popularity: "authority without firmness" (Mostyn, 2010).

During his life, he went through various formative stages in his career and in his literary life, as will be discussed. In 2009, he was diagnosed with cancer by a team of physicians from the Mayo Clinic in the United States. No more than a year later, on 15 August 2010, Al-Gosaibi died in Al-Riyadh, the capital city of Saudi Arabia. Elites, intellectuals and governors attended

his funeral.

Al-Gosaibi's Education

Al-Gosaibi started his primary and secondary educational journey in Bahrain,[23] where his teacher discovered his talent as a poet. He continued his education at Cairo University in Egypt where he obtained a bachelor's degree in law in 1961. His life in Egypt, to a significant extent, is reflected in his famous debut novel *Shuqqat al-Ḥurrīyah* (An Apartment Called Freedom, 1994). What the main character in this novel did, by travelling to the United States, Al-Gosaibi did in real life, following his educational dream in America.

He planned to continue studying law in a university on the East coast of America. However, because of his brother Nabeel's medical condition, he moved to study international relations at the University of Southern California. After graduating in 1964, he moved to the United Kingdom to pursue a PhD. Having conducted a thesis about the Yemen crisis 1962-1967, in which he was officially and politically involved, Al-Gosaibi was awarded a PhD in international law from University College London in 1970.[24]

Al-Gosaibi's Career

Al-Gosaibi's career went through various phases which can principally be categorized as: administration, ministership and ambassadorship.

His career started after his return from the United Kingdom, as a dean of the Faculty of Commerce and chairman of the Department of Political Science in the University of King Saud, Al-Riyadh between 1970 and 1975. During this time, he was assigned as the Director of the Saudi Railways Organization. Later, he was appointed several times as a minister in Saudi Arabia in different ministries. From 1975 to 1982, he was the Saudi Minister of Industry and Electricity.[25] From 1982 to 1984, he served as the Saudi Minister of Health. He stopped being a minister to take up an ambassadorship, to Bahrain from 1984 to 1992 and the United Kingdom from 1992 to 2002. During the period 2002 to 2010, he was in charge of the Saudi Ministry of Water and Electricity and a Saudi Minister of Labour, respectively. He was also a board member of Saudi Aramco and served until October 2004. These positions allowed him to have direct contact with different countries from the East and the West alike, making contacts and exchanging interests. One last point to mention before moving on from Al-Gosaibi's career is

his experience with UNESCO, when he nominated himself as a director general in 1999. It was Muhammed Al-Rasheed, a former Minister of Education of Saudi Arabia, who in the first place convinced Al-Gosaibi to enter the competition. "Al-Gosaibi did know much about UNESCO, but in a month, he became versed in UNESCO's philosophy, history, programmes more than anyone who had worked in UNESCO for a long time." (Al-Da'fīs, 2017). This experience and its influence on his representation is covered in detail in the introduction to the novel *Dansku*.

Al-Gosaibi and the Saudi Royal Family

The relationship between Al-Gosaibi's family and the Saudi royal family was solid and well established long before Ghazi Al-Gosaibi was born. His father Abdulrahman was a pearl trader in Saudi Arabia in the era of Ibn Saud. Ghazi Al-Gosaibi, personally, got to know members of the royal family from simple meetings, and without any plan beforehand, as he states in his autobiographies. King Faisal allegedly knew him in Yemen; Prince Sultan met him in a library; King Abdullah at a critic's event because of his poetry collection; King Khaled during a journey from Al-Riyadh to Dammam; and King Salman from a consultation on electricity. These connections with the royal family are important in analysing Al-Gosaibi's portrayal of America, as Saudi is an ally of the US, which affects his way of representation.

1. 2. 3. 2. Al-Gosaibi's Literary World

He had not only published more than seventy books from poetry to prose but also generated a major shift in Saudi literature in terms of themes and techniques from the publication of his first novel *Shuqqat al-Ḥurrīyah*, (An Apartment Called Freedom) in 1994;[26] in which he openly discusses political ideologies, man-woman relationships and religion (Zalah, 2004).[27] His distinctive literary legacy is infused with political, social and cultural overtones where he addresses many issues from personal to national and international matters. Al-Gosaibi's works, in Saudi Arabia and in the Arab region generally, have been widely published and read, receiving widespread recognition and criticism.

Al-Gosaibi's literary life started when he was in high school (Al-Gosaibi, 2003b, p.18 onwards). During his life, he published six autobiographies, eleven novels, two plays, twenty-six collections of poems and almost forty collections of essays.

Al-Gosaibi is a significant figure in modern Saudi and in Arabic literature, in both poetry and

prose. The Saudi literary critic Al-Nu'mi, categorizes Al-Gosaibi as a novelist in the fourth movement of Saudi novel development, during which he argues there was a huge shift in Saudi novels in terms of content and structure (Al-Ni`mi, 2004). Intellectually, Al-Gosaibi is considered, in the eye of Islamists, as a liberal writer, westernised and secular. These labels are considered stigmas, which distort his image in the Saudi community and cause discord with Islamists as will be discussed in due course.

Among many other literary features of Al-Gosaibi's literature, there are two fundamental features which reoccur in his novels: information and sarcasm. A Saudi socialist, Al-Khidir, reads the abundance of information in Al-Gosaibi's works as a way of showing off. According to Al-Khidir "it seems that the cultural knowledge and intellectuality that Al-Gosaibi obtains is just for the sake of social or cultural prestige nothing more. His writings are for showing off, not for enlightenment or grounding for reformation" (Al-Khidir, 2010, pp.527–541). On the other hand, Al-Ghadhdhāmī, as I am inclined to, interprets the information in the novel *al-'Usfūrīyah* and other works of Al-Gosaibi as a response to the outer cultural climate. Al-Ghadhdhāmī elaborates that the technique of using information in modern literature replaces the use of symbols in classic literature (Al-Ghadhdhāmī, 2005). For instance, metaphors, analogies, and metonymy are literary devices used in the past, and now are no longer useful in the era of information. Also, describing the lack of 'enlightenment and reformation' in the work of Al-Gosaibi contradicts what the current, and modern, Saudi community thinks about Al-Gosaibi as an inspirational figure in the development of Saudi Arabia.

In most conservative cultures, some books are banned from circulation both for perceived reasonable and unreasonable motives, and Saudi Arabia is no exception (Sīdū, 2005). "Freedom of expression is restricted in all countries of the Arab world. Authorities and institutions are excessively sensitive to frank criticism and 'immoral' representations of reality." (Rooke, 1997, p.46). Al-Gosaibi's position and link to the royal family did not prevent his works from being banned in Saudi Arabia until 2010. Al-Ghadhdhāmī points out that Al-Gosaibi and other novelists were banned "because they were seen to pose a major threat to the dominant, patriarchal Saudi ideology. While the social controversy around these writers was raging, some other writers applied self-censorship to avoid touching upon what were perceived to be the most sensitive issues." (Algahtani, 2016). Although Ghazi Al-Gosaibi was a highly recognisable figure in Saudi Arabia, his books were banned after he published his first novel *Shuqqat al-Ḥurrīyah* where he openly discusses political ideologies, man-woman relationships

and religion. Days before his death, the Saudi Minister of Culture and Information, Abdul-Aziz Khoja, lifted the ban and made all his works available. Two possible reasons might explain this permission. First, it was a show of appreciation of Al-Gosaibi's great literary legacy and contribution to the Saudi literature. Secondly, as journalist Ahmed Adnan observes, it was allowed because of the cultural openness that came with King Abdullah Ibn Abdul-Aziz's era (as quoted in Ba'amer, 2010) which has had positive consequences up to the present.

It is notable that Al-Gosaibi started out as a poet before shifting to prose, particularly novels. He explains this switch as a way to present issues that are difficult to discuss in a place other than fiction (Al-Gosaibi, 1999b). In Saudi Arabia, the novel becomes a great medium in periods when freedom of speech is crucial, as Saudi socialist Al-Khudir noted (Al-Khidir, 2010, p.459). From a literal perspective, "prose provides the clearest proof of the correspondences between literary form and transformations in the wider fabric of society," (Ostle, 1986, p.169) whereas poetry cannot provide these complex concepts. Psychologically, Sigmund Freud argues that "a fictional text provides a scenario, one with a point in which he or she will identify themselves so that the imaginary story will perform an act of wish-fulfilment in and for the reading subject." (As cited in Easthope, 1991, p.66).

Al-Gosaibi's depiction of the Others

It is important to follow the writer's awareness and vision in the process of cultural convergence among peoples because it affects his literary and intellectual representations (El-Enany, 2006b, p.128). This thesis argues that Al-Gosaibi has both a direct and indirect sense and awareness of stereotyping other cultures, and this is reflected in his writings in terms of both structure and content. Al-Gosaibi consciously and subconsciously conveys ideas of cultural relationships in his writings, such as stereotyping the others, the importance of travel in terms of correcting the stereotypical image about the Other, national character, national and international relations, the importance of the Other in terms of understanding ourselves, self-identity, and how images are used for political purposes.[28]

Since Al-Gosaibi is famous for drawing the Others (Shaqrūsh, 2015),[29] he revolutionises the theme and writing styles in representations of America and the Americans. For example, he does not represent the high technology in America without its philosophy and consequences. In addition to sketching American figures, he sketches ordinary people, such as taxi drivers, and salesperson. Moreover, he does not hesitate to quote and admire their achievements,

sayings and values. His representations may demolish stereotypical images about America, such as the lack of social relationships, and manners.

Al-Gosaibi's Encounter with America

Regarding our current data, most studies of Al-Gosaibi's bibliography proclaim that his first contact with America was in the 1960s when he went to the United States to pursue his postgraduate education. I would argue that Al-Gosaibi's link with America started in his early childhood. In one of his autobiographies, he says: "Guns surrounded me because my father's business was an agency with Remington, an American manufacturer of firearms and ammunition." (Al-Gosaibi, 2006c, p.62). Al-Gosaibi had contact with America in various ways: from his education, where he obtained a master's degree from the University of Southern California in 1964 until the last days of his life, when he received treatment at the Mayo Clinic, Minnesota State, US.[30] Al-Gosaibi's regular visits to the United States as a minister, ambassador and tourist, allow him to show different aspects,   ones not commonly described in Arabic literature such as political themes. Moreover, Al-Gosaibi writes about America in wartime, The First Gulf War 1991, and his essays are considered to be one of the most important resources about this period. This overview illustrates that it is unlikely that Al-Gosaibi was influenced by grand narratives or stereotypical images of America, because he had first-hand experience.

Al-Gosaibi, to the best of my knowledge, is the only Arab novelist who characterises famous real-life American figures in many of his novels as well as depicting America fictionally. Moreover, it can be noted that he gets in touch with American popular culture, as he mentions and characterises various actors and singers. Therefore, it is worth studying the imagology in his works. Varied intellectual, political and cultural relationships are thoroughly manifested in his depiction of America.

Having lived in the United States as a student, ambassador, and tourist, the presence of America is noteworthy in Al-Gosaibi's writings either as an essential element or as incidental.[31] Al-Gosaibi portrays America in different forms: characters, setting, culture, social relationships, history, architecture, political system, cities, famous figures, landscape, weather, artists, scholars, and politicians. Studying the intensive portrayal of America in all of Al-Gosaibi's writings (poetry and prose) would lead us to have a complete picture of his view about America

and would unveil the different and complementary qualities between the images in various writings.[32]

1. 2. 3. 3. Intellectual and Political Climates

Literature is a venue of emotion mixed with intellect (Badr, 1971, p.27). Therefore, after looking at the context of the writer, Al-Gosaibi, it is time to investigate the intellectual climate during his lifespan.

1. 2. 3. 3. A. Intellectual climate

Arab Nationalist Discourse

Nationalism tends to strengthen the political instrumentalization of auto-images by using hetero-imagery. Arab nationalism, as with nationalism in the West, started and flourished with the intelligentsia (Ayubi, 1996; Hobsbawm, 2014). Whether it is called Arab nationalism or Pan-Arabism, these terms refer to the ideology declared by the Arab nationalist figure Gamal Abdel Nasser that "the Arab states [are] stronger through their cooperation in the economic, military and cultural fields, and in the sphere of foreign policy" (Dawisha, 2016). The main components in Arab nationalism ideology are those attached to nationalism as seen by Abdul-Kareem Ahmed: language, race, religion, shared history, shared culture, economic interest, and ethos (Ahmad, 1970). Historically, "Pan-Arabism is a twentieth-century doctrine that developed in conjunction with the breakdown of the Ottoman Empire and the encroachment of western colonialism" (Ayubi, 1996, p.135). Arab nationalism stemmed from the desire to establish an identity distinct from others: Turks and the West (Ahmad, 1970).

What is attractive in the nationalist discourse is, as Said argues, that nationalism functions as a tool of resistance and a weapon against imperialism (Said, 1993, p.225; 2003, p.299). The interaction between self and other establishes and consolidates national discourse in respect of self-assertion and distinguishes the self from Others as Hameed Alhumaidani says (Isma`il, 1999, p.281). Lerssen reads nationalism as "the political instrumentalisation of an auto-image", from which identity and identification shape images.

Al-Gosaibi was not exceptional from any other Arab or Saudi intellectual who had been hugely influenced by the Arab nationalist discourse at that time. His concern with nationalism started when he was fourteen (Al-Gosaibi, 2003b, p.18). A Saudi critic, Saleh Al-Sadi (2014), argues

that Al-Gosaibi was an extreme Arab nationalist when he was younger, but later became a moderate Arab nationalist, or Saudi nationalist, precisely. His involvement in the reality and practice of politics situated him in a position where he could balance his theoretical nationalist tendency. Al-Gosaibi's nationalism was compatible with his desire for development.

The disappointment and the disillusionment that Al-Gosaibi faced in Arab nationalism broke him as well as encouraged him. At the time of dissolution of the Soviet Union and the start of the Gulf War in the 1990s, most Arab intellectuals shifted their discourses from Arab nationalism to being more patriotic to their countries and its allies. Seeing the American victories on CNN during this period fuelled the Arab intellectuals' minds with admiration (al-Khidir, 2010, p.458). Through this historical context, we can see why Al-Gosaibi started writing about America in novels from the 1990s. Sultan Al-Amir maintains that Al-Gosaibi's Arab nationalism is an example of the non-independent intellectual, or pragmatic intellectual, who prioritizes the nation interests at the expense of Arab countries in regards to the greatest global power, namely America (Al-Amir, 2010).

Religious discourse (*al-Ṣaḥwa al-Islāmiyya*) in Saudi Arabia

The rise of al-Ṣaḥwa al-Islāmiyya in Saudi Arabia was influential, as in some other Arab countries. Religious discourse in Saudi Arabia was suspicious of intellectuals who came from the West; Smith names this attitude 'anti-intellectualism'. It is true that Al-Gosaibi and other Arab "intellectuals and literary communities in the Arab world were marginalized. Most writers were committed to the secular values that were being demonized for their purported linkages to the West." (Smith, 2014, p.178). It seems that religion is a crucial factor in imagining the Other; many people cling to religion to justify differentiation and rejection of the Others and legitimise hostility towards them (Afayah, 2000b, p.14). They proclaim that surrendering to Western culture means abandoning Arab culture (Bahī, 1988, p.14). Religious discourse is predominantly unfriendly towards the West. Therefore, anyone attached to the Western world or calling for its norms to be followed is stigmatised and their reputation distorted. Al-Khidher points out that the social and cultural transformation in Saudi society led to a long ideological clash between *al-ḥadāthah* (modernism) held by intellectuals and literary figures and *al-turāth* (traditional) held mostly by al-Ṣaḥwa al-Islāmiyya and religious scholars.[33]

Al-Gosaibi was one of those intellectuals targeted by Islamist discourse at that time, which sometimes pressured the authorities not to publish his works (Al-Gosaibi, 1998, p.69 onwards). He has been described by Islamists as westernised, and secular. Al-Gosaibi thinks that there was a group of religious people who had a [political] agenda against national security as well as being subsidised financially to achieve their goals (Abd al-Qadir, 2013, 12-13). His attitude towards religion and religious people cannot be reduced only to this clash because, according to his literature, he adhered to and admired Islam but not the way of al-Ṣaḥwa, who want to interpret and impose their interpretation on Saudi society.

Four main issues shape the relationship between Al-Gosaibi and al-Ṣaḥwa and manifest in the representation of America in Al-Gosaibi: Saudi women, Saudi curriculum, the attitude towards literature and the deployment of the American military in the Gulf War, 1990.

Al-Gosaibi's writings show that he is a supporter of women's rights and against some Islamists' view about women such empowerment of women in the workplace. In his tenure as a minister of Saudi Labour, he, among others, fought to install Saudi women in the workplace, particularly in stores selling women's accessories. Another issue was Saudi women driving, for which Al-Gosaibi was one of the advocates against the majority of religious discourse at that time. Al-Gosaibi fought for Saudi women's rights against not only the prevalent religious discourse but also tribal discourse. This is one social issue, what about the political issue?

The time of the Gulf War 1990 was the most intense moment where both parties clashed. Not only was Al-Gosaibi the most famous political columnist in the Saudi press, he also wrote against the religious mainstream in Saudi as they were against the employment and deployment of American military, as can be seen in the literary opus *Wa'd Kīsinjir wa al-Ahdāf al-Amrīkīyah fī Al-Khalīj* [Kissinger's Promise and American Goals in the Gulf] and the lecture *Fa-firrū ilá Allāh* [Flee to Allah] both by Safar al-Hawali (b.1950), who is one of the famous scholars from this religious discourse. Al-Gosaibi, on the other hand, wrote an explicit book, *Ḥattā lā Takūna Fitnah* [Before It Gets Worse],[34] in which he uses strong language. He uses four tactics to counter Al-Ṣaḥwa wa in this book. First, avoiding and neutralising three principles: The Holy Quran, the prophet's sayings, and the Saudi government. Second, provoking the government to arrest some of the al-Ṣaḥwa figures. Third, using al-Ṣaḥwa discourse in this battle by employing The Holy Quran and Hadith to support his point of view.

Fourth, not discussing some blasphemous accusations directed at him; rather, he wants to clear his name of these accusations (Al-'Amir, 2010).

The Saudi educational curriculum is another site of this intellectual clash (Al-Gosaibi, 2007, p.62). Al-Gosaibi is not in favour of the concept 'al-walā' wa al-barā' (loyalty and disavowal) which was taught in Saudi schools in an Islamic doctrine module (Al-Gosaibi, 2006c). This concept "refers to the undivided loyalty (wala') Muslims should show to God, Islam and their co-religionists over all other things on the one hand; and the disavowal (bara') they must show to anything deemed un-Islamic on the Other." (Wagemakers, 2008). It seems that Al-Gosaibi wanted to destroy this religious principle which may impede the relationship with non-Muslim communities. He launched western modules and courses about legality and law in the Institute of Public Administration. The religious discourse saw this as a way of westernising Saudi societies through academic discourse. Later on, Al-Gosaibi succeeded in implanting the modules following a dialogue to reassure Al-Ṣaḥwa that these modules are not against Islamic values (Al-Rifā'ī, 2012).

Religious discourse in all its forms, official and non-official, created an atmosphere that rejected arts, and literature, including novels as they were tools used to destroy religious values and norms (Lacroix, 2011). Therefore, the image of novels and novelist became distorted (Al-Amri, 2017). The battle of Al-Gosaibi's literature with Islamist discourse started from the poetry collection *Ma'rakah bilā Rāyah* (A Battle Without a Flag, 1971) where he was accused of obscenity and immodesty. This book, and other literature by Al-Gosaibi, was reported to the authorities in order that it be banned from circulation. Islamic discourse still has influence on academic studies about Al-Gosaibi's literature. For instance, a researcher argues that the courage that Al-Gosaibi summons to present an intimate scene in his novels is an absolute violation of Islamic preaching and ethics (Al-Mughīrī, 2017, p.141). Another book which portrays frivolity in Saudi novels is *Min 'abath al-Riwāyah: Naẓarāt min Wāqi' al-Riwāyah al-Su'ūdīyah* [The Frivolity of Novels: Notes on Saudi Novels].[35] Some figures of Islamist discourse, on the last days of Al-Gosaibi's life, acknowledged his talent as a poet, and sometimes recite some of his verses (Al-Rifā'ī, 2012).

1. 2. 3. 3. B. Political Climate

Al-Gosaibi was exposed to numerous historical events from his birth. He was born in the lap of World War II. Following that he had direct experience with historical Arab events, such as the Tripartite Aggression in 1956, Six-Day War in 1967, Yom Kippur War in 1973, Lebanon War in 1982, Gulf War in 1991, and the American-led coalition invasion of Iraq in 2003. Witnessing several historical events made Al-Gosaibi reliable source of the era. Clearly, he says: "I was born in an era that witnessed many transformations, the beginning of the Second World War, and I started writing in the fifties when many new movements were conflicting." (Al-Gosaibi, 1991c, p.60).[36] Therefore, Al-Gosaibi is not merely a person representing himself, he is a generational representative, and this can easily be proved by noting the increase in studies about his works, the number of his publications and the spread of his readership, not only among Saudis but also throughout the Arab world.

Palestine issue

The Israeli–Palestinian conflict is part and parcel of Arab nationalist discourse in Arabic novels (Allen, 1995). The Palestinian exodus in 1948 and "the establishment of the state of Israel marked a watershed moment in the political and literary history of Arabs." (Al-Malik, 2016, p.60). However, the Israeli defeat of Arabs in what is called *Yawm Al-Naksah* (the day of setback) in 1967 had a huge influence on Al-Gosaibi, as many Arab intellectuals. "Arab intellectuals did not see the defeat in only military terms but were to see it in the fullness of time as a symptom of the collapse of the national dream in the post-independence era. There was a sense of pervasive national disillusionment" (El-Enany, 2006a, p.113). Since America was the first country that recognised and supported Israel, the attitude towards the State of Israel and America, the supporter, become a criterion of Arabian loyalty. Arab nationalist discourse in regard to the Palestinian issue features in Al-Gosaibi's literature in several ways. For example, "the Three Nos" refers to 'No peace with Israel, no recognition of Israel, no negotiations with Israel' (Al-Musfir, 2005).[37] These three Nos are used sarcastically in one of Al-Gosaibi's novels (Al-Gosaibi, 2006a, p.207), representing his shifting attitude towards Arab nationalism. Further detail about how the Palestinian issue influenced Al-Gosaibi's representation of America has already been covered in the analytical chapters.

The Gulf War, 1990-1991

The Gulf War in 1991 was a major historical event that shaped the relationship between the East (the Gulf) and the West (America in particular). Al-Gosaibi participated in this event through his prose and poems. He wrote the most widely read column in the Gulf War; and later published his writings in two books: *Azmat al-Khalīj: Muḥāwalah lil-Fahm* (The Gulf Crisis: An Attempt to Understand, 1991)[38] and *Fī 'Ain Al-'Āṣifa* [In the Eye of the Storm, 2015].[39]

Historically, the war was initiated by the western military coalition led by the United States, in the era of the Bush administration, to liberate Kuwait and protect Saudi Arabia after Iraqi president Saddam Hussain's invasion of the State of Kuwait on 2 August 1990. From some Islamists' point of view, Al-Ṣaḥwa,[40] the war was not to protect Saudi and free Kuwait (Lewis, 2003, p.xxiv); but to impose American hegemony in the region. This standpoint renewed the conflict between Al-Gosaibi and Saudi Islamists as discussed above.

1. 3. Research Objectives

In contrast to most studies about the image of Arabs in American minds, I want to take a perspective of reversed polarity and investigate the image of America and the Americans in Arabic novels. I aim to explore the mechanism of Al-Gosaibi's depiction of America and the Americans. My main concern will be the artistic representations of America and the Americans in Al-Gosaibi's novels, through analysing the contours and features.

A set of three goals should be achieved by the end of this thesis. First of all, the research intends to unveil the characteristics of America and the Americans, as represented from Al-Gosaibi's point of view, revealing the aspects that have been displayed in his literary corpus. The study will show the static and dynamic images of America within the whole literature of Al-Gosaibi. His sustained engagement with America and the nuanced innovation he brings to the image of America from the perspective of poet, novelist, diplomat, minister, and ambassador cannot be found in any other Arab or Saudi writers. Therefore, the study will show where and how Al-Gosaibi is different from other Arab, sometimes Saudi authors.

Secondly, the research attempts to apply an integrated imagological approach to analysing images in literature. The methodology seeks to identify the images of America and Americans alongside narrative structures and ways of representation. Investigating the context is part and

parcel of the analytical procedure. The concept of context includes culture, politics, ideology, history or even a personality which might influence the representations of America. Also, a comparative analysis between images within Al-Gosaibi's works will be conducted. The research will explore the systematic way of imaging America and the Americans in Al-Gosaibi's writings; which will contribute to the field of imagology. That is, the study attempts to investigate how images are different from one genre to another, and also the similarities and dissimilarities between them. By doing such an examination, the study will validate the imagological approach in analysing cross-cultural literary texts.

This study aims, finally, to introduce much more about Saudi literature to Anglophone readers who are interested in the field. A number of English studies about Arabic literature have been conducted on Egyptian, North Africa, Levantine literature, which is understandable given its early relationship with the West and its rich literary productions. I hope this thesis can show the sophistication of Saudi literature. It is inevitable that introducing Al-Gosaibi's world to a western audience and Arabists will not happen without a translation of some extracts that have not been translated before.

1. 4. Research Questions

This research intends to answer the following research questions:

1. 4. 1. The main question

How does Al-Gosaibi characterise and represent America and Americans in his novels and how do these representations work with his other writing: fiction, nonfiction, prose and poetry? This main question includes sub-questions, which can be divided into two parts: theoretical and analytical.

1. 4. 2. The Theoretical Questions

- What is the concept of image in literature, and what other relevant terms are used in the thesis?
- How can the image of America and Americans in novels be analysed using imagological methods?

1. 4. 3. The analytical questions

- What central aspects and themes does Al-Gosaibi address about America and Americans in his writings?
- What self-images can be extracted from the image of America and Americans?

- What are the writing and imagological techniques Al-Gosaibi uses in depicting America and the Americans? How do these techniques enrich the image? Are there any differences or similarities in themes and techniques from one genre to another?

- What are the ideological factors, historical events, Saudi-American relationships and Saudi foreign policy which might impact on Al-Gosaibi's depiction of America and the Americans?

- To what extent is Al-Gosaibi similar to or different from other Arab writers who portray America and the Americans in their novels and autobiographies?

- How does Al-Gosaibi represent America and how does he construct Arab subjectivities therein? Do they play a minor or major role in the narrative?

- How is the cultural encounter treated in each novel?

1. 6. Research Primary Works

Because of the importance of novels in expression and representation, this research is initially and primarily limited to five novels. However, Al-Gosaibi's other publications, such as his poems, essays, and interviews, are essentially included in analysing the images of America. The primary works are:[41]

Al-ʿUṣfūrīyah (The Lunatic Asylum), 1996.

Abū Shallākh al-Barramāʾī: riwāyah [The Amphibian: Father of Lies], 2001.

Saʿādat al-Safīr [His Excellency Ambassador], 2003.

Al-Jinnīyah: ḥikāyah [The Ghost: folktale], 2006.

Al-Zahāymir: uqṣūṣah [Alzheimer: novella], 2010.

I have chosen these five novels as a starting point because of the considerable presence of America and the Americans as a character and settings. I consider America and the Americans in these works whenever real American figures, places, celebrities, politicians, actress, actors, businesspersons, institutions or companies are referred to. I also consider the fictional names of people or places that have been claimed as an American.

1. 7. Research Approach.

The thesis adopts an integrated approach which will be explained as follows. The image in literature is intensely complicated; it is difficult to rely on one single theory or methodology to analyse the representation of America in Al-Gosaibi's works. Therefore, an integrated interpretive imagological approach from imagology is adopted (Leerssen, 2016). This

integrated approach is a combination of theories and methods that address four main questions: first, **which** dimension of the image is presented (**structural approach**). In this regard, the research mainly utilises Ditze's structural approach for analysing the image in the literature (Ditze, 2006). His method includes the study of the three main dimensions of any image: the personal dimension, transpersonal dimension and non-transpersonal dimension. Second, **thematical approach** works on **what** qualities and characteristics are attributed to America or the Americans. Third, **textual approach** will focus on **how** the image is constructed in terms of novelistic and linguistic techniques, such as characterisation, setting, metaphorical usage, among other features, to analyse the image as long as how they enrich our understanding of it. Lastly, **contextual approach** aims to answer **why** does a certain representation occur. For this part, the research adopts theories and methods from cross-cultural encounter studies. This includes mostly Occidentalism, which is, like orientalism, the way in which the West is represented in Eastern literature. Occidentalism has different discourses and features that are manifested in Arab literature: such as alienation, otherness, ambivalence discourse, just to name a few. There is an approach called **intertextual**, which attempts to trace the origins and roots of the representation throughout a period of time. However, this study does not focus on comparing and contrasting Al-Gosaibi and other Arab writers who depict America unless there are significant similarities and differences.

Part of contextual approach is related to some post-colonial theories in which they focus mainly around issues related to deconstruction of the American power discourse that demonstrated in politics, society and culture. At the same time, they aim to celebrate nationalism, local traditions and marginalised groups. In addition, post-colonial theories demand more attention toward issues of cross-cultural encounters, such as the awareness of the political power, multiculturalism, responding to imperial discourse, and defence of own identity (Kāẓim, 2016).[42]

1. 8. Research Contribution

I believe that this thesis will contribute to both Arabic and English academia in a number of ways. It links, in one place, all of Al-Gosaibi's images of American in his literature. In a literature review, this thesis will be a source for most Arabic and English studies of America in Arabic literature. Providing a theoretical chapter in imagology is essential since there is a lack of theory in some studies about Arabic narratives. There will be a literary analysis which considers the relationship between narrative technique and the images. The study contributes

to comparing and contrasting images within the whole body of Al-Gosaibi's works, and other Arabic narratives of America where appropriate. My thesis will also depict a reflection of his career and intellectual atmosphere as well as showing Al-Gosaibi's attitude to America. This study will present different images of America or different ways of presenting America. And lastly, it offers first-time translated texts of Al-Gosaibi into English.

1. 9. Research Organisation

This research is divided into two main sections: first, an introductory part which consists of three chapters: literature review, methodology, and background of the author and the data selected. Second, the analytical part which comprises four chapters organised thematically as follows: the image of American space, the image of American women, the image of American politicians, and different images of America.

In this introduction, an overview of this thesis is presented. This includes research rationales, importance, questions, primary sources, the chosen approach, contribution to the research field, and the research organisation. I would like at the end of this introduction to present some of the difficulties that I have encountered in my research project. Translating from Arabic into English is not a light-duty, especially for a person who is not a native English speaker. In addition, using multiple methods and integrating many subjects from history and society into linguistics is another challenge. Finally, my research is targeted at audiences who are interested in these subjects: imagology, Arabic studies, Arabic literary studies, American studies, Middle East studies, transitional cultural studies, and national stereotypes.

Notes for Chapter One

1 Majaj, Lisa Suhair. (2008). Arab-American Literature: Origins and Developments. *American Studies Journal*, *52*. Retrieved from: DOI 10.18422/52-02.

2 Leerssen, Joseph. (2016). Imagology: On Using Ethnicity to Make Sense of the World. *Iberic@ l, Revue D'études Ibériques et Ibéro-Américaines, 10*, 13-31. Retrieved from: http://iberical.paris-sorbonne.fr/numeros/numero-10-automne-2016/

3 Said, Edward. (1994). *Culture and Imperialism*. New York: Vintage Books.

4 It seems that the site is down, but the founder is still active in different social media platforms.

5 Hanafi, Ḥasan. (1991). *Muqaddimah fī 'Ilm al-'Istighrab*. Cairo: al-Dār al-Fannīyah.

6 Ning, Wang. (1997). Orientalism versus Occidentalism?. *New Literary History, 28* (1), 57-67.

7 Smith, Benjamin Lenox. (2014). *Writing Amrika: Literary Encounters with America in Arabic Literature.* Unpublished PhD dissertation, Harvard University, United States.

8 Al-Harbi, Saleh. (2015). *The Image of the West in Saudi Poetry (1920-1990): The Other and the Transformation of Identity*. Unpublished PhD thesis. Institute of Arab and Islamic Studies. University of Exeter, United Kingdom.

9 Nayrab, Muhammad. (1994). *Uṣūl al-'Alāqāt al-Su'ūdīyah al-Amrīkīyah*. Cairo: Maktabat Madbūlī.

10 Al-Harthi, Mazin. (2015). *Social Transformations in the Saudi Novel*. Unpublished PhD Thesis. Department of Arabic, Islamic and Middle Eastern Studies. University of Leeds, United Kingdom.

11 Of course, they are not as many as in the Egyptian literature of America. See literature review chapter for examples.

12 Pollack, Josh. (2003). Anti-Americanism in Contemporary Saudi Arabia. *Middle East Review of International Affairs (MERIA), 7* (4), 30-43.

13 Huntington, Samuel. (1993). The Clash of Civilizations? *Foreign Affairs, 72* (3), 22-49.

14 Ottaway, David. (2009). The King and Us: US-Saudi Relations in the Wake of 9/11. *Foreign Affairs, 88* (121), 121-131.

15 Lewis, Bernard. (2003). *The Crisis of Islam: Holy War and Unholy Terror*. New York: Modern Library.

16 Allen, Roger. (1995). *The Arabic Novel: An Historical and Critical Introduction*. Syracuse, New York: Syracuse University Press.

17 Bearing in mind the fact that there were Saudi novelists who have won the International Prize for Arabic Fiction, 'Abduh Khāl in (2010), Rajā' 'Ālim in (2011), and Muhammad Ḥasan 'Alwān in (2017).

18 This does not mean that there has nothing been written on this topic in Saudi literature; see for example the master's dissertation by Al Waqāf, Dīmah. (2006) *Ṣūrat al-Amrīkīyīn wa al-Ūrubbīyīn fī Riwāyāt 'Abd al-Raḥmān Munīf*. Syria: Jāmi'at al-Ba'th.

19 William Granara as cited in Jāmi'at Hārfārd Tunaẓẓimu Nadwat 'an al-Kitābah al-Nisā'īyah fī al-Sa'ūdīyah (2014, November 14). *Al-Riyadh Newspaper, issue 16944*. Retrieved from http://www.alriyadh.com/994046.

20 United States Department of State (2019). *U.S. Relations with Saudi Arabia*. Retrived from https://www.state.gov/u-s-relations-with-saudi-arabia/

21 Miller, Aaron David. (2017). *Search for Security: Saudi Arabian Oil and American Foreign Policy*. UNC Press Books.

22 A central reagion of Arabian Peninsula.

23 At that time Bahrain was under the British protectorate.

24 Al-Gosaibi, Ghazi. (1970). *The 1962 Revolution in Yemen and its Impact on the Foreign Policies of the U.A.R. and Saudi Arabia*. University of London.

25 It is called now the Ministry of Environment, Water and Agriculture.

26 Al-Gosaibi, Ghazi. (1999a). *Shuqqat al-Ḥurrīyah: Riwayah*. London: Riyad al-Rayyis.

27 Zalah, Ali. (2004). The Progress of the Novel in Saudi Arabia. *Banipal: Magazine of Modern Arab Literature, 20*, 82-86.

28 See for example Al-Gosaibi, Ghazi. (1992). *Azmat al-Khalīj: Muḥāwalah lil-Fahm* [The Gulf Crisis: An Attempt to Understand]. London: Dār al-Sāqī. p.18; and Al-Gosaibi, Ghazi. (2002a). *Al-'Awlamah wa al-Huwīyah al-Waṭanīyah: Maqalat.* Al-Riyadh: Maktabat al-'Ubaykān. pp.140, 150.

29 Shaqrūsh, Shādiyah. (2015). Tajallīyāt al-Ākhar fī al-Riwāyah al-Su'ūdīyah al-Mu'āṣirah. *al-Khiṭāb, 19,* 275-292.

30 Interestingly, he mentions this clinic in one of his earlier novels in 2001, *Abū Shallākh al-Barrmā'ī.*

31 Kāẓim argues that living in Western territories would influence the image to be more objective (Kāẓim, Najm. (2016). *Amrīkā wa al-Amrīkī fī al-Riwāyah al-'Arabīyah*. Beirut: al-Mu'assasah al-'Arabīyah lil-Dirāsāt wa al-Nashr. p.30). In my view, this may not necessarily be applied to some writers who live in America for a period of time and have no objective attitude, such as an anti-American articles written by Quṭb, Sayyid. (1946). Amrika Allatī Ra'ayt (America as I Have Seen It). *Majallat al-Risālah, issue 957, 959, & 961.* However, living within Western countries is important in itself, as we find in a travelogue by Ḥittī, Fīlīb,. (1924). *Amrīkā fī Naẓar Sharqī, aw, Thamānī Sanawāt fī al-Wilāyāt al-Muttaḥidah*. Egypt: Idārat al-Hilāl.

32 It is a fortunate coincidence that Al-Harbi in his thesis recommends "a special study about the image of the West in his works". (Al-Harbi, 2015, p.291).

33 Details of these intellectual clashes can be found in many resources such as by Al-Ghadhdhāmī, 'AbdAllāh. (2004). *Ḥikāyat al-ḥadāthah fī al-Mamlakah al-'Arabīyah al-Su'ūdīyah* [the Story of Moderism in Saudi Arabia]. Casablanca: al-Markaz al-Thaqāfī al-'Arabī.

34 Al-Gosaibi, Ghazi. (1991b). *Ḥattā lā Takūna Fitnah: Majmū'at Rasā'il.* Place of publication not identified.

35 Al-'Ujayrī, 'Abd Allāh. *Min 'Abath al-Riwāyah: Naẓarāt min Wāqi' al-Riwāyah al-Su'ūdīyah*. Publisher not identified.

36 Al-Gosaibi, Ghazi. (1991c). *Istijwabat Ghazi al- Al-Gosaibi.* Al-Riyadh: Obeikan for Research & Development.

37 Al-Musfir, M. S. (2005). Aḥādīth fī al-Siyāsah wa al-Fikr wa-al-Salām wa-al-Ta'līm. Beirut: Mu'assasah al-'Arabīyah lil-Dirāsāt wa al-Nashr. p.101.

38 The selected edition is 1992.

39 The original articles were published in 1990s, in the period of Gulf War. For more information see Al-Gosaibi (2015). *Fī 'Ain Al-'Āṣifa*. Beirut, Lebanon: Jadāwil.

40 Al-Ḥawālī, Safr. is one example, who wrote *Wa'd Kīsinjir wa al-Ahdāf al-Amrīkīyah fī al-Khalīj* [Kissinger's Promise and American Goals in the Gulf]. Dallas, Texas: Mu'assasat al-Kitāb al-Islāmī.

41 All translated titles between square brackets attribute to the researcher except for ones in the bibliography.

---

42 Kāẓim, Najm. (2016). *Amrīkā wa al-Amrīkī fī al-Riwāyah al-ʿArabīyah*. Beirut: al-Muʾassasah al-ʿArabīyah lil-Dirāsāt wa al-Nashr.

Chapter Two: A Critical Survey on Imagological Studies in Arabic Novles about the United States: Monographs and Methodologies.

Introduction

The discussion of Saudi literary representations of the United States cannot be achieved without a complete comprehension of the representation of America in Arabic novels at the start. Also, the criticism of images is needed to be established theoretically in the first place before we conduct our analysis of Al-Gosaibi's works. Therefore, this chapter is designed to present what has been done on the topic of the image of the United States in Arabic novels including themes and methodologies. The literature review attempts to show the invaluable contributions to benefit from and at the same time the scholarly gaps that are about to fulfil by this thesis. The second section of this chapter advocate to fill the deficient of the methodology by promoting imaglogy as a field of study which focuses on a critical analysis of stereotypes or national characters as presented in literature.

2. 1. Literature Review

Main Materials

The issue of images of America in Arabic literature has received considerable critical attention, particularly since America became a world-leading political power after the Second World War in 1945. From that time on, several Arab and non-Arab scholars have conducted investigations on the literary image of America in Arabic literature.

The first and for most, the representations in studies about the West in Arabic literature are extracted mainly from narrative forms, such as novels, short stories, travelogues and autobiographies. This genre of writings is a fertile ground of representation about the West and widely influential in the Arab mind.

Also, we have noted that the titles of these studies have changed over times. Some titles of the studies about the Other do not directly name America but use alternative terms, such as 'the West', the 'Other', 'the Occident' and lately using specific terms such as Europe and America particularly. It is worth mentioning that the term 'the West' was used to refer to Europe until the Second World War, and the Cold War (Lewis, 2003). However, the conception of the West has gradually transformed to refer to America, the United States (Al-Harbi, 2015; Kāẓim, 2016). Over time, the terms have transmuted from labels 'the Other', and 'the West' to be

specific to a nation, country or religion in recent studies. If we take Kāẓim as one example of a famous scholar who conducted many studies in this topic, we will see how titles have changed because of materials and the perspective about the subject. Kāẓim's studies are entitled chronologically as follows: firstly, *Ṣūrat al-Amrīkī fī al-Riwāyah al-ʿArabīyah fī al-ʿIrāq wa al-Shām* (The Image of an American in Arabic Novels in Iraq and Syria);[1] secondly, *Naḥnu wa al-Ākhar fī al-Riwāyah al-ʿArabīyah al-Muʿāṣirah* [We and the Others in the Contemporary Arabic Novels, 2013];[2] and thirdly, *Amrīkā wa Al-Amrīkī fī Al-Riwāyah Al-ʿArabīyah* (America and the Americans in Arabic Novels, 2016).[3] Kāẓim from the beginning shows his interest in America as also we see that in his PhD these about the influence of American literature on Iraqi novels. However, in his second study, he insists on otherness rather than the westerness. His last study shows his awareness of the development of these studies to be specified on a certain nation or people.

Another worth point about the titles in the studies about the West in Arabic literature is that they either mention encounter or image/representations. Most of the studies that have done in English or come from English institutions insist on the word encounter (El-Enany, 2006[4]; Smith, 2014[5]; Al-Malik, 2014[6]) whereas the Arabic studies put emphasis on the word representations or images (al-Khazʿalī, 2007 [7]; Ṭannūs's, 2009[8]; Mohamed, 2015[9]). The possible explanation of this choice of words may be related to the standpoint from which each other see themselves and see others. To elaborate, Arabs are preoccupied with exploring the Other to answer the question: what should take and what should we leave from the West. However, the English studies' perspective is different from the point that they are interested in the dynamic or the results of cultural encounter.

With repetition, around one hundred forty-six Arabic novels about the West and American have been analysed in the studies mentioned in the literature review in this study. Most of these novels are from the Arab regions which have been colonised or being in contact with the West early in the beginning of the twentieth century, namely: Egypt, North-African, and Syria. However, since the Gulf War 1991, we noted a considerable number of Iraqi novels about American due to the American presence in the region and the Iraqi invasion lead by the US in 2003. Although there are almost thirty Saudi novels in the literature review (Zuʿaīr, 2007[10]; Abū Malḥah[11]), they rarely mentioned one or two novels of Al-Gosaibi alongside with other Saudi works as if he is not exceptional. In other words, none of them take all Al-Gosaibi's

works into an account even though they agree Al-Gosaibi is an exceptional figure in Saudi literature.

There are several Arabic narrative works repeated in more than two studies which shows their importance, such as *Niyū Yurk 80* (New York 80,1980) by Yūsuf Idrīs, *Shīkāghuū* (Chicago, 2007) *by* Alāʾ Aswānī, *Al-Riḥlah* (The Journey, 1983) by Raḍwā ʿĀshūr,[12] *Mudun al-Milh* (Cities of Salt, 1984) by ʿAbd al-Raḥmān Munīf, and *Amrīkā allatī Ra'aytū* (The America I Have Seen) by Sayyid Quṭb (al-Khazʿalī, 2007; Smith, 2014; Kāẓim, 2016; El-Enany, 2006). El-Enany, Smith, Ṭannūs and Mohamed studies are distinguised in the way that they bring novels written by Arabs who lived in the United States for a long or short time, such as Amīn al-Riḥānī, Mīkhāʾīl Nuʿaymah, and ʿAbd al-Masīḥ Ḥaddād.

It is useful also to have an overview of the anthological books that have collected Arabic texts about America and the Americans although they have not analysed them. The first work that generates the image of America in Arabic literature is three anthologies, written by Kamal Abdel-Malek and Munā Kaḥlah. The three volumes are entitled *Amrīkā fī Mir'āh ʿArabīyah: Ṣūrat Amrīkā fī Adab al-Riḥlāt al-ʿArabī*. The first one was published in English in 2000 (*America in an Arab Mirror: Images of America in Arabic Travel Literature: An Anthology 1895-1995*).[13] it contains travelogues and memoirs from Arab writers who went to the United States for study or a short trip during the mentioned period. The other two were published in Arabic in 2011, the first covering the period 1668-1995 and the second embracing the post 9/11 period.[14] Representation America through anthological publication is still practised as we noticed recently in 2018. Nabil Matar published an English anthology entitled *The United States through Arab Eyes*.[15] This 224-page anthology covers the period from 1876 until the beginning of World War I in 1914. The collection categorises the writings into four themes: minorities, women, identity and return. The anthology takes a double-sided attitude towards America between admiration and criticism. It also contains some first-time translated Arabic writings on America into English.

Theories and Approaches

Regarding the methodology, the studies are conducted from viraous approaches. The methodologies found are asthetic (Al-Khazʿalī, 2007) thematic (Kāẓim, 2016 & Zuʿaīr, 2007), discourse analysis (El-Enany, 2006; Mohammed, 2015 & Smith, 2014), psychoanalytical

(Ṭannūs, 2009) and comparative (Al-Malik, 2014). It is important to mention that these studies are not confined only by the chosen approach, but they are flexibale in using other approaches to enrch the analysis such as the usage of literary devices and language or the influence of historical events on the perception.

Muhammad Al-Khaz'alī in his paper titled *Ṣūrat Amrīkā wa-al-Amrīkān fī al-Riwāyah al-'Arabīyah* [The Image of America and Americans in Arabic Novels, 2007], and Zu'aīr in his study *Ṣūrat al-Gharb fī al-Riwāyah al-Sa'ūdīyah,* [The Image of the West in Saudi Novels] approach the data from artistc point of view. By artstic approach I mean the deconstruction the characters to their elements: age, level of education, physical appearances, and their national background. Also, focalization, or point of view, is studied and it shows the dominant voice of Arab character in the narration. Aesthetically, American characters sometimes play a major role in the novels and occasionally minor roles. The presence of America is essential in some novels, whereas it is adventitious in others. Al-Khaz'alī reads the depiction of the Arab protagonist being an engineer, in the novel *Al-Thalj Al-'Aswad*, and a doctor in the novel *al-Burtuqāl al-murr*, as an attempt to make Arabs superior. Additionally, Smith in his study noted that the early Arabic writings on America, namely Mahjar literature, used didactic techniques summoning Arab readers to be informed and instructed. It may be, for this reason, that they adopt a realistic style to convey their messages. The discourse of ambivalence is displayed through depicting Americans as "invaders and occupiers, or as symbols of progress, luxury and technological advancement." (p.13). The usage of language is a crucial part of the narrative, particularly in novels that are dealing with different characters' language and mood. Zu'aīr in his study notes that although the standard Arabic language (Al-fusha) is dominant, some novelists, such as Rajaa al-Sanea, uses not only colloquial language but also writes English words in Arabic characters. The usage of colloquial language by American characters in Al-Gosaibi's works is recognised. This literary phenomenon is used overtly in Al-Gosaibi's second novel, *Al-'Usfūrīyah*, which is not, surprisingly, included in the novels studied.

Smith in his thesis *Writing Amrika: Literary Encounters with America in Arabic Literature* and El-Enany in his study *Arab Representations of the Occident: East-West Encounters in Arabic Fiction* adopt the contextual approach in which they agree that "each literary encounter with America was accompanied by new historical, political, and ideological contexts through which new anxieties, ambivalences, and meanings were born" (Smith, 2014, p.7). Smith's study treats Arabic literature of America not only as excellent linguistic and artistic works but as an arena

which hosts images of America and also images of Arabs within. The study makes it clear that "for more than a century, Arabic texts that have focused on the encounter with the West have depicted Western characters, settings, and ideas to enact, consciously or subconsciously, crucial explorations of the self." Smith contextualises Arab-West political and economic relations in three phases: colonialism, post-colonialism and neocolonialism. On the other hand, El-Enany observes the literary material and divides them based on the history of colonialism: pre-colonial period, colonia peiod, and postcolonial period. The methodological focus is mainly on themes and the writers' viewpoint of the West. On some occasions, El-Enany considers a couple of interviews and other resources of authors to elaborate and explain their views about the West (p.4).[16]

Under the umbrella of psychoanalytic literary criticism, we find two studies about the image of the West in Arabic novels. The fisrt is Jūrj Ṭarābīshī's study entitled *Sharq wa Gharb: Rujūlah wa Unūthah* (The East and the West: Masculinity and Femininity) in which he scrutinse seven Arabic novels from different Arab region. However, most of them are not about America but Europe. The second study is done by Jān Ṭannūs (2009) entitled *Ṣūrat al-Gharb fī al-Adab al-ʿArabī al-Muʿāṣir* (The Image of the West in Modern Arabic Litearture). The analysis of this study intensely utilises concepts from the field of psychoanalysis in the interpretation of the Arab-American encounter stories, such as Oedipus, narcissism, dream, fear, egoism, inferiority complex, confidence, superciliousness, ego and super-ego. The psychoanalytic literary criticism is important to explore one of the most dominant conceptions that frequently appear in the cultural encounter, namely the feeling of superiority and inferiority and how they are presented in a literary realm.

Al-Malik, 2014, Mohamed, 2015 and Kāẓim, 2016 share some recent historical events to insist on historical factors in shaping the images of America. Kazim outlines three historical phases of narrating America in Arabic novels: the first is before the First World War when the images are regarded mainly as self-expression and reflections of the author's experience. The second phase is after the Second World War when Arab novelists try to understand the American political and cultural system. The third phase followed the Arab defeatism in 1967 when most novels drew rationalist images of America (pp.37-40). Al-Malik takes regional historical events to make a comparative study between six American novels and six Arabic novels about each other. Mohamed points out the development of Arabic perception of the United States after the event of 9/11 in Egyptian novels and media.

The more we move to recent studies, the complex and combinations of methods and theories we encounter. As Mohamed in his study *Arab Occidentalism: Images of America in the Middle East* acknowledges that in order to analyse the cultural representation; it is necessary to adopt several methodologies. Therefore, he makes the most of Edward Said's contribution to linking the literary portrayal with the dominant political power. Mohamed does not overlook the tools and approaches from cultural studies and discourse analysis. Historical and intellectual context is also borne in mind regarding American imperialism, 'the Clash of Civilizations', American Orientalism and the discourse of anti-Americanism. The author states that his investigation examines the American aspects, and the way Arabs represent their questions and critiques "the ideologically constructed binary opposition" (p.166) of Arab to America. Therefore, the interpretive methodological framework deconstructs the representations in the study.

Likewise, we can see a combination of methodologies in Abū Malḥah's study *Ṣūrat al-Ākhar: al-Gharbī wa al-Yahūdī fī al-Riwāyah al-Suʿūdīyah.* Abū Malḥah's study starts with an introduction to present three main elements that influence Saudi novelist's perspective in perceiving the Other. These elements are religion, history and the experice reality. Abū Malḥah approaches the images in Saudi novels by using two ways of analysis. the First, the cultural criticism o show the impact of religion, mainly Islam, Arab race or in other words Arab nationalism, and Saudi society on how Saudi novelists perceive Jewish and what he calls 'Euro-Americans'. The second methodology is the psychological criticism in which the individual memories and collective memory play roles in the represeantion of the West. However, the Jān Ṭannūs's study is more suffecent and profounded in ustilizing psychological criticism because Abū Malḥah barely give attention to psychology figures or concepts.

The various of these methodologies resulted in different findings. The variation also presents a different focus on themes or attitude towards the West or the United States. However, the literature conclusions are not contradicted to each other or in a controversial debate between them.

Main Themes

There are a couple of themes and discourses found in Arabic literature about the United States. The studies I have mentioned attempt to categories the themes and extract the discourses that control the themes and attitudes. The themes are various, and they are mostly associated with

positive or negative attributes. In addition to this, the prevalent discourses found are diverse too but can be labelled with most two ones such as ambivalent discourse and self-discovery through American.

The repeated themes about America in Arabic novels have been drawn about social relationships, American civilisation, American history, American politics, media, science and technology (Abd al-Gani, 1994, p.288). They hardly highlight on other themes related to art, music, myth, and metaphysical topics. In Arabic travel literature and novels, American social mores are uncovered and judged, including some new and controversial ones such as homelessness and homosexuality.

Obviously, the US government is one of the main themes that have been shared by mostly all Arab writers. Despite addressing many properties concerning America, the focus is on the hypocrisy of the American government. Al-Wakkaf's study observes that America's power increased up after the Second World War. In the novels mentioned, she argues that America is depicted as the strongest country in the world. Hence, America gradually takes over the Middle East from the British Empire for its own political and economic interests. Also, the research concludes that Americans, mainly the politicians and oil traders, changed the social structure of Arabian countries by creating a huge gap between social classes giving no consideration about these changes. Also, the study shows how American government intervened in the affairs of other nations either with consent or without. The new aspect that Al-Gosaibi brings to this theme is the charactersistion of the real political names into novels as we will discuss in the image of American politics.

Media is another topic which has been addressed by Arab novelists. In the novel *Tiffil Al CNN* (*The CNN Child,* 1996), for instance, the title is linked to a famous American broadcasting organisation; this enables the researcher to elaborate on a symbol of America manipulating media and deceiving people with fake news. Al-Khaz'alī (2007) in his study presents some Arabic novels which show how much shallow thinking the Americans are because of media. In my thesis, I present a different point of view from Al-Gosaibi's works which appreciate American media and present the clever way they manage it particularly in his book *Amrīkā wa al-Su'ūdīyah: Ḥamlah I'lāmīyah am Muwājahah Siyāsīyah.*

Attempting to track all the American characteristics, Kāẓim concludes that there are four types of American characters (pp.44-46). The first is the 'ugly Americans' who are colonialists and their subordinators such as soldiers and generals. The second is a suspicious character that spies on Arabic people and their countries. The third is the female American characters, particularly their physical features and psychological traits. According to novels he studies, it is rare to find a modest, moral and virgin western woman.[17] The last category is the 'ordinary American characters', those accused of supporting Israel, less informed about what is going on around the world, slaves to politics, consumption, and media, lacking social relationships, isolated, racist towards other races.

Regarding Saudi novels, the themes of America could fall into four main groups. Firstly, the presence of America in the Arab peninsula and its impact as can be seen in *Mudun al-Milḥ* (1984)[18] and *Sharq al-Wādī* (2003).[19] Second, novels addressing a romantic relationship with an American man as seen in *Banāt al-Riyāḍ* (2005).[20] Third, novels discussing Saudi Islamists and their attitude towards America, such as in *Rīḥ al-Jannah* (2005)[21] and *Nuqṭat Taftīsh* (2006). Lastly, the direct experience or diaries of Saudi students or tourists in America as recorded in *Saʿūdīyūn Mubtaʿathūn* (2016)[22] and *Saʿūdī fī Mīshīghān* (2016).[23]

The study is divided into two parts: the first uses a thematic approach to encompass matters that are addressed in Saudi novels. This section has three chapters. In the first chapter, the study covers common topics about the West in Saudi novels such as greetings, clothes, freedom, morals, racism, cultural diversity, marriage, social relationships, family, media, and religion. The second chapter displays the cultural encounter between Saudi and the West, showing the superiority of the former and overshadowing the scale of the conflict over reconciliation. The third chapter unveils the discourses and attitudes of Saudi writers towards the West.

Regarding human behaviours, the qualities that are attributed to the West are clarity, directness, planning, organisation, detail, freedom, respect for another opinion, hardworking, and productivity. In regards media, it is shown that the West is skilful in manipulating language, deceiving the audience, exaggeration and launching a media war. Considering colonisation, the study talks about the conflict between western nations themselves, the myth of human rights and justice. The West is also eager to obtain information and does so, even behind academic masks. Lastly, pragmatism plays a significant role in the mentality of the West, as he suggests that it is the only truth in their lives.

Main Discourses

Ambivalent Discourse

According to El-Enany (2006a), Arab writers have a paradoxical, dichotomic and ambivalent attitude towards the West. This attitude stems from an unbalanced position between recognising the West and maintaining self-identity (p.4). Arab Nationalism and self-assertion play a significant role in shaping this attitude (p.6). The study contextualises all questioned works between two themes: assertive nationalism, and disenchantment or self-denunciation (p.9). For example, the Sudanese novelist Tayeb "Salih presents us [Arabs] with a vision of the clash, not the encounter, of cultures, a vision that is bloody and from which the prospect of reconciliation is absent" (p.9). Another important manifestation of dichotomy is the question of which values that Arabs should borrow or reject from the West. This led them to separate between inseparable two things: Western values and Western objects. At the end, with some exception, the study arrives at a result that Arab intellectuals have not demonised or sub-humanised European people. (p.9).

The ambvelinet discourse also can be found in the anthologies, we find that the images of America in Arabic travel literature are inconsistent and contradictory. For instance, although the Americans value independence and freedom, they neglect older adults who suffer from loneliness and ignorance. Of course, the United States is a dreamland for some Arab writers, but the American citizens struggle with harsh weather, such as snowstorms, and tough life. The Arab writers noticed that some Americans are friendly, and the others are aggressive. Additionally, in such a competitive and materialistic society, they are obsessive about work, education and applied science because they are eager to build a great civilisation through innovation and high technology. The Americans are of mixed races, various in their thoughts, flexible about changing their lives, and spontaneous, without restrictions in their feelings, towards food, sex, and entertainment.

The obvious manifestation of the amevelant discourse can be found in the swing between posstive and negative images about America. However, Arabic novels emphasise mostly on negative images rather than positive images of America and the Americans. The data in these studies tend not to present much on the 'bright side' of the Other. Of course, there are reasons behind these negative images as some scholars ateempt to explain. Kāẓim refers to globalisation and direct interaction between nations as some of the leading causes that alleviate

the antagonistic images in the Arabic literary realm. In the case of the Arab-American writers, they saw America as a place of egocentrism, money, mechanical people, less nature, more industrialisation. (El-Enany). Al-Khazʿalī clrealy, as other scholars, states that the interference of the American government in the Middle East's affairs and its support of Israel, too, greatly affect the image of America in Arabic literature. Therefore, unsurprisingly, the image draws negatively on the American character, either as individuals or as a group. The author explains this attitude as a result of American stand against Arab ambitions for freedom, democracy and development. He also points out that other non-American nations' literature shares this literary attitude.[24] Al-Malik in his study shows a continuous negative image of America, but this time it is because of American support of for Arab dictator regimes, particularly Saddam Hussain. Al-Malik interprets Arab and American characters as symbols of their own cultures.

The outcomes of the Kāẓim's study show that the image of Americans is mostly negative; they are presented as invaders, colonisers, and spies. The discourse of these novels is imbued with egomania; where novelists irrationally see the East as better than the West. Kāẓim presumes that the results of his paper might be applied to many other Arabic novels. I am tentative about what Kāẓim's statement that the image of the Americans can be extracted from the images of Europeans because, as he argues, they have the same principles. He might point towards the famous words of the Irish writer Oscar Wilde, who said: "We have everything in common with America nowadays, except, of course, language" (Wilde, 2001, p.2). However, I would argue that in image studies, different nations have to be studied separately. The Americans' qualities cannot be considered as continuous with the Europeans, because America is a heterogeneous nation, or as they call themselves 'melting pot'[25] which consists of various races and cultures.

Nevertheless, these studies show that Arabic writings on America and the Americans have gone through multiple phases rather than remaining stable on negative images or stereotypes. Smith found that the first half of the 20th century held positive images of America, but after the Second World War, the image began to disfigure as Arabs discovered their region was going to be controlled, colonised, by America. After the establishment of Israel, the reception of everything American has not always been open-hearted and open-minded. Ṭannūs's study highlights that nearly all fictional Eastern characters who encounter Americans reject Western civilisation at various levels, such as the total liberation of women; but some of them adopt specific western values, such as in the arts and literature (p.148). He also notes that none of the

Arabic authors had criticised Christianity in the West, or other religions, in any way.

Kāẓim argues that positive images are linked to an objective view of authors who have direct first-hand experience with the West, while negative images are connected with subjective opinions of the author who construct images of the West through listening and reading (Kāẓim, 2016, p.74). As Al-Khaz'alī does, Kāẓim states that most novels in his research demonstrate loyalty to the East, whereas, in his previous study, he read it as a reflection of an egotistical discourse. In Al-Gosaibi's works, as in some other Arab writers' works, there is some positivity towards the West. Regarding Saudi novels, "Al-Qaḥtani (2007) refers to the social transformations in Saudi society that have profoundly changed the representation of the other in some Saudi novels, viewing this from a positive perspective" (as quoted in Al-Harthi, 2015, 130).

In the Saudi novels case, a review of the first chapter of Zu'aīr's study reveals the dichotomy of Saudi novelistic discourse on Western social practices. Zu'aīr outlines two major contradictory standpoints: the astonishment about America and the assertion of self-identity. In the characterisation chapter, he highlights that some Saudi novelists succeeded in depicting characters with their internal and external personalities. The American example of this can be found in novels such as *Sharq al-Wādī* and *Madā'in al-Ramād*.[26] Conversely, some Arab or American characters' direct speech and knowledge are not compatible with their age or level of education. That is because the novelists are eager to convey their ideas directly, regardless of the nature of the narrative, which takes time to develop ideas and deliver them in a nuanced literary style. The representation of Al-Gosaibi cannot be characterized as contradict attitude due to the lack of astonishment and mordant criticism. Instead, the images are mainly associated with its context without harsh or direct judgments.

Self-Discovery Discourse

The studies observe discourse that may influence the Arabic representation of America. Both Casini (2008) and Smith (2014) argue that Arab intellectuals depict the West and America to build a national Arab identity within. East-West relations have been characterised under three categories: writers who fully disconnect with Eastern heritage, writers who disconnect with the West, and writers who compromise and negotiate between two cultures ('Ulayyān, 2004). Smith (2014) notices the linkage between didactic discourses and the representation of America

in the early Arabic writings. This literary phenomenon is also witnessed in early Arabic writing about Europe. The discourse of alienation over time transformed into an ambivalent discourse showing a dialectic relationship between the actuality and representations.

Regardless of the historical representation which divides the world into "two antagonistic forces" which intensifies the clash between two sides by a distorting and stereotyping mechanism, Mohamed's study shows that there is challenge of binary opposition notion and polarity of the East and the West. The novels have chosen in his study to provide either "humanist conclusion acknowledgement" or "interaction" and "assimilation" between Muslim and western culture. They show a rejection of believing that Arabs are in opposition to America by nature, as orientalist discourse proposes. On the contrary, they want to make a connection between two cultures by going back to Arab heritage and show how the West has got benefit from it.

Mohammed argues that the Arab characters in two novels ('Alā' Al-Aswānī, Amānī Abū al-Faḍl Faraj) function as a medium to posit Arabs/Muslims in the international system, showing the Arabs in the US are worried about their identity as they are stigmatised as 'terrorists' after 9/11. According to the chosen novels, the Arab representation of America shows the differences as much as showing the similarities. This phenomenon compels the author to show his affiliation to two of the most renowned Arab thinkers who attempt to bridge the gap between the West and Arab/Islamic heritage: Mohammed Abdu and Hassan Hanafi. At the same time, the author states that "Al-Aswani believes that the notion of a clash of civilizations is not determined by reality [but] by an innate and inventible radical incompatibility between Islam and Christianity but functions as a fabricated instrumental element in foreign-policy interests and priorities, which lie behind any conflict" (p. 23).

The represeantion of America in Arabic novels in most occiasions come as tool to rediscover selves and address some slef issues. In Smith's study, for instance, the representation of America is a tool to explore and build Arab ideinty in modern times and to point mutual and nonmutual grounds between two cultures. Representing America encourages Arab writers to look back at their hertaige and past civilazation to compare with what they see in the United States. The study of El-Enany shows that the Arab intellectuals are pro-western either

consciously or subconsciously because the fact they adopt western life; and they claim that their roots (Arab and Islamic civilisation) are alive in western values. Thus, they, the West, are no longer 'Other'. Al-Enany's study also shows how selected female Arab writers mix the issue of Other/Americans with the theme of gender, such as freedom from a masculine or 'patriarchal society'. In other words, if most male Arab writers on the West concentrate on politics, female Arab writers shift their emphasis to women issues (pp.7 and 13). In my study, I will show how the images of America can be self reflection of local and intellectual issues as well.

Shortfalls and limitations

There are facets of America which have not had such a penetrating light shed on them, such as American politicians, American beauty, American intellectuals, American cities, American education, American universities, American names, and Americans' speech. It cannot be said that Arabs themes of Europe are similar to those used for America, as Smith and Kāẓim argue. Al-Gosaibi's representation of America shows the awareness of the differences between Europe and America, regardless of their shared values.

As we see in El-Enany's study that is contributory to the field and worth noting for several reasons. First, it highlights the reasons behind writing about the image of the American in a separate chapter as well as indicating some factors of the depiction. Secondly, it presents the issue from an Occidentalist perspective which, as argued, is supported by several Arabic novels. El-Enany has not attempted to give sufficient consideration to the artistic component. Also, the Occident here mainly means Europe, which is only relatively related to America in some way or another. Indeed, "El-Enany's study is a remarkable path-breaking work that provides a rich diachronic survey of the representations of Europe and the United States in modern Arabic narrative but lacks a thorough theoretical part and its most important achievements are mainly of a descriptive and documentary nature." (Casini & Robert Schuman, 2008, p.1). Besides, El-Enany's study does not mention any Saudi novels nor Al-Gosaibi himself.

Regardless of the different portrayal of the Americans in Al-Khaz'alī's observation, the study is limited in terms of its timeframe and nationalities. It should have been titled as 'The Image of America in Arabic Novels of the Seventies and Eighties: a study on selected Novels'. Since the study is limited to eight novels, the images are defined accordingly. The insistence on the

fact that American backing of Israel is a major cause of negative representation needs to be re-questioned. American's support of Israel dates back to 1948 when former American President Truman recognised the Provisional Government of Israel (Byers & Alexander, 1978). Thirty years later, the declaration of Israel cannot be the only reason behind the hostile images represented because the American government has done other political and militant actions other than supporting Israel.

Apart from the fact that Smith's study is limited in terms of data and timeframe, it enlightens some concepts in self-Other dialogue or cultural encounters. Interestingly, this study is written by an American scholar who uses Arabic literature as a mirror to look at himself/ American self. Profound investigation of Arab subjectivities within the representation of the other is a remarkable and worthy approach to be applied to different data from other Arab regions, such as Saudi novels and Al-Gosaibi in particular.

Furthermore, it is noticed that the Al-Malik's study fails to analyse the metaphorical usage of marriage in Arabic novels which portray the West and America. However, my thesis would benefit from this study as a methodology of analysis and previous images of America in a meaningful historical context of Saudi Arabia and the Gulf War.

The blending of Mohamed's study between literary works and media production is noteworthy and appreciated. However, drawing a big picture through two novels does not seem to be sufficient, particularly after the huge historical shift of 9/11. I admit that Egypt was for several decades, and still is, an inevitable cultural centre for Arabs. However, it is time to multiply scholarly orientations and move from cultural polycentrism towards a different part of the Arab region such as the Gulf States and Saudi Arabia, in the belief that these areas are rich in their cultures as well as in their wealth.

While I am emphasising on the importance of Kāẓim's studies in the image of the Other and the American in Arabic novels, his latest study in 2016 does not give much importance to some questions of the study of the image. The title of his last book about America in Arabic literature has two words: America and the Americans; and the analysis focuses much more on the image of the American characters more than America, which means less emphasis on America as a place, nature or atmosphere. Also, the main concepts of this study, as is often the case in image studies, have not been adequately covered theoretically. We read terms such as 'ugly

American', 'ordinary American', and 'stereotypical American' without any clear definition of these concepts. This study also focuses on the development of images with less emphasis on the narrative mechanisms and techniques that have been adopted. Finally, Kāẓim's study has not analysed in a single Saudi novel, although the author has mentioned two figures in Saudi literature: ʿAbd al-Raḥmān Munīf and Ghazi Al-Gosaibi. My argument is that the historical context provided in these studies that of the western colonialism cannot be applied to Saudi literature because Saudi Arabia has not been colonised as its Arab neighbours. Hence, different images can be found in Saudi literature.

For Saudi novels and in spite of the number of novels and the period covered, Zuʿaīr's thesis misses the mark in comparing and contrasting clearly between Saudi authors and Arab novels in dealing with the West. He treats all authors and texts as if they are identical in themes and narrative techniques. The study does not take into account other passages that deal with political issues. The work is noticeably skewed from an intellectual perspective to emphasize the realism of the image. Although extensive effort has been made to critique the novelistic discourse, there is an inadequate discussion in focalization, or from which the point of view the images are constructed. Lastly, although only two novels of Al-Gosaibi have been chosen, they have not been adequately analysed. Throughout the review, it is noticeable that these studies are either selective to specific texts from various writers or limited to one or two of Al-Gosaibi's novels.

Although Al-Gosaibi depicts many nationalities (American, British, French, Japanese) in his works, there has been no study of a specific nationality in Al-Gosaibi's writings. It is crucial, not only for those who have been depicted but also for the Saudi public, to understand possible bias in their perception of the Other. Boerner asserts that "by studying the various images of any particular nation or national literature, we gain information not only about that nation or national literature but also about the viewer-nation, as it projects its values in its judgement" (Boerner, 1975, p.367). It is commonly acknowledged in images studies that we can extract self-images while we depict images about the Other.

According to my research, there has rarely been a focused study in English on Al-Gosaibi's writings. Indeed, there is a lack of English studies about Saudi literature and Ghazi Al-Gosaibi in particular. Al-Gosaibi's novel al-*Uṣfūrīyah* and some other of his controversial texts, both poems and prose have not yet been translated into English. It is important that "translation is

an instrument, however fallible, without which vast areas of the world's literature would be lost." (Gifford, 1969, p.55). Some of his texts have not been studied at all even in Arabic, such as his autobiography *Al-Mawāsim,* [The Seasons, 2006] and *Mi'at min Aqwālī ghayr al-Ma'thūrah* [Hundreds of Unpreserved Gnomic Words of Mine]. Therefore, this study endeavours not only to translate some of Al-Gosaibi's texts about America into English but also to re-attract scholars to rare publications.

In my study, I will attempt to apply a comparative imagological model to analyse images of America in Al-Gosaibi's writings. It is supposed that each image of America is linked to another image within Al-Gosaibi's works or other Arabic works on America. It is evident, as Al-Harbi notes, that concepts are treated poorly in some studies of literary image (Al-Harbi, 2015, p.48). That means these studies are lacking a form of theoretical background: examples of concepts including image, othering, stereotypes, and the West. This thesis does not pretend that it will cover all concepts, but there is an attempt to explore in detail relevant ideas either in theory or in practice.

2. 2. The Promotion of Methodologies: Imagology

Since this study examines the image of America and the Americans in Al-Gosaibi's novels, imagology, which is a branch of comparative literature,[27] is a suitable approach because it provides theoretical and practical methods for this investigation.

This subchapter is mainly designed to promote imagology: its theories and practices. The subchapter attempts to answer these questions: what is imagology? How did it originate and develop? What are the principal concepts of an imagological study? What are the main schools that approach the analysis of representations in literature?

2. 2. 1. Introduction to Imagology: Difinations, Importance and History
Definition/s and terminology

Although it is difficult for scholars to find an exact definition for terms in their arguments, it is necessary to have a rapprochement with a common definition to facilitate communication between scholars in the same field (Al-Hazzā', 2014, p.2). Scholars may be familiar with cross-cultural representations and cross-cultural encounter studies, which is the study of how nations represent each other. In other words, the new area of a study recently named: imagology. Imagology is a subfield of comparative literature studies that deals with how certain nations (their individuals, groups of people, places and cultures) are represented and perceived in other nations' cultural materials. These materials or resources include literature, all written works, media and arts.

The pioneer French imagologists J. M. Carré and his student Francois Guyard agree that imagology is a study of Others (foreigners) as they are seen not as what they are (Dhākir, 2004, p.387). Also, the Dutch imagologist Joseph Leerssen (b.1955) describes imagology as an area of study which investigates the fictional image and its poetical structure in the literature of cross-national rather than national entities (Beller & Leerssen, 2007, p.29). This definition throws light on an essential element in studying images, namely the literariness of the image as opposed to the image as a reflective mirror of the nation being studied. The Arab imagologist Abdulnabi Dhākir defines imagology as an investigation of "images and representations of how a certain group of people perceive or imagine other groups from different cultures, and literary ways of seeing [self and] others" (Dhākir, 2004, p.387).

Other imagologists see imagology as an analytical study of a national image or national character. The consideration of 'the country of origin' in fictional characters goes back as far as Aristotle and Horace. From that time on, it has been suggested that four main descriptive elements should be used in describing character: "age should describe fictional characters, gender, social status and country of origin" (as quoted in Ditze, 2006, p. 19). The Moroccan imagologist Muhammad Dāhī also sees imagology from this angle when he adds that the national image of us and others is affected by the collective memory of the national character (Dahi, 2013). That is to say, if a group of people from an individual nation see themselves as superior, they, in turn, would imagine the Others as inferior. An obvious example of this is the racial ideology of so-called 'white supremacy', which plays a significant role in justifying colonialism and oppressing non-white background races and cultures. It is believed that "The traditional notion of 'national character' is as old as Western civilisation, and examples of stereotypical depictions of peoples and nations can already be found in the early ethnological descriptions of foreign peoples by classical authors, such as Herodotus, Tacitus, or Caesar." (Chew, 2006, p.180).

Speaking of 'National character', Chew revisits the original interest in the field saying that imagology is "traditionally subsumed under the uncritical notion of 'national character', which was itself replaced by the constructivist term 'national stereotype" (Chew, 2006, p.179). M. Mardon and Hugo Dyserinck go further by naming this field as a science of image (Dhākir, 2004, p.386). I say 'go further' because imagology is an interpretive framework which relies intensively on the perception and interpretation of the image, rather than on a positivist approach, which relies on scientific applied methods to obtain information from collected data.

These different notions of imagology bring about the name of this field. While the word 'imagology' is used in the French, German and Dutch languages, in English, the term "image studies" is preferable (Van Doorslaer, Flynn, & Leerssen, 2016). The term 'imagology' is adopted in this study for two reasons: first, to indicate the place of origin of this field, France, and secondly, to show, in practice, the tolerance of adopting words from different cultures, thereby bonding human relations, which is one task of imagologists.

Importance and Tasks of Imagologists
Having said that images impact our perceptions and actions towards the world and people, they need to be criticised and analysed continuously (Ibrāhīm, 2001, p.7) because they refer to

different historical, ideological, and sociocultural changes. Therefore, imagology aims to reconsider distorted images or stereotypes about nations that have travelled around the world. By using imagology, we can reread stereotypical images about ourselves and other countries and unveil hidden discourses of prejudice and bias, which may ease conflict with the Other (Ḥammūd, 2000).

Imagology stems its importance from being interdisciplinary. That means it comprises several disciplines such as literary criticism, history, and ethnography, with the promise to build bridges between human sciences to address problems (Dyserinck, 2003). Also, it opens up the study to several disciplines to enrich it with a conceptual framework and structure of analysis that is designed only for cross-cultural and image studies (Leerssen, 2016, p.3). Imagology is urgently needed to the deconstruct the complex of stereotypes which seem to obstruct and hinder understanding 'the Other', rather than providing a true understanding and insight that can lead to peaceful coexistence, characterised by humanistic values and universal respect (Chew, 2006).

This discussion leads us to the role of imagologists. Imagologists should look for explanations and commentaries beyond the representation of the Other, not merely the description (Leerssen, 2016). Imagologists should be keen on unveiling structures, functions, and extracting the factors which shape depiction and see whether they are political, historical, ideological, cultural or even psychological.

The aim of imagology also is to explain the importance of its methods of analysis, which means that imagologists do not have to concern themselves with the evaluation of truthfulness and fallacy of the image in the literature. They have, instead, to pay more attention to the component of the discourse/image of the Other and to look for the factors shaping an image (Al-Malik, 2014) as well as the origin of these images (Malikova, 2007).

Imagology: History and Developments

This section tries to provide a historical background of imagology to reveal some of the relevant parts of the research. It is crucial to study the beginning of any field or subfield because it exposes the roots of the subject as well as providing us with an intellectual climate of when the subject emerges, which, in turn, gives us a better understanding of the subject we encounter.

The historical root of imagology goes back to the French writer Madame de Staël. Her visit to Germany in the eighteenth century was a threshold in the history of studying representations between nations. She realised when she travelled to Germany that French people, her nation, suffered from a lack of knowledge about German people even though they are neighbours. The French, as Staël states, had images of Germans as uncivilised, tough people with no cultural achievements, and no beautiful language. However, she found completely the opposite; Germans are friendly, easy-going, the nature of Germany is astonishing; the German philosophical, classical music and literary heritage are undoubtedly rich. As a result, she wrote a book entitled "*Germany*"[28] to rectify the image of Germans in French minds (Ḥammūd, 2000, p.110). Unfortunately, the first version of this book was destroyed by the French government before it had reached her readership in France. However, it was successfully published in London in 1813 and spread through other European countries (Leerssen, 2016).

The study of imagology in its early form was about the representations of certain people in the Others' literature. Traditionally, it dealt with images as reflections of reality. However, this notion changed to a belief that images are constructed rhetorically by social, ideological and political factors. This intellectual atmosphere led to a wave of post-colonial critics (Leerssen, 2016), such as Frantz Fanon, Edward Said, Gayatri Spivak and Toni Morrison. Post-colonial criticism is the exploration of the effects of colonialism, and postcolonial realities, in literature (Ashcroft, Griffiths, & Tiffin, 2010, p.1).

In the twentieth century, imagology, as Leerssen (2016) and Dyserinck (2007) agree, is led by Jean-Marie Carré; and France is known to be the first host of imagology (Chew, 2006), as it emerged and flourished particularly in French circles in 1986 and later on in Germany (Leerssen, 2016). Leerssen ascribes the beginnings of imagology to Europe too, first, as a racial ideology that sought a concept for their entity; and, second, a demand to posit the relationship between Europe and the other countries (Leerssen, 2016, p.27). A dramatic movement in imagology was instigated by Dyserinck, as Leerssen argues, who switched the orientation to studying the image in literature theoretically and methodologically.

2. 2. 2. Imagology: Concepts

2. 2. 2. 1. Image

The nature of creating conceptual/mental images of the Other goes back to early human history. The famous Ancient Greek philosopher Aristotle argues that once a person realises a thing, they build a picture of it in their minds; in his words "whenever one contemplates, one necessarily at the same time contemplates in images" (Aristotle & Shields, 2016, p.65). In primitive societies, humans used to draw on cave walls a picture of animals they wanted to catch the next day (Shuqrūn, 2009). They had a doctrine that drawing images of specific animals could lead to a successful catch. In other words, they believed strongly in how the image can influence reality. This shows that depiction is a human strategy that transfers from daily activities to the literary realm. The limitation of human beings' abilities to absorb everything in the universe empowers them to speculate on images and make statements about what they have not yet seen (Pennanen, 2016).[29] That is because human nature seeks to obtain concepts of surrounding entities, and the two most urgent entities are the meaning of self-identity and the meaning of different entities in terms of religion, nationality, gender, and ethnicity (Leerssen, 2016).

The Definition of Image

The first and the most important concept in imagology is that of '**image**'. There is no term which works smoothly without disagreements and heated debates, especially with terms that have multiple links to different disciplines (Dhākir, 2004).[30] What makes it much more problematic is that the words "Image of self" and "Other" are connected to several intellectual fields, such as comparative literature studies, translation studies, philosophy and psychology (Al-Malik, 2014, p.13; Leerssen, 2016). However, again, the concept of image in this research is based on an imagological perspective, without ignoring most of the contributions from other points of view from different disciplines.

The definition of the image, according to the first imagologist, Daniel-Henri Pageaux (b.1939), expounds that the image is a "set of ideas in our mind or written works about the Other/people in a certain historical and cultural timeframe rather than what they are" (as quoted in Dhākir, 2004). There are two main words in this definition that need to be clarified: **ideas**, and **historical timeframe**. The word 'ideas' refers to abstract, mental conceptions about the universe and creatures. In other words, it is a reflection of what and how people perceive the

universe rather than what it actually is. Historical and cultural timeframes indicate an atmosphere of when and where images are constituted, as they are major factors in producing images as well as tools to understand them.

Another standpoint of looking at the image is to look at its association with racial and national matters. Leerssen defines an image as an "informal tradition of attributing essential characteristics to certain national or ethnic groups" (Beller & Leerssen, 2007). Beller adds that images contain "attitude and judgments between nations as fixed in texts" (Beller & Leerssen, 2007, p.432). The difference between the two views is that the former expands the concept to show the effectiveness of ethnicity and nationalism on constructing the image. The latter, however, focuses on the stance of the viewer group upon the viewed one. Importantly, both conceptions are needed for an imagological investigation. Imagological analysis works on either ethnicity or nationality; it is imperative to acknowledge that these two elements and other elements, such as religion, gender, social class, together play a significant role in shaping an image. Leerssen insists that "literary stock characters are always triangulated on the intersection between ethnotype, gender and sociotype, and while imagologists can foreground the first of these, we should always realise that ethnicity as a frame is not an absolute and never operates in isolation." (Leerssen, 2016, p. 16).

In this thesis, the term 'image' refers to the explicit and implicit descriptive fictional and non-fictional characteristics and qualities that have been attributed to America and the Americans by Ghazi Al-Gosaibi. The study uses some cross-terms with the concept 'image' interchangeably, such as representation, picture, portrayal, depiction, stereotyping. Also, the text that includes images will be called imagological text to differentiate it from images displayed in arts and movies.

The Types of Image

Speaking of definitions drives us to discuss two key types of images. The common typology of the image in imagological studies is by dividing it into two types: hetero-image (or viewer-point) and auto-image (or viewed-point). Hetero-image is the 'set of ideas' about other nations or the stereotypical images of the Other, whereas auto-image is a 'set of ideas' about one nation itself, and how that nation perceives itself (Dhākir, 2004).

Leerssen introduces two other types of images: imageme and meta-image. The imageme is a replaceable term of the image. However, 'meta-image' is an ethnotype 'image' used as a literary device, not as an actual representation of a nation. Leerssen insists on one type of literary device which is irony, arguing that "most contemporary use of ethnotypes is ironic. Ethnotypes are operative as background assumption rather than as explicit assertion" (Leerssen, 2016). The meta-image here is the use of a single nationality or a part of the world as a descriptive word to indicate certain characteristics and qualities that have been stereotyped to this nationality. An example can be found in the French philosopher Montesquieu in his theory about the influence of climate on men. Accordingly, "[n]orthern men from cold climates were vigorous and virtuous, honest and hard-working, rational and reflective. 'Southern' types were temperamental, impulsive, highly sensitive and indolent." (Chew, 2006, p.181).

The Reality of Image

There has been an ongoing debate about whether the image in literature reflects reality, or not. In other words, is the question of truthfulness or falseness in the image acceptable in an imagological study. The arguments about this issue are various because of the analytical perspective of the critics involved.

It is better to start with an agreement that literary images, which have been circulated among people in cultural discourse, are not factual but representative (Said & Inani, 2006, pp.70-71). "Reality is highly individualised, not a matter of consensus and therefore more an issue of experience-based perception than factor inherent truth, it does not forgo the possibility of altering reality via education and consciousness-raising, and it does not assume that all aspects of reality are *solely* individual or easily alterable at that" (Schalk, 2011).That is why we find in the work of the French postmodernist theorist Jean Baudrillard the term 'hyperreality'; which is "the generation by models of a real without origin or reality" (Baudrillard, 1988, p.166). That is to say, it is the representational perception of reality without reference to reality. There seems to be no reason to argue that images of national characters in literature reflect the actual qualities of their nationalities. Nevertheless, there are two major opinion about this issue.

On the one hand, it is not necessarily the case that two worlds (reality and image in literature) are exchangeable. The writer doesn't copy the reality but chooses from it some aspects which are suitable, in his/her point of view, to introduce the Other (Pageaux, 1997). Mājidah Ḥammūd puts this clearly when she says "Imagology must not work to meet the image with reality or

the relationship with reality. It should consider the image based on the cultural system of the researcher" (Ḥammūd, 2000, p.119). What Ḥammūd suggests here is to investigate the image in relation to previous stereotypes of the image producer's culture. The same has also been stated by Dhākir, saying: "Imagology has nothing to do with reality" (Dhākir, 2005). Thus, representational images of other cultures and people meet the desire and partiality of the authors, not the actual reality (Siegel, 2002, p.110).

On the other hand, other critics see there is at least a personal link, even if it is too hard to claim it reflects the reality (Kāẓim, 2016). This group believes in the idea that images of the West are usually reflections of real and first-hand experience because most writers who writes about the West have already been to the West. The French writer Michel Butor proposes that there is no imagination without the reality that stems from it and relies on it (as cited in Kāẓim, 2016, pp.52 and 153). The affiliation of the image to the symbolic world does not necessarily disconnect its relationship with actuality, because image drives from both reality and imagination (Ḥammūd, 2010, pp.21-22). The idea of disconnection between literary language and reality stemmed initially from poetic criticism and travelled to a narrative criticism. There are markers in the literature that are driven by reality, such as names of characters, streets, cities. Some other generic signs can confirm the link between images and reality such as a preface, publisher, external texts and interviews with the authors (Rooke, 1997).[31] The Saudi critic Hassan Al-Ni'mi argues that "Saudi novels just as other novels, are parallel texts to reality; they take from reality as much as they bring back to it questions, hypothesis and visions" (Al-Ni`mi, 2009, p. 9).

This thesis mingles both positions corresponding to the selected materials. It does not only deal with fictional literature, novels and poems, but also with non-fictional writings such as autobiographies, essays and interviews. This means that the thesis will blend images from different texts (fiction and non-fiction) to make a whole large picture about a particular aspect of America and the Americans. Nevertheless, it is naive to maintain the idea that images reflect wholly and only the reality of that person or nation; instead, they only reflect the author's conception and perceptions, which is somehow linked to his/her real experience. Additionally, maintaining the connection between images in texts and external reality would enrich our understanding and open the gate for more interpretations. According to Al-Harbi, it is vital to "explore socio-political and cultural significance to track and understand the image of the Other" (Al-Harbi, 2015, p.40). An example from the questioned data is the image of a

character, an American Jewish woman, in the novel *al-'Uṣfūrīyah*, who is pro-Palestinian. This character would change the stereotype of American and Jew in the Arab world because it is a common belief that no such Jew-American would support the issue of Palestine.[32] The character is also a representative example of a group of people against Zionism inside the United States. Therefore, to a greater extent, there is a relationship between the image in imagological texts and reality, or the novelist's experience to be more precise.

The Stability of the Image

Another point of debate made about the image is to see whether it is stable or changeable. Imagologists in the 19th century attempted to discover the 'essence' in any stereotypical image of a nation claiming that there is an essence of national character inherent in the representation of a nation or people. It is commonly believed that the images about the Other are fixed and stable, as is found in stereotypical images of nations. On the other hand, others argue that the images are dynamic and changeable according to the context and the author's point of view. Leerssen addresses this issue by saying:

> We carry in our mental repertoire a set of 'frames', schemata of the plausible connections between situations and what we believe to be their underlying patterns, and that these 'frames' can be activated by actual stimuli, 'triggers'; these can arise from real-world encounters and experiences, or from cultural processes such as following the twists and turns of a narrative… we can carry so many different ethnotypes of a given nation around in our heads without these leading to mutual-incompatibility conflicts – any active frame will push other potential frames into a state of latency." (Leerssen, 2016, p. 24).

What he insists on here is the 'frame' in which people imagine each other, with no attempt to break this 'frame', as the first opinion. On the contrary, as this research also holds, this 'frame' can be challenging but eventually can be possibly destroyed.

2. 2. 2. 2. Self and the Other

Another two essential concepts in imagology are self and the Other. Here, a quick look at these concepts will be taken regarding the imagological perspective.

The Definition of Self and The Other

These two words have flourished in the main disciplines of philosophy, psychology and sociology. In the dictionary, 'self' is a set of someone's characteristics and personalities; whereas 'the Other' is the opposite of a set of two (Cambridge Dictionary). The Polish sociologist Zygmunt Bauman defines the Other as a polar opposition to oneself (Bauman, 1991, p.14). Thus, the Other is one who is different in any differentiation: gender, religious background, race, nationality, to name just a few. The notion of the Other may be applied to an individual, group, country, or nation. The Other is not always determined and stable; it is shaped by self-necessities (Hanafi, 1991, p.695). Regardless of the liquidity and progressivity of the notion of the Other, the concept of 'the Other' sparks, in the first place, images of enemies, savages, competitors and opposing groups (Abu Malhah, 2017, p.18). That is because interactions and encounters across cultures inevitably bring a difference to the foreground, and the difference exposes identity to the dualistic logic of identifying *with* or identifying *against* (Smith, 2014, p. 44).

The Dialect Relationship

It has found approval among imagologists that the relationship between self and the Other is dialectical and oppositional from the beginning (Ditze, 2006). In other words, as the American philosopher James Mark Baldwin puts it, "the ego and alter are thus born together" (Baldwin, 1894, p.42). The dialectic relationship authorises the imagologist to infer auto-image from hetero-image and vice versa. Thus, it is one task of the imagologist not only to look at images drawn about others [hetero-image] but also to investigate the relationships between forms and images as well as analysing the self-image [auto-images] (Dhākir, 2004, p.387). Thus, the Other is explicit discourse, and the self is an implicit discourse (Harrūṭ, 2008, p.18). By adopting this approach, imagology can destroy the hostile binary oppositions between nations (self-Other) and treats the picture as a benefit to both the viewer and the viewed. This dialectical interaction is manifested in the Arabic literature of America as Smith notes that this interaction "more often than not, reveals more about the Arab subjectivity engaged in the encounter, than it does about the American host" (Smith, 2014, p. 6 & 24).

Studies on self-Other relations have developed theories to comprehend the complicated relationship between the two entities. This complexity can be divided into two main domains: horizontal and vertical. This perspective helps imagologists to determine the nature of the relationship between self and the Other. Three main discourses construct the vertical

relationship between self and the Other: teacher and pupil, master and slave, centre and marginal. In the other domain, the differentiation between self and the Other is not based on the level but on diversity. Said confesses that he is influenced by the Italian philosopher Giambattista Vico in building his methodology based on conflict and integration; which means the awareness of self cannot be accomplished unless it is placed against the other via three perspectives: complementary, harmony, or hostility. (Said & Inani, 2006, p.21).

This nature of this dialecticism encouraged psychologists to invent the term meta-perception or double-consciousness. "The self is often viewed as fundamentally interpersonal, composed of a repertoire of relational selves," however, "the relationship between self-perception and perception of the Others is bidirectional", "what people think others think of them plays a key role in the formation of the self-concept... more so than other perceptions" (Kenny, 2013, pp.120-134). As a result, the image of self is part and parcel of the image of the other; therefore, imagology starts considering the self-image while studying the image of the other.

Producing the Other

Portraying 'the Other' is not always an innocent writing practice; it is socially invented to draw "a borderline between the Other and the One, in the search for itself" (Bauman, 1991, p.30). The Arabic literary critic Mājidah Ḥammūd attempts to explain the word 'search' by providing the reasons behind producing the Other. Looking for a better/different/mystic world is one of the reasons, as we read in Hermann Hesse's novel *Journey to The East*. So, one living in the industrial and material world is looking for the spiritual world; or someone who lives in a dictatorship looks for democracy and vice versa. For example, "the East was an escape and a place for the Western writers to discover new imagery to fulfil their desires" (Dhabab, 2005, p.65). Acknowledging the Other and looking for their satisfaction is another reason for depicting the Other. Micheal Hoblock argues that producing the Other is a part of insisting on self-identity. Sometimes, producing the Other is to fulfil or fuel certain emotions of victimisation, passivity, inferiority and superiority (as cited in Ḥammūd, 2010)

The Western Other

To narrow down the notion of the Other, it is observed that the notion of the Other has changed over time. In Arabic culture, it started out as referring to non-Muslim people in general, to mean explicitly the West in the late nineteenth century (Hanafi, 1991). "The word 'West' was used in the early attempts of Arabic novels to indicate Europe and the US at the beginning of

the twentieth century." (Al-Harbi, 2015, p.20). Arabs called the West 'the Other', as the West does to the rest of the world because this word is loaded with "opponent as a competitor; the Other is not a friend or ally." (Hanafi, 1991, pp.696-773). However, there is no one fixed face of the West in Arabic literature; it features with positivity and negativity according to the context of the authors' intellectuality and historical reality.

2. 2. 2. 3. Contact Zone

How do image creators construct their images about others? This question leads us to discuss what is called the contact zone. Contact zone, coined by Mary Louise Pratt, refers "to social spaces where cultures meet, clash and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today" (Pratt, 1991). The interaction may occur via the body of knowledge from which the writer creates the images, such as literature, history, religious texts, scholarly discourses (Mohamed, 2015; Said, 1978) or direct experience (Kāẓim, 2016).

Since the image of the Other is influenced and formed by the way of encountering, it is vital to deconstruct the notion of the contact zone. The contact zone can be categorised under five types: the first is the **direct physical experience** either personally, as we can see in tourists or scholarship students, or publicly, as we see in militant or diplomatic journeys (Kāẓim, 2016). The second way is that we encounter the Other through the practice of **reading** texts, whatever types of texts: academic, literary, or entertaining (Dhabab, 2005, p.64). **Watching** movies or TV programmes is another popular means of contacting the Others. Similarly, **listening** to a radio show or others' experiences is another method. We can add to these the virtual **interactive**, via social media for instance, as another way of encountering between people from different cultures these days. These ways are various in terms of their importance and influence. Although media plays a fundamental role in shaping stereotypes in the twentieth century (Leerssen, 2016, p.1), novels still have their privileged part to play, especially among the elites.

The first direct experience with a nation can be found in any literature and over time. Travel literature or expedition reports are undoubtedly one of the great repositories of the most intensive resources of images of nations. Whether they are called travelogues or diaries, they have been for most imagologists the main corpus of images about other nations. P. Brunel confirms that the field of imagology initially emerged from travel literature (as cited in Dhākir,

2004, p.387). The Arabic library is full of travel literature which has been discovered and critically studied as we can see in *Adab Al-Riḥlah 'inda Al-'Arab* by Ḥusnī Ḥusayn (Arabic Travel literature, 1995); *Al-Gharb Fī Al-Mutakhayyal Al-'Arabī* by Muhammad Afāyah (The Imagined West, Image of the Other in Medieval Islamic Thought, 2000)[33] and *Al-Mrkziah Al-Islamiah: Sourah al-A'khr fi al-Khial al-Islami Khilal al-Quroun al-Ousta* by 'Abd Allāh Ibrāhīm (Islamic centralization: The Image of the Other in Classical Muslim Literature, 2001), to name a few.

As a part of direct experience, scholarship or studying abroad which facilitates one of the most historical ways of an encounter with Others and to write about them (Al-Harthi, 2015, p.134; Kāẓim, 2016, pp.26-29). In Arabic literature, there are innumerable resources of writers who study abroad and write about their experiences in foreign countries. For instance, *Takhlīṣ al-Ibrīz ilā Talkhīṣ Bārīz* (The Refinement of Gold in a Summary of Paris)[34] by Ṭahṭāwī, *Kashf al-Mukhabbā 'an funūn Ūrubbā* (Unveiling European life) by Aḥmad Fāris Shidyāq and *al-Riḥlah* (The Journey) by Raḍwā 'Āshūr.

Leerssen (2000) states that wartime is significantly a typical time for creating images between nations (as cited in Chew, 2006, p.181), when combatants use images as weapons to vilify the image of each other by showing the weakness and inferiority of the enemy, or by showing the greatness and power of self-using media and historical recorders. In wartime, the mental images of both competitors are hugely invested and invoked. It is a method to raise hostility and engender loyalty to identity (Ḥammūd, 2000, p.120). Al-'Awdat (2010) shows that the wars between Europe and Arab Muslims have created a negative relationship between them, which is represented in stereotypical images and has appeared in the literature over the ages and continues in the modern era. Leerssen confirms that "in international relations, periods of stability will usually tend to deflate ethnotyping in favour of a trend towards characterological neutrality and normalcy 'this nation is just like us / just like any other', moments of tension will heighten ethnotyping." (Leerssen, 2016, p.19). Similar to wartime, colonisation and invasion are significant factors in creating images between coloniser and colonised nations. Colonialism, in any aspect, is a great example which brought about a sentiment to western civilization. This is a prominent feature in some novels published in the mid-nineteenth century as we see in El-Enani's study.

Interestingly, with some exceptions, most of the Arab novelists who draw Others are base their characterisations on **direct physical experience** (Kāẓim, 2009, p.94). In other words, they write travelogues, novels, autobiographies, and essays, about others from their personal and first-hand experiences (Bahī, 1988, p.226). However, not all Arabic literature about others arose from personal experience; reading books or watching movies are enough to inspire authors' imaginations of the West. Imagologists pay attention to this aspect to investigate how different encountering produces different images (Ditze, 2006). Also, the geographical distance of the Other plays a significant role in creating the image; the neighbours are allies, the far others the more negative images are attributed to them (Ibrāhīm, 2001, pp. 82-89).

2. 2. 2. 4. Writing Back

The concept of 'Writing Back' emerged among "post-colonial literature where the formerly colonised subject confronts historic or continuing injustices of her former coloniser." (Ashcroft, Griffiths, & Tiffin, 2010). It is, in other words, the "retaking control of one's representation" rather than relying on the other's representation of oneself (Smith, 2014). Writing back is a multifaceted notion because it acknowledges the fact that unequal relations between cultures are not always based on politics and economics but may also be based on who has the power to draw and control the representation (Smith, 2014). The notion of writing back may invoke a famous saying by Karl Marx when he claims the East "cannot represent themselves; they must be represented" (as quoted in Said, 2003, p.335). Therefore, writing back is a practical response to this expression. The idea of '*writing back*' can be detected, particularly when colonised nations attribute some negative characteristics that the previous colonisers have attributed them. However, the Indian post-colonial theorist Gayatri Spivak argues that people in the third world are less expressive about themselves because of the inequality of speech between gender, social class, etc. Also, they are compelled to express the colonisers' interests more than their own interests (Chrisman, L., Williams, p.2013).

2. 2. 3. Imagology: Approaches

In the third part of this chapter, I will present four main approaches to the analysis of representation in literature and "none of these can be satisfactorily pursued without the Others." (Leerssen, 2016). However, I would like to address an old-new controversial issue in Arabic literary criticism beforehand. Up to now, there is an historical debate in Arab literary criticism around the legitimacy of utilising western literary methodology on Arabic texts.

The group who oppose the idea claim that these western theories emanated through problematic issues that Westerners encountered; and the Arabs may not necessarily suffer from the same problematic issues. The critics against adopting Western methodologies in Arabic literature fail to consider that we, as human beings, have many things in common, even if we look different through our language, race, colour and even our problematic issues. That is to say, that people who share scientific and social achievements, including literary criticism, who come from different nations and cultures, should not feel substandard.

More specifically, imagology, which is a branch of comparative literature, is a human and objective method that is suitable, I argue, to any national literature. It is mostly objective because it analyses the images in all aspects: social, political, cultural, positive, negative, and neutral. Secondly, it investigates the narrative techniques and motivations which are, in most respects, human conventional techniques and motivations. It is important to notice that imagology is not a study of the fallacy and truthfulness of the image; it is a study of "discursive logic and representational set of cultural and poetic conventions" (Leerssen, 2016, p.19). In the age of communication, it is compelling to share knowledge, scientific results, and theories to develop a better understanding of people and nature.

According to Fischer (1987) and Ditze (2006), the approaches in imagology are five, as follows: the first approach is to study the ontology of the image in literature; for example, the depiction of America in a particular literature or culture. The second approach is to investigate one aspect presented; for instance: the image of American politics in Chinese fiction. The third approach stems from a **structural perspective**; which studies the linguistic and poetic features of the images, such as the lexical features in the image of America in Arabic literature, or vice versa. The fourth and fifth approaches are derived from the **French school**, which focus on context. While the fourth approach concerns the influence of the historical, ideological and social context on the image, the fifth concentrates on the influence of image on historical, ideological, and social reality. Examples of the last two methods are: how the Arab-Israeli conflict influences an Arab imagining Israel or Jews; or whether the images of America and the West in Arabic literature lead to dramatic political, cultural and social issues, such as anti-Western discourses, and possibly terrorism. It seems plausible that imagological studies blend these approaches when it is appropriate to their questions and objectives.

Imagological approach in this study considers both methodological schools (textual and contextual) in analysing images/imagological texts. However, Imagologists have various views about the processes of analysing images in literature. Majdah Hamudah suggests that "images should be studied based on personal, historical and linguistic frames to have a good understanding of images" (Ḥammūd, 2010). I will add the structuralist model of a national image in fiction which was invented and developed by Stephan-Alexander Ditze.

2. 2. 3. 1. Structuralist / thematic Approach

Stephan-Alexander Ditze, in his study, *America and the Americans in Postwar British Fiction,*[35] contributes to imagology by giving a fixed structural model to analyse images. In his model, he divides the image in literature into three dimensions: personal, transpersonal and non-transpersonal. Each dimension has three aspects; each aspect has unlimited components (Ditze, 2006, p.58). The following paragraphs explains these dimensions in detail.

The personal dimension

Ditze argues that a character is the most important component in literary writing because it carries the national image in terms of representation and articulation (Ditze, 2006). The character's personality can be extracted from its behaviour as Dante Alighieri says: "In any act, the primary intention of he who acts is to reveal his own image" (Kundera & Asher, 2000, p.30).

This dimension predominantly refers to a fictional character in Ditze's model. Characters in the narrative are vital for two reasons: first, they dramatise their personalities through their actions, speeches and physical appearances (Baldick, 2004, p.37). Second, characters, as Blachicher (1992) argues, would promote stereotyping (as cited in Ditze, 2006, p.59). Ditze states that analysing American fictional characters would enable one to infer the typical image of the given nation (Ditze, 2006, p.59). It is almost certain that the features of characters are selective for three main reasons: firstly, the context determines which characters should be represented and which should not. Secondly, they are selected according to the interests of an author. Thirdly, characters are selective because of the difficulty of depicting all traits in one text.[36] Ditze finally divides this dimension into three aspects: Exteriority (physical body), Sociality (utterance), Interiority (psyche).

The way of presenting personal character narratively can drive us to particular denotations. In the narrative, presenting American characters as protagonists or antagonists, and as either main characters or secondary characters indicates the importance of their personalities. Their roles, actions and behaviours in the narrative reveal their personal physical and psychological qualities.

It is worth noting that the personal dimension does not always represent its mass culture or social environment. Critics in image studies maintain that individual characters must symbolise and represent their societies (Ṣāliḥ, 2003, p.100). This standpoint claims that characters in the narrative are nothing but a mere social product which may not be generalizable to a broader range of fictional and non-fictional characters. I stand in a contrary by arguing that intellects, influential, talented and outstanding characters cannot be treated as if they are mere social products. These people can change their societies by their power of knowledge or leadership. They are, as in the film and music industries, trendsetters to their public in varying styles and fashion. Therefore, personal dimension, itself, is a facsimile primarily of their individual qualities rather than their societies, unless otherwise inferred.

Ditze (2006) distinguishes between two types of characters: representative character and articulated character. The latter is the study of a character as a representative of itself and goes no further beyond. The former is the analysis of characters as an example of a specific nation or group of people. "A person or character with a given ethnicity always possesses more attributes than only that ethnicity, and to ignore these while foregrounding ethnicity reproduces precisely the problem that Pageaux identified" (Leerssen, 2016, p.26).

The Transpersonal Dimension

Images of the Other are not always characterised by individuals or groups of people, as in the personal dimension, but by their cultures and civilization. This type of image is called: transpersonal dimension, which is the image of a culture that is shared by one nation, the Americans, for instance (Ditze, 2006, p.87). While a variety of definitions of the term culture have been suggested, this study adopts Edward Burnett Tylor's definition of culture. For Tylor (1891) culture is a "complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society." (Tylor, 1891, p.1 as quoted in Ditze, 2006, p.87). What is remarkable about this definition is that it

encompasses all aspects that are needed in analysing the image in literature. Additionally, it is agreed upon by one of the most culturally recognisable organisations in the world, the United Nations Educational Scientific and Cultural Organization (UNESCO). Under the umbrella of this dimension, Ditze adopts three aspects: material culture (civilisation), social culture (society), and mental culture (mentality).

The Non-Personal Dimension

Novelists and authors tend to write about non-human scenes, such as animals, nature, and weather. Therefore, Ditze adds one dimension to address this issue and calls it 'the non-personal dimension'. This dimension includes three aspects: landscape, climate and wildlife. Authors do not always narrate human actions and reactions; they attempt to depict non-human aspects, which are figuratively related to the transpersonal dimension in one way or another (Butor, 1986, p.59). Drawing on this idea and extending it, this study will include the image of cities, and places, such as hotels, universities and hospitals.

The Linked Dimensions

In image studies, there is a problematic methodological point that Al-Harbi highlights which is the lack of a definite line between images (i.e. referring to a political system while portraying a politician or political event (Al-Harbi, 2015, p.78). I consider that Ditze's theory of linked dimensions would resolve this problem and enhance the procedure of analysing the images, not only between dimensions but between their aspects and components. For this argument, Ditze provides two possible linked relationships between dimensions:

First, 'intra-dimensional relationships' (between aspects in one dimension). This type of dimensional relationship unveils one aspect through another in the same dimension; for example, Kissinger's face makes him funny. As we can see, we depart from one aspect (Exteriority/physical) to another aspect (Interiority/psyche). Second, 'inter-dimensional relationships' (between dimensions). This type of dimensional relationship reveals one dimension through another; for instance, imagining Kissinger said 'I follow the foreign policy of the United States, which is fair to all nations'. Here, we depart from one dimension (Personal dimension, Kissinger's saying) to another dimension (transpersonal dimension/American Foreign policy).

The linked dimensional relationship remarkably augments the study of image. The transition from one dimension to another, or from one aspect to another is a suitable way of reasoning, explaining, clarifying and more importantly connecting between images. An example of this can be found in one of Al-Gosaibi's autobiographies, where he discusses obesity in the United States, and in the same text, he links this health problem to American fast-food advertising. This image is called 'intra-dimension' because he depicts two images (obesity and advertising) in one dimension (transpersonal). Another benefit of investigating this type of dimension is to show whether an author generalises or stereotypes an image and if he/she justifies this representation by linking all aspects to each other. If the author moves from a particular character (personal dimension) to social values (transpersonal dimension), this is indicative of generalisation or stereotyping. In contrast, if the author does not depart from a character (personal dimension) to another dimension, this is an attempt to avoid generalisation and stereotyping.

Moreover, promoting this type of relationship between images in a literary study invigorates the narrative style by showing movements from one dimension to another and makes the experience of reading much more interesting.

The implied dimensions

It is important for critics of images in literature to investigate not only what has been said explicitly, but also what has been said implicitly, which can only be interpreted by the reader (Sultan, 2013). Ditze divides implied dimensions into three types:

First: 'indeterminacy aspect' which suggests that imagologists should "uncover the places within the system which remain empty, that is those aspects an author chooses to ignore partly or totally when constructing his auto-image or hetero-image of a certain country and its people." (Ditze, 2006, p.93). The question, therefore, goes beyond the reason for this voluntary or involuntary ignorance. There are three ways of dealing with the indeterminacy aspect: 1- "by making inferences from information provided in the text", 2- "[by allowing] the reader to make supplementation at his discretion" 3- "by leaving the spot and [not] to be filled by the reader at all." (Ditze, 2006, pp.96-97). I would add to this aspect that there is another way of making completion of the image by comparing it with another image from the same author. The empty spots are not only what we think the author does not mention or ignore consciously

or non-consciously, but also for asking why they do not mention this aspect at all. To do this properly, the implied theories are provided when they are needed.

The implied author: Ditze argues there are some images which can be extracted from the implied author. But first, what is the implied author and how can we obtain the implied author's image from the texts. The literary critic Wayne C. Booth coins the term "implied author' in his book *The Rhetoric of Fiction*. He argues that "the implied author is distinct from the real man." Ditze explains this by saying: "the hypothesis on the authorially intended perspective of reception should substantiate by a direct comment by the author on his work wherever such a comment is available" (Ditze, 2006, p.98). This means that the comments and statements provided by the same author in other non-literary resources, such as essays, interviews, and autobiographies should be considered.

Ditze's imagological structuralist model and its related conceptions:			
Dimensions	1.Personal dimension	2.Transpersonal dimension	3.Non-personal dimension
Definition	individuals, characters.	groups and social productions	non-human origin.
Aspect	A. Exteriority (physical)	A. Civilization (material culture)	A. Landscape
Component	Examples: the physical body, clothes, senses, age, gesture, corporeality, race, gender.	Examples: artefact products, fine arts, media, music, architects, museums, technology, public transportation, fashion, food.	Examples: lakes, rivers, oceans, bays, desert, rocks, mountains.
Aspect	B. Sociality	B. Society (social culture)	B. Climate
Component	Examples: Attitudes, opinion, reaction, behaviour, language (discourse) includes: dialogue, monologue and writings.	Examples: religious, educational, relative, class political and social relationships. Social structure, socio-economic and political condition, customs, traditions, rituals, festival.	Examples: describing weather, sunshine, rain, storms, humidity, wind.
Aspect	C. Interiority (psyche)	C. Mentality (mental culture)	C. Wildlife (flora, fauna)
Component	Examples: perceptivity, cognitive, emotivity, inter-personality, sensitivity, creativity, normativity and volitionally.	Examples: ideas, values, conventions, people mode of thought, ideology, ethics, faith, believe.	Examples: animals, plants, trees, parks, flowers.
Inter-dimensional			

intra-diamnsional

2. 2. 3. 2. Textual / asthetic Approach

When it comes to the textual approach, the American school in comparative literature assumes prominence because it pays more attention to the style and linguistic features. The analysis of text also includes the discussion of the aesthetic and narrative or literary techniques adopted in the questioned texts. Since the written texts have linguistic features, the imagological text requires metaphorical, narratological and poetic analysis (Leerssen, 2016).

In the American school, the textual method is used to concentrate on the text itself, looking for the poetic and literariness in the text and nothing else. Influenced by schools of Russian Formalism and New Criticism, René Wellek and René Étiemble do not consider the study of images (imagology) as a part of studying literature (Ḥammūd, 2000, p.114). Instead, Wellek treats the study of imagology as a source of a nations' mental and physical characteristics, not as a source of literature (Dyserinck, 2003). He says:

> "It may be very well to hear what conceptions Frenchmen had about Germany or England but is such a study still literary scholarship?! […] literary scholarship today needs primarily a realisation of the need to define its subject matter and focus. It must be distinguished from the study of the history of ideas, or religious and political concepts […] literary scholarship will not make any progress, methodologically, unless it determines to study literature as a subject distinct from other activities and products of man." (Wellek, 1963, pp. 284 & 293).

Likewise, and extremely critical, Baldensperger (1871 -1958) sees the death of literary studies because of "tracking the history of literary themes." (as cited Wellek, 1963, p. 286). Dyserinck notices this vital shift in studying images in literature by saying that "comparative literature…is aimed at 'higher objectives' than the older national disciplines. And this implied that the literary comparatist was to be connected with aims which in the end went far beyond not only national philological goals but also beyond so-called literariness itself" (Dyserinck, 2003). Dyserinck here raises the problem that some literary comparatists incline to prioritise the discussion of text over the context or vice versa. The same can be understood from the most regarded figure in the structuralism school, Ronald Barthes, when he says: "the claim that 'realism' is the prime motivation of narrative must be largely discounted" (Barthes, 1975, p.271). On the contrary, he concurs later in his book *Elements of Semiology* that literature, whatever its school's methods, is realistic/pragmatic (Barthes, 1977). So, he switches from relying solely on the text and starts considering the context or what outside the text.

As we see, imagology and image studies in literature started to pay more attention to analyse of the usage of linguistic and literary features of the image, after a long time of overlooking the artistic features and their relationship with images (Dhākir, 2004, p.110). In this study, the imagological textual approach refers to three main lenses: linguistic features, such as the usage of language, structure, vocabulary, repetition e.g. words, expression, and style of writing; literary devices, such as the usage of symbolism, imagery, allegory, metaphor; and lastly, the narrative techniques, such as setting, characterising, focalisation (point of view, voice), flashback, memories, dialogue and monologue.

Literary analysis aims to deconstruct language in terms of its vocabulary, phrases and structures as well as to show how linguistic features and techniques enrich the image (Dhākir, 2004, p.391). The artistic features are not just decorative; they function by embellishing the images, the cultural and ideological aspects in that representation (Dhākir, 2004, pp.389-390). The value of analysis, Todorov (1939 – 2017) emphasises, is to show the aesthetic aspects of the texts which are usually manifested in the linguistic level (Todorov, 1992). The imagological techniques, which is another term for literary devices, vary from one author to another, so the list can be endless. However, in this methodological stage, only textual features that are commonly utilised in depiction will be discussed. That would lead us to have a look at some common linguistic and literary devices in depicting others and how they function in the portrayals. For instance, it was noticed in early Arabic literature about America how astonished the authors were, as it can be seen in short story *Sā'at al-Koko* (Cuckoo Clock)[37] by the Arab-American Mikha'il Na'ima where the protagonist is astonished by the Cuckoo Clock. However, Sayyid Quṭb shows contempt towards America in his article series *Amrīkā Allatī Ra'ytu* (America as I Saw It).[38] In these two examples, it is evident that how these authors try to use persuasive language to convince their readers. In the first example, *Cuckoo Clock*, the vocabulary used in the title alludes to the most astonishing feature of America, which is technology. Quṭb, on the other hand, attempts to convince the readers by manipulating them with words (As I Saw), to raise the reliability of his observations of America. Therefore, close attention to textual features needs to be paid to investigate the frequent features and discourse in Al-Gosaibi's representation of America.

The Usage of Language

The usage of language is the first feature we encounter in analysing images through written works. Many interpretations can be adduced in an investigation of the utilization of language.

For instance, the use of the foreigner's language and colloquialisms can often be a way of showing reality but sometimes highlighting sarcasm (Dhākir, 2000). Sometimes, using colloquialisms are employed to familiarise the audience with the text. Salih sees using the Arabic language in a fictional foreign country is a means of emphasising the Arab's own identity while using English in an Arab country is a way of escaping (Salih, 2003, p.95). Also, usage of the other's language may refer to an intimate connection the author or character has with foreign culture.

A part of analysing the language is interpreting the vocabulary and the lexical semantics of the texts. In literary texts, there is a literary technique used to evoke a specific emotion called 'objective correlative'. This is when an author uses a specific symbol about an individual nation to highlight an idea, such as an eagle for American or a bear for Russia. However, the most noticeable vocabulary that has been detected in imagological texts is dichotomic vocabulary. The lexicon of comparing and contrasting between self and the Other is overtly seen in such literary texts. Usually, the comparing and contrasting is carried out within the cultural system of self, not the other's cultural system (Ibrāhīm, 2001, p.77). Imagologists also should observe the level of relationship between self and others in representing the binary vocabulary. Outlining familiarity and unfamiliarity between self and the Other is formed in a horizontal or vertical level. When the depicted aspects are completely different, the relationship between the two is horizontal (first level), whereas, when the aspects are the same but different in levels, the relationship is vertical (Kilito, 2002, p. 69). Studying these features would enhance our understanding of the attitude of writers towards their Others.

Intertextuality is another linguistic feature of some imagological texts. Dhākir points out the phenomenon of intertextuality with history and poetry. He argues that utilising this technique is a tool to stay connected to Arab heritage (Dhākir, 2005, p.460 & 553). Ibraheem argues that poetic usage is to ground the differences as Arabs are famous for poetry. Bearing in mind the five types of Gerard's intertextuality, I would say, the usage of autobiography and novels is a method of reconciliation and harmony with the West because they are western genres in the first place.

The Literary Devices

The literary techniques are various from author to another, so, it can come up with an endless list. This methodological stage, the foremost literary devices or techniques that are regularly used in depicting others will be presented.

Sarcasm is one of the most frequently used literary devices in literary texts of the West and America in Al-Gosaibi novels. Sarcasm in its basic form highlights the opposite meaning of the given sentence. The opposite meaning can be understood from the text through its context and the tone in which the sentence is conveyed. The purpose of using sarcasm in imagining the Other is to mock, poke fun at, criticise, show contradictions and paradoxes (Būshuʿayb, 2014). It also has psychological aims represented in the promotion of oneself over of the other and pretending not to be astonished about the West's achievements (Dhākir, 2000).

Narrative Techniques.

Narrative techniques or discourse is the third aspect of textual analysis. The narrative and story discourse, as developed by the French literary theorists Gérard Genette and Tzvetan Todorov, consists of three main elements: narration, setting and focalisation (Genette, 1979; Todorov, 1992). These three aspects include all story components such as characterisation, timeframe, space, exposition or description and dialogue. Todorov differentiates between two types of narrative: narration and representation (Qāḍī, et. al, p.279). Four main elements of imagological texts are presented here: characterisation, setting, focalisation, dialogue and monologue.

Characterisation is the first and most important requisite of national characters. The imagological analysis looks at this technique in detail because it reveals one of the three dimensions in national character: the personal dimension. Describing the external and internal characteristics is in tandem attitude (Ibrāhīm, 2001, p.80). Roland Barthes sees the focus on the description is to focus on a character's status, whereas Algirdas Julien Greimas (1917-1992) sees the focus on actions is to focus on the role (as cited in Al-Mughīrī, 2017, p.127). Named and nameless characters may also be a strategy to celebrate or erase the identity (Ibrāhīm, 2001, p.84). The imagological analysis focuses on why are most western women in Arabic novels are beautiful and eye-catching? Why is the West mostly represented by women and the East by men? Why are they of college age? Are these characters primary in the narrative or secondary, and what does this tell us? How can theories of character of this kind be applied

to literary texts? Even avoiding description sometimes indicates how famous the character is, or the opposite, the character is not important, or to allow the imagination of the reader to imagine (Al-Mughīrī, 2017).

Story setting in either timeframe or spaceframe is worth studying in imagological writings because it indicates the psychological status of the character and the attitude towards the circumstances in which they are situated. The place can enrich the story and influence the shape of narrative. It can also be mere space where actions happened which means if you change it, it would not change the narrative (Al-Ni`mi, 2004, p.27).

Literary critics in imagological studies differentiate between several types of place. Regarding the time period, there are temporary places, such as museums, hospitals, hotels, universities, and coffee shops. On the other hand, there are permanent places, such as apartments, workplaces, and districts. The temporary may be indicative of a sudden, short-term relationship with the land and its people (Tarabichi, 2013, p. 125).

The timeframe of the story is as important as its space. The meaning of time in this respect is not contextual time, but structural ones. In other words, how time is represented and structured in a story; linear, flashbacking, chronologically descending or ascending. The timeframe of the story also needs to be read with other elements of the story. Narrative time acquires its value as long as it provides more meaning to readers at different times (Yaqtin, 2001, p.76).

The use of point of view, or focalisation, is another important narrative technique in imagological texts to determine who represents and conveys the images (Kāẓim, 2016, p. 98). Focalisation in the narrative, particularly in postmodern texts, is different from focalisation in poetry. It is, as Friedrich Schlegel argues, a subject and expression of self (cited in Genette, 2000, pp.49-50). In classic Arabic literature of the other, it is usual that only the narrator dominates the narration (Salih, 2003, p.62). In contrast, modern novels provide an arena where each character has a chance to present his/her views and voice about certain issues, including representation. 'I' (Auto-focaliser, author, narrator) does not narrate others in the same way as the other (hetero-focaliser) narrates 'other' (Salih, 2003, p.64). "This fact alone demands the reader's attentiveness towards the author's management of these particular American voices. Why *these* voices? What exactly do these voices contribute to the encounter?" (Smith, 2014,

p.198). The chosen point of view gives the reader a reliable and unreliable judgement. If it is the first point of view in an autobiography, it pushes it to the zone of truthfulness.

Dialogue and monologue are two narrative techniques in Arabic novels of the West. Dialogue's functionality in the narrative is to fictionalise reality, ease the reading of the narrative, reveal the internal characters' values, show the relationship between characters, take events forward. Dialogue or conversation is a great instrument in this type of novel for heteroglossia; where two different views have rebuttal and argumentation (Ṣāliḥ, 2003, p.50).

Monologue is "one of the major developments in the history of narrative characterization is the tendency in modern literature for interior monologue to be more widely employed and without specific occasion, while in ancient times they were used sparingly and in fairly well specific situation" (Scholes, Phelan, & Kellogg, 2006, p. 178). The inner monologue is a vital vehicle to explore the protagonist's thoughts and attitudes about issues of different cultures that are, sometimes, sensitive and dangerous to express out loud.

3. 3. 3. Contextual approach

Carré and Guyard do not want to limit studies of the image exclusively to textual analyses of traditional literary texts; it is their wish to create a dialogical relationship between literary study and other disciplines, which might enrich literary studies as well as building a bridge between different disciplines of human science (Al-Harbi, 2015, p.46). From this point, the contextual approach become available in imagological studies.

The French school, the contextual method, focuses on the relationship between the text and the context; which means that it strives to present the historical, ideological and biographical backgrounds to reveal the meaning of the images. Edward Said insists on the inseparability between literature and its context (Said, 1997).[39] Some literary critics argue that language is only the mask of ideology (Culler, 2011, p.61). This view literally works side-by-side with some humanities subjects, such as history, philosophy, and language. That leads imagologists to use a qualitative approach. Chew puts it that "imagology is integrated into humanities and its qualitative methodology, and later become an interdisciplinary subject by two subjects: 1- history 2- social science: psychology - sociology-anthropology. Therefore, they start using a new method, quantitate, for example." (Chew, 2006).

These thoughts on analysis are not completely innovative; Ditze in his imagological study of America in British fiction indicates to what he names as 'the extra-literary dimension' where he elaborates some images by using external texts, such as history, and biography. I do agree with the idea that if we "wish to examine the representation of the cultural other, [we] need to historicize work instead of drawing general statements that could, as they perceive it, be valid for any time and place" (Al-Harbi, 2015, p.25). Contextualizing the imagological text is crucial because "context includes rules of language, the situation of the author and the reader, anything else that could conceivably be relevant." (Culler, 2011, p.68). Contextualization also involves place, time, theme, setting, dialogue, way of encountering.

Any written texts cannot be fully comprehended without considering their contexts. "According to Jameson, any narrative text is marked by its historical and ideological determinacy, that is, by the interpretative framework employed by the author in his representation/interpretation of reality" (Casini & Robert Schuman, 2008). The significance of context is not only to make literary texts meaningful but also to direct the interpretation to a relevant destination. "Meaning is not merely a matter of decoding grammar, it is also (and more importantly) a matter of knowing which of the many inferences that one can draw from an utterance are *relevant*. And 'relevance' is a matter deeply tied to context, point of view, and culture" (Gee, 2011, p.54). One feature of literary language is that it is contextualised, unlike decontextualised language that is found in academic and scientific language (Gee, 2011, p.51).

Having said that, the image of America is inextricably linked to its context. Historical, social, cultural, ideological and political contexts play a significant role in drawing auto-image and hetero-image. For instance, when Egyptian society was dominated by different nationalities, there was no distortion or stereotyping about each other. The distortion began after the revolution, when some negative descriptions started, such as spy and traitor (Rifʿat, 2015). Therefore, "The task of the critic involves decoding and contextualising these discourses within the larger terrain of cultural and political history" (Friedman, 2011). With regard to this point, and in this section, the theories of cultural encounter are discussed.

Contextual Theories

We have talked about encountering and how it works in structuring the image. In this section, the ideological discourse of shaping the image is presented. Many theories attempt to analyse

the cross-cultural encounter through literature, and the East-West relationship in particular. However, we need first to conceptualise approaches that address cross-cultural encounter in general, before we specify the East-West cultural encounter. The cross-cultural encounter has been analysed by many scholars, who have started formulating cultural and social theories around this phenomenon, such as the encounter between colonizer and the colonized by Frantz Fanon in his book *Black Skin, White Masks*,[40] the encounter between white and black as it seen in *Playing in the Dark* by Toni Morrison, the encounter between East and West, through the eyes of westerners in the two books *Orientalism*; and *Culture and Imperialism* by Edward Said, and finally the encounter between East and West, through the eyes of Easterners by Rasheed El-Enany in his book *Arab Representation of the Occident*. These theorists are known for their contribution in postcolonial theories. However, I do not intend to utilize all their theories, nor I am into relying on one theory; I will invest on some concepts of their ideations, such as writing back, celebration minorities, deconstruct hegemonic discourse and reflection of self in representation the Other. The main three discourses are represented as follow.

Decolonisation

The word decolonisation is one of the first terms that may occur in studying the cultural encounter. Understanding the ongoing process of decolonisation in the Arab world aids our discourse analysis of some literary works written about the West and America. In this regard, it would be helpful to mention other words which function interchangeably with decolonisation, such as anti-colonialism and anti-imperialism. Franz Fanon, in analysing the relationship between a coloniser and colonised, argues that there is a "three-stage analysis of the encounter between the dominating and the dominated. Fanon's narrative discourse tends to account for the pre-colonial, colonial and immediate postcolonial contacts and separations implicit in this encounter." (Musawi, 2003, p.170). The pre-colonial period writings show a desire for assimilation and acculturation. This period painted Arab intellectuals, particularly those who went to the West, in a way that when they came back to their people, they acted like foreigners (Fanon in Grinker, Lubkemann, & Steiner, 2010, p.490). The second stage aims to display the Arab heritage and show off what self has in front of the Other's civilization, the West or America. Unlike the second stage, the third stage proposes to keep a distance from traditions and start questioning them. The ultimate goal of the "process of decolonization is associated with the bi-langue, a space in which body and language, voice and writing, feminine and masculine sexualities, native and foreign languages, hegemonic and marginalized cultures mingle without merging to form a new unity." (Woodhull, 1993, p.ix). Arab writers may utilise

decolonization strategies, such as "subversion, contestation, irony, and codified parody to challenge the two major narratives of supremacy—the authoritarian narrative of the West and the dictatorial national narrative." (Musawi, 2003, p.167). Even though decolonization is a political practice which appears as liberation and independence from colonisers, it has many literary facets that can be extracted from a literary realm.

Orientalism

The word 'Orientalism' comes to the fore in discussing East-West encounters. It refers to the way of representing the Orient/East. As Said puts it, "Orientalism is a style of thought based upon an ontological and epistemological distinction made between the Orient and (most of the time) the Occident… Orientalism [is] a Western style for dominating restructuring, and having authority over the Orient" (Said, 2003, pp.2-5). Therefore, Said's main argument revolves around the contextualisation of orientalist discourse and the western power, or hegemony, which produces it. Edward Said in his two controversial books, *Orientalism,* and *Culture and Imperialism* investigates discourses from western, mainly European, academic and literature libraries and archives. In Orientalist discourse, Said argues that western powers impute certain characteristics to the East and justify colonisation, such as despotism, cruelty, sensuality, fatalism, irrationality, ancient, magic, exoticism and backwardness. Therefore, as Said continues, the West sees "the Orient as a locale requiring Western attention, reconstruction, even redemption" (Said, 2003, p.206). "Orientalism displays the nature of European mentality and its perspective towards the other more than revealing the nature of the subject viewed." (Hanafi, 1991, p.54). Theorising Orientalism does not stop only at how the West sees the East; it develops to mean how Easterners participate in the construction of orientalist discourse on the image of the East in which is called self-orientalism (Said, 2003; Yan & Santos, 2009).

Occidentalism

Another contextual, theoretical approach mentioned side-by-side side with Orientalism is Occidentalism. It is an encounter rebuttal discourse to orientalism by representing and framing the image of the West through Easterners' lenses (Carrier, 1995).[41] Similar to Orientalism, Occidentalism functions as "a discourse of oppression and form of resistance." (Mohamed, 2015). It uses the same strategies that have been used in Orientalism, such as distortion of the Occident. "Arab Occidentalism lives in a paradoxical relationship to the discursive of practices of Orientalism with which it shares methods and strategies." (Mohamed, 2015, p.1). The thin

line between the 'ism' in orientalism and Occidentalism is the fact that the former is an academic discipline whereas the latter is still ongoing discourse of how Arabs perceive and represent the occident (Salhi, 2019).[42] The notion of the Occident in recent times refers mostly to America because "America is the epitome of Occidentalist supremacy." (Al-Malik, 2014, p.33). Now, what characteristics can we find in the Occidentalism literary discourse? Labelling Occidentalism with six Cs and Orientalism with three Bs is not far from what both discourses are. I mean by Six Cs: cowboys, conspiracy, colonialism, Coca-Cola, Clientitus, cowardice; and the three Bs: bomber, belly dancer, billionaires (Mohamed, 2015, p.5). Nevertheless, there is no one stable image of the West through Occidentalist discourse. Therefore, it could be categorised into three discourses:

Hatred of the Occident: Occidentophobia

A hostile Occidentalism is mainly about dehumanising and distorting the picture of the West (Buruma & Margalit, 2004). Wing Wang asserts that "Occidentalism manifested itself in different forms during different periods, but its fundamental tone was hostile to the West, especially the US imperialists." (Ning, 1997). From this standpoint, Occidentalism sees "the West as completely lacking in religious enchantment as a result of its thorough emersion in excessive materialism and consumerism." (Al-Harbi, 2015, p.18). In general, this type of discourse may also called xenophobia and it usually occurs in the threat period (Leerssen, 2016). Occidentalist from this group describe the West and America with particular adjectives or stereotypes, such as historically rootless, cosmopolitan, superficial, materialistic, trivial, racist towards non-westerners, fashion-addicted, arrogant, godless, money-grubbing, faithless, decadent, unethical, soulless, greedy, frivolous, industrialized, renaissance, natural science, capitalism, economic liberation, sexual licence, human objectification, everything is for sale, commodified humans, mass consumption, mass participation in politics because of colonial and imperial soul, trade, and mechanised people (Abu-Reesh, 2011; Buruma & Margalit, 2004; Mohamed, 2015). Hostile Occidentalism proposes similar terms to indicate this type of discourse such as anti-Western, or anti-Americanism. Giacomo Chiozza describes in his book *Anti-Americanism and the American world order:* "Anti-Americanism can be defined as an ideational phenomenon, attitude and political belief against American democracy, American citizens, American society, American values or American symbols." (Chiozza, 2009, p.37).[43]

This type of Occidentalist discourse is dominant in most of Arabic novels (Abu-Reesh, 2011; Abu Malhah, 2017; Kāẓim, 2016; Zuʿaīr, 2007). Unsurprisingly, as far as the context is

concerned, the frequent intervention of western and American power into the Arab world economically and politically raises this type of anti-Western discourse in Arabic novels (Al-Malik, 2014). Abu-Reesh notes in Arabic novels that one feature of Occidentalism is a sense of inferiority in relation to western civilization, America in particular. Thus, as part of overcoming this sense, Arabic novelists may be inclined to depict the Americans as inferiors (Abu-Reesh, 2011).

Love for the Occident: Occidentophilia[44]

The discourse of astonishing should chronologically come first among types of Occidentalism because it features in most of the earliest Arabic literary writings about the West. In this type of discourse, the East sees the West as a place of enlightenment, modernity, religious reformation, individuality, freedom, youthfulness, adventure, energy, power, technology, and human rights (Carrier, 1995; Chen, 1995). Some of the non-western Occidentalism traits stem from western discourse of themselves. Pelizzon explains, if the West describes the East or colonised nations as "unreliable, incompetent, weak, fearful, inadequate, in need of control, and therefore legitimately exploitable and unworthy of reward. Conversely, (White) men have generally been gendered as the opposite of these characteristics – smart, strong, capable – and they and the work that they do have been generally deemed worthy of reward, albeit in varying degrees." (as quoted in Boatcă, 2015, p.73).[45] The idea here echoes what the post-colonial Indian literary theorist Gayatri Spivak proposes about discourse of the third, world or non-Western discourse. She argues that the discourse of the third world is an accumulation of western knowledge and thoughts; therefore, the discourse is enforced to express western colonisers' interests more than the third world subjects' interests. While it can be acknowledged as the force of the West in Arab minds, as in any place of the world, it cannot be taken for granted. In Arabic literature, for instance, writers associate the astonishing western traits to earlier Arab civilisation, to make a human connection and mitigate the alienation.

Ambivalence towards the Occident

The discourse of ambivalence is one feature of the Eastern representation of the Occident. It may come in novels, as El-Enany explains, when the Eastern character has "ambivalent feelings for the Western woman, feelings of both attraction and caution, fascination and doubt." (El-Enany, 2006a, p.13). It is when the writers present two oppositional attitudes, feelings, opinions towards the West about what we should take and what should we leave. This

hesitation between two cultures may lead to creating what Homi Bhabha calls 'Third Space' or 'hybridity' or 'hybridity third space'; which "initiates new signs of identity, and innovative sites of collaboration and contestation." (Bhabha, 2012).[46] In this zone, two identities are mingled to create a new one that characterizes neither of them.

Conclusion

In sum, we can conclude that research gaps do exist in literature and methodology; and this study is interested in continuing the path of literary studies that treat an author's whole writings as inseparable texts. As we have seen Saudi novels of America have been overlooked in most of these studies. Although Al-Gosaibi presents the United States in most of his works, the literature review shows that there is no distinction between him and other Arab writers which I am trying to challenge in this thesis.

After we point out the research gab, the methodology which has not been used thoroughly among all previous studies, is presented. It starts by defining the field of imagology, historical developments, principal concepts and the main approaches in this field. This thesis endeavours to apply Ditze's model in categorising the images of America and the Americans. This method will help in identifying the frequent dimension in Al-Gosaibi's depictions. If a similar portrayal reoccurs with the same significance, one example would be sufficient. Applying Ditze's model, the structural method, will not supplant the other approaches: textual and contextual as we discussed in this chapter. As far as the "reader's reactions to the text" is concerned, the analysis bears in mind other texts of Al-Gosaibi on the same topic. The intention of gathering both fiction and nonfiction material is to observe the consistency and complementariness between images. I thought it necessary, in analysing the fictional image of America, to look for non-fictional texts which would complete the whole picture of America in Al-Gosaibi's view. "Reading one genre against the other may enrich the interpretation of both and demonstrate some of the exchanges that take place between them" (Rooke, 1997, p.45).

When it comes to a translation, I use English following the Arabic translation for translation of the primary texts. This provides readers with the original Arabic text followed by the English translation without spoiling the flavour of the Arabic sound. It helps, particularly, to deliver the original text with its dialects, semi-English or Arabish. In conjunction with this, word by word and cultural translation are mainly conducted in this thesis. Any translation of title or texts is my own unless stated otherwise. The thesis will present the imagological text in Arabic

and English versions. The English version provided is originally the researcher's translation. Any book title transalted by the researcher is put between [ ].

Notes for Chapter Two

1 Khaṣāwinah, Sāmī. (2001). *Al-ʿAlāqāt al-ʿArabīyah al-Amrīkīyah naḥwa Mustaqbal Mushriq*. Amman: Al-Jāmiʿah al-Urdunīyah.

2 Kāẓim, Najm. (2013). *Naḥnu wa al-Ākhar fī al-Riwāyah al-ʿArabīyah al-Muʿāṣirah*. Beirut: al-Muʾassasah al-ʿArabīyah lil-Dirāsāt wa al-Nashr.

3 This book is considered as an extension of his early article in 2001: *Ṣūrat al-Amrīkī fī al-Riwāyah al-ʿArabīyah fī al-ʿIrāq wa al-Shām* (The Image of America in Arabic Novels in Iraq and Syria) where he discusses some novels between 1974-1988. This book also is considered as a separate modified part from his book *Naḥnu wa al-āẖar fī al- Riwāyah al- ʿArabīyah al- Muʿāṣirah* (We and the Others in Contemporary Arabic Novels) 2013. See also Kāẓim, Najm. (2016). *Amrīkā wa al-Amrīkī fī al-Riwāyah al-ʿArabīyah*. Beirut: al-Muʾassasah al-ʿArabīyah lil-Dirāsāt wa al-Nashr.

4 El-Enany, Rasheed. (2006a). *Arab Representations of the Occident: East-West Encounters in Arabic Fiction*. London: Routledge, Taylor & Francis Group.

5 Smith, Benjamin Lenox. (2014). *Writing Amrika: Literary Encounters with America in Arabic Literature*. Unpublished PhD dissertation, Harvard University, United States.

6 Al-Malik, Ahmed. (2014). *The Image of the Other: Representations of East-West Encounters in Anglo-American and Arabic Novels (1991-2001)*. Unpublished PhD thesis. University of Exeter, United Kingdom.

7 Al-Khazʿalī, Muhammad. (2007). Ṣūrat Amrīkā wa al-Amrīkān fī al-Riwāyah al-ʿArabīyah. *Majallat al-Jāmiʿāt al-ʿArabīyah lil-Ādāb*, *4* (2), 357-378. Astonishingly, the exact same data and analysis are found in the Middle Eastern Studies Journal in 2011 under the name Alia Alkassem Abu-Reesh and entitled *The Image of America as Reflected in Contemporary Arabic Novels*, 2011.

8 Ṭannūs, Jān. (2009). *Ṣūrat al-Gharb fī al-Adab al-ʿArabī al-Muʿāṣir*. Beirut: Dār al-Manhal al-Lubnānī lil-Ṭibāʿah wa-al-Nashr.

9 Mohamed, Eid. (2015). *Arab Occidentalism: Images of America in the Middle East*. London: Tauris.

10 Zuʿaīr, Mubārak. (2007). *Ṣūrat al-Gharb fī al-Riwāyah al-Suʿūdīyah*. Unpublished PhD thesis. Al-Riyadh: Jāmiʿat al-Imām Muhammad ibn Saʿūd al-Islāmīyah.

11 Abū Malḥah, Muhammad. (2017). *Ṣūrat al-Ākhar: al-Gharbī wa al-Yahūdī fī al-Riwāyah al-Suʿūdīyah*. Beirut: Muʾassasat al-Intishār al-ʿArabī.

12 ʿĀshūr, Raḍwā. (1987). *Al-Riḥlah: Ayyām Ṭālibah Miṣrīyah fī Amrīkā*. [*The Journey: An Egyptian Woman Student's Memoirs of America*]. (Hartman, Michelle. Trans.) Cairo: Maktabat Madbūlī; Northampton, Massachusetts: Olive Branch Press, Interlink Publishing Group Inc.

13 Abdel-Malek, Kamal. (2000). *America in an Arab Mirror: Images of America in Arabic Travel Literature: An Anthology 1895-1995*. New York: St. Martin's Press.

14 Abdel-Malek, Kamal., & Kaḥlah, Munā. (2011). *Amrīkā fī Mirʾāh ʿArabīyah: Ṣūrat Amrīkā fī Adab al-Riḥlāt al-ʿArabī*. Beirut: Madārik Ibdāʿ, Nashr, Tarjamah wa Taʿrīb.

15 Matar, Nabil. (2018). *The United States through Arab Eyes: An anthology of Writings (1876-1914)*. Edinburgh: Edinburgh University Press.

16 For example: Tawfiq al-Hakim, Naguib Mahfouz, and Taha Hussein.

17 Virginity is a sign of purity and innocence in Arabic culture, see Amer, Amena., Howarth, Caroline., & Sen, Ragini. (2015) Diasporic Virginities: Social Representations of Virginity and Identity Formation amongst British Arab Muslim Women. *Culture and Psychology, 21* (1), 3-19.

18 Munīf, ʿAbd al-Raḥmān. (1992). *Mudun al-Milḥ: Riwāyah*. Beirut: Al-Muʾassasah al-ʿArabīyah lil-Dirāsāt wa al-Nashr.

19 Al-Ḥamad, Turkī. (2012). *Sharq al-Wādī: Asfār min Ayyām al-Intiẓār*. Dubai: Dār Madārik lil-Nashr.

20 Al-Ṣāni, Rajāʾ. (2005). *Banāt al-Riyāḍ: Riwāya*. Beirut: Dār al-sāqī.

21 Al-Ḥamad, Turkī. (2005). *Rīḥ al-Jannah: Riwāyah*. Beirut: Dār al-Sāqī.

22 Ḥuwaiṭī, ʿAudah. (2016). *Suʿūdīyūn Mubtaʿaṯūn: Riwāya*. Beirut: Dār al-Sāqī.

23 Lāmī, Firās. (2016). *Saʿūdī fī Mīshīghān*. Beirut: Dār al-Sāqī.

24 Interestingly, neither study has mentioned any example of the image of New York in non-Arabic literature.

25 The expression 'Melting Pot' was first used by the author Israel Zangwill in his play with the same name. His basic outlook is to find a place where multi-ethnic groups can coexist without coercion. "America is God's Crucible, the great Melting-Pot where all the races of Europe are melting and re-forming! Here you stand, good folk, think I, When I see them at Ellis Island, here you stand [graphically illustrating it at the table] in your fifty groups, with your fifty languages and histories, and your fifty blood hatreds and rivalries" as quoted from the play.

26 ʿAbd al-Raḥmān, Badrīyah. (2004). *Madāʾin al-Ramād: Riwāyah lil-ʿĀlam*. Al-Riyadh: Maktabat al-ʿUbaykān.

27 The well-known Egyptian literary critic Muhammad Hilāl recognises seven branches of comparative literature: 1- study of the means by which literature travels from culture to another; 2- study of the genealogy of genre; 3- study of literary attitudes and human patterns; 4- study of influence of a writer from a culture on other different literature; 5-study of influential resources on a certain writer; 6-stuyd of a certain intellectual mainstream and its impact on different literatures; and 7- study of a nation as it seen by other nations' literature. See Hilāl, Muhammad Ghunaymī. (1999) *al-Mawāqif al-Adabīyah*. Cairo: Dār Nahḍat Miṣr.

28 Staël, Madame de., Wight, O., & Müller, F. (2000). *Germany*. Boston, Massachusetts: Houghton Mifflin.

29 Jouhki, Jukka., & Pennanen, Henna-Riikka. (2016). The Imagined West: Exploring Occidentalism. *Suomen Antropologi: Journal of the Finnish Anthropological Society, 41* (2), 1-10. Retrieved from https://journal.fi/suomenantropologi/article/view/59639

30 Media, fine art for the most.

31 Rooke, Tetz. (1997). *In My Childhood: A Study of Arabic Autobiography*. Stockholm: Stockholm University.

32 Bahī notices in his study that the Palestine issue was absent in the novels he examined (Bahī, 1988, p.27).

33 The translated title accredited to Al-Harbi, 2014.

34 The translated title accredited to Dhabab, 2005.

35 Ditze, Stephan-Alexander. (2006). *America and the Americans in Postwar British Fiction: An Imagological Study of Selected Novels.* Heidelberg : Universitätsverlag Winter, cop.

36 Pfister and Lotman agree that a fictional character should be considered to be "the sum total of qualitative relations of correspondence and contrast linking him or her to other characters in the text". (as cited in Ditze, 2006).

37 In Nuʿaymah, 2006.

38 The articles originally published in different occasions in Al-Risalah magazine during the period 1948 - 1950. They are late combined with other essays by Khālidī, Ṣalāḥ ʻAbd al-Fattāḥ. in 1987 in his book *Amrīkā min al-Dākhil: Bi Minẓār Sayyid Quṭb*. Jeddah: Dār al-Manārah.

39 Said, Edward. (1997). *Al-Thaqāfah wa al-Imbiryālīyah*. (Abū Dīb, Kamāl. Trans.). Beirut: Dār al-Ādāb. p.58.

40 Fanon, Frantz., Markmann, Charles Lam., & Gilroy, Paul. (2017). *Black Skin, White Masks*. London: Pluto Press.

41 Carrier, James. (1995). *Occidentalism : Images of the West*. Oxford: Clarendon Press.

42 Salhi, Zahia. (2019). *Occidentalism: Literary Representations of the Maghrebi Literature of the East-West Encounter*. Edinburgh: Edinburgh University Press.

43 Chiozza, Giacomo. (2009). *Anti-Americanism and the American World Order*. Baltimore, Maryland: Johns Hopkins University Press.

44 Salhi, 2019.

45 Boatcă, Manuela. (2016). *Global Inequalities Beyond Occidentalism*. Abingdon, Oxford: Routledge.

46 Bhabha, Homi. (2012). *The Location of Culture*. Brantford, Ontario: W. Ross MacDonald School Resource Services Library.

Chapter Three: America as Cities and Spaces

Introduction

The presence of the city in literature, particularly in cross-cultural novels, has attracted many literary critics[1] not only because of its physical features but also because of its rich meaning and indications (Bahrawi, 2009, p.29).[2] The city in novel is considered to be a part of space discussion; therefore, we should talk about the importance of space in analysing novels; not just looking at space as a sole element but investigating its function collaboratively with other elements in the novel. In the imagological discussion, space and city are treated under what we call a non-transpersonal dimension. Naturally, the city is a remarkable theme in Al-Gosaibi's novels. Several of his novels and poems are about cities or contain cities from many places around the world. This chapter presents how American cities are drawn and presented in Al-Gosaibi's texts and how these cities generate different emotions and visions. This chapter aims to answer these questions: What is the city and how is it relevant to the novel? How are cities seen in literary studies? What attracted Al-Gosaibi the most about American cities, and how does he represent them in his literature? What techniques are used in depicting American cities? How does he use memory, history, and linguistic techniques to enrich the depiction? Through what are American cities presented? Does Al-Gosaibi compare and contrast between American cities and Arab cities? In what aspect is Al-Gosaibi's text similar or different from Arabic literature of America?![3]

Space in Story

A space in narratology[4] is a story background, "setting, or collection of existents and events against which other existents and events emerge and come to the fore." (Prince, 2003, p.10). Therefore, the setting is not a mere physical and geographical feature in a novel; it is a complex novelistic phenomenon which holds all the story's components. Descriptive spatial words, such as 'high-low,' 'inside-outside,' closed-open' maybe our guide to the world of the story (Ryan, 2003).

Looking at space, as a core element in the narrative, has become as important as in modern literary studies (Henri Mitterand (b.1928) as cited in Ryan, 2003). The study of space in novels is crucial in both textual and non-textual sides.

Philippe Hamon and Charles Grivel argue that the space in the novel may determine the characters' destiny and potential action (as cited in Bahrawi, 2009, p.30). For instance, London,

in the United Kingdom, as a setting in a novel, will create different actions and events from a setting like Al-Riyadh, in Saudi Arabia. In terms of the interactive relationship between space and the other elements of a novel, space helps to uncover the characters' traits socially, psychologically and educationally. Space can tell us much about an era, environment, people who are living there, social class, way of thinking (Wala'ah, 2010). It is important for characters, because it grounds places for them to meet and exchange dialogue. Critics do not only study a space as holding story events, but also how space manipulates the events (Rossum as cited in Butor, 1986, p.28), and encourages characters to behave in certain ways. Even the description of space can be connotative. When space is well-described, it overtakes the characters' freedom of speech and materialises the scene, whereas if it is less described, the more consideration is given to the freedom and action of characters (Lahmidani, 1993, pp.68-69).

Space also uncovers some non-textual aspects, such as "physical, socio-cultural features" (Mitterrand as quoted in Bahrawi, 2009, p.29). Certain spaces intertextualise with specific ideological mainstreams in a certain time, which is called *ideologeme* using Julia Kristeva's term when she argues that "the novel is a narrative structure revealing the ideologeme of the sign" (Kristeva & Moi, 1986, p.63). From this point, Fredric Jameson states that space cannot be studied in isolation, but as a whole system. "The phenomenological experience of somebody living in London may for instance be bound up to a whole colonial system of British Empire, as the system determines the very quality of individual subjective life" (Jameson, 1988, p.349).[5]

A spatial element is categorised in literary studies from more than one point of view. From one broad angle, there are four types of fictional spaces: physical, semantic and visionary (Lahmidani, 1993, pp.53-62). The physical aspect of space deals with geographical and materialistic features. The semantic aspect are the study of the actual and metaphorical designation of the text (white pages, pictures, spaces between words and paragraphs). the visionary deals with how novelists create an imaginable ideal place to be lived in.

Another detailed angle is to look at the space in terms of time or privacy. Regarding time, a setting may be described as a temporary setting or permanent. The former type is mostly used in cross-cultural novels as an indication of not wanting the relationship between self and other to be permanent. Space also may be described as open or closed; open or public spaces such as

streets, cafés, palaces, parks and cities; closed spaces such as houses, hotels, flats, and offices. To link space to imagological studies, Ditze's model terms space as a non-transpersonal dimension, which has three aspects: landscape, climate, and wildlife.

City and Novels

The city has had a strong linkage with novels since the latter has risen in the twentieth century. If the poetic epic is a model for an ancient society, the novel is "the modern popular epic", as Hegel says (Hegel & Knox, 1975, p.1092), in which the city is the main setting for them. Some novelists become figures in the depiction of their cities, such as London in Charles Dickens, Cairo in Naguib Mahfouz, and Istanbul in Orhan Pamuk's novels.

It has been argued that that the novel is a production of the city. "The epic is an expressive genre of awareness in ancient society; however, the novel is an expressive genre of awareness in modern society" (Bū'azzah, 2013).[6] Because the city is manmade, it becomes an indication of human existence and awareness in modern times (Zayid, 2003, p.262). In fact, the novel is a genre which belongs to the city more than the countryside (Abd al-Gani, 1994, p.22). Not to mention, a city is a feature of civilization encountering the rural area. Therefore, focusing on cities/novels is focusing on modernity as it is noticed in development discourse within the works of Al-Gosaibi.

The complexity of the city is one reason why writers strive to write about it. "The city allows for a more complex system of social relationships than any other locale" (Howe, 2014, p.168). Setting events in the city would unveil socio-cultural and socio-political practices (Ahmed, 2013, p.60). Also, a great temptation for writers to deal with the city is that they treat it as a being, or a whole entity (Howe, 2014). Some cities are attached to a history, which seduces the reader into further reading and investigation (Ahmed, 2013, p.61). The introduction to a city is an indication of history this city has (Darrag, 1999; Wala'ah, 2010). In addition, the city renders great changes in the novels' characters, setting, and subjects and challenges the conventional forms of novels (Howe, 2014).

Although cities have been attracting lots of novelists' attention, they are not seen to be liked. "If the city is indeed a pesthole and madhouse, it is also the greatest show on earth, continuous performance and endlessly changing cast." (Howe, 2014, p.165). Another view sees cities through a gloomy lens and "viewed the city as the embodiment of all social evils and moral

corruptions, as a monolith threatening to crush the natural purity of the countryside." (Meisner, 1982, p.100). Balzac goes further by correlating between civilization and corruption: "This society which is corrupt because it is eminently civilized." (Fanger, 1998, p.36). "Western culture bears, then, a deeply-grounded tradition that sees the city as a place both inimical and threating. It bears, also, another tradition, both linked and opposed, sacred and secular" (Howe, 2014). In the end, cities in literature are characterized differently:

Novel → space → city → (modernity, continuously changing, evil, scary, civilized, secular).

However, here, we are not talking about the city in general or the city as an auto-image, but we are discussing the city as a hetero-image. How are cities perceived by a newcomer from a different cultural system?

In discussing cross-cultural novels, two terms appear quite often: Utopia and Dystopia. Utopia is a mid-16th-century word which was coined by Sir Thomas More in 1516. It is a combination of two Greek words: "οὐ ("not") and τόπος ("place") "'no-place' meaning: it is a place which has no place" (Ricoeur, 1976).[7] That is what made Paul Ricœur consider Utopia as a literary genre and a way of writing that "may be ascribed to some structural traits of cultural imagination" (Ricoeur, 1976, p.17). Drawing utopian places is a novelists technique for imagining another society, another reality, which is why utopia is linked to the desire of searching for "otherness" as Ricoeur reasons (Ricoeur, 1976). Ahmed Arrab points out that in Arab cross-cultural novels "western cities would never be a paradise unless our cities become hell" (Ahmed, 2013, p.62). The imagined state functions psychologically and intellectually; as it gives writers a comfort from what they are suffering from and the ability to create what is called *false consciousness* (J. Gabel as cited in Dhākir, 2005, p.454). Al-Bazi'i states that Al-Gosaibi is one of the most famous Arab poets who wrote about Arab and Western cities in Arabic modern poetry: more than his peers (Al-Bazi'i, 2009, p. 88). Here we will investigate whether Al-Gosaibi romanticises or deglamorizes American cities.

The Presence of American Cities in Al-Gosaibi's Works

There are almost eighteen American cities which have been mentioned in Al-Gosaibi's works.[8] Some of them are settings, some just mentioned as a visited place, some are used for literary purposes.

3. 1. America as Setting

<u>3. 1. 1. America as an Escape Land</u>

First, let's see why America in general, and American cities in particular, are the main setting for actions and events in most of Al-Gosaibi's novels?

Just as in the orientalist discourse where "the East was [seen as] an escape and a place for the Western writers to discover new imagery to fulfil their desires" (Dhabab, 2005, p.65), Al-Gosaibi, and most of the Arab writers, perceive western and American land as an imaginary territory for escape. American cities become an escape from the Arab region, not only from the Saudi community, because it secures a place for desirable values such as freedom. In Al-Gosaibi's first novel, *Shuqqat al-Ḥurrīyah* (An Apartment Called Freedom,1994), Cairo is presented as the main setting and America comes at the end of the novel as a potential destination of freedom, just as foreseen in the second part of the novel's title.

America as a setting is an overtly noticeable literary phenomenon in most of Al-Gosaibi's novels. Situating America as a metaphorical representation is a desire to escape from some aspect of a traditional and conservative society. "Given the risks that writers face in testing the limits of their creative freedom in many countries of the Arab world, many choose to place their fiction in what might be termed politically uncontroversial" (Allen, 2019, p.68). In fact, America became a setting also in order to avoid direct conflict with local societies particularly in depicting scenes which are not usual, such as relationships between men and women (Al-Muḥārib, 2009). What is interesting here is that in Al-Gosaibi's initial novel *Shuqqat al-Ḥurrīyah* Egypt is chosen as a setting to represent this escapism. However, in most following novels, America outweighs the Arab regions including Egypt. This can be explained as a reflection of the defeat of Pan-Arab nationalism to secure a space for the intelligentsia to practise and change. Therefore, as Arab nationalism is no longer fulfil Arab intellectuals' dreams, the Arab region is not a suitable place to set novelist's visions and desires.

The physical distance between America and Saudi Arabia reflects Al-Gosaibi's personal alienation in Arab world. Al-Gosaibi is not an exception of his generation to use 'physical distance' figuratively. Setting outside of homeland is a "literary expression of *ghurba* and *ightirā*b, as a sense of exile experienced by the writers in their own countries, [which] became one of the hallmarks of the narrative of this generation and was widely used by the young authors as a narrative tool. The new condition of estrangement is represented in many

contemporary Arabic novels as exclusion" and "a banishment from the nation and from any other form of collectivity" (Casini & Robert Schuman, 2008, p.7). Frantz Fanon observes that "the native intellectual who comes back to his people by way of cultural achievements behaves in fact like a foreigner." (Fanon, 1967, p.223).[9] Therefore, using America as a setting reflects the discourse of alienation in his own region and the attachment to the foreigner country.

3. 1. 2. The Function of American Names

Another facet of the representation of America is how Al-Gosaibi labels it. The function of using the real name of the American cities would actualize the illusion of the novel as Henri Mitterand says (as quoted in Lahmidani, 1993, p.65). It lends the story a sense of reliability, particularly when the city is well detailed. From this point, I would assume that a reader of Al-Gosaibi will need some background about America in order to comprehend his novels. Using real names of places, cities and American characters in cross-cultural novels might be read as lessons to educate Arab readers about the writers' experience in America (Smith, 2014, p.107). Although this assumption may be valid, however, reading the historical context of Al-Gosaibi's novels would benefit for more investigation. For almost two decades, 1990-2010, showing off knowledge about the West, and America in particular, was an intellectual phenomenon trend in the Arab region and in Saudi Arabia particularly.

B. Arab nationalism also has its effects on the vocabulary used referring to America. It is noticeable that the term 'United States' is mentioned more than any other words referring to America, such as 'America' or even 'the United States of America'. This can be read in facets under the light of Arab nationalist discourse. Al-Gosaibi unconsciously repeats his desire of having 'The United States of Arabs' in different places. In the novel *Al-'Uṣfūrīyah,* the main character was talking about himself and on behalf of his friends while they were studying in the United States saying: "we were all dreaming of the United States of Arabs just like the United States of America; the Americans did it, why have we not?!" (Al-Gosaibi, 1996, p. 53 and 70). The words 'why, they, we' are the biggest question for Arab intellectuals who deal with the encounter between the East and the West since modern times. For example, we can see some Arabic titles that contain the word 'why' asking for more investigation on political, technological, educational gaps between the East and the West. One famous book by Shakīb Arslān entitled *Limādhā Ta'akhkhara al-Muslimūn Wa limādhā Taqaddama Ghayruhum* (Why Did the Muslims Regress and Why Did Others Progress, 1998) provokes the question at the end of the twentieth century. Even at the beginning of the twenty-first century, the question is still active, as we can see in the book *Limādhā Takhallafa al-'Arab wa Taqaddam al-*

āKharūn?! (Why did Arabs Regress and Others Progress, 2015) by ʿAbd al-Ḥaqq ʿAzzūzī. As we can see here from these two titles, they have the same question but the identity is different. While Arslān points to a religious identity, ʿAzzūzī's emphasis is on language identity. These two identities are represented in the 'we' in the extract from the novel above.

Coding Arab places and not coding American, or western places, is another common novelistic feature of Al-Gosaibi's writing. In the novel *Saʿādat al-Safīr*, London is the predominant setting in this novel within various spaces of Arab countries. The time frame of *Saʿādat Al-Safīr* is assumed to be prior to 2003, when Iraq was invaded by the US and the novel was published. Interestingly, Al-Gosaibi codes the Arab countries and cities using similar sounds, *Alkut* for Kuwait and *Sad Abad* for Baghdad. This manipulation of names indicates the sensitivity and riskiness of discussing political issues explicitly within a novel in Arab regions unlike naming western countries and cities, such as the UK, the USA and Washington DC, where he finds it safe to put their names explicitly. It is still valid to some extent that "the freedom of writers of fiction in the Arab world to write and publish their creative output is restricted in varying degrees and by a number of methods, both overt and covert." (Allen, 1995, p.26).

Although there are cosmopolitan American cities common in Arabic literature of America, such as New York, Los Angeles, and Chicago, a considerable number of small cities in the work of Al-Gosaibi are not well mentioned in Arabic novels of America. Monterey, Palo Alto, Santa Barbara, and Seattle are American cities which have not commonly been mentioned in the Arabic literature. This literary phenomenon can be read from different perspectives. Considering that Al-Gosaibi is a romantic poet, one reason can be that he wants to promote these cities to offer engagement with nature and isolation from cosmopolitan cities. Choosing these cities can also be read as a celebration of marginalised cities, which is a feature of post-modernism novels.

It is perceptible that these American cities' names are Spanish, as if he wants to emphasise the original history of America when the Spanish conquest invaded America in the 16th century. The desire of connecting cities and their historical and cultural connotations is one of Al-Gosaibi's styles of writing and the following paragraphs gives an example.

The novel *Alzheimer* takes place in the city Santa Barbara which is located on the south-west of California State. By reviewing Al-Gosaibi's biography, the hospital in which he received medical treatment during his last days was the Mayo Clinic, Minnesota State. Therefore, the deliberate choice of Santa Barbara cannot be arbitrary. The city is reputed to be a destination for celebrities and to have historical sites of Native Americans. The chosen setting is optimal and rich for developing narratively the upcoming characters and actions.

وجد البرفسور المكان، لا أجد كلمة أخرى، في سانتا باربرة. لعلك تذكرين سانتا باربرة، فقد زرناها معا زيارة خاطفة ذات صيف. قلت المكان، لأن ليس مستشفى ولا مصحة ولا عيادة ولا فندقا ولا منتجعا. الحقيقة أنه خليط من هذه الأشياء كلها. العناية خيالية والعاملون مدربون على كل شيء والمرضى صفوة الصفوة وبعضهم من المشاهير وقد أحدثك عنهم فيما بعد. (الزهايمر، ١٦)

My doctor found 'the place'; I could not find another word to describe it. You might remember Santa Barbara; we made a flying visit to it one day in summer. I said 'the place' because it is neither hospital nor clinic, neither hotel nor resort. In truth it is a mixture of all these things. The care is outstanding, the staff is skilful, and the patients are distinctive, some celebrities of whom I will speak later. (Al-Gosaibi, 2010b, p.16).

The setting also refers historically to Native Americans which seems to be a repeating theme in some of Al-Gosaibi's novels: *Al-'Uṣfūrīyah* and *Al-Jinnīyah*.

Two of the earliest mentioned American cities in Al-Gosaibi's narrative are Palo Alto and Monterey. Palo Alto is introduced when 'the professor' in the novel *Al-'Uṣfūrīyah* says

أود أن أحدثك قليلا عن بالو التو، حيث تقع جامعة ستانفورد... بالو ألتو تعني بالإسبانية الشجرة الطويلة...وجامعة ستانفورد بنيت بتبرع من ثري أمريكي... بالو ألتو تبعد ٥٠ كم عن سان فرانسسكو، أجمل مدينة أمريكية بلا منازع، تستطيع أن تعتبر بالو التو ضاحية من ضواحي سان فرانسسكو. ضاحية هادئة عملها الوحيد هو العلم. صدق أولا تصدق يا حكيم، إن قوانين تأسيس بالو ألتو تمنع تداول الكحول فيها، وكانت هذه القوانين سارية أيام كنت هناك.

I would like to talk to you a bit about Palo Alto, where Stanford University is located ... Palo Alto in Spanish means Long Tree. Stanford University, on the outskirts 50 kilometres from San Francisco, was built with a donation from a wealthy American. Palo Alto is a very tranquil suburb where the only job is studying. Believe it or not, dear doctor, the

established law in Palo Alto prohibited selling of alcohol, and this law

was in force when I was there. (Al-Gosaibi, 1996, p.53)

Interestingly enough, Qutb, one of the main influential figures in religious discourse in Saudi, visited Palo Alto (Sacirbey, 2011) and did not mention that the city had banned alcohol. Palo Alto, when Qutb there, was a peaceful and conservative city. The question is why did Qutb not mention these facts? The close explanation is that representing America, or a city in America in such a way, might not be compatible with his main message of distorting the image of America in the Muslim world. By contrast, Al-Gosaibi may focus on this city to celebrate it as an oppositional discourse to Islamist discourse in Saudi Arabia at that time. The phrase "believe it or not" is used here as a strategy to destroy the stereotypes that the reader may hold about the Other.

In the same novel after a couple of pages, the narrator starts to talk about Monterey:

"آه، مونتري! أجمل مدينة في العالم. على هامة الجبل الأخضر نطل على المحيط الباسيفكي. المدينة التي انتخبت كلينت إيستوود عمدة، لا لا جارتها كارمل، هي التي انتخبت الممثل عمدة. تعرف كلينت إيستوود؟ بالتأكيد! الرجل الذي اشتهر بجملة: ميك ماي داي، أطلقها مثلا. تصعب ترجمة الجملة إلى العربية حرفيا، اصنع يومي، جملة غير مفيدة، الترجمة كثيرا ما تكون مشكلة عويصة.

Ah, Monterey! The most beautiful city in the world ... on the top of a green mountain overlooking the Pacific Ocean, the city that elected Clint Eastwood as a Mayor, …do you know him?!, Clint Eastwood is definitely well-known! He's the man who became famous because of one sentence: "Make my day. It is difficult to translate this sentence into Arabic literally. "Manufacture my day" makes no sense at all; translation is often a difficult problem (Al-Gosaibi, 1996, p.49).

Then, he began criticizing the Academy of the Arabic Language for their perplexing of the Arabic language. In these examples, we capture some aspects of these two cities because of the use of descriptive language: 'tranquil suburb', 'green mountain', 'overlooking the Pacific Ocean'. These natural aspects, non-transpersonal dimension, of America in Al-Gosaibi's novels meet another image of nature in different places, such as in his poem *Hawaii*. These examples show that the nature of America attracted Al-Gosaibi, unlike some Arab novelists who depict America as featureless and only manmade. Also, this is one of the few natural

descriptions of America that can be understood in the light of Al-Gosaibi being an office person and a bookworm; therefore, he spent less time enjoying the American nature even when he returned as a tourist in 1997.

3. 1. 3. Setting as a Political and Personal Reflection

If we look at the map of the United States considering all Al-Gosaibi's narrative, we would see that there are three major areas that reflect not only Al-Gosaibi's personal life but also Saudi-American relations. In the novel *Abū Shallākh al-Barramā'ī*, Washington DC and the White House are mentioned in a political context. Los Angeles is mentioned several times as a setting for university study, as seen in the novels: *Al-'Uṣfūrīyah*, *Al-Jinnīyah*, and in the autobiographies: *Hayah fi Al-'Idarah*, *Al-'Awdah Sa'ihan ila Kalifurniya* and *Al-'Usturah.* Monterey and Santa Barbara set the scene of events for the main characters in two novels, *Al-'Uṣfūrīyah* and *Al-Zhaimer,* for medical reasons. These political, educational and medical aspects of America shape most of the Saudi-American relations up to the point of Al-Gosaibi's time. Therefore, it can be argued that setting shows the purpose of encountering; in *Al-'Uṣfūrīyah, Al-Jinnīyah,* the character goes to America for study; in *Al-Zahāymir* for healthcare; and in the novel *Abū Shallākh al-Barramā'ī*, the character is seen in hotels and restaurants because he went to America for political purposes. I propose these purposes are the main reasons that shape the relationship between Saudi Arabia and the United States.

Another example of choosing cities as a reflection of political relations can be found in the novel *Al-Jinnīyah*. The novel is set in three places: Saudi Arabia, Morocco, and America. The link between these three spaces is that the mentioned Arab countries have a strong and special relationship with America. This refers to a historical moment when Morocco was the first Arab country to recognise American independence in 1786. This event later became known as the Moroccan–American Treaty of Friendship.[10]

Additionally, there is a repetitive expression found in several narrative writings of Al-Gosaibi which shows the strong Saudi-American friendships. A a significant denotation will be missed if "American friends" (Al-Gosaibi, 2001, pp. 18, 169, 215, 216) is read fleetingly in the interpretation of one text. Linking this expression with the author's biography and actual Saudi-American relations' history would uncover several aspects. Al-Balawī upholds that Al-Gosaibi's usage of "our American friends" is sarcastic, and it has no factual meaning of friendship rather this friendship is slavery to the West (Al-Balawī, 2016, p.205-206). To have

another interpretation, "American friends" needs to be read in the light of two main lenses: Saudi-American relationships, and other texts of Al-Gosaibi about friendship.

In *Ḥayāh fī al-idārah*, Al-Gosaibi presents many types of friendships mainly under two categories: first, ordinary friends, such as colleagues, temporary friends for a specific purpose and specific time, and companions. Second, a truly friend who is:

الصديق الحقيقي هو الإنسان الذي اختبرته المرة بعد المرة فوجدته صامدا في وفائه ثابتا في ولائه. هو الإنسان الذي عرفك صغيرا فلم يزدرك وعرفك كبيرا فلم يتملقك. هو الإنسان الذي رآك فقيرا فلم يتأثر وأبصرك غنيا فلم يتغير. هو الإنسان الذي تستطيع أن تكل إليه وأنت على فراش الموت رعاية أولادك وتموت وأنت مطمئن البال. هو الإنسان الذي يضر نفسه لينفعك كما قال شاعر عربي قديم. وهو غني عنك ما أستغنيت عنه كما قال شاعر عربي قديم آخر.

> A genuine friendship, when tested time and again, should be found to be unwavering in infidelity and loyalty. A real friend is someone who both knew you when you were small and thought no ill of you and knew you when you grew up and remained steadfast in his friendship. True friendship is unaffected by either poverty or wealth. In Shakespeare's immortal words, "Love is not a love which alters when it alteration finds."11 You can rely on a true friend on your death bed to take care of your children so that you can pass on to the next world with a clear conscience. He is someone who 'would do himself harm if it would benefit you' as one old Arab poet put it, and who is 'not in need of you if you do not need him' as another said." (Al-Gosaibi, 1999b, p.51).

Presenting these details about friendship shows how Al-Gosaibi is careful about the usage of his vocabulary in writing texts. The appropriate word that describes a strong relationship between the two countries is 'ally', not friends. Going back to *Life Magazine* on 31st May 1943, we might decipher the code *American friends*. In the magazine, King Abdul Aziz, known as Ibn Saud, the founder of the Kingdom of Saudi Arabia, answered the interviewer's question about his position on the Palestine problem. The answer was:

> I have withheld my opinion concerning the Palestine problem from the Arabs to avoid placing them in an embarrassing position with the Allies. But because you are one of our friends, I wish to acquaint you with my opinion so that it can be made known to the friendly American people,

so that they may understand the truth of the matter (as quoted in Busch,

1943).

In this extract, the word 'friend' is repeated twice by the founder of Saudi Arabia and in a context of dealing with the most sensitive matter in the Arab world, the Palestine issue. This friendship seems to be "political friendships" which has the same characteristic that Al-Gosaibi says about true friendship: fulfilment, loyalty, sacrifice, altruism. The Saudi-American relationship in Al-Gosaibi's novel, as it is argued, reflects an actual historical connection between the two countries.

The land of America is not only a place of political friendship; it is also a space for a personal friendship within Al-Gosaibi's works. Even though his writing is tremendously heavy with names of close friends and family, and many celebrities all around the world,[12] America seems to be a suitable place for making friends. In Al-Gosaibi's novels, we can read these sentences over and over: "He used to be a classmate in America" (*Sab'aa*, p.23), "he has been a friend of mine since Stanford days" (*al-ʿUṣfūrīyah*, p.284). and "Majid was a friend of Yousef for three years when they were in Washington DC working as attaches." (*Saʿādat al-Safīr*, p.119 and *Hayat fi Al-Idarah*, p.147). The United States here acts as a connector between influential Arabs. The point here is that all these sentences are used in the past tense, which indicates that these Arabs were trained in the United States, but now they are working in their own lands. Therefore, the United States is a place for Arabs to make a friendship while they are being trained or studying to later serve and develop their Arab world when they get back.

3. 1. 4. UNESCO is a Small America

In the novel *Danskū,* Paris holds the novel's events because its main theme is about Al-Gosaibi's actual experience in UNESCO in 1999. Well-described offices and official avenues are the major spaces in this novel, reflecting Al-Gosaibi's career as a minister and an ambassador. Although Al-Gosaibi mentions all 'imaginable' continents, he does not construct any event in them at all. However, UNESCO could be thought of as a small America with multiple similarities.

The power of an international organization grantees nations the opportunity to contribute their own "wisdom, civilization, ideas, noble endeavours in all sorts of form." (Agar, 1945, p.433). America, by the same token, is represented as a place which rewards people who contribute to the world. Robert, the main character in the novel *Danskū*, consistently mentions American

cities and figures where he has received awards: 'The Niagara Necklace' (Al-Gosaibi, 2000, p.110), 'Ford's award for purification of the air from air pollution', 'Treaty of New York for Preservation of Primitive Civilization', 'Henry Kissinger Award for Anti-Civil War', 'Michael Jackson Award for Knowledge Distribution in a Virgin Continent', and 'Las Vegas Conference for Future Planning' (Al-Gosaibi, 2000, p.41). There is a note of sarcasm in these examples because each award is attached to a name that is not suitable for it. To elaborate, Jackson is known for singing not knowledge, Ford is known for industrialization not environmentalism, Kissinger is known for war not peace. These examples aim to show the double standard of the system in the United States, by which they reward what they cause.

It can be seen that UNESCO is a platform of internationalism like American space where many different cultures can encounter and "narrate other nation[s]" (Nafi'ah, 1989). UNESCO is a small America in terms of diversity. "American nation consists of the blood of the entire world" (Agar, 1945, p. 434). Telling the story in the third person allows different 'imagined' ethnic backgrounds to reflect on one feature of American society where every ethnicity is bound together in a large or small community. This technique is also a major novelistic style in modern-imagological texts.

3. 2. The image of Lose Angeles

Los Angeles, also known as LA, is a southern city in the state of California, USA. It is also known for its film making industry in Hollywood. The image of Los Angeles is a common theme for many Arab writers, such as Yūsuf Al-Muḥaymīd[13] Ṣunʿ Allāh Ibrāhīm.[14] Al-Gosaibi came to LA as a student at the University of South California, 1962-1964. He wrote a poem about Los Angeles during his first experience. After that, Los Angeles featured several times in his subsequent autobiographies and novels. What has happened to the image of Los Angeles in Al-Gosaibi's texts since the 1960s?

3. 2. 1. LA in Al-Gosaibi's Poem

The poetic image of LA can be found for the first of time in the collection of poems entitled: *Qaṭarāt min Ẓama'* (Drops of Thirst, 1965). Al-Gosaibi describes this collection of poems as a reflection of an easterner's experience encountering American society for the first time (Al-Gosaibi, 2003b, p.58). Most critics (Al-Baziʿi, 2009; Al-Harbi, 2015; Al-Ṣafrānī, 2002) of the poem about LA in this collection have not touched on the relationship between the title of the

collection and the poems inside it. In the following analysis, an attempt to read Los Angeles by connecting it to other literary works of Al-Gosaibi.

The poem is entitled *Lūs Anjilūs*, and it is an absolute example of a major discourse in Arabic occidental novels: the ambivalence discourse. The poem draws an attitude of the poet between acceptance of the city and rejection at the same time (Al-Baz'I, 2007). Before we go to explain this discourse let us see the birth of image of LA in Al-Gosaibi's works.

سأكتب عنك يا عملاقتي الأخاذة الحسناء

وعن دنياك عن سحرك عن شاطئك الوضاء

....

سأكتب عن أماسيك الكيئبة حين تخلو الدار

ويبخل ليلك المحموم بالأصحاب والزوار

I will write about you; oh, my giant, breath-taking beauty

I will write about your magic, your lightsome beach[15]

....

I will write about your bleak nights when the house is empty

When your nights are feverish, sparing of friends and visitors[16]

In this poem, the word *sa'aktub* (I will write) is repeated five times showing that it is a keyword in the poem. The Saudi critic Al-Ṣafrānī states that the letter *sīn* at the beginning of the word *sa'aktub* indicates that Al-Gosaibi will write more than one poem about LA because one poem is not enough (Al-Ṣafrānī, 2002, p.92). However, as I argue, Al-Gosaibi only writes one poem about LA, but he writes about LA in different genres, such as in his autobiography *Alawdah Sayhan ila Kalifornia* and his novel *al-Jinnīyah*. By this wide reading of the entire works of Al-Gosaibi, we could interpret the sentence as "I will be writing about you." The word 'writing' here is the key because it includes different types of genres. Choosing different modes to depict images of LA shows a shift of writing about cities from the conventional Arabic genre, poem, to a modern western narrative genre, by which I mean novels and autobiography, because the city is more a novelistic phenomenon than a poetic one.

The poem is also an example of what it is called pathetic fallacy where a poet personifies the object or material and humanises it.

سأكتب عنك يا عملاقتي المغرورة البلهاء

سأكتب عن ضبابك.. عن شرور دروبك السوداء

وعن قلبك لم ينبض وجف كصخرة صماء

وعن صنم تقدسه عيونك اسمه الإثراء

I will write about you, my vainglorious idiot

I will write about your mist and your evil dark paths

About your heart, not beating, desert as a rock[17]

About a fetish, you glory, called wealth

The image of the city in Al-Gosaibi's poem as gloomy is similar to what we find in T. S. Eliot's *The Waste Land*; which reflects his romantic school of poetry as well as his competence in western literature. "The romantic attack upon the city derives from a fear that the very growth of civilisation must lead to a violation of traditional balances between man and his cosmos" (Howe, 2014, p.164).

Al-Bazi'i and Al-Harbi read another poem of Al-Gosaibi entitled *Christina* as an image of Los Angeles showing its link to women as a part of the Arabic tradition of drawing the city as a woman (Al-Bazi'i, 2009). Lose Angeles appears as what Al-Bazi'i calls a 'femme fatale' in which the city is represented "with all its temptations" and attractiveness (Al-Bazi'i, 2015).[18]

3. 2. 2. LA in Al-Gosaibi's novels

To start with, let us read the gloominess that appears in Al-Gosaibi's poem, and how we can interpret it in light of the context of these works. It could be argued that the season of autumn, where LA is usually represented, is a keyword which explains the gloominess of LA in Al-Gosaibi's poems. If we have a look at the following narratives, we anticipate that Los Angeles will always be represented during the time of the academic year. In his novel *Al-Jinnīyah*, the protagonist says:

أتيت محملا بكل مخاوف الشاب الرقي وخجله وانطوائه. كانت معظم ساعات النهار وبعض ساعات الليل مخصصة للدراسة. كنت أعرف أن سنتي الأولى في الجامعة هي المحك، سنة الغربة الطاحنة والتأقلم الأليم والصدمة الحضارية الموجعة، وغرائب النظام التعليمي الجديد وعجائبه.

I came to America carrying all an Eastern young man's concerns, including shyness and solitude. Most daylight and some night hours were designated for studying. I knew that my first year in the university would be crucial, a year of severe feelings of alienation, painful settlement, cultural shock, and strangeness of a new educational system.

The keyword in this extraction is "my first year in the university" showing that he started his study in the autumn. The same can be seen in his autobiographies *Al-ʿUsturah* and *Sīrah Shiʿrīyah* when he says in the latter autobiography, he says:

وصلت إليها وانا على أبواب الثانية والعشرين للتحضير للماجستير. الحق أقول لك، كان في التجربة الكثير من الرهبة، الحق أقول لك، كان في التجربة قدر لا يستهان به من الذعر.

> I arrived here when I was twenty-two years old to prepare for my master's study. To be honest, the experience was full of dreadfulness; the experience of fear cannot be overestimated (Al-Gosaibi, 1996, p.327).

The season of autumn in Al-Gosaibi's works is not positive. A character in the novel *Dunsku* broke up with his beautiful girlfriend on "a stomy autumn night", and in another poem about the autumn, *Shujūn al-Kharīf al-Qādim* [Apprehension of Coming Autumn], he says:

أخاف أيتها الصغيرة الجميلة من هذا الخريف القادم.
أخاف أن يمس شفاهي فتتحول إلى قطع صامتة من الثلج.
أخاف أن يلمس قلمي فيكف عن زرع الحروف الخضراء.
أخاف ان يتسلل إلى قلبي فيفقد قدرته على الرقص
في كرنفالات الحنين.
أخاف من هذا الخريف القادم.
أخاف أن تأت ليالي القمر فتجدني أمام الفيديو أتسلى برؤية فيلم عتيق من أفلام رعاة البقر.

> I'm afraid, my beautiful little, one of this coming fall.
> I am afraid it will touch my lips and turn them into silent pieces of snow.
> I am afraid to touch my pen and stop sowing green letters.
> I am afraid to sneak into my heart and lose its ability to dance
> In nostalgic carnivals.
> I'm afraid of this coming fall.
> I'm afraid that the nights of the full moon will come and I will be found
> in front of the video watching an old cowboy movie (Al-Gosaibi, 2006c, p.164)

Imagologically speaking, considering this conception of autumn in 'extra-literary dimension' explains, to some extent, the gloominess we find about Los Angeles in his early poems.

As Al-Gosaibi says in his poem that "I will write about you; oh my giant", in the novel *Al-Jinnīyah* he maintains the same characteristic of LA by describing its hugeness to the extent that if someone does not have a car they will be immovable in the city:

كانت السيارة نقطة تحول حقيقية في علاقتي بالجنس اللطيف. بدون سيارة كان المرء في لوس

أنجلس وأحسبه لا يزال مقعدا أو شبه مقعد.

Buying a car was a major shift in my relationship with womankind.

Without a car in Los Angeles, a person was, and I believe is still,

paralysed or semi-paralysed (Al-Gosaibi, 2006a, p.64).

'Car' is not only a major shift in his relationship with girls; it also a major shift in his relationship with the city. Using a car, especially American cars,[19] in his novels can indicate a technological aspect of America showing the means of transportation in modern societies. Narrating the immovability in the city without a proper vehicle points out that technology is a requirement for living in modernity. Another aspect of the car in the city is to show the dynamic of American life. It shows changing societies, particularly cosmopolitans ones. "The capital city, which in the history of the novel was a traditional setting for chronicles of dramatic social mobility" (Ostle, 1986, p.200).

The image of Lose Angeles from the 1960s to the beginning of the 2000s has changed slightly from being an astonishing city to a tool to structure the novel and demonstrate aspects of human nature. A considerable number of events in Al-Gosaibi's novels are situated in Los Angeles. Los Angeles is no longer seen from a distance; it becomes a part of Al-Gosaibi's novelistic style. This indicates a profound absorption of western cities by using them in literary scenes without distorting their nature. Also, LA is used to convey an auto-image of Al-Gosaibi's philosophical attitude towards cities. In the last part of the autobiography *Al-'Awdah Sa'ihan ila Kalifurniya*, at the moment of leaving LA he says:

عندما كنا نغادر لوس أنجلس، طفرت إلى ذهني حكاية الزائر الأجنبي الذي عاد إلى باريس بعد

غياب طويل، وقرر أنها كانت أجمل بكثير في الماضي. سألوه: هل تقصد عندما كانت باريس

باريس؟! قال: كلا، أقصد عندما كنت أنا أنا. كان هذا لسان حالي والطائرة تبتعد عن الأماكن

القديمة.

When we were leaving Los Angeles, a story jumped into my mind

about a foreigner who left Paris for a long time and, when he came back

much later, stated that Paris used to be much nicer in the past; when they

asked him "Do you mean when Paris was Paris?", he said "No, when I

was myself." When I remembered this story, I had the same feeling as

the plane flew away from the old familiar places. (Al-Gosaibi, 1997c,
p.62).

Lose Angeles is presented here to establish a philosophical view of Al-Gosaibi about places
and cities. This idea has been repeated in several areas of his writings. In the poem entitled *On
the Old Street* in the collection *Wa al-Lawn 'an al-Awrād*, the poem questions the nature of
cities and the nature of being human:

<div dir="rtl">

نعودُ إليهِ

إلى شارعٍ كان منزلُنا

ذاتَ يومٍ

ونسألهُ عن سنينِ هوانا

فيأتلقُ الشوقُ في شفتيهِ

ونسألهُ عن سنين صبانا

فيحترقُ الدمعُ في ناظريهِ

مضى ربعُ قرنٍ وأكثرْ

تغيّرَ ذاك الفتى وتغيرْ

ثم تغيرْ

هنا مطعمُ الأمسِ

نفسُ الطعامِ البذيءِ

الغريـــبْ !

هنا بائعُ الكُتْبِ ..

نفسُ البضاعةِ ..

نفسُ الروائحِ ..

نفسُ الغبارْ !

وفي المنحنى لا يزالُ الصغارْ

بنفس الجنونِ .. ونفس الشجارْ

ومنزلنا كل شيءٍ كما كانَ

حتى الجرائدُ تستبقُ الفجرَ

حتى الحليبْ .. لماذا نشيبُ

وتبقى الشوارعُ ليست تشيبْ ؟!

</div>

We return

To the street which long ago

Our home overlooked

We ask it

About the years of our love

And longing glistens on its lips

We ask it

About those years when we were young

And its eyes burn with tears.

A quarter of a century or more has passed.

And that young man has changed

And changed and changed…

See, here is the restaurant of yesterday,

Serving the same dirty food.

Here is the bookseller, selling the same old books.

Around the corner lies the same dust, the same smells.

And children, just as crazy and wild as before, playing.

Our house is just the same as it always was

Even down to the daily newspapers

And milk delivered before dawn breaks.

Tell me this, why do men grow old, old and grey, while the streets

remain the same as they were.[20]

This philosophy also appears in the novel *Dunsku*, when Sonia, the secondary character, asked a wise man of the Virgin Continent to meet her in a coffee shop packed with students. When they arrived, the wise man surprisingly asked Sonia:

Why we do meet in such as a place?!

She replies: does it change much?!

He said: no at all, I have changed.

In the mentioned poem, LA is described as a place of pleasure and immorality. "Usually, the city in modern Arabic literature is an environment with strong associations of malevolence and immorality, and the exceptions to this tend to be associated with the traditional *medina* rather than the New City." (Ostle, 1986, p.200). It is argued that the emphasis on cities is an emphasis on pleasure, because of all the opportunities are available in the cities and not in towns or villages, such as fine restaurants, hotels, and nightclubs.

In the novel *Alzhyimer* and *Al-Jinnīyah*, some scenes echo the poem about the immoral aspects, such as prioritising material over human, cheap love between girls and boys. In the latter novel, Dhari, the protagonist, wants to talk to Qindeesh at midnight but there is no suitable place for having a chat, and they name some places that are associated with pleasure and immorality.

الساعة تقترب من منتصف الليل لا يوجد في لوس أنجلس أماكن مفتوحة هذه الساعة سوى

...ضحك وقال: علب الليل والخانات والمطاعم التي تعمل على مدار الساعة. هذه ليست أماكن

مناسبة للحديث، تعال معي إلى الفندق. قلت أي فندق؟ قال: البيفرلي هيلز.

It is getting close to midnight; there is no place open at this moment except… Qindeesh laughed and said: except pubs, night clubs, and twenty-four-hour restaurants. These places are not suitable for a talk; come with me to the hotel. I said "which one?" and he answered "Beverly Hills Hotel." (Al-Gosaibi, 2006a, p.64).

Here the protagonist refuses to go to night clubs, which Abu Malha argues are an essential setting in any novels that sketch the West (Abu Malhah, 2017, p.79). However, it is argued that academic places are communal spaces, not night clubs. Avoiding attending night clubs reflects Saudi conservative discourse to stay away from 'immoral' zones. Lastly, not only is Los Angles a place of pleasure and joy, but most American cities are. In the novel *Al-'Uṣfūrīyah,* the protagonist says there is no boring moment with Suzi; they enjoy travelling around American cities, LA included

نقضي اليوم في مرفأ الصيادين في سان فرانسسكو، والغد في مزارع شتاينبك. في الأسبوع الذي يلي، ننطلق في الصحراء إلى أريزونا. نقضي عدة أيام في معسكر من معسكرات الهنود الحمر. أجمع أنا المعلومات عن عاداتهم وتقاليدهم، وتُسجِّل سوزي أناشيدهم وأهازيجهم. بلا سابق إنذار، نسرع إلى لوس أنجلس حيث تمثل مسرحية من مسرحيات شكسبير في الهواء الطلق" (العصفورية، 69)

We spend the day at Fisherman's Wharf in San Francisco and the next day at the Steinbeck farms. The following week, we set off to the desert in Arizona, spending several days in a camp of Native Americans. I gather information about their customs and traditions, and Suzi records their songs and ditties. Without warning, we rush back to Los Angeles to take in an outdoor performance of one of Shakespeare's plays (Al-Gosaibi, 1996, p.69).

Here, we can see how the image of Los Angles has shifted from being gloomy in the 1960s to an entertaining place full of joy in the late 1990s.

Academic institutions are the common setting for most Arabic novels narrating the encounter between the West and the East (Bahī, 1988, p.229). This setting itself indicates sophisticated Western scholars and researchers. The place of encountering is considered as a method of indicating Occidentalism verse orientalism. Novelists use the university as a discourse to show

that it is an Arab predilection to study the West and taste it directly and academically. One possible interpretation that can be extracted from choosing an academic environment is based on what is called the implied reader. An implied reader, which is an Arab person supposedly, has an idea about the West that anyone travels to the West only to enjoy the freedom of drinking alcohol and having open relationships with women, as they are banned in their countries. The Arab critic Najm Kāẓim indicates that one of his friends who travelled with him had an idea that Western women are always forward and available to mingle with strangers easily (Kāẓim, 2013, p.176). Therefore, novelists opt for educational institutions to assure the potential reader that the visit to the West is for scholarly purposes.

The implied reader also plays a crucial role in structuring the setting of the action. In the novels *New York 80* and *Al-'Uṣfūrīyah*, Idris and Al-Gosaibi share similar settings, cafeteria, but they are slightly different. On the one hand, Al-Gosaibi's setting is in a cafeteria of his character's university, which is a relatively acceptable and understandable site where a Saudi male can meet new women from the Saudi readers' perspective. It is noticeable that all American characters in Al-Gosaibi's novels are situated in a place that does not serve alcohol. In Idris's case, on the other hand, the cafeteria is a part of a bar; and the bar is not as strange a place in Egypt as in Saudi Arabia. Therefore, the implied reader plays an important role in shaping the American places in both novels.

3. 4. The Image of New York

New York and all its landmarks, such as The Statue of Liberty, Manhattan, Brooklyn, Wall Street, and Broadway are other attractions shared by many Arab writers, such as Raḍwa 'Ashūr, Yusuf Idris, Mīrāl Ṭaḥāwī, and Waciny Laredj.

Arab writers not only depict New York; they use it to structure their works and manipulate with it. For instance, Yusuf Idris uses the title: *Niyū Yurk* (New York 80); Raḍwa 'Ashūr uses the image of the Statue of Liberty on her cover, but she changes the face to represent one of the ancient Egyptian queens as an indication of the empowerment of Egyptian women. The cover of Sayyid Quṭb's book *The America I Have Seen* shows the Statue of Liberty, and beneath it, there is a pile of skulls as an indication of America standing for killing people. After 9/11, Waciny Laredj in his novel *Kharīf Niyūyūrk al-akhī*r [The Last Autumn of New York, 2012] utilised the name of New York and put and a picture on the cover of the World Trade Centre when it was hit by an aeroplane.

In Al-Gosaibi's writings, we find the use of New York in titles of his prose poetry *Risālah min Niyū Yurk* [A Letter from New York], which narrates an imaginary visit to New York and the Statue of Liberty. The poem starts by establishing the second narrator's point of view:

قال الدليل: معذرة

تمثال الحرية يحتاج إلى إصلاح

ولهذا لن نتمكن من رؤيته اليوم."

The tour guide says: sorry

But the Statue of Liberty needs maintenance

So, we won't be able to see it today

قال الدليل: انظروا إلى هذه العمارات

لقد حرقها أصحابها

واستلموا التأمين

وتركوها للفئران

والسود، ورعايا بورتوريكو

The tour guide says: look at these buildings

Their owners burned them

And got the insurance

Then, they left them to mice

black and Puerto Rico people

"قال الدليل: هنا في منهاتن

بيعت شقة

بسبعة ملايين دولار

وتلمظ

The tour guide says: Here in Manhattan

A flat sold

For seven million dollars

And frowned

قال الدليل: هذا مبنى الأمم المتحدة

وضحك طويلا

The tour guide says: this is a United Nations building

And laugh for a long time

قال الدليل: في هذا الميدان

يجتمع المدمنون من كل أنحاء أمريكا

يتسولون

ويشربون النبيذ الرديء

وينامون بدولارين في الليلة

The tour guide says: in this square

All drug addicts from the states gather

Begging

Drinking cheap beer

Sleeping for two dollars per night

قال الدليل: هذه المسرحية عن القطط

تعرض في برودواي

من خمس سنوات

وثمن التذكرة في السوق السوداء

خمسون دولارا

The tour guide says: this play is about cats

It was performed on Broadway

Five years ago

And the ticket costs fifty dollars

On the black market

"ماذا أقول لكِ عن نيويورك

ألم يقل الدليل كل شيء؟!"

What I am saying about New York

Did not the tour guide say everything?!"

(Al-Gosaibi, 2006c, p.109).

The three imagological dimensions can be found in the above text. Personal dimension is in the tour guide; transpersonal is in skyscrapers, the Statue of Liberty, the United Nations building, and non-personal dimension in mentioning mice.

As at the beginning, the image of New York city unusually is conveyed by a knowledgeable New Yorker tour guide who not only describes the landmarks but also reacts to and states about what he sees. This strategy of delivering the image raises the reliability of someone who is from the same cultural system and keeps a distance between the actual author and the other culture.

The first and the most famous aspect of New York is the Statue of Liberty. The tour guide tells the tourists that the Statue of Liberty is under maintenance. Therefore, they cannot see it 'today'. Liberty and freedom are two keywords in Al-Gosaibi's literature from his first novel onwards (Abdu, 2015) because they represent his intellectual tendency; which sees America as the embodiment of freedom. Thus, there are two sentences which show the temporal status, such as "is under **maintenance**" and "we cannot see it **today**" suggesting that there is a hope in near future of the statue regaining its representation as a symbol of freedom.

It seems that the essential message in this text about New York is to show the impact of capitalism on the Americans lifestyle. This lifestyle splits the community into two groups of people: rich people and very deprived people. The rich people burn high buildings to get insurance compensation and pay millions for a flat. On the other hand, unfortunate people suffer from a lack of money, home, and regular beverage. This social aspect is linked directly to the word 'dollar' which determines the social status of every New Yorker. This situation leads, as it says at the end of the text, to the creation of a context for corruption which is manifested in the black market.

The burnt building's image can be read as an interpretation of the 9/11 terrorist attack. There is a theory about this event argues that the owner of the two buildings, Larry Silverstein, insured the twin towers days before the 9th of September 2001. "Silverstein contended that the two jetliners crashing into the twin towers about 15 minutes apart should be considered two separate events, which would allow him to collect the maximum from the insurers for each tower, as much as $7 billion" (Hirschkorn, 2004). As can be seen, using the point of view of the narrator and the words '*imarat* (buildings) instead of towers is a technique to avoid directness of accusation and attempt not to celebrate the conspiracy theory, especially if we know that Mr Silverstein is Jewish.

New York City is mentioned in most novels of Al-Gosaibi for different purposes. The first time New York City is mentioned in his novels is in *Shuqqat al-Ḥurrīyah* (an Apartment called Freedom). In this novel, NYC appears as a scary place which destroys all the protagonist's beautiful memories of Egypt, and Cairo in particular.

Later, New York City is mentioned four times in the novel *Al-ʿUsfūrīyah* (1996). The first time is to compare and contrast between police checkpoints on the roads in the Arab region and America. In America, the protagonist dreams of a land like the US where "the Americans travel from Los Angeles [far west] to New York [far east], and nobody stops them." (Al-Gosaibi, 1996, p.53) The second time New York, or Broadway, appears as a venue for performing theatre which the main character and his girlfriend enjoy. It is essential to mention that choosing a female Jewish American from New York is an indicator to the major Jewish community in New York, to the extent that the city was about to be called Jew York (Aqqad, 1970, p.75).[21] The third and fourth times, New York performs as a setting to meet political and academic celebrities. By the same token, the novel *Sabʿah* (Seven) represent NYC three times as a setting for the character Harbi Bu Khashmeen Haraiibi, the businessman. There is a sarcastic use of the name New York in the novel *Dansku* where the main character is congratulating himself for winning the New York Treaty for the Protection of Primordial Civilizations (Al-Gosaibi, 2000, p.14). It is a paradoxical image that the name of New York City is attached to this treaty whereas, in actuality, NYC houses the National Museum of the American Indian which keeps the remnants of what the Americans did to the 'primordial civilisation.'

Therefore, one can conclude that the image of New York is dichotomic in which the texts present different aspects of the city, showing not only the city but also the elements that interest the author most.

Conclusion

In conclusion, the presence of American space and cities occupied most of Al-Gosaibi's works as a setting for his narrative actions. The general observation of the American cities in Al-Gosaibi influences the content and the structure of his novels. The emphasis on cities, especially American, in most of Al-Gosaibi's novels is a call for modernity and development, which is connected to his long journey of development in Saudi Arabia. This desire of modernity also can be read through his switch of genre when talking about cities from poetry, the conventional Arab way of expression, to novels, the Western one. The emphasis on big cities reflects the cosmopolitan discourse and cosmopolitan intellectual. The discourse of ambivalence overtly occurs in representing American cities. The representation of American space and cities reveal some self-images, such as the influence of Arab nationalism discourse

and Saudi-American relationship. The images of American cities are connotative historically, politically, and intellectuality. The metaphorical usage of American cities is also presented for literary purposes. The transformation of viewing American cities from being dark to being part of Al-Gosaibi's works uncovers the human nature of changing over time and how the image can be dynamic.

Notes for Chapter Three

1 See for example Howe, Irving., & Howe, Constance Nina. (2014). *A Voice Still Heard: Selected Essays of Irving Howe*. New Haven, Connecticut; London: Yale University press. p.161 and on.

2 Baḥrāwī, Ḥasan. (2009). *Binayt al-Shakl al-Riwāʾī*. Casablanca: al-Markaz al-Thaqāfī al-ʿArabī.

3 For instance, the image of an American city is horrifying in Hādī, Maysalūn. (2004). *al-Ḥudūd al-Barrīyah: Riwāyah*. Amman: Dār al-Shurūq.and Aḥmad, Ibrāhīm. (1996). *Ṭifl al-CNN*. Sweden: Dār al-Manfa.

4 "Narratology is a humanities discipline dedicated to the study of the logic, principles, and practices of narrative representation" Meister, Jan Christoph. (2011 August 26) The Living Handbook of Naratology. Retrived from https://www.lhn.uni-hamburg.de/node/48.html.

5 Jameson, Fredric. (1988). Cognitive Mapping. In Nelson, Cary., & Grossberg, Lawrence. (Eds.). *Marxism and the Interpretation of Culture* (pp. 347-357). Illinois: University of Illinois Press.

6 Būʿazzah, al-Ṭayyib. (2013). *Fī Māhīyat al-Riwāyah*. Beirut: Muʾassasat al-Intishār al-ʿArabī.

7 Ricoeur, Paul. (1976). Ideology and Utopia as Cultural Imagination. *Philosophic Exchange*, 7 (1), 17-28.

8 For full list of names, see the appendix the presence of America and the Americans in Al-Gosaibi's works.

9 Fanon, Frantz., Farrington, C., & Sartre, Jean-Paul. (1967). *The Wretched of the Earth.* Preface by Jean-Paul Sartre. Translated by Constance Farrington. Penguin Books: Harmondsworth. p.255.

10 See Avalon Project - The Barbary Treaties 1786-1816 - Treaty with Morocco June 28 And July 15, 1786. Retrieved from: https://avalon.law.yale.edu/18th_century/bar1786t.asp

11 See Shakespeare, William. (1609). *Sonnet 116. The Sonnets* (Lit2Go Edition). Retrieved June 17, 2020, from https://etc.usf.edu/lit2go/179/the-sonnets/3890/sonnet-116/. Interestingly, this quotation from Shakespeare has not been quoted in the Arabic version of this book.

12 I think this Gosaibian phenomenon needs some attention because, as far as I know, there is only one dictionary dedicated to the names in Al-Gosaibi's work; and that is by Bayyūmī, Muṣṭafā. (1998*). Muʿjam Aʿlām Shuqqat al-Ḥurrīyah li Ghazi ʿAbd al-Raḥmān Al-Gosaibi: Dirāsah Taḥlīlīyah*. Cairo: Dār al-Aḥmadī.

13 Al-Muḥaymīd, Yūsuf. (2019). *Akthar min Salālim: Riwāyah*. Beirut: al-Markaz al-Thaqāfī al-ʿArabī.

14 Ibrāhīm, Ṣunʿ Allāh Ibrāhīm. (2004). *Amrīkānlī: (Amrī Kana Lī)*. Cairo: Dār al-Mustaqbal al-ʿArabī.

15 As translated in Al-Harbi, 2014.

16 Transaltion is modified from the original.

17 Transaltion is modified from the original.

18 Al-Baziʿi, Saʿad. (2015, Apr 18). al-Ākhar fī al-Adab al-Suʿūdī. *Al-Riyadh Newspaper*, issue 17099. Retrieved from http://www.alriyadh.com/1040275.

19 See the appendix for examples of American cars companies Al-Gosaibi's has mentions in his works.

20 The translation is in his bilingual poetry collection entitled *Dusting the Colour from Roses*.

21 The statistics shows that there is a surge of Jewish households in the New York area from 13 percent of the population in 1990 to 20 percent in 2011 (Cohen, Steven., Miller, Ronald., Ukeles, Jacob. (2012). *A Jewish Community Study of New York: 2011 Comprehensive Report.* p.80). See also Al-ʿAqqād, ʿAbbās Maḥmūd. (1970). *al-Ṣihyūniyah wa Qaḍiyat Filasṭin*. Sidon: Al-Māktabah al-ʿAṣrayah.

Chapter Four: The image of American Women

Introduction

The presence of western women in Arabic literature has attracted many literary critics for investigation and analysis. This chapter aims to investigate the representations of American women in Al-Gosaibi's novels in the light of an imagological integrated approach. It is inspired by the method of analysing the image of American women based on what is called the 'personal dimension' and all its related images. The central analysis for this chapter attempts to present the themes, techniques, and motivations of the representation of an American woman in Al-Gosaibi's novels while bearing in mind all his other works.

This chapter will attempt to address the following questions: How have Arab novelists treated the image of the American woman in their literary outputs? What is the image of American women in Al-Gosaibi's poetry? How does Al-Gosaibi introduce the American women in his novels? What are the characteristics that have been attributed to the American women in Al-Gosaibi's novels? What symbols and issues that are associated with American women? What are the metaphorical usages of American women in Al-Gosaibi's works? To what extent do the novelistic and artistic techniques help in the construction of the American women? How is self-image treated in the imagining American women?

American Women in Arabic Novels

By applying a structural approach to the image of the western women in Arabic novels, we can reach some common aspects among Arab novelists about American women. Regarding interiority, western women, in Arabic novels, are not modest; it is rare to find a decent western woman in the conception of Arab integrity (Faḥmāwī, 2018).[1] This characteristic can be found in Arabic novels such as *New York 80* and Saudi novel as in *Sharq al-Wādī*. "Arab novelists emphasise the sexuality of Western women, portraying them as pretty and modern, yet sexually permissive." (Al-Malik, 2014, p.161).

The exteriority aspect is one common theme shared by many Arab writers. This can be seen in one of the earliest Arab writers, Yūsuf Idrīs in his novel *New York 80*. Idris says through his protagonist:

> Oh my God, the prettiest woman I have ever seen, not only in the
> cafeteria but for a long time. She not only has green eyes, but golden

hair, and a mouth similar to Brigitte Bardot. Her skin is a shining wheatish red; her lineaments are made by a precise creator. That beauty is created with sweetness, and she adds to her extraordinary attractiveness, her sharp intelligence (Idrīs, 1987, p.11).

However, the appreciation of the beauty of American women, white women particularly, has changed in the novel *Amrikanli* by Ṣunʿ Allāh Ibrāhīm, where he focuses on skin other than white and obesity in American women. Occupied by the physicality of western women, the literary critics have not touched on the way of speech, dialogue, or the usage of the vocabulary of American women in the novel.

Feminise America

Symbolizing the West as a woman is illuminated time and again in the Arab novelists' account of the West and America. There is an unavoidable question revolving around the reason behind characterizing the West via a female character while the male character represents the East. This is a legitimate inquiry which arose quite early in preceding Arabic novels that depict the East-West cultural encounter. It is a literary phenomenon that has been targeted by many critics with several interpretations.

Jūrj Ṭarābīshī by using a psychological approach proclaims that the naturalization of the East-West relationship stems from the fact that the Arab world is governed under a patriarchal authority, where the male controls most aspects of social and political life, organization, administration, recognition, and punishment. Even sex in the cross-cultural novels has been read as a symbolic expression of riding western culture and triumphing over it, as in the novel *Mawsim al-Hijrah ilá al-Shamāl* by Ṭayyib Ṣāliḥ. Najm Kāẓim argues that "western women are the entities that most motivate Oriental writers and move their emotions, instincts, admiration or, on the contrary, arouse their anger and disgust" (Kāẓim, 2016, p.71). Some critics point out the fact that most Arab writers of the West are male, therefore feminising the West comes from believing that the West is the Other of the East, as the woman is the other of man (Kāẓim, 2016). One view arises in the context of building romantic stories because "they appeal to the reader's fantasy life, which, granted, is more active in some individuals than in others" (Krentz, 1992, p.148).[2] There is no doubt about the attractiveness of love stories; however, the question is still valid about the rationale behind feminising the West and masculinising the East. Hamdawi (2012) articulates that the secret of choosing a woman as a representative of the West

is because she is treated as an object, and the West is merely an object to the East (Ḥamdāwī, 2012).[3]

My thesis is inclined towards the idea that feminizing the West may come as a result of the association between women and civilization. As can be observed, the presence of women participating in all aspects of civilized society, including education, medicine, teaching, researching, politics, becomes more and more attractive to eastern comers to the West. The civilized style of the West came in response to women's demands for equality, rights, and appreciation. The status of women in any society becomes a measurement of civilization (Ṭannūs, 2009).

The image of American women in Al-Gosaibi's novel also can be treated as representative of civilization in the United States. The exteriority of the desirable young American woman in the novel *Al-'Uṣfūrīyah* is what attracted the protagonist in the first place. The protagonist describes her beauty, hair, eyes, cheeks, lips, and smile. Arab writers admire the beauty of America through the American female character. This description also indicates the physical features of America as well. These exterior aspects including high technology, multi-storey skyscrapers, and advanced equipment are eye-catching for Arabs either in early novels or later novels. American innovations are also represented by the structure of the American female character. Suzi in the novel *Al-'Uṣfūrīyah* is a round character, using Forster's term, which cannot be unveiled in just one single sentence but throughout the novel. A round character "is capable of surprising in a convenient way" (Forster, 1956, p.78), and Suzi is full of surprises not only for the professor but for the reader alike. As the narration unfolds, the professor is surprised by Suzi from the beginning to the end. He is surprised by her beauty, generosity, braveness, intelligence, knowledge, Jewishness, and last but not least, her pregnancy. Drawing American female characters with surprising and gradually uncovered traits is a technique that has been attributed to Al-Gosaibi's novels. This is an indication of the United States surprising the world in numerous facets including advanced technology, religious pluralism, freedom of speech, and individual independence, which is collectively absent in most Arab countries.

Nevertheless, the materialistic aspects are not hollow values. Although Idris's protagonist criticizes the American woman character for selling her body to earn money, he admires her for being well-educated and courageous. In a similar way, Al-Gosaibi's protagonist is amazed

by his American counterpart's knowledge and intelligence – as if both eastern characters are not familiar with this kind of educated woman in their homelands.

Women in Al-Gosaibi's Poetry

When investigating the image of American women in Al-Gosaibi's novels it is tempting to see the image of women in general, but also to see American women in his poetry. From the start, it must be emphasized that the image of women in the poetry of Al-Gosaibi is too large a study to be discussed in this chapter. However, it is useful to mention Al-Gosaibi's point of view about women in his poetry, although the approach used in this research focuses mainly on his writings.

To begin with, the woman in Al-Gosaibi's life is not an another or an Other; and she is not only a lover; she is a part of his life and essential to his view of the world. When Al-Gosaibi is asked about the meaning of women in his life, he replies:

> My experience with women started when I was a foetus in my mother's womb, may God have mercy on her, and it has not finished, nor do I expect it to end until my last day. A woman has always been a perfect complement to my existence, always a close companion and great company for my journey. I was a lost half looking for his other half, and the woman was not just a face from whom I could draw a verse or two in a poem then leave. While some poets diminish the presence of women with all their ambitions, interests, and complexities, they are no less than the ambitions, interests, and complexities of a man, and to achieve a kiss or a fleeting sexual moment, they harm women badly and hurt themselves. A man who despises any woman is not worthy of respect.
> (Al-Gosaibi, 2003b, p.199).

In another interview, he provides two contradicting connotations of the presence of women in his poetry as he says:

> The woman in my poetry is not necessarily a real one of flesh and blood; she might be a symbol of two major meanings: the feeling of security and stability and the other, the future with all its ambiguity, challenges and the worries that come with it." (Al-Gosaibi, 2003b, p.45).

Reading the poetic image of women as a secure place and stability is a facet of Arab nationalism. The Arab nationalist discourse, in which Al-Gosaibi grew up, used women as a symbol of the homeland and security (Al-Shumaisi, 2007, p.60).[4] However, this symbolization does not continue when we read the image of American women in his poetry. We are about to read real or semi-real American women in both poetry and prose.

American women in Al-Gosaibi's poetry

The poetic image of American women in Al-Gosaibi can be found in three poems: *Christina*, 1964, *Los Angeles*, 1964 and *al-Hunūd al-Ḥumr* (Red Indian), 1967.

Christina

The poem *Christina* narrates "the experience of a young man who falls in love with a western girl who did not share this feeling. She calls him 'brother' and even kisses another man in front of him" (Al-Harbi, 2015, p.190). This poem can be considered as a personal dimension. The poem imputes blondeness, which is a clear sign in the portrayal of the American women in Al-Gosaibi's literature as it will be shown in the next pages. The poet focused here on portraying the body of the seductive woman. He describes her blonde hair, her eyes and lips, and her ability to ignite the five senses of the eastern man: she sings, whispers, dances, kisses, touches, hugs, and tempting smells (Al-Gosaibi, 1987, pp.243-247). The image of a seductive American woman in this early poem is more or less similar to what we have in early modern Arabic literature or what we would call it Occidentophilia.

Los Angeles Girls

The second poem is about Los Angeles, which emphasizes the features of the otherness of East-West through American women. The poet first draws a sensual picture of a group of girls in the city. The sensuality of the description is limited by the fact that they are 'hallway' girls, beautifully adorned with blonde hair. Their social interactions revolve around mingling with boys and exchanging kisses. The word '*al-shaqrā*' (blonde) is mentioned twice in this poem to indicate otherness between the East and the American women. At the same time, it is a nostalgic feature of Andalusia (Spain), where blonde hair was one of the characteristics of women in its history, as we will follow in the discussion about the significance of the description of American women in novels. The other aspect of the portrayal is the mixture and coexistence between boys and girls, which is unusual in Saudi society where men and women

are separated on most occasions.[5] This standpoint will come back later in the discussion of self-ness through the image of American women in Al-Gosaibi's novel.

al-Hunūd al-Ḥumr

This poem is mainly about Native American history and its link to the Palestine issue (Al-Gosaibi, 1987, pp.283-286). This is Al-Gosaibi's strategy of connecting history with current affairs. Since the poem is about Native Americans, there are not many images of American women except for one line when the poet describes a battle between Native Americans and the white people saying:

<div dir="rtl">

حتى إذا جاء الصباح

حملوا الفؤوس

ومضوا إلى البيض اللئام

لكن سيلا من رصاص

سد الدروب فلا خلاص

وتساقطوا مثل الذباب

حتى الزعيم

صرعته امرأة فخر على التراب.

</div>

> In the morning,
>
> They carried their axes and went to the villainous whites.
>
> A barrage of shots blocked the routes.
>
> There was no escape.
>
> They fell like flies,
>
> Even the leader was killed by a woman. He fell on the sand.[6]

Although the tragic end of this scene depicts the powerlessness and weakness of the Native Americans in front of white people with an advanced weapon, it shows, as the implicit images suggest, the American woman characterised by braveness and courage.

American Women in Al-Gosaibi's Novels

The presence of American women in Al-Gosaibi works can be divided into three categories: real names, fictional names, semi-fictional names. As we are presenting the image of American women in the literary imagination of al-Gosaibi, we will only take into account the fictional and semi-fictional characters in novels, bearing his other works in mind. It is crucial to

introduce the most prominent American female characters before embarking on analyzing their personalities.

Suzan Schelling

In the novel *Al-'Uṣfūrīyah*, the main character, Bashar Al-Gul (the professor)*,* met an American woman named Suzan Schelling, or *Suzi* as he called her.

The story started when *Bashar* was in the United States studying sociology, and when *Suzi* was studying English literature at the University of Stanford, California. One day, he noticed her with her female friend in a cafeteria, and he decided on a whim to approach her table to introduce himself. After chatting for a while, she asked him to go shopping with her. When they approached her car, he was initially astonished by her luxurious car because, up to this point, he had not known that she came from a wealthy family. When she found out a little later that he lived in a small apartment with his two male friends, she went to her father's supermarket and bought about three hundred dollars' worth of groceries for him and his friends. As well as this, she invited him and his flatmates to an Italian restaurant and then later on to a student party.

Due to the fact that she was studying English literature, he had the opportunity to discover and appreciate several seminal English-speaking poets and writers, such as Shakespeare, Delia Bacon, James Joyce, and Mark Twain. Added to which, he was indebted to her for introducing him to some western musicians, such as Beethoven, Schubert, and Mozart. Indeed, they spent 'a lovely and blessed time' together for almost two years. Towards the end of this story, *Bashar*, whom she affectionately called 'the professor', had still not found out that she was Jewish, until one day she came home from her parents' house wearing a Star of David necklace. From that moment onwards, he became frustrated and shouted at her demanding to know why she had not told him that she was Jewish.[7] She politely and quietly tried to ease the situation and to react cautiously to his outburst, without much success. He then slapped her couple of times, and all of a sudden, their affair vanished as if they had never even met. Suzi left his apartment and drove her car at full speed where she accidentally crashed and died.[8] The story closes by divulging that Suzi's 'professor' and her parents realized afterwards that she had been three months pregnant, as a forensic doctor informed them. For twenty long pages, Bashar Al-Gul, related the story of him and Suzi, describing her physical and personal qualities as well as her influence on his life. The protagonist's narration of the story is imbued with a sense of

admiration for both her outstanding physical charms and her extraordinary knowledge of western literature and incredible intellect.

Sarah Lincoln

In the novel *Al-'Uṣfūrīyah*, while the narrator tells of his experience as a dictator who looked for a treatment for his tough-minded personality, he stopped for a while at one female African American character, Sarah Lincoln, recalled his memorable times with her. This six-page story describes the Platonic relationship between Bashar and Sarah, from the time when they knew each other at a hospital, where Sarah was working, until he left the United States to go back to an Arab region for political reasons. They enjoyed their time spent on skiing in Colorado, fishing in the Bahamas, and eating traditional African American food as in Louisiana.

School principal

While the narrator in the novel *Al-'Uṣfūrīyah* was in a psychiatric clinic,[9] he met an American woman who used to work as a high school principal. She was accused of intercourse with almost forty underage students. The narrator admitted that he had slept with her more than thirty times, as his medical record showed. The narrator describes her personality not as insane but as a nymphomaniac "who finds herself in a high school. Imagine Dracula is a manger of a blood bank or imagine a wolf is a chairman of a livestock company?" (AlGosaibi, 1996, p.105). In her private talk with the narrator, the American woman told him that she has slept with more than eight hundred students throughout the years. She considered her behaviour with her students as an approach of educational processes until she got caught by her colleague.

Abigail Brown

Abigail Brown is an American female character who appears in Al-Gosaibi's seventh novel, *Al-Jinnīyah*. She is as an anthropology student whose subject introduces her to Dhari, the Saudi protagonist in the novel. Their relationship starts when they meet on an anthropological field study site known as Federal Indian Reservation, where Abigail Brown works on Native Americans' dreams, whereas Dhari studies magic in Native American culture. Their affiliation grows from academic friendship, to being colleagues, and later be a married couple.

Professor Henderson

Professor Henderson is an American female character in Al-Gosaibi's seventh novel, *Al-Jinnīyah*. She is the only female professor mentioned in Al-Gosaibi's works. Professor

Henderson is considered to be a developed character who reveals her personality and thoughts throughout the novel.

4. 1. Blonde and the Beautiness.

The physical description of American women in Gosaibi's literature has more or less followed the pattern of his Arab predecessors in terms of emphasis on certain physical characteristics. Examples of these essential features are found in blondeness, blue eyes, and whiteness (Abu Malhah, 2017, pp.124-125).

In the novel *Al-'Uṣfūrīyah*, Suzi's hair is the first part of her personality that attracted Bashar's attention. As the main character described her hair as "blonde" and "long", he wanted to familiarise and link his desire to the Arabic and Islamic legacy by mentioning an Arab and Islamic figure from the Al-Andalus era, Ibn Hazm Al-Andalusi. In Ibn Hazm's childhood, he loved a blonde girl from his neighbourhood, and from that moment he found himself attracted to blonde women (Ibn Hazm, 2008).[10] This strategy shows that "perception of colour is accompanied by an idea or a picture of a subject that has been experienced in the past." (Al-Ḥiwār, 2009).[11] This connection between the West and Eastern culture is a discourse to suggest the protagonist is trapped into what is called *'uqdat al-khawaja* (known as inferiority complex with foreigners, mostly westerners), which is "the complex that leads the Arab to venerate everyone and everything Western" (Al-Hassoun, 2008, p.137). This eager to connect anything in the West to the East is one feature which is reflected in the Arab narratives of the West as we have seen in El-Enany's study.

Blondeness has always been a beauty feature in Al-Gosaibi's literature, not only for humans but even for the jinn, as we read in the description of the genie Qandish in the novel *Al-Jinnīyah,* describing another female jinni, where he says:

" شقراء حسناء، خضراء العينين، نحيلة جذابة على طريقة عارضات الأزياء".

"Blonde, gorgeous, green eyes, slim and attractive as a fashion model."

(Al-Gosaibi, 2006a, p.79)

Once only is the blonde woman is not depicted as beautiful, in the novel *Sabba*. The poet character talks about a female poet saying she is blonde, but this does not mean she is beautiful

ألقتها شاعرة شقراء نحيلة، قلت شقراء ولم أقل جميلة.

A poem recited by a slim blonde, I said blonde-haired poet; I said

'blonde', not 'beautiful'. (Al-Gosaibi, 1998, p.29)

However, in most instances a blonde woman is associated with beauty. This can be found not only in American women but also in Brigitte Bardot, a French actress, of whom the narrator in *Al-'Uṣfūrīyah* says:

وتبين أن على ظهر الحمار شقراء عليها مسحة من جمال غابر (يعني بريجيريت باردو)

It appears that the donkey was ridden by a blonde who has a touch of

classy charm. (Al-Gosaibi, 1996, p.139)

Al-Gosaibi continuously associates blondeness with more than one western capital city when he explicitly says in *Al-'Usturah*

العرب يحبون الشقروات، شقروات هوليود وشقروات لندن.
Arab loves Hollywood and London blondes (Al-Gosaibi,1997b, p.44).

In this last extraction, blondeness is seen as a connection among most of the western women in Arabic literature. The repetition of this feature emphasises the otherness from the East and the togetherness between the West. In other words, what fascinates people in imagological narratives is differences, not similarities. Abu Malha argues that this has changed because the standards of beauty have become western on account of the culture of TV (Abu Malhah, 2017, p.125; Al-Ghadhdhāmī, 2005a, p.115 onwards).

The exteriority of Abigail Brown presents the astonishment of an eastern student towards the look of the American woman. Dhari describes Brown by saying

كانت آبي خارقة الجمال كانت ممشوقة القوام ينهدل شعرها الأصفر على خصرها ويلمع في
عينيها الخضراوتين بريق الذكاء (وليس من المناسب الإسهاب في الحديث عن مفاتنها لسبب
سوف يتضح للقراء الكرام قريبا)

Abby was ravishing, willowy, her blonde hair flowing to her waist,

her intelligence shining in her green eyes, and it is not appropriate to

further describe her physicality for reasons that will soon become

clear for readers. (Al-Gosaibi, 2006a, p.163)

Using extreme words in this example, *khariqat* literally means extremely and exceptional, is a feature of the Occidentophilia discourse. The simultaneous appearance of the method of mirroring interiority "intelligence" by way of exteriority "green eyes" is "widespread among novelists of all ages and nations." (Ditze, 2006, p.92).

American female characters continued to be attributed with beauty in Al-Gosaibi's novels, once in the words of the eastern intellectual, as in the story of *Al-'Uṣfūrīyah,* and once in the words of the ordinary Bedouin Oriental, as in the story of *Abū Shallākh al-Barramā'ī.* In the latter novel, the main character tells the story about his transformation in Camp No. 1, where he found a beautiful American girl named Anne Marie, about whom he wrote a poem which distinguishes her beauty from other races and therefore the distinction of America over other countries. The poem in the novel is written in Saudi dialect

يا سكرتيرة ... تنور في الحفيز

يا عنود الصيد يا صيد العنود

لما شفتك، قلت طز في الإنجليز

والعرب والفرس وأتراك وهنود

بوسة طالبها بليز وألف بليز

يا آن ماري يا أحلى النصارى واليهود

Oh secretary lightening in Al-Hafiz[12]

Oh headstrong chase, oh a chase of headstrong

Once I saw you I said

"Back off English,

Back off Arabs, Persians, Turks and Indians

A kiss that is all I want."

Oh, Ann Mary, the prettier of Christians and Jews (p.81).

In these verses, the image of Ann Mary overtook all other races and cultures as an indication of American domination of the world. Mentioning an eastern city of Saudi Arabia is also an indication of a historical shift on building an alliance in the region between Saudi Arabia and America. This part of the country is well known for oil exploration, where American oil companies showed their interests in the first stage of American-Saudi relations.

Auto-image can also be extracted from the description of Suzi in the novel *Al-'Uṣfūrīyah.* When Al-Gosaibi's character describes her eyes, he says: "they look like two lakes of emerald or aquamarine; and to be an honest doctor, I do not know what aquamarine means, but Arab poets always warble on about it." (Al-Gosaibi, 1996, p.58). It is stereotyped of Arabs that they are obsessed with their literary heritage and history even if they do not fully understand them, or even if they do not fit in the current times. In addition, this comment of the character indicates that Arabs have not yet embraced modernity; they still revolve around the Arab tradition and look at America through traditional and classical lenses. This idea can be clearly

seen in another of Al-Gosaibi's writings when he discusses globalization asking for values that are not appropriate in the modern time, such as absolute sovereignty of a country, to be swept out (Al-Gosaibi, 2002, p.78). He argues that if Arabs are interested in globalization at political and economic levels and wish to enter into modern society, they have to understand that not all self-values and legacy can be carried into a global realm. The Arabs, Al-Gosaibi continues, have to negotiate and compromise their values with the other nations and cultures to meet common interests for all.

Interestingly, the description provided is, per se, formulated in a way that is against the collective memory of Arabic poetry about the beauty of women. Arab poets used to praise the prettiness of females with their black hair, pink cheeks, shiny face, dark eyes, jewel mouth, svelte waist, plump butt and coquettish characteristics. Al-Gosaibi via his character, on the contrary, admires Suzi for her "blonde hair", "watery eyes", "Roman nose", "moony mouth", "fiery smile", and "dimples". The classic description mostly deals with women's qualities as if they are a sculpture and stable, while in Al-Gosaibi's case, the beauty is lively and vigorous.

4. 2. American's Women's Names

In literary studies, it is common to assume that novelists have a purpose in choosing names for their characters. This idea comes from a semiotic stance, particularly noted by Philippe Hamon, in which characters are considered as a complete sign which "consists of signifier linked to a signified" (Fokkema, 1991, p.44). This means that naming is usually meaningful and purposeful. The aim of doing so is to thrill readers and provoke them to ruminate about any denotations behind given fictional names. Also, readers can anticipate further behaviour, actions or nationalities based on names and nicknames provided in the story (Bahrawi, 2009). Therefore, names in the narrative are not always arbitrary; instead, they have narrative functions and certain novelistic goals to achieve (Hamdawi, 2012). Based on this theoretical illumination, we can analyse the name of American women in the story, Suzan Schelling.[13]

Schelling, the last name of Suzi, is a German name, and it is connected to the Jewish Americans, who fled to America from the German holocaust in the Second World War. Choosing this particular name reflects one self-image of how Al-Gosaibi acknowledges the misery that German Jews faced under Nazism in Germany WWII (Little 2009 p. 13). Also, it shows sympathy for what had been done to them. The historical link with the name in this

example shows not only the historical knowledge of the author but also how he uses it to structure his characters.

Another noticeable phenomenon of naming the Americans, particularly women, is nicknaming them. This is seen in most American names; for example, Suzane becomes Suzi, Abby for Abigail Brown, John Kennedy becomes Jack. Al-Gosaibi, in his last novel, explains this phenomenon through his character Yousef telling how his name changed from Yousef to Jack in which he transfers the discussion from personal dimension to a transpersonal dimension:

تحول اسمي هنا من يعقوب العريان إلى جيكوب آريان، واختصر الزملاء والزميلات اسمي الأول إلى جاك على الطريقة الأمريكية في رفع الكلفة.

> My name changed from Jacob Al-Irian to Jacob Ariane, and both my
> male and female colleagues shortened the first name to Jack in the
> American way of reducing formality (Al-Gosaibi, 2010b, p38)

Naming in Al-Gosaibi's works cannot be investigated separately from Saudi local tribal issues. Judging people based on their names, particularly family names, is a quite a social issue, which has been tackled in Al-Gosaibi's works. It is the name which holds back his character from getting married in the first novel *Shuqqat al-Ḥurrīyah*. In the novel *Al-Jinnīyah,* the protagonist mentions the whole names of his great-grandparents but mentions only the fore and surname of his American girl. Besides, providing an atmosphere of informality, shortening names and nicknames may function to untie people from family and history obligations, which reflects the American attitude towards the role of traditional family in American society.

4. 3. American Women Personalities

Despite all the qualities that have been showered upon the American woman, Suzi, the protagonist of the second novel consistently emphasises on her interior quality, and particularly her independence and freedom. Suzi is portrayed by her smoking, owning a luxurious car, her own apartment and her decision to marry 'the professor'. Smoking, having a car, owning a flat, making her own decisions, are signs of independence and freedom. It has been claimed that smoking is used as an expression of liberty and freedom, rebellion, rejection of old values, empowering women and put them in a competitive state with their counterparts (Van, 2014).[14] Drawing on a cigarette swinging between Suzi's lips gives the scene a lively tone and refers to an American historical event when women retained their right to smoke in public in what is

known as the Torches of Freedom movement.[15] These values are celebrated in many places in Al-Gosaibi's oral and written works. We read this personality returning in the novel *Al-Jinnīyah* in which "Abby has a very strong independent personality, and she just tells her family about her decision of marriage" (Al-Gosaibi, 2006b, p.164). Al-Gosaibi's focusing on the independence of Suzi and Abby "is conditional on his observing the Western ideals of women's freedom and independence" (Al-Malik, 2014, p.140). The desire to write about the independence of American women lured many Arab writers such as Yūsuf Idrīs in his novel *New York 80*.

Suzi, in another scene of the story, is represented by her moderate wearing of makeup, sometimes even none as in the novel says: "she wears nothing except standard jeans, and still, she looks gorgeous". The wearing of modest jeans and just a little makeup by American women is also noticed by the Egyptian thinker Abdel Wahab El-Messiri in his book *al-Firdaws al-Arḍī* [The Earthly Paradise],[16] where he compares American women to their Egyptian counterpart when the latter goes to university. El-Messiri suggests that Arabs females are presupposed to be less distraction to male and more concentrated on their studies when they go to university (El-Messiri, 1979). In these two observations, the stereotypical image of American women as obsessed with their surface appearance has been destroyed.

Another personal aspect that has been attributed to most American women in Al-Gosaibi's novels is portraying them as educated women. In the conclusion of her study, Al-Shumasis shows that "Al-Gosaibi present[s] woman as the educated female who is not subjected to male dominance, and who is actively contributing to the national struggle." (Al-Shumaisi, 2007, p.iii). For instance, Suzi in the novel *Al-'Uṣfūrīyah*, and Abby in the novel *Al-Jinnīyah* are university students; and Professor Henderson is a professor in the novel *Al-Jinnīyah*. Choosing a professor as a female is dimensionally purposeful.

Being chair of the anthropology department demonstrates not only the power of American women in academic positions but also tackles an author's local belief that women are less capable in administration and running an academic department. However, to keep a balanced eye towards American women, some of them have been labelled with no educational reference or less than a university level qualification such as Berenice, Ann Mary, or most of the female celebrities, as will be discussed in the following pages.

Suzy is depicted as a generous American woman. When Suzy knew that the professor lived with his two friends in a flat, she took him to her father's supermarket and bought more than three hundred dollars' worth of groceries for him and his flatmates. Then, she invited them to an Italian restaurant for dinner. Al-Gosaibi insists in many places of his writings that Arabs think they are generous, and westerners are tight-fisted, but this is not always the case. Suzy is not the only example in this novel; Al-Gosaibi mentions that The University of Stanford was built by a wealthy American family (Al-Gosaibi, 1996, p.55). Al-Gosaibi returns to this issue when he writes about Bill Gates'[17] and another American investor's donations of hundreds of millions of dollars (Al-Gosaibi, 2006b, p.33). Furthermore, he addresses this issue in one of his early essays when he says: "Arabs, with no doubt, are famous for food hospitality but not in generosity. And, who disputes this statement has to review how many opulent Westerners donate to charity in comparison to ourselves. The conclusion would be that we, Arabs, are greater in the slaughter of camels and sheep, while they are greater in building schools, refugee camps and hospitals." (Al-Gosaibi, 1984, p.18). Therefore, unlike most of the Arab writers who "highlights the East as superior to the West regarding social and family values" (Al-Malik, 2014, p.59). Al-Gosaibi criticises this self-image of generosity in a context of depicting America as well as rectifying a stereotypical image of the westerners, Americans.

4. 4. American Women as a Medium of History

American women are presented to convey American history. In the African American character Sarah Lincoln in the novel *al-'Uṣfūrīyah*, the imagological analyst in studying the representation of the black-American in literature cannot sidestep the prominent study *Playing in the Dark* by Toni Morrison (Morrison, 2015).[18] Morrison, in her book, argues that the concept of the black race in American novelists' perceptions and unconsciousness has influenced their portrayal of black characters both in images and structure. In her study, Morrison wants to refute the idea that black people have not played a crucial role in American literature. In fact, "the fabrication of an Africanist persona is reflexive, an extraordinary meditation on the [white] self; a powerful exploration of the fears and desires that reside in the writerly conscious" (Morrison, 2015, p.17). Black characters, as Morrison proclaims, are essential in the identity of Americanisation. The American identity of power and independence would not be without a help from the African American.

Likewise, it is crucial to explore the image of black people in the Arab mind in general. Nadir Kāẓim, in his ground-breaking project *Tamthīlāt al-Ākhar : Ṣūrat al-Sūd fī al-Mutakhayyal al-'Arabī al-Wasīṭ* [the Representation of the Other: The Image of Blacks in the Medieval Arabic literature], analyses Arabic poems and prose to investigate the image of black people in Arabic literary traditions, by a using cultural criticism approach. Kāẓim concludes that the images of black were rich and mostly negative. However, these images did not go smoothly, without a literary rebellion. Thus, Kāẓim divides the Arab poets into two categories: the ones who follow the mainstream of stereotyping black people, and the others who were against these images. Since we are reading Al-Gosaibi's representation of Sarah, the black American woman, we cannot turn a blind eye to one of Al-Gosaibi's long poems which is devoted to one of those rebellious poets, namely Suḥaym 'Abd Bani 'l-Ḥashās, and the poem titled *Suḥaym*.[19]

The long poem promotes and celebrates black Arabic poets and outwardly displays them to Arabic culture, in which they are negatively stereotyped. The poet himself is an example of fighting against a dictatorial and racist culture, by showing his potent body to show his physical power and linguistic weapon, poem, to show the intellectual power (Buzay', 2009).[20] This previous literary work cements Al-Gosaibi's perception of black people in the Arab context using the approach that Arabs are famous for, poetry. However, when it comes to the western context, Al-Gosaibi employs a novel, which originated and flourished in the West, to present the image of an African-American woman and her issues. This usage can be analysed initially from analysing her name.

Returning back to Sarah's story, Bashar introduces her by saying

> Sarah is the first name of my friend. Her family name is Lincoln, pronounced as 'Lincon' by me and my American friends. Yes, I know, her last name is the same as Lincoln, the American president who liberated slaves in the United States. She is in fact a descendant of a slave, i.e., she could be referred to as Negro, coloured, black, or African-American. (Al-Gosaibi, 1996, p.229)

The last line of his introduction of Sarah condenses a long history of black people in the United States. In the same novel and way earlier, Bashar highlights the negative aspects of America after he appreciates the positives ones. Of the negative aspects, he says:

> We saw how Negroes, called coloured during the time I was there, were

treated in American society. In the beginning, they were labelled negro, then 'promoted' to 'coloured' status, then 'black', and later on 'African-American,' with each new name designation names associated with an improvement in status. At that time, a white woman had to be as brave as a bionic woman before she would go out with a coloured guy (Al-Gosaibi, 1996, p.56).

These two excerpts portray an image of the African-American people with a focus on names that are given to them. Bashar briefly narrates that at the time he was in the United States he used to see black people searching for food or clothes from trash containers, because they were socially neglected. What is repeated in this novel and elsewhere is the linguistic labelling of African Americans. In Arabic novels, much of the discussion about the image of black people revolves around representation of the racial abuse of white Americans towards blacks, as we see in the novels *Chicago*, *Al-Rihla*, and *Americanly*. The shift made in Al-Gosaibi's works shows the role of language in changing the social status of black people in the United States. In other words, the American social culture is profoundly affected by the linguistic features which shape the mentality of the Americans.

The words mentioned in the novel (negro, coloured, black and African-American) display the historical development of confrontational cultures as represented at a linguistic level. They also demonstrate the progressive awareness and perception of Americans towards these people. Negro, as the *American Heritage Dictionary* suggests, is not a scientific term. Instead, it is an offensive word that was used to tag black people in the early history of America. This word indicates the uncivilised personality of Americans and shows a perception of dehumanisation of non-white people. Moving towards today, the attitudes towards different races has become more or less associated with science, particularly ethnography, which has resulted in a change in words, terms and societies accordingly. The dramatic changes summarised above would offer a denotation that America is a dynamic and changeable society through linguistic renderings.

4. 5. American Woman and Politics

Spying.

Arab representations of the Americans as suspicious are very likely to be seen in some Arabic novels (Kāẓim, 2016, p.61). In the last scene of the story of Suzi, while they are arguing about her religious affiliation, the protagonist said:

> هل أنت عضوة في "بناي برث" وانتدبوك لمعرفة أسرار الطلبة العرب. وقفت سوزي ولأول
> مرة في تاريخ العلاقة بيننا ارتفع صوتها حادا كالسيف، قاطعا كالسيف: لم أخدعك، ولم أكذب
> عليك، هل سألتني؟ لوسألتني لأجبتك. كنت واثقة أنك تعرف، كل الناس يعرفون أن أسرة شيلنج
> أسرة يهودية

> 'Are you a member of B'nai B'rith Club and have they appointed you to
> spy on Arab students?!' Suzi stood up, and for the first time in our
> relationship, she shouted at me in words as sharp as a sword, "I did not
> deceive you neither have I lied to you. Did you ask me?! If you had asked,
> I would have answered. I was sure that you knew, as all people know,
> that Schelling is a Jewish family name." (Al-Gosaibi, 1996, p.74).

In Al-Gosaibi's representation, the image of a distrustful America is exhibited but rectified and reconstructed. The conspiracy theory, which plays a major role in imaging the Americans as spies, is under-estimated in all Al-Gosaibi's writings, both fiction and non-fiction. In the same novel, Moshe, the character who is president of the Israeli Intelligence Agency, said to the professor: "the Islamic radical is crushing. The professor replies: do not say you are behind this movement? Moshe had a prolonged fit of laughing and said: oh Arabs, you really like a conspiracy theory" (Al-Gosaibi, 1996, p.61). It is noteworthy that the idea of a conspiracy theory is confronted in Al-Gosaibi's novels, essays and autobiographies as well. In his book *Azmat al-Khalīj: Muḥāwalah lil-fahm* (The Gulf Crisis: An Attempt to Understand, 1991)*,* he describes conspiracy theory as "old, easy to absorb, acceptable, mythical, and comfortable". In other words, these adjectives are ascribed to the nature of stereotype. In his autobiography *Al-Usturah* [The Legend, 1997], he describes conspiracy theory as a credulous theory which is accepted by naïve people. Furthermore, he pokes fun at people who believe in this theory saying, "it is pointless to discuss conspiracy theory with prose poem supporters". The relationship of oppression and domination of the colonized by the colonizer gave rise to this suspicious view of everything western until it became a theory (Abu Malhah, 2017, p.32). Al-Gosaibi tackles this issue because it influences many Arabs mentality even intellectuals.

It is still difficult to explain even to well-educated and experienced fellow Arabs that United States foreign policy is not in fact run by the CIA, or a conspiracy, or a shadowy network of key "contacts"; nearly everyone that I know believes the United States plans virtually every event of significance in the Middle East (Said, 1994, p.294).

Women in Politics

Ghazi al-Gosaibi refers to the exploitation of women in American politics, especially celebrities, in order to benefit from them for a political agenda. We can read this from the scene when *Abu-Shalah Al-Barmaii* was asked to go to the White House to stop Israel from carrying out an airstrike on Sinai Peninsula. When *Abu-Shalah Al-Barmaii* arrived at the White House, he said:

كنت مندفعا في طريقي إلى الباب عندما سمعت صوتا أنثويا ناعما مغريا يهمس آبوو، هاي، التفت يا أخي أبو لمياء فإذا بي وجها لوجه أمام إليزابث تايلور التي كانت ترتدي فستانا ماركة شوال قصير جدا، ومفتوحا جدا من ناحية الصدر، قلت: هاي ليز، لونج تايم نو سي، قالت/ إشلونك يا بعد روحي وإشلون طبيبان، قلت يا ليز المعذرة لا وقت لدي الآن للدردشة الرئيس جونسن ينتظرني في المكتب البيضاوي. نظرت إلي ليز نظرة تفيض بالإغواء ونظرت أنا إلى صدرها وبدأت مقاومتي تذوب. الحق أقول لك نسيت العروبة والقومية العربية وفلسطين والريس والبيت الأبيض ولم أستطع التفكير في شيء سوى النهدين العظيمين الصهيونين المترجرجين أمامي. قالت ليز تعال إلى جناحي. نسولف ونتذكر الامباسدور وأيام زمان. ذهبت معها إلى جناحها لا تسألني عما حدث بعد ذلك لأني لا أعرف ما حدث ما أذكره إنني افقت ووجدت نفسي بكامل ثيابي في سرير ليز ووجدت بالقرب من السرير وردة حمراء وتحت الوردة ورقة ليس قيها سوى جملة واحدة: اضطررت للسفر فجاة. كان بودي يا أخي أبو لمياء أن أقول لك إنني قضيت مع ليز أجمل ساعات حياتي، الحقيقة المرة هي أنني أعتقد أنني بمجرد دخولي الجناح شربت مخدرا وفقدت الوعي دون أن أمد يدي نحوها.

I moved impulsively toward the door when I heard a soft, seductive feminine voice whispering 'AAbooo, Hi! As I turned to face my brother, Abu Lamia, I found myself face-to-face with Elizabeth Taylor in a short dress that was open at her cleavage. I said "Hi Liz, long time no see." She replied "How are you doing babe, and how is your friend?" I said "Liz, sorry. I don't have time to chat now; President Johnson is waiting for me in the Oval Office. Liz looked at me seductively and as I looked at her chest my resistance began to melt. Indeed, I admit that I

forgot all about Arabism, Arab nationalism, Palestine, the President, and the White House; I thought of nothing except Liz's big jiggling Zionist breasts. Liz said: come to my wing; let's remember the Ambassador and the days of yore. I went with her to her ward. Don't ask me what happened next, because I don't remember. When I woke up, fully dressed, I found a red rose close to my bed next to a one-sentence note. "Sorry, I had to travel suddenly." My brother Abu Lamia, I would have liked to tell you that I spent with Liz the most beautiful hours of my life. The truth was I was anaesthetized and lost my consciousness before even touching her.

Regardless of the physical sensual description of Elizabeth Taylor's 'Zionist' breasts, this text opened an important page of the history of the actress and her cooperation with the US government to serve Zionist interests. The phrase 'to be honest, I forget Arab nationalism, Palestine, the president, the white house and thinking of nothing except of these huge shaky Zionist breasts' demonstrates the power of instinct (sex) over principles (justice, peace), which is one of the political strategies used by American capitalists to deceive their opponents; unlike communism which focuses on the principles, as Abū Shallākh told the Former Chairman of the Communist Party of China in the same novel.

The presence of American women in the novelistic political scene is repeated in more than one place. In the previous example, she is depicted as a deceiver; in the following example with a fictional American woman character called Ann Mary who used to work as a secretary for OCMARA Company, we read of the seduction of American women in political avenues. Abu Shalakh narrates:

As years went by, I came back to OCMARA because I received a call from John Kennedy asking me to visit him to discuss my successful business. As soon as I got there, I saw Ann Mary, who while she had aged a bit had become much prettier. I said "Ann Mary! Long-time no see." She replied "Shhhh, my name now is Monica." So, I asked "Why did you change your name?" She said "The name Monica seems to arouse the pleasure of presidents (Al-Gosaibi, 2001, p.146).

Characterising a fictional character is a strategy to draw a representative character, not an articulated character, which means the presence of American women in the political scene is not attributed only to celebrities. The name Monica refers to Monica Lewinsky, a former

White House intern, who was involved in a sex scandal with the former American president Bill Clinton in what is called Clinton–Lewinsky scandal in 1998. This text shows that falling into the trap of women in the political field is not confined to the eastern man only as in the character Abū Shallākh; even western dignitaries can be trapped in the same snare.

In fact, other texts also emphasize this imagological aspect, as it appears in a scene between Abū Shallākh and Jacqueline Kennedy Onassis. Jacqueline Kennedy meets the main character in the novel *Abū Shallākh al-Barramā'ī* on a day after the president's victory in winning the presidency. Jacqueline said that Kennedy betrayed her and that she planned to end the relationship by assassinating him. After Kennedy was assassinated, Abū Shallākh received a telegraph from Jacqueline inviting him to come to her apartment in New York. Abū Shallākh thought that this story would end up as an "oriental narrative which ends by marriage between heroes as Nizar Qabbani once said." (Al-Gosaibi, 2001, p.179). Unfortunately, when he arrived at her apartment, he was in a competition with a Greek shipping magnate, Aristotle Onassis, who would present more wealth. Abū Shallākh was defeated because he showed a wealth of only 500 million dollars compared with 1500 million for Mr Onassis. In the end, Jacqueline chooses Onassis by saying:

<div dir="rtl">أنا قلت لك يا أبوشلاخ أنا أحب البيزات</div>

> I have told you that I am obsessed with money (Al-Gosaibi, 2001, p.180).

Jacqueline Kennedy Onassis here is depicted not in a sexual context, but in preparation to assassinate the president in order to obtain money from rich people.

4. 6. Female Celebrities

American Hollywood celebrities are the second largest group,[21] about twenty names, to have been mentioned or characterised in the literature of Al-Gosaibi. It seems that the purpose of mentioning celebrities' names is to keep the attention of the reader and attract them to continue reading and conceal the secrets of this mysterious world of America, Hollywood and its celebrities. Although a considerable number of Arab writers write about Hollywood, only Al-Gosaibi, according to the best of my knowledge, involves them in his fictional works. In the novel *Al-Zahāymir*, Al-Gosaibi calls the celebrities *Safwat Alsafwah* (the elite of the elites) and puts this between quotation marks as if referring to a classic Muslim Arabic book entitled *Ṣifat al-Ṣafwah* by Ibn al-Jawzi. In this biographical book, Ibn al-Jawzi narrates informatively about

the Prophet's companions and the Muslim scholars. By mentioning this book side-by-side with celebrities, it shows the transformation of fame from the world of companions and Muslim scientists to stardom in art and politics.

As mentioned earlier, the image of celebrity is conveyed by a male actor, whose fame attracts many female celebrities, which enables him to relate what seems to be a 'real experience' with these women. In chapter eight of the novel *Al-Zahāymir*, the main character, Jack, sent a letter to his wife saying that he met Geffrey (fictional Hollywood character) in the hospital and the latter told him what the 'real image' of female celebrities, behinds the scenes, is. Although Geffrey knows a group of women, he has not had a chance to have an intimate relationship with them. Nonetheless, if one actress agreed to have this kind of relationship, she would not do it with a sincere intention. Geffrey continues uncovering female celebrities by saying:

> Have you ever thought that I got any woman I wanted?! Do you think any of my fans or stars want to have an intimate relationship with me because of my intellect or my wit?! Not one! They want a name, my name specifically. They are disgusting, Jack [main character]. Let me tell you something that you would not believe. Female stars without their makeup are completely different, and when you see her in the morning you will regret wasting the time you spent chasing her. (Jack interrupts him saying) But what about the seductive stars we know? (Geffrey replies): Seductive?! This is a delusion; most of them are 'cold fish'22 in bed, (Surprised, Jack asked): Cold fish?! (Geffrey continues): Only one was not actually frozen, but my experience with the others was boring and disgusting (Al-Gosaibi, 2010b, pp.84-87).

This illusionary view of Hollywood women is compatible with another autobiography of Al-Gosaibi, where he claims that Hollywood is an illusion inside an illusion inside an illusion (Al-Gosaibi, 1997c, p.52). Disappointment, or the conviction of lack of access to the stars, is also present in the novel *Abū Shallākh al-Barramā'ī* where the main character attended a presidential ceremony set up by the American president with a group of female film stars and female secretaries. When the President invited Abū Shallākh to choose a woman and sit down with her, Abū Shallākh showed his desire not to sit with celebrities and said:

أفضل السمينات المغمورات المتعاونات المتجاوبات غير المتمنعات

I prefer unknown, chubby, collaborative women

In other words, he would say: I want real experience. This utterance demonstrates a strategy in the self-Other discourse by destroying the myth of celebrities in real life against their lives on the screen. The United States continues to produce illusion through Hollywood actresses, and actors as well. As Al-Gosaibi says: "the successful film repeats again and again" (Al-Gosaibi, 1991c, p.49) as if America wants to reinvigorate the illusion about her civilisation in people's minds.

It is plausible also that this extract from the novel expresses what is called a male gaze in which women are looked at as an object of pleasure and sexuality. Using a psychoanalytical approach, Laura Mulvey argues that the theory of male gaze is "demonstrating the way the unconscious of patriarchal society." (Mulvey, 1999). The portrayal of the Hollywood community as a masculine society, in the literature of al-Gosaibi likewise it is not separate from the portrayal of eastern society in its view towards women and female celebrities, as it is shown overtly in the novel *Abū Shallākh al-Barramā'ī*. Elizabeth Taylor, Rita Hayworth and Marilyn Monroe are examples of Hollywood celebrities who have been depicted in this novel with different stories.

4. 7. Relationships

Symbolising the Relationships.

The relationship is a device that is used by the novelist to talk about encounters with America (Smith, 2014, p.21). The relationship between Bashar and Suzy in their story demonstrates the three different attitudes of an East-West relationship: Occidentophilia, acculturation, and Occidentophobia. The first standpoint is that the main character was initially captivated by the beauty of the American woman and immediately fell in love with her. *Bashar Al-Gul* describes her nose as a Roman nose, and his nose as flattish. This description of her nose precipitates a discussion about a cross-cultural phenomenon called *'uqdat alkhawaja* (known as inferiority complex), which is "the complex that leads the Arab to venerate everyone and everything Western" (Al- Hassoun, 2008, p.137). This phenomenon can be observed in the Arab world through the discourse of appreciating and astonishing by western achievements at political, economic, scientific, and literary criticism levels.

For acculturation, the protagonist gained a lot of information and got to know English literature and western arts from his American beloved. This discourse of acculturation can be traced

back to the first Arabic book about the West in the nineteenth century, *Takhlīs al-ibrīz fī talkhīṣ Bārīz* (the Refinement of Gold in a Summary of Paris, 1934) by Rifa'a al-Tahtawi. Al-Tahtawi shows the amazement and the opportunity that can be derived from western culture, especially in the field of technology and science. What differentiates Al-Gosaibi from Al-Tahtawi and other Arab writers is that Al-Gosaibi considers western humanities and arts rather than focusing on advanced machinery. This attempt to switch the perception of the West as a centre of humanities and art has been drawn by Tawfiq Al-Hakim in his novel *'Uṣfūr min al-Sharq* (A Sparrow from the East, 1938). As such, the first and the second phases of the protagonist's relationship with an American woman represent the first and the second stages of the Arab-Western encounter.

Although the seeds of happiness are present throughout the relationship, all marriages between easterners and westerners cannot possibly survive to become successful. Therefore, the last phase of the relationship between two characters embodies the phase of the East-West encounter under Occidentophobia discourse. The metaphorical usage of pregnancy is a common tool amongst Arab writers, such as Suhail Idris in his novel *Alhai Al-Latini*, (The Latin Quarter, 1953), who addresses the East-West encounter. The pregnancy does not go successfully in both novels, suggesting that it is impossible to have a fruitful result from East-West integration (see Abu Malhah, 2017, p.98). The notion being argued here is that in both novels, the characters from the Middle East are ultimately responsible for the unsuccessful encounters. For example, the extreme social restrictions in *Alhai Al-Latini* and extreme ideological doctrine in *Al-'Uṣfūrīyah*. In *Alhai Al-Latini*, the Arab male protagonist received a letter from his French female fiancée telling him that she is pregnant and wanted to get married to him. He replied that he could not marry her because his mother had forced him to adhere to social (traditional of tribal) rules which do not allow him to get married to a western woman. As a result, she sadly aborted her foetus, and her life was ruined. Similarly, in the current novel, *Al-'Usfūrīyah*, the tragic ending was caused by an Arab man losing control and his violent reaction consequently led Suzi to have a car accident. As a result, he lost her and the baby's life as well.

The last phase also shows the possibility of reading the representation of the western person's wise and self-controlled persona as they are manifested by the American woman character. From this scene a cultural behaviour behind a cultural temperament can be deduced showing the American rational response to an attack that threatens its entity in front of uncontrolled

assaults. This depiction reproduces the discourses of Orientalism and Occidentalism at a literary level. Also conveyed indirectly, Al-Gosaibi destroys the stereotypical image of women, which is dominated in the Arab mind as characterised less by rationale and more by emotion (Bin Saud, 2017).[23] This strategy of portraying woman can be comprehended using the concepts "truth value" and "recognition value". What a stereotyping does is to rely on a cognitional concept rather the factual to persuade the reader and meet their horizon of expectations. For stereotype creators, it is plausible and recognizable to draw women as more emotional and uncontrolled in front of men. In this example, however, Al-Gosaibi uses the American woman character to change one typical belief about the woman in the Arab cultural mind.

Jūrj Ṭarābīshī harshly describes the impossibility of a successful marriage between the East and the West by arguing that

> Western civilization does not surrender itself to its students coming from the East or the South unless it removes them from their history, cuts them off from their past and strips them of their heritage and dissociates them from their cultural and religious nature ... Western civilization is based only on the remains of other civilizations, an exclusive civilization that denies all else, Dialogue and marriage (Tarabichi, 1977, p.548).

In addition, the relationship between Bashar and Suzi imputes them as being equivalent cultural counterparts not as being superior and inferior.

The Transformational Relationship.

It is political and military relations that dominated the East-West relationship. In the modern Arabic novel that depicted this relationship, it was based on a departure from the academic community in a clear reference to the desire to change the face of the relationship from politics to science and culture. All Arab characters in Al-Gosaibi's fictions have been in American academies as a student or as a trainee. In the novel *Al-Jinnīyah*, the protagonist says

بدأت العلاقة بيننا أكاديمية خالصة، لعلاقة تحولت من زمالة إلى صداقة إلى علاقة عاطفية إلى رغبة في الزواج.

>Our relationship started as purely academic, followed by friendship, then affection, and finally a mutual desire to get married (Al-Gosaibi, 2006a, p.163).

Establishing the relationship in an academic context indicates a historical shift in the relationship from both sides, from military and economy to academic purposes.

Abigail's effectiveness in the novel as a student and researcher shows that American women are no longer seen as an object for sex, love or exploitation. The Arab protagonist's relationship with Miss Brown shows no usual seeking for a sexual adventure. His relationship reveals how he is well-adjusted and thriving in the American environment.

Platonic Love

One of the images that has been reviewed is the Platonic relationship. The Platonic relationship is "a close relationship between two persons in which sexual desire is non-existent or has been suppressed or sublimated" (Merriam-Webster dictionary, platonic). The research observes aspects of the Platonic relationship three times: in the novel *Sab'aa*, in the novel *Al-Jinnīyah* and in the novel *al-'Uṣfūrīyah*. To confirm the possibility of this relationship, Dhari, the main character in *Al-Jinnīyah* says:

>زاد عدد صديقاتي الأفلاطونيات زيادة هائلة، وزاد حسد الأصدقاء الذين يجهلون السبب أضعافا
>مضاعفة. إن الذين يتحدثون عن استحالة قيام علاقة لا يدخلها الجنس بين رجل وامرأة قوم
>يتحدثون عما لا يعرفون.

>My number of platonic friends has increased exponentially, and envy of friends who don't know the cause has increased accordingly. Those who talk about the impossibility of a non-sexual relationship between a man and a woman talk about a thing they really do not know (Al-Gosaibi, 2006a).

Highlighting this aspect of western women is massively important because of the stereotypical images that are held and confirmed by several Arabic novels, that western women are nothing, but sexuality obsessed (Brooks, 1996). In this example, we see no writing back against the orientalist imaginary of the harem (the western representation of eastern women). Insisting on the possible pure relationship between men and women would encourage Al-Gosaibi to emphasise the female-male coexistence which is one of the issues addressed by Al-Gosaibi's texts through American women. This issue is discussed in several novels and autobiographies

directly or indirectly. This issue influences his lexical and words used in his writings. For example, it is noticed that in Al-Gosaibi's writings, the words that indicate the coexistence between male and female students are overtly presented. Although it shows this coexistence in the United States, it also reflects the desire of a similar feature in his own country. Insisting on this issue, I assume, is a part of Al-Gosaibi's oppositional discourse towards the Al-Ṣaḥwa movement in Saudi Arabia as well as traditional norms practised by communities. Other examples can also be found in (Al-Gosaibi, 1997a, p.10; and 2006a, p.45).

4. 8. Self-ness through American Women Others

Marriage

The marriage between Easterner, usually male, and Westerner, usually female, is a novelistic feature among many Arabic novels. It is the way in which Arab novelists test the possibility of intermingling between two different cultures. Shawqī Buzay' read interethnic marriage, which basically includes love and sex, as a literary phenomenon that is used figuratively as a means to break cultural and religious barriers which hinder communication. Multi-ethnic marriage is not always a result of admiration on either side; it is a vehicle to discover self and the other (Buzay', 2009). The insistence on marriage is one theme that shows a deep desire to change traditional rituals associated with marriage in the East (Al-Mughīrī, 2017, p.97)

Al-Gosaibi talks about marriage to an Oriental woman, compared to an American woman. The portrayal shows the difficulty of marrying Oriental women because of the high costs and lack of self-care of their bodies; against the simplicity of marriage to American women who maintain their beauty and choose the easiest path for the wedding, as clearly shown by his two novels *Abū Shallākh al-Barramā'ī* and *Al-Jinnīyah*.

Al-Gosaibi characterized the marriage of Dhari in the novel *Al-Jiynnyah* with an American woman as being as simple as it could be. He says:

تم الزواج بسهولة متناهية وبعد حفل صغير حضره عدد صغير من الأصدقاء.

> Our wedding went extremely smoothly, only a small party with a
> handful of friends (Al-Gosaibi, 2006a, p.164).

In fact, describing the simplicity of marriage in the West meets the actual personal experience of the author when he married a German woman (Al-Gosaibi, 2004).Emphasising the

simplicity of marriage would evoke a self-image wedding in Saudi Arabia as Al-Gosaibi always presents this issue side-by-side when he talks about American marriage in several of his autobiographies, such as *Ḥayāh fī Al-Idārah* and *Al-Mawāsim*; and novels, such as *al-Jinnīyah*, *Abū Shallākh al-Barrmā'ī*. A wedding in Saudi Arabia, as Al-Gosaibi mentions in one of his autobiographies, is very complicated and heavy duty; especially after the huge social and financial transformation in Saudi Arabia which is known as *al-tafra* period; the oil boom in 1973 in which Saudi people saw marriage as a venue of profit rather than social consent. Marriage to American women in Al-Gosaibi's novels also attempts to normalize the connection between two nations. In this imagological comparative strategy, we would arrive at a discourse of self-criticism in which representing the Other would help to see self from a different angle.

One of the difficulties encountered by an oriental man in marriage in the Arab world is the question of the original descent of the groom, which Al-Gosaibi used to mock via his famous character Abū Shallākh when he wants to marry to an American secretary, Bernice. He says: "I was afraid that her father as a tribal person from Texas would not accept me" (p.77) because Abū Shallākh is classified as second class in his own country. Moreover, the marriage to Bernice saves Abu Shallkh "lots of expenditure, dinner costs, and headache" (p.77). One last issue about the simplicities and complexity is the question of virginity of the bride. It is very important for eastern men to have a virgin woman, but this issue does not matter in American societies. This is shown in the character Abu Shallkh: after he spent the first night with Bernice he says: "in the morning I was about to preach her father that she was a virgin, but her father asked me to go immediately to the camp and start working." (Al-Gosaibi, 2001, p.78). The usage of the word 'preach' indicates the longing of the family of the bride to announce to all the community the purity and righteousness of their women whereas the American character (her father) is focusing on work (go immediately to the camp and start working).

The Role of Wife in American Society
In a subtle and crucial prolonged dialogue in the novel *Al-Jinnīyah*, Dhari and Brown thought their relationship as a married couple would no longer last. She brought up an issue about the role of American women compared with Arab women, arguing that the role of an American wife unsettles their relationship. It is thought that quoting all the dialogue is important as it represents Brown's view about this issue. Dhari narrates the dialogue quoting her as saying:

أتوقع أنك كنت تتوقع مني مالا تستطيع أي زوجة أمريكية، لا أقول زوجة، أقول أي زوجة أمريكية، تقديمه لك.

Brown says "I think you would expect me to provide what any American wife cannot. I mean not just any wife, but specifically an American wife."

قلت: زوجة أمريكية؟! كنت أعتقد أنك تؤمنين بالتجارب الواحدة التي تجمع البشر أجمعين.

I say "American wife?! I thought you believed there is a common shared human experience that unites them.'

ابتسمت وقالت: ضاري! لا تغش! التجارب البشرية الواحدة حقيقة، وتباين السلوك بين المجتمعات حسب مراحل تطورها حقيقة أخرى. لا يوجد تعارض بين الحقيقتين.

She smiled and said "Dhari! Do not deceive! It is true that there is a common human experience, but the variation of manners in societies is another truth, so there is no contradiction between the two truths."

قلت: صدقيني إذا قلت لك إني لا أفهم ما تقولين.

I said, "Believe me when I say I really don't understand what you are saying."

قالت: أعتقد أنك تفهم. انت قادم من مجتمع يختلف دور الزوجة فيه عن دور الزوجة الأمريكية.

She answered "I think you understand. You came from a society whose wives' role are different from those of American wives."

قلت بحدة: هل سنعود إلى البدائيين والمتحضرين؟! الزوجة المتخلفة التي تباع وتشترى كقطعة أثاث، والزوجة المتحضرة التي يعاملها الزوج على قدم المساواة؟!

I said, pettishly, "Will we go back to differences between civilized and uncivilized people?! To talk about primitive wives bought and sold as pieces of furniture and modern wives whose husbands treat them as equals?!"

قالت: وعدت ألا تغضب. لم يطف ببالي شيء من هذا، أنت تعيش هنا منذ سبع سنوات أو أكثر؛ ألم تلاحظ أن العلاقة بين الرجل والمرأة في المجتمع الأمريكي ليست قائمة على المساواة.

She said "You promised you would not be upset. I have not thought of this at all; while you have been living in this country for seven years or more, have you ever noticed that relationships between males and females in American society are not based on equality?"

قلت مستغربا: آبي! ماذا تعنين؟

I said, bizarrely, "Abi, what do you mean?!"

قالت: على الرغم من كل ما يقوله الذكر الأمريكي عن فحولته ودمائه الحمراء الساخنة، فالزوج يتوقع من زوجته أن تعامله وكأنها الرئيس وهو المرؤوس.

She replied "Despite everything the American male says about his virility and his red blood, an American husband expects his wife to be the boss and treat him as subordinate.

قلت: لم أفهم!

I told her I did not understand.

قالت: انظر حولك! ألا تلاحظ أن الزوج دائما وأبدا يفتح باب السيارة لزوجته؟

She said "Look around! Have you noticed that a husband always opens the door for his wife?!

قلت: لاحظت.

I said "Yes, I have."

قالت: هل فتحت أنت لي باب السيارة مرة، مرة واحدة فقط؟!

She said" Have you ever opened the car door for me once, just once?!

قلت مرتبكا: عفوا، كنت أعتقد.. أعني كنت أتصور.

In bewilderment, I said "Sorry, I thought, I mean, I imagine…

قاطعتني مبتسمة: لا مبرر للاعتذار! أنت تتوقع أن تفتح الزوجة باب السيارة بنفسها.

She interrupted me with a smile, saying "No need for excuses; you expected that a wife should open the car door by herself."

قلت: هذا صحيح.

I said "That is true."

قالت: وتتوقع أن تمشي وراء الرجل عند دخول المطعم، وتتوقع أن تسحب هي مقعدها وتجلس عليه دون مساعدة من الزوج. وتتوقع أن تذهب وتعود، والرجل مستقر على كرسيه لا يقوم عند ذهابها أو عودتها. وتتوقع أن تحمل أكياس التسوق بنفسها، وتتوقع ...

She continued "You expect her to walk behind her man on entering a restaurant, and she should pull out her chair and seat herself without any aid from her husband; her husband just sits there and does not stand for her when she comes or goes. You also think she should carry all her shopping bags by herself, and you expect …"

(قاطعتها) آبي! لا حاجة إلى اللف والدوران، ماذا تريدين أن تقولي؟

I interrupted her, saying "No need to beat that topic to death, what do you really want to say?!"

قالت: أريد ان أقول إنك تريد أن تكون سيد المنزل. هذا شيء طبيعي، أنت من مجتمع يعتبر الزوج رأس العائلة، ويرى أن الزوجة المطيعة هي الزوجة المثالية. وفي مجتمعك تقبل الزوجة هذا الوضع لأنها لا تعرف وضعا غيره. أنا جزء من مجتمع – الأصح أن أقول إني جزء من شريحة من مجتمع- وأرى كما ترى الشريحة التي انتمى إليها أن المرأة هي الطرف الأقوى في معادلة الزواج.

She explained "I am saying, you want to be the leader of a house, and this is natural. You came from a society that considers a husband to be head of the family and considers the ideal wife, to be obedient. In your society, this situation is acceptable to wives because they know no other. I am from a society, to be accurate a part of a society, and my group regards a woman as having an equally strong position in the marriage equation."

(يقول لها ضاري) أنت لم تبحثي معي هذه الموضوعات بكل صراحة.

Dhari responded "You have not discussed these issues with me honestly."

قالت: حسنا، سوف أتحدث الآن بكل صراحة. أنت لم تطبخ قط، أو تنظف الأطباق أو تساعد في تنظيف المنزل، ولم تشتر الطعام من البقالة ولم تأخذ الثياب إلى المغسلة. هل أستمر؟! القائمة طويلة بعض الشيء.

and she replied "Well, now I am going to talk honestly; you have not cooked, done dishes, helped in tidying up the house, bought food from the grocery store, or taken clothes to the laundry. Do you want me to continue?! The list is quite long."

قلت: استمري!

I said "Yes, go ahead."

قالت: لا، ما يهم هو أنني وصلت إلى اقتناع أنك لا تريد زوجة، تريد أمرأه جميلة تجيد المهام المنزلية وتحقق كل رغباتك وتستمتع...

She said "No, what matters now is that I have arrived at a conclusion that you do not want a wife; you just want a beautiful woman skilful in housework who meets all your desires."

قاطعتها: آبي، كلامك بعيد عن الإنصاف.

I interrupted her, saying "Abi, your conclusion is far from fair."

قالت: سأحاول أن أكون منصف، لا أعتقد أنك كنت تبحث عن هذا كله بعقلك الواعي، عقلك الباطن هو الذي كان يبحث عن هذه الزوجة، عن هذه المرأة الاستثنائية هذه المرأة غير الطبيعية هذه المرأة التي تعتقد أنها سحرتك.

She said "I will try to be impartial; I do not think you are consciously looking for these qualities, your sub-consciousness is responsible for this;[24] this exceptional wife, an unusual woman who you think smites you. (Al-Gosaibi, 2006, pp.168-170)

In the long extract quoted above, Al-Gosaibi utilizes what is called auto-image of the other in which an American character depicts the role of American wives. This switch to the American point of view will enhance the reliability and validity of the image. In addition to structure, it is noticed that in this dialogue, she talks more than him indicating the way of an American

woman expressing herself and asking rhetorical questions, blaming her husband for his unawareness and neglecting her needs and feelings.

We notice a linked image in this extract when Abby switches the talk from a personal dimension to the transpersonal dimension. This alteration enables her to provide more characteristics of American wives in comparison to Arab wives. American wives in the previous passage are described as independent, and a leader. They expect their husbands to be available when they need assistance in 'opening a car door', 'pulling out a chair in a restaurant', 'carrying shopping bags' and to do 'chores' (Al-Gosaibi, 2006a, p.228). In the last sentence, she indirectly proclaims that American wives are normal human being and cannot combine all three elements that Dhari is looking for "beautiful, skilful at housework, and able to fulfil desires."

Through his character, Abi, Al-Gosaibi employs a vital imagological strategy which gives the image a sense of reliability and acceptability. Stereotypical generalization has been a huge issue in image studies because of its unreliable judgement, such as when Abby says: 'I am from society, or to be accurate, a part of society.' Highlighting the distinction between the word 'society' and 'a part of society' is far more important in the representation of the West by not putting them in one basket. The structure and word choice to avoid generalization can be argued as one of Al-Gosaibi's representations of the Americans and America.

Conclusion

In conclusion, the image of American women takes different shapes and is covered with multiple masks. As in many novels of Al-Gosaibi, the image of American women is intra and inter-dimensional. For instance, American women are used to convey American historical events. The relationship between eastern male and western female symbolises different aspects of the relationship between the East and the West. Al-Gosaibi portrays American women in order to tackle some Saudi social issues and women's issues in particular, such as women drivers, independent women. Al-Gosaibi's narratives of American women show a balanced view towards them, which bring both negative and positive images together.

Rarely do we find that the exteriority aspect of American women is artificial; instead, they are described internally too. Most of the female American characters engage in intimate or loving

relationships indicating the possibility of dual-cultural dialogue by using a suitable medium. Unlike ending by death in some Arabic novels, (Al-Malik, 2014, p.161), the latest relationships with American women in Al-Gosaibi's novels end with separation. As normal practices in Arabic novels, love and marriage are used metaphorically "as a factor in bridging the gap between the two worlds." (Al-Malik, 2014, p.161). Sami Jarīdī (2017) concludes in his study about the characters in Al-Gosaibi's novels that women are passive and rarely participate in the action. However, according to the analysis in this chapter American women are the opposite of this statement (Jarīdī, 2017).[25]

Notes for Chapter Four

1 Faḥmāwī, Ṣubḥī. (2018, January 3). Amrīkā fī al-Riwāyah al-'Arabīyah. *Al-Ahram Newspaper*. Retrieved from http://gate.ahram.org.eg/News/1765920.aspx

2 Krentz, Jayne Ann. (1992). *Dangerous Men and Adventurous Women: Romance Writers on the Appeal of the Romance*. Philadelphia: University of Pennsylvania Press.

3 Ḥamdāwī, Jamīl. (2010, June 27). Ṣuwar Jadalīyat al-Anā wa al-Ākhar fī al-Khiṭāb al-Riwā'ī al-'Arabī. *Ṣaḥīfah al-Muthaqqaf issue 1440*. Retrieved from http://www.almothaqaf.com/qadayaama/qadayama-09/15803-2010-06-27-02-03-01.

4 Al-Shumaisi, Mashael Nasser. (2007). *Neo-colonialism in Post-colonial Literature: A Comparative Study of Achebe's Novel Anthills of the Savannah and Al-Gosaibi's Sab'ah (seven)*. Unpublished Master's disertation. King Saud University, Saudi Arabia.

5 The new Saudi Arabia is moving forward to reduce this segregation in the public sphere as it has been done in eliminating gender segregation in restaurants in December 2019. See Saudi Arabia Ends Restaurant Segregation. (2020). Retrieved 17 June 2020, from https://www.bbc.co.uk/news/world-middle-east-50708384

6 The translation is credited to Al-Harbi (2014).

7 Discovering Jewishness in Arabic novels triggers tensions, even if they do not do anything. See for example the Saudi novel Al-Khamīs, 'Umaymah. (2008). *Al-ar: Riwāyah*. p.251.

8 In the novel *al-Thalj al-'Aswad* (the Black Snow), the two characters have car accident, too. See Azūqah, Muhammad. (1988). *Al-Thalj al-'Aswad*: Riwāyah. Beirut: al-Mu'assasah al-'Arabīyah lil-Dirāsāt wa-al-Nashr.

9 See the appendic for more information about the novel's plot.

10 Ibn Hazm 'Alī ibn Aḥmad. (2008). *Ṭawq al-Ḥamāmah fī al-Ulfah wa al-Ullāf: Risālah fī Ṣifat al-Ḥubb wa Ma'ānīh wa Asbābih wa A'rāḍih*. Beirut, Lebanon: Dār al-Kitāb al-'Arabī.

11 Al-Ḥiwār, Firyāl. (2009, March 12). al-Alwān wa Tashkīl al-Qaṣīdah al-Būrtrīhyah. *Culture Magazine*, issue 274. Retrieved from http://www.al-jazirah.com/culture/2009/12032009/almlf36.htm

12 A place in Al Hofuf, Saudi Arabia.

13 It is noticeable that the name Suzan is commonly seen in two major Arabic literary works of East-West encounter: Ḥusayn, Ṭāhā. (1990). *Al-Ayyām*. Cairo: Dār al-Ma'ārif; and Al-Ḥakīm, Tawfīq. (2012). *'Uṣfūr min al-Sharq*. Cairo: Dār al-Shurūq.

14 Van, B. J. J., Bock, B., Friedmann, P. D., Clarke, J. G., Roberts, M. B., Stein, L. A. R., & Martin, S. A. (2014). Cigarette smoking as an expression of independence and freedom among inmates in a tobacco-free prison in the united states. *Nicotine and Tobacco Research, 16,* (2), 238-242.

15 Curtis, Adam. (2002) *Century of the Self*. United Kingdom: RDF Television; BBC. Part retrived from https://www.youtube.com/watch?time_continue=530&v=b7XbrYkf4Z8

16 El-Messiri, Abdelwahab. (1979). *Al-Firdaws al-Arḍī: Dirāsāt wa Inṭibā'āt 'an al-Ḥaḍārah al-Amrīkīyah al-Ḥadīthah*. Beirut: al-Mu'assasah al-'Arabīyah lil-Dirāsāt wa al-Nashr.

17 William Henry Gates III is a co-founder of the Microsoft Company, the famous American computing company.

18 Morrison, Toni. (2015). *Playing in the Dark: Whiteness and the Literary Imagination*. New York: Vintage Book.

19 Al-Gosaibi, Ghazi. (2002c). *Suḥaym*. Beirut: al-Mu'assasah al-'Arabīyah lil-Dirāsāt wa al-Nashr.

20 Buzayʻ, Shawqī. (2009, March 5). Dhurwat al-Shāʻir. *Culture Magazine issue 273*. Retrieved from http://www.al-jazirah.com/culture/2009/05032009/speuss24.htm

21 The first is politicians.

22 Meaning they are unemotional.

23 ʻAlī, Yāsīn. (2017). Waʻy al-Dhāt fī Khiṭāb al-Muwājahat wa-al-Istilāb fī al-Riwāyah al-Suʻūdīyah al-Nisāʾīyah al-Muʻāṣirah Qirāʾah fī Riwāyat Abnāʾ wa-dimāʾ lil-Katibah Lamyāʾ bint Mājid Ibn Saʻūd. *Amarabac Magazin, 8* (24), 109-124.

24 This is an indication of cultural values.

25 Jarīdī, Sāmī. (2017). *Bināʾ al-Shakhṣīyah fī Riwāyāt Ghazi al-Gosaibi: Dirāsah Naqdīyah Taḥlīlīyah*. Al-Medina: Nādī al-Madīnah al-Munawwarah al-Adabī.

Chapter Five: The Image of American Politicians and Politics

Introduction

This chapter aims to display the main aspects that represent American politics and American politicians in Al-Gosaibi's novels bearing in mind all of his fictional and non-fictional works. These aspects are Henry Kissinger, American intelligence (CIA), the American presidency, and political ideologies. A couple of questions that arise around this topic are: what and how, if any, political ideologies influence Al-Gosaibi's representation. How is Al-Gosaibi similar to and different from other Arab writers who depict American politics? How can we read the image of American politics in light of Al-Gosaibi's education and career?

<u>The Political Novel</u>

Although there is no fine-cut definition for the term 'political novel' or 'political fiction', it could be described as a literary genre that attempts to criticise, promote, or uncover the "inside of political life" via plots, characters and other novelistic elements (Ḥamdāwī, 2007).[1] The topics that are usually addressed in the 'political novel' revolve around governing, political ideologies, election, interior and foreign policy, political parties, political corruption, justice, wars, propaganda, public reform and political prisons. This type of writing can be found in any culture and literature, and some of its topics become a separate genre such as prison literature and war literature: for instance, *For Whom the Bell Tolls* by the American writer Ernest Hemingway; *Nineteen Eighty-Four* by the English novelist George Orwell, and *War and Peace* by Leo Tolstoy from Russia. In this research, the concept of the political novel does not include all these topics but issues that are related to characteristics of American politicians, American foreign policy, and American wars.

<u>Arabic Novels and Politics</u>

Politics in Arabic novels, according to the novelist Ḥajjī Jābir, has gone through four stages: first, novels that appreciate independence and criticise colonialism; second: novels that glorify Arab nationalism; third: novels that focus on the Palestinian exodus in 1948 (Nakba Day); and fourth, the discourse of disappointments with independence because it results in censorship, prisons, dictatorship (Jābir, 2017).[2] The Arab political narrative has focused on several societal and political issues, such as: colonialism, independence, post-independence political period, political ideologies and their partisans, wars (the Nakba 1948, Yom Kippur War 1973, the

Lebanese Civil War, the Gulf War 1991), revolutions (Egypt revolution), political conflicts (national divisions, sectarianism, the Arab-Israeli conflict), political parties and last but not least the prison literature (Ḥamdāwī, 2007).

Al-Gosaibi and Writings in Politics

Although there are a considerable number of Arabic novels on the American government,[3] Al-Gosaibi maybe the first Arab writer who depicts American politicians in his novels. Most of his works have a politically charged content. Al-Gosaibi started writing on politics, fictionally and non-fictionally, at the age of thirty; after he obtained his PhD in international politics from University College London in 1970.

American Politics and Politicians in Al-Gosaibi's works

Al-Gosaibi writes intensely about American politics in his non-fictional works, most notoriously in three major publications, two of them about the Gulf War in 1991: *Azmat al-Khalīj: Muḥāwalah lil-Fahm* (The Gulf Crisis: An Attempt to Understand, 1991); *Fi 'Ain Al-'Asifa* [In the Eye of Storm, 2015];[4] and one about the American political media reactions to the event of 9/11: *Amrīkā wa al-Suʻūdīyah: Ḥamlah Iʻlāmīyah am Muwājahah Siyāsīyah*?! [American and Saudi Arabia: Media Campaign or Political Confrontation?!, 2002].[5]

Regarding fictional outputs, it is unlikely to find a narrative work by Al-Gosaibi in his autobiographies and novels free of mention of American politics and politicians. There is no doubt that not only his study in international relations has influenced him on this issue, but also, he was utterly involved, at a practical level, in Saudi-American relationships during the eras of three kings of Saudi Arabia: King Faisal, King Khaled and King Fahad.[6] This introduction shows Al-Gosaibi's extensive knowledge of American politics and politicians; which invites further investigation. However, due to space limitations, the following discussion of the politicians and politics is going to be selective, mainly restricted to those images which reoccur several times within Al-Gosaibi's literature.

5. 1. The Image of Henry Kissinger.

Henry Alfred Kissinger was one of the most influential figures in the twentieth century, not only in America but around the world. His fame grew from his influential political and diplomatic participation and contribution to American foreign policy and political decisions.

He was born in Germany in 1923, moved to the United States in 1938, and became an American citizen in 1943 when he served in the American Army. In 1950, he pursued his education in political science at Harvard University, where he obtained his MA and PhD in 1952 and 1954 respectively. He has always been employed in high academic and political positions.[7] Kissinger was a Harvard faculty member in both the Department of Government and the Centre for International Affairs as well as the Director of the Harvard International Seminar from 1952 to 1969.[8] He is a politician who has published prolifically more than ten books mostly on American Foreign Policy, diplomacy and the world order.

Kissinger in Al-Gosaibi's works is repeatedly mentioned, revealing some personal characteristics that are of much concern to Al-Gosaibi. Henry Kissinger is mentioned in five novels and two autobiographies. In some places, he is pictured as an active character, and elsewhere only his quotations are used. In the autobiography *Ḥayāh fī al-idārah*, Al-Gosaibi narrates Kissinger's reaction to his letter requesting to join the Harvard International Seminar. Also, Kissinger's sayings have been quoted twice in *Ḥayāh fī al-idārah*, and in the novel *Humā* as well. He has been mentioned in the autobiography *Al-'Usṭūrah* indicating his infamous picture in which he looks weirdly at Diana, the Princess of Wales. As a character, Kissinger is fictionally represented in the novel *Al-Zahāymir* and *Abū Shallākh al-Barramā'ī*. In the autobiography *al-Wazīr Al-Murāfiq*, Kissinger is represented in a quite long dialogue with Ghazi Al-Gosaibi. Lastly, Kissinger is not directly mentioned but alluded to in the novels *Al-'Usfūrīyah*, *Sa'ādat al-Safīr* and *Danskū*.

Space and contexts in which Kissinger operates in Al-Gosaibi's writings are various too. In terms of space, Kissinger is mentioned in different places, such as the White House, sanatorium, restaurant, Harvard University. The restaurants are also mentioned implicitly in Al-Gosaibi's political essays about the relationship between politicians and journalists. Al-Gosaibi claims that most negotiation and cooperation between politics and media is done in restaurants (Al-Gosaibi, 2002b, p.18).[9] These contexts show the vitality of Kissinger in all places, no matter whether it is the White House or a restaurant. Also, the contexts are various and complementary, and each one illuminates one aspect of Kissinger's persona.

One of the striking aspects of Kissinger is showing his powerful personality. The following extracted example from the novel *Abū Shallākh al-Barramā'ī* demonstrates not only a personal dimension but also an interpersonal dimension of American politics:

يقول الراوي (أبوشلاخ البرمائي)، الشخصية الرئيسية في الرواية: كنت ذات فجر مع صديقي الروحاني الهندي عندما رأيت طائرة شبح أمريكية تقترب من القمم الشاهقة التي كنا نمارس تمارين اليوجا عليها. حطت الطائرة، ونزل الكابتن وقال: الرئيس نيكسون يدعوك إلى تناول فنجان قهوة معه في المكتب البيضاوي. ودعت صديقي الروحاني وامتطيت طائرة الشبح، وفي خلال ساعات كنت في فندق الماي فلور. تكلمت مع الرئيس فطلب مني الحضور فورا. كنت في الدهليز المؤدي إلى المكتب البيضاوي عندما فتح باب الدهليز وانطلق منه رجل كالقذيفة وتعلق بكرافتتي حتى قطعها وهو يصرخ: هيه وكالة من غير بواب ولا هيه وكالة من غير بواب؟! قلت: آه، أهلا عزيزي هنري! الرجل البومة! المفكر الاستراتيجي. قال: اعلم يا أبوشلاخ، إني مكوش على الرئيس تكويشة إلى درجة أن زوجته لا تستطيع مقابلته بغير إذني".

Abū Shallākh (the narrator and main character) tells his story, saying "While I was in India with my mystical friend, doing yoga at the top of high mountainous peaks, an American stealth aircraft landed, and its captain disembarked and said ' President Nixon has invited you over for coffee." In a couple of hours, I was on the roof of The Mayflower10 Hotel, from which I phoned the president, who requested me to come immediately. Once I entered the White House, a man burst out like a projectile and gripped my tie, tearing it. He shouted 'is it an agency without a guard?! Or is it an agency without guard?!' I said "Hello my dear Henry, an owl man, a strategic thinker." He replied: "be aware Abū Shallākh ; I control the president to the extent that even his wife cannot meet him without my permission."] (Al-Gosaibi, 2001, pp.239-240).

This imagological text mainly exemplifies a personal dimension of Henry Kissinger, while it refers to other images of America, such as a hotel and military equipment.

The hetero-image of Henry Kissinger fictionalises his power in American politics. The narrator utilises metaphorically powerful verbs, adjectives and nouns, such as burst out, projectile, gripped, guard, strategic thinker, and controller, to show the power of Kissinger in American politics. The description in this scene also gives the reader a deep sense of Kissinger by the way that Abū Shallākh could not react even when his tie was torn by Kissinger.

This sense of impressiveness in describing Kissinger is reflected in many sources of Al-Gosaibi. In one interview, Al-Gosaibi says about Kissinger's personality that "I admire in Kissinger his extraordinary intelligence which is self-evident, his precise expression of what

he wants, and his methodological thinking."[11] Al-Gosaibi does not conceal his admiration of Kissinger since he had met him for the first time in the Harvard International Seminar in 1967, and the second time when he was with King Fahad (1921 – 2005) visiting the United States for political and economic cooperation. Al-Gosaibi describes his first impression of Kissinger by saying:

<div dir="rtl">
من الواضح لأعضاء الندوة أن كيسنجر يتميز بذكاء شديد وحيوية لا حدود لها، وقدرة فائقة على السخرية من الآخرين ومنه نفسه.
</div>

> It was obvious from the Seminar members' remarks that Kissinger was distinguished, intelligent, energetic, and sarcastic with respect both to others and himself. (Al-Gosaibi, 2006a, p.13).

In summer 1974, for the second time, Al-Gosaibi met Kissinger, on that occasion with King Fahad (who was a prince at that moment) and described him as "the shiniest Washington D.C. star." (Al-Gosaibi, 2010a, p.15). The discourse of admiration for a political person is rarely found in Arabic writings of America due to Kissinger's affiliation with Israel, 'the first enemy' of Arabs in modern times. The affection of Kissinger to Israel is presented in many spots of Al-Gosaibi's works.

In the novel *Al-Zahaymir*, the professor Dillinger (Kissinger) strives to help Israel from being defeated by Arabs (Al-Gosaibi, 2010b, p.43). Kissinger, the character, asks the 37th American president Richard Nixon, the character, to launch a nuclear missile at Egypt to help Israel, but the president refuses his request and gives him lots of weapons instead. Showing the affiliation of Kissinger towards Israel is mentioned clearly in Al-Gosaibi's autobiography as well. Al-Gosaibi says in a footnote in *al-Wazīr al-murāfiq* that "it confirms day after day that Kissinger has obviously been biased in favour of Zionism" (Al-Gosaibi, 2010a, p.15).

The opening sentence that Abū Shallākh began with, "Hello my dear Henry, an owl man, a strategic thinker", is similar to another rare English essay "An Open Letter to Kissinger". In this essay, Al-Gosaibi commences his essay by extolling some of Kissinger's characteristics, such as "unique intellect, a rare sense of history, and remarkable diplomatic skills" (Al-Gosaibi, 1982, p.43). This structure of exalting a person, at the beginning, seems to have a connection with traditional Arabic biographies. In Arabic culture, an example of praising a person before starting to talk about them can easily be found in most traditional Arabic biographies such as

Siyar A'lām Al-Nubalā' by al- Dhahabī and *Mu'jam Al-Udabā'* by Al-Ḥamawī. Both start their sections by placing the name of a famous person, whose appearance is about to follow, next to words such as trustworthy, the heritage keeper, reliable, and so on. Here is an example extracted from *Mu'jam Al-Udabā'* talking about Abū al-Faraj al-Iṣbahānī, the famous Arab writer who is known for his renowned book *Al-Aghānī*:

<div dir="rtl">

علي بن الحسين بن محمد بن الهيثم ... أبو الفرج الأصبهاني العلامة النساب الإخباري الحفظة

الجامع بين سعة الرواية والحذق في الدراسة...

</div>

> Ali Hassan ... Abū al-Faraj al-Iṣbahānī the high scholar, the genealogist,
>
> the historian who combines both knowledge and skilful analysis…

This style is used by Al-Gosaibi in describing Kissinger, as shown above. This can be interpreted in two ways. First, it shows the auto-image of Arabic heritage and how it can be used in the context of American politics. In other words, the classic Arabic heritage can be used in modern times to stay connected to the tradition which Arab are proud of it. Secondly, it is an oppositional discourse against Al-Ṣaḥwa wa who consistently considers Al-Gosaibi and other Saudi liberal intellectuals as if they lack Arabic and Islamic traditions and are only well-versed in Western culture and literature.

Kissinger the Owl

In the novel *Abū Shallākh Al-Barmaii*, Abū Shallākh compares Kissinger to an owl, which has rich symbolic cultural denotations that are both positive and negative.

In Arab culture, the owl is associated with dark, night, pessimism, death, aggressive intervention, isolation, shadowy appearances, and thirstiness (al-Damīrī; Al-Jāḥiẓ).[12] In dreams, the owl is interpreted as a thief who maintains dignity and has no army (Ibn Sīrīn, 2008).[13]

In *Hayāt Al- Ḥayawān* (The Life of an Animal),[14] the author, al-Damīrī, lists animals' names alphabetically and relates what had been said about their characteristics in Arabic literature and culture up to that time. In the owl section, al-Damīrī says:

> One of their characteristics is that they intrude on any birds' nest and
>
> throws them out, and eat their eggs and broods. They are dominant at

night even no one bird can bear them, and it does not sleep at night. Al-
Mas'ūdī quoted from Al-Jāhiz saying that owls do not appear during
the day fearing of being envied because of their beauty (al-Damīrī &
Salih, 2005, p.524).[15]

In an ancient Middle Eastern folk tale, *Kalila and Dimna* (known as Panchatantra), the philosopher Bidpai recounts a story about a battle between owls and crows under a title: The owls and the crows; or an enemy of whom one should beware. In these animal tales, there were a thousand crows and thousand owls, each flock with the king. "One night the king of the owls went forth with his army and fell upon the king of the crows and his army, and killed many of them, and tore and wounded those that were left". The crows' king bitterly condemned this disaster and gathered his consultants seeking advice. They gave two suggestions: starting a war against owls or making peace and leave their territories. Then, one crow consultant described an owl as a bird which:

> has a bad nature, keeping his anger and hateful in appearance, of
> shameful life, deficient in intelligence, lacking in sense, foolish of
> understanding, greedy and vaunting, and what is worse than all these,
> hating cultivated land and loving ruined places, hard to hear and a
> flitting spectre. He can conceal nothing in his heart, but offensive words
> proceed unceasingly from his mouth. Remote from all love, a stranger
> to all fear of God, bereft of all good principles, destitute of all comely
> things, void of all good qualities (is he). In the day-time, he does not
> see much, and at night, he does not fly well" (Wright, 1884, pp.205-
> 206).

Comparably, William Shakespeare, in the play, Macbeth, mentions the voice of an owl as a sign of death. In the play of Macbeth, the lady Macbeth says:

"It was the owl that shriek'd, the fatal bellman,

Which gives the stern'st good-night. He is about it:

The doors are open; and the surfeited grooms

Do mock their charge with snores: I have drugg'd their possets,

That death and nature do contend about them,

Whether they live or die." [16]

Also, Shakespeare mentions the owlet[17] in the first scene of the fourth act where witches are cooking and boiling poisoned broth for assassination purposes. Likewise, in the play Henry VI, Henry prophecies an evil future for Richard by associating ill omens, one of which is an owl, with Richard's birthday. He says:

"The owl shrieked at thy birth, an evil sign;

The night-crow cried, aboding luckless time;

Dogs howled, and hideous tempest shook down trees;

The raven rooked her on the chimney's top,

And chattering pies in dismal discords sung." [18]

Fortunately, this evil reputation of the owl confronts with a good reputation. In another famous Arabic philosophical text, *Rasa'il Ikhwan Al- Ṣafa'* (known as Brethren of Purity), an owl becomes a symbol of the animal most like humans because of its wisdom (Al-Zirikli, 2018, pp.187-188). In the history of ancient Rome, an owl was used as a representation of Athena, the wise god in Greek culture. Minerva is the Roman goddess of wisdom of whom Hegel notes that "the owl of Minerva spreads its wings only with the falling of the dusk." (Hegel, Wood, & Nisbet, 1991, p.90). This ancient notion has passed from one generation to another, as can be seen in Scottish wedding traditions where an owl is trained to carry the wedding rings to the bride and groom believing that its wisdom would influence them (Morris, 2018).

Al-Gosaibi in *Al-'Usfūrīyah* comments, through his character, on an owl while he discusses one classical Arab poet, Ibn al-Rumi, and pokes fun at the perception of an owl in western eyes.

الغربيون يستظرفون البومة ويعتبرونها طائرا حكيما. وأنا لم أسمع بقول مأثور منسوب إلى البومة. والبومة في ديرتنا اسم عضو حساس. ولا أدري لماذا سمي بهذا الاسم. ربما لأنه لا يظهر إلا في الظلام. وربما بسبب نعيقه. قد تكون البومة طائرا حكيما وقد لاتكون

> While westerners adore the owl and see it as a wise bird, I have never
> heard wisdom from an owl. I do not know why, but an owl in my village
> is the name of a sensitive part of the body. Perhaps it's because it
> appears in the night time, or maybe because of its whoop sounds. The
> owl may or may not be a wise bird.

In this example, Al-Gosaibi acknowledges the western perception of wildlife, providing both Arab and western readings of the owl. The Arab's perception on reading the word *dīratnā* (Our

homeland) seems to be affected by orientalist discourse in which he reveals the Arabs' obsession with sex by using the word *ism 'udu hassas* (name of a sensitive part of body), and rationality in the West by alluding to wisdom (Sardar, 1999; Hopwood, 2006).

Having these symbolic and cultural indications of an owl, Kissinger within Al-Gosaibi's writings is more or less connected to some owl characterisations. By tracing Al-Gosaibi's virtues of Kissinger in his autobiographies, essays and novels, we can arrive at the same qualities that have been told about the owl.

In the autobiography, *al-Wazīr al-murāfiq*, for instance, Al-Gosaibi writes about Kissinger's inclination towards an aggressive intervention in Palestinian territories by Zionists (Al-Gosaibi, 2010a, p.15). He writes:

> أصبت بخيبة أمل شديدة عندما دار النقاش حول الشرق الأوسط. كان (كيسنجر) ينظر إلى النزاع العربي الإسرائيلي من زاوية واحدة هي زاوية الحرب الباردة. وكان سعيدا لأن جمال عبد الناصر تلقى درسا قاسيا سيجعل الآخرين يترددون قبل ان يتحدوا الولايات المتحدة كما تحداها. (ثم في الحاشية يقول: أثبتت الأيام فيما بعد انحيازا واضحا لكسنجر نحو إسرائيل).

> I was desperately disappointed when the table discussed the Middle East issue (The Arab-Israeli conflict). He (Kissinger) saw the conflict from only one angle, that of the of cold war, and he was happy that the Arabs were defeated by Israel because it taught Gamal Abdel Nasser a lesson, not to oppose America. In a footnote, Al-Gosaibi says: "it is confirmed day after day that Kissinger has been biased in favour of Zionism (Al-Gosaibi, 2010a, pp.14-15).

The obsession with destruction of others' lands is manifested in the novel *Alzahāymir* too. The main character, Ya'qūb al-'Uryān, asks, surprisingly, Demry Willinger (who is Kissinger) whether he was about to launch a nuclear missile on North Vietnam. Demry Willinger replies:

> لا تكن غبيا! أربع أو خمس قنابل ذرية لا تدمر فيتنام. كل ما هنالك انها سوف تقضي على مليونين او ثلاثة من البشر الزائدين عن الحاجة، وتحطم العمود الفقري للدولة، وتضمن انتصار فيتنام الجنوبية، وتوقف تساقط أحجار الدومينو، وتزهق أنفاس الشيوعية في كل مكان (الزهايمر، ٤١)

> Do not be stupid! Dropping of four or five nuclear bombs will not destroy Vietnam. It would just exterminate an unnecessary two or three

million human beings, destroy their economic backbone, guarantee a
victory for South Vietnam, stop the dominoes from falling, and
diminish the soul of Communism everywhere. (Al-Gosaibi, 2010b,
p.41).

This example shows the recklessness of Kissinger in killing innocent people in Vietnam for ideological purposes. This lack of consideration for humanity is one internal aspect of Kissinger. Al-Gosaibi, in one of his interviews, confesses that:

من الأشياء التي نفرتني منه تفكيره أن الاعتبارات الإنسانية والاخلاقية لا تدخل في حساباته إطلاقا يعني عندما نتحدث عن موضوع هزيمة حزيران وكان يقول هذه أدبت جمال عبدالناصر ويكفيني. كنت أحاول أن أقول إنها بالإضافة إلى التأديب إلى انها أدبت عبد الناصر انها شردت وأحدثت أزمات واحتلت.. لا تدخل في عملية تفكيره لا تدخل الاعتبارات الانسانية ولا الأخلاقي.

I abhor Kissinger in that he does not at all take into account human and ethical considerations. For example, he sees the Arab defeat in June 1967 as a lesson for Gamal Abdel Nasser. I was tempted to tell him that the Arab defeat about which he was so happy had serious human consequences, but such matters have no place in his way of thinking.[19]

The last sentence in the penultimate extraction is intertextualised with a verse of the Holy Quran, in which the almighty Allah, says: "Truth has come, and falsehood has departed. Indeed is falsehood, [by nature], ever bound to depart." (The Holy Quran 9:55) Again, this intertextuality is one of Al-Gosaibi's methods of maintaining cultural identity and showing his rivals in Islamic discourse the richness of his knowledge about Arab and Islamic legacy.

Speaking of Kissinger and his involvement in the Vietnam war leads us to have a glance at the representation of this war in Al-Gosaibi's writings. The Vietnam War was the most prolonged American military combat in the history of America (1 Nov 1955 – 30 Apr 1975). This war attracts Arab writers from different times and regions to accuse the American government of unjust interventions in other parts of the world.[20] Al-Gosaibi treats this historical event sarcastically and turns to its consequences in American society. In the novel *Abū Shallākh al-Barramā'ī*, the protagonist goes into a fanciful story that leads him to Vietnam, where he finds Shinshin, a daughter of the Former President of Vietnam Ho Chi Minh. Shinshin takes Abū

Shallākh to her father and they start discussing the war and the ideologies that are involved: capitalism, and communism. While they are discussing these issues, Shinshin is preparing food and drink for their guest Mao Zedong, a former chairman of the communist party of China, who came and joined them later. The conversation went deep into the roots of capitalism and communism and how they meet human needs. By the end, Mao Zedong got drunk and started harassing Shinshin asking her father to take her to China. Ho Chi Minh got frustrated and invited Mao Zedong to a fistfight; here, Abū Shallākh intervened and said:

أيها العمان الجليلان السكرانان، إلام الخلف بينكما إلاما؟[21] شنشن فتحت قلبها لشي غيفارا ولن تقبل رجلا غيره، لا تتعب نفسك يا عم ماو ولا تغضب يا عم هو ' القلب يحب مرة ما يحبش مرتين'[22]. اجلسا وتباوسا على الطريقة الختيارية وتكتنكا لصالح القضية المشتركة...انسحبنا أنا وشنشن وتركنا الرجلين يتكتكان. تأمل يا أخي أبولمياء دهاء هذين العجوزين. قررا في تلك الليلة إرسال مخدرات مجانية بكميات هائلة إلى القوات الأمريكية المحاربة في جنوب فيتنام، وقاد شيء إلى شيء. تعود الجنود الأمريكيون على المخدرات، ومع رجوع القوات إلى أمريكا تفشت المخدرات في المجتمع الأمريكي، مع انتشار المخدرات انتشر التحلل الأخلاقي وانفجرت الثورة الجنسية. أنتجت الثورة الجنسية مرض الإيدز، حصد الإيدز من الضحايا في أمريكا ما يعادل عدد الفيتناميين والجنوبيين الشماليين والجنوبيين الذين ماتوا في الحرب. العدد نفسه تماما، الإحصائيات موجودة، وقارن إذا لم تصدقني.

O, respected drunken uncles! 'Why do you argue with each other?' Shinshin opened her heart to Che Guevara and will not accept another man; do not tire yourself, Uncle Mao, and do not get angry uncle Ho, 'the heart loves once but not twice'. Sit and kiss each other and work on the common interest. Shinshin and I withdrew and left the two men silent. Look, my brother, Abulmia, at the wits of these two old men. That night, they decided to send enormous quantities of free drugs to the US combat troops in South Vietnam, and one thing led to another. American soldiers became accustomed to drugs, and when they returned to America, they spread drugs into American society, and this expansion of drugs created moral decrepitude, launching the sexual revolution. The sexual revolution produced AIDS in America, and killed as many as the number of Vietnamese, North Koreans, and South Koreans who died in the war. Exactly the same amount exactly, statistics exist that confirm this! Compare if you do not believe me. (Al-Gosaibi, 2001, p.222).

In this extraction, it is a clear implication of a linked-dimensional aspect in which the image of the American military leads to drawing a representation about American society. The

intertextuality of using Arabic poem and Arabic song represents the equivalent of two discourses: high culture (in poetry) and popular culture (in the song), which is a feature of postcolonial discourse. This usage shows the validity of these discourses to deal with a representation of the other and demonstrates the common issues shared between intellectuals and the public in awareness of this war and its negative consequences that distort the image of America in the world's mind.

Considering Kissinger as a wise person is manifested in a way that Al-Gosaibi intertexts some of his quotations in novels and autobiographies. In a context of how to deal with problems in administration, Al-Gosaibi quotes from Kissinger that "nothing makes our thinking more concentrated than the absence of choices." (Al-Gosaibi, 2004, p.108). In another place, he quotes from Kissinger "nothing is as stressful as dealing with heroes" (Al-Gosaibi, 2004, p.147). Also, Al-Gosaibi indexes a saying of Kissinger in the novel *Huma* in the context of showing how important information is; the character Aziz says "Information means power as Kissinger says" (Al-Gosaibi, 2011, p.20).The discourse of Kissinger is integrated into the current text to support the presented ideas. A quotation from different cultures is marked as a way of dialogue and integration between nations and cultures. It is also encouraged in Islamic culture that the Prophet Mohammed (Peace Be Upon Him) says: "the wise saying is the lost property of the believer, so wherever he finds it then he has a right to it."[23] In the Prophet's saying, a discourse of willingness to others' pearls of wisdom and knowledge is favourable. Quotation, which is a form of intertextuality, from others' culture is a rare feature in Arabic narrative dealing with America.

Despite Al-Gosaibi's instant aversion to the Zionism movement and its long-standing with the Palestine issue, this does not stop him revealing some positive characteristics of Kissinger. Portraying both negative and positive images is not only to seek fairness, but it is also an aesthetical feature of contemporary writing. Mikhail Bakhtin advises characterising the protagonist not as a hero, but as a combination of positive and negative traits "low as well as lofty, ridiculous as well as serious" (Bakhtin as quoted in Morley, 2010, p.30). Moreover, it does not prevent him from quoting and admiring Kissinger's personality and sayings, which shows the discourse of tolerance and objectivity in portraying Americans.

5. 2. American intelligence (CIA)

CIA stands for The Central Intelligence Agency (CIA): "The Central Intelligence Agency's primary mission is to collect, evaluate, and disseminate foreign intelligence to assist the president and senior US government policymakers in making decisions relating to national security. The CIA does not make policy; it is an independent source of foreign intelligence information for those who do. The CIA may also engage in covert action at the president's direction in accordance with applicable law."[24] The CIA is an unequivocal aspect of America which has been represented in several of Al-Gosaibi's literary outputs. The history of the CIA is presented in the novel *Abū Shallākh al-Barramā'ī*. The main character in the novel talks about what he calls *Wadī'at Roosevelt* (Roosevelt Trust) and says that "Roosevelt left a copy of this trust in the White House, Department of State and the CIA". The interviewer Abu Lamyaa responds:

<div dir="rtl">

أيام روزفلت، لم تكن السي آي إيه موجودة

أبوشلاخ: حسنا، أم السي آي إيه، الوكالة التي سبقتها.

</div>

> In Roosevelt's time, the CIA had not yet existed.

> Abū Shallākh replies ok, the mother of CIA, the agency that preceded it.

In this text, Al-Gosaibi attributes the history of the CIA from beginning as *Maktab Al-Khadamat Al-Istratigyah* (Office of Strategic Services) during World War II to transforming into the Central Intelligence Agency in recent times (Mohamed, 2015, p.21). Presenting the history and roots of the image is a strategy that is used to raise reliability and show the deep research of a viewer about the viewed subject. As a matter of fact, the CIA is highlighted in the novel *Sa'ādat Al-Safīr* more than in any other of Al-Gosaibi's works, which invites a closer look.

Cooperation with the British

The novelistic scenes that present the cooperation between the CIA and its British counterpart, collectively, unveil not only the means of cooperation but also some mental attributes of both of them. Their cooperation is evident in that the two powers (the US and the UK) unite regarding treatment of people within their sphere of interest. Here are some examples:

> The British minister of foreign affair says "Our American friends told
> us that the coup attempt was not serious" Michael White talking about
> a coup attempt in a country called Alkut.[25]

In this text, we can read the word 'friend' to describe the American-British relations and the reason that they rely on each other to obtain information about other countries in the Middle East. In another scene, after a 30-minutes discussion with Yusuf, Mr Baker asks his secretary, Toni, to send a report to the British Secretary of Foreign Affairs, the Prime Minister and a copy to the British Embassy in the United States. Mr White, in his message to M16 (the British Intelligence service), says:

> Arrange everything with CIA before doing anything with the minister of Alkut. By the way, send me Mr Al-Falaki's profile, I need it for review (Al-Gosaibi, 2003a, pp.19-20).

The western cooperation represented here by two of the most influential countries accounts for documents and paperwork to formalize a judgement about the targeted country. We can read this from the words: 'summery', 'copy', and 'profile'. This reliance on written political works for reading and reviewing by politicians attracts Al-Gosaibi, as an office man, to the extent that he represents similar scenes in another novel and an autobiography. It is also a reflection of the western strategy of cooperation and collaboration, against what Al-Gosaibi finds in the Arab world, fragmentation and disconnections.

The American-British affair rises above just politics; it represents an attitude of racism towards other countries, as the character Yusuf conveys in his lecture to diplomatic students saying that

> The British Secretary of Foreign Affairs is a grumpy man, who arrogantly thinks all ambassadors are subhuman except the American ambassador of course"(Al-Gosaibi, 2003a, p.106).

It is noticeable that American intervention in the Middle East and the Arab peninsula is a common theme among Arab novelists who portray America. In Saudi novels, for instance, 'Abd al-Raḥmān Munīf in his quintet *Mudun Almilh* (Cities of Salt), Turki Alhamad in his novel *Sharq Al-Wādī* (The East of the Valley), Mohammed Al-Ḥudyf in his novel *Nuqtat Tafteesh* (Police Check Point) among other Arab novelists, narrate views and reactions towards the presence of America in the Arab peninsula and the Middle East in general. What differentiates Al-Gosaibi from other novelists is his close observation of the CIA from inside, and his deconstruction of some of its strategies, as follows.

In a scene from the novel *Saʿādat al-Safīr*, the author offers an easterner's misunderstanding of the west, America and British in this case.

> When Al-Falaki presents the intention of overthrowing Hammam with a
> militant coup, Mr Banker says: "You know, people here (in London) share
> the idea of attempting to overthrow… (Al-Falaki interrupted) since when
> has the United Kingdom disagreed with you?! (Mr Baker sighs and replies:
> "you would be surprised if you knew how much we argue." (2003, p.29).

Al-Falaki's misunderstanding comes from the perception he has in his mind that the United States and the United Kingdom always see eye-to-eye when he says: "since when has the United Kingdom disagreed with you?!" However, Mr Baker sighs and replies: "you would be surprised if you knew how much we argue." (p.29). In this short sentence, Al-Gosaibi uses strategies to destroy a stereotype, which Abd al-Nabī Dhākir names as the strategy of dissipation of a myth in imaging the other.

Another American transpersonal aspect that can be extracted from Mr Baker's sentence is that it shows the existence of argumentation in western societies which requires the potential of critical thinking and logic argumentative practices. The reason that Mr Baker says "you would be surprised" is to show that the debate and disagreement do not prevent cooperation between nations in other common aspects, as happens in some Arab countries. For instance, let us bring the Arab nationalism discourse into this context, the Palestinian question is a shared issue between all Arab countries, but because they have different solutions towards it, the issue is still unresolved. Al-Gosaibi, in many areas of his writing, insists on the possible excitement of having a disagreement and working together, as the westerners do.

The CIA and Policing the World.

The CIA's mission is compatible with the notion that the Americans feel they are the guard of the world, or they are in charge of what is called the civilising mission which is connected with intervention, colonization or imperialism. The idea of imperialism is central in the western's mind, as Edward Said states in his book *The Culture and Imperialism* and evidenced by some post-imperialism critics. This mission includes cooperation and making plans to control countries of interest. Al-Gosaibi represents this topic in one scene in the novel *Saʿādat al-Safīr,* saying:

> When the UK secretary of state said to Al-Falaki, "our American friends
> told us that the coup attempt was not serious," Al-Falaki was outraged,
> saying "Those American friends drive me crazy! The coup attempt was not

serious?! We have spent two years planning for this coup, and what have our American friends done?! They did not do what they were supposed to do according to the plan; they did not send promised airstrikes, they did not support us politically, and what are the results?! Since more than one hundred have been killed in Hammam, our American friends no doubt now feel satisfied". The secretary immediately says "Don't panic, let's think quietly." (Al-Gosaibi, 2003a, pp.16-17).

The episode shows also the CIA dealing and cooperating not only with British but also with whoever is willing to cooperate from the Middle East. America's doctrine of controlling the world has spanned since the second world war. That is why the American linguist Noam Chomsky confirms that "new forms of domination will have to be devised to ensure that privileged segments of Western industrial society maintain substantial control over global resources, human and material, and benefit disproportionately from this control" (Chomsky, 1982, p.84).[26] It seems that the CIA utilises what the Iranian critic Hamid Dabashi calls 'native or local informers' in which eastern spies will inform the West about their countries. This eastern action aids the power of America in controlling the world. Dabashi bought into the discussion while talking about two mottos that appeared in a presidential election in 2004: 'hegemony with no empire', or 'empire with no hegemony'. In his article, Dabashi analyses the Iranian novel *Reading Lolita in Tehran* by Azar Nafisi,[27] arguing that this novel exemplifies the hegemony of western values without empire in the mind of an Iranian writer. Regardless of all discussion around Nafisi's novel, the main idea proposed by Dabashi is to show how easterners facilitate the hegemony of the West, particularly America, in eastern territories.

Another strategy that the CIA uses is visiting people who are of interest. In the previous novel, Margarete, the secretary of Al-Falaki, says: "there is an appointment with James Baker from the American embassy in an hour", "the deputy minister wants to see you forthwith", "I will arrange anything with you and with our American friends."

In these visits, the scenes picture some characteristics of intelligence of both side, American and Arabs. Yousef Al-Falaki talks to the director of M16 (Al-Gosaibi, 2003a, p. 40):

Al-Falki says: "I cannot imagine that all the promises you made were immediately ignored. James Baker smiled like a father who is patient in spite of his son's impatience. 'Yousef, you know the issue was not as simple as you thought' Yousef replied 'well, would you please explain the

complexity of this issue to this student who has a slow-paced process of understanding?!' Baker ignores the sarcasm and continues explaining why they did not come to help (Al-Gosaibi, 2003, p.27).

As we can see here, the American character is presented as wise, practical, and patient while the Arab character, Al-Falki, is depicted as irrational, uncontrolled and furious. These images, which are also shown in *Al-ʿUsfūrīyah*, represent the two main discourses that are drawn from the East-West encounter: Orientalism and Occidentalism. The feeling of superiority and responsibility in the American character, Mr Baker, portrays his countenance as calm and mature. Thus, the passage here shows that "Oriental is nothing but emotion and body while the Westerner represents mind and intelligence" (Abu-Reesh, 2011, p.507).

The desire to control the rest of the world is also manifested in association with the history of slavery in America in which America wants to keep slavery in any account. In the novel *Abū Shallākh al-Barramāʾī*, the main character meets the daughter of the king of the jinn and tells her that

واعلمي إن ثورة الزنج التي حررت العبيد في البصرة تنوي أن تتجه إلى الولايات المتحدة. اعلمي يا سيدتي الأميرة إن مصلحة الدنيا بأسرها تقتضي بقاء العبودية في أمريكا. لأنه بمجرد تحرير العبيد سوف يستدير الأمريكان على العالم ويستعبدونه ويسمون هذه العبودية النظام الدولي الجديد.

Be aware that the Zanj Rebellion that liberated slaveries in Basra was intended to head for the United States. Be aware, my princess, that the interest of the entire world requires the existence of slavery in America. Once slaves are liberated, the Americans would turn to enslave the rest of the world and call this slavery system the new world order. (p.43)

This example epitomises the manipulation of words by American foreign policy to keep controlling the globe. This notion indicates two of the most crucial merits which have been attributed to white people in general and America in particular: *The White Man's Burden*, and *Manifest destiny*. The first term was introduced for first time in a poem by the English poet Joseph Rudyard Kipling in 1899, encouraging the US military to occupy the Filipino islands.[28] The term is self-promotion to take responsibility for the world. Therefore, American conquest is a mission of this responsibility. *Manifest destiny* is a concept, in a slightly similar way to *The White Man's Burden*, which determines and legitimates American expansion or policing territories in the world. Although the phrase 'the new world order' has been used in different historical occasions, Al-Gosaibi here refers to the period of post-cold war, and particularly to

the former president of the United States George H. W. Bush. The assumable purpose of this representation is to show how the American government augments the words to keep its principles and legitimise its political actions. This manipulation is not confined to American politics, but it influences some aspects of American life as represented in the novel *Al-'Usfūrīyah*.[29]

The Power of Information

The other images of the CIA in Al-Gosaibi's works show the importance of accuracy, prominence of information and details. This transpersonal facet is characterised in a scene when the American ambassador gives a very detailed description of the coup and argues that Al-Falaki has been given inaccurate information.

In the novel *Sa'ādat al-Safīr*, Al-Falaki says: "the true security is latent in an accurate piece of information." This sentence may suggest that the easterner gives more attention to accuracy, so it is not an exclusive characteristic of America. However, according to the whole literature of Al-Gosaibi, it can be deduced that the voice of Al-Falaki is not purely for him because Al-Gosaibi prescribed a similar expression twice to Henry Kissinger, the American figure in politics and foreign policy.

Al-Gosaibi even takes the aspect of American intelligence in describing accuracy, to a sarcastic level when he talks about Adolf Hitler, the former German politician and leader of the Nazi Party. In a scene between Abū Shallākh, his friend Tabiban and Roosevelt after they helped the American military to win the battle at Pearl Harbour:

> شرح لنا روزفلت أن أدلوف هتلر يعمل دائبا على تطوير سلاح ذري وأنه لو تمكن من تطويره
> واستخدامه فقد تنتهي الحرب لصالحه. وأضاف أن هتلر يعاني الضعف الجنسي حيث إنه ولد
> بخصية واحدة. قال طبيبان: عفية على الاستخبارات الأمريكية، عدت على خصيان الناس.
>
> Roosevelt explained to us that Adolf Hitler is working hard to develop an atomic weapon and that if he could develop and use it, the war might end in his favour. He added that Hitler suffered from erectile dysfunction because he was born with one testicle. Tabiban, the other character, said "What great American intelligence; they even count people's testicles!" (p.90).

Besides the ironic usage of the monorchism of Adolf Hitler, it brings back the discourse of a direct relationship between sexual competence and power. The sexual practice is used here metaphorically in the cultural encounter to show power and subjecting the other, as we can read it in the well-known Arabic novel *Mawsim Al-Hijrah ilá Al-Shamāl*. This mentality is attributed to the American president as a strategic way of writing back and raising the possibility of a common mentality between Americans and Arabs.

Valuing the power of information, again, is another repeated characteristic of American intelligence. In essays that have been the written in the post-Gulf war era, Al-Gosaibi wrote that the agency of American intelligence spent long hours reading about the country that they were about to have a conference press with (Al-Gosaibi, 2002b, p.21). Besides his intention of comparison between Arab and American, this image destroys a stereotypical image of American politics lacking knowledge about countries.

The character Mr James Baker indicates that he is fully aware of Al-Falki's movements when he tells Al-Falki that:

> I have heard that you have a meeting with the director of M16. Al-Falki
> replies: Yes, I have a meeting with him tomorrow: what secret meeting,
> which everyone knows about?!" (Al-Gosaibi, 2003a, p.21).

Al-Falki's rhetorical question in the last sentence indicates the power Mr Baker has in collecting data, even highly confidential ones. Imagining America knowing about everything, is quite noticeable in another novel, *Abu Shalak Albarmaii*. In the mentioned novel, Al-Gosaibi continuously repeats the sentence: "oh, well done dear Americans, they know everything" which shows how America is monitoring the world. The two striking features about this sentence are: first, it is intertextualised with a religious figure's text, and it is said in a dialect, as will be elaborated.

In the novel *Abū Shallākh al-Barramā'ī*, a sentence starts when Franklin D. Roosevelt says, "Hitler suffers from erectile dysfunction because he was born with one testicle", Abū Shallākh replies: "Oh dear American intelligence, they have counted people's testicles." (Al-Gosaibi, 2001, p.90). In another spot, Abū Shallākh says "oh dear American intelligence, they hear ants crawl." (Al-Gosaibi, 2001, p.98 and 147). The last sentence is intertextualised with one famous religious figure in Islamic history Ibn Qayyim al-Jawziyya in his famous poem *Al-Nūnīyah,* in which he exhibits numerous subjects of Islam. When Ibn Qayyim mentions Allah's names in

his long poem, he comes across the name of Al-Baseer (All-Seeing) and explains it by saying: "he sees even a black ant crawling on a black rock in the night." As we can see here in Al-Gosaibi's passage, the verb (to hear an ant crawling) is used for American surveillance, the world which shows the massive power of the Americans in the world. It is also interesting that Al-Gosaibi uses this verb as a way of connecting to the Arabic tradition and also as a way of contrasting Al-Ṣaḥwa wa's usage of traditional Islamic culture in a sarcastic context, because Al-Ṣaḥwa wa is very cautious of inserting traditional texts (particularly religious ones) in sarcastic contexts.

<u>Wearing Different Masks</u>

Due to the sensitivity of the American intelligence's mission, agents avoid appearing in their actuality, so they choose a different cover as the character in the novel *Saʿādat al-Safīr* says: "the American spy who was disguised as a diplomat." (Al-Gosaibi, 2003a, p.27).

The scene that establishes the representation of James Baker, American ambassador, is when Al-Falki's female secretary Margaret tells him that James Baker has an appointment in an hour. Then she lists other appointments with the Polish ambassador, the French ambassador and the German ambassador. Labelling the American character makes it articulated character, not a representative character; all other nationalities are unnamed as they are unimportant and as if they only work under the American instructions. In introducing Mr Baker to the reader, the narrator says:

يقوم يوسف مرحبا بجيمس بيكر الذي يعمل مستشارا في السفارة الأمريكية، إلا أن عمله الحقيقي هو إدارة محطة السي آي أيه في بريطانيا.

> Yousef stands and welcomes Mr Baker, who is working in the American
> embassy, but his actual mission is to manage the station of the CIA in
> the United Kingdom.

First of all, it is noteworthy that Al-Gosaibi insists within his literary writings on showing how the American intelligence conceals itself by using diplomatic and humanitarian masks for its political purposes. In this introduction, for instance, the narrator uses the words 'but his actual mission' to raise the awareness of the innocent masks that the American uses to conduct political projects.

Although the presence of 'James Baker' is minimal throughout the novel, he is behind the major event, the military coup. This characterisation suggests the idea, held by conspiracy theory advocates, that America is always behind major events in the Middle East. Regardless of his rare appearances, James Baker's personality cannot be revealed all at once; in a literary term, he is a rounded character, which is a strategy used by Al-Gosaibi as a reflection of America, which uncovers itself over time.

In just about thirty pages from this, Al-Falki becomes aware of mask strategies when his friend Nafi asks him:

> Do you know Mr William?
>
> Yes, he used to be a British ambassador.
>
> Do you know where is he working now?
>
> Of course, I do, the Strategic Research Centre. What is wrong with you, Nafi?!
>
> Do you know this centre is just a... (Al-Falki interrupted)
>
> Yes, I do, it is an academic cover for the defence ministry and all security apparatus.[30]

This strategy, masking political actions by academic covers, is mentioned even in an American company as Al-Gosaibi mentions this in his next novel *Al-Jinnīyah*. In the novel, the main character narrates that

> When I was back from America, the American company, ARAMCO, authorised me to establish a new department whose name covered its real goals. The new department is called General Studies, but its real purpose is to study Saudi people in their two aspects: micro (individuals), and macro (society) (Al-Gosaibi, 2006a, p.19).

Some studies are top-secret which are not available except to company leaders. Some studies were available and distributed only as a smokescreen when Aramco became a purely Saudi company in the seventies; the whole studies were sent to Texas (Al-Gosaibi, 2006a, pp.19-20).

In another scene of the novel *Sab'a* (Seven, 1998), the philosopher character has a meeting at the Centre for Social Studies. The chairman opens the meeting's agenda by insisting on studying fundamentalism in Arab countries. The philosopher character opposes this initiative by arguing that fundamentalism is everywhere. He continues, "there are fifty million Americans who could be classified as fundamentalist." The chairman responds laughingly: "do

you expect that the CIA, which set up and financed this centre and pays its running costs, including our generous emoluments, would finance a study into fundamentalism in America?!" (Al-Gosaibi, 1998a, p.69). This research centre is a type of what is called 'think tanks'. Think tanks "are public-policy research analysis and engagement organisations that generate policy-oriented research, analysis, and advice on domestic and international issues, thereby enabling policymakers and the public to make informed decisions about public policy" (McGann, 2019, p.12).[31] In addition, representing the cooperation between intelligence and research indicates how important a vital research is in making political decisions and progressing countries.

One thing the novel *Saʿādat al-Safīr* makes clear is that it shows, unlike in *Abū Shallākh al-Barramāʾī*, the switch of American foreign political behaviour from militant operations to political and diplomat actions. In one scene, the character Eyad Akhanki, a former major general in Al-Nahrawan, says: "the only hope we have is that America liquidates the dictator by militant invasion. This option is viable, but the Americans do not adopt it. Yet, there has been no political will for militant intervention." (Al-Gosaibi, 2003a, pp.27-59).

Even if the Americans are about to embark on militant action in Al-Gosaibi's works, their mentality tend to rationalise and justify their war in the first place. When Al-Falaki offers Mr Baker a militant suggestion to overthrow Hammam, Mr Baker says: "what rationalises our strike on the capital city." As far as the auto-image is concerned, the political action rather than a militant one drives the Arab character. Al-Falaki is outraged when he says, "I no longer listen to our American friends to focus on the political ground", Yousef notes in a confidential report to Al-Kut's minister of defence. Insisting on a political process is one feature that shows how America is able to take a long journey to discuss monotonous issues. It represents their patience and profound knowledge of politics. This can be evidenced in the issue of Palestine, which started in 1948 and is still a task and mission on the table in the oval office in the White House today.

5. 3. American Presidents

<u>The Presidency</u>

The image of the American presidency in the literature of Al-Gosaibi is not purely a result of an innocent political election, but it is a part of the political game. Addressing the American presidency in the literature of Al-Gosaibi can be found in one novel and one poem. In the novel

Abū Shallākh al-Barramā'ī, there is a dialogue between the main character and John F. Kennedy. The main character, Abū Shallākh says:

دخلت على جون كندي فوجدته ولدا لاعبا وسيما ظريفا سرسريا. ثم قال له: اسمع يا جاك، أمامك
مستقبل عظيم، منصب كبير أكبر من هذا المنصب: رئاسة الولايات المتحدة الأمريكية. قال: هل
تمزح معي؟ كيف عرفت؟ قلت: من روزفلت، فرانكلين ديلانو روزفلت، الرئيس. قال: عجيب،
روزفلت كان يكره والدي. قلت: ربما يكره والدك ولكنه لم يكرهك أنت. قال: يا عزيزي أبوشلاخ
بماذا تنصحني؟ قلت: أنصحك أن تصبح عضوا في مجلس الشيوخ ليسهل ترشيحك للرئاسة فيما
بعد. قال: والدي يستطيع شراء أصوات تكفي لدخولي مجلس الشيوخ. قلت: دبلوماسية الدولار.

> I met John Kennedy and found him a handsome, playful boy. I told him "Listen, Jack, you will have a great future and high position, higher than you have now (referring to his status as a general manager of OCMARA); you will be the president of the United States. Kennedy says "Are are you kidding? How do you know?!" I say "I got it from Roosevelt, Franklin Delano Roosevelt, the president [to distinguish him from the 26th president Theodore Roosevelt]". Kennedy surprisingly says "Weird, Roosevelt hated my father." and I reply "He might have, but not you." Kennedy then asks me for advice; I told him to become a member of the United States Senate to accelerate his eventual presidency. He says "My father can buy votes, to enable me to join the Senate." and I replied "This is dollar diplomacy." (Al-Gosaibi, 2001, pp.147-148).

This extract exhibits the mechanism of the American presidency in the perspective of Al-Gosaibi. In this example, there are three main steps prior to becoming a president of the United States: first, a recommendation or preparation from a former president, second, join the United States Senate Congress, and the last a stable finance to buy votes in an election.

The operation of making an American president has been portrayed in one poetic essay entitled *Al-Madd wa Al-Jazr* [the Ebb and the flow].[32] In this prose poetry, Al-Gosaibi analogizes a natural phenomenon to human activities arguing that all thoughts and figures come to the surface of history because the prevalent mainstream at their times not because of their abilities.

هذا يفسر لنا كيف يفشل زعيم سياسي في الوصول إلى
مقعد الحكم (لأنه لم يعاني المد) ثم ينجح نفس الزعيم
في الوصول إلى نفس المقعد (لأنه وصل مع المدّ)
تذكري نيكسون وكيف اختفى ثم عاد

وتشرشل وكيف قذف به مدّ الحرب العالمية الثانية إلى القمة

ثم اختطفه جزرها

وريجان الذي قيل عنه قبل أكثر من خمسة عشر عاماً أنه لايصلح للحكم

لكبر سنه (لم يظهر مدّ الشيوخ في تلك الأيام)

كم من أيديولوجية سادت العقول والقلوب (لأنها تزامنت مع عنفوان المدّ)

ثم تلاشت دون أثر (مع إقبال الجزر)

هذا هو السر وراء كل فشل وكل نجاح

This explains to us how a political leader fails to reach the seat of government

Because he did not come with a tide.

The same leader then succeeds to the position

Because he did not come with a tide.

Remember Nixon and how he disappeared then returned,

Churchill, and how the Second World War tossed him to the top.

He was then abducted by flow.

Reagan, who was told more than 15 years ago that he could not lead the government because of his age

How many ideologies have prevailed in minds and hearts because they coincided with the strong ebb

Then they faded away without a trace after the flow came.

This is the secret behind every failure and every success (Al-Gosaibi, 2006c, p.25).

The image of America here is used as a meta-image where Al-Gosaibi elaborates his argument by mentioning the American presidents. At the same time, the representation indicates how the American presidency corresponds with the global atmosphere, not based on the skills of the American president.

Another example of a lack of political skills in American presidency, Al-Gosaibi mentions President Ronald Reagan, who used to "have a distinctive deep love with his wife and used to remember her even in the slow progression of his mental problem. But what happened in the end?! He forgot her!" (Al-Gosaibi, 2010b, p.112). By looking at this single picture of Reagan, we may arrive at the fact that Reagan was not qualified for the American presidency as he suffers from this mental issue. This is confirmed in another prose poem of Al-Gosaibi's about how Reagan became a president, because the "American political tides" brought him to the front just like tides bring remnants from the sea to shore. Reagan came from an actor's

background, so, he has no political knowledge at all. Bashar in *Al-'Usfūrīyah* talks about Reagan saying:

<div dir="rtl">

لم يكن يعمل أكثر من نصف ساعة في اليوم. أما باقي الوقت فيمضيه في التدرب على إلقاء خطبه و ركوب الخيل وتشذيب الشجر ومشاهدة أفلامه القديمة. حجبت عنه البيروقراطية كل شيء. كانت تعد له أوراقا صغيرة تبين ما يجب أن يفعله ويقوله في كل موقف. كان يقف وراءه دائما ضابطان، ضابط يحمل الحقيبة السوداء، التي تحوي مفاتيح الحرب النووية. وهذه ليست مفاتيح حقيقية بل شفرة عسكرية. وضابط يحمل صندوق الأوراق التي تتعامل مع أي موقف قد يواجه الرئيس.

</div>

Work no more than thirty minutes every day. The rest of the time was spent in speech training, horse riding, pruning bushes, and watching his old movies. Bureaucracy blocked him from everything, providing him with small pieces of paper showing what he should do and say in every situation. Two generals always stood behind him, one holding a black case containing nuclear war keys, not real keys but militant codes, and the other holding a paper case which deals with any situation that the president may encounter. When what is now called the Iran–Contra affair occurred, Reagan said: 'I know nothing about anything, and no one told me about anything.' (Al-Gosaibi, 1996, pp.288-289).

As can be seen here, the president of the United States is depicted as a vital part of a huge administration which works beyond the scenes and with the global mechanisms and trends.

Between American president and the Middle East

Another example of Al-Gosaibi's reading of America is that the Americans themselves, not just presidents, barely know the Middle East. It is a stereotypical image of the Americans that they are not knowledgeable about the Middle East and maybe neither about the rest of the world. The unawareness and ignorance of the ordinary American about what is going on the political kitchen is a common theme among some Arab writers. Most of the Arab writers underestimate the Americans' mentality by saying they are a victim of media and political manipulation (See Al-Naser, 2007 and Al-Khaz'ali, 2011). *In Al-'Usfūrīyah*, the protagonist Bashar tells Suzi that he is from the Middle East and she thinks that "the Middle East is a region in the United States such as Midwest because she had never seen an Arab or Middle Eastern person before" (Al-Gosaibi, 1996, p.59). This is also linked to a characteristic attributed to the Americans, as naïve, in Al-Atrash's novel, *the Bitter Orange* and Sayyid Quṭb. In Al-Gosaibi's

case, the ignorance of the rest of the world by the President of the United States is represented in another novel. In the novel *Abu Shalakh Albarmaii*, the main character and his friend Tumirin visited Ronald Reagan, offering him a gift before he becomes the President of the United States. Abū Shallākh narrated that when Tumirin met the President, Ronald Reagan said:

يامستر ريجان، قاطعه: سمني رون. قال: يا رون، جئنا مندوبين عن الحزب الجمهوري في المبرز، قال ماشاء الله عندكم فرع للحزب في المبرز. (وبعد ان تناولوا العشاء وجاء ريجان يودعهم قال) نسيت أسألكم: المبرز في أي منطقة من تكساس؟ قال تميرين: المبرز في المسيسبي. قال ريجان: آه بالتأكيد الذاكرة تخونني أحيانا. بمجرد خروجنا قال تميرين: هذا اللي ما يعرف كوعه من بوعه بيصير رئيس للولايات المتحدة. قلت: بيصير.

‘Mr Reagan...!’ Reagan interrupted him and said: call me Ron. [Tumirin] continued: Ron, we came here as representatives of the republic party in Al-Mubarraz.[33] Reagan said: Mashallah, you have a branch of the Republican party over there. [After they had dinner together and before they were seen off, Reagan said]: I forget to ask you, in which part of Texas State is Al-Mubarraz located? Tumirin replied: it is in Mississippi. Reagan commented: ‘Oh, sure, sometimes my memory has dysfunction’. Once we got out, Tumirin told me: will this man who does not know chalk from cheese rule the United States?! I said: yes, he will. (Al-Gosaibi, 2001, p.232)

The ironic point here is that the President of the United States does not know a Saudi region which supplies the United States with oil on a regular basis. Also, Al-Gosaibi in his autobiography *Al-Wazeer Al-Murafiq* wonders why the American presidents are not fully aware of Middle Eastern issues, the Palestinian-Israeli conflict in particular, until they get worse. Moreover, President Reagan pretended he knew, but he blamed his memory for not recalling the information swiftly. The lack of information about the Middle East in western minds and pretending to know about the Orient reflect one sign of an Occidentalism discourse in many Arab writings of America.

Abraham Lincoln

The last name of an African-American female character in *Al-'Usfūrīyah* Sarah Lincoln refers to one of the most important figures in American history, Abraham Lincoln (b.1809 – d.1865),

the 16th president of the United States. The name of Lincoln is linked to two historical events in American history, first, the American Civil War (12 Apr 1861 – 9 May 1865) between the southerners who called themselves 'The Confederate States of America' and the northerners. The second event is The Emancipation Proclamation in 1863, which is the liberation from slavery in the United States. The protagonist *Bashaar* in the mentioned novel embarks on talking about Lincoln's personality and some cultural indications about him when he introduces Sarah.

The protagonist balances his discourse by pointing out both the positive and negative traits of President Lincoln's personality. On the one hand, Bashar appreciates Lincoln's eloquence and quotes one of his sayings that is "You can fool all the people some of the time, and some of the people all the time, but you cannot fool all the people all the time." In the novel, the protagonist does not complete the quotation because Thabit interrupts him by saying: "I know what Lincoln says. [Bashar replies] Oh, I forget that you are an American, and the Americans cannot ignore Lincoln's sayings" (Al-Gosaibi, 1996, p.230). This indicates a cultural mentality of the Americans as they can memorise their presidents' quotes. It is culturally faceted that the mentality of westerners consists of famous quotes of some western figures that shape the perception of the world in the western mind.

Bashar, on the other hand, accounts for the continuation of the American Civil War on the failure of Lincoln's leadership. Lincoln, as Bashar narrates,

> is now considered to be the greatest American president eternally. Nevertheless, in his life, the Americans used to totally detest him, both the northerners and the southerners. Nothing was great about him back then. He used to appoint militant commanders who did not do anything and fire them to appoint other commanders who did not do anything as well. Lincoln has no distinctive personality except his intransigence (Al-Gosaibi, 1996, p.230)

The phenomenon of Lincoln in the previous passages can be interrupted in light of two types of discourse that are used in the depiction of the West. The first is what is called 'criticising the other' based on a political criticism not on 'social-ethnocultural' criticism. Bashar draws 'the greatest American president' as a weak and unsuccessful leader in the American Civil War. The other discourse is what is called 'destroying the myth'. Bashar, in his judgement about the

transcendent Lincoln, shows the weakness of the American president in order to undervalue the myth that has been drawn about him.

Moreover, Al-Gosaibi tempts his reader by displaying the powerlessness of President Lincoln's personal life, such as controlling his wife's overspending on furniture for the White House (Packard, 2013). The private side of the President in this scene is one of Al-Gosaibi's distinctive ways of portraying the American president. In other writings, Al-Gosaibi sketches the personal affairs of other American luminaries and confidential topics to demonstrate that American figures are exposed to the public in a way that nothing is hidden or kept secret even for the highest-ranked personas.

Another transpersonal dimension that has been drawn about America, through the American president, is that they are superstitious. Even though the West is rationalistic and materialistic, as the Occidentalism discourse tries to promote, Bashar says:

> Do you know that Lincoln's shadow is still wandering around the White House?! Every president who lives in the White House, since the assassination of Lincoln, swears that he sees Lincoln's spirit, particularly in Lincoln's guest suite.

Al-Gosaibi, in other novels such as *Sabaa*, 1998; *Abū Shallākh al-Barramā'ī*, 2001; and *Al-Jinnīyah*, 2006, revisits this topic and renders more details about the Americans' attitude towards myths. In the novel *Sab'a*, we read that some politicians, including Americans, follow astrological signs to indicate their destiny. Drawing this aspect is a strategy that would destroy the stereotypical image of the West as a centre of rationality and reasoning.[34]

5. 4. Political Ideologies

Many ideologies have been attributed to American politics in Al-Gosaibi's writings. One of these is associated with their radicality and cooperation with fundamentalists. There is a widespread belief among Arab intellectuals that the US government works side-by-side with fundamentalists; some even argue that it is the intelligence service that creates this fundamentalism in the countries that it wants to control (El-Mandjra, 2007,[35] p.112; El-Enany, 2006a, p.207). Al-Gosaibi, in his writing, mentions this issue and links the phenomenon of fundamentalism to what he calls 'American radicalism.' In the novel *Abū Shallākh al-Barramā'ī*, the American government is working with what Abū Shallākh names ibn Shaden,

which is a distorted name of Osama bin Laden, a radical Islamist and the founder of one of the most militant Islamist group in the twenty-century namely al-Qaeda. Discussion of American radicalism is found in other non-fiction writings particularly in *Amrīkā wa al-Suʻūdīyah: Ḥamlah Iʻlāmīyah am Muwājahah Siyāsīyah*?! [American and Saudi Arabia: Media Campaign or Political Confrontation?!, 2002]. In this book, Al-Gosaibi highlights shocking images of American politics and political views of the Americans.

The discussion of American radicalism steers Al-Gosaibi to address another shocking image of America, which is American terrorism. In the previous book, Al-Gosaibi sheds light on this phenomenon by providing figures and historical events in the USA. He shows the hypocrisy of the American government in having a double standard in the treatment of terrorism conducted by Muslims compared with terrorism committed by Americans:

<div dir="rtl">

لم يعد أحد يتجرأ على الحديث عن الإرهابيين في قلب الولايات المتحدة. حتى حادث التفجير في أوكلاهوما في أبريل سنة ١٩٩٦ عومل كما لو كان حادثا شاذا وأغلق ملفه بمجرد صدور الحكم (على شخص واحد فقط). والحقيقة هي أن الإرهاب في أمريكا لا يزال يسرح ويمرح وينفذ الكثير من العمليات الإجرامية.

</div>

No one dares talk about terrorists in the heart of the United States. Even when the bombing in Oklahoma occurred in April 1996, that terrorist attack was treated as an accident and the case closed as soon as the guilty verdict was handed down (to one person only). The truth is that terrorism in America continues, with more and more terror attacks being conducted.

Then, Al-Gosaibi supports his statement by providing numerical evidence accredited to an American studies. Once more, in this representation, which dates back to 2003 when American and western media, in general, were campaigning to accuse Saudi Arabia of being harsh to the Others, particularly Americans. What Al-Gosaibi does is what we call in the methodology the writing back strategy, in which the viewed nation attempts to defend itself by accusing the viewer of the same image that is attributed to them. Uncovering American radicalism and terrorism is a writing back response to this media campaign against Saudi. Another writing technique in this text is using American statistics as evidence of the rise in creditability and reliability of the statement, which, in turn, will affect the impact of the image in the reader's mind. The text also shows Al-Gosaibi's loyalty to his homeland even if he sees America as a paradigm of development to follow.

Bohemian Club and political cooperation.

According to my knowledge as a researcher in the representation of America in Arabic literature, Al-Gosaibi is the first Arab writer, who addresses one of the most controversial gatherings of American politicians in Arabic novels: Bohemian Club Grove. In reality, this club is located in San Francisco, California, United States; and its members includes only those who are powerful, influential and important men in the States, such as US Presidents, military figures, chairpeople of industrial and financial organisations, among other prominent intellectuals and celebrities (Dunning, 2008).[36] The central role of this club is to make decisions that control and manipulate the world in many areas: culturally, politically, economically, etc. In Al-Gosaibi's perception, the club has been ascribe with characteristics which intersect with American politics.

The representation of Bohemian Club Grove is conveyed for the first time by the main character in the novel *Abū Shallākh al-Barramā'ī*. The main character narrates that

خلال رحلتي حول العالم، توقفت في مدينة سان فرانسسكو. كنت أذهب يوميا إلى مرفأ الصيادين. كان هذا المرفأ في الماضي، ميناء يستخدمه صيادو السمك بالفعل إلا أنه تحول فيما بعد، إلى منتجع جميل مليء بالمطاعم السمكية الفاخرة. ذات يوم دخلت مطعما من هذه المطاعم، وطلبت أكبر لوبستر وجدته يلبط في الحوض. فجأة بدأت تصل إلى سمعي همسات من الطاولة المجاورة. التفت ببطء وهدوء، ودون أن يلاحظني أحد وكم كانت دهشتي عندما اكتشفت أن الزبائن الجالسين على الطاولة والذين يرتدون ملابس مهلهلة هم أساطين السياسة والاقتصاد والفكر والعسكرية في أمريكا. كان على الطاولة شولتز راعي بكتل وكيسنجر الرجل البومة وشوارزكوف راعي عاصفة الصحراء وفورد راعي السيارات، وهنتنجتون راعي صراع الحضارات، والياباني السخيف، نسيت اسمه راعي، راعي نهاية التاريخ، بالإضافة إلى آخرين لم أعرفهم. بدأت أصغي إلى الهمسات واكتشفت أن الجماعة يتحدثون عن اجتماع يعقده النادي البوهيمي ذلك المساء.

> During my trip around the world, I stopped in San Francisco, where I used to go to Fisherman's Wharf every day. While only fishermen used it in the past, it later turned into a beautiful resort filled with excellent seafood restaurants. One day I entered one of these restaurants and asked for the giant lobster I saw in a fish tub. Suddenly I started to hear whispers from the neighbouring table. I turned slowly and quietly, without anyone noticing me, and I was surprised when I discovered that the set of customers sitting at the table, dressed in flimsy clothing, were the masters of America's politics, economic thought, and military. At the table were

Shultz Shepherd Bechtel, Kissinger the Owl Man, Schwarzkopf the Desert Storm commander, the Ford Car Patrol, Huntington, who wrote about the Clash of Civilizations, and a ridiculous Japanese whose name was forgotten, who wrote about the end of history, plus others I did not know. I began to listen to the whispers and discovered that the group was talking about a meeting of the Bohemian Club that evening." (Al-Gosaibi, 2001, p.203)

This passage attempts to provide an overview of this uncovered club in a literary way. The passage starts from a regular and familiar setting (restaurants) and moves to an unusual and weird setting (Bohemian club). The transformation of the place from fishermen's venue to a luxurious restaurant, as it said in the text, shows capitalism and how it overtakes the small and humble business and transform it to a fancy space. The employment of the words 'whispers' and 'flimsy' sketches two main characteristics that are attributed to people in this club. The word 'whispers' indicates the discreetness and confidentiality that is ascribed to these people. Another physical dimension is showing that people from this club give a little care about having attractive clothes to avoid public attention. The names mentioned in the previous text are not confined to these people, but they are representatives of big categories. These names are American figures in these fields: business, economy, army, and intellectuality. The cooperation between politicians and other influential figures in the United States is one of the main objectives of representing America in Al-Gosaibi's literature. This combination of figures also reflects an aspect of orientalist discourse in which all stakeholders gather to achieve political goals in the Orient (Abdel-Malek, 1963).

Nixon and the New Imperialism

The Saudi critic Abdullah Al-Kharif criticises the senseless constant presence of the word Pepsi in the novel *Al-Jinnīyah*. On the contrary, reading the repeated presence of Pepsi in this novel reveal how American economic prevails the fictional world as well as the real globe. The recurrence of Pepsi and other American brands in Al-Gosaibi's literature is a feature of the new imperialism era in which power takes control of desirable territories by mercantilism instead of militant action. Al-Gosaibi's writings display this feature in different ways. In the novel, *Abū Shallākh al-Barramā'ī*

عندما انتهى أبوشلاخ البرمائي من الحديث مع الرئيس (الأمريكي السابق ريتشارد) نيكسون وخرج، يقول: بمجرد خروجي من مكتب الرئيس، قفز هنري كيسنجر من مكان ما في الدهليز

وسحبني سحبا إلى مكتبه. قال: ماذا قال لك الرئيس؟ قلت: حدثني عن تجربته مع شركة بيبسي كولا. قال: وغير ذلك؟ قلت: وعن كتابه الذي روى فيه قصص أزماته الست. قال: وغير ذلك؟ قلت: ذكر أنه يشتهي رؤية سور الصين العظيم. قال متأكد أن الرئيس قال هذا؟، قلت مليون في المليون. قال: سوف أتبنى الفكرة وأقنعه أنها فكرتي.

Abū Shallākh (the narrator and main character) narrates that after he had finished talking with President Nixon and emerged from the President's office, Henry Kissinger jumped out from somewhere in the corridor and aggressively pulled me into his office. He asked "What did the President tell you" and I said "He talked about his experience with the Pepsi cola company". He said: "What else?" and I responded: "and about his book which narrates his six crises", He said: "What else?" and I replied: "he wanted to visit the Great Wall of China". Kissinger surprisingly asked "Are you sure the president said that?" and I insisted that he had.

Based on an imagological dimensional model and imagological techniques, Al-Gosaibi covers, in this example, two personal dimensions: Kissinger and Nixon, and one transpersonal dimension: politics. The imagological text here, as in several of Al-Gosaibi's texts, is structured by three different novelistic methods: dialogue, description and intertextuality. These methods enhance the images thematically and aesthetically.

Dialogical features in the novel help to extract an internal aspect of a character as it does here with Kissinger. From Kissinger's discourse, it can be deduced that he is not concerned with the trivial issues of President Nixon, neither his business experience nor political cases. Kissinger repeats the question "What else?" twice to show that he is looking for new, interesting issues, such as Nixon's intention to visit China. His repeated questions characterise his unique personality, which digs for more information about Abu Shalakh's meeting with the president. The repetition technique of the question mark, such as 'what did', 'what else', and 'are you sure', plays a great role in emphasizing the internal imagological aspect as well as adding a sense of suspense to the narrative. When the narrator, Abū Shallākh, pronounces the word (China), Kissinger switches the question from "what else" to "Are you sure". This indicates Kissinger's main interest, which is the switch of American foreign policy, especially with the Eastern Bloc, symbolized by China, the main opponent to the Western Bloc led by the United States.

In American history, Nixon is the first American president to visit China, an attempt to open up "a new political relationship with the PRC [the People's Republic of China] after decades of mutual estrangement".[37] In this imagological example, Kissinger questions Abū Shallākh about Nixon's intention to visit China. This repetition of the question is because it was not, up to that time, any diplomatic nor economic relations between the United States and China.

The descriptive language also functions scenically in this example. In first the place, the spatialization technique is used to draw a picture of the White House, its offices and the Great Wall of China. The narrator, Abū Shallākh, describes the closeness of Kissinger's office to the President's office as Kissinger does not take long to pull Abū Shallākh to his office. The proximity in space indicates the strong bond of Kissinger to the White House. Al-Gosaibi also actionizes the scene by two expressions 'jumped from somewhere in the corridor' and 'aggressively pulled me'. The Arabic version of the second expression is called '*al-maful al-mutlaq*' (unrestricted object), which works to emphasize the verb by repeating it in different forms. This usage of writing technique invigorates the atmospheric life of the scene and adds to the text what is called paronomasia; which means using the same rooted words in different formations. The scene reveals the external physicality of Kissinger, which has been depicted as a strong body, who is capable of jumping and pulling Abu Shalakh, the heavily overweight character, as he describes himself at the beginning of the novel *Abū Shallākh al-Barramā'ī*.

As far as intertextuality is concerned, Al-Gosaibi heavily utilizes this technique to reveal the image of Nixon. Historical intertextualities can be derived from two words (Pepsi)[38]and (China). In the former word, Nixon's old friend, Don Kendall, a former CEO of the Pepsi company, gifted him with "an exclusive franchise to sell Pepsi-Cola" in Asia (Boca Raton, News - Nov 23, 1972, p.4). This piece of information looks naïve at first glance, but with deeper research, it can be intertextualised with the American strategy of selling American products abroad. It was Richard Nixon who sold, for the first time, American products to China in 1972 (Nixon, 1980). This strategy was an implication of what is called in American politics 'Nixon Doctrine' or 'Guam Doctrine'. It is principally, as explained in his book *Victory Without War*, a strategic foreign policy that suggests American international relations with the Asia States should rely on economic actions rather than militant ones (Nixon, 1999). This indicates also a pragmatic character of American politics where they would compromise with the most hostile enemy as long as there is a potential interest with them (Al-Gosaibi, 1996, p.23).

Regarding the internal (psyche) aspect of Nixon, Al-Gosaibi alludes to Nixon's intellectual publications with the book *Six Crises*, which is about six political cases that Nixon dealt with during his presidency. Nixon, within Al-Gosaibi's works, is the only American figure who is mentioned by his intellectual properties as an indication of his portfolio writings as well as showing the importance of writing in governing the States. Also, Al-Gosaibi utilizes this technique in order to show his wide knowledge of Nixon and political publications. That, in turn, works as a supportive item in his depiction of Nixon and American politics in general. It makes Al-Gosaibi's representation of Nixon much more knowledgeable and reliable for the reader. However, that does not stop Al-Gosaibi from transforming the actual title, *Six Crises,* to a humorous sound, "his six crises", as if they are Nixion's personal crises, not American politics. This sound also works compatibly with the main character, Abu Shalakh, and his humorous personality. The text also indicates an internal aspect of Nixon can also be inferred from these events; he is a peaceful person, not only here, but also within all Al-Gosaibi works.[39]

Conclusion

In this chapter we have looked at the representation of American politics and politicians in Al-Gosaibi's novels considering his other works. The chapter starts with questions and discussion about the political Arabic fictions as a new genre from the twentieth century. Then, the chapter address the beginning of Al-Gosaibi writing in politics with some essential works that shows his loyalty and patriot to Saudi Arabia.

Influential figures in American politics have been discussed including the American presidents. The portray of American presidency preoccupies several spots in Al-Gosaibi writing revealing its mechanism as not perfect as it perceived by media. The American presidents came to the position for certain circumstances and purposes. Real reference of the American presidents' names is shown to mix reality with imagination which is a writing style of Al-Gosaibi. Also, the dense of political information presented in this chapter shows the wide knowledge of American politics as well as rise the reliability of the presenter.

We found that American politics and politicians comes to present the three types of image: hetero-image, auto-image and meta-image. The writing back strategy is utilized several times in this chapter as a political discourse against American foreign policy for instance. This strategy aims to uncover unimaginable or unexpected images of American politics such as ascribing them to relay on myth or priorities wealth interests over human rights.

The American intelligence (CIA) is one major topic in Al-Gosaibi's writings. This chapter display how CIA is cooperating with European countries, particularly the UK, and any other country who are in the interest. Also, the representation takes the disguise of the intelligence into different masks: diplomat, academic, and humanitarian. It shows the eager of CIA to police and control the globe under couple of discourses that shapes the mentality of American government, such as White men burden, Manifest destiny and civilization mission.

Considerable amount of political representation goes to present the former secretary of foreign policy in American Henry Kissinger. Al-Gosaibi's works demonstrate Kissinger in the light of ambivalent discourse. In some spots, we see Kissinger the wise, powerful, modest, thinker; in other spots, we see him reckless, savage, and aggressive. This way of representation is ascribed to American government in which Al-Gosaibi appreciate their hard work and intelligence as well as criticising their treatment the other parts of the world. These love-hate images are feature of ambivalent discourse as well as it shows the balance standpoint from which Al-Gosaibi perceive American politics.

Notes for Chapter Five

1 Ḥamdāwī, Jamīl. (2007, March 11). al-Riwāyah al-Siyāsīyah wa al-Takhyīl al-Siyāsī. Retrieved from http://www.diwanalarab.com/spip.php?article8092.

2 Jābir, Ḥajjī (2017). *al-Riwāyah al-Siyāsīyah fī al-ʿĀlam al-ʿArabī*. Al-Doha: Muntadá al-ʿAlāqāt al-ʿArabīyah wa al-Dawlīyah. Retrieved from https://www.youtube.com/watch?v=QVKSn1Qev8w at 22:40.

3 Particularly Iraqi ones because of the American invasion in 2003.

4 The original articles were published in the period of Gulf War 1990s. See (*Sīrah Shiʿrīyah*, 2003b, p.305) for more information.

5 It is about the image of Saudi Arabia in the Western media: British and American.

6 In the appendix a list of all the American politicians' names which are mentioned in Al-Gosaibi's works.

7 For more information about his political positions and actions, see his three memoirs: *The White House Years* (1979); *Years of Upheaval* (1982); and *Years of Renewal* (1999).

8 Harvard International Seminar is an annual summer event which lasts for six weeks, and hosts around forty influential people from all over the world to discuss and share American internal affairs and international relations (see Al-Gosaibi, 2010, p.14).

9 Unsurprisingly, Kissinger is mentioned in both contexts in fiction and non-fiction texts.

10 The name refers to The Mayflower which was an English ship that famously transported the 'first English Puritans'. (Al-Mughīrī, 2017, p.277).

11 Mohammed Riḍa Naṣr Allāh Channel. (2017 May 07) An Interview with Ghazi Al-Gosaibi. Retrieved from https://www.youtube.com/watch?v=3MxTEtWMowk at 37:18 on.

12 Al-Jāḥiẓ, & Hārūn ʿAbd al-Salām Muḥammad. (1996). *Kitāb Al-Ḥayawān*. Beirut: Dār al-Jīl.

13 Ibn Sīrīn, M. a. e. a. (2008). *Muʿjam Tafsīr al-Aḥlām*: Maktabat al-Ṣafāʾ.

14 The known title, according to my research, is 'The Life of Animals' which I believe does not correspond to the Arabic title.

15 See also Al-Jāḥiẓ in his famous book *Kitāb Al-Ḥayawān* vol.2 pp.50, 196, 298 & 299. see Al-Jāḥiẓ, & Hārūn ʿAbd al-Salām Muḥammad. (1996). Kitāb Al-Ḥayawān. Beirut: Dār al-Jīl.

16 The Second Act, Second Scene in Florman, Ben. (2014 May 11) *Macbeth: A Shakescleare Translation*. LitCharts LLC. Retrieved from https://www.litcharts.com/shakescleare/shakespeare-translations/macbeth.

17 A baby owl.

18 The Fifth Act, the Sixith Scene in Romancikova, Nina. (2017 May 19) *Henry VI, Part 3: A Shakescleare Translation*." LitCharts. LitCharts LLC. Retrieved from https://www.litcharts.com/shakescleare/shakespeare-translations/henry-vi-part-3.

19 Mohammed Riḍa Naṣr Allāh Channel. (2017 May 07) An Interview with Ghazi Al-Gosaibi. Retrieved from https://www.youtube.com/watch?v=3MxTEtWMowk at 37:00 on.

20 See for example Raḍwā ʿĀshūr in her auto-novel *al-Riḥlah* and Ṣunʿ Allāh Ibrāhīm in his novel *Amrīkānlī*.

21 This is a part of verse of a poem by Aḥmad Shawqī entitled *Shahīd al-Ḥaqq*.

22 This is a part of a famous Arabic song by an Egyptian singer Shādiyya.

23 Sunan At-Tirmidhi, Hadith No. 2687. Al-Tirmidhi, (1983). *Sunan al-Tirmidhi*. Beirut: Dar al-Fikr.

24 The Central Intelligence Agency Offical website. Retrived from https://www.cia.gov/about-cia/faqs/?tab=list-1.

25 This name refers to the State of Kuwait.

26 Chomsky, Noam. (1982). *Towards a New Cold War: Essays on the Current Crisis and How We Got There*. New York: Pantheon Books.

27 Nafisi, Azar. (2015). *Reading Lolita in Tehran: A Memoir in Books*. London: Penguin Books.

28 The poet whose poem *The Ballad of East and West* make a significant impact on cross-cultural encounter. See Kipling, Rudyard. (1904). The Ballad of East and West. New York: A. Grosset.

29 In *Al-'Usfūrīyah* the main character reveals how the Americans changed their attitude towrds some issues, such as homosexuality, only because they changed the language surrounding it.

30 We would see this issue in another novel *Sab'aa* and his autobiography *Hayat fi alidarah*.

31 McGann, James. (2019). 2018 Global Go To Think Tank Index Report. Vancouver, British Columbia, Canada: Lauder Institute University of Pennsylvania.

32 Al-Gosaibi, Ghazi. (2006c). *Mi'at Waraqat Ward*. Bairut: ad-Dar al-'Arabiya li-l-'Ulum - Nashirun.

33 A region in the eastern province of Saudi Arabia.

34 More discussion about this issue can be found in the last chapter of this thesis.

35 El-Mandjra, Mahdi. (2007). *Al-'Ihānah fī 'Ahd al-Mīghā Imbiryālīyah*. Casablanca: al-Markaz al-Thaqāfī al-'Arabī.

36 Dunning, Brian. (2008 December 9). The Bohemian Club Conspiracy. *Skeptoid Podcast*. Skeptoid Media. Retrieved from http://skeptoid.com/episodes/4131

37 Burr, William. (2003). *Nixon's Trip to China*. Retrieved from http://nsarchive.gwu.edu/NSAEBB/NSAEBB106/.

38 Pepsi is one of the most iconic American fizzy drink.

39 See for example *Alzahāymir* pp.40-44.

Chapter Six: Other images

Introduction

This chapter consists of different images of America and the Americans that have not so far been discussed in this thesis. The reason for gathering them here is to highlight some critical representations that do not belong to categories in the previous chapters: American cities, American women, and American politicians. These themes are American education, Art and literature in America, and American minorities.

6. 1. American education/academia

When it comes to American education, another transpersonal dimension, the discussion will include both public and private educational institutions, research practice and their function in American society. The images of American education can be found in Al-Gosaibi's autobiographies: *Al-Usturah,* and *Hayat Fi Alidarah*; and mainly in two of his novels: *Al-'Uṣfūrīyah ,* and *Al-Jinnīyah*.

6. 1. 1. Raise the Reliability

The first strategy used by Al-Gosaibi to represent American education and academia is to raise the reliability and validity of his representation. In his famous autobiography, *Hayat Fi Alidarah*, Al-Gosaibi establishes his discussion about American education by saying "studying Master's in the US enables me to know all that is possible about the American higher education system." (Al-Gosaibi, 2004). It is a common strategy to boost the reliability of an image by showing the first-hand direct personal experience in the contact zone of a viewer towards the viewed other.

6. 1. 2. Flexibility and Saudi Anthropology.

In the fiction, the first image proposed about American education is found in the novel *Al-Jinnīyah*. Flexibility and smooth administration processes are attributed to American universities and companies. This is exemplified by showing how the protagonist, Dhari, finds it easy to change his subject from petroleum engineering to anthropology. In the novel, he says:

> It would be quite impossible if I were sent by a Saudi institution. As I
>
> was sent by an intelligent American company (Aramco), they know my

> new subject will help them to understand Saudi people more than being
>
> a petroleum engineer of which they have a bunch. (AlGosaibi, 2006a).[1]

This quote shows two strategies in imagology. First, the comparison he makes with Saudi institutions. Secondly, a justification he provides to explain why the Americans agreed to change his subject. Comparison is quite a common strategy used in imagology to show a model and desirable exemplar to follow. However, justifying or reasoning the West or the Americans' action is usually used from the perspective of the viewer, showing justified practices in the encounter of random actions in the Saudi student's choice of subject.

Conversely, Al-Gosaibi in this example justifies the flexibility of the procedure to change his protagonist's subject as it is much more beneficial to the Americans' interests. The American inquisitiveness of digging in the Saudi community launches a new stage of anthropology or new colonial mentality. As Edward Said argues, the discipline of anthropology was brought into orientalism discourse (Said, 2003, pp.359-382) for imperiality purposes. The narrator insists on the imperial mentality of the Americans not only by showing they are interested in the anthropology of "studying Saudi individuality, micro, or Saudi collectivity, macro" (AlGosaibi, 2006a, p.19) but also, they keep all studies of Saudi societies in a huge library in the State of Texas; the state which is known for embracing the largest American oil companies[2] and also for cradling most of America's presidents from the Republican Party of the United States which would facilitate an effective communication in Saudi Arabia's oil resources.

6. 1. 3. Rationality

One feature of occidentalist discourse is portraying the Western educational system, and mentality too, as rational and experimental. The system or educational practice is mainly secular which relies on physical and tangible evidence rather than spiritual and metaphysical proofs. This feature confronts the eastern mentality, represented by Dhari in the novel *Al-Jinnīyah*, who wants to meet his girlfriend from the world of jinn but finds it difficult to confess his desire in a 'rational' and 'empirical' institution. Being in a 'rational' institution and holding 'spiritual' beliefs put the main character in a dilemma to deal with this cultural confrontation. The main character Dari took a piece of paper from a girl he met in Morocco. She told him that, if he wanted to see her again in the United States, he should put it in a fire. The novel shows this hesitation between the rational and irrational attitude of the character by presenting the question using the stream of consciousness strategy:

> What would Professor John Williamson say if he knew his smart
> student thought burning a piece of paper would bring a bride from the
> world of jinn?! What would Professor Mary Hudson do if I told her my
> odd secret?! (Al-Gosaibi, 2006a, p.56).

In the end, the Arab, Saudi character attempts to mitigate between these two cultural systems by saying: "Would it be okay if I say I was just trying to be rational and empirical as I have learned from your education system?"[37] The last sentence indicates the inclination of the eastern character to examine eastern culture through rational and experimental lenses; in a western way, in other words. He believes that by using this method, he would maintain a rational mentality and would not look awkward in the western institution. At the same time, he would fulfil his desire not only by meeting his girl, but also maintaining one of the very precious values in the Eastern culture, the belief in the spiritual world. Scholarship is one method which has been used by Arab and Eastern students to obtain their scholarly degrees from the West, and America in particular, and to obtain rationality or western ways of thinking and adopt them for eastern cultural applications.

6. 1. 4. Theoretical Subjects

In the novel *Al-'Uṣfūrīyah,* Al-Gosaibi mentions several academic subjects which are not usually associated with the West in Arabs' minds. The easterners' mentality of western education is associated mostly with natural and empirical sciences more than humanities or theoretical disciplines. All subjects mentioned in the American universities in Al-Gosaibi's novels are not applied sciences: anthropology, sociology, economics, management science, psychology, international relations, and cinema. This is a new orientation towards making the most of western education by looking beyond natural and applied sciences. Making the most of western applied science has been a noticeable feature in the Arabic novelistic discourse as we can read in Rafaa Altahtawi's famous autobiography *Takhlis al-Ibriz fi Talkhis Bariz* (The Extraction of Gold in the Description of Paris) and Yahya Haqqi in his novel *Qandil Umm Hashim* (The Lamp of Umm Hashim). In the mentioned examples, they promote subjects such as medicine, engineering, physics, and chemistry to be obtained from the West, Europe at that time. Al-Gosaibi, here and elsewhere in his writings, sheds light on the importance of theoretical subjects which touch directly the concepts and logicality used in perceiving the world, claiming that these fields are the basics. This would advise Arab societies how to emulate the theoretical subjects to develop their communities in various ways economically, socially and culturally. El-Enany asserts that "in Europe itself, modernity evolved from within, as a

natural process: intellectual, scientific, social industrial etc.; what opposition it met in the course of its development and until it ousted older modes of existence was an internal one and therefore also natural, but modernity in the Arab world has been for the most part and from the outset a transplantation, a foreign organ implanted in a body that needed it badly but could not help but try to reject it" (El-Enany, 2006a, pp.7-8).

6. 1. 5. Cultural Shock

Cultural shock is a repeated emotional status in most Arabic novels which represent occidental education. In the novel *Al-Jinnīyah*, the narrator Dhari, says:

<div dir="rtl">

أتيت محملا بكل مخاوف الشاب الشرقي وخجله وانطوائه. كانت معظم ساعات النهار وبعض
ساعات الليل مخصصة للدراسة. كنت أعرف أن سنتي الأولى في الجامعة هي المحك، سنة
الغربة الطاحنة والتأقلم الأليم والصدمة الحضارية الموجعة، وغرائب النظام التعليمي الجديد
وعجائبه.

</div>

> I came to America carrying all an Eastern young man's concerns, including shyness and solitude. Most daylight and some night hours were designated for studying. I knew that my first year in the university would be crucial, a year of severe feelings of alienation, painful settlement, cultural shock, and strangeness of a new educational system.

In the first part of this example, the narrator identifies himself as an easterner, not as a Saudi or even an Arab student. The word 'easterner' sounds orientalist and stimulates loaded concepts and characteristics of eastern people. The character is afraid because he might have a negative image from a historical 'Arab' national collective memory which contains ongoing conflicts and disputes between East and the West, and in which the West is drawn as savage and racist towards easterners. He is shy because eastern social practices have many social restrictions on which to build shyness in comparison to the West/America, especially in relation to the mores that govern the relationship between male and female in comparison to an open relationship in America. The narrator is lonely because he is afraid of losing his own morality and culture as a consequence of being involved in a new, different cultural system. The example also shows three transient feelings that are always associated with cultural shock: alienation, adaption, and not only a cultural shock but a 'civilizational shock' to use an extreme word to exemplify the feelings. The life of an eastern student in an American university is more or less comparable to what the author writes in his autobiographies *Sirah Shyriah, Hayat fi Al-Idarh,* and *Al-Usturah.* In a very strong statement in *Sirah Shyriah*, Al-Gosaibi proclaims that his first experience in the United States left him psychologically wounded

وإذا كان انتقالي من البحرين إلى القاهرة قد شكل صدمة حضارية، فانتقالي الآن من القاهرة
إلى الولايات المتحدة شكل صدمة حضارية أخرى أشد وأعنف وأبعد أثرا. ليس من السهل على
من تعود الحياة في مجتمع شرقي أن يواجه الحياة في العالم الجديد بدون شعور حاد خانق
بالقلق والتمزق... إن الحياة في أمريكا بسرعتها وتوترها وحدتها، لا بد أن تترك بعض الجروح
في نفسية الشرقي الذي يلتقي بها لأول مرة. لا أود أن يفهم أحد أن تجربة الحياة في أمريكا
تخلو من الإيجابيات، إذ يكفي أن يتذكر المرء ما يشاهده هناك من انضباط وحب للعمل واعتماد
على النفس وتقسيم متقن للوقت. ولكنني أريد أن أقول إن المجتمع هناك مجتمع مختلف جميل
مخيف معا. (سيرة شعرية، ٥٧-٥٨)

If my transition from Bahrain to Cairo was a cultural shock, my journey from Cairo to the United States was an even more violent and far more profound cultural shock. It is not easy for those accustomed to living in an eastern society to face life in a completely new world without experiencing sharp, anxiouss and torn feelings. Life in America occurs at a speed, tension, and sharpness that must leave some unavoidable psychological wounds in the easterner who experoemces it for the first time. I want no one to think that the experience of life in America has no positive aspects; one can recall from there much about discipline, workaholicism, self-reliance, and good time management. I want to say, however, that society there is different, it is both beautiful and frightening at the same time (pp.57-58).

Al-Gosaibi's reaction to this cultural disorientation is dissimilar between fiction and non-fiction. In fiction, we observe acculturation and cooperation of Arab characters in American communities and with American people. Bashar and Dhari married American women, Abū Shallākh al-Barramāʾī kept a close political friendship with the American presidents, and Yaqub had American friends in the hospital that hosted him in the last days of his life. In actual life, his autobiographies, these processes of dealing with the new American environment are not mentioned except his duties as a Saudi political representative corresponding with the American press about some Saudi issues. Al-Gosaibi, instead of interaction with American educational communities, led an Arab students organisation in his university (Al-Gosaibi, 2004) as a way of coping with this cultural shock as well as fulfilling his ambition of at least gathering Arabs in one small community.

6. 1. 6. Comparing educational systems

Comparison between educational systems is a key strategy that has been used since the Arab representation of the Occident was established. The celebration and praise of the educational systems in the West, Europe and America, remained in many Arab writings until they became questionable among the Arab intellectuals. The predisposition of Al-Gosaibi to the American education system, like many intellectuals, does not go solely without awareness of the distinctions between the epistemological basis of educational systems on both sides: American and Saudi. In fact, in one of his essays, he underlines that Saudi universities can surpass some American universities in terms of local affairs and domestic issues. He gives examples such water studies in the Red Sea, 'Arabic' Gulf, palm agriculture, and camels, to name just a few. In the following extract, Al-Gosaibi shows some aspects that can be done by Arab and Gulf state universities better than by western ones

إن جامعيون جامعاتنا لن تستطيع ان تتفوق على هارفارد في بحث من أبحاث الفضاء، او على ستانفورد في بحث من أبحاث السرطان، او علًى اكسفورد في بحث من أبحاث الكيمياء. ولكن أَي جامعة من جامعاتنا تستطيع بالتأكيد ان تتفوق على هارفارد في بحث عن مشاكل التربية في البحرين، على ستانفورد في بحث عن مرض من أمراض العيون في الأحساء، وعلى اكسفورد في بحث عن تاريخ الصناعة في دبي.

Our graduate researchers will not be able to outperform Harvard in space research, or Stanford in cancer research, or Oxford in chemistry studies; but any of our universities can certainly outperform Harvard in educational issues in Bahrain, and excel on Stanford in ophthalmology in Al-Ahsa,[3] and our universities can beat Oxford in the history of industry in Dubai. (Al-Gosaibi, 1991a).

This quote recognises the excellent performance of western universities (two of them are American) in some fields: astronomy, oncology, and chemistry. It also recalls three major thoughts of post-colonialism. First, the demand for independence from the western framework of thinking and request of self-proof of ability by establishing what 'self' can do better. Second, the quote also highlights the importance of an interdisciplinary field called regional studies or area studies which deals in studies "partial and encapsulated to make the necessary connections between different and emerging fields of knowledge." (Katzenstein, 2002, p.00).[4] This field acknowledges the distinctions between different regions and areas which acquires, as Al-Gosaibi implicitly suggests, a full understanding of the region from different perspectives, including its traditions, religion, and local issues. The quote also can be treated as an implied riposte to Karl Marx's phrase about the orient when he says: "They [the East] cannot represent

themselves, they must be represented (Said, 2003, p.293). By calling out for studies about domestic issues, Al-Gosaibi proclaims for self-representation and shows that easterners have the ability to represent themselves.

There are general images that can be extracted from Al-Gosaibi's autobiographies about American education. Most of his observations are around the difference between the American educational system and the Saudi, mostly Arab, educational system. An open book examination compared to closed-book, self-invested universities in comparison with government-funded, the equal relationship between the professor and student rather than a hierarchical relationship;[5] these examples indicate three main differential characteristics between America/the West and Arab/the East: freedom, independence, and equality.

6. 1. 7. US-UK education system (two wests)

Holding a PhD from a British university, Al-Gosaibi takes this opportunity to compare and contrast between two western educational systems in his famous autobiography *Hayat fi Alidarah*. After narrating his PhD journey in the United Kingdom, Al-Gosaibi comments:

بدأت التحضير للدكتوراه في الخريف. وجدت جو الدراسة في لندن مختلفتا كل الاختلاف عن جو الدراسة في جامعتي الأمريكية القديمة. تذكرت وقتها ما سبق أن قاله أحد أساتذتي الأمريكيين: "في الولايات المتحدة التعليم يعني التدريب أما في أوربا فالتعليم يعني السماح لك بتثقيف نفسك بنفسك". هذه الملاحظة صحيحة إلى حد كبير فيما يخص الدراسات العليا على أية حال.

I started my PhD study in the fall, and I found the atmosphere of study in London completely different from that at my old American university. I then remembered what one of my American teachers said: "In the United States, education means training, but in Europe, education means letting you educate yourself." This observation is largely true, at least for postgraduate studies (Al-Gosaibi, 2004, p.57).

In this example, Al-Gosaibi quoted from his American former teacher to tell about the differences between the American and British higher education systems. This usage of an American voice, called auto-image, articulated by an American makes images much more reliable and trustworthy. The representational image of an American education compared with a British one is drawn in detail:

في الجامعة الجديدة (في لندن) كان حضور المحاضرات اختياريا ولم تكن هناك امتحانات أو أوراق بحث فصلية. كانت هناك بصفة عامة حالة استرخاء تختلف تماما عن الوضع المحموم

الذي لا يعرف الاسترخاء في الجامعات الأمريكية. كانت حرية النقاش (في بريطانيا) أوسع
بكثير من الحرية التي عرفتها في أمريكا.

> At the new university [in London] attendance at lectures was optional, and there were no exams or quarterly papers. There was a general state of relaxation, quite different from the overheated situation often found in American universities. Freedom of discussion [in the UK] was much more tolerated than that I experienced in the United States (Al-Gosaibi, 2004, pp.57-58).

It is interesting that Al-Gosaibi attached the word 'old' to an American university and the word 'new' to London, where one would suppose it to be the other way around because the United Kingdom is older than the United States historically. This explains that the perception of the other is linked primarily to personal experience not the exact reality. At any case, this example and the comparison technique deconstruct the image of the Occident as one bulk and proclaim that there is more than one Occident whose distinctions have to be revealed and considered.[6]

6. 1. 8. Tiring Study

The hardworking and tiring study features in the American universities as they are displayed in both novels and autobiography. As we see from this quote, "most day hours and some of the night hours were designated for studying", it shows the very dynamic and nonstop studying. Depicting America as the nonstop country has been noticed since early Arabic texts about America. The nonstop studying in college is a preparation for a nonstop working life. In the earliest Arabic text of America *Amrīkā fī naẓar Sharqī* (American through the Eye of an Easterner) by Fīlīb Ḥittī, work is not connected with production, but it is part of American mentality, and psychology. Ḥittī, in the second episode of his autobiography, states that work itself is a life and happiness in American style; therefore, having no work means death and misery. "The American works because work is the law of his life, the secret of his existence as an entity. They love work for work's sake, for production, and to feel the pleasure of victory over difficulties" (Ḥittī, 1924). Following the same path, Sayyid Quṭb called America "warshat al-'aalam" (the global workshop). Al-Gosaibi, in his novel *Al-Jinnīyah* and in other texts, embodies the feature of hardwork by the word 'endless' why he says "while I was poring over books in the library preparing for endless homework for the term." (Al-Gosaibi, 1997a, p.9). Although Al-Gosaibi narrates about his personal life, his life reflects the situation of the

American educational system and the American lifestyle in general as they are seen in the autobiography *Al-'Awdah Sa'ihan ila Kalifurniya*

لا تكاد تجد أي أمريكي قانعا بوضعه راضيا بحاله سعيدا بواقعه. الأمريكي طيلة الوقت يبحث عن هوايات جديدة أو يدرس مذهبا جديدا أو ينضم إلى ناد جديد، أو يتبع ريجيما جديدا، أو يبحث عن مورد دخل جديد. ولن تجد أمريكيا في حالة استرخاء حقيقي. فهو عندما يسترخي يفكر باستمرار في مهارة الاسترخاء التي يمارسها.

> You could hardly find an American who is satisfied with his situation. Americans are all the time looking for a new hobby, studying a new pathway of thinking, joining a new club, pursuing a new diet, or looking for a new source of income. You are not likely to find an American in a real state of relaxation; even when they relax, they constantly think about relaxation skills. (Al-Gosaibi, 1997a, p.27).

A couple of lines later, Al-Gosaibi links this American personality to explain why America is called a developed country, and the third world is called developing countries; it is the secret of continuity and dynamism. The recurrent depiction of America by Arab writers as a place of hardworking all the time suggests both a hetero-image and an auto-image of Arabs. It shows a stable image of America, which makes her distinct and interesting to all Arab writers. At the same time, it reflects the desire of Arab intellectuals to convey the secret of the success of America to Arab audiences as a model to follow.

6. 1. 9. Unfamiliar Adjectives

Bearing in mind all positive characteristics about the American universities, in Al-Gosaibi's writings, the American universities are represented negatively by unfamiliar adjectives for Arabs, or at least for the Saudi audience. The corruption of an American university is the first trait that seen in the novel *Abu Shallak Al-Barmaii*. After the protagonist Abū Shallākh with his friends helped America to win the battle in Pearl Harbor and bring the 'German nuclear weapons program' from Hitler, they ask the president of the United States to counterfeit certificates from a renowned American university because this will raise their social status back in Saudi Arabia. Abū Shallākh narrates:

أمر روزفلت الاستخبارات الأمريكية بتزوير شهادات بكالوريوس وماجستير وأوعز بنفسه إلى رئيس جامعة جورج تاون بقبولنا في مرحلة الدكتوراه، طبيبان في كلية الطب وأنا في كلية إدارة الأعمال.

> The American President Roosevelt ordered US intelligence to counterfeit bachelor's and master's degrees and he himself directed the

president of Georgetown University to accept us in a doctorate
programme, Tabiban in the School of Medicine and me in the School
of Business. (Al-Gosaibi, 2001, p.99).

The American university is depicted here as a corrupted academic institution for the sake of national security. This dimension opens the gate for a big topic about governmental involvement in American academic institutions and brings the discussion back to the relationship between power and knowledge, as discussed in the chapter 'the image of American politics and politicians' in this thesis. Concomitantly, the extract presents an auto-image of the Saudi community as they appreciate a person who obtains a degree from an American university; and how this degree is invaluable to increase the social status standing regardless of the recipient's original tribe, which plays a significant role in determining people socially in Saudi Arabia.

Another unexpected feature of an American university is apportioned to Harvard University in the novel *Al-'Usfūrīyah*. The main character Bashar 'the professor' narrates to his psychotherapist Sameer Thabit that the revolution and development of science in the last decades encouraged him to enrol to a course run by Harvard University:

التحقت بدورة خاصة تنظمها كلية الإدارة في هارفارد. هذا الكورس دخوله صعب ويحتاج إلى
وساطات لا تتصورها. وهارفارد كأي مكان آخر على هذه البسيطة، لا ترفض الوساطات.
خصوصا إذا جاءت مشفوعة بتبرع مقداره ٥ ملايين دولار لإنشاء مبنى جديد أو جناح في
مكتبة. وهارفارد لم تصبح أغنى جامعة في العالم باتباع الطهارة الثورية... هارفارد لا ترفض
الوساطات.. وفي هارفارد يا دكتور يسمون الدكتور مستر. حتى أكبر برفسور يسمونه مستر.
حتى صديقي هنري عندما كان يدرس في جامعة هارفارد كانوا يسمونه مستر كيسنجر. وإياك
ثم إياك أن تعتقد أن هذه العادة من باب التواضع. هذه العادة من باب الغرور الشديد. يعتبرون
عضو هيئة التدريس في هارفارد أعلى من أي لقب فيسمونه مستر...وعضوات هيئة التدريس
تسمى الواحدة منها مس ولو كان عمرها عمر لبد.

> I joined a special course organized by the Harvard School of
> Management. This course was highly competitive, and it required
> intercession that you could not imagine. Harvard, like any other place
> on this planet, does not reject intercession, especially when it comes
> with a five-million-dollar donation to building a new building or a
> library wing. Harvard did not become the richest university in the world
> by following revolutionary purity, amd Harvard does not reject
> intercession. In Harvard they use the title Mister rather than Doctor,

with even the highest-ranked professor called Mister. Even when my friend Henry was studying at Harvard, they called him Mr Kissinger. Do not think this custom is related to humility; instead, it represents extreme vanity because they consider simply that being a Harvard faculty member is a higher honor than any title. A female faculty member is called Miss, even if she is aged as much as Labīd.7 (Al-Gosaibi, 1996, pp.256, 257).

In here, there are two adjectives attached to an honourable university not only in America but also around the world. Al-Gosaibi, through his Arabian character, uses 'normalization' strategy in the commence of his depiction when he says, 'Harvard, like any other place on this planet', to tell that Americans are not exceptional from other organizations in downgrading their standards for financial reasons. It is also an indirect message to Saudi universities to start self-investment and not to rely only on financial support from the government. By agreeing on the acceptance of intercession and donation, Al-Gosaibi highlights the purposes of this administration act as it not money for money's sake, but this donation is used to build a new building and expand the library. This image intertextualizes with another of his essay about the difference between generosity and hospitality. In this essay, Al-Gosaibi compares and contrasts between the philanthropists from both sides Arabs, mainly Saudi, and the West:

إن العرب – بالتأكيد – أكثر الناس ضيافة، ولكنني أتحدى من يزعم أنهم أكرم الناس. وعلى من يشك في هذه الحقيقة أن يراجع ما قدمه أثرياء الغرب وأثرياؤنا للأعمال الخيرية. وسيجد أن ربعنا تفوقوا في عدد البعارين والخرفان والتيوس أما ربعهم فقد تفوقوا – للأسف – في عدد المدارس والملاجئ والمستشفيات.

The Arabs are certainly the most hospitable people, but I challenge those who claim Arabs to be the most generous. Anyone who doubts this must review what the wealth of the West and its philanthropists have done for charity. Our people have excelled in the number of camels, sheep, and goats, and the westerners, regrettably, have outnumbered us sin schools, shelters and hospitals. (Al-Gosaibi, 1984, p.17).

The binary oppositions use the pronouns to establish a poetic differentiation by using Arab as the opposite of the West, and the pronoun '*nā*' means us, the opposite of '*hum*' meaning them. This linguistic usage widened the gap between both sides in this issue not only to reconstruct the other/hetero image but also to revisit the self/auto image about the issue of hospitality and generosity.

Another unfamiliar aspect of the American university is conveyed by voices that are neither human nor Arab. In the novel *Al-Jinnīyah*, when Dari, the main character, is about to tell his family that Aysha, the female jinni, is his friend from Whittier College, she says that "if you lie, say I am from Stanford University because Whittier College has a lower reputation." This statement shocks Dari to such an extent that he uses the Arabic and Islamic exhilaration phrase to respond to her, saying: "Subḥān Allāh, Aysha is an expert on American universities." (Al-Gosaibi, 2006a, p.124). In the other novel, Abū Shallākh tells Mao Zedong, the fictional president of China, that he obtained his PhD from the University of Georgetown. Zedong replies: "lots of donkeys obtain PhDs from America."[8]Abū Shallākh angrily responds: "Uncle Mao, a bit of respect please, watch your mouth" (Al-Gosaibi, 2001, p.218). The attributes of American universities have been delivered from a third-person point of view, which decreases the reliability of the negative representations to keep American higher education bright and positive in the readers' minds.

The University of Southern California, where Al-Gosaibi actually spent his master's life, has been described as the university of "wealthy students", "capital orientation" and "Democratic Party haters". The context is at the time when news of the President of the United States, John F Kennedy's death was aired on radio throughout the University. The reason for narrating this event from the University is not only to show how politics is involved in the University but also to show the reaction of university students when they hear of their President's assassination. In his last sentence about this event, Al-Gosaibi writes: "the university hated this president until yesterday, but today it is a completely different story." (Al-Gosaibi, 1997b, p.11). He means that they are shocked by their president's death and are full of sympathy. This infers an inter-dimensional hetero-image from the university to its students that they prioritize their nation on their ideological and political ideas.

6. 1. 10. American Academia and Metaphysics

A provocative dialogue between Dari, the main character of the novel *Al-Jinnīyah*, and his supervisor Professor Mary Hudson exposes an unusual characteristic of the American scientific environment about metaphysics. This cultural encounter is not presented through a sexual relationship, as is the topic of marriage in the same novel. The encounter takes a different path not only to show that some American academics believe in myth, but also to balance the position of both sides, the East and the West. Portraying Americans as believing in magic is far from acceptable in Arab minds (Al-Hazzāʻ, 2014, p.148). Therefore, Professor Mary Hudson

is the best character to talk about this issue. Her professorship and Americanness would enhance the image by giving a reliable and objective statement about this matter. The long dialogue with Mrs Hudson, which takes one chapter, structurally functions as a support for the argument that American people are not completely secular.

What triggers the discussion is the idea in Dari's mind that believing in myth, metaphysics and any spiritual features is no longer associated with a modern or civilized mentality, but only with primitive societies. The American professor shocks Ḍārī by saying:

> "Magic used to be believed only in primitive or underdeveloped societies, but there are marginal opinions arguing that magic prevails in modern societies too." (Al-Gosaibi, 2006a, p.192) She continues "To be honest Ḍārī, I share these researchers' argument that magic is no longer associated only with primitive or undeveloped communities. Here in the United States, for instance, believing in metaphysical phenomena has grown day after day. Look for example to the widespread use of the Ouija board,9 which is believed to awaken spirits. Look at how many movies talk about reincarnation. See how many novels are about ghosts and spirits (Al-Gosaibi, 2006a, pp.192-193). Even western academic scholars believe in ghosts: one European philosopher stopped working on Isha10 and burnt everything about her because he had been haunted by several weird events." (Al-Gosaibi, 2006a, p.103).

At the end of her talk, she asks Ḍārī to tell nobody that she has had this discussion with him (Al-Gosaibi, 2006a, p.195). Her fear of being caught believing in this matter, which is alleged to be related to a primitive community, would destroy her reputation academically. That is why the setting of this discussion does not happen at the university, instead, at her house in Santa Monica. She even warns her student not to be at odds with western academia saying: "you will not obtain a PhD if you do not maintain the principles of the mainstream of the field." (Al-Gosaibi, 2006a, p.192). The prolonged dialogue is not a simple allegory based on the binary opposition of East and West in terms of rational and irrational thinking; but instead is an attempt at normalization and mediation between both sides. Professor Mrs Hudson says:

> "All I know about jinni is associated with the Arabian Nights which I read and admired in my first years in a college; since then, I have not heard about jinni." (Al-Gosaibi, 2006a, p.186).

Al-Gosaibi, through his character, embarks on the dialogue by mentioning a major text in classical Arabic literature for two reasons. First, the text is well known to the western audience; and it is easy for a discussion to be facilitated when it starts with a common ground. Second, the text is also known as one of the main writings in Arabic literature, which feeds many western scholars and constructs the perception of the East. Both Professor Mrs Hudson and Ḍārī see the discussion of the Arabian Nights as a metaphorical transformation from perceptions to actuality. From the beginning, the Professor admits that Christianity mentions jinni in the Old Testament and the New Testament. She is Christian, and she believes in God, in her way, and believes in supernatural features. In addition, she has proved to her student that a physical touch could exist between a human being and a jinni (Al-Gosaibi, 2006a, p.188). In order to support her attitude and stabilize her American mentality, she cites deeply from psychology, the new religion of Americans, as El-Messiri mentions (El-Messiri, 1979, p.80). The Professor ends her talk by enumerating several new branches of research in western academia which recognise metaphysical phenomena such as telepathy and parapsychology. After Ḍārī tells her about how many kinds of jinni Muslims think exist, she replies: "I am open-minded on the matter of metaphysics" (Al-Gosaibi, 2006a, p.187). Although she brings up a topic that is unusual in western academia, she follows the academic and scientific structure in her speech by looking at the phenomena from different perspectives: religion, physics and psychology. Providing this confession from someone with a high position in American academia is a strategy of 'writing back' which ascribes the Other/the West with characteristics that they ascribe to the East/Arabs.[11]

6. 1. 11. Arabs Preceding the West

There is a noticeable discursive literary phenomenon in the representation of the Occident showing the precedence of Arabs in the fields of innovation and mannerliness.[12] Nonetheless, Al-Gosaibi in a sarcastic way shows how Arabs, represented by his fictional characters, lead the twenty century in certain revolutionary innovations such as Homeopathy, Penicillin, Sildenafil (2001, p.87) cloning (2001, p.111), and In-vitro-Fertilisation (2001, p.115). Also, in the novel *Abū Shallākh al-Barramā'ī*, the Australian character, says to Abū Shallākh:

"عندنا ضبان أكثر من الهم على القلب" رد أبو شلاخ وعندكم نفس أمثلتنا؟ قال الأسترالي:

أكثر أمثالنا مسروقة من الحضارة العربية.

"We have spiny-tailed lizards more than worries in our heart." Abū

Shallākh responds, surprised: you also have the same proverbs?! The

Australian man replies most of our proverbs are stolen from Arab
culture" (2006a, p. 199).

Regardless of the historical truth and falsehood of who established these innovations, this discourse is dominant in both cultural levels: the public and elite. It is not the Arabs who advanced medicine in the twentieth century, but this discourse sounds triumphant for Arabs who have been defeated several times over the second half of the twentieth century. This discourse is manifested in several Saudi writings of America as we can read in *Ṣuwar min al-Gharb* [Images from the West, 1989] by 'Abd Allāh Al-Ḥaqīl.[13] In this book, as in many Arabic writing of the occident, aims to celebrate the Arab and Muslim contribution to the current civilization. Dhākir calls this discourse 'the search of here in there', which means when the Arabs, or viewers, start looking for what they have to encounter what the Other, viewed, have. Dhākir considers this as an indication of grandiose delusions to compensate for the feeling of modern defeatism (Dhākir, 2005). In Al-Gosaibi's writings, the awareness of this feeling seems to be tackled by using sarcasm to convey the main message that, being in the twentieth century, easterners should stop saying Arabs proceeded the West in such subjects and get involved in the real key issues that make the West developed. The desire for development, which is part of the discourse of Arab nationalism, is featured in the previous examples.

6. 2. Art and Literature

6. 2. 1. American and poetry

Another facet of the image of America occurs through a literary collaboration between the main character of the novel *Al-'Usfūrīyah,* 'the professor', and his American wife, Suzi. Although the professor was studying sociology, he did not mention anything about his subject to Suzi; however, he discussed his subject in various places in the novel. With Suzi, he was immersed in her subject, English literature, showing his total interest in this field as western literature has a positive reputation with Saudi literators (Al-Harbi, 2015, p.123). In this story, however, the protagonist said: "through Suzi, I got to know so many English literary figures and so many insignificant ones. I read some of the extraordinary literary works and some of the trivial ones" (Al-Gosaibi, 1996, p.00). Again, Al-Gosaibi wants to make a balanced discourse of his attitude towards English literature and show an unbiased position about the topic.

Also, the protagonist tries to build a bridge between English literature and Arabic literature in more than one location to establish possible literary cooperation. Al-Gosaibi through his character, Bashar, discusses and gives examples of Arabic literary figures from the past and present, such as Al-Mutanabbī, Ahmed Shawqi, Badr Shakir al-Sayyab, Muhammad Mahdi al-Jawahiri, Nizar Qabbani, among English figures, such as Shakespeare, Delia Bacon, Elizabeth Barrett Browning, and James Joyce. This gathering of self/East and the Other/West shows the desire to make cultural dialogue between the two and actualising a literary synthesis of the East and the West. This desire is not only represented by the eastern professor, but Suzi also craves for such a dialogue. When Suzi learnt about the Arabic poet Al-Mutanabbī, she wanted to write a comparative study between him and the famous English poet and playwright Shakespeare. Arguably, a comparative study is an investigation of the common values and representations between nations and cultures through their literary expressions. It is also an academic approach to mitigating the relationships between different nations. Therefore, it is used in this novel figuratively to propose a connector between self and the Other.

In spite of the stereotypical image of America as a soulless "giant world workshop",[14] full of materialistic, human machines, Al-Gosaibi through his novel *Al-'Uṣfūrīyah* represents the interest of the Americans in arts and literature. One of the earliest influential Arab writers of America Sayyid Quṭb reads the interest of the Americans in art gallery and museums as social activities; which means the Americans go to these places only to have data for their communication or engage in conversation with other people; and it has nothing to do with their taste of in art (Quṭb, 1946).[15] This attitude echoes in a profound way in Terry Eagleton's voice arguing that people with a capitalism mentality cannot appreciate arts unless it is in their financial interests. As Eagleton puts it "Capitalism's reverential hat-tipping to the arts is obvious hypocrisy, except when it can hang them on its walls as a sound investment." (Eagleton, 2003, p.174).[16] In Al-Gosaibi's writing, the effect of this stereotypical image of America and the desire to rectify it is shown when the protagonist says to his doctor: "there was a radio station in San Francisco that broadcast two hours of poems in a programme called *Cloud Nine*; imagine doctor! Two hours of poetry in America." (Al-Gosaibi, 1996, p.69). In this example, the exclamation mark in the key phrase "imagine doctor!" acts as an indication of the fact that the Arab doctor character, Sameer Thabit, and potential readers may be surprised by the American indulgence in poetry. The American admiration of poetry was not limited to Al-Gosaibi's novels, his autobiographies praises some American poets whom he read and was influenced by. Also, he translated a selection of American poems into the Arabic language.

The representation of the Americans' interest in poetry, expressed and detailed with appreciation in Al-Gosaibi's interpretation, is a tool for reconstructing the image of the West, America, in Arabs' minds.

6. 2. 2. American Writer (novelist)

Another literary dimension has drawn upon two American authors regarding their attempt to overcome Alzheimer's disease. In the novel *Al-Zahāymir*, the protagonist, Yaqub, tells, in a letter that he regularly used to send to his wife, about two American authors: Robert Davis,[17] and Eleanor Cooney.[18] Collectively, a five-page review of their lives represents how they succeed or fail in fighting the deterioration of mental conditions.

In the beginning, the protagonist apologised for sending a tardy letter to his wife because he was busy reading Eleanor Cooney's book *Death in slow motion: A memoir of a daughter, her mother, and the beast called Alzheimer's.* In this memoir, Cooney relates her uphill struggle with her beloved mother, who had Alzheimer's disease. Recounting Cooney's story would reconstruct the image of how the Americans treat their parents. It is a typical picture that elderly people in the United States are not looked after (Abdel-Malek, 2001). The Arabic literary critic Jān Ṭannūs justifies the negligence of taking care of elderly parents by saying there are social organisations that advocate doing this task on behalf of society (Ṭannūs, 2009). The review of Cooney's book in the novel demonstrates how much she pitied her mother's condition. She was obliged to move her mother from one state to another, according to where she lived, to keep a close eye on her. When her mother's condition severely declined; Cooney had painful pangs of conscience when taking her from the care of one nursing home to another. Even her mother's friends were calling Cooney, showing their concern about her mother. There is poignant usage of vocabulary that would raise an intimate linguistic interaction, such as 'daily ordeal', 'deep remorse that tore her apart' and 'the atmosphere of tragedy'. These social relationships between daughter, mother, and their friends function to convey, firstly, an area of the Americans as people who are not free from being affected by mental health problems; and, secondly, an aspect of showing the tight bond of social relationships between them. This susceptible narrative sympathises with the depiction of the Americans, as Al-Gosaibi clearly shows in the last chapter of this novella when he says through his character: "Even in America, sweetheart, people who lose their minds would lose their dignity." (Al-Gosaibi, 2010, p.126). This novelistic final sentence attempts to 'degrade' the rational Americans and normalise their mental stereotypes, or at least a group of them, in the Arab's mind.

6. 2. 3. American Writer: The Pastor

My Journey into Alzheimer's Disease is the other example which Al-Gosaibi brings to show another reaction to Alzheimer's disease by the priest Robert Davis. In the introduction to Davis's book, Yaqub states the significant role of faith in making a history:

أليس الإيمان، من نوع أو آخر، هو القوة الرئيسية التي حركت التاريخ ولا تزال تحركه؟! إيمان روما بعظمتها الذي لا تغلب صنع الإمبراطورية الرومانية. وإيمان الفرس بأمتهم العريقة صنع الإمبراطورية الفارسية، وإيمان العرب بالله صنع الإمبراطورية الإسلامية. حتى هذه اللحظة وراء كل إنجاز عظيم إيمان عظيم. هل الإمبراطورية الأمريكية التي تسود العالم اليوم سوى انعكاس طبيعي لإيمان الأمريكيين بتفوقهم وتفوق أسلوب حياتهم؟!

It is faith, of one kind or another that is the main power that has in the past and continues to influence all historical movements. The Romans' faith built their empire, the Persians' faith in themselves created their empire, and the Arabs' belief in Allah created their empire. Even today, a great faithfulness is behind any great achievement. Does the American empire today reflect Americans' natural belief in their supremacy and their lifestyle?! (Al-Gosaibi, 2010, p.112).

At the beginning of this passage, the phrase 'of one kind or another' soothes the shock that might grip potential readers, particularly Saudis, who might not be familiar with the word *Iman* (faith) being ascribed to 'non-Muslims'. The word 'faith' then takes a wide conceptual trajectory to deliver the faith of 'white supremacy' and how it functioned successfully in many historical events, including the conquest of America. It sounds orientalist that the word 'supremacy' is accredited to white people. The orientalist discourse elaborates a stable western supremacy and the backwardness of the Arabs as a result of different biological and anthropological traits inherited on both sides; as Said called it, metaphysical orientalism (Azm, 2004;[19] Said, 1979). In the previous quotation, conversely, the word 'supremacy' is attributed to different races and major civilizations: Roman, Persian, and Arabs. The text juxtaposes the superiority of the white American in recent years with other cultural achievements not only to represent hetero-image but also to reconstruct and reconsider the ability of self-ness when they get a strong faith.

The American priest in this novel has a reminiscence of another priest character that reoccurs in two of Al-Gosaibi's novels: *al-'Usfuriya*, and *Love Story*. As said in the introduction to these novels, the main character in the former novel meets a pastor in a hospital for mental illness in America. The pastor has a chance to represent Christianity without interruption from the main

character, Bashar. The presence of parishes in Al-Gosaibi's novels enriches a tolerant discourse towards Christianity to normalise it and see it through a human perspective, not seeing Americans as spiritually lukewarm and religiously flaccid. At the same time, it is a self-refutable discourse of Al-Gosaibi's rival in Saudi Islamist intellectuals, which has a strict attitude towards followers of religion other than Islam.[20] The image of American religious figures does not go solely without comparing and contrasting with other religions. Al-Gosaibi, through his fictional ghost character, claims that religious leaders in all religions, Christianity, Islam, and Judaism, are talking about the hereafter whereas they are really looking for materialistic life (Al-Gosaibi, 2006b, p.205). Here, the usage of normalization and familiarization is an influential strategy in the representations because they connect the common values as well as promoting a visionary reality. Lastly, mentioning their books, and writing even when they are suffering, points to the importance of writing as a treatment, and the culture of writing dairies for the Americans.

6. 2. 4. American Writer: Ernest Hemingway

Speaking of American writers reminds us of one of America's most famous novelists in the twentieth century that is Ernest Hemingway. Hemingway has been brought into the novel *al-'Usfuriya* as an example to explain the relationship between suicide and depression. In the mouth of the protagonist, Hemingway committed suicide one morning with his shotgun, which was in his glass cabinet. It should be borne in mind that furniture functions to give a brief historical, social status, and biographical background of a narrated item in novels (Butor, 1968, pp.53-55). Giving all these details of Hemingway's suicide (gun, place, time) sketches a vivid image of the setting to raise attention to the Gun Law in the United States, which has been one of the most controversial issues throughout the history of America and continues today. The spatial description of Hemingway's gun in the glass cabinet in the living room indicates the habitual tolerance of the Americans towards guns, to the extent of being exposed to public view in homes. Putting stuff, such as guns, trophies, medals, and certificates, on public display for the home's inhabitants or visitors' signposts the pride in achievements or value, as well as educating the viewer to accept what they are exposed to. However, this does not continue for long as Hemingway shoots himself, allowing Al-Gosaibi, through his main character's voice, to analyse his death using what is called metatextuality. By metatextuality, the author has an opportunity to comment and criticise literary works, or a literary writer (Al-Gosaibi, 1996). In Hemingway's case, the protagonist in the novel *al-'Usfuriya* wittily explains why Hemingway killed himself:

"هل تعرف لماذا قتل نفسه؟ ... صحيح أنه دخل <u>المصحة</u> عدة مرات. صحيح أنه كان مصابا <u>بالكآبة</u>. صحيح أنه كان يعاني من <u>النضوب</u>. ولكن كل هذه الأشياء لا تفسر انتحاره.. همنجواي ترك تراثا هائلا، لماذا ينتحر وقد قال ما عنده؟! همنجواي بغريزته صياد ولد بمواهب الصياد وطبيعة الصياد وقوة الصياد وضعف الصياد. ربما ولد في القرن الخطأ. بدأ حياته ملاكما يصيد الرجال بلكماته. ثم بدأ يصيد النساء بكلماته. ثم انتقل إلى الحيوانات. صاد كل حيوان يمكن صيده. الفيلة والنمور والتماسيح والأسود...كتب همنجواي عدة قصص عن صيادين قتلتهم الجواميس البرية. أنا يا حكيم كنت أسمي همنجواي بابا كما يفعل كل أصدقائه المقربين. ولهذا تستطيع أن تعتبر كل ما أقوله عن همنجواي صادرا عن مصدر مطلع... هل قرات قصة الشيخ والبحر؟ وشاهدت الفيلم؟! الشيخ همنجواي نفسه والقصة رمزية بطبيعة الحال تذكر أسماك القرش أكلت السمكة الهائلة وعندما وصل صاحبنا العجوز إلى الميناء لم يجد سوى العظام. والمقصود بالرمز عبثية الصيد! لا يوجد شيء يستحق أن يصاد. حتى السمكة الهائلة ليست في النهاية سوى عظام. هنا تبدأ في فهم انتحار همنجواي."

"do you know why he killed himself? ... It is true that he entered a sanatorium many times; it is true that he was suffering from depression and depletion. However, all these things do not explain his suicide. Hemingway left a huge legacy: why did he kill himself after he said all that he wanted to say?! Maybe he was born in the wrong century. Hemingway is a hunter by instinct, who was born with hunting potential, the nature of a hunter, with the strength and weakness of a hunter. He started his life hunting men with boxing gloves, then hunting women with his words, and later hunting animals. He hunted all huntable animals: elephants, tigers, crocodiles, and lions. Hemingway wrote several stories about hunters killed by wild buffalo. I used to call Hemingway papa, as all his close friends used to call him, so you can consider all that I say about him as reliable. Have you read the novel The Old Man and the Sea?! Have you watched the movie?! The old man is Hemingway himself, and the story is symbolic. Remember, the sharks ate the giant fish, but when the fisherman reached the harbour, he saw nothing except fish bones, it means the meaningless of fishing; it is a symbol of absurdism. Here, you can understand Hemingway's suicide (Al-Gosaibi, 1996, pp.31-34)."

In the beginning, the reliability in the image can be extracted from the phrase 'I used to call Hemingway papa' as any other close friends used to call Hemingway. To level the reliability of the representation, the main character related that he had met Hemingway in Paris, which intersects with the actual life of Hemingway's biography.[21] This is a noticeable method repeatedly used in the representation of Americans in Al-Gosaibi's narrative.

The narrative follows that Hemingway had hunted everything, except one, that is Hemingway himself. Therefore, he killed himself because life became meaningless to him. Al-Gosaibi

utilises many literary devices to draw a personal dimension of Hemingway as a hunter for a prey, eager for new adventures, and thirsty for expeditions.[22] The text starts with a metaphorical question about the mystery behind Hemingway's suicide: 'why did he kill himself'? The question here is used as an attraction and hook for the reader to search for the reason behind one of their beloved writers. Hemingway himself is represented as a typical American explorer who sails and voyages to new lands in pursuit of new ideas. This image of Hemingway matches the image of American people who are always hungry to do new things, experience new skills. According to this representation, it seems that Hemingway adopts the idea that being in America is the ultimate phase of which human beings can reach. This means there is no more to do in this life; life becomes meaningless.[23]

The sound of this idea echoes the idea of an American thinker, Francis Fukuyama, who propounded his theory in his controversial book *The End of History and the Last Man*.[24]Al-Gosaibi mentioned Fukuyama's book and another, by Samuel Huntington entitled *The Clash of Civilizations,[25]* in his novel *Abū Shallākh al-Barramā'ī* because their books fuel tension in the East-West relationship (Abu Malhah, 2017, p.34). In the case of Fukuyama, "liberal democracies represent the final stage of political development (Jackson, 2017, p.35) as seen in the United States. Therefore, there is nothing more to reach in politics as can be seen from the main two words from the title 'End' and 'Last'. Throwing this idea to those who believe they have a better political system undoubtedly nurtures the tension in a relationship because it shows their inferiority compared with the superiority of the United States.

At the end of the analysis of Hemingway's story, the character interprets the symbolism of hunting fish and collect fish bones as a face of absurdism. Life in the United States, according to Hemingway's literary perspective, is meaningless and the "resistance to death is futile" (Anukriti, 2014).[26] Hemingway has avoided "the abstraction of his over-civilised, mechanic regimented, compatriot" (Lehan, 1960, p.46)[27] which he experienced in the United States and pointed towards primitiveness and simplicity as "life becomes less messy and values more readily defined in the natural setting"(Lehan, 1960, p.38). In this lens, the vocabulary in the analysis, such as physical fight, sea, animals, could refer to the longing for a natural and primitive aspect of life which does not exist in the American lifestyle.

6. 3. American Minorities

Three main American minorities are portrayed in Al-Gosaibi's narrative: Jewish, Native American, and African American. The depiction of these three groups comes as a discourse of de-marginalisation, which is one of the features of post-colonialism discourses. Michel Lind (1995) notices that American identity has taken three stages: 1- Anglo-America (1798-1861); 2- Euro-America (1875-1957); and 3- the making of multicultural America (1972-present).[28] The minor groups in Al-Gosaibi's narratives structurally, but not exclusively, function as representatives of the last phase of American identity, which is also noticeable in other Arab novels such as *Amrīkānlī* by Ṣunʿ Allāh Ibrāhīm.

6. 3. 1. Jew and Zionism

Jewish people and Zionism in the United States repeatedly appear in Arabic representations of America.[29] This literary and intellectual phenomenon is because of the overt the American government favour and support of Israel, the 'biggest enemy' in the Arab region. The first appearance of an Israeli as the Other in Arabic studies was in Nabil Sulaymān's significant study *Waʿy al-Dhāt wa alʿĀlam* [The Awareness of Self and the Universe, 1985].[30] Numerous Arab writers tackle this issue from different perspectives: Arab nationalistic and Islamic discourses.

The image of Jews generally is negative in the Holy Quran due to the heated historical conflict between Muslims and Jews in the seventh century (Afāyah, 2000b). The relationship between Muslims and Jews became more stable after the Islamic empire, caliphate, dominated vast regions of the Middle East and North Africa. Following the establishment of the state of Israel in 1948 in the heart of the Arab region, the image of Jews became severely unfavourable in the Arabs' minds since they are associated with the Zionist movement. In Al-Gosaibi's novelistic discourse, however, Jewishness and Zionism are differentiated. Jewish people in Al-Gosaibi's writings are appreciated, and well-recognised as normal people. This is an indication that neither religion nor public opinion affects the depiction of America and the Americans in Al-Gosaibi's literature, against what Shaqrūsh argues (Shaqrūsh, 2015). This is, also, against Afāyah's assumption that all images about Christians and other religions are made out of Arabic-Islamic traditions (Afāyah, 2000b, p.31).

Jewishness

In Arab culture, it is a sensitive topic when depicting America to draw them as pro-Palestine and against Israel State (Krastev, 2004, p.10). "Many Arabs and Muslims in the middle east assume all or most Americans are anti-Arab and anti-Muslimism, while the belief that all Jewish Americans are pro-Israel…due to a perception of the US favouritism for Israel" (Zogby, 2014, p.173).[31] Al-Gosaibi bravely tackles this issue through the developed character Suzi, who is not only an American woman but also a Jewish American. In the novel *al-'Usfuriya*, the American persona Suzi, not yet known as Jewish in the timeline of the story, greatly helped Bashar organise an Arab conference at the University of Stanford. The conference hosted Alfred M. Lilienthal, the real name of an American Jewish critic of Zionism and Israel State. This scene draws attention towards a group of Jewish Americans who are against Zionism. The *New York Times* publicised a letter by Albert Einstein, and twenty-seven Jewish Americans, condemning what Menachem Begin did in Palestine in 1948, describing him as a fascist (McLoughlin, 1993).[32] Al-Gosaibi mentions this group of Jews to highlight that not all Jews in the United States support Israel, even if they are rich, like the character Suzi.

It is noticeable that the image of Jews in Arabic novels does not portray all types of Jews, such as Arab-Jews; they, instead, focus on Zionist Jews (Salih, 2003, p.198). In many places in Al-Gosaibi's writings, a desire to switch the way of looking at Jews is fundamental. Al-Gosaibi repeatedly attempts to insist on the human aspect of Jewish people and clearly distinguish them from the political ideology, namely Zionism. In the same novel, when Bashar met the president of Mossad, the latter said:

> وت كان آي دو فو يو، يا عدو اليهود؟ قلت: سامحك الله يا موشيه! أنا عدو اليهود؟! أنا؟! أليس لليهودي عيون؟! أليس لليهود أيد وأعضاء وأبعاد وإحساس وعواطف ومشاعر؟ ألا يأكل نفس الطعام، ألا تجرحه نفس الأسلحة؟ ألا يتعرض لنفس الأمراض، ألا يتعالج بنفس الوسائل، ألا يسخن بالصيف نفسه، ويبرد بالشتاء نفسه.

> What can I do for you, O Jew's enemy? I said "God forgive you Muche, am I a Jew's enemy? Me? Do they have eyes? Do they have hands and emotions? Do they eat the same food we eat? Do they get hurt when they are approached by weapons? Do they get sick, and go to the same places people go for healing and treatment? Do they get hot in summer and cold in winter?" (Al-Gosaibi, 1996).

In the same novel, the protagonist condemns what happened to Jews using the same approach that is used by Islamic discourse: The Holy Quran. When the protagonist wants to convince the psychiatric that humanity is getting worse, he says:

هتلر قتل أولاد عمنا بالغاز. لا يهم العدد. مليون أو ستة ملايين. قتل الناس بهذه الطريقة عمل إجرامي بشع"من قتل نفسا بغير نفس أو فساد في الأرض فكأنما قتل الناس جميعا" هذا ما يقوله القرآن الكريم.

> Hitler killed our cousins in The Holocaust. It does not matter how many, a million or six million. Killing people in this felonious way is a heinous crime, and "whoever kills a person unjustly, it is as though he has killed all of mankind", this what the Holy Quran says.

This passage does not only comment on the human part of the issue but also knots the relationship between Arabs and Jews by saying "our cousins" as Jews and Arabs descended from the same family race, Semitic race. We also can read this image in the novel *Abu Shalakh Albarmaii*, when the protagonist winds Hitler up, the latter saying: "if you do not stop asking, I will put you in an oven with your cousins" (Al-Gosaibi, 2001, p.93). Additionally, we can observe how the discourse of the protagonist is mitigated throughout the novel. In the beginning, he was extremely frustrated with Suzi being Jewish. However, after his experience, this passage conveys not only a tolerant speech but also a defensive language on humanity for Jewish people. The face-to-face encounter would considerably influence the image and its discourses.

In regard to Jews, there is another character in the novel *Sa'ādat al-Safīr* 'David Levine'; where its narrator describes him as a "moderate Jew". Yusef Al-Falaki, the main character in the novel, has known David for three years and their relationship has become closer over time. "Yusef has learnt over a period that 'moderate Jewish' is better than Christian Zionists." 'Christian Zionism' is a controversial concept that has been innovated to create a bond between the Zionist movement and the first followers of religion in the world (El-Messiri, 1999, p.6/137). By mentioning Christian Zionists, Al-Gosaibi adds one more aspect to the concept of Zionism, which is not familiar to the Arab public. This method in imagology avoids the generalization and deepens the understanding of the representation. Moving from the representation of Jewishness in the United States to a crucial portrayal of Zionism in Al-Gosaibi's writing, we can observe some characteristics, as follows.

Zionism

From the beginning of Al-Gosaibi's novelistic journey, the anti-Zionist discourse, which is a feature of Arab nationalistic discourse, is manifested in his work as an issue that cannot be tolerated. In the novel *Al-'Usfūrīyah,* the narrator admitted that he sometimes gets infuriated by his beloved Afra'a, and she likewise. However, "the only thing, and I repeat, the only thing that we have not argued about is to hate Israel." (Al-Gosaibi, 1996, p.176). Throughout the whole of Al-Gosaibi's writings, the issue of Israel is unquestionable. One statement about Israel describes it as cosseted by the United States of America. Al-Utaybi suggests, in analysing one of Al-Gosaibi's poems about Israel, that the word *Mudallal* (cosseted) indicates that Arabs overindulge the Israeli president (Al-'Utaybī, 2015, pp.64-65).[33] However, when we consider other writings of Al-Gosaibi, we would conclude that the overindulging came from America, not from Arabs.

In the novel *Al-'Usfūrīyah*, the protagonist tells his psychotherapist about the activities he has perpetrated against Israel in the United States. He says:

"ولم نقصر يا دكتور في محاربة إسرائيل في عقر دارها، وعقر دارها هي أمريكا كما تعرف".

"We did not reduce our effort to fight Israel in her heartland, and her heartland as you know, is America." (Al-Gosaibi, 1996, p.55).

This line implies American tolerance, to give individuals the right to express their beliefs and ideologies. This image meets another text in Al-Gosaibi's writings about America when he is talking about the freedom he has been given to present speeches and lectures about Islam in the United States (Al-Gosaibi, 1991b). Also, it is noticed in this line, the usage of an Arabic phrase which gives an impression of victory, '*Uqur dariha*', which literally means the heart of the house. When a defect occurs in '*uqur darih*' it indicates the weakness of the defeated and strength of the victor. In this context, the phrase signifies a contradicting image of America as a country that will not allow anyone to counter Zionism in her land at the same time allow others to have talk against Zionism. The main message here, alongside other instances in Al-Gosaibi's literature, proposes to Arabs to elaborate and explain tirelessly the issue of the Arab-Israel conflict even in her big supporter's land, the United States, as Said does in his book *The Question of Palestine*, 1979.[34]

The image of America in the collective Arab mind, particularly after 1948, cannot be read inseparably from Israel. The Former Prime Minister of Israel, David Ben-Gurion, once said that to be against Israel is to be against the West (Beblawi, 1999, p.29).[35] The literary realm of Al-Gosaibi represents this connection, occasionally using extremely offensive language. This relationship can be read in the novel *Abū Shallākh al-Barramā'ī* referring to the Yom Kippur War, a historical event of Pan-Arabism or Arab nationalism led by the former President of Egypt, Gamal Abdel Nasser, against Israel. In the novel, the Egyptian journalist character Abu Saikal[36]asks Abū Shallākh to ring the President of the United States to stop Israel from intervening in Arab territories:

"الآن، آن أن تقنع أسيادك الأمريكان الإمبرياليين بفرملة لقيطتهم دويلة العصابات المزعومة."

> Now, it is time to convince your American imperialist masters to halt
>
> their foundling, a tiny alleged country which is full of gangsters (Al-
>
> Gosaibi, 2001, p.225).

This small text consists of several major words/terms that can be read in imagological or cultural representations. Firstly, the word 'asyādk', a plural of *Sayyid* (Master) brings to the table a fundamental philosophical theory called Master-Slave dialectic. According to Georg Wilhelm Friedrich Hegel, the originator of this theory, in order for human beings to assert their existence or entity, recognition must be obtained through Other's entity, or, as in his words "self-consciousness attains its satisfaction only in another self-consciousness"(Hegel, 1967, p.173).[37] Hegel creates two words to elaborate on the dialectic between these two entities: Master and slave. The Master "needs the slave for recognition", therefore, "there is no master without a slave". Although the word أسيادك asyādk (Master) is used in a philosophical context to explain the nature of the relationship between human beings, it comes in the novel to convey negative connotations of the superiority of America in contradiction to the inferiority of Arabs.

Imperialism is the second adjective that is ascribed to America in juxtaposition with the discussion on the context of Zionism. Abu Saikal, the voice of this representation, invests in the Arabic collective mind by using two pejorative adjectives: laqīṭ (bastard) and duwīlat (tiny country). The allegorical usage of laqīṭ here is to delegitimize the existence of Israel, as it is a result of a disagreeable 'marriage' between two Wests: Europe and America. The text appeals to the Arabic mentality in likening Israel to a thing that is absolutely shameless; I mean bastard. The other word, دويلة *duwīlat*, is formatted in a linguistic way called *al-taṣghīr* (diminutive) which on some occasions is used in contempt and for downsize purposes (Watson, 2006).[38] Therefore, the use of this form indicates two things: first, it shows contempt of Arabs towards

Israel as an illegitimate state, and it reveals how little the 'country' of Zionism is.

The word *al-ʿiṣābāt* adjectivized to Israel refers to an armed group called 'Haganah', which took self-responsibility to protect the settlement of Jewish communities in Palestine who were not under the British Mandatory between 1920 and 1984 (Krause, 2017, p.63 and beyond).[39] Remembering the hostile and violent beginning of Israel in Palestine links with the similarity of the beginnings of the United States of America, in which both believe in the right to scarify the Other and their culture to establish another people and culture (Akash, 2002;[40] El-Messiri, 1979).

Another predominant Arabic literary image of the Zionist movement in the United States its influence in America inside and outside politics. The famous Arab writer Abbas Mahmoud Al-Aqqad even claims that Jewish people were about to name the city New York as Jew York (Aqqad, 1970, p.75) because of the majority Jewish community in this financial venue which controls the economy of the United States and, indirectly, most of the world. Al-Aqqad attributes this power of Zionism to three main factors: election votes, huge companies, media and press (Aqqad, 1970). The representation in Al-Gosaibi's writings tends to be slightly different regardless of the common attitude of other Arab writers.

Al-Gosaibi is a political and diplomatic advocate, therefore, his focus on political strategies in representing Zionism is highly noticeable. For an intra-dimensional aspect of American societies, his writings show that public opinion is not usually formed based on fact or information. Instead, it is formed by "the pressure of lobbies". Bashār, the main character in the novel *Al-ʿUsfuriyah*, admits that "the Zionist lobby[41] is the strongest lobby in the United States, and the strongest lobbies after the Zionist lobby are the gun lobby[42] and the lobby of *shādhīn* [43] (homosexual)."[44] (Al-Gosaibi, 1996, p.44). Another example can be deduced from the last chapter of the novel *Dansku*. When Sonia, the main character, was appointed to the position of a general director of the organization DANSKU, a man broke into her apartment and forced her to follow his instructions in leading the organization. She phoned Izak Wiseman, another character who helped her win this position, and complained about the man who broke into her apartment. His response was "this is a friend from an allied country; and we were working together every day of the campaign" (Al-Gosaibi, 2000, p.173). Izak Wiseman is a representative of Israeli power in the organisation as can be deduced from the Jewish name Izak Wiseman (Al-Juhnī, 2004); and the friendly allied country is the United States.

The above representation sounds conspiratorially, but if we read the whole literature of Al-Gosaibi, we would arrive at another conclusion about Zionism in the United States. According to other literary and non-literary texts of Al-Gosaibi, the power of Zionism in the United States is acknowledged and appreciated. This is due to their well-organised, cooperative, long-term planned hard work, unlike other communities (Al-Gosaibi, 1993b). Al-Gosaibi implements one of the Zionist strategies via his main character in the novel *Abū Shallākh al-Barramā'ī*, where the protagonist wants to visit Reagan long before he becomes president, because this is the Zionist way.

> There will be an actor who will become a president– so what? (His friend Tumayreen replies) Abu Shallkh continues "Arabs never get in touch with American presidents unless they are in the position, unlike Zionists who contact with them early on, so once they become president, he owes them much (Al-Gosaibi, 2001, p.231).

Al-Gosaibi's readers notice his attempt to reduce the image of the power of Israel in the United States. He is one of the Arab intellectuals who disbelieves, or at least doubts, the conspiracy theory (Al-Gosaibi, 1992b, 1997d) and sometimes he pokes fun at it (Al-Gosaibi, 1996, 1997d, 1999a). Although the echoes of believing in conspiracy theory can be sensed in his novel *Dansku*, Al-Gosaibi makes it clear in one of his famous lectures, *Tajribat Al- Yūniskū*: *Dūrūs Al-Fashal* [The Experience with UNESCO: Lessons of Failure], that the blame of failure in this election must go to ourselves first; and he underlines that there are indications to support conspiracy but he cannot be certain about (Al-Gosaibi, 2002a, pp.43-74). It is clear that the literature of Al-Gosaibi pushes Arabs to play a significant role in the politics of America. In *The Gulf Crisis* 1992, Al-Gosaibi praised two Arabs as successful examples of playing a significant role in American politics, to the extent it took B'nai B'rith's attention.[45]

6. 3. 2. Native America

Native Americans is a common theme among Arab writers and poets.[46] The theme has been mentioned in Al-Gosaibi's writings several times.[47] Through the mouthpiece of the character Qindeesh, Al-Gosaibi represents Native Americans as oppressed people by the armed white encroachment on North America. In Al-Gosaibi's case, their image is also linked to Arab concerns and current affairs.

There are two exchangeable Arabic words equivalent to the English words 'Native Americans', 'Indigenous Americans', and 'American Indians': الهنود الحمر and الأمريكيون الأصليون (Bos, 2002).[48] First, who is Native American or American Indian? "The United States' Bureau of Indian Affairs (1988) legally defines a Native American as a person who is an enrolled or registered member of a tribe or whose blood quantum is one fourth or more genealogically derived from Native American ancestry. The U.S. Bureau of the Census (1991), meanwhile, relies on self-identification to determine who is a Native person, in other words, who considers him/herself as an American Indian is counted."[49]

The first item we can approach is what the best label is for the group of people who settled the land of the United States long before the Europeans arrived. In the novel *Al-Jinnīyah*, Al-Gosaibi, through the main character, names Native Americans as 'Red Indian', and then he says: "which is now known as native Indian American." (p.162). Indicating the shift of their name is not a mere modification.[50] Changing the title reflects the historical and conceptual change. When Native Americans posed a threat to the Founding Fathers of the United States, they were seen as savage, un-progressive, uncivilised and doomed warriors (Murray, 1982, pp.5-6).[51] "The coloniser paints the native as a sort of quintessence of evil, insensible to ethics and represents not only the absence of values but also the negation of values." (Fanon et al., 1967, pp.32-33). However, when the dangerousness of Native Americans vanished, their name had to be changed accordingly. Native Americans face has been represented of distortion and beautification. Unlike the distortion of the past, Al-Gosaibi presents mostly the beautification of America in recent years. In the mentioned novel, Native Americans are being cosseted by building museums (Al-Gosaibi, 1997c), celebrating their cultures and studying their dreams (Al-Gosaibi, 2006a). The case of Native Americans shows that there are examples of imagological strategies being used, especially in an era of conflict and peace between nations and cultures.

Unlike SunAllah's *Amrikanli* novel, which uses multi-ethnic American characters, including Native Americans, Al-Gosaibi does not use Native Americans as characters in his novels. It cannot be argued that Al-Gosaibi does not consider Native Americans because he mentions them more than once in his literature. Instead, this narrative technique symbolises the historical genocide of their ethnic groups by the first European-origin newcomers to America. Therefore, this absence of being active characters in literature represents the ethnic cleansing moment they had faced in the early of American history.

We can see also how Al-Gosaibi looks at the human dimension of Native Americans by showing that they respond to pain as much as white people. In the novel *Al-'Usfūrīyah*:

كتبت رسالة الدكتوراه عن الصدمات الكهربائية والأصل العرقي: دراسة مقارنة. طبعت عدة
مرات تعتبر مرجعا في بابها أو على الأقل كانت مرجعا ذات يوم. أجريت مقابلات مع ألف
شخص تعرضوا للصدمات الكهربائية. كانوا من خمس فئات عرقية: أمريكان بيض، أمريكان
سود، وهنود حمر، وعرب ومكسيكيين. وكان السؤال المطروح: هل يتغير تأثير الصدمات بتغير
الأصل العرقي. وكانت النتائج مذهلة.

I wrote my doctoral thesis on electric shocks and ethnic origin, a comparative study that has been published and republished several times. It was a distinctive study or at least it used to be. I interviewed a thousand people who had experienced electric shocks. They were categorised into five ethnic groups: white American, African-American, Native American, Arabs, and Mexicans. The research question was: does the impact of electric shocks vary based on ethnicity? The results were significant.(Al-Gosaibi, 1996)

The general image that comes to mind when mentioning Native Americans is that they, in the past, "dressed in deerskin, living in tipis, and carrying tomahawks." (Bos, 2002). In Al-Gosaibi's works, the picture of Native Americans does not exclusively represent their past; their current status is also addressed in the novel *Al-Jinnīyah*. Dhari narrates his study field saying:

"تطلب إعداد الرسالة بحوثا ميدانية أجريتها في ولاية أريزونا مع بقايا هذه القبائل التي تعيش
في مستوطنات حديثة أقامتها وتديرها الحكومة الفيدرالية."

My master's required field research in Arizona State, where remains of Native Americans live in modern 'settlements' built and managed by the federal government. (Al-Gosaibi, 2006a, p.163)

This excerpt shows the effort that the American academy exerted on studying marginalised groups and minorities. The word 'study' signalises all positive and objective indications, but it has different connotations when it comes in the American context. First of all, the main subject of anthropology is what is called primitive societies. Edward Said argues that anthropology and the idea of "primitive communities" was born and grew in orientalism discourse (Said, 2003, pp.359-382). This can be proved by showing the birth and development of this topic within colonial countries, such as Britain, France, and North America since the early of the

twentieth century. Therefore, when a group of people is seen through an anthropological lens, it implies that these people are primitive.

Mentioning the word 'remains' in the previous extract is to engage the reader with a historical genocide by white Americans in which Native Americans lost an astronomical number of lives. "The total Indian population in the United States had been drastically reduced from figures variously estimated at between one and ten million before white contact to 248, 253 in 1890." (Murray, 1982, p.5). According to The U.S. Census Bureau report in 2012, native Americans live in ten main states: California, Oklahoma, Arizona, Texas, New York, New Mexico, Washington, North Carolina, Florida and Michigan (Norris et al., 2012).[52] Al-Gosaibi's choice of Arizona State as a setting fits for the novel's setting as the main character studies close to this state. Although this extract presents the American watchfulness of Native Americans by giving them places to live in what is known as a Federal Indian Reservation, the word *mustawṭanāt* (settlement) is highlighted by putting it between quotation marks to indicate the Israeli settlements in Palestine. The repeated images of Native Americans, African-Americans and Vietnamese in Arabic novels are invoked to establish Arab issues, and the Palestinian issue in particular. Arab novelists are eager to point out the common suffering they experience by the same oppressor, the United States' foreign policies.

Another notable episode about Native Americans is when Qindeesh, the jinn character in the novel *Al-Jinnīyah*, gives a long speech about Native Americans' history and links it to modern times.

في ذلك الوقت (وقت ابن بطوطة) كانت القارة تعج بالجواميس البرية والسكان المحليين الذين تحول اسمهم فيما بعد إلى الهنود الحمر. جاء المستوطنون الأوائل وقرروا ان الجواميس البرية والهنود الحمر محور شر يجب استئصاله. وتم الاستئصال بفعالية نادرة. قبل وصول العم كولمبس إلى ما كان يعتقد أن الهند، كان عدد السكان الأصليين يتراوح ما بين ثلاثين إلى أربعين مليون نسمة، حسب تقديرات مؤرخي الجن، أما عددهم اليوم فلا يتجاوز ربع مليون. وإن دل هذا على شيء فإنما يدل على نجاح الامريكان الأوائل نجاحا باهرا في نشر المبادئ الديمقراطية واقتصاديات السوق والجدري والسفلس والويسكي والمسيحية بين القبائل البدائية.

In Ibn Battuta's time, this land (North America) was full of wild buffalo and native settlers whose tribal names were transformed to Red Indians. The first white settlers came and decided that wild buffalos and red Indians were an axis of evil that must be eradicated, and the eradication happened well before uncle Colombus reached what he thought was India. Native Americans then numbered between thirty and forty million, according to alleged historical statistics, while today there

are about a quarter of million Native Americans, demonstrating how white
Americans succeeded in distributing democracy, market keys, smallpox, syphilis,
whiskey, and Christianity among primitive tribes. (Al-Gosaibi, 2006a, pp.69-70).

It is a strategy for colonisers before they invade any land to create a conceptual framework by
which they can justify their invasion to themselves and their people to support their action.
'The first white settlers'[53] were successful in exterminating and reducing the number of Native
Americans. The association between the number of deaths and success features in the face of
American capitalism. It used to believe that a victory in war is measured by how much territory
one group obtained by the end of the war. However, in the Vietnam war, the measurement
changed to how many people die from the enemy side (Gartner & Myers, 1995).[54] This reliance
on the number is a reflective image of the American mentality of how they see Others; they
see them as numbers. The last sentence is used paradoxically and sarcastically exhibiting the
hypocrisy of the United States in its early history. Formerly, the Americans imposed what they
wanted on all Native American aspects of life: politics, economy, health, entertainment, and
religion.

Nevertheless, Dhari, the young Saudi student, at the end of this long talk about America replies:

أخي قنديش، أنا ضيف في هذه البلاد، أرى أهلها ويرونني، وأنا لا أسمح لنفسي بالاستماع إلى هذا الهجوم
على دولة استضافتني وعاملتني معاملة طيبة وسمحت لي بالدراسة فيها.

Sorry my brother Qindeesh, I am a gust in this country, I see its people, and they
see me, and I don't allow myself to hear this offensive talk about a country that hosts
me, treats me kindly and allows me to study in its universities. (Al-Gosaibi, 2006a,
p.70).

America in Dhari's response is positively visualised because of its considerate treatment,
unlike what Native Americans confronted. This response clarifies the correlation between
attitude and experience. In other words, the direct first-hand experience of Dhari changes his
attitude towards America, even after what he hears about its dark bloody history. This dynamic
image of native America confirms the proposition that stereotypes are not stable and can be
shifted over time. Nevertheless, the combined atmosphere of optimism in the attitudes towards
America in these excerpts accumulatively confirms what is called ambivalent discourse, which
features in most of the Arabic novelistic discourse addressing East-West encounters.

By portraying Native Americans as primitive, the Americans have been seen as primitive and

savage, just as they drew Native Americans in the first place. In the novel *Al-'Uṣfūrīyah*, Al-Gosaibi highlights how violence against Native Americans has been rooted in American society since its beginning. In one episode, Bashar, the main character, tells Sameer Thabit about an American motto: 'the pursuit of happiness.' He says

"لا تعرف مطارد السعادة؟ بيرسيوت أوف هابنس؟ ألم تسمع بهذا التعبير من قبل؟ جاء في إعلان الاستقلال (الأمريكي). ورد باعتباره حقا من حقوق الإنسان الرئيسية. أعني الإنسان الأمريكي. ليس حقا دستوريا بل حقا ‒فوق‒دستوري، باعتبار إعلان الاستقلال هو الذي قاد إلى، فيما بعد، إلى الدستور. وطارد الشعب الأمريكي السعادة. عن طريق إبادة الملايين من الهنود الحمر. وإعطاء كل مغامر مهاجر آلاف الفدادين المسروقة منهم. وعن طريق استشفاط أعظم العقول في العالم مثلك وشرواك (يقصد الدكتور سمير ثابت) وإذابتها في قدر الصهر، <u>ذا ملتنج بوت</u>. طارد الشعب الأمريكي السعادة عن طريق العنف. أعظم المجتمعات عنفا في التاريخ. أكثر من مائة مليون امريكي يملكون السلاح. الشعب الترسانة. وأكثر من مليون أمريكي وراء القضبان. عدد سكان دولة من دول هذه الأيام. الشعب السجن. حمل السلاح حق دستوري من حقوق المواطن الأمريكي. ومطاردة السعادة حق فوق دستوري والسعادة طريدة لا بد من مطاردتها كما يطارد الأشرار. والمطاردة تحتاج إلى أسلحة. وكل ما حققه الشعب الأمريكي حققه عن طريق العنف المسلح. التوسع في كل اتجاه. المصير الواضح. الحرب الأهلية. دبلوماسية البارجة. مبدأ مونورو. العنف أمريكي أكثر من فطيرة التفاح. كما قال زعيم ملون أمريكي عنيف ذات يوم."

You do not know the pursuit of happiness?! Have not you heard this expression before?! It is mentioned in the American Declaration of Independence as an essential right for a human being, i.e., the American human being. It is more than a constitutional right; it lies above the constitution because the Declaration of Independence preceded the American constitution. Since then, Americans have chased such happiness by exterminating millions of native Americans, offering thousands of hectares stolen from native Americans to new white immigrants to the United States, vacuuming brains from all around the world and mixing them in a 'melting pot'. American people, the most violent society in human history, have chased happiness through violence, and more than a hundred million Americans carry guns.55 In the nation of the arsenal and the nation of prison, more than a million Americans, the population of a number of countries, are behind bars. Since carrying a gun is a constitutional right for all American citizens, and the pursuit of happiness preceded the American constitution,

happiness is a prey that must be chased. Chasing requires a gun, and all Americans achievements have been acquired by armed violence: expansion, manifest destiny, civil war, gunboat diplomacy, and the Monroe Doctrine. Violence is more American than apple pie, as one 'coloured' leader says." (Al-Gosaibi, 1996, p.146)

This long description of America can be read in light of the term 'writing back', as it characterises the Other by which self has been characterised with. The transpersonal dimension represented here is American history, but it leads us to another aspect of the American mentality. This is called the intra-dimensional relationship, which confirms the critical view of America by looking beyond the surface of historical events. "Wilderness was the basic ingredient of American civilisation. From the raw materials of physical wilderness, Americans built a civilisation; with the idea or symbol of wilderness, they sought to give that civilisation identity and meaning." (Nash & Miller, 2014, p.xi).[56]

Accusing pioneer Americans of violence, as shown in the previous example, meets with what Al-Gosaibi, via the jinni character, says in the later novel *Al-Jinnīyah,* that

درست التاريخ الأمريكي ووجدته مليئا بالشرور. كنت أظن أن أمريكا هي الدولة الشريرة الوحيدة في العالم. تبين الآن أن العالم بأسره أمريكا، العالم كله شر في شر.

I have studied American history and found it full of evil. I thought America was the only evil country in the world. It appears that the whole world is America, evil in evil (Al-Gosaibi, 2006a, p.205)

We can read here what is called meta-image when he says 'the whole world is America' meaning that the whole world is evil. This type of image shows how this trait mainly characterises the face of America.

Also, Al-Gosaibi via his ghostly character, Qindeesh, presents the attitude of Native Americans towards magic according to Dhari's Master's research (Al-Gosaibi, 2006a, p.162). In the end, Qindeesh says: "I told you this to show you that Arab societies in a pre-Islamic era were less primitive than Native America." This statement would indicate the link between the literary treatments of Native Indians in Arabic writings as they see themselves, particularly Palestinians, as a second version of the Native Americans (Nasir, 2007) but Arabs have the ability to overcome this ordeal as they are "less primitive".

As far as intertextuality is concerned, labelling the American as primitive is also found in one of the most famous texts about America in the early twentieth century. Sayyid Quṭb in his critical essays about America *Amrīkā allatī Ra'aytū* (*The America I Have Seen*) depicts the Americans as primitive in all aspects of life. The Americans seems to have "a rudimentary perspective towards life", "they admire muscularity and physical power in general and look down on ethics, values and moral principles", "they are instinctively fond of war and conflict", "American men expose their muscles and women expose their curvaceous figures to attract each other". The primitive characteristics continue on and on in music, food, clothes, and even body decoration (Quṭb, 1951). This attitude can be understandable if we read the hostile articles against white people in the following Qutb works.

In the novel *Dansku*, there is a hint that sounds native American which represents the desire of taking revenge on the white people. The consultant of Roseland continent Nikito says:

> هذه الدولة عدوتنا في القرن الماضي وعدوتنا في هذا القرن، وعدوتنا في القرن القادم. دولة الأقزام! لا بد من
> تعليمها درسا قاسيا. لا بد من خوض معركة حتى الموت معها، لا بد ... قاطعه المدير التنفيذي: برافو برافو،
> هذه هي الروح القتالية المطلوبة يا عزيزي نيكيتو.

> This country is our enemy in the last century, this century and future centuries. The country of dwarfs, we should teach them a tough lesson, we have to fight them until death, we should... Roberto interrupts him and says: yes! This is the fighting spirit we want." (Al-Gosaibi, 2000, p.56)

The representation of outrage in this example delivers a fundamental principle about how mentality plays a vital role in the cultural encounter. The mental images about certain nations and cultures can carry the enmity from history to the present and to the future for a long time as he says, 'next century'. Not only this, but also the mental image, downgrades and underestimates the physicality of the Other 'dwarfs'. In this case, the last sentence shows how this mentality is exploited to interest stakeholders in the conflict, as we can see from the last sentence of the general manager saying: "this is the fighting spirit we want".

<u>Conclusion</u>

As a brief conclusion to this chapter, there are many other small representations of America and the American scattered in the literature of Al-Gosaibi. This chapter is designed to address mainly three major aspects: education, arts with literature, and American minorities.

The American education and academia are represented in an ambivalent discourse showing the forward and backward in the attitude. The image of American art and literature rotates around some authors delivering unexpected representations about them. American minorities are also portrayed and linked to issues in the Middle East, particularly the issue of Palestine. Al-Gosaibi's representation of America featured post-modernism traits in terms of the consideration of minorities by using their names, words, titles. Also, it is literarily manifested with post-modernist features such as conveying the event from a different perspective, allowing characters to participate in the dialogue and take part in representations. The structure of the American groups in this chapter and the other examples represent the spectrum of American racial and cultures.

In terms of literary techniques, the representation is a mixture of literary devices from sarcasm, historical intertextuality, and Arabic usages. These representations are driven and influenced by many discourses that shape Al-Gosaibi's intellectuality, such as Arab nationalism, the oppositional discourse of Saudi Islamists, self-criticism, self-reconsideration, and the discourse of development.

Notes for Chapter Six

1 As it is noticed here, Al-Gosaibi explicitly names the company and manipulates it in *Abū Shallākh al-Barramā'ī*.

2 Examples: EOG Resources, ExxonMobil, and ConocoPhillips. In the novel *Abū Shallākh al-Barramā'ī*, Al-Gosaibi mentions the term 'Seven Sisters', meaning the big oil companies which "control the oil resources drop by drop" p.98.

3 Al- 'Ahsaa is Al-Gosaibi's birth city.

4 Katzenstein, P. J. (2002). Area Studies, Regional Studies, and International Relations. *Journal of East Asian Studies, 2* (1), 127-137.

5 There are couple of things have been brought to the Saudi educational system: to link promotion with research, comprehensive examinations, and office hours.

6 Abū Malḥah in his book uses the term 'Euro-American' to discuss the image of the west.

7 Labīd is an Arabian poet who lived in what is known in Arabic literature as Jahiliyyah era.

8 Donkey here is, as in Arabic modern culture, used as symoble of stubdity and foolishness.

9 It is a spirit board. See Randi, James. (date not identified) *An Encyclopedia of Claims, Frauds, and Hoaxes of the Occult and Supernatural*. Retreived from https://web.archive.org/web/20120717082223/http://www.randi.org/encyclopedia/Ouija%20board.html.

10 Isha is a female jinni in Moroccan myths.

11 This belief in magic can also be seen in two other novels: *Saba'a and Abū Shallākh al-Barramā'ī* but it is related to politicians.

12 Only one time in the novel *Saba'a*, when the female interviewer thanks the poet character for his time, he responds: "thanking people for giving their time is a western habit".

13 Al-Ḥaqīl, 'Abd Allāh. (1989). *Ṣuwar min al-Gharb*. Publisher not identified.

14 This widely acknowledgeable characteristic is attributed by Quṭb in *Majallat Al-Kitab*, 8 (part.10), p.666; *Majallat Al-Risallah*, 957 & 827 pp. 1246 & 823.

15Although, Quṭb appreciates the American cinema industry and states that "it is at the top, and it is very sophisticated". In the same manner, Zaki Njib Maḥmūd highlights the American excellence in drawing nature, see Maḥmūd, Zakī Najīb. (2017). *Ayyām fī Amrīkā*. Mu'assasat Hindāwī. p.190.

16 Eagleton, Terry. (2003). *Literary Theory: An Introduction*. Oxford : Blackwell.

17 See his book Davis, Robert. (1989). *My Journey into Alzheimer's Disease*. Scripture Press.

18 See her book Cooney, Eleanor. (2004). *Death in Slow Motion: A memoir of a Daughter, her Mother, and the Beast called Alzheimer's*. New York: Harper Perennial.

19 Al-'Aẓm, Ṣādiq Jalāl. (2004). *Dhihnīyat al-Taḥrīm: Salmān Rushdī wa Ḥaqīqat al-Adab*. Damascus: Dār al-Madā lil-Thaqāfah wa al-Nashr.

20 This has been discussed in the introduction chapter.

21 This is also called 'extra reality dimension'. See methodological chapter for more details.

22 Portraying an American as a hunter is mentioned in another Arabic novel entitled *Najrān taḥta al-Ṣifr* (Najran Below Zero)*,* in which an American hunter caught a rhinoceros in Africa and brought it to the United States in order to accustom it to its new environment. The rhinoceros from time to time woke up in the middle of night, hitting himself against the cage, longing for the freedom that it had back in its homeland in Africa.

23 We can read the eager of the Americans to explore the space based on this interpretation.

24 Fukuyama, Francis. (1992). The End of History and the Last Man. New York: Free Press.

25 Huntington, Samuel. (1993). The Clash of Civilizations? *Foreign Affairs, 72* (3), 22-49.

26 Anukriti. (2014 May 21). Ernest Hemingway and The Meaninglessness of Life. Retrieved from https://rb.gy/nqwbf7.

27 Lehan, Richard. (1960). Camus and Hemingway. *Wisconsin Studies in Contemporary Literature Wisconsin Studies in Contemporary Literature, 1* (2), 37.

28 Lind, Michael. (1995). *The Next American Nation : The Origins and Future of our National Identity*. New York: Free Press.

29 For instant, 'Alā' Al-Aswānīin his novel *The Yacoubian Building* depicts a Jewish-American female character.

30 Sulaymān, Nabil. (1985). *Wa'y al-dhāt wa al-'ālam: Dirāsāt fī al-riwāyah al-'Arabīyah*. Al-Latakia, Syria: Dār al-Ḥiwār

31 Zogby, James. (2014). *Arab Voices: What They Are Saying To Us, And Why It Matters*. New York: St. Martin's Press.

32 McLoughlin, Leslie. (1993). *A Nest of Spies?*. London: Alhani International Books.

33 Al-'Utaybī, Al-Bandarī. (2015). *Al-Istihlāl fī Shi'r Ghzi al-Gosaibi: naqd*. Makkah: Nādī Makkah al-Thaqāfī al-Adabī.

34 Said, Edward. (1992). *The Question of Palestine*. New York: Vintage Books.

35 Beblawi, Hazem. (1999). *Naḥnu wa al-Gharb: 'Aṣr al-Muwājahah am al-Talāqī??* Cairo: Dār al-Shurūq.

36 There is no doubt that Abu Saikal is a sarcastic character to represent one of the famous Egyptian Arab nationalist figures, Mohamed Hassanein Heikal (1923-2016).

37 Hegel, Georg Wilhelm Friedrich. (1967). *The Phenomenology of Mind*. New York: Evanston Harper & Row.

38 Watson, Janet. (2006). Arabic Morphology: Diminutive Verbs and Diminutive Nouns in San'ani Arabic. *Morphology, 16* (2), 189-204. Retrieved from: doi:10.1007/s11525-006-9103-5

39 Krause, Peter. (2017). The Zionist Movement Victory Hanging in the Balance. In Skuy, David. *Rebel Power*. Toronto: Scholastic Canada; Cornell University Press. (pp. 63-99).

40 'Akash, Munīr. (2002). *Ḥaqq al-Taḍḥiyah bi-al-Ākhar: Amīrikā wa al-Ibādāt al-Jamā'īyah*. Beirut: Riyad al-Rayyis lil-Kutub wa al-Nashr.

41 Which is called The Israel Lobby.

42 Which is called National Rifle Association (NRA).

43 Which is called Gay Rights National Lobby (GRNL).

44 The closet translation is homosexual or abnormal; however, I prefer using the same words in Arabic because there is no exact equivalent word in English; and using the same word also shows the attitude of the character towards the issue of homosexuality.

45 B'nai B'rith International is a Jewish organization located in the United States.

46 See for examples Mahmoud Darwish, and Ṣun' Allāh Ibrāhīm.

47 In the novel *Al-Jinnīyah* 2006: 69, 162, 166, 175.

48 Bos, Tracey. (2002) Native Americans in Literature. *Language Arts Journal of Michigan, 18* (1), 71-82. Retrieved from: https://doi.org/10.9707/2168-149X.1310

49 Bureau of Indian Affairs. Retrieved from https://usa.usembassy.de/etexts/soc/bia.pdf.

50 Read the same case happened to African American in the novel *Al-'Usfūrīyah.*

51 Murray, David. (1982). *Modern Indians: Native Americans in the Twentieth Century*. Durham: British Association for American Studies.

52 Norris, T., Vines, P. L., Hoeffel, E. M., United States., & United States. (2012). *The American Indian and Alaska Native Population: 2010*. Washington, D.C: U.S. Department of Commerce, Economics and Statistics Administration, U.S. Census Bureau.

53 The word 'settler' is associated with Israeli-Palestinian conflict as I discuss it early in this section.

54 Gartner, Scott Sigmund., & Myers, Marissa Edson. (1995). Body Counts and "Success" in the Vietnam and Korean Wars. *Journal of Interdisciplinary History Journal of Interdisciplinary History, 25* (3), 377-395.

55 In the autobiography *Al-'Awdah Sa'ihan ila Kalifurniya* Al-Gosaibi narrates a story of a taxi driver who carries gun.

56 Nash, Roderick., Miller, Char. (2014). *Wilderness and the American Mind*. New Haven: Yale University Press.

Chapter Seven: Final Conclusion

7. 1. Summary

The journey with the representation of America and the Americans in Ghazi Al-Gosaibi's novels comes to its ineluctable end. In the introduction of this thesis, the importance of the topic and the imagological approach is established. The introduction shows the lack of studies about the image of American in Saudi literature. In the second chapter, a survey of Arab literary perceptions of America from previous studies is conducted presenting the development of the theme over the time. The third chapter shows in detail how imagology is a suitable approach to conduct a study about literary images between nations about each other. This chapters attempts to present the richness of theories and practical methods that are provide by imagology. Prior to the analytical chapters, an essential informative background about the author and the of the selected novels. Four main analytical chapters shape the rest of the thesis highlighting the most significant and recurrent images of America in the corpus of Al-Gosaibi which can be categorised under four main themes: the image of American cities, the image of American women, the image of the American political and politicians, and other images of America.

The aid of imagology

The study relies on imagology as a suitable approach to help us to have a better understanding of the literary representation between nations. By using imagology, we arrive to results that we would not achieve without it. Imagology categories the dimensions that has been repeated in Al-Gosaibi works showing that he has touches all dimensions of America in various levels: personal, transpersonal, and non-transpersonal, linked dimensions. In the personal dimension, we noticed characters as representative of a nation and the character as an articulated to one person. However, according to Al-Gosaibi's works, we could add to what I call it group representative. This type represents only the group they belong to. This division helps to deconstruct the image accurately and avoid any generalization or stereotyping of the whole nation.

The study exams two fundamental hypothesis in imagology about the representation of the other. First, the representation of the Other is as much as a representation of the self instead of a classic perspective which sees only the viewed nation from the representation. The second is that the representation is not stable but changeable and responsive to the political and social

circumstances. Both assumptions have been noticed throughout the study. We see how Al-Gosaibi's portrayal reflects some political, intellectual and social issues of Saudi Arabia. His representations of the Americans come in the guise of self-criticism (not self-flagellation) as it is a prominent theme in *Abū Shallākh al-Barramā'ī* where local and regional problematic issues are addressed. Imagology provides us with features to test how author is aware of the stereotyping strategies and its applications.

Imagology, which features as an integrated approach between text and contexts, aids the imagologist to rely not only on images but also on its components, such as language, structures, point of view, characterisation, setting and lastly the intellectual context where the images have been constructed. Also, the imagological method encourages us to look for more than one resources form the same author or form other authors around the same time to link between them and have a better understanding. In theory, by utilizing the concept "contact zone" in imagology, we could see how Al-Gosaibi's characters contact with America and how these encounters affect the representations.

In general, adopting the integral imagological approach succeeded to shift the orientation of image studies from traditional unavoidable binary polar (East-West, superiority-inferiority, colonised-coloniser) to study the representations structurally, aesthetically and contextually.

7. 2. General Findings

The presence of the Images

The study shows large presence of America and American images in Al-Gosaibi's prose more than his poetry. In addition, literary studies of Al-Gosaibi and religious articles have not received a large American presence; as a sign of the distinctiveness of Arab identity from other cultures in these two components: poetry and religion. Also, this presence of the West in prose is an indication of what distinguishes the West from Arabs in terms of prose forms, such as novels, plays, and essays. Therefore, their presence is according to what they are distinguished with. The absence of America in poetry is as if poetry is a conventional house for Arabs and their issues, for their exclusive use.

Despite the presence of America and American images in more than one context and more than one literary genre, these images are diverse, consistent and compatible. Diversity in images

is the personal dimension, such as student, girlfriend, wife, professor, politician, thinker, actor, actress, psychiatrist, and a priest. Diversity also includes equality in the presence of both male and female. The presence of the transpersonal dimension includes many facets: culture, history, social relations, education, arts and literature, law. As for the presence of the environmental and spatial dimension, it is formed in the names of cities and states of the United States as producers of events and narrative visions.

The Images: Dimensions

The thesis observes five dimensions in Al-Gosaibi's imaging of America, and the Americans as follows.

In the personal dimension, we find political and cinematic figures, and other American fictional characters. These characters sometimes appear as a representative of groups or communities, and sometimes they represent only themselves. This shift of representation from generalisation to personalisation is important in imaging the West. And the intense presence of political and cinematic characters signalizes the strong relationship between film industry and politics. The monitoring of the second dimension, transpersonal, social and cultural dimensions of America, focuses on education and foreign policy as an indicator discourse to replace cultural invasion, colonialism and military occupation. In other words, this focus is to replace the discourse of conflict with a discourse of cooperation.

The presence of American space and cities, third dimension non-transpersonal, occupies most of Al-Gosaibi's narrative. The general observation of the American cities influences the content and the structure of his novels. The emphasis on cities, especially American, in most of Al-Gosaibi's novels is a call for modernity and development, which is connected to his long journey of development in Saudi Arabia. This desire for modernity can also be read through his switching the genre when talking about cities from poetry, the Arab conventional way of expression, to novels, the Western one. The discourse of ambivalence overtly occurs in representing the American cities. The images of American cities are charged with historical indications as we have seen in mentioning Spanish cities' names. The transformation of viewing American cities from being dark to being part of Al-Gosaibi's works confirms an imagological hypothesis that the images are changeable and not stable. American space influences the structure of the relationship between characters as we have seen eastern male

characters are in polygamous relationship in the Saudi Arabia but in monogamous relationship when they are in American.

The American spatial space in Al-Gosaibi's novels is typified by the interim: apartment, university, restaurant, hotel, hospital. This indicates the temporary cultural confrontation of the easterners not solubility and indulgence. Also, the US spatial space reflects the nature of the relationship between Saudi Arabia and the United States of America (hospital, university, the White House), namely health, education, politics. The US space and spatial dimension also plays a role in creating friendship, an environment where cultural and political encounter would be conducted, providing a place for freedom of expression to address problematic issues, and lastly in providing an environment to escape from political, social and cultural constraints.

We find a presence in the fourth dimension, the linked dimension. The representations of America and the United States have shifted from a simple individual painting to a complex multidimensional drawing of so-called overlapping images between dimensions or overlapping images between aspects in a single dimension. In other words, the images that are monitored are not confined to one dimension; rather, each dimension overlaps with the other dimension to give composite images.

There is no doubt that the representations of America and the Americans reflect the concerns and background of Al-Gosaibi's educational, diplomatic, cultural and personal interests. Therefore, if we come to the fifth dimension, the empty dimension in the representations, we notice it starts with the absence of sports for instance. This may be due to Al-Gosaibi's personality, which does not tend to pursue a sport or to practise sport, as he has pointed out on more than one occasion in his autobiographies. By the same token, one notices the absence of a depiction of obesity in American characters, although it is a clear social crisis in the United States. Perhaps this is because of historical and personal reasons. Historically, during Al-Gosaibi's time in America studying for his master's degree, obesity was not a clear phenomenon, but later emerged after 1975. For Al-Gosaibi himself, he was obese, yet he depicts non-obese characters, unlike Ṣunʿ Allāh Ibrāhīm, who focused heavily on obese characters in his novel *Amrikanly*.

The Images: Techniques

The research noted a range of narrative techniques in portraying America and Americans in the studied works. In Al-Gosaibi's early novels, the characters' names were completely fictional and had no reference in reality. However, in the post-9/11 novels, American characters' names have political, intellectual, and cinematic references. This can be explained as a historical indication for raising the ceiling of expression in criticizing and dismantling America in the Saudi cultural scene after the events of 9/11. Regarding naming also, the linguistic manipulation of the names of Arab politicians and Arab cities is observed, while the names of American politicians and American cities are not affected by any change. This observation can be analysed by the fact that the distortion of the Arabic names is a symbolic sign of the distortion of the American intrusion as seen in the name of *Saad Abad* in the account of the novel *Saʿādat al-Safīr*, and the name of the company OCMARA in the story of *Abū Shallākh al-Barramā'ī*.

The external description of American figures, to a large extent, is modest. That is because the author's focus on the role of personal dialogue more than the exterior (Al-Mughairy, 2017). The second explanation, to which I am inclined, is that the introduction of names in the novel, which have real references in factual life, raises the imagination of the reader to visualise the real person; so there is no need to describe them in detail, as these figures frequently appear in the media.

The photographic discourse of America and the Americans has some postcolonial features. The chosen novels come through the technique of using more than one voice, polyphonic novels. Sometimes a picture is drawn of America through the use of the second point of view technique, which functions to make a narrative gap between the narrator and the subject to deceive the reader with objectivity. Another feature can be seen in including marginalized groups such as black Americans, Native Americans or Red Indians, employees and people with limited wages. The intensive dialogue in most of Al-Gosaibi's novels can be read in the perspective of imagology as a vital tool and a technique for different cultures to be coexistent and understood.

The intense usage of intertextuality has been applied in America and the United States, especially the historical context. According to Roger Allen (2015), intertextuality in the Arab novel is one of the means of avoiding directness in raising issues and exceeding the bounds of censorship. The mixed intertextuality in the novels between Arabic literature and English

literature is noteworthy. This contrast between the Arab heritage and the Western heritage shows, first of all, pride in the Arab achievements and the protection of self-identity from degeneracies as well as the manifestation of the culture of the author. The harmony with Western heritage also demonstrates the possibility of dialogue and coexistence between two completely different cultures. Incidentally, this did not prevent Al-Gosaibi from thinking critically about both Arabic and English heritage.

It is important to see how Al-Gosaibi deals with language in his literature. The intensification of the dialect and English language on the subject of American politics is to raise the level of political awareness among the ordinary Arabs through the technique of highlighting serious content in the form of irony and parody in order to reach the widest possible readership. The careful portrayal of the American Jewish and Zionist character has been manifested in the use of language and attitudes. This caution is due to the fact that Al-Gosaibi does not want to paint a negative image of the Jew as so as not to support the conspiracy theory, against which he stands.

The Images: discourses

After analysing the images of America in the literature of Al-Gosaibi, it can be said that there are three major discourses influencing the image of the American: the Arab nationalist discourse, the Islamic discourse in Saudi Arabia, and the Occidentalist discourse.

Islamic discourse

As we see in the background chapter, Al-Gosaibi is not advocating Islamist discourse; which spread in the 1980s and 1990s under the name of *Al-Ṣaḥwa* movement or Awakening Islam (Lacroix, 2011) which was in direct conflict with the author and his literature. The Islamist discourse in Saudi Arabia used to belittle the West, showing contempt for its civilization, society and culture as we can see through its literature influenced mostly by Sayyid Quṭb's articles of America. Al-Gosaibi, in contrast, celebrates America in some areas that are related to politics, society, education, humanities and management. Therefore, one of the most prominent results is that the portrayal of America and the Americans come as a speech against the Islamist discourse. This is evident through the presentation, appreciation of the cultural progress, development and even the philosophical and theoretical fields in the United States.

All the images of al-Gosaibi about America and Americans are not viewed from a religious perspective but are determined only through Western values and Western culture. This is not what we find in thinkers such as Qutb, Al-Masiri, Munīr 'Akash and some of the Saudi narrative writings about America. Despite the importance of religion and its impact on the reception and shaping of the image of the other (Afayah, 2001, Al-Harbi, 2015), there is a clear absence of this factor in portraying America in Al-Gosaibi's literature. Some of the scenes did not take into consideration the teachings of the Islamic religion, which the author believes in. We find manifestations of drinking alcohol, mentioning brands of beer and wine, in addition to portraying relationships between young men and girls in America, eating pork and allowing the priest to talk about his faith. Again, it can be read as an oppositional discourse to encounter Al-Ṣaḥwa , as well as changing the paradigm of thinking by looking at different cultures and evaluating them based on their values, not on the values of the beholder.

Nationalist discourse

Many of America's and the Americans' representations can be explained in the lens of the Arab nationalist discourse that has influenced Al-Gosaibi's generation and its intellectuals. This is shown by the belief that criticism of America is a kind of self-empowerment (Smith, 2014). The dialogue of Arab nationalism in Al-Gosaibi's works has undergone some changes from   the pan-Arab   national framework to   the Gulf regional   framework. This is evident through his support of the use of Western forces led by America in response to Iraq's invasion of Kuwait in 1991.

The representations of America and the Americans in the literature of Al-Gosaibi intersect with writings of Arab nationalist topics, especially on the negative historical events of American history such as the Vietnam War, the elimination of Native Americans, the tendency for military solutions. However, there are literary feature that distinguishes Al-Gosaibi's literature of America from other Arab writers. This is reflected in the analysis of the complex images versus simplification, self-criticism versus criticism of the Other, linking images to specific personas, connecting images to communities or stereotyping. The American foreign policy has received constant criticism and ridicule, and this representation is one of the features of the Arab national discourse that seeks to demonize America in the eyes of the Arabs. At the same time, the ironical eye, used in Al-Gosaibi's literature, is self-criticism and a request to review the opinions of Arab intellectuals about the foreign policy of the United States of America. Al-

Gosaibi shares with Arab writers' common issues of America that shape the discourse of Arabs attitudes towards America. One of the most intense topics is America's unlimited support for Israel, as the first enemy of the Arab nationalist discourse. This collective approach to common issues is one aspect of Arab unification, which is dreamt of by Arab nationalist intellectuals. Being nationalist does not stop Al-Gosaibi from attempting to eliminate stereotypes in the Arab narratives about American women, the Jewish community, the limited role of the Zionist lobby in determining American policy.

Part of the national discourse is the discourse of development. This is demonstrated in representations in Al-Gosaibi's literature about America encouraging encounters to benefit from theoretical, human and philosophical disciplines and not only to benefit from material civilization. This is not to underestimate the physical civilization, but the search did not find disregard for any Western achievements. The effects of the Arab nationalist discourse at the linguistic and lexicological level are clearly demonstrated by the repetition of the word "United States" instead of "the United States of America" or the word "America" as reference to the idea that the dream of Arab nationalists is still to achieve unification in politics and borders.

Occidentalist discourse

One of the features of the Occidentalism discourse is the view of the West as an instrument of liberation, as recalled by Chen (1995). This is what has been observed in the novels of Al-Gosaibi in terms of form and level of content. At the level of form, most events and personalities are located in the United States and in its cities. Accordingly, the political, social and cultural issues have been discussed with America or American figures.

The rhetoric of ambivalent discourse as a feature of Occidentalism is observed in Al-Gosaibi's literature as a reflection of the double standard of America and contradictory policies, particularly in her relations with other countries or people. Therefore, in one body of literature, we can read the image of America as a great model, and at the same time, we can read it as a vast example of violence, racism and bloody hands. The discourse of alienation and the sense of isolation disappeared among the Eastern characters who went to the United States of America. On the contrary, the representations of Easterners show full integration with Western society, interacting with it, and with its issues, expressing opinions and participating in it. The research notes a complete absence of nostalgia in the Eastern characters who went to America.

This can be either because they found themselves in America or because they were dealt with her appropriately.

What makes Al-Gosaibi's works in this thesis different from the Arab and Saudi novels is that the latter traet American characters as representative of the Americans which is not always the case in Al-Gosaibi's novels. For instance, Al-Khazʿalī argues that the lack of dialogue in ʿAbd al-Raḥmān Munīf's *Mudun al-Milḥ* (Cities of Salt, 1984) is understandable because dialogue requires equality in both counterparts. However, the situation is the opposite in the works of Al-Gosaibi, who is Saudi just like ʿAbd al-Raḥmān Munīf: the dialogue goes hand-in-hand with exchanges between Arabs and many American characters: women, presidents, and intellectuals.

7. 3. Recommendations

The Saudi narratives of the West are intensified by the United States of America instead of Europe (Britain and France). This shift from Europe to America has implications for the fact that in America, Europe no longer enjoys or attracts the Arab or Saudi reader, in particular, to Europe. It also shows the transformation of the centre of focus from Europe to the United States of America.

For such a reason and more, this thesis recommends continuation of research on how Saudi writers view the West and other different countries and nationalities. It is very important to monitor the relationship between the images and the mainstream discourses, such as religious, liberal, political and social discourse.

The study also recommends tracing the portrayal of two important groups from the Arab region towards the West. The first group is the Arab diplomats who have publications about their lives in the Western countries and how their portrayals differ from or are similar to the portrayal of Arab intellectuals and thinkers. The second group is the Saudi students who went to the West on the King Abdullah Scholarship Program, which started in 2005 until now, 2020. There is a considerable volume of publications about their experiences in the West, well worth examination in future studies.

Again, my thesis strongly advocates applying imagology and its tools to Arabic texts as well as investing in the whole body of literature of an author, rather than exclusively studying one

or two of their publications, to gain a whole picture and detect consistency and contradiction in their works.

Appendix

Appendix.1: Outlines of the primary resources.

This part gives an overview of the primary sources in this thesis and the presence of America and the Americans wherein.

Autobiographies

***Ḥayāh fī al-Idārah* (Yes (Saudi) Minister: A Life in Administration, 1985).**

Generally, in Saudi Arabia, if someone mentions Al-Gosaibi's books, the first one that comes to mind is his autobiography *Ḥayāh fī al-Idārah,* which has already been translated into English as *Yes, (Saudi) Minister: A Life in Administration*. This book mainly elaborates on Al-Gosaibi's leadership and management in the main stages of his career: Head of the Department of Political Science at King Saud University, Saudi Railways Organization (1973), Ministry of Industry and Electricity (1976), and Ministry of Health (1982). He does not talk about his ambassadorship in this book because that is covered in another autobiography, titled *al-Wazīr al-murāfiq* (The Companion Minister). Not surprisingly, America is a presence in this autobiography when he narrates his life as a student in Los Angeles, particularly The University of Southern California (USC). Being there as a student for three years enabled him to discover the American higher education system as well as immerse himself in many aspects of American life, which is undoubtedly reflected in his fictional and non-fictional works. In this autobiography, we read his first impression of America, the story of being accepted at a Harvard University symposium, beside his experiences with American companies.

***Al-'Usṭūrah,* [The Legend, 1997]**

This autobiography is mainly about Al-Gosaibi's personal relationship with the former Princess of Wales, Diana Spencer. Being an ambassador to the United Kingdom for ten years (1992 – 2002), he had a chance to develop a close friendship with the princess, which enabled him to invite her to visit Saudi Arabia. Although Diana is the main theme of this autobiography, Al-Gosaibi compares her life and death with two American figures: John F Kennedy and Marilyn Monroe. When Al-Gosaibi heard about the assassination of John F Kennedy, he was a master's student at the University of California, Los Angeles (ULCA). In this autobiography he narrates how American students received the news about the assassination and describes some aspects of his university. Later in the work, he makes an interesting comparison between Diana, the former Princess of Wales, and Marilyn Monroe.

Al-'Awdah Sā'iḥan ilá Kālīfūrniyā **[Back to California as a Tourist, 1997].**

As can be elicited from the title, Al-Gosaibi writes about his journey to the United States as a tourist, not as a student or as a minister, because he has already written about them in other books. In this sixty-two-page travelogue, he depicts the following aspects of America: bureaucracy, crime, advertisements, Hollywood, Disneyland, museums, university memories, and obesity. Thirteen essays structure this autobiography and reflect Al-Gosaibi's personal reactions, and those of his family, about the lifestyle in the United States.

Sīrah Shi'rīyah, **[An Autobiography in Poetry, 1996]**

Sīrah Shi'rīyah [An Autobiography in Poetry] is a significant book which sheds light on one of the most important aspects of Al-Gosaibi's life, namely his relationship with poetry. The 141-page autobiography was published for the first time in 1980 when Al-Gosaibi was 41 years old. After eight years, in 1988, the autobiography was republished with new essays and poems. The last edition of the autobiography was published in 1996, including transcripts of his interviews and introductions to his poetry collections (Al-Haydari, 1998, pp.69-71). In this work, Al-Gosaibi discloses the story of his relationship with poetry, the occasions behind some important poems, how he writes poems, and some factors that influenced his life in poetry. Al-Gosaibi mentions America while talking about his educational life and cites some cities such as New York and Los Angeles.

Al-Mawāsim **[the Seasons, 2006].**

Regardless of how deeply touching it is, this autobiography, to the best of my knowledge and research, is the only work of Al-Gosaibi that has not been studied in any way. In this autobiography he writes as if writing to himself (using the second person), telling stories, names, places, events from early childhood and the most poignant moments in his life. These moments are various from the death of his mother, his brother and sister-in-law, the nascence of friendship with classmates in a secondary school in Bahrain, and lastly the awareness of surrounding events. This book also uncovers aspects of some customs and traditions in Saudi Arabia and Bahrain. It seems that America is not the main theme here. However, various American figures are to be found, namely Bill Gates, an anonymous American investor, and the company Playboy. The presence of America in this deeply personal 'expression' is an invitation to open a discussion about the reasons beyond mentioning America and the

Americans in this work and shows his strong fondness for America. Moreover, this autobiography may elaborate aspects of Al-Gosaibi's personality which have influenced his writing about others, in general, and America in particular.

Al-Wazīr Al-Murāfiq [The Companion Minister, 2010].

This autobiography comprises ten chapters in addition to an introduction. It cannot be considered as a record of his ambassadorship because Al-Gosaibi narrates some stories about his ministership. The first chapter is titled "*The White House between Two Misters*", which is obviously, and principally, about his experience with The White House leaders and systems. While it is true that the rest of the autography is not about America specifically, it is mentioned a couple of times by people whom Al-Gosaibi met. Al-Gosaibi in this autobiography not only describes what he sees but also quotes others about America, particularly its politics.

Novels

Al-'Uṣfūrīyah , 1996

Al-'Uṣfūrīyah (The Lunatic Asylum, 1996) is Al-Gosaibi's second novel, which was published two years after his debut novel *Shuqqat al-Ḥurrīyah*. It is considered to be his first satirical novel. The title stems from Lebanese colloquial language and refers to a psychiatric hospital (Al-Hassoun, 2008, p.140). Consisting of three hundred and three pages, *Al-'Uṣfūrīyah* narrates, from the first-person point of view, the story of an Arab professor, *Bashar Alghul*, who is admitted to a lunatic asylum in Lebanon. For twenty hours, the professor tells his psychiatrist, Dr. Samīr Thabit, numerous stories about how he ended up in the lunatic asylum.

The plot centres around two main characters: Professor *Bashar*, and the psychiatrist, *Thabit*. Other characters, including Americans, appear infrequently. The American characters are a mixture of male, female, white and black, professional, and ordinary people. It seems that Al-Gosaibi wants to display America and the Americans in different places and situations, giving them different traits in order to provide balanced and unbiased images. It is noticeable that there are two kinds of character: semi-fictitious, human beings, and totally fictitious entities, such as jinns and insects. The integration of characters from two worlds, reality and imagination, reflects two major discourses that shape the image of East-West interrelations: Orientalism and Occidentalism. The first discourse views the Orient as a place of ancient magic

and exoticism, whereas the latter sees the Occident as a place of modernity, science, and normality.

The story is set mainly in the United States, where the professor was studying at the University of Stanford and fell in love with an American girl who changed his life for the better. After he realised that she was Jewish, he lost his temper and caused her death. He was then incarcerated in a psychiatric clinic in Monterey, California, where he met Americans and non-Americans from reality, and sometimes he met creatures from outer space. His stories are full of surprises and digressions, which lead him to comment on different issues in the Arab world. While the main character, who is known as 'the professor', is narrating his story, he deliberately addresses East-West encounters and employs information from various disciplines to enrich this issue. The story ends in the disappearance of the professor, and the psychiatrist has gone insane. This brief summary does not do justice to the complexity and diversity of events and actions in the story. However, it gives a quick overview because the concern here is about the image of America and the Americans.

Because the main character had been studying in the United States for a while and was admitted to a psychiatric hospital, for the first time, in America, there are recurrent images of America and the Americans throughout the novel in three dimensions: personal, transpersonal and non-transpersonal. In this novel, we can find what life looks like in the United States, especially in California and its cities. American characters are a mixture of females and males, from various professions such as politicians, doctors, professors, actors, singers, writers, and preachers. The novel also illuminates different angles of American life such as the perception of public services, social relationships, the meaning of violence, happiness, marketing and the coexistence of multiple races and faiths. It seems that Al-Gosaibi offers two images of America, negative and positive; to encourage potential Arab readers to promote their countries by following a standard model of a developed, industrial country but also to avoid its disadvantages.

The novel full of diverse topics and information. The themes are manifold and include issues of American civilisation, American universities, American trade, and American women.

Danskū, 2000

In 2000, Al-Gosaibi published his fourth novel which revolves around an election of 'an organisation called *Danskū*'. Most readers and critics' responses consider this novel as the literary expression of Al-Gosaibi's failure and disappointment in not being appointed as general director of The United Nations Educational, Scientific and Cultural Organization (UNESCO). The novel is indeed entwined with Al-Gosaibi's experience in 1999 when he was nominated, as one of two Arab candidates, to be the Director-General of UNESCO, but unfortunately, he was defeated by the Japanese candidate, Kōichirō Matsuura. When Ziyād Al-Duraīys, an ambassador of the permanent delegation of Saudi Arabia to UNESCO, told Al-Gosaibi "I have read the fantasy of UNESCO [referring to the novel], and I want to know the reality of UNESCO", Al-Gosaibi replied: "*Dansku* is semi-reality." (Al-Duraīys, 2010). Al-Gosaibi not only wrote a novel, but also gave a lecture and wrote articles about his experience and vision of dealing with UNESCO. In his last vision relating to UNESCO in 2009, he recites his epic *Suhym* to promote human rights and equality and demolish racism (ibid, 2010). Observing and analysing the behaviour of Arabs and non-Arabs in international organisations is as important (Nāfi'ah, 1989, p.8) as representing them in fiction. Al-Gosaibi seems to be the first Arab novelist who fictionally presents the behaviour of nations in international organisations and opens the door to investigate the issue from a fictitious perspective, as discussed below.

Six continents are competing for the position of Director-General of an organisation called *Danasku*; these contestants are The Greatest continent, the Virgin Continent, the South Continent, Arabstan Continent, the Franjah Continent, and the Rossland Continent. The administrative system of *Dansku* consists of a director-general who runs the organisation with his secretaries, consultants and representatives from each continent; and the wise committee team who appoint the direct-general of *Dansku*. The main character, Roberto Chianti, the current Director-General in the novel, is afraid of the position being taken by the candidate who comes from the greatest content. Therefore, he strives to retain his chair by conspiring and planning with his secretary, Sonia Clitor, to deceive other nations, unaware of the huge campaign around him, mounted by the greatest continent. All the characters fall into four categories: wise people, consultants, candidates, and representatives. With Sonia (a secretary in the novel) and Roberto (a manager of *Danskū*), all characters develop the story through dialogue and competing to win the election. There are candidates and representatives from all six continents. Throughout the novel, Roberto Chianti parades all his achievements in the

organisation, the projects he established and the administrative reform he carried out. Meanwhile, the other candidates have opportunities to express their election programmes, agenda and thoughts about what they are going to do for the organisation and, accordingly, for the world. Roberto also has a chance to express his thoughts about these candidates, mocking them by showing their inability to run the organisation. All the way through to the end of the novel, many interviews, meetings, dialogues and narrations lead the reader towards one final result; which is upholding the position for Roberto. However, the end surprises not only Roberto, but also the reader, when we find out that Sonia takes over the position. More astoundingly, Sonia was shocked when she realised that the greatest country, along with its allies, had forged this plan for her.

The underlying messages of this piece of writing are various. Most critics and readers believe that Al-Gosaibi aims to accuse this 'organisation', refereeing to UNESCO, of deceiving him or, in other words, conspiring against him (Sulaymān, 2009). This claim is doubtful when we look at all of Al-Gosaibi's works and lectures, where he proclaims that he is not in favour of believing in conspiracy theories. Moreover, Al-Gosaibi clearly states that the loss of the election in UNESCO is our fault, as Arabs, because we did not prepare for this election as the Japanese candidate did (Al-Gosaibi, 2002a)

In consideration of several nationalities and international organisations mentioned in the novel, such as UNESCO, the International Court of Justice, and United Nations, Al-Gosaibi here wants to shed light on their importance and how we, as Arabs, have to deal with them. It is an attempt to expose the position of Arab culture in a global cultural context. Finally, the novel also looks at the potential power of the involvement of women in making decisions and changing policies as an ancillary theme. This aspect has been mentioned in another of Al-Gosaibi's novels, *Abū Shallākh al-Barramā'ī*.

The theme of power is represented by the main character who strives to retain his chair, allowing no one to take the position. And the other candidates are not capable fulfilling its role. The novel tries to destroy the totalitarian administration of the organisation and distribute power fairly between nations.

America and the Americans appear in this novel both directly and indirectly. Directly, America

and the Americans are mentioned by names, cities and public figures such as celebrities and politicians. For the indirect method, the character who is a representative of 'the greatest country' in the election is American. Additionally, when the narrator, or any character in the novel, speaks about the greatest country, we assume it is America. We infer that 'the great country' is America because Al-Gosaibi ascribes the word 'great nation, country' to America at different times in his works.

Considering this image of *Dansku* and the fact that this novel is a reflection of Al-Gosaibi's experience, a logical question arises: why did Al-Gosaibi fight to be nominated to the position? An extra-literary dimension could help us to draw the whole picture. Ziyād Al-Duraīys narrates what Al-Gosaibi thought about this organisation saying that "UNESCO is an insubstantial and trivial organisation for trivial countries that want to be, but it is influential for countries that know how to benefit from it" (Al-Duraīys, 2010). With the encouragement of the Arab nationalist discourse, Al-Gosaibi in competing in this election intended to give a voice to Arabs in a global organisation and influence UNESCO projects to look after the Arabs' ambitions and dreams after a long time of ignorance about them (Nāfi'ah, 1989).

The title of this novel can be deconstructed into two parts: danas and ko. The first part of the title *Danskū* (Danas) has a negative meaning in Arabic: impurity. The dirtiness in the novel is not visible, rather invisible; it shows sundry aspects of corruption in the election from beginning to the end. The second part 'ko' represents the abbreviation 'co' which refers to the company or organisation. Therefore, the title suggests that this fictional story is about a corrupt organisation called *Dansko*. The impurity of this fictional organisation comes from its corruption and mismanagement; including fake projects, bribes, alcoholics, courtesans, favouritism, and conspiracies (Al-Juhnī, 2004).

Abū Shallākh al-Barramā'ī, 2001

The novel *Abū Shallākh al-Barramā'ī* [Father of Lies, the Amphibian] is the eighth novel of Al-Gosaibi, published in 2001. It revolves around the life of Ya'qūb al-Mufasikh, the main character, who is called Abū Shallākh al-Barramā'ī throughout the novel. *Abū Shallākh al-Barramā'ī* is a very sarcastic narr ative in which social, political and economic issues are intertwined. Al-Gosaibi employs symbols and Arabic-Saudi colloquial language sarcastically in his various characters' nationalities, regardless of their own mother tongue. There is no

single, stable setting in this novel because the protagonist travels all over the world, from India to America, passing through Europe and some Arab countries such as Saudi Arabia and Egypt.

Based on a dialogue, Al-Gosaibi structures the novel as a long interview between two characters: Abū Shallākh (interviewee) and Tawfīq Khalil, also called Abu Lamyaa (the interviewer). Throughout the novel, Abū Shallākh narrates the eccentric adventures of his childhood, marriage, career, friendships, and his relationships with politicians, journalists and women. Seven secondary characters play significant roles alongside Abū Shallākh, but this does not deter other characters, Americans included, from participating in development of the narration as well as expressing their views. The prolonged interview extends over seven chapters, excluding the prologue and epilogue. In each chapter, Abū Shallākh focuses on one phase of his life: 1- 'The Beginning of Genius' about his childhood; 2- 'The Stage of Resistance', about his career in an oil company; 3- 'Roosevelt Deposit', about his relationship with American presidents; 4- 'The Empire of Seven Companies', about his business; 5- 'Women in my Life', stories of six women he had affairs with; 6- 'Strange Journey around the World', which is self-explanatory; and lastly 7- 'Other Faces of the Moon', which covers the protagonist's talents and views.

In this novel, there is a frequent presence of America and the Americans in all three dimensions: personal, transpersonal and non-transpersonal. Regarding the personal dimension, the characters are Henry Kissinger, Franklin D. Roosevelt, John F. Kennedy, Dwight D. Eisenhower, Elizabeth Taylor, Rita Hayworth, Lyndon Johnson, Richard Nixon, Ronald Reagan among other fictional characters. In the transpersonal dimension, there are plentiful images of American society, politics, technology, and American attitudes towards Arabs. Lastly, in the non-transpersonal dimension, Al-Gosaibi sets events in various American places, such as the White House, San Francisco, American universities, and an American hotel. The various images in the novel show Al-Gosaibi's knowledge and experience of America, and also his tolerance in allowing them to participate in developing the narration and express their views. This open-mindedness in the narrative reflects Al-Gosaibi's willingness to engage with America. It is worth noting that Al-Gosaibi draws his American characters from his imagination, knowledge and personal experiences. Some characters are real, and Al-Gosaibi had a chance to meet some of them, such as Henry Kissinger. Therefore, some characteristics and personalities may link to external contexts, as will be analysed in due course.

.

Although the novel highlights numerous national and international issues, Al-Gosaibi encounters social and political dimensions through American characters. One of the most prominent national issues is tribal discrimination. This novel also portrays American imperialism, domination, the acquisition of information, and the reasons for American wars (Zu'aīr, 2007).

Sa'ādat al-Safīr, **2003**

Sa'ādat al-Safīr [His Excellency Ambassador] is Al-Gosaibi's eleventh novel which was published in 2003 when several historical and personal tragedies happened sequentially. In 2003, the American-led coalition invaded Iraq and overthrew the Iraqi government ruled by Saddam Hussein. A year before, as Al-Gosaibi was himself a professional diplomat, he received a second personal defeat, (the first was his failure to become a general director of the UNESCO), by being relieved of his position as a Saudi ambassador to the United Kingdom. Therefore, some may read the novel as a fusion of narrative and autobiography, or autofiction, using Serge Doubrovsky's term (as quoted in McDonough, 2011, p.7).

The novel revolves around an ambassador named Yousef Al-Falaki who works for his country, Alkut, and his tragic circumstances in London as a political refugee after he receives a death threat from the dictator Hammam Bu Sin'in, the ruler of his neighbouring country called Alnahrawan. Al-Falaki had worked as an ambassador for his country, Alkut, to Alnahrawan, where he had a tight relationship with its dictator Hammam Bu Sin'in. At that time, Hammam was waging a war against a country called Ajmstan, and Al-Falaki and his country were there to support Hammam. One day, Al-Falaki attended Hammam's private birthday party and met the party songstress Fāṭimah al'ubābi, who is known throughout the novel as Shahrazad. Al-Falaki falls in love with Shahrazad which infuriates Hammam, who wants to possess her for his own. Later, Hammam brutally invades Al-Falaki's country, Alkut, which forced the latter to flee to the United Kingdom and demand revenge by overthrowing Hammam in a military coup. After a couple of skirmishes, the clash between these two main characters ended up with Hammam's assassination and the success of the militant coup.

The presence of America and the Americans in this novel is compounded in two dimensions: personal and transpersonal. The personal dimension is demonstrated by James Baker, the American consultant at the American embassy to the United Kingdom. The transpersonal

aspect mainly sketches American foreign policy with allies and enemies along with focusing a little on the American Intelligence Agency (CIA). There is one trivial and sarcastic mention of an experience with an American woman who is transformed into a zombie after a bat bites her. Although the main two characters are from the Arab region and the setting is London, American diplomacy is presented in this novel to show its capacity to reach out and deal with all countries that represent the interests of American domination.

From the novel's title, *Sa'adat Al-Safīr* (Sir Ambassador), we can make a 'horizon of expectation', using Hans Robert Jauss's term, as this novel is about the life of an ambassador. Bearing in mind the fact that Al-Gosaibi was a Saudi ambassador to the United Kingdom and Ireland for ten years (from 1992 to 2002) makes it relevant and stimulating as his acquaintance with diplomacy would make for a genuine story. The year of publication, 2003, raises levels of expectation as it is one year after he was removed from his position as Saudi ambassador to the United Kingdom. The kinetic core that moves throughout the novel is about East-East and East-West political relationships in controlling the eastern territories, and the roles they play in doing so. The novel also discloses the deep-rooted and cunning cooperation between western governments, the United States and the United Kingdom in particular. In addition, the novel reveals the system of Arab diplomacy, dictatorship, and how they deal with their political opposition. This is not to ignore other issues about the Arab-Persian conflict from the past to the present, among other themes such as the rich history and culture of Iraq as "the conjunction of fiction and politics has often proved a dangerous enterprise." (Allen, 1995, pp.47-48).

The two main protagonists in this novel who manipulate all novelistic elements are Yousef Al-Falaki and Hammam Bu Sinin. The titular American character 'James Baker' suggests a real former American attorney and political figure who had served under two American presidents: Ronald Reagan and George Bush; the latter mainly being involved in the Gulf War in 1990. The strategy of naming, here, is not only a way of showing Al-Gosaibi's wide political knowledge about America, but also the choice of a suitable name reminiscent of historical reality. It is also noticed that Al-Gosaibi pays less attention to his American characters' exteriors as he may assume that the reader already has a picture of the Americans, invoked by the real name he chooses.

Comprising both females and males, most Arab characters are connected directly to Yousef Al-Falaki. They can be categorised into five types: Iraqi oppositionists, journalists, secretaries,

diplomats, and others who have a personal relationship with him. One of the most obvious novelistic features of Al-Gosaibi is coding the names of his Arab characters and Arab settings. In this novel, for instance, Saddam Hussain is named Hammam Abu Sinin, not only to avoid direct reference to the real person but also to add a further connotation to the novel. Hammam in the Arabic language conjures up many notions, all of which revolve around an adventurous person, and this characteristic concurs with what Al-Gosaibi says about Saddam Hussain in other essays. The second part of the name is Sinin, which means 'years' in Arabic, suggesting one aspect of a dictator ruling for a long time. In Al-Gosaibi's literary corpus, it is important to decipher names and titles as they render political and cultural denotations.

As discussed earlier, in the resources of images, some critics in the field of imagology identify diplomats' writings and reports as a genuine venue of images. They argue that "diplomats appear in prose narrative as early as the novella tradition. [T]hey are often depicted as travellers or 'reporters' bringing stories from afar." (Hampton, 2012, p.190). This is well-defined structurally in *Saʿādat al-Safīr,* which is shaped by a variety of novelistic techniques. These are dialogue, monologue, description, narration, top-secret documentation, diaries, pieces of information from an encyclopaedia and scraps from newspapers. This intricacy of structure reflects the complexity of the political and diplomatic issues that are addressed. "Diplomatic scenarios are a central and important element in the history of literary forms. Major imaginative writers working in the principle genres of early modern Europe appropriated scenes of diplomatic negation, delegation and representation as part of their exploration of the relationship between political rhetoric and the emerging sphere of secular literature" (Hampton, 2012, p.189).

Al-Jinnīyah, 2006

The penultimate novel, *Al-Jinnīyah* [Ghost], is Al-Gosaibi's tenth, which was published in 2006 and has since been republished five times. Predominantly, this novel belongs to the romantic and social genre because it recounts a love story and addresses Arab attitudes towards the world of spirit. Al- Hazzāʿ considers this novel as an inceptive Saudi fantasy novel (Al-Hazzāʿ, 2014). Fantasy functions in this novel, as much as in the previous novel *Abū Shallākh al-Barramāʾī,* to tackle social issues indirectly. The use of fantasy is to avoid speaking explicitly about political and social issues, particularly for someone who is in a high position.

The story revolves around a young Saudi man named Dhari, the main character, who travels to Los Angeles in the United States, initially to study petrol engineering but later switching to anthropology. On his way back to Saudi Arabia, he stops in Casablanca in Morocco and meets a girl called Fatimah Alzahraa. A couple of days later, they agree to get married. When he asks permission from his family, they reject his proposal because they want him to marry his uncle's daughter. Dhari gets upset and secretly marries Fatimah on his way back to the United States to continue his study. Before Dhari's flight takes off from Casablanca airport, Fatimah tells Dhari she is not a human; she is ghost who is reincarnated as Fatimah, and if he wants to see her (Fatimah) again, he must burn a small piece of paper she gives to him. When Dhari arrives back in LA he hesitates to fulfil the request, but at the same time he longs to see Fatimah. Ultimately, he burns the paper which introduces him to another ghost called Qnidish. Dhari and Qnidish have a long dialogue about America, the world of jinns and about his beloved Fatimah. After a protracted discussion, Qnidish brings Qnidishah (the ghost reincarnated as Fatimah) to Dhari with several conditions. Then Dhari marries an American woman named Abigail Brown. Their lives do not go well, although they like each other. Dhari goes to his professor seeking advice about his situation. In the end, Qnidishah possesses Dhari. Throughout twenty-two chapters and almost two-hundred-forty pages, we see a mixed tale full of magical and real events.

The question of whether *Al-Jinnīyah* is structurally a 'novel' has provoked a great deal of debate among literary critics. On the one hand, some read this novel as an Academic text because of citation, quotation, lists presenting information, and developing arguments. Husain Bafaqih argues that quotations are not used properly in the novel. Similarly, Al-Kharif sees this novel as a research paper in the guise of a novel (Al-Kharif, 2006). It is acknowledged that Al-Gosaibi is an informative novelist who wants to show off his wide knowledge by displaying factual information in his novels (Bafaqih, 2006; Al-Khidir, 2010, p.538). What is missing in the conversation is that the informative excerpts have a supportive function in the novel. Likewise, Al-Mughīrī confirms that quotations are used to convince the readers of the reality of the events (Al-Mughīrī, 2017, p.122) by naming actual places and quoting from high-level of documentation, just as Al-Gosaibi did in the novel *Saʿādat al-Safīr*. Al-Muḥārib sees this inclusion of research as compatible with the main narrator, Dhari, as an anthropologist. From an imagological perspective, it is a way of showing the conflict between the scientific and non-scientific approach of expressions. In fact, the literary commentators, also, did not discuss in depth the issues established in the novel. For example, that Al-Gosaibi deals with anthropology

as a field of study, and how Saudi society is being scrutinised by American companies, among other issues. Bafaqih states that Al-Gosaibi wrote it quickly, while Al-Gosaibi's best friend Shareef Hassan visited him in London (which must have been between 1992 -2002 when Al-Gosaibi was a Saudi ambassador to the UK) and saw him preparing and writing this novel (Sharīf Hassan as cited from Min Al-Ṣefer Channel, 2017) Most critics seem to be too focused on the name of the genre that appears on the cover. Al-Gosaibi named it Hykayah (tale), not novel, to avoid the elitists' comments which would require him to commit to standard novel conventions. I interpret this strategy as a method to approach ordinary people's way of telling tales and to present major issues in a manner that is expected by the public: which is proved by the popularity of the novel. It is also can be read that Al-Gosaibi names this as a tale, and "the tale usually has its logic which depends upon luck, coincidence, doubt in the relation between introduction and conclusion." (Darwīsh, 1998, p.278). Modifying the generic title from 'novel' to 'tale' represents a shift of Saudi intellectual interest from elitist culture to pop culture. It is also a way of seeking freedom and liberty by not following the restrictions and rules that are imposed by some literary critics.

The cover of the novel is the first experience we encounter with this text. It depicts a whole French painting by Émile Vernet-Lecomte (1821 – 1900). According to ʾImān Al-Ḥazmi, Lecomte is interested in Morocco, so he drew this painting representing a Barbarian woman whose supernatural power freed her people from Portuguese colonisation (Al-Ḥāzimī, 2016, p.51). Therefore, the cover indicates two sides of the western attitude towards the Orient. First, the theoretical aspect which is represented by orientalism (French painting), and, secondly, the empirical aspect represented by colonisation (Portuguese colonisation). It is a technique to ensure Arabs are reminded of their history. Also, we can read the appreciation of women in the cover and some of Al-Gosaibi's works.

Al-Zahāymir, 2010.

Alzheimer [Alzheimer's] is a posthumous novella which was published in 2010. It seems to be the last printed work of Al-Gosaibi as his son, Suhail Algosaibi, declares that there are some writings of his father still kept from the public audience, because they are wholly 'family issues'. Because the novella is too short, one of Al-Gosaibi's best friends, Mohammed Riḍa Naṣr Allāh, inserted some pictures to augment the paucity of pages and to usher its readers into each chapter (Naṣr Allāh, 2010).

The story revolves around Yaʿqūb al-Iryān (the main character) who suffers from Alzheimer's. The work consists of letters that are sent to Nirmīn al ʿIryān, Yaʿqūb's wife, describing his inner and outer life and the lives of those who have this disease in his hospital. The story is set in a psychiatric hospital in Santa Barbara, California, the United States. It starts when Al-ʿIryān discovers his disease and decides to go to the US for treatment. The protagonist consoles himself from the beginning of the novel by listing the names of people suffering from this disease. In the following letter, he starts contemplating the meaning of forgetting and death and how these two major human phenomena lead people to write their autobiographies. Kissinger again appears in this novel, having a long dialogue with the protagonist about American foreign policy. Then, Al-ʿIryān reminds his wife of the moment they saw each other for the first time, at a conference; and how fortune played a significant role in this meeting and other people's lives. Talking about the first meeting, Al-ʿIryān recalls his first sexual experience at an age that is 'described by the West as a teenager' (Al-Gosaibi, 2010, p.65). One day, he met Elizabeth Grainger, a female American character, in a television room and she disclosed her first affair. Later, he met a beloved actor, Jeffery Powers, who revealed the hidden life of actresses in the film industry. Then, in a monologue, Al-ʿIryān starts mentioning positive aspects of Alzheimer's as it heals/helps those who confront the memory of bad experiences. In the last two letters, an American novelist, Eleanor Cooney, and an American Priest Robert Danis, are mentioned to reveal their experiences with Alzheimer's.

In a span of twenty-seven pages, around eighteen American figures are mentioned. They can be classified under three main groups: first, politicians, such as George W. Bush, Barry Goldwater, Ronald Reagan, Henry Kissinger, Richard Nixon, and Abraham Lincoln; second, actors and actresses, such as Charlton Heston, Rita Hayworth, Tony Curtis, Marilyn Monroe, 'Elizabeth Granger', 'Jeffrey Bortz', 'Ronda Flanders', and Natalie North. The third group is authors, such as Eleanor Cooney, her mother, and Robert Danis. Only Henry Kissinger and 'Jeffrey Bortz' play as characters in this story; the rest were mentioned and described. American foreign policy fills mainly one chapter; other aspects of American social life and mentality are unevenly displayed in various proportions in the novel. Interestingly, this novel represents America and Americans more than Arabic elements, unlike what is usually noticed in Al-Gosaibi's literature. Is Alzheimer's used figuratively here to show its effectiveness on Al-Gosaibi's mind, to not mention Arabic traditions?! Even his idol Arabic poet, Al-Mutanabbī, is mentioned only once! Or, it is Al-Gosaibi's strategy to show how Arab intellectuals forget their culture and become swamped by American culture, particularly its

political and cinematic celebrities?! The validity of either interpretation can be comprehended in this last novel as Al-Gosaibi's final belief that the hegemonic presence of America in global cultural and political scenes will eventually prevail.

This type of novella, also, can be classified as a so-called epistolary novel. This classification is defined as a novel which consists of letters written by one or more writers (Cuddon, J. A., & In Preston, C. E. 1999). Two early examples are the 18th-century novels Pamela,1740, and Clarissa,1749, by the English writer Samuel Richardson. There are two functions of using the letter in a novel. First, it allows a high-level of free personal confession as the letter is only going to be read by one specific person (Najm, 1996, p.69). Second, the letter shows the long distance between the sender and the receiver. This technique indicates Al-Gosaibi's sense of poeticness.

Appendix.2: Al-Gosaibi's Bibliography

Autobiographies

1. *Hayah fi Al-'Idarah* (Yes, Saudi Minister: A Life in Administration), 1985. The selected edition is 1998. It is Available in English as *Yes, (Saudi) Minister: A Life in Administration*, translated by London Centre of Arab Studies, London, UK, 1999.

2. *Sīrah Shi'rīyah* [An Autobiography in Poetry], 1988. The selected edition is 2003 (3rd edition).

3. *Al-'Awdah Sa'ihan ila Kalifurniya* [Back to California as a Tourist], 1997. This autobiography has been translated into French titled *Revenir en touriste: D'Arabie à la Californie*.

4. *Al-'Usturah* [The Legend], 1997. The selected edition is 2006 (3rd edition).

5. *Al-Mawāsim* [The Seasons], 2006.

6. *Al-Wazīr al-Murāfiq* [The Companion Minister], 2010.

Novels

1. *Shuqqat al-Ḥurrīyah* (An Apartment Called Freedom), 1994. The selected edition is 1999 (5th edition). It is Available in English as *An Apartment Called Freedom*, translated by Leslie McLoughlin and published by London ; New York : Kegan Paul International, 1996.

2. *Al-'Usfūrīyah* [The Lunatic Asylum], 1996. The selected edition is 1996. This novel has not been translated into English yet.

3. *Sab'ah* (Seven), 1998. Available in English as *Seven*, translated by Hatim, Basil and Watterson, Gavin and published by Saqi Books, London.

4. *Danskū* (2000).

5. *Ḥikāyat Ḥubb* (A Love Story), 2001. The selected edition is 2011. It is Available in English as *A Love Story*, translated by Bray, Robin and published by Saqi Books, London.

6. *Abū Shallākh al-Barramā'ī* [The Amphibian: Father of Lies], 2001. The selected edition is 2011.

7. *Rajul jā'a wa Dhahab* [A Man Came and Gone] 2002.

8. *Salmā,* [Salma], 2002.

9. *Sa'ādat Al-Safīr* [His Excellency Ambassador], 2003.

10. *Al-Jinnīyah: Ḥikāyah* (The Genie Girl: Tale), 2006. The title is translated by al-Mu'assasah al-'Arabīyah lil-Dirāsāt wa al-Nashr in 2011.

11. *Alzahāymir: Uqṣūṣah* [Alzheimer: Novella], 2010.

Plays

1. *Al-Qafaṣ al -Dhahabī* [The Golden Cage], 2000. It is published by al- ʾAyyām, Manamah, Bahrain.

2. *Huma* (She and He), 1997. The selected edition is 2010 (5th edition). It is available in English as *She and He* translated by Sigrid Al-Gosaibi in Banipal Magazine (1998) vol.3, pp. 76-78**.**

Poetry Collections

1. *al-Majmūʿah al-Shiʿrīyah al-Kāmilah* (Complete Poetry Works of Al-Gosaibi], 1986.. This book includes these potery collections:

    a. *Ashʿār min Jazāʾir al-Luʾluʾ* [Poems from the Pearl Islands], 1960.

    b. *Qaṭarāt min Ẓamaʾ* [Drops of Thirst], 1965.

    c. *Maʿrakah Bilā Rāyah* (Battle without Flags],1971.

    d. *Abyāt Ghazal* [Romantic Verses], 1976.

    e. *Anti al-Riyāḍ* [You Are Al-Riyadh],1980.

    f. *al-Ḥummā* [Fever], 1982.

    g. *al-ʿAwdah ilā al-Amākin al-Qadīmah* [Return to Precious Places],1985.

    h. *Fī Dhikr*ā *Nabīl* [In Memory of Nabil], 1969.

2. *Qirāʿah fī Wajh Landan* [Reading on the Face of London],1997.

3. *Wa al-Lawn ʿan al-Awrād: shiʿr* [The Colour of Awrād], 2000. The title is named after the daughter of his best friend Mohammed Riḍa Naṣr Allāh. See, Naṣr Allāh (2010 August 28) *al-ʿashāʾ al-akhīr maʾa Ghazi*. Asharq Al-Awsat Newspaper, vol.11596. This collection is translated into English five years earlier as *Dusting the Colour from Roses* by A. Ruffai and revised by Heather Lawton. London: Echoes.

4. *Al-Ashaj* [The Scared], 2001. The selected edition is 2006 (2nd edition).

5. *Yā Fidā Nāẓirayk* [Redemption of Eyes], 2001.

6. *Suḥaym* [Suhaym], 2002. Beirut: al-Muʾassasah al-ʿArabīyah lil-Dirāsāt wa al-Nashr.

7. *Lil-Shuhadāʾ* [For Martyrs], 2004.

8. *Wurūd ʿalā Ḍafāʾir Sanāʾ*[Roses on the Sanaʾa Braids], 2004. The selected edition is 2006 (3rd edition).

9. *ʿIqd min al-Ḥijārah* [A a necklace of Stones], 2004.

10. *Abyāt al-Qaṣīd* [A Verses of Poems], 2004. Maktabat al-ʿUbaykān, al-Riyāḍ, Saudi Arabia.

11. *Mi'at Waraqat ward* [A Hundred of Roses, 2006]. This book contains many various types of texts: prose and poems. It has no specific theme. However, most of texts could be divided into three categories: translated poems, selective poems and romantic poems.

12. *Mia't Waraqat Yāsmīn* [A Hundreds of Jasmines, 2006]. This book consists of selected non Arabic poems translated by Al-Gosaibi and some of his poems.

13. *Ḥadīqat Al-Ghurūb* [The Garden of West], 2007.

14. *Al-Barā'im* [The Buds], 2008.

15. *Al-Nnathr Shi'ran Laki* [Prose is Potery for You], 2008.

16. English poetry collections incudles:

    a. *Feathers and the Horizon*: Selected of Al-Gosaibi's poems translated into English by Anne Fairbairn (1989).

    b. *From the Orient and the Desert* (1994). This collections contains fifteen selected poems of Al-Gosaibi by himself. Published by Oriel Press LTD, London, UK.

    c. *Flight of the Falcon* (2005). Selected of Al-Gosaibi's poems translated into English by Nāyif al-Kalali. Manama: Miracle Graphics.

Literary Essays and anthology

1. *Qaṣā'id a'jabatnī* (1982).

2. *Lyrics from Arabia* (1983).

3. *Fī khaymat Shā'ir 1: Abyāt Mukhtārah min al-Shi'r al-Qadīm wa al-Ḥadīth* (1988).

4. *Fī khaymat Shā'ir 2: Abyāt Mukhtārah min al-Shi'r al-Qadīm wa al-Ḥadīth* (1992).

5. *Treasury of Arabic love* (1996).

6. *Al-Ilmām bi-Ghazal al-Fuqahā' al-A'lām* (1996).

7. *Ṣawt min al-Khalīj: maqālāt* (A Voice from the Gulf, 1997).

8. *Ma'a Nājī wa ma'ahā* (1999).

9. *'An qabīlatī uḥadithakum: maqālah* (2001).

10. *Bayt* (A Verse, 2002).

11. *al-Khalīj Yataḥaddathu Shi'ran wa Nathran* [The Gulf is Talking Poetry and Prose, 2003].

12. *Mā ʾat min Aqwālī Ghayr al-Maʾthūrah* [A Hundred of my Unsaved Sayings, N.A.]. This little book present short sentences about various themes. Al-Gosaibi here selects some traditional Arabic proverbs, poems and modify them in sarcastic and ironic way.

Essays about Development (Year of original publish).

1. *The strategy of Industrialization in Saudi Arabia* (1977).

2. *Al-ṣinā'ah fī al-Khalīj: Āfāq jadīdah* (Industrialization in the Gulf: New Horizons, 1978).

3. *Al-wazīr wa al-taḥaddīyāt al-idārīyah* (1980).

4. *Al-Tanmiyah: Wajhan li Wajh* (1981). The selected edition is 1989. This book consists of lectures were presented in the years: 1977, 1978, 1979, and 1980.

5. *Al-Tanmiyah: al-as'ilah al-kubrā* (The Development: The Major Questions, 1992).

6. *The Dilemma of Development* (1994). translated from the Arabic by Leslie McLoughlin, 1995 and published by Garnet Publishing Ltd, Reading, UK.

7. *Ma'n'a al-Tiknūlūjiyā* [The Meaning of Technology, 1995]. Al-Gosaibi wrote the introduction of this book. This book published by Dilmūn lil-Nashr, Nicosia, Cyprus in 1995; and Maktabah 'Amman, Jordan in 1997.

8. *Al-'Awlamah wa al-Huwīyah al-Waṭanīyah* (Globalization and the National Identity, 2002). The lectures here were presented in different times: 1998, 1999, 2000, and 2001. Publihsed by Maktabat al-'Ubaykān, al-Riyāḍ, Saudi Arabia.

9. *Naḥwa istirātījīyah muwaḥḥadah li-mukāfaḥat al-biṭālah* (Toward a Strategy to Combat Unemployment, 2005).

Political Essays

1. *The 1962 Revolution in Yemen and its Impact on the Foreign Policies of the U.A.R. and Saudi Arabia* (1970). The English version available at https://ethos.bl.uk/OrderDetails.do?uin=uk.bl.ethos.262090.

2. *Aḍwa'alá al-Anbā'* (Spotlight on the News, the 1970s). This is a weekly TV news review. The English title is translated in his book *A Life in Administration*, p.48.

3. *Azmat al-Khalīj: Muḥāwalah lil-Fahm* (The Gulf Crisis: An Attempt to Understand, 1991). The selected edition is 1992.

4. *Al-Malik Khālid ibn 'Abd al-'Azīz: Shakhṣīyatuhu wa Manhajuhu fī al-Ḥukm*. (The King Khaled bin Abdul Aziz: His Personality and Way of Governing, 1999).

5. *Amrīkā wa al-Su'ūdīyah: Ḥamlah I'lāmīyah am Muwājahah Siyāsīyah*?! (American and Saudi Arabia: Media Campaign or Political Confrontation?!, 2002).

6. *Fi 'Ain Al-'Asifa* [In the Eye of Storm, 2015]. The original articles were published in 1990s in *al-Sharq al-Awsaṭ Newspaper* at the period of Gulf War time.

Islamic Essays

1. *Man hum al-Shuʾarāʾ Alladhīna Yatbaʿahum al-Ghāwūn* [Who is the Poets Followed by Perverses, 1990]. The The selected edition is 1994. (2nd edition).

2. *Ḥattā lā Takūna Fitnah: Majmūʿat Rasāʾil* [Before It Gets Worse,1991].

3. *Thawrah fī al-Sunnah al-Nabawīyah* (A Revolution in the Sunnah, 2003). It is Available in English as "A revolution in the Sunnah" translated from the Arabic by Leslie McLoughlin.

Newspaper Essays

1. *Fī Raʾyī al-Mutawāḍiʿ* [In my Humble Opinion], 1983. The selected edition is 1984. (2nd edition).

2. *ʿAn hādhā wa Dhākā: Maqālāt* [About This and That], 1978.

3. *Al-Mazīd min Raʾyī al-Mutawāḍiʿ* [More of my Humble Opinion], 1990.

4. *Al-Ghazw Al-Thaqāfī wa Maqālāt Ukhrā* [The Cultural Invasion and other articles], 1991.

5. *Muṣālaḥāt wa Mughālaṭāt* wa *Qaḍāyā Ukhrā* [Reconciliations, Inaccuracies and Other Issues], 1997.

6. *Istirāḥat al-Khamīs* [Break on Thursday], 2000.

7. *Bāy Bāy Landan wa Maqālāt Ukhrā* [Goodbye London and Other Essays], 2007. The essays and lectures in this book were published separately in these years: 1995, 2001, 2002, 2004 and 2005.

8. *Arabian Essays* (2009). London: Routledge.

Translated Books

1. *al-Muʾmin al-Ṣādiq: Afkār Ḥawl Tabʿīyat al-Ḥarakāt al-Jamāhīrīyah.* Abu Dhabi: Hayʾat Abū Ẓaby lil-Thaqāfah wa al-Turāth (Kalimah). The original transalted boook is *The True Believer: Thoughts on the Nature of Mass Movements*, 2010 by Eric Hoffer and it is publsihed by New York: Harper Perennial Modern Classics.

2. *al-ʿalāqāt Al-Dawlīyah.* The original transalted book is *International Relations*, 1984 by Joseph Frankel and it is publsihed by Oxford: Oxford University Press.

Appendix.3: The Literary presence of America and the Americans in Al-Gosaibi's works

American Presidents

Abraham **Lincoln** (1809 – 1865). The 16th President of the United States (1861-1865).
(Bill) William Jefferson **Clinton** (b.1946) The 42nd President of the United States (1993 – 2001).
Dwight D. **Eisenhower** (1890 – 1969). The 34th President of the United States (1953 – 1961).
Franklin D. **Roosevelt** (1882 – 1945). The 32nd President of the United States (1933 – 1945). And his wife.
George H. W. **Bush** (b.1924). The 41st President of the United States (1989 to 1993).
George W. **Bush** (b.1946). the 43rd President of the United States (2001 to 2000).
Harry S. **Truman** (1884 – 1972). The 33rd President of the United States (1945–1953).
Jimmy **Carter** (b.1924). The 39th President of the United States (1977 – 1981).
John F. **Kennedy** (1917 – 1963). The 35th President of the United States (1961 – 1963).
Lyndon **Johnson** (1908 – 1973). The 36th President of the United States (1963–1969).
Richard Nixon (1913 – 1994). The 37th President of the United States (1969 – 1974).
Ronald Reagan (1911 – 2004). The 40th President of the United States (1981 – 1989).

Political-related

Barry Goldwater (1909 – 1998). A United States Senator
Hamilton Jordan (1944 – 2008). Chief of Staff.
Henry Kissinger (b.1923). The Former National Security Advisor of the United States.
Herbert Hoover (1874-1964). The 31st President of the United States (1929 to 1933)
Robert F. Kennedy (1925-1968). Former United States Attorney General
Jack Ruby (1911 – 1967). Who murdered Lee Harvey Oswald.

Jacqueline Kennedy Onassis (1929 – 1994). Former First Lady of the United States
James E. Akins (1926 – 2010). The United States ambassador to Saudi Arabia (1973 – 1976).
James R. Schlesinger (1929 – 2014). The United States Secretary of Defense, and Secretary of Energy.
John Newton Mitchell (1913 –1988) the Attorney General of the United States (1969–72).
Joseph McCarthy (1908 – 1957)
Lee Harvey Oswald (1939 – 1963). who assassinated President John F. Kennedy.
Madeleine Albright (b. 1937). Former Secretary Of The United States.
Mary Todd Lincoln (1818-1882) is the wife of the 16th President of the United States, Abraham Lincoln, and as such the First Lady of the United States.
Monica Lewinsky (b.1973)
Nancy Reagan (1921 – 2016). An actress and Reagan's spouse.
Norman Schwarzkopf Jr. (1934 – 2012). United States Army general
William P. Rogers (1913 - 2001). United States Attorney General
Zbigniew Brzezinski (b. 1928). Political counsellor.

Celebrities

(actors, actress and singers)
Arthur Miller (1915 – 2005). Playwright
Ava Gardner (1922 – 1990). Actress and singer.
Charlton Heston (1923 – 2008) actor
Clark Gable (1901 – 1960). Actor. His real name is Douglas Fairbanks.
Clint Eastwood (b. 1930)
Elizabeth Taylor (1932 – 2011). Actress
Elvis Presley (1935 – 1977). Singer
Esther Williams (1921-2013). Swimmer.

Frank Sinatra (1915 – 1998). Singer
John Travolta (b.1954). actor.
Jane Fonda (B.1937).
Jayne Mansfield (1933 – 1967). Actress.
Marilyn Monroe (1926 – 1962). Actress and model
Marlon Brando (1924 – 2004). Actor
Michael Jackson (1958 – 2009). Singer.
Natalie Wood (1938 – 1981)
Rita Hayworth (1918 – 1987). Actress
Shirley MacLaine (1934 – present) actress
Tom Cruise (b.1962). Actor.
Tony Curtis (1925 – 2010). Actor.
Walt Disney (1901 – 1966). Voice actor

Philosophers and intellectuals

Aimee Semple McPherson (1890 – 1944). Pentecostal evangelist and media celebrity.
Albert Einstein (1879 – 1955). theoretical physicist
Alfred Lilienthal (1915 – 2008). An American Jew, who is a prominent critic of Zionism and the state of Israel.
Andre Gunder Frank (1929 – 2005). economic historian
Eric Hoffer (1898 – 1983). social philosopher
Francis Fukuyama (b.1952). political scientist
Frederick Winslow Taylor (1856 – 1915). mechanical engineer
George P. Shultz (b.1920). economist
Hans Morgenthau (1904 – 1980). international political philosopher

Henry David Thoreau (1816-1862)
Richard W. Lombardi.
Robert D. Kaplan. Author
Samuel P. Huntington (1927 – 2008). political scientist
Thomas Edison (1847 – 1931). Inventor
Tolbert, Stokes M. (b.1923).
Walt Whitman Rostow (1916 – 2003). economist and political theorist
Warren C Baum (b.1922).
William James (1842 – 1910). Philosopher and psychologist.

Tycoons and Philanthropies

Bill Gates (b.1955). Businessperson.
Henry Ford (1863 – 1947). the Ford Motor Company.
Leland Stanford (1824 – 1893). The founder of Stanford University.
Rockefeller Family.
Rupert Murdoch (b. 1931).

Literary writers

(novelists, story writers, poets, playwrights)
Charles Simic (b. 1938).
Delia Bacon. (1811 – 1859).
Dylan Thomas (1914 – 1953).
Eleanor Cooney. Novelist.
Ernest Hemingway (1899 – 1961).
F. Scott Fitzgerald (1896 – 1940).

John Steinbeck (1902 – 1968).
Mark Twain (1835 – 1910).
Robert Davis. An Author (b.1948).
Robert Frost (1874 – 1963).
Tennessee Williams (1911 – 1983).
T. S. Eliot (1888 – 1965)
William Carlos Williams (1883 – 1963).

American states

Oregon State.
Mississippi.
California State.
Colorado.
Louisiana.
Georgia State.
Texas State.
Arizona State.
Florida State.
Hawaii State. (Island)
Oklahoma State.
Arkansas State.

American cities

American cities
Austin

Beverly Hills.
Chicago.
Dallas.
Detroit.
Honolulu.
Houston
Indio.
Las Vegas.
Los Angeles
Manhattan.
Monterey
Nevada
New Orleans
New York City
Palo Alto.
Pittsburgh
Richmond
San Francisco
Santa Barbara.
Santa Monica
Seattle
Washington D.C.

American public places

American Hotels, clinics, airport

Ambassador Hotel.
Los Angeles airport
Mayflower Hotel.
Mayo Clinic, Minnesota State.
The Beverly Hills Hotel

American Academy

American universities
Academic and educational activities
Columbia University.
Georgetown University
Harvard University.
Stanford University
The University of Southern California.
University of Oklahoma
University of California, Los Angeles
Whittier College.

American attractions

American attractions
Broadway.
Disneyland.
Hollywood Boulevard
Hollywood.
Lake Michigan.
Niagara Falls.

Pearl Harbor.
The White House.

American companies

American companies
Remington Arms (Gun company).
Amazon (American multinational technology company).
Boeing (Aircraft manufacturing company)
Buick. (Car company).
Cadillac. (Car company).
Chevrolet. (Automobile Company).
Colgate (health and personal care company)
Ford. (car company).
Heinz. (a food company)
Burger King (fast food company).
KFC Kentucky Fried Chicken (fast food company).
Macintosh (an American computer company).
Pan American World Airways (an American airways).
Pepsi (soft drink company).
Pizza Hut (Restaurant company).
Plymouth (automobile company).
Sanka. (Coffee company).

American media

American media
Bionic women (TV series).

Cinderella (Disney character).
CNN (an American television channel).
Dr. Jekyll and Mr. Hyde (film).
Love Story (film)
New York Times (an American newspaper based in New York City).
Newsweek (an American weekly news magazine).
Perry Mason (Drama Series).
Larry King (b.1933) (an American television and radio host).

Bibliography

Al-Gosaibi's Works (Primary Resources)

Al-Gosaibi, Ghazi. (1970). *The 1962 Revolution in Yemen and its Impact on the Foreign Policies of the U.A.R. and Saudi Arabia*. University of London.

Al-Gosaibi, Ghazi. (1984). *Fī Ra'yī al-Mutawāḍiʿ*. Jeddah: Tihāmah.

Al-Gosaibi, Ghazi. (1987). *Al-Majmūʿah al-Shiʿrīyah al-Kāmilah*. Jeddah: Tihāmah.

Al-Gosaibi, Ghazi. (1991a). *Al-Ghazw Al-Thaqāfī wa Maqālāt Ukhrā.* Beirut: al-Mu'assasah al-ʿArabīyah lil-Dirāsāt wa al-Nashr.

Al-Gosaibi, Ghazi. (1991b). *Ḥattā lā Takūna Fitnah: Majmūʿat Rasāʾil.* Place of publication not identified.

Al-Gosaibi, Ghazi. (1991c). *Istijwabat Ghazi al- Al-Gosaibi.* Al-Riyadh: Obeikan for Research & Development.

Al-Gosaibi, Ghazi. (1992). *Azmat al-Khalīj: Muḥāwalah lil-Fahm* [The Gulf Crisis: An Attempt to Understand]. London: Dār al-Sāqī.

Al-Gosaibi, GHAZI. (1992a). *Al-Tanmiyah : al-ʾAsʾilah al-Kubrā*. Beirut: al-Mu'assasah al-ʿArabīyah lil-Dirāsāt wa al-Nashr.

Al-Gosaibi, Ghazi. (1992b). *Azmat al-Khalīj: Muḥawalah lil-Fahm*. London: Dar al-Saqi.

Al-Gosaibi, Ghazi. (1994). *An Apartment Called Freedom : A Novel*. (McLoughlin, Leslie. Trans.). London: Kegan Paul International.

Al-Gosaibi, Ghazi. (1995). *Dusting the Colour from Roses: A Bilingual Collection of Arabic Poetry*. London: Echoes.

Al-Gosaibi, Ghazi. (1996). *Al-ʿUsfūrīyah.* Bairut: Dar al-Saqi.

Al-Gosaibi, Ghazi. (1997a). *Al-ʾUsturah*. Beirut: al-Mu'assasah al-ʿArabīyah lil-Dirāsāt wa al-Nashr.

Al-Gosaibi, Ghazi. (1997b). *Al-ʿAwdah Saihan ilā Kalifurniya*. Beirut, Lebanon; London: Dar al-Saqi.

Al-Gosaibi, Ghazi. (1998a). *Seven* (B. Hatim & G. Watterson, Trans.). London: Saqi Books.

Al-Gosaibi, Ghazi. (1999). *Yes, (Saudi) Minister: A Life in Administration*. London: LCAS.

Al-Gosaibi, Ghazi. (1999a). *Shuqqat al-Ḥurrīyah: Riwayah*. London: Riyad al-Rayyis.

Al-Gosaibi, Ghazi. (1999b). *Yes, (Saudi) Minister: a Life in Administration*. London: London Centre of Arab Studies.

Al-Gosaibi, Ghazi. (2000). *Danskū.* Beirut; London: Dar al-Saqi.

Al-Gosaibi, Ghazi. (2001). *Abū Shallākh al-Barramāʾī* . Beirut: al-Mu'assasah al-ʿArabīyah lil-Dirāsāt wa al-Nashr.

Al-Gosaibi, Ghazi. (2002a). *Al-ʿAwlamah wa al-Huwīyah al-Waṭanīyah: Maqalat.* Al-Riyadh: Maktabat al-ʿUbaykān.

Al-Gosaibi, Ghazi. (2002b). *Amrīkā wa al-Suʿūdīyah: Ḥamlah Iʿlāmīyah am Muwājahah Siyāsīyah*. Beirut: al-Mu'assasah al-ʿArabīyah lil-Dirāsāt wa al-Nashr.

Al-Gosaibi, Ghazi. (2002c). *Suḥaym*. Beirut: al-Mu'assasah al-ʿArabīyah lil-Dirāsāt wa al-Nashr.

Al-Gosaibi, Ghazi. (2003a). *Saʿadat Al-Safīr: riwayah.* Beirut: al-Mu'assasah al-ʿArabīyah lil-Dirāsāt wa al-Nashr.

Al-Gosaibi, Ghazi. (2003b). *Sīrah Shiʿrīyah*. Jeddah: Tihāmah.

Al-Gosaibi, Ghazi. (2004). *Hayah fi Al-ʾIdarah*. Beirut: al-Mu'assasah al-ʿArabīyah lil-Dirāsāt wa al-Nashr.

Al-Gosaibi, Ghazi. (2006a). *Al-Jinnīyah: Hikayah*. Beirut: al-Muassasah al-ʿArabiyah lil-Dirasat wa al-Nashr.

Al-Gosaibi, Ghazi. (2006b). *Al-Mawasim: Maqalah*. Jeddah: Dar Damah lil-Dirasat wa al-Nashr.

Al-Gosaibi, Ghazi. (2006c). *Mi'at Waraqat Ward*. Bairut: ad-Dar al-ʿArabiya li-l-ʿUlum - Nashirun.

Al-Gosaibi, Ghazi. (2007). *Bāy Bāy Landan wa Maqālāt Ukhrā*. Al-Riyadh: al-ʿUbaykan.

Al-Gosaibi, Ghazi. (2009). *Arabian Essays*. London: Routledge.

Al-Gosaibi, Ghazi. (2010a). *Al-Wazir al-Murafiq*. Beirut: al-Muassasah al-ʿArabiyah lil-Dirasat wa al-Nashr.

Al-Gosaibi, Ghazi. (2010b). *Alzahaymir: Uqsusah*. Beirut: Bisan lil-Nashr wa al-Tawziʿ wa al-iʿlām.

Al-Gosaibi, Ghazi. (2011). *Hikayat Hubb*. Beirut; London: Dar al-Saqi.

Al-Gosaibi, Ghazi. (2015). *Fī ʿAin Al-ʿĀṣifa*. Beirut, Lebanon: Jadāwil.

Al-Gosaibi, Ghazi. (n.d.). *Miʾat Min Aqwālī ghayr al-Maʾthūrah*. Al-Riyadh: Tihāmah.

English Books and Chapters

Abdel-Malek, Kamal. (2000). *America in an Arab Mirror: Images of America in Arabic Travel Literature: An Anthology 1895-1995*. New York: St. Martin's Press.

Abdel-Malek, Kamal., & Kaḥlah, Munā. (2011). *Amrīkā fī Mir'āh 'Arabīyah: Ṣūrat Amrīkā fī Adab al-Riḥlāt al-'Arabī*. Beirut: Madārik Ibdā', Nashr, Tarjamah wa Ta'rīb.

Al-Mūsawī, Muḥsin. (2003). *The Postcolonial Arabic Novel: Debating Ambivalence*. Leiden, Netherlands; Boston, USA: Brill.

Allen, Roger. (1995). *The Arabic Novel: An Historical and Critical Introduction*. Syracuse, New York: Syracuse University Press.

Allen, Roger. (2019). *Selected Studies in Modern Arabic Narrative : History, Genre, Translation*. Atlanta, Georgia: Lockwood Press.

Aristotle, & Shields, Christopher John. (2016). *De Anima*. Oxford: Oxford University Press.

Ashcroft, Bill., Griffiths, Gareth., & Tiffin, Helen. (1995). *The Post-colonial Studies Reader*. London; New York: Routledge.

Ashcroft, Bill., Griffiths, Gareth., & Tiffin, Helen. (2010). *The Empire Writes Back: Theory and Practice in Post-colonial Literatures*. London; New York: Routledge.

Ayubi, Nazih Nasif. (1996). *Over-stating the Arab State: Politics and Society in the Middle East*. London: I.B. Tauris.

Baldick, Chris. (2006). *The Concise Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press.

Barthes, Roland. (1977). *Elements of Semiology*. New York: Hill and Wang.

Baudrillard, Jean., & Poster, Mark. (1988). *Selected Writings*. California: Stanford University Press.

Bauman, Zygmunt. (1991). *Modernity and Ambivalence*. Cambridge: Polity Press.

Beller, Manfred., Leerssen, Joseph. (2007). *Imagology: the Cultural Construction and Literary Representation of National Characters: A Critical Survey*. Amsterdam; New York: Rodopi.

Bhabha, Homi. (2012). *The Location of Culture*. Brantford, Ontario: W. Ross MacDonald School Resource Services Library.

Boatcă, Manuela. (2016). *Global Inequalities Beyond Occidentalism*. Abingdon, Oxford: Routledge.

Brooks, Geraldine. (1996). *Nine Parts of Desire: The Hidden World of Islamic Women*. London : Penguin Books.

Buruma, Ian., & Margalit, Avishai. (2004). *Occidentalism a Short History of Anti-Westernism*. London: Atlantic Books.

Carrier, James. (1995). *Occidentalism : Images of the West*. Oxford: Clarendon Press.

Casini, Lorenzo. (2008). *Beyond Occidentalism: Europe and the Self in Present-day Arabic Narrative Discourse*. Florence, Italy: European University Institute.

Chen, Xiaomei. (1995). *Occidentalism: A Theory of Counter-Discourse in Post-Mao China*. New York: Oxford University Press.

Chiozza, Giacomo. (2009). *Anti-Americanism and the American World Order*. Baltimore, Maryland: Johns Hopkins University Press.

Chomsky, Noam. (1982). *Towards a New Cold War: Essays on the Current Crisis and How We Got There*. New York: Pantheon Books.

Chrisman, Laura., & Williams, Patrick. (2013). *Colonial Discourse and Post-colonial Theory: A Reader*. London: Routledge.

Cohen, Steven., Miller, Ronald., Ukeles, Jacob. (2012). *A Jewish Community Study of New York: 2011 Comprehensive Report.*

Cuddon, J. A., & Preston, C. E. (1999). *The Penguin Dictionary of Literary Terms and Literary Theory.* London: Penguin.

Culler, Jonathan. (2011). *Literary Theory: A Very Short Introduction*. Oxford; New York: Oxford University Press.

Davis, Robert. (1989). *My Journey into Alzheimer's Disease*. Scripture Press.

Dawisha, A. I. (2016). *Arab Nationalism in the Twentieth Century: From Triumph to Despair*. Princeton, New Jersey: Princeton University Press.

Ditze, Stephan-Alexander. (2006). *America and the Americans in Postwar British Fiction: An Imagological Study of Selected Novels.* Heidelberg : Universitätsverlag Winter, cop.

Eagleton, Terry. (2003). *Literary Theory: An Introduction*. Oxford : Blackwell.

Easthope, Antony. (1991). *Literary into Cultural Studies*. London; New York: Routledge.

El-Enany, Rasheed. (2006a). *Arab Representations of the Occident: East-West Encounters in Arabic Fiction*. London: Routledge, Taylor & Francis Group.

Fanger, Donald. (1998). *Dostoevsky and Romantic Realism: A Study of Dostoevsky in Relation to Balzac, Dickens, and Gogol*. Evanston, Illinois: Northwestern University Press.

Fanon, Frantz., Farrington, C., & Sartre, Jean-Paul. (1967). *The Wretched of the Earth.* Preface by Jean-Paul Sartre. Translated by Constance Farrington. Penguin Books: Harmondsworth.

Fanon, Frantz., Markmann, Charles Lam., & Gilroy, Paul. (2017). *Black Skin, White Masks*. London: Pluto Press.

Fokkema, Aleid. (1991). *Postmodern Characters: A Study of Characterization in British and American Postmodern Fiction*. Amsterdam: Rodopi.

Forster, Edward. (1956). *Aspects of the Novel: The Timeless Classic on Novel Writing*. Orlando, Florida: Harcourt Brace Jovanovich Inc.

Friedman, Susan. (2011). *Mappings: Feminism and the Cultural Geographies of Encounter*. Princeton, New Jersey: Princeton University Press.

Fukuyama, Francis. (1992). The End of History and the Last Man. New York: Free Press.

Gee, James Paul. (2011). *An Introduction to Discourse Analysis : Theory and Method*. New York: Routledge.

Genette, Gérard. (1979). *Narrative Discourse*. Oxford: Blackwell.

Genette, Gérard., Lewin, J. E. (1997). *Paratexts: Thresholds of Interpretation*. Cambridge: Cambridge University Press.

Gifford, Henry. (1969). *Comparative Literature*. London: Routledge & Kegan Paul; New York: Humanities Press.

Grinker, Roy., Lubkemann, Stephen., & Steiner, Christopher. (2010). *Perspectives on Africa: A Reader in Culture, History, and Representation*. Chicester : Wiley-Blackwell.

Halaby, Laila. (2008). *Once in a Promised Land: A novel*. Boston: Beacon Press.

Hampton, Timothy. (2012). *Fictions of Embassy: Literature and Diplomacy in Early Modern Europe*. Ithaca, New York: Cornell University Press; Bristol: University Presses Marketing.

Hegel, Georg Wilhelm Friedrich. (1967). *The Phenomenology of Mind*. New York: Evanston Harper & Row.

Hegel, Georg Wilhelm Friedrich., & Knox, T. M. (1975). *Hegel's Aesthetics: Lectures on Fine Art.* (Volume II). Oxford: Oxford University, Press.

Hegel, Georg Wilhelm Friedrich., Wood, A. W., & Nisbet, H. B. (1991). *Elements of the Philosophy of Right*. Cambridge: Cambridge University Press.

Heidegger, Martin. (1971). *On the Way to Language*. San Francisco: Harper & Row.

Hobsbawm, Eric. (2014). *Nations and Nationalism since 1780: Programme, Myth, Reality*. Cambridge: Cambridge University Press.

Hopwood, Derek. (2006). *Sexual Encounters in the Middle East: the British, the French and the Arabs*. Reading: Ithaca Press.

Howe, Irving., & Howe, Constance Nina. (2014). *A Voice Still Heard: Selected Essays of Irving Howe*. New Haven, Connecticut; London: Yale University press.

Jackson, Ian., & Xidias, Jason. (2017). *The End of History and the Last Man*. London: Taylor and Francis.

Jameson, Fredric. (1988). Cognitive Mapping. In Nelson, Cary., & Grossberg, Lawrence. (Eds.). *Marxism and the Interpretation of Culture* (pp. 347-357). Illinois: University of Illinois Press.

Kahf, Mohja. (2003). *E-mails from Scheherazad*. University Press of Florida.

Kenny, Charles. (2013). *The Upside of Down: Why the Rise of the Rest is Good for the West*. New York: Basic Books.

Kipling, Rudyard. (1904). The Ballad of East and West. New York: A. Grosset.

Krause, Peter. (2017). The Zionist Movement Victory Hanging in the Balance. In Skuy, David. *Rebel Power*. Toronto: Scholastic Canada; Cornell University Press. (pp. 63-99).

Krause, Peter. (2017). The Zionist Movement: Victory Hanging in the Balance. In *Rebel Power: Why National Movements Compete, Fight, and Win* (pp. 63-99). Ithaca; London: Cornell University Press.

Krentz, Jayne Ann. (1992). *Dangerous Men and Adventurous Women: Romance Writers on the Appeal of the Romance*. Philadelphia: University of Pennsylvania Press.

Kristeva, Julia., & Moi, Toril. (1995). *The Kristeva Reader*. Oxford: Basil Blackwell.

Kundera, M., & Asher, L. (2000). *The Art of the Novel*. New York: Perennial Classics.

Lacroix, S., & Holoch, G. (2011). *Awakening Islam: The Politics of Religious Dissent in Contemporary Saudi Arabia*. Cambridge, Massachusetts: Harvard University Press.

Lewis, Bernard. (2003). *The Crisis of Islam: Holy War and Unholy Terror*. New York: Modern Library.

Lind, Michael. (1995). *The Next American Nation : The Origins and Future of our National Identity*. New York: Free Press.

Lind, Michael. (1995). *The Next American Nation: The Origins and Future of our National Identity*. New York: Free Press.

Little, Barbara (2007). *Historical Archaeology: Why the Past Matters*. Walnut Creek, California: Left Coast Press.

Matar, Nabil. (2018). *The United States through Arab Eyes: An Anthology of Writings (1876-1914)*. Edinburgh: Edinburgh University Press.

McGann, James. (2019). 2018 Global Go To Think Tank Index Report. Vancouver, British Columbia, Canada: Lauder Institute University of Pennsylvania.

McLoughlin, Leslie. (1993). *A Nest of Spies?*. London: Alhani International Books.

Meisner, M. (1982). *Marxism, Maoism and Utopianism: Eight Essays*. Madison: University of Wisconsin Press.

Miller, Aaron David. (2017). *Search for Security: Saudi Arabian Oil and American Foreign Policy*. UNC Press Books.

Mohamed, Eid. (2015). *Arab Occidentalism: Images of America in the Middle East*. London: Tauris.

Morris, Desmond. (2018). *Owl*. London: Reaktion Books.

Morrison, Toni. (2015). *Playing in the Dark: Whiteness and the Literary Imagination*. New York: Vintage Book.

Mulvey, Laura. (1999). Visual Pleasure and Narrative Cinema. In Braudy, Leo., & Cohen, Marshall (Editor). *Film Theory and Criticism: Introductory Readings*. New York : Oxford University Press

Murray, David. (1982). *Modern Indians: Native Americans in the Twentieth Century*. Durham: British Association for American Studies.

Nafisi, Azar. (2015). *Reading Lolita in Tehran: A Memoir in Books*. London: Penguin Books.

Nash, Roderick., Miller, Char. (2014). *Wilderness and the American Mind*. New Haven: Yale University Press.

Nixon, Richard. (1980). *The Real War*. New York: Warner Books.

Nixon, Richard. (2013). *1999: Victory Without War*. Norwalk, Connecticut: Easton Press.

Norris, T., Vines, P. L., Hoeffel, E. M., United States., & United States. (2012). *The American Indian and Alaska Native Population: 2010*. Washington, D.C: U.S. Department of Commerce, Economics and Statistics Administration, U.S. Census Bureau.

Packard, Jerrold. (2005). *The Lincolns in the White House: Four Years That Shattered a Family*. New York: St. Martin's Press.

Prince, Gerald. (2003). *A Dictionary of Narratology*. Lincoln, Nebraska: University of Nebraska Press.

Rooke, Tetz. (1997). *In My Childhood: A Study of Arabic Autobiography*. Stockholm: Stockholm University.

Ryan, Marie-Laure. (2003). Cognitive Maps and the Construction of Narrative Space. In Herman, David. *Narrative Theory and the Cognitive Sciences* (pp.214–242). Stanford, California CSLI Publications.

Said, Edward. (1992). *The Question of Palestine*. New York: Vintage Books.

Said, Edward. (1994). *Culture and Imperialism*. New York: Vintage Books.

Said, Edward. (2003). *Orientalism*. London; New York: Penguin Books.

Salhi, Zahia. (2019). *Occidentalism: Literary Representations of the Maghrebi Literature of the East-West Encounter*. Edinburgh: Edinburgh University Press.

Sardar, Ziauddin. (1999). *Orientalism*. Philadelphia, Pennsylvania: Open University Press.

Scholes, Robert., Phelan, James., & Kellogg, Robert. (2006). *The Nature of Narrative: Revised and Expanded*. Oxford; New York: Oxford University Press.

Shakespeare, William. (1609). *Sonnet 116. The Sonnets* (Lit2Go Edition). Retrieved June 17, 2020, from https://etc.usf.edu/lit2go/179/the-sonnets/3890/sonnet-116/.

Siegel, Kristi. (2002). *Issues in Travel Writing: Empire, Spectacle, and Displacement.* New York: Peter Lang.

Staël, Madame de., Wight, O., & Müller, F. (2000). *Germany*. Boston, Massachusetts: Houghton Mifflin.

Todorov, Tzvetan. (1992). *Introduction to Poetics*. Minneapolis, Minnesota: University of Minnesota Press.

Van Doorslaer, Luc., Flynn, Peter., & Leerssen, Joseph. (2016). *Interconnecting Translation Studies and Imagology* (Vol. 119). Amsterdam; Philadelphia : John Benjamins Publishing Company

Wellek, René. (1963). *Concepts of Criticism.* New Haven: Yale University Press.

Wilde, Oscar., & Davage, John. (2001). *The Canterville Ghost and Other Stories*. Harlow, UK: Pearson Education Limited.

Woodhull, Winifred. (1993). *Transfigurations of the Maghreb: Feminism, Decolonization, and Literatures in French*. Minneapolis, USA: University of Minnesota Press.

Wright, William. (1884). *The Book of Kalilah and Dimnah.* Oxford: Clarendon Press; Brigham Young University; The Catholic University of America.

Zogby, James. (2014). *Arab Voices: What They Are Saying To Us, And Why It Matters*. New York: St. Martin's Press.

English Articles

Amer, Amena., Howarth, Caroline., & Sen, Ragini. (2015) Diasporic Virginities: Social Representations of Virginity and Identity Formation amongst British Arab Muslim Women. *Culture and Psychology, 21* (1), 3-19.

Aboud, A. M., & Ali, M. A. (2015). Universal Elements in Saudi Novel: A Study of Al-Gosaibi's "Freedom Apartment" and Alem's "The Dove's Necklace". *International Journal of Comparative Literature and Translation Studies, 3* (1), 55-63.

Abu-Reesh, Alia. (2011). The Image of America as Reflected in Contemporary Arabic Novels. *Middle Eastern Studies, 47* (3), 497-514.

Agar, Herbert. (1945). Responsibilities of the Great Powers. *Inteaffaroyainst International Affairs (Royal Institute of International Affairs 1944-), 21* (4), 431-436.

Alfaro, María. (1996). Intertextuality: Origins and Development of the Concept. *Atlantis, 18* (1/2), 268-285.

Algahtani, Noura. (2016). The Impact of Socio-Cultural Contexts on the Reception of Contemporary Saudi Novels. *Sociology Study, 6* (2), 104-110.

Allen, Roger. (1995). Arabic Fiction and the Quest for Freedom. *Journal of Arabic Literature, 26* (1-2), 37-49.

Baldwin, James Mark. (1894). Imitation: A Chapter in the Natural History of Consciousness. *Mind*, *3* (9), 26-55.

Boerner, Peter. (1975). National Images and Their Place in Literary Research Germany as Seen by Eighteenth-Century French and English Reading Audiences. *Monatshefte, 67* (4), 358-370.

Bos, Tracey. (2002) Native Americans in Literature. *Language Arts Journal of Michigan, 18* (1), 71-82. Retrieved from: https://doi.org/10.9707/2168-149X.1310

Byers, CeCe., & Alexander, Mary. (1978). A Key Telegram and a Key Press Release on the Recognition of the State of Israel. *Social Education, 42* (6), 469-471.

Chew, William. (2006). What's in a National Stereotype? An Introduction to Imagology at the Threshold of the 21st Century. *Language and Intercultural Communication*, 6 (3-4), 179-187. Available at: https://www.tandfonline.com/doi/abs/10.2167/laic246.0

Dyserinck, Hugo. (2003). Imagology and the Problem of Ethnic Identity. *Intercultural Studies, 1* (11). Retrieved from: http://www.intercultural-studies.org/ICS1/Dyserinck.shtml

Gartner, Scott Sigmund., & Myers, Marissa Edson. (1995). Body Counts and "Success" in the Vietnam and Korean Wars. *Journal of Interdisciplinary History Journal of Interdisciplinary History, 25* (3), 377-395.

Huntington, Samuel. (1993). The Clash of Civilizations? *Foreign Affairs, 72* (3), 22-49.

Jouhki, Jukka., & Pennanen, Henna-Riikka. (2016). The Imagined West: Exploring Occidentalism. *Suomen Antropologi: Journal of the Finnish Anthropological Society, 41* (2), 1-10. Retrieved from https://journal.fi/suomenantropologi/article/view/59639

Katzenstein, Peter. (2002). Area Studies, Regional Studies, and International Relations. *Journal of East Asian Studies, 2* (1), 127-137.

Krastev, Ivan. (2004). The Anti-American Century?. *Journal of Democracy, 15* (2), 5-16.

Leerssen, Joseph. (2016). Imagology: On Using Ethnicity to Make Sense of the World. *Iberic@ l, Revue D'études Ibériques et Ibéro-Américaines, 10*, 13-31. Retrieved from: http://iberical.paris-sorbonne.fr/numeros/numero-10-automne-2016/

Lehan, Richard. (1960). Camus and Hemingway. *Wisconsin Studies in Contemporary Literature Wisconsin Studies in Contemporary Literature, 1* (2), 37.

Majaj, Lisa Suhair. (2008). Arab-American Literature: Origins and Developments. *American Studies Journal*, *52*. Retrieved from: DOI 10.18422/52-02.

Malikova, Tatyana. (2007) *National Stereotypes and Literature in the 20th Century*. Nationalism and National Identities Today: Multidisciplinary Perspectives. University of Surrey, Guildford, UK. Retrieved from: https://www.summaryplanet.com/literature/National-Stereotypes-and-Literature.html

Mirenayat, Sayyed., & Soofastaei, Elaheh. (2015). Gerard Genette and the Categorization of Textual Transcendence. *Mediterranean Journal of Social Sciences, 6* (5), 533-537.

Ning, Wang. (1997). Orientalism versus Occidentalism?. *New Literary History, 28* (1), 57-67.

Ostle, Robin. (1986). The City in Modern Arabic Literature. *Bulletin of the School of Oriental and African Studies, University of London, 49* (1), 193-202.

Ottaway, David. (2009). The King and Us: US-Saudi Relations in the Wake of 9/11. *Foreign Affairs, 88* (121), 121-131.

Pollack, Josh. (2003). Anti-Americanism in Contemporary Saudi Arabia. *Middle East Review of International Affairs (MERIA), 7* (4), 30-43.

Pratt, Mary Louise. (1991). Arts of the Contact Zone. *Profession*, 33-40. Retrieved from www.jstor.org/stable/25595469

Ricoeur, Paul. (1976). Ideology and Utopia as Cultural Imagination. *Philosophic Exchange*, 7 (1), 17-28.

Schalk, Sami. (2011). Self, Other and Other-Self: Going beyond the Self/Other Binary in Contemporary Consciousness. *Journal of Comparative Research in Anthropology and Sociology*, *2* (1), 197-210.

Van, B. J. J., Bock, B., Friedmann, P. D., Clarke, J. G., Roberts, M. B., Stein, L. A. R., & Martin, S. A. (2014). Cigarette smoking as an expression of independence and freedom among inmates in a tobacco-free prison in the united states. *Nicotine and Tobacco Research, 16,* (2), 238-242.

Wagemakers, Joas. (2008). Framing the "Threat To Islam": Al-Wala' Wa Al-Bara' In Salafi Discourse. *Arab Studies Quarterly, 30* (4), 1-22. Retrieved from: www.jstor.org/stable/41858559

Watson, Janet. (2006). Arabic Morphology: Diminutive Verbs and Diminutive Nouns in San'ani Arabic. *Morphology, 16* (2), 189-204. Retrieved from: doi:10.1007/s11525-006-9103-5

Yan, Grace., & Santos, Carla Almeida. (2009). "CHINA, FOREVER": Tourism Discourse and Self-orientalism. *Annals of Tourism Research, 36* (2), 295-315. Available at: https://doi.org/10.1016/j.annals.2009.01.003.

Zalah, Ali. (2004). The Progress of the Novel in Saudi Arabia. *Banipal: Magazine of Modern Arab Literature, 20*, 82-86.

English Newspapers, Magazines and Blogs

Anukriti. (2014 May 21). Ernest Hemingway and The Meaninglessness of Life. Retrieved from https://rb.gy/nqwbf7

Busch, Noel F. (1943 May 31). King of Saudi Arabia, Ibn Saud. *Life Magazine*.

Dunning, Brian. (2008 December 9). The Bohemian Club Conspiracy. *Skeptoid Podcast*. Skeptoid Media. Retrieved from http://skeptoid.com/episodes/4131

Hirschkorn, Phil., & Wald, Jonathan. (2004 April 30). Verdict in 9/11 Insurance Battle. Retrieved from: https://edition.cnn.com/2004/LAW/04/29/attacks.insurance/index.html

Mostyn, Trevor. (2010 August 24). Ghazi al-Gosaibi Obituary. *The Guardian*. Retrieved from https://www.theguardian.com/world/2010/aug/24/ghazi-algosaibi-obituary

Sacirbey, Omar (2011 February 12) The Muslim Brotherhood's 'Intellectual Godfather'. *Washingtonpost*. Retrieved from: http://bitly.ws/8JoS

English Thesis and Dissertations

Al-Harbi, Saleh. (2015). *The Image of the West in Saudi Poetry (1920-1990): The Other and the Transformation of Identity*. Unpublished PhD thesis. Institute of Arab and Islamic Studies. University of Exeter, United Kingdom.

Al-Harthi, Mazin. (2015). *Social Transformations in the Saudi Novel*. Unpublished PhD Thesis. Department of Arabic, Islamic and Middle Eastern Studies. University of Leeds, United Kingdom.

Al-Hassoun, Mohammed. (2008). *Social Criticism in the Saudi Novel,1900-Present Day.* Unpublished PhD thesis. Institute of Arab and Islamic Studies. University of Exeter, United Kingdom.

Al-Malik, Ahmed. (2014). *The Image of the Other: Representations of East-West Encounters in Anglo-American and Arabic Novels (1991-2001).* Unpublished PhD thesis. University of Exeter, United Kingdom.

Al-Shumaisi, Mashael Nasser. (2007). *Neo-colonialism in Post-colonial Literature: A Comparative Study of Achebe's Novel Anthills of the Savannah and Al-Gosaibi's Sab'ah (seven)*. Unpublished Master's disertation. King Saud University, Saudi Arabia.

Dhabab, Mansour. (2005). *Representations of the Western Other in Early Arabic Novels (1900-1915).* Unpublished PhD Thesis. Department of Arabic, Islamic and Middle Eastern Studies. University of Leeds, United Kingdom.

Smith, Benjamin Lenox. (2014). *Writing Amrika: Literary Encounters with America in Arabic Literature.* Unpublished PhD dissertation, Harvard University, United States.

McDonough, Sarah Pitcher. (2011). *How to Read Autofiction*. Unpublished Honors Theses. Wesleyan University, Middletown, Connecticut, United States.

English Online Websites/Movies

Avalon Project - The Barbary Treaties 1786-1816 - Treaty with Morocco June 28 And July 15, 1786. Retrieved from: https://avalon.law.yale.edu/18th_century/bar1786t.asp.

BBC (2002 April 18) Diplomat censured over bomb poem. Retrieved from http://news.bbc.co.uk/1/hi/uk/1937696.stm.

BBC (2019 December 19) Saudi Arabia Ends Restaurant Segregation. Retrieved from https://www.bbc.co.uk/news/world-middle-east-50708384.

Cambridge Dictionary Online. Self. Retrieved from https://dictionary.cambridge.org/dictionary/english/self.

Curtis, Adam. (2002) Century of the Self. United Kingdom: RDF Television; BBC. Part retrieved from https://www.youtube.com/watch?time_continue=530&v=b7XbrYkf4Z8

Merriam-Webster's dictionary, Platonic. Retrieved from https://www.merriam-webster.com/dictionary/platonic.

Meister, Jan Christoph. (2011 August 26) The Living Handbook of Naratology. Retrieved from https://www.lhn.uni-hamburg.de/node/48.html.

Florman, Ben. (2014 May 11) *Macbeth: A Shakescleare Translation*. LitCharts LLC. Retrieved from https://www.litcharts.com/shakescleare/shakespeare-translations/macbeth.

Romancikova, Nina. (2017 May 19) *Henry VI, Part 3: A Shakescleare Translation*. LitCharts. LitCharts LLC. Retrieved from https://www.litcharts.com/shakescleare/shakespeare-translations/henry-vi-part-3.

The Central Intelligence Agency Offical website. Retrived from https://www.cia.gov/about-cia/faqs/?tab=list-1.

Burr, William. (2003). *Nixon's Trip to China*. Retrieved from http://nsarchive.gwu.edu/NSAEBB/NSAEBB106/.

Randi, James. (date not identified) *An Encyclopedia of Claims, Frauds, and Hoaxes of the Occult and Supernatural*. Retrieved from https://web.archive.org/web/20120717082223/http://www.randi.org/encyclopedia/Ouija%20board.html.

Bureau of Indian Affairs. Retrieved from https://usa.usembassy.de/etexts/soc/bia.pdf.

United States Department of State (2019). *U.S. Relations with Saudi Arabia*. Retrived from https://www.state.gov/u-s-relations-with-saudi-arabia/

Arabic Books and Chapters

Abū Malḥah, Muhammad. (2017). *Ṣūrat al-Ākhar: al-Gharbī wa al-Yahūdī fī al-Riwāyah al-Suʿūdīyah*. Beirut: Muʾassasat al-Intishār al-ʿArabī.

Afāyah, Muhammad. (2000). *Al-Gharb al-Mutakhayyal: Ṣuwar al-Ākhar fī al-Fikr al-ʿArabī al-Islāmī al-Wasīṭ*. Casablanca; Beirut: al-Markaz al-Thaqāfī al-ʿArabī.

Aḥmad, ʿAbd al-Karīm. (1970). *Al-Qawmīyah wa al-Madhāhib al-Siyāsīyah*. Cairo: al-Hayʾah al-Miṣrīyah al-ʿĀmmah lil-Taʾlīf wa al-Nashr.

Al- Niʿmī, Ḥasan. (2004). *Rajʿ al-Baṣar: Qirāʾāt fī al-Riwāyah al-Suʿūdīyah*. Jeddah: al-Nādī al-Adabī al-Thaqāfī.

Al- Ziriklī, Khayr al-Dīn., & Ikhwān al-Ṣafāʾ. (2018). *Rasāʾil Ikhwān aṣ-Ṣafā wa-Khillān al-Wafāʾ*. Frankfurt. Institute for the History of Arabic-Islamic Science.

Al-Balawī, Manṣūr. (2016). *Al-Istihlāl al-Sardī fī al-Riwāyah al-Suʿūdīyah al-Muʿāṣirah: Ghazi Al-Gosaibi wa Turkī al-Ḥamad Namūdhajan*. Beirut, Lebanon: al-Dār al-ʿArabīyah lil-ʿUlūm Nāshirūn.

Al-Baziʿi, Saʿad. (2009). *Jadal al-Tajdīd: al-Shiʿr al-Saʿudi fi Nisf Qarn*. Al-Riyadh: Wizārat al-Thaqāfah wa al-Iʾlām, Wakālat al-Wizārah lil-Shuʾūn al-Thaqāfīyah.

Al-Damīrī, Muhammad ibn Mūsā., & Ṣāliḥ, Ibrāhīm. (2005). *Ḥayāt al-Ḥayawān al-Kubrā*. Damascus: Dār al-Bashāʾir.

Al-Ghadhdhāmī, Abdallāh. (2005a). *Al-Thaqāfah al-Tilifizyūnīyah: Suqūṭ al-Nukhbah wa Burūz al-Shaʿbī*. Casablanca; Beirut: al-Markaz al-Thaqāfī al-ʿArabī.

Al-Ghadhdhāmī, Abdallāh. (2005b). *Ḥikāyat al-Ḥadāthah fī al-Mamlakah al-ʿArabīyah al-Suʿūdīyah*. Casablanca; Beirut: al-Markaz al-Thaqāfī al-ʿArabī.

Al-Ghadhdhāmī, ʿAbdallāh. (2004). *Ḥikāyat al-ḥadāthah fī al-Mamlakah al-ʿArabīyah al-Suʿūdīyah* [the Story of Moderism in Saudi Arabia]. Casablanca: al-Markaz al-Thaqāfī al-ʿArabī.

Al-Ḥaqīl, ʿAbd Allāh. (1989). *Ṣuwar min al-Gharb*. Publisher not identified.

Al-Ḥawālī, Safr. is one example, who wrote *Waʿd Kīsinjir wa al-Ahdāf al-Amrīkīyah fī al-Khalīj* [Kissinger's Promise and American Goals in the Gulf]. Dallas, Texas: Muʾassasat al-Kitāb al-Islāmī.

Al-Ḥaydarī, ʿAbd Allāh. (1998). *Al-Sīrah al-Dhātīyah fī al-Adab al-Saʿūdī*. Al-Riyadh: Dār al-Miʿrāj al-Dawlīyah lil-Nashr.

Al-Ḥāzimī, Īmān. (2016). *Al-Mutaʿālīyāt al-Naṣṣīyah fī al-Jinnīyah li-Ghazi Al-Gosaibi: Dirāsah Taṭbīqīyah*. Beirut: al-Muassasah al-ʿArabiyah lil-Dirāsāt wa al-Nashr.

Al-Hazzāʿ, Ṣāliḥ. (2014). *al-ʿAjaibi fī Riwayat al-Jinnīyah li-Ghazi al-Gosaibi: Dirāsah Inshāʾīyah*. Al-Riyadh: Jāmiʿat al-Malik Saʿūd, Kursī al-Adab al-Saʿūdī.

Al-ʿAqqād, ʿAbbās Maḥmūd. (1970). *al-Ṣihyūniyah wa Qaḍiyat Filasṭin*. Sidon: Al-Māktabah al-ʿAṣrayah.

Al-ʿAẓm, Ṣādiq Jalāl. (2004). *Dhihnīyat al-Taḥrīm: Salmān Rushdī wa Ḥaqīqat al-Adab*. Damascus: Dār al-Madā lil-Thaqāfah wa al-Nashr.

Al-ʿUjayrī, ʿAbd Allāh. *Min ʿAbath al-Riwāyah: Naẓarāt min Wāqiʿ al-Riwāyah al-Suʿūdīyah*. Publisher not identified.

Al-ʿUtaybī, Al-Bandarī. (2015). *Al-Istihlāl fī Shiʿr Ghzi al-Gosaibi: naqd*. Makkah: Nādī Makkah al-Thaqāfī al-Adabī.

Al-Jāḥiẓ, & Hārūn ʿAbd al-Salām Muḥammad. (1996). *Kitāb Al-Ḥayawān*. Beirut: Dār al-Jīl.

Al-Khidir, 'Abd al-ʿAzīz. (2010). *Al-Suʿūdīyah Sirat Dawlah wa Mujtamaʿ: Qirāʾah fī Tajribat Thulth Qarn min al-Taḥawwulāt al-Fikrīyah wa al-Siyāsīyah wa al-Tanmawīyah*. Beirut: al-Shabkah al-ʿArabiyah lil-ʾAbhath.

Al-Mughīrī, Mashʿal. (2017). *Bināʾ Al-Shakhṣīyah fī Aʿmāl Ghazi Al-Gosaibi Al-Qiṣaṣīyah: Al-Jinnīyah wa Alzahāymar Namūdhajan.* Al-Riyadh: Dār Jāmiʿat al-Malik Saʿūd lil-Nashr.

Al-Musfir, M. S. (2005). Aḥādīth fī al-Siyāsah wa al-Fikr wa-al-Salām wa-al-Taʿlīm. Beirut: Muʾassasah al-ʿArabīyah lil-Dirāsāt wa al-Nashr.

Al-Niʿmi, Ḥasan. (2009). *Al-Riwāyah al-Suʿūdīyah: Wāqiʿuhā wa Taḥawwulātuhā.* Al-Riyadh: Wizārat al-Thaqāfah wa al-Iʾlām, Wakālat al-Wizārah lil-Shuʾūn al-Thaqāfīyah.

Al-Qadi, Muhammad., al-Khabu, Muhammad., al-Samawi, Aḥmad., & Al-Manhal, Fzllc. (2010). Muʿjam al-Sardīyāt. Beirut: Dār al-Fārābī lil-Nashr wa-al-Tawzīʿ.

Al-Ṣafrānī, Muhammad. (2002). *Shiʿr Ghazi Al-Gosaibi: Dirāsah Fannīyah*. Al-Riyadh: Muʾassasat al-Yamāmah al-Ṣuḥufīyah.

Al-Tirmidhi, (1983). *Sunan al-Tirmidhi*. Beirut: Dar al-Fikr.

ʿAbd al-Ghanī, Muṣṭafā. (1994). *Al-ʾIttigāh al-Qawmī fī al-Riwāyah*. Kuwait: al-Majlis al-Waṭanī lil-Thaqāfah wa al-Funūn wa al-Ādāb.

ʿAbd al-Qādir, Kamāl. (2013). *Ḥikaya ʾIsmiha Ghazi Al-Gosaibi*. Dubai: Dār Madārik lil-Nashr.

ʿAkash, Munīr. (2002). *Ḥaqq al-Taḍḥiyah bi-al-Ākhar: Amīrikā wa al-Ibādāt al-Jamāʿīyah*. Beirut: Riyad al-Rayyis lil-Kutub wa al-Nashr.

ʿĀshūr, Raḍwā. (1987). *Al-Riḥlah: Ayyām Ṭālibah Miṣrīyah fī Amrīkā*. [*The Journey: An Egyptian Woman Student's Memoirs of America*]. (Hartman, Michelle. Trans.) Cairo: Maktabat Madbūlī; Northampton, Massachusetts: Olive Branch Press, Interlink Publishing Group Inc.

Badr, ʿAbd al-Muḥsin Ṭāhā. (1971). *Al-Ruwāʾī wa al-Arḍ*. Cairo: al-Hayʾah al-Miṣrīyah al-ʿĀmmah lil-Taʾlīf wa al-Nashr.

Bahī, ʿIṣām. (1988). *Al-Riḥlah ilā al-Gharb fī al-Riwāyah al-ʿArabiyah al-Ḥadīthah*. Cairo: Maktabat Saʿīd Raʾfat.

Baḥrāwī, Ḥasan. (2009). *Binayt al-Shakl al-Riwāʾī*. Casablanca: al-Markaz al-Thaqāfī al-ʿArabī.

Bayl, Fāris. (2016). *Al-Riwāyah al-Khalījīyah: Qirāʾah fī al-Ansāq al-Thaqāfīyah*. Amman: Sharikat Dār al-Akādīmīyūn lil-Nasr wa al-Tawzīʿ.

Bayyūmī, Muṣṭafā. (1998*). Muʿjam Aʿlām Shuqqat al-Ḥurrīyah li Ghazi ʿAbd al-Raḥmān Al-Gosaibi: Dirāsah Taḥlīlīyah*. Cairo: Dār al-Aḥmadī.

Beblawi, Hazem. (1999). *Naḥnu wa al-Gharb: ʿAṣr al-Muwājahah am al-Talāqī??* Cairo: Dār al-Shurūq.

Būʿazzah, al-Ṭayyib. (2013). *Fī Māhīyat al-Riwāyah*. Beirut: Muʾassasat al-Intishār al-ʿArabī.

Butor, Michel. (1986). *Essais sur le Roman* [Buḥūth fi al-Riwāyah Al-Jadīdah]. (Anṭūniūs, Farīd. Trans.). Beirut, Lebanon: Manshūrāt ʿUwaydāt.

Dāhī, Muhammad. (2013). *Ṣūrat al-Anā wa al-Ākhar fī al-Sard*. Cairo: Ruʾyah lil-Nashr wa al-Tawzīʿ.

Dakhīl, Turkī. (2012). *Qāla lī al-Gosaibi*. Dubai: Dār Madārik lil-Nashr.

Darrāj, Faiṣal. (1999). *Naẓarīyat al-Riwāyah wa al-Riwāyah al-ʿArabīya*. Beirut: al-Markaz al-Thaqāfī al-ʿArabī.

Darwīsh, Aḥmad. (1998). *Tiqniyāt al-Fann al-Qiṣaṣī ʿabra al-Rāwī wa al-Ḥākī*. Ad Doqi, Giza: al-Sharikah al-Miṣrīyah al-ʿĀlamīyah lil-Nashr, Lūnjmān.

Dhākir, Abd al-Nabī. (2000). *Al-'Ayn al-Sākhirah.* al-Markaz al-Maghribī lil-Tawthīq wa al-Baḥth.

Dhākir, Abd al-Nabī. (2005). *Al-Riḥlah al-'Arabīyah ilā Ūrūbbā wa Amrīkā wa al-Bilād al-Rūsīyah Khilāla al-Qarnayn al-Tāsi' 'Ashar wa al-'Ishrīn: Dirāsah fī al-Muḥtamal*. Abu Dhabi: Dār al-Suwaydī lil-Nashr wa-al-Tawzī'.

El-Enany, Rasheed. (2006b). *Istinṭāq al-Naṣṣ: Maqālāt fī al-Sard al-'Arabī: Maqalat fi al-Sard al-'Arabi*. Cairo: al-Dār al-Miṣrīyah al-Lubnānīyah.

El-Mandjra, Mahdi. (2007). *Al-'Ihānah fī 'Ahd al-Mīghā Imbiryālīyah*. Casablanca: al-Markaz al-Thaqāfī al-'Arabī.

El-Messiri, Abdelwahab. (1979). *Al-Firdaws al-Arḍī: Dirāsāt wa Inṭibā'āt 'an al-Ḥaḍārah al-Amrīkīyah al-Ḥadīthah*. Beirut: al-Mu'assasah al-'Arabīyah lil-Dirāsāt wa al-Nashr.

El-Messiri, Abdelwahab. (1999). *Mawsū'at al-Yahūd wa al-Yahūdīyah wa al-Ṣihyūnīyah: Namūdhaj Tafsīrī Jadīd*. Cairo: Dār al-Shurūq.

Ḥammūd, Mājidah. (2000). *Muqārabāt Taṭbīqīyah fī al-'Adab al-Muqāran: Dirāsah*. Damascus: Ittiḥād al-Kuttāb al-'Arab.

Ḥammūd, Mājidah. (2010). *Ṣūrat al-Ākhar fī al-Turāth al-'Arabī*. Beirut: al-Dār al-'Arabīyah lil-'Ulūm Nāshirūn.

Hanafi, Ḥasan. (1991). *Muqaddimah fī 'Ilm al-'Istighrab*. Cairo: al-Dār al-Fannīyah.

Hilāl, Muhammad Ghunaymī. (1999) *al-Mawāqif al-Adabīyah*. Cairo: Dār Nahḍat Miṣr.

Hilāl, Riḍā. (2001). *Tafkīk Amrīkā*. Cairo: al-I'lāmīyah lil-Nashr.

Ḥittī, Fīlīb,. (1924). *Amrīkā fī Naẓar Sharqī, aw, Thamānī Sanawāt fī al-Wilāyāt al-Muttaḥidah*. Egypt: Idārat al-Hilāl.

Ibn Hazm 'Alī ibn Aḥmad. (2008). *Ṭawq al-Ḥamāmah fī al-Ulfah wa al-Ullāf: Risālah fī Ṣifat al-Ḥubb wa Ma'ānīh wa Asbābih wa A'rāḍih*. Beirut, Lebanon: Dār al-Kitāb al-'Arabī.

Ibn Sīrīn, M. a. e. a. (2008). *Mu'jam Tafsīr al-Aḥlām*: Maktabat al-Ṣafā'.

Ibrāhīm, 'Abd Allāh. (2001). *Al-Markazīyah al-Islāmīyah: Ṣūrat al-Ākhar fī al-Mikhyāl al-Islāmī khilāl al-Qurūn al-Wusṭā*. Casablanca: al-Markaz al-Thaqāfī al-'Arabī.

Idrīs, Yūsuf. (1987). *Al-Riwāyāt*. Beirut: Dār al-Shurūq.

Ismā'īl, 'Izz al-Dīn., & Fatḥī, Ibrāhīm. (1999). *Al-Huwīyah al-Qawmīyah fī al-'Adab al-'Arabī al-Mu'āṣir*. Cairo: Jāmi'at al-Duwal al-'Arabīyah, al-Munaẓẓamah al-'Arabīyah lil-Tarbiyah wa al-Thaqāfah wa al-'Ulūm, Ma'had al-Buḥūth wa al-Dirāsāt al-'Arabīyah.

Jarīdī, Sāmī. (2017). *Binā' al-Shakhṣīyah fī Riwāyāt Ghazi al-Gosaibi: Dirāsah Naqdīyah Taḥlīlīyah*. Al-Medina: Nādī al-Madīnah al-Munawwarah al-Adabī.

Kara-Murza, Sergey. (2012). *Manipulation of Consciousness*. [*al-Talā'ub bil al-W'aii*. ('Īd, 'Ayyād. Trans.). Damascus: Wizārat al-Thaqāfah, al-Hay'ah al-'Āmmah al-Sūrīyah lil-Kitāb.

Kāẓim, Najm. (2009). *Al-Riwāyah al-'Arabīya al-Mu'āṣirah wa al-Ākhar: Dirāsāt Adabīyah Muqāranah*. Al-Sharjah: Dā'irat al-Thaqāfah wa al-I'lām.

Kāẓim, Najm. (2013). *Naḥnu wa al-Ākhar fī al-Riwāyah al-'Arabīyah al-Mu'āṣirah*. Beirut: al-Mu'assasah al-'Arabīyah lil-Dirāsāt wa al-Nashr.

Kāẓim, Najm. (2016). *Amrīkā wa al-Amrīkī fī al-Riwāyah al-'Arabīyah*. Beirut: al-Mu'assasah al-'Arabīyah lil-Dirāsāt wa al-Nashr.

Khālidī, Ṣalāḥ 'Abd al-Fattāḥ. (1987) *Amrīkā min al-Dākhil: Bi Minẓār Sayyid Quṭb*. Jeddah: Dār al-Manārah.

Khaṣāwinah, Sāmī. (2001). *Al-ʿAlāqāt al-ʿArabīyah al-Amrīkīyah naḥwa Mustaqbal Mushriq*. Amman: Al-Jāmiʿah al-Urdunīyah.

Kiliṭo, Abdelfattah. (2002). *Lan Tatakallam Lughatī*. Beirut: Dār al-Ṭalīʿah.

Laḥmidānī, Ḥamīd. (1993). *Binyat al-Naṣṣ al-Sardī: min Manẓūr al-Naqd al-Adabī*. Beirut, Casablanca: al-Markaz al-Thaqāfī al-ʿArabī lil-Ṭibāʿah wa al-Nashr.

Little , Douglas. (2009). *American Orientalism* [al-Istishrāq al-Amrīkī]. (Al- Shāyib, Ṭalʿat. Trans.). Cairo: al-Markaz al-Qawmī lil-Tarjamah.

Maḥmūd, Zakī Najīb. (2017). *Ayyām fī Amrīkā*. Place not identified. Hindawi Foundation C.I.C..

Nāfiʿah, Ḥasan. (1989). *Al-ʿArab wa al-Yūniskū*. al-Kuwait: al-Majlis al-Waṭanī lil-Thaqāfah wa al-Funūn wa al-Ādāb.

Najm, Muhammad Yūsuf. (1996). *Fann al-Qiṣṣah*. Beirut, Amman: Dār Ṣādir, Dār al-Shurūq.

Nayrab, Muhammad. (1994). *Uṣūl al-ʿAlāqāt al-Suʿūdīyah al-Amrīkīyah*. Cairo: Maktabat Madbūlī.

Pageaux, Daniel-Henri. (1997). [*al-Adab al-ʿĀmm wa al-Muqāran*]. (Sayyid, Ghassān. Trans.). Damascus: Ittiḥād al-Kuttāb al-ʿArab.

Rifʿat, Muhammad (2015). *Al-Ākhar bayna al-Riwāyah wa-al-Shāshah*. Cairo: Dār al-Maʿārif.

Said, Edward. (1997). *Al-Thaqāfah wa al-Imbiryālīyah*. (Abū Dīb, Kamāl. Trans.). Beirut: Dār al-Ādāb.

Said, Edward. (2006). *Al-Istishrāq: al-Mafāhīm al-Gharbīyah lil-Sharq*. (ʿInānī, Muhammad. Trans.). Cairo: Ruʾyah lil-Nashr wa al-Tawzīʿ.

Ṣāliḥ, Ṣalāḥ. (2003). *Sard al-Ākhar: al-ʾAnā wa al-Ākhar ʿabra al-Lughah al-Sardīyah*. Casablanca; Beirut: al-Markaz al-Thaqāfī al-ʿArabī.

Shuqrūn, Nizār. (2009). *Muʿādāt al-Ṣūrah fī al-Manẓūrayn al-Gharbī wa al-Sharqī*. Beirut: Muʾassasat al-Intishār al-ʿArabī.

Sīdū, Amīn Sulaymān. (2005). *Al-Kitāb al-Suʿūdī Khārija al-Ḥudūd*. Al-Riyadh: Maktabat al-Malik Fahd al-Waṭanīyah.

Sulaymān, Nabil. (1985). *Waʿy al-dhāt wa al-ʿālam: Dirāsāt fī al-riwāyah al-ʿArabīyah*. Al-Latakia, Syria: Dār al-Ḥiwār.

Sulṭān, Hind. (2013). *Al-Tanāṣṣ al-Turāthī fī Riwāyāt Ghazi Al-Gosaibi: Dirāsāt Naqdīyah Taḥlīlīyah*. Al-Riyadh: Jāmiʿat al-Malik Saʿūd, Kursī al-Adab al-Saʿūdī.

Ṭannūs, Jān. (2009). *Ṣūrat al-Gharb fī al-Adab al-ʿArabī al-Muʿāṣir*. Beirut: Dār al-Manhal al-Lubnānī lil-Ṭibāʿah wa-al-Nashr.

Ṭarābīshī, Jūrj. (2013). *Al-Aʿmāl al-Naqdīyah al-Kāmilah*. Dubai, United Arab Emirates: Dār Madārik lil-Nashr.

Todorov, Tzvetan. (1992). *The Conquest of America: The Question of the Other* [*Fatḥ Amrīkā: Masʾalat al-ākhar*]. (Sabāʿī, Bashīr., & Ghazoul, Ferial Jabouri. Trans.). Cairo: Sīnāʾ lil-Nashr.

ʿUlayyān, Ḥasan. (2004). *Al-ʿArab wa al-Gharb fī al-Riwāyah al-ʿArabīyah*. Amman: Dār Majdalāwī lil-Nashr wa al-Tawzīʿ.

Wilʿah, Ṣāliḥ. (2010). *Al-Makān wa Dalālatahu fī Riwāyat Mudun al-Milḥ li-ʿAbd al-Raḥmān Munīf*. Irbid: ʿĀlam al-Kutub al-Ḥadīth.

Yaqṭīn, Saʿīd. (2001). *Infitāḥ al-Naṣṣ al-Riwāʾī*. Beirut: al-Markaz al-Thaqāfī al-ʿArabī.

Zayid, A. a.-S. (2003). *Al-Makān fī al-Riwāyah al-ʿArabīyah: al-Ṣūrah wa al-Dalālah*. Manouba, Tunisia, Kullīyat al-Ādāb: Dār Muhammad ʿAlī.

Arabic Articles

Ahmed, 'Arrāb. (2013). Al-Mufāraqāt Al-Zamakānīyah fi Sarad Almadinah. *al-Ḥikmah lil-dirāsāt Al-Adabīyah wa al-Lughawīyah*, *1* (1), 51-68.

Al-Amri, 'Alyā'. (2017). al-Riwāyah al-Su'ūdīyah bayna al-Takfīr wa al-Tanwīr. *al-Mustaqbal al-'Arabī, 40* (463), 95-109.

Al-Khaz'alī, Muhammad. (2007). Ṣūrat Amrīkā wa al-Amrīkān fī al-Riwāyah al-'Arabīyah. *Majallat al-Jāmi'āt al-'Arabīyah lil-Ādāb*, *4* (2), 357-378.

Dhākir, Abd al-Nabī. (2004). Ufuq al-Surūlūgia: Naḥwa Tajdīd al-Manhaj. *Magallat 'Alamat, 51,* 386-396.

'Alī, Yāsīn. (2017). Wa'y al-Dhāt fī Khiṭāb al-Muwājahat wa-al-Istilāb fī al-Riwāyah al-Su'ūdīyah al-Nisā'īyah al-Mu'āṣirah Qirā'ah fī Riwāyat Abnā' wa-dimā' lil-Katibah Lamyā' bint Mājid Ibn Sa'ūd. *Amarabac Magazin, 8* (24), 109-124.

Lotman, Iouri. (1988). *Le Problème De L'espace Artistique* [Mushkilat al-Makān al-Fannī]. (Kassem, Ceza. Trans.). *Alif: Journal of Comparative Poetics, 6*, 79-106.

Shaqrūsh, Shādiyah. (2015). Tajallīyāt al-Ākhar fī al-Riwāyah al-Su'ūdīyah al-Mu'āṣirah. *al-Khiṭāb, 19,* 275-292.

Arabic Newspapers, Magazines and Blogs

Al-'Āmir, Sulṭān. (2010). *'Indamā Yakūnu al-Mauto Wiladah*. Retrieved from https://www.sultan-alamer.com/articles/ghazi/.

Bā 'Āmir, Yāsir. (2010). Al-Su'ūdīyah Tulghī Haẓr Kutub Al-Gosaibi. Retrieved from http://bit.ly/2NtfRY6.

Al-'Ajlan, Sami. (2015, May 16). Taḥawwulāt al-Khiṭāb 'inda Al-Ghadhdhāmī. *Al-Jazirah Newspaper, issue 470*. Retrieved from http://www.al-jazirah.com/culture/2015/16052015/.

Al-Bazi'i, Sa'ad. (2015, Apr 18). al-Ākhar fī al-Adab al-Su'ūdī. *Al-Riyadh Newspaper*, *issue 17099*. Retrieved from http://www.alriyadh.com/1040275.

Al-Da'fīs, Muhammad. (2017, Jun 12). Ma'rakat al-Yūniskū al-Waḥīdah allatī khasiraha Al-Gosaibi. *Al-Watan Newspaper*. Retrieved from https://wtn.sa/a/344304.

Al-Duraīys, Ziyād. (2010, November 4). Min Dnsuku 'ila Wnasku. *Al-Riyadh Newspaper, issue. 15473*. Retrieved from http://www.alriyadh.com/574129.

Al-Ghadhdhāmī, Abdallāh. (2005). Banāt al-Riyāḍ: Lu'bat al-Sard. *Al-Riyadh Newspaper, issue 13695*. Retrieved from http://www.alriyadh.com/117271.

Al-Bayḍānī, Muhammad. (2010, August 18). Tajribat Al-Gosaibi ma' al-Yūniskū. *Al-Madina Newspaper*. Retrieved from https://www.al-madina.com/article/43396.

Al-Ḥiwār, Firyāl. (2009, March 12). Al-Alwān wa Tashkīl al-Qaṣīdah al-Būrtrīhyah. *Culture Magazine, issue 274*. Retrieved from http://www.al-jazirah.com/culture/2009/12032009/almlf36.htm.

Al-Juhnī, M. (2004). Min Dansku ila Gaasku. *Al-Marefh Magazine* 58-63.

Al-Kharif, A. (2006, September 28). Ghazi Al-Gosaibi min al-riwāyāt al-adabīyah ila qaṣaṣ mā qabla al-nawm. *Al-Riyadh Newspaper, issue. 13957*. Retrieved from http://www.alriyadh.com/189843.

Al-Muḥārib, Sa'īd. (2009, May 1). Jinnīyah Al-Gosaibi: Ibtikār Sardī am Muḥāwalah Muta'aththirah. *al-Iqtiṣādīyah Newspaper*. Retrieved from http://www.aleqt.com/2009/05/01/article_55197.html.

Al-Rifāʿī, Khālid. (2012). Ghazi Al-Gosaibi wa Mashāʾikh Al-Ṣaḥwa. *Cultural Magazine, issue 368, 369, 370 & 371.* Retrieved from http://www.al-jazirah.com/culture/2012/05042012/fadaat18.htm

Bāfqīh, Ḥusayn. (2006, September 21). *Al-Jinnīyah li-Ghazi Al-Gosaibi. Al-Riyadh Newspaper, issue. 13968.* Retrieved from http://www.alriyadh.com/188055.

Būshuʿayb, Sāwirī. (Date not identified) Balāghat al-Sukhrīyah. *Ṣaḥīfat al-Fikr.*

Buzayʿ, Shawqī. (2009, March 5). Dhurwat al-Shāʿir. *Culture Magazine issue 273.* Retrieved from http://www.al-jazirah.com/culture/2009/05032009/speuss24.htm

Faḥmāwī, Ṣubḥī. (2018, January 3). Amrīkā fī al-Riwāyah al-ʿArabīyah. *Al-Ahram Newspaper.* Retrieved from http://gate.ahram.org.eg/News/1765920.aspx

Ḥamdāwī, Jamīl. (2010, June 27). Ṣuwar Jadalīyat al-Anā wa al-Ākhar fī al-Khiṭāb al-Riwāʾī al-ʿArabī. *Ṣaḥīfah al-Muthaqqaf issue 1440.* Retrieved from http://www.almothaqaf.com/qadayaama/qadayama-09/15803-2010-06-27-02-03-01.

Ḥamdāwī, Jamīl. (2007, March 11). al-Riwāyah al-Siyāsīyah wa al-Takhyīl al-Siyāsī. Retrieved from http://www.diwanalarab.com/spip.php?article8092.

Jāmiʿat Hārfārd Tunaẓẓimu Nadwat ʿan al-Kitābah al-Nisāʾīyah fī al-Saʿūdīyah (2014, November 14). *Al-Riyadh Newspaper, issue 16944.* Retrieved from http://www.alriyadh.com/994046.

Naṣr Allāh, Muhammad. (2010, August 28). Al-ʿAshāʾ al-Akhīr maʿa Ghazi. *Asharq Al-Awsat Newspaper, issue 11596.* Retrieved from https://archive.aawsat.com/leader.asp?section=3&issueno=11596&article=584364#.XuLsPWr0lQI.

Sulaymān, Nabīl. (2009, March 5). al-Sukhriyah alti Tahtik al-Niẓām al-Dawlī. *Culture Magazine, issue 274.* Retrieved from http://www.al-jazirah.com/culture/2009/05032009/speuss52.htm.

Quṭb, Sayyid. (1946). Amrika Allatī Raʾayt. *Majallat al-Risālah, issue 957, 959, & 961.*

Quṭb, Sayyid (1900) *Majallat Al-Kitab,* 8 (10), p.666; *Majallat Al-Risallah,* 957 & 827 pp. 1246 and 823.

Arabic Thesis and Dissertations

Harrūṭ, Bilāl Sālim. (2008). *Ṣūrat Al- Ākhar fī Adab Al-Raḥalāt Al-Andalusīyah.* unpublished PhD thesis. Jordan: Jāmiʿat Muʾtah Kullīyat al-Ādāb, Qism al-Lughah al-ʿArabīyah wa Ādābihā.

Zuʿaīr, Mubārak. (2007). *Ṣūrat al-Gharb fī al-Riwāyah al-Suʿūdīyah.* Unpublished PhD thesis. Al-Riyadh: Jāmiʿat al-Imām Muhammad ibn Saʿūd al-Islāmīyah.

Al-Waqāf, Dīmah. (2006) *Ṣūrat al-Amrīkīyīn wa al-Ūrubbīyīn fī Riwāyāt ʿAbd al-Raḥmān Munīf.* Syria: Jāmiʿat al-Baʿth.

Arabic Online websites

Jābir, Ḥajjī (2017 October 3). *al-Riwāyah al-Siyāsīyah fī al-ʿĀlam al-ʿArabī.* Al-Doha: Muntadā al-ʿAlāqāt al-ʿArabīyah wa al-Dawlīyah. Retrieved from https://www.youtube.com/watch?v=QVKSn1Qev8w

Min Al-Ṣefer Channel (2017 May 9). Retrieved from https://www.youtube.com/watch?v=-cvvntiwTIc.

Mohammed Riḍa Naṣr Allāh Channel. (2017 May 07) An Interview with Ghazi Al-Gosaibi. Retrieved from https://www.youtube.com/watch?v=3MxTEtWMowk

Ghurfat al-Aḥsāʾ Channel (2017 April 11). Retrived from https://www.youtube.com/watch?v=dmq8LsgQvKs

University of Bahrain Channel (2015April 30). *Tajribat al-Yūniskū Durūs al-Fashal* (Al- UNESCO experience: Lessons from Failure, 2000). Retrived from https://www.youtube.com/watch?v=1TBQwnf2ENQ.

Shabakah al-Fikr at https://alfeker.net/authors.php?id=952.

Markaz al-Madīnah al-Munawwarah li-Dirāsāt wa Buḥūth al-Istishrāq http://www.madinacenter.com.