INTERNATIONAL JOURNAL OF RESEARCH IN SOCIAL SCIENCES & HUMANITIES

An International Open-Access Peer Reviewed Referred Journal

Misrepresentation of the Other: A Postcolonial Study in Selected Arab and American Novels

*, **Ibraheem Ajeel Dakhil, *,#Longhai Zhang

*Department of English Language and Literature, College of Foreign Languages and Cultures, Xiamen University , Xiamen 361005,P R China.

**Unit of Public Relations& Media , Al-Khwarzmi College of Engineering , University of Baghdad, Baghdad, Iraq.

#Vice President of Minnan Normal University , Zhangzhou, Fujian 363000, P R China
DOI: http://doi.org/10.37648/ijrssh.v11i04.020

ABSTRACT

The paper sheds light on one of the important concepts in contemporary literature which tackles the representation of the *Other* in selected Arabic and American literary products. The representation of the *other* holds many misrepresentations and stereotypes, both varying and fixed; as such, the study of the literary representations of the *other* which comes as a remedy many fixed and prevalent frameworks between the *self* and the *other* which deals with the construction of an individual on cultural, political and social levels. The study tackles a topic of great importance for contemporary literary studies and critiques, especially at the level of national literature. The research aims to discuss how Arab writers envision the concept of the *Other*, on one hand; and it argues how American writers projects the concept in their novels, on the other hand. It also gives an insight about Arabs and Americans viewing the term the *self* and *other* or utilize the term *Imagology* which is very significant because it differentiates between the Oriental and Western points of view. The paper is restricted to argue the representation of the other in these four novels. Finally, the research ends up with conclusion and recommendations for further researches.

INTRODUCTION

The study sheds light on two tendencies the first is the *Orient* and the second is the *West*. These two represent the two poles of a conflict at all levels and in all aspects. Perhaps, arguing these tendencies helps to understand the misrepresentations that are held in the image of this contrasting duality across different historical periods that are reflected the excerpts chosen from the four novels. The reason of selecting these novels is that each two represent a tendency which elaborate the concept of the *self* and the *other* from their points of view. Besides, each novel contains a set of characteristics and features that may support the study with elements of *the Other* from all of its aspects. Also, the selected novels belong to different periods of time might be helpful to be worth noting for rendering a wider vision.

Abdul Rahman Munif wrote *Cities of Salt Quintet* (1884) which sheds light on an important and lively period in both the West and the Orient, namely the period that includes the discovery of oil in the Arabian desert and the radical changes that accompanied this change, be it at the Asian and Arab level – *the Orient* – or the American and British level – *the West.*

Tayyib Saleh wrote *Season of Migration to the North* (1964) which discusses the specific period of British colonialism of Sudan. This novel provided us with rich images of the way the *self* was dealt with in the Orient and Africa and how it was dealt with in the West.

The novel *Terrorist* by John Updike (2006). and *The Last Voyage of Somebody the Sailor* by John Barth (1991) which share the same attitude toward the Oriental character. They envision the Arab-Anglo-American relations. *Terrorist* (2006). reflects an important and lively period of time, the consequences of which we are still living today: the events of September 11 and the *Islamophobia* that followed. The novel develops its fictional events in the same way those events took place in reality. Updike gives its main character an Egyptian identity *Ahmed Ashmawi*.

The Last Voyage of Somebody the Sailor (1991) reflects traditional stereotypical images that are combined with the Western astonishment with the stories of *One Thousand and One Nights*. It mixes historical Arab characters from the Abbasid era with Western fantasy and imagination. That might create an imagology built on both truth and fiction and which reflects the perception of the Orient in the Western mind. These four fictional and non-fictional novels can aid us in defining all of the aspects of the representation between the Orient and the West in a comprehensive manner. In addition, these novels represent different historical eras, which allows us to avoid having to present and clarify the

341

problem of the *self* and the *other*. Perhaps, these four novels also present us with representations loaded with ideological aspects across different complementary perspectives and conclusions.

The concept of misrepresentation of the "Other" is identified in the difference between perspective of the "Other" and the perspective of the West who regards the character of Arab as incompatible and different. He becomes the target of annihilation and enmity in order to lower position on all aspects, especially in ontological and cultural aspects. As such, negative representation of "Other" relies on a type of phobia that the "Other' represents with regards to the East. Pageaux (2008) reasons it as the phobia that leads to consider the foreign reality to be inferior with regard to the original culture and the deceitful fantasy influences the original culture (108). The ethnic superiority becomes the characteristic feature of the state of man creating ethnic centrality on the level of focusing on the "Self" in order to preserve the individual psyche. The result of this generalized ethnic superiority, according to Goody (1996), is the existence of deep aspects of feelings of inferiority and acknowledging the aspects of the deficiencies and doubt about oneself and criticism of it (10). It is not long before this superiority was given a continuously artificial attribute to it, when they compared it to the ability of man to control all animals. They considered their will to be that of the Great Entity that cannot be investigated.

That is clarified through the concept of "Other" which may convey implications of psychological mobilization and dullness. The sense of superiority gives a boost to an individual's psyche in a community which might imply sense of inferiority to individual/s in other communities.

The concept of the "Self" is perceived as superior to the concept of the "Other" that reinforces the notion of hostility across the history and creates a negative image about the "Other". It creates an atmosphere among writers to portray foreign culture as inferior. Such writing can be a spark to degrade certain communities and give boost to their own. Thus, negative representation of the "Other" is the counterpart and the adversary of the "Self" where the "Self" performs all types of infringements, aggressions, humiliations and hatred towards the "Other". In other words, the image of the "Other" gives an insight about the aggressive representations of the "Self" and the "Other". That is achieved through the exclusion and marginalization of the "Other" to form stereotypes.

REPRESENTATION OF THE WESTERN WOMAN

Season of Migration to the North shows distorted negative representations in a social issue that revolves round the personality of the Western woman and how the "Self" - the Oriental man- views the Western woman. Many authors, and not only novelists, consider

the Western woman as non-devout and even corrupt or wanton. At the very least, the Western woman is viewed as easy to obtain and usually, the men who want a Western woman and manage to obtain her in the novels selected for the study are the Arab main characters.

This concept is deep-rooted in the Oriental culture. It is very rare to find a Western female character in the works as a righteous, composed or honorable woman, even when this character is the wife of an Arab man. However, it is worth noting to show existence of a substantial difference between the reality of women in advanced countries and the reality of women in underdeveloped societies. According to the Arab writers, women in Western societies control their own lives. Abood (1991) thinks that their bodies are their private properties and they can do whatever they want to meet their specific orientations and convictions (396). They are also responsible for any consequence that arises from these convictions. In the selected works for the study, the Western woman is described as negative due to these qualities. However, apart from the essential description of her physique, the interpersonal relationship with the protagonist, perspectives essential as the need of the story, the other aspects of her personality are not mentioned. The things such as her job and her equality in responsibility, as well as her refinement, honesty are unknown. The other similar good traits that are known by

anyone who has lived in Europe for a sufficiently long period of time are not generally mentioned. Being open minded, the Western woman might allow others to meet her family and allow knowing her.

The behavior and attitude of the Orient towards the foreign woman is a matter of interest. Such kind of behavior comes from the idea of patriarchal Oriental civilization which is manifested in the traditional control they have. It is known that femininity is manifested as submission of the "Self". That leads the Oriental man to feel that the European colonialism of his nation has stripped him off his masculinity at both a political and cultural level. In a broader sense, such feeling whether consciously or unconsciously on his behalf leads him to take revenge from the West by having sexual attraction or relationships with Western women. Through the relationship and the act, these men gratify themselves thinking that Europe or the West is the real woman to be utilized signifying symbolic revenge. The relationship of the Oriental man with the Western woman takes the form of the Orient. This Orient persona takes revenge on the West, in her persona, and this representation might be the result of the difference of the ideological system viewing the "Self" and the "Other". It takes the form of a stereotypic negative easiness that comes from moral degeneration. This is reflected in *Season of Migration to the North*. The following extract shows the fact: "On another occasion I found a

cigarette case, then a pen. "You're being unfaithful to me," I said to her. "Suppose I am being unfaithful to you," she said. "I swear I'll kill you," I shouted at her. "You only say that," she said with a jeering smile." (*Season of Migration to the North*: 193)

The Western woman in the cultural ideas as projected in the novels is just a lowly creature having certain private convictions. She does not have control over her values and her desires impose themselves on her convictions. This is a negative misrepresentation of the "Other", as mentioned, that is mainly based on the social consciousness of the Orient and it is deeply ingrained in its culture regarding the "Self". This makes the image of the other a sort of banishment and denial through the image of the Western woman, thus trying to expose the contradiction between the actions and the cultural behavior between the Oriental "Self" and the Western "Other".

On the contrary, it is observed that the other side of the antagonistic duality in which the Western man views the Oriental woman through a negative representation. This can be seen in the following scene from Barth's novel in which the protagonist proceeds for verbal act of divorce on the account that she is immoral. The protagonist pronounces: "Foulest of females!... I divorce thee! I divorce thee! I divorce thee! From this moment you are my wife no longer consign the pair of you to her wardship: you shall obey her in all

things and henceforth come to me only as it shall please me to send for you through her. Begone now out of my tub and out of my sight!" (*The Last Voyage of Somebody the Sailor*: 364)

The Western woman is viewed as a woman with low moral nature through this negative representation by Arab. So also, the Oriental woman is viewed through her lower status, through this same negative representation, and her status revolves around the centrality of the same "Other" - the Oriental man. Her essence is also defined through the image of a stereotypical obtainability and her occupation of a lower status in Orient, in a sort of a fixed stereotype.

REPRESENTATION OF ISLAMOPHOBIA

Season of Migration to the North shows distorted negative representations in a social issue that revolves round the personality of the Western woman and how the "Self" - the Oriental man- views the Western woman. Many authors, and not only novelists, consider the Western woman as non-devout and even corrupt or wanton. At the very least, the Western woman is viewed as easy to obtain and usually, the men who want a Western woman and manage to obtain her in the novels selected for the study are the Arab main characters.

This concept is deep-rooted in the Oriental culture. It is very rare to find a

344

Western female character in the works as a righteous, composed or honorable woman, even when this character is the wife of an Arab man. However, it is worth noting to show existence of a substantial difference between the reality of women in advanced countries and the reality of women in underdeveloped societies. According to the Arab writers, women in Western societies control their own lives. Abood (1991) thinks that their bodies are their private properties and they can do whatever they want to meet their specific orientations and convictions (396). They are also responsible for any consequence that arises from these convictions. In the selected works for the study, the Western woman is described as negative due to these qualities. However, apart from the essential description of her physique, the interpersonal relationship with the protagonist, perspectives essential as the need of the story, the other aspects of her personality are not mentioned. The things such as her job and her equality in responsibility, as well as her refinement, honesty are unknown. The other similar good traits that are known by anyone who has lived in Europe for a sufficiently long period of time are not generally mentioned. Being open minded, the Western woman might allow others to meet her family and allow knowing her.

The behavior and attitude of the Orient towards the foreign woman is a matter of interest. Such kind of behavior comes from the idea of patriarchal Oriental civilization which is manifested in the traditional control they have. It is known that femininity is manifested as submission of the "Self". That leads the Oriental man to feel that the European colonialism of his nation has stripped him off his masculinity at both a political and cultural level. In a broader sense, such feeling whether consciously or unconsciously on his behalf leads him to take revenge from the West by having sexual attraction or relationships with Western women. Through the relationship and the act, these men gratify themselves thinking that Europe or the West is the real woman to be utilized signifying symbolic revenge. The relationship of the Oriental man with the Western woman takes the form of the Orient. This Orient persona takes revenge on the West, in her persona, and this representation might be the result of the difference of the ideological system viewing the "Self" and the "Other". It takes the form of a stereotypic negative easiness that comes from moral degeneration. This is reflected in *Season of Migration to the North*. The following extract shows the fact: "On another occasion I found a cigarette case, then a pen. "You're being unfaithful to me," I said to her. "Suppose I am being unfaithful to you," she said. "I swear I'll kill you," I shouted at her. "You only say that," she said with a jeering smile." (*Season of Migration to the North*: 193)

The Western woman in the cultural ideas as projected in the novels is just a lowly creature having certain private convictions.

She does not have control over her values and her desires impose themselves on her convictions. This is a negative misrepresentation of the "Other", as mentioned, that is mainly based on the social consciousness of the Orient and it is deeply ingrained in its culture regarding the "Self". This makes the image of the other a sort of banishment and denial through the image of the Western woman, thus trying to expose the contradiction between the actions and the cultural behavior between the Oriental "Self" and the Western "Other".

On the contrary, it is observed that the other side of the antagonistic duality in which the Western man views the Oriental woman through a negative representation. This can be seen in the following scene from Barth's novel in which the protagonist proceeds for verbal act of divorce on the account that she is immoral. The protagonist pronounces: "Foulest of females!... I divorce thee! I divorce thee! I divorce thee! From this moment you are my wife no longer consign the pair of you to her wardship: you shall obey her in all things and henceforth come to me only as it shall please me to send for you through her. Begone now out of my tub and out of my sight!" (*The Last Voyage of Somebody the Sailor*: 364)

The Western woman is viewed as a woman with low moral nature through this negative representation by Arab. So also, the Oriental woman is viewed through her lower status, through this same negative representation, and her status revolves around the centrality of the same "Other" - the Oriental man. Her essence is also defined through the image of a stereotypical obtainability and her occupation of a lower status in Orient, in a sort of a fixed stereotype.

READING OF CULTURAL AND RELIGIOUS ASPECTS OF THE "OTHER"

The negative representation of the Arab Muslim in literary texts becomes part of the West's current philosophy and consciousness. This impact of the novel, according to Baeshen (2007), prepares an ambience of fear and hatred towards the Muslim "Self" as stripped off its humanity, to the point where an Arab becomes synonymous with the danger that threatens the peaceful balance in the world. Such kind of abnormality, lack of humanity and psychological schizophrenia are understood as stereotypes which make the Arab and the Muslim "Self" hold a sort of generalization regarding their destructive and terrorist roles. This sets the tone for the representation of Islamophobia and its background that is charged with tension in the social consciousness between the "Self" and the "Other", where the Islam is linked with terror, in the view of the Western writers. For that reason, the essence of the Muslim and position is viewed as the "Other" from the perspective of the Western. This leads to create a clash of civilizations, cultures and

346

politics between the Islamic Orient and the Christian West. However, the writer's message in *Terrorist* heavily depends on revealing and hiding some aspects to formulate a cultural notion which conveys the concept of negative representation. The idea of terror in following extract is manifested through the religious term called *Fatwa* which highlights the important responsibility on religion to provoke violence. Updike is inspired by religious texts and he redirects these texts in the context of the clash between the *fatwas* emitted by Muslim clergy to kill Westerners or Christians, and Ahmad's conviction being formed by these *fatwas* in clashing with the society he lives in. This text in the novel occurs when Ahmad graduates. "To those who graduate today, we say, rise above the foam, the scum, but dwell instead usefully upon the Earth. To those whom the straight path leads in to danger, we repeat the words of the Prophet: "Say not of those who are slain on God's path they are Dead; nay, they are living!"" (*Terrorist*: 112)

The author, in the context of the above passage, combines stereotypical images of the relationship between the "Self" and the "Other", from which he surpasses the limits of his perspective to define the cultural paradigms that push his narrative forward. His use of negative stereotypes and holy texts and his embodiment of the clergy in the text are signals that clearly lead to a starting point that is clearly racist. The features of the image of the Muslim, in general, and the Arab, in specific, have been defined a long time ago and this image is constantly present in the consciousness of the West. It extends back to the Crusades and finalizes with the more contemporary image nowadays. Al-Abadi (2010) looks at this image as if it holds some warning that a clash of civilization with the Muslim world is imminent and that they – the Muslims - are projected as being always dangerous (211). On the other hand, Edward Said, in *Covering Islam,* reasons out this as they represent illegal immigration, cultural backwardness, zealous personalities and extreme fundamentalism (30). The motive for this then becomes the terrorist acts of September 11, 2001 and the dangerous consequences that lead to, in some of its aspects, what is known as the War on Terror. This contributed to establishing, across the past half century, a representation where there is a constant equivalence among the Muslims. Said considers all the undesired and negative traits that are set in the stereotypes being created by the biased methodology. Further, he says that this constant link between terror and Islam or between Islam and tyranny and the rejection of democracy naturally leads the individual to accept the daily media formulations, thus creating a state of fear about Islam and Muslims in the form of a phobia (212). Thus, the author presents a negative representation of the "Other" in the narrative exposing the image of Muslims given by some

347

media channels and cultural groups in the West.

A clear distinction can be seen between the Islamic world and the Arab mentality which took place, especially in American thought regarding other areas in the world, where the Cold War analyses can still be applied. With the advancement of the events of September 11, the fundamentalist and extremist Islam that was proclaimed by and believed in by the armed hijackers, became a controversial issue and it held a large space in global discussions. This, in turn, according to Edward Said (2010), led to the description of Islam as terrorist, despite the Islamic tradition is not fundamental as it is called. He further says that there are others, more tolerant, more open, that helped to inspire the great achievements of Islamic civilization in the past, and it is hoped that these traditions would prevail (30). The events of September 11 and their organic connection to Islam made it a fertile setting for the clash or conflict of the Islamic and Western civilizations.

From the Western point of view, the fiery political speeches and *fatwas* of Islamic clergymen generally incite hatred, as is shown in Updike's novel. The Imam of the mosque, Sheikh Rashid, and Ahmad are projected as negative misrepresentation of Islam. In the middle ages, the church practiced violence against those who had different beliefs. Arkoun (1995) says that the same happens on the part of Islamic fundamentals. It is expected that the community attempts to take a step forward similar to what the European took in the middle ages to stop such practices. He sees a ray of hope as he says that the scientific and philosophical mentality in the Islamic and Arab setting will achieve its Renaissance through fruitful and violent internal struggle against fundamentalist Islamic mentality (10). It is the Islamic system which is based on being open to other nations and establishing cultural exchange with them.

Thus, the novel *Terrorist* is incarnation of the "Other" in the context of negative representation. The author is successful in achieving it on different levels like politics, culture and morality and he indicates a firm bridge being constructed between the language used and political circumstances.

Thus, this text reduces Muslims and Arabs especially, since they are the Islam's core. They are seen as an aspect of terror and war that the terrorists are waging against the Western civilization. John Updike, through his presentation of this negative misrepresentation of the "Other" ends up bringing the Satanic concept of the Islamic religious personality from the novel's backdrop to a self-incorporation within a dualistic theory between the felt consciousness and the unfelt unconsciousness.

THE CONCEPT OF THE ORIENTALISM

Orientalism tackles the negative representation of the East by the West. Besides, it deals with

348

how Arab writers view the concept of Orientalism as a positive term. An Arab views the Orient as a spiritual, pure l and natural place while the West has a contrary look. For the West, the Orient is a non-materialistic place. This idea is embodied in *Cities of Salt* by Abdul Rahman Munif. Orientalism is tied to anthropology and it carries negative and fictional stereotypes and visions where two worlds collide and contradict each other. One of these worlds is a natural, pure and spiritual world, which is the *Orient*, it is reposition of sorrows and concerns at the same time it is calm and content. Whereas, the other is materialistic and cultured which is the West. The following extract shows the fact:

> The Orient is the beginning of life, and maybe the end of it, for as joyful as it might get on days of fertility, it is also the depot for all sorts of human tortures, concerns and sorrows, for it's the memory of humanity, as well as the center of life's contradictions. For as calm and content as the Orient looks, it holds deep inside the strength of volcanoes and their madness. (*Variations of Night*: 114)

The passage and its context reveal the *Orient* from a Western perspective, through Hamilton and his father. It is a perspective that, consciously or unconsciously, comes from the trajectory of the *Orient* and his style of life, and this representation is based on

understanding the differences between the duality, but it places a defining error between them leading to make them think how the Orient is ruined and how money does not solve problems but ruins the Orient. "Money is what runs their heads, it makes them quicker and more obedient than water on a slope, …they let it slip just like water slips out of the hand, they do nothing more than buying a new gun, or marrying a second woman, …that's why money does not solve their problems, it spoils them, …"(*Variations of Night*: 114)

The extract gives an idea about the Oriental character in terms of his way of living and mentality as a negative representation from Western point of view. Yet in another extract we see a racial and cultural segregation between the duality of the Orient and the West that is due to biological factors and specific psychological characteristics. Hamilton talks of his observation on the Orient and their marriages. "I've been told: Orientals fear marriage in the beginning. They hesitate, they fall in confusion, …But after finding out how easy and beautiful and thrilling it was, they keep going after the second marriage, and after other marriages later on, and I've noticed that it is easy for those who get married twice to get married again and again, …"(*Badiyat Al-Dhulamat*: 114)

In this extract, there are general lines of thought from anthropological narrative of art which aims to observe the human difficulties of the "Self" and the "Other" and the cultural

349

heritage that descends from each of them. Discussing the concept of the "Other" and the nature inherent to it is done when the author redirects the text in cultural setting. The main theme of these texts tackles the conflict and the lack of harmony between the Orient and the West. The author gives an insight about the savageness of the Oriental "Self" and his backwardness, and the superiority of the Western "Other". In the previous passages a method of searching for differences among the stereotypes that already exists can be seen. Hamilton and his father's arrival, the natural circumstance –the desert – is a portrayal about some psychological factors of the characters. They create a savage image about the behavior of the Oriental "Self" apart from Hamilton's Western perspective in the novel. It indicates superiority regarding cultural traits or values, describing how it is unconsciously placed above the culture and values being practiced by the Orient. His bias makes him belong to the stereotypical and fictional lines of thought that permanently describe the Orient with these characteristics.

The feelings of animosity are awakened through these stereotype images of the Oriental person. Such persons are characterized by lowliness of their desires, their mood swings and their fits of rage whenever they feel like it. They are found to be more devout and fanatical in their religious beliefs and other positions and are oriented towards bullying and close-mindedness. This also comes from an overgeneralized stereotype where the "Other", the Oriental person, in Hamilton's view, is strange, barbarian, morally debased and mentally backward. It springs from evaluation of the Orient using norms of culture, which lies on the other end of the duality and he places a barrier between them.

The stereotypical representations in the form of a shallow "Other" that is applied to several axioms regarding human nature are observed in the novel. These axioms control the Oriental person and make the Oriental person simple and irrational. The cultural context in image of the "Other" where the base can be found for the stereotype leads to identify the Oriental person as primitive. In this regard Goulder's (1977) opinion seems to be apt. He says that the person's behavior is not formed in a utilitarian form, but rather from immutable and irrational values (335). Thus, the Western "Other" claims that the Orient is still a society going through its childhood, since the Orientals consider themselves to be part of nature and an extension of it. This position might be most dangerous of its positions that imply that the Orient is primitive in its view. According to Ebrahim (2014), the primitive people move in 'harmony' with nature and do not attempt to mend it or utilize it. They do not see death as final and they do not attempt to do important 'things' before they die, as long as death is just another life. In their view, the indifference towards life or death creates a lack of

motivation and desire, and as such, the ability to 'do' anything in life (238).

There is no doubt that the concept of the "Other" is based on the idea of the *essence*, since there is a prime essential trait that defines the "Self" and makes it different from the "Other". It does not belong to the same system. So, if the Orient is the "Other" with regard to the West, as Edward Said shows in *Orientalism.* Then the West will be vigilant of all the traits in which the West and the Orient are different, and it will consider the Oriental traits to be inferior and even inhuman. However, the difference relies on the discourse about the "Self" and the "Other" in the same essence. Ruwaili and Albazei (2005) are of the opinion that the defining trait or traits that make the *Orient* have nothing to do with how the West treats its "Other", the Orient, and this is the major general ideological distinction (22).

Thus, it is observed that Hamilton attempts to study the Orient through an ontological study[1], through which he arrived at results that classifies the Orient and irrevocably defines it as backwards and it does

---

[1]Ontology is considered to be the field of knowledge that is closest to nature of anthropology, given the vast overlap between them when it comes to studying peoples and classifying them on the basis of their characteristics, ancestry and economic and cultural aspects, including their traditions and beliefs, the type of homes and clothes they use and their values. This is why ontology is considered to be a branch of anthropology, being specialized in the study of the origin of human ancestries and the origins of mankind. See: *Anthropological Research: The Structure of Inquiry,* Pertti J. Pelto; pg 21 of Kadhem Saadedine's translation

not leave any space for other visions as if he was describing the feeling of superiority of the Western "Other" in such a way that makes it similar to the collective unconsciousness.

According to anthropological studies, Orientalism has its negative aspects. It tilts towards primitiveness. As Orientalism comprises the study of older cultures in accordance to the axiom. It becomes a source to help the researcher with the primitive forms of social and intellectual life that become more complicated as society evolves. Though the primitive cultures have not faced any or much changes since their contact with other culture is very limited. It is seen that the "Other", the West, relies on identifying nature to explain some social phenomena in the Orient, where their social life is explained through references to nature and spirituality. Further, the social behavior of the "Self" in general is defined as such in the view of the "Other".

The conflict between the West and the Orient, in its varied cultural aspects, is generally a tool to criticize the social ideologies between the Oriental "Self" and the Western "Other". For instance, Robert Young, one of the characters of *Cities of Salt,* criticizes the cultural institutions of the Orient that appeal to traditions and conventions characterized with specific symbols. If the symbols fall, then everything falls with them. These traditions become unseen and unescapable rules that individuals carry with them till death. It means that the clash of the

351

two civilizations, the Orient and the West, reveals the desired indicators that hold the meaning of the ideological and cultural differences between them. In accordance to this reading, it can be seen that Hamilton, the Western "Other", perceives the Orient through his sensation of superiority which coexists with the contradictory Oriental counterpart. The Western "Other" crystallizes in his superior "Self" that represents the proactive "Self" before the reactive "Other". This is where the cultural or other excuses come from. Regardless of the excuse, the tension still exists between the "Self" and the "Other".

It is seen that Munif's concept of Orientalism as revealed in the extracts of *Cities of Salt* is quite similar to what we find in Said's *Orientalism*. According to Edward Said (2006), Orientalism is a Western method to control the Orient and colonialize and take control of it (38)**.** As a result of this, Orientalism is not a European afterthought about the Orient; rather, it is a full body of theory and practice. For many generations, it was the recipient of large financial investments. It worked as a tool to differentiate between Western superiority and Oriental inferiority. In this light, the previously quoted passages seem to signify a separation of Orientalism from its negative aspect, which represents the Western mentality in its ideological backgroung. However, Orientalism is a cultural and political truth because it is not just a topic or a political field. It is reflected in its negative forms in culture, research and institutions. It is not just a collection of varied texts about the Orient or an imperialist conspiracy. Rather, it is a distribution of consciousness in literary texts and other studies. Said says that, it is also the domination of a complete set of interests that Orientalism not only creates, but also maintains through investigative discoveries, deduction of grammar, psychological analyses and natural and social descriptions. Orientalism is in itself a will, rather than being the expression of certain will (47).

CONCLUSION

The present study conducts research to reveal the nature of negative stereotypes and the implications of the conflict between the "Self" and the "Other" and the formation of this conflict, that is manifested in two kinds of novels. The first portrays Arab as the "Self" and considers the Western character as the "Other". The second incarnates Arab character as the "Other" or stereotype according to manipulated fact on the ground such as fundamentalism and terrorism. In **a** broader sense, the "Other" is very significant to shed light on the negative reading of the Arab character from the Western point of view. In the same sense, it discusses the western character form Arab point of view. Furthermore, it deals with the study of the concepts of the "Self" and the "Other" within political, cultural and social circumstances.

REFERENCES

1. Pageaux, Daniel-Henri. *General and Compared literature*. Iasi: Polirom,2000

2. Goody, Jack. *The East in the West*. Cambridge University Press,1996

3. Updike, John. *Terrorist: a Novel*. Random House Trade Paperbacks, 2012.

4. Leerssen, Joep.*Imagology :History and Method* .UK.2007.

5. Ghonemi, Mohammad.*Comparative literature*.Lebanon: Alawda publication.2000.

6. Hamood, Majeda.*The other's image in the Arab tradition*.Algeria.2010.

7. Kadhem, Nagm Abdallah. *Contemporary Arab Literature and the Other: Comparative Literary Studies*, Irbid , Modern World Book,2009.

8. Abood,Abdah. *A comparative literature, a theoretical access and practical studies*. Homs: Al-Bath University.1991.

9. Saifeddine, Ahmad. *Image of the European Woman in Shakib Al Jabiri Novels*, University of Damascus Journal; Volume 18, Issue 1, 2002: 5.

10. Tarabichi, Georges. *Orient and West Masculinity and Femininity: A Study in The Crisis of Sex and Civilization in Arab novel*. Beirut: Dar Tali'ah ,1977

11. Ṣāliḥ Ṭayeb, et al. *Season of Migration to the North*. Review Books, 2009.

12. Bart, John. *The Last Voyage of Somebody the Sailor: a Novel*. Dalkey Archive Press, 2016.

13. Hammoud, Majida.*The Problem of the Self and the Other: Models of Arab Literature*. Kuwait: NCCAL,2013.

14. Al-Manasrah, Izz al-Din. *Edward Said… and Cultural Comparative Criticism.*Fosool Journal, 64 Summer 2004

15. AlBazei, Saad. *Al-Arab men Zawiyat Amreeka (7) Irhabi Updike* [Arabs from an American Perspective, (7) Updike's Terrorist], Al-Majalla al-Thaqafiya, Issue 172, Monday, September 25th, 2006.

16. Baeshen, Lamyaa. *Al-Arab 'Ala Al-Janeb Al-Akhar Men Al-Bahr: Nahna wa Hum fee Al-riwaya al-Gharbiya* [Arabs on the Other Side of the Ocean: Them and Us in the Western Novel]. Al-Majalla Al-Thaqafiyya, Volume 208, 2007

17. Al-Abadi, Ibrahim.*Muslim Minorities in the West: The Problem of Coexistence and Integration – Sweden as a Model*.Baghdad:Falsafat Al-Din Center,2010.

18. Said, Edward W. *Covering Islam How the Media and the Experts Determine How We See the Rest of the World*. Vintage Books, 2010.

19. Lewis, Bernard. *The Roots of Muslim Rage*. The Atlantic, September 1990

20. Lewis, Bernard and Said, Edward. *Al-Islam Al-Usuli fee Wasa'el Al-I'lam Al-Gharbiyya men Wijhat Nadhar Amreekiya* [Fundamentalist Islam from the Perspective of Western Media, from an American Perspective]. Dar Al-Jeel, 1994.

21. Arkoun, Mohammad. *Al-Islâm, Urubbâ, wal-Gharb* [Islam, Europe and the West]. Dâr al-Sâqî, 1995

22. Lewis, Bernard and Said, Edward .*Fundamentalist Islam in the Western media from an American perspective*. Beirut: Dar Al-Geel,1949.

23. Munīf 'Abd al-Raḥmān. *Variations on Night and Day*. Vintage Books, 1994.

24. Munif, Abdul Rahman. *Quintet Salt Cities.* Beirut:Arabic institution for studies and publication .2008.

25. Gouldner, Alvin Ward. *The Coming Crisis of Western Sociology*. Heinemann, 1977.

26. Ebrahim, Saleh.*Crisis of Arab Civilization in Abdelrahman Munif's Literature*. Arabic Cultural Center,2014.

27. Ruwaili, Meejan and Al-Bazei, Saad. *Daleel Al-Naqed Al-Adabi* [The Guide for the Literary Critic].Arab Cultural Center,2005.

28. Pelto, Pertti J., and Gretel H. Pelto. Anthropological Research: the Structure of Inquiry. Cambridge University Press, 1987.

29. Koch, Dennis The Concept of Culture in Sociology.trans: Munir Al-Saeedani,Beriut: Arab Unit Studies Center,2007

30. Said, Edward W. *Orientalism*. W. Ross MacDonald School, Resource Services Library, 2006.