

## **The Ideological Discourse in the Novel (Gardena)**

**By**

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### **Abstract**

The (Gardena) novel by the Jordanian novelist (Abdul Razzaq Beni Hani) focused on presenting its discourse on the self, the other, and the fate in the community of the novel; this is what prompted us to choose it and study the problematic of its discourse with his questions. Was the novelist able to present the narrative imagery within the framework of the ideological discourse? Was he able to present awareness of the characters from the level of emotion to the level of collective action? Was the novelist able to achieve cohesion of the novel at the ideological and artistic level in the structure of his novel in his discourse? The study aimed to reveal the contents of the novel and its indirect speeches that achieved tension and balance to monitor inactivity in the community of the (Gardena) novel. Also, we benefited from the descriptive and analytical approaches in this research by focusing on the pattern of the language of discourse, its functions, and interpretation in building the novel. The research included a theoretical introduction in which it clarifies the relationship between the narrative discourse and ideology, and the concept of the term ideology in Western and Arab studies. Then, we implemented the applied study and text analysis to analyze the dimensions of ideological awareness that the study noted in the vision of the characters in: The national dimension represented by the condemnation of the local reality of Gardena and the fate of the present, the psychological dimension and the struggle with reality and the self in facing challenges, as well as the civilizational dimension and the fascination of the society of Gardena with the liberal, political, artistic, and materialistic civilization of Europeans. In conclusion, the research questioned the novel and revealed the position of the self in its ideology, as it is a cry to raise awareness among nations deprived of their will. In addition, we explained the inactivity in developing societies that suffer under corruption, and the dominance of the leader to make them obey his orders. I also indicated that the construction of the narrative architecture of the novel was based on: rhetorical variations, artistic allusions, and the strange and miraculous narrative language in: the names of the characters, as well as the events, space, and time; all of this was woven into reality and imagination, giving it aesthetics that led to the reproduction of semiotic contexts. The study concluded that the ideological vision that the novelist showed in the awareness of the characters and the problematic heroism of the people of the society of Gardena was achieved based on their vision of the world and their reality in the dimensions that frame the ideology of collective consciousness.

**Keywords:** Novel; Discourse; Ideology.

### **The Ideological Discourse in the Novel (Gardena)**

#### ***Introduction***

In many aspects, the novel is a mirror of the reality experienced by society, as it has kept pace with developments: social, intellectual, cultural, and political. It is not unlikely that

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the problems of the current reality and visions are intertwined in the fabric of literary works in light of the fact that literary creations are nothing but the result of a human who lives in reality and is affected by it. Thus, a reciprocal relationship is formed that is expressed by the speeches of the literary text, but it preserves the artistic structure in it, keeping it away from direct discourse in a way that reveals the ideology of its speeches.

## **Study Limits, Motives, And Importance**

We chose to study (The novel of Gardena, Beni Hani, Abdul Razzaq, 2011) because its topic is from national literature due to its common societal proposals and concerns. Moreover, because the novelist is one of the members of this society, his vision of reality in general was formed in the perception of: events, place, time, and fictional characters that were filled with conflicts and compulsions of colonial dependencies. Its discourse is a linguistic structure presented by the novelist to the recipient to involve him in seeing reality and discovering the text's speeches.

The novel of Gardena tilts towards the features of modernity in fictional art through the ideological, artistic, and aesthetic levels, employing language at its narrative levels and relying on intertexts and the semiotics of textual thresholds, as it reveals the dialectic of art and reality to the reader.

## **Study Problem**

It lies in the question: Did the novel of Gardena display its ideological arguments directed at the recipient? Was the novelist able to present the narrative imagery within the framework of the ideological discourse? Was he able to present awareness of the characters from the level of emotion to the level of collective action? Was the novelist able to achieve cohesion of the fabric of the novel at the level: ideological, artistic, and aesthetic in the structure of the novel in his discourse? This is what the study will reveal about the identity of the text of the novel, which produced an intersection between imagination and reality through the techniques of the text.

## **Study Objectives**

The study aims to shed light on the ideological space implied in the novel of Gardena, and that spontaneous participation with the recipient to draw the path of interpretation, making the language of the novel capable of furnishing the meaning and its interpretation, and revealing the relationships in the narrative world of the novel. It is a study in the ideology of the word and the ideology of the sign, so it is committed to defining a point of view related to the adoption of the term "ideology", which appears in several aspects, depending on directing the discourse on which it operates.

## **Study Methodology**

The study will answer the problem of the topic and its approach by making use of the descriptive and analytical approaches in focusing on: the pattern of the language of discourse, its functions, its speeches, and its interpretation in building the narrative space.

## **Theoretical Framework and Study Terminology**

### ***The Concept of Ideology***

Literature in general was concerned with reflecting reality, and writers filled their works with visions and manifestations, which were manifested in mental intellectual texts, as: “Culture and ideologies played an important role in life (Jaroudi, Rouget, 2000).

The term (ideology) was presented at first as the science of ideas. The French philosopher (Antoine Destutt) is considered the first to establish the term (ideology) in its well-known form in his book: (The Elements of Ideology, 1825), and thus he established the concept of ideology by presenting its most important principles, which is the necessity of scientific study of ideas, and any obligatory study of ideas according to a scientific method with clear landmarks.

As for the critic (Lucien Goldman), he focused on the idea of historical awareness of the self. He struggled for a world without classes, and put forward his ideas that he crystallized in the vision of the world, included in his theory that he established from the integration between structuralism and social tendency by converting them into a new cognitive methodological composition that is structuralism. It refused to isolate the text and close it on itself, and this makes the literary text a text that carries his vision of the world. The task of the critic is to research the relationship between the text and social reality, and then determine the intellectual position from which this relationship emerges. (Lucien Goldman, 1978).

Furthermore, (Boris Uspensky) defines ideology as: "The general system of values to view the world mentally." (Qasim, Siza, 1984). Therefore, ideology is a term invented by human thought before the twentieth century. The political, social, and cultural activities have benefited from it, where the creative abilities of the writer are manifested, and the capabilities of the recipient and the critical researcher to follow and understand the arguments of the text also appear. As such, reading crystallizes to monitor the narrative literately, artistically, and ideologically, as well as subjecting reading to a set of values with ready-made visions, which the researcher summons to decode the text.

In the process of its development, the term (ideology) was subject to being intentional. Ideology in its origin is a linguistic and positivist concept, then it shifted to take its idiomatic connotation, which limited its linguistic meaning to the idiomatic meaning, and expanded to serve social and political ideas. “The concept of ideology requires a cultural situation or class that renders it incapable of realizing an honest and upright expression of the reality of public life, including political and social relations and aspirations for the future, such as the perception of: the past, the present, and the future, either reversed, dispersed, or cloudy and unclear.” (Al-Aoury, Abdullah, 1981).

The novel (Gardena) is organized in an exciting text for the reader in the narrator's point of view who made the narration of the narrative discourse as one of the fictional characters, as well as the characters who carried the suffering of the text and its speeches, since “The literary work does not express the vision of reality”. (Lahmidani, Hamid, 1990). This only happens when there is a movement that raises awareness in society and an aspiration towards the expected new values. That is why we find the creative text in which the novelist (Beni Hani) understood the role of literature and its relationship with society in (The novel of Gardena, 2011). Gardena went beyond its realistic vision and searched for the values of reform in its society.

The novel is a creative work that contributes to elevating the intellectual vision of society, as it exerts its intellectual influence in reality according to its speeches and adjusts it to present reality and criticize it through a preconception of alternatives that must depend on a specific ideology. "Common sense assumes that the valuable literary texts that deserve reading from a special perspective express on the private perceptions, and individual insights of its authors" (Pellisey, Catherine, 2015).

Based on these perceptions, the novel (Gardena) defines its ideological focus based on the intellectual, social, and human vision. It was filled with all these realistic societal frustrations, and the novelist presented it in a symbolic language through the artistic techniques of the novel, although the novel represented an ideological vision that dominated the intellectual construction of the narrative text.

Hence, the narrative discourse of the reader seems more effective when the elements of reality appear to be present in the subject of systematic criticism and are possible. According to (Horst Redker) opinion: "The reader, after receiving the impulses from the artwork, creates a picture of the world similar to that vision that literature simplifies in front of him for himself to give the artwork a significant amount of impulses and signals that can be aroused by the detailed perceptions that create a whole picture of the reader's perceptions." (Quoted by Lahmidani, Hamid, 1985).

The vision and awareness of the characters is taken into account when approaching the narrative discourse, and the ideological space in the text is not the same as in the contexts presented. When the ideological vision delves deep in the depths of the text, it will dissolve in the linguistic structure and consciousness of the novelist, and it replaces him in expression and in the realistic environment in which he lives. The writer is a person who has his references and vision as a structure in his society. "The opposition class - or the governed - is the class whose interest is to bring about a revolutionary change in society, and the writer plays the role of the consciousness which is aware of the possibilities of change, calling for it, and achieving it, that is: he plays a real revolutionary role" (Kamal Abu Dheeb, 1975).

As for (Althusser, Louis), he developed the concept of ideology by identifying a group of ideological means within the state whose tasks are: ensuring the maintenance of order. The school, the family, the media, trade unions, and the political system belong to the state, which guarantees the dissemination of the dominant ideology by the society.

The term (ideology) taken from (Louis Althusser) indicates that "ideology is not an optional surplus, which is freely adopted by individuals who enjoy accurate awareness. It is arguably considered common sense with no doubt, as ideology works in conjunction with political and economic practice to shape the social formation." (Pellisey, Catherine, 2015). As a result, the concept of the narrative ideological discourse is the use of language and a special method of: thinking, speeches, and private experience. Therefore, (Terry Eagleton) raised his questions about the integration of literature and ideology, as he indicated that ideology is a complex vision that shows the complex conflict raging in relations with classes of all kinds within society (Terry Eagleton, 1992). According to this concept, literature and its expression and vision fuse with the reality of the situation, so the conflicts that affect the literary text community emerge.

In the light of these concepts, the novelist's vision of his reality will be dealt with in the text of the novel in question, and it is necessary to pay attention to the stages that formed

the parties to the communication process according to the speeches of (Algirdas Julien Greimas), which are:

The narrator and his reference backgrounds, the message (the novel) with its ideological loads, and the reader and the cultural influences that govern him.

In modern Arab thought, the concept of ideology had its distinction, so (Abdullah Al-Aoury) referred to three meanings for the concept based on the general social fields in which it appears, namely:

First: the social field: it is considered as the outcome of the ideas, values, and perceptions adopted by a group, which defines its vision of social reality.

Second: the political field: where ideology is concerned with: misleading ideas, debates, positions, and orientations.

Third: the field of knowledge - epistemology - so that ideology is a superficial phenomenon, while science is the deep objective knowledge of the essence of things; a person searches for: the subject, the reality, and the objective knowledge of his system of ideas. (Abdullah Al-Aoury, 1981).

Hamid Lahmidani believes that the concept of ideology is: "One of the most difficult concepts to define. Therefore, writing about it is considered an adventure with undesirable consequences from a scientific point of view if the researcher cannot identify the positions from which he talks about the different concepts of ideology." (Lahmidani, Hamid, 1990).

The relationship of the literary text in general, including the fictional text in particular, can be understood through a natural equation for the emergence of the relationship from: reality (history / vision) + dreams + the novelist + the self that carries history and reality = narrative discourse (and literary in general) with the vision of the creator of the text. This is what (Lahmidani) concluded in his discussion of the ideological vision in literature, where he indicated:

1. The novel being the ideological discourse.
2. Ideology is in the components of the narrative space, including the text's idea categories on the one hand, and the artistic structure in the narrative text on the other.

Consequently, the novel (Gardena) represents the ideological aspect in its spacious space. Also, the research has noted that the content of the text and its artistic elements employed throughout the world of the novel with its symbolic and suggestive loads indicates the poetic language that the novelist uses in the text to be considered as a political discourse. it is also organized into revolutionary speeches for the reader with the vision of the narrator who made the narration of the narrative discourse as one of the fictional characters, in addition to the characters who carried the suffering of the text and its speeches. The literary text presents a vision of reality only when there is a movement that raises awareness in society, and an aspiration towards the expected new values. As such, we find the narrative understanding of the role of literature and its relationship with society in the novel (Gardena), as it transcended its vision of the real world and searched for the lost values in its community.

Returning to the definition of the term - the vision of the world -, it is: "the set of aspirations, feelings, and ideas that bring together the members of a sect that makes them oppose other sects. It is, in other words, every human group that occupies a position within society, and tries to participate in changing and building it through that position" (Goldman,



Lucien, 1978). This very important term was added to the terminology of the study of literature to explain the documentary approach in the text and to diagnose the technical aspect by observing the ideological vision of the characters to view the world.

Based on the axioms of the fictional work, (Gardena) is a coherent and significant structure with all its artistic elements that are linked to relationships imposed by life, and it becomes necessary to reveal the vision of the real world. So, did the novelist define his vision of his own world? These hypotheses, which were fundamentally questioned, through the implications of linguistics, form the basis for the practice of reading which explicitly or implicitly proposes the theory of expressive realism. This theory suggests that: "The writer who expresses it reflects the realism of experience as perceived by the individual (especially the gifted person) that is expressed by a discourse that enables other individuals to recognize its truth" (Pellisey, 2015). Moreover, ideology interacts with the text-generating system with which it interacts, and is generated through an ideological discourse, or overlaps with several systems. (Habiba Al-Safi, 2011).

The importance of the formats of the novel (Gardena) can be monitored through its perceptions of social, economic, and political realities, represented by realizing the realistic facts included in the novel. There is a space for characters, each with their own behavior, concerns, and speech, as it is an ideological product, and the fictional characters were represented by: (Arib, Dahi, Bahr, Maniaa, Sarah, Mahdour, Hamilton, Teryak, Rayhan, the opposing forces from the other sect, and others...). The novelist presented the propositions of his characters filled with the ideology of each class within meanings from: "the ideas of the ruling class, a universal vision for a specific social group or social class, and political ideas that embody or articulate social or class interests." (Andrew Hued, p. 14-15, 2012).

As for the space of time, the novelist deluded us with real time, and chronicled the events in a way that convinced the recipient of it that he derived from the history of world events. However, the reader senses through scrutinized reading of time and its historical and social connotations that it is from the reality of the time of the Arab nation. The reader also discovers the space of the fictional place concentrated in the fictional events in the Arab land geographically, and its presence in the text with its events and material capabilities.

As soon as the research of the novel has been started, we noticed the narrative discourse filled with ideological structures, time-retrospective scenes of the past of the formation of (Gardena) society, European ambitions since the First World War, and European agreements in dividing (Gardena) and controlling its natural capabilities and the strategy of its geographical location. Thus, the ideological time in the space of Gardena's discourse became clear; based on this, the text can be understood and subjected to an interrogation of the realist in it.

This novel derives its importance from its history, and the vital temporal domain in which the events revolve is formed in the movement of the characters and their always engaging dialogues. It starts with the beginning of preoccupation and desire, and this is inevitable for the reality of a societal formation that was clarified in the body of the novel. As for desire, it is an emotional state and aspirations for desire and action. Also, the possession of personalities who seek to ward off corruption and develop the society of Gardena to achieve visions and the desire for liberation from the captives of enemies; all of this is product of humanism which is explained by reason and logic. The use of the concept of (social formation) is "the formula that elevates the complex radical analysis of social relations more than the familiar term in society that often evokes either one homogeneous mass, or an

alternative group of recipient individuals who are generally interconnected." (Pellisey, 2015). This is what the research found in terms of the novelist discourse in Gardena and the multiplicity of social spectrums. The novelist (Beni Hani) like other novelists who wrote from the reality of life, and endured what he experienced from the concerns of life, is described in the words of (Georg Lukash) who said: "The writer write about his own time, and it is difficult for the writer to truly liberate himself from the variations and fluctuations of his time as well as the variations and fluctuations of his class." (Lukash, Georg, 1986).

The novel went from the realistic to the historical, which was manifested in the awareness of the character (King Bahr) about the reality of his country, its loss, and the control of the Europeans over it. The political and social conditions became ominous day after day, and the population began to notice the presence of strange soldiers among them" (The novel, p. 184). This common awareness of the wise people stirred the inner motives within its people and its ruler, and thus: "It is the threshold of vision that accommodates massive events and transformations, and the vision is escaping from the partial moment to a moment in which the past and the future are intertwined" (Saeed, Khaleda, 1982). Since the novelist is escaping from the societal present, he portrays it and addresses it in a way that bypasses the geography of the place towards the present of time and place. As such, what makes the writer great is: "sympathy with the suffering of people" (Lukash, Georg, 1986).

The research senses that the beginning of the novel, with its events, stems from this feeling and awareness towards strangers, and from the pain of defeats and the seizure of national freedoms even on the homeland, as the natives were not aware of what the goal of the French military campaign was and its establishment on their land (the novel, 164-166). This event is the transformative event in the march of rejection and confrontation among the people of Gardena, as organized awareness aimed to overthrow colonial domination and the dominance of the defeatist spirit to strangers. The ideological vision shown by the novelist is achieved in the awareness of the characters and the formation of the collective problematic heroism of the people of Gardena that stemmed from their vision of the world and their reality in the dimensions that frame the ideology of collective consciousness; as such, the dimensions that we noticed were:

1- The National Dimension: represented by the condemnation of the local reality of Gardena, but rather the fate from the old times to the present in the Algerian revolution. One of the military leaders of the Gardena garrison told King Bahr: "We are actually under the control of a new colonialism, so all that we have accomplished after the departure of the British is that we replaced them with the remnants of the giant Napoleonic army with a bad reputation for torture and brutality, they look at us with great disdain and ridicule..." (The novel, 166).

Hence, the placement of the fictional text within the framework (socio-cultural), in the reality of the characters who moved in it, and it formed the spatial framework of the Arab world that refers to itself. As for the time frame, it is the beginning of awareness for (Arib and Bahr - at the end of the events - and Maniaa). In addition to societal liberation attempts, the eradication of corruption, and resistance to strangers on their land, the novel refers to a historical event: "The resistance of the wise people began in many forms without the knowledge of the government or the military garrison, and the first thing that the youth did was to form a group to start organized killings of foreign soldiers. The second form that the insightful youth followed to resist the French relied on cutting off supplies from the French camps and attacking transport convoys more than ten times in five months.." (The novel, 185). This is the real public and national awareness.

As for King Bahr, he realized the reality, and was certain of his awareness of the reality of the French, as he said to the French ambassador: "...but living with you is enough to make a person lose his mind, balance, and vitality, and force him to stay awake with grief and pain from his short-sightedness, may the Lord have mercy on you, Grandpa Arib... Ah... I said it more than three-quarters of a century ago... that their smiles contain the deadly poison, and now the comfort of time has shifted, and the truth of his words became evident..." (The novel, 187).

2- The Psychological Dimension: Represented by the conflict with reality and the self in the face of challenges, when King Bahr wanted to avenge himself, to the people of Gardena, and the oppressed communities under the pretext that the French had come as: "Allies against criminals and saboteurs wherever they are, knowing that we did not come to these two countries except to elevate and advance them from a world of chaos, ignorance, and brutality to a world of civilization and progress..". (The novel, 169). This dialogue was the psychological motivation from which King Bahr started, and it was the decisive point in the revolution of psychological motives in him, and the declaration of a defiant position. So, the struggle with the opposing forces began, as Bahr shouted while he was certainly aware of the reaction that affected him, saying: "The French will leave of their own free will... ha-ha... no... no... They will leave in spite of their own will.. It is not due to the bravery and valor of our soldiers, but that the Lord conquered them with: locusts, dust, and sun..." (The novel, 188-198).

The psychological dimension is one of the factors that influenced his ideology of rejecting reality, and the movement against the present in the Kingdom of Gardena. The goal of (King Bahr) is to expel the colonizer and get rid of his clutches, especially after it was revealed to him from the reports that: "It is a war against man for the sake of gold, for money, for the sake of Rhodes, and a house for the rich so that Kitchener becomes great, and Kruger becomes the hero of time..." (The novel, 194).

3- The Civilizational Dimension: What the concepts revealed to the civilization of Europeans: liberal, political, artistic, and materialism in general that dazzled the people of Gardena and its leaders, and they wanted to emulate it. This was the beginning of domination and falling into the clutches of strangers, since the era of Sheikh Arib, who was remarkably open to others: "However, he was affected with the course of the political situation and the intellectual currents prevalent in Europe, and admired the opinions of philosophers so that the musician (Mozart) was among those whom he loved to a large extent" (The novel, 23).

It also appears through the sheikh's fascination with the movements of the enlightened European elites, especially those that cared for human rights, and what was said by the philosophers, which is that man is born free... and that professions should be open to skills..." (The novel, 23). This western civilization that dazzled the sheikh and ignited a problematic, intellectual, mental vision in his struggle for survival and immortality for the likes of them in him. Moreover, this obsession of King Bahr, and his attempt to approach the Europeans who bombarded him in their agreements; therefore, Gardena fell under the control of strangers repeatedly, and sometimes King Bahr submitted to the wealthy of diamonds with whom he made deals for mineral and oil exploration in Gardena." (The novel, 132-133).

This inactivity of existential decision-making and the accumulations of events that occurred in Gardena and those in its vicinity shaped awareness in the depths of (Bahr), and revolutionized his intellectual and human potentials. This awareness formed the time of awareness in literary writing, positioned at the cross point of the novelist's awareness, so he



leaned towards the first image, which is an ideal image of man, while the second is the idea or vision of the narrative text of the novel in exposing the reality and unveiling the unspoken about it.

And when the ideological vision of the text is intensified, it becomes clear that the novel presented the possible awareness that serves as a light to define the ideological vision through the dialogues of the characters and their passion for subordination to strangers and their immersion in corruption. Such awareness movements are that: (Bahr, Maniaa, and Arib) experienced, so they were not absent from reality because they felt defeat, and this prompted the formation of the essence of the fictional text in seeing the problematic struggle of existence, after setbacks that occurred on their land and the disappointments they lived through, so they got up and walked against the current of: disappointments, dependency, and corruption. Bahr often declared his ability to rise from these disappointments by saying: "Never mind, honker... My aunt has taught me that a man must face dangers that he may deem heavier than great, lofty mountains, but which are in the end lighter than a gulp of pure water..." (The novel, 195).

The queen (Maniaa): who was able to face the opposite currents, when she announced her approach at the time of her accession to the throne of Gardena, saying:

"I declare before you that a new era has begun in Gardena, in which there will be no place for the corrupt... Gardena will be in two wars, internal and external... The time has come for us to wake up and realize the magnitude of the danger that threatens our existence as human beings who have the right to a dignified existence and to contribute to making the history of this world." (The novel, 207). Maniaa demanded a transition from the era of underdevelopment and corruption to the ranks of a modern, advanced state..., and during the first two years of her rule, Gardena witnessed distinguished activity in the areas of: trade, education, social and commercial services. She showed severe reservations in dealing with strangers, Foreign debts were no longer a problem in the new era of Maniaa... In the third year, all privileges granted by successive Gardena governments to oil and mineral exploration companies were withdrawn..." (The novel, 212-213). As a result, the victories continued during her reign.

These are scenes from texts charged with ideological intellectual visions, filled with the idea framing the event in Gardena, what the victories of the queen (Maniaa), her escape from the grip of Europeans, and from the leaders of the Sunians in Ariasteka, as "They began, on their part, to draw up the necessary plans to abort the experience of Gardena and its remarkable rise ... They insisted on doing what was possible to annihilate the new rule, especially after they learned of Maniaa's commitment to defending the right of the protectors in their lands..., and her commitment to liberating the people from whom she described as "strangers who came from all parts of the earth, wreaked havoc on us, and caused discord between us." .." (The novel, 214).

This is the novelist's vision of reality, and it is a true and disturbing vision at the same time. He presented his testimonies on this reality in his fictional text when he said: "The competition and struggle of European nations over resources and raw materials that they need in civil and military industries have increased, just as their competition over colonies has increased on all continents. Some of them believed that Gardena would be a disturbing model in governance, and it might lead to a loosening of the Europeans' grip on the brown continent, and that it might be an example for small countries that aspire to liberate themselves from the oppression of colonialism and domination." (The novel, 214-215).

Perhaps one of the most important reasons for the novel's ideology is the Arab person's close coexistence with the current situation, and an understanding of the surrounding events and circumstances. (Lahmidani) points out that: "The writer's opinions do not form at the beginning but one side of the ideological conflict, and the reader does not pay attention to the writer's ideological project until he has finished reading the work." (Lahmidani, Hamid, 1990). However, from the beginning of the text, the novelist announced his project and his vision of the world.

In his text, the novelist relied on the technique of engineering the narration, and presenting the vision through (a knowledgeable narrator) as if he were the eye of the camera observing events closely and recording them. The narrator allows: "The novelist to write freely about the issue he wants. The narrator rids the writer of the idea of projection and the projection of events and personality in the novel onto the personality of the narrator." (Haneen, Ibrahim Maali, 2020). The knowledgeable narrator reveals the conflict between its ideologies, which makes the recipient realize what is close to him in the present. Also, this approach produces a distinct artistic form, because the narrator accurately monitors all the course of events by explaining and giving reasons, in addition to the imagination that the novelist relies on in other fictional events. If the discourse involves ideological dimensions, then the dialogue of the text, its idea and its dimensions lead to the worlds of the text: dismantling it, analyzing it, and re-concluding it.

Thus, every literary work cannot be properly understood based on analyzing its internal structure only, as it is the outcome of the whole societal reality. In return, the text can be understood and analyzed through the structure that indicates its composition, those facts that the text presented in order to convince the recipient of a revolutionary act of data and elements related to the fabric of the novel, where the act of defeat, intrigue and corruption constitutes a repetition of what happened in the Kingdom of Gardena during the rule of Bahr. It is not hidden from the recipient and the critic together what the artistic structure of the novel presented in terms of the ideological vision that the recipient senses through multiple manifestations, especially the aspirations that are indicated by the awakening of (Bahr) and his desire to correct his path, and to discover the truth of the corrupt entourage around him who betrayed him, such as: Bilsan , and the Bahi Shah. He knew that they were among those who plotted against him, and they were the ones who sought to flood Gardena with: corruption, debts, and agreements" (The novel, 196-197).

The novelist has reached the required technique in the context, to reveal the implications and reach the names of the characters laden with ideological connotations, and then the interpretations begin to fall apart because they are indicative signs of their compatibility with the context. The names by which he introduced the characters were not in vain with their designations, but rather gave the recipient the opportunity to synthesize them with the position of each character. This is what has been achieved for the list of names contained in the fictional text, as the meaning of the name (Arib) linguistically is: the dexterous, the skilled, the accomplished, the educated, the artistic, or the one with discernment, and these qualities that Sheikh Arib enjoyed; he was the voice of: the mind, wisdom, and intelligence. Therefore,

"His lovers and haters unanimously agreed that he was a beacon of virtue and a source of love for the near and far...and he constantly warned his people of the consequences of indulging in the pleasures and lusts of life." (The novel, 35).

As for (Dahi), it means (the lion) in language, and he is a shrewd man who acts cunningly. (Al-Mu'jam Al-Waseet, 2011). The narrator described him: "He had a great share of his name, and was distinguished by great intelligence and cunning, and knew how to deal with the common people and those with them." (The novel, 36). Here, the ideology of the novel appears in the features of the name of (Dahi) who went along with the Europeans and became an ally with them". He was certain that they would help him find a place where he would establish a kingdom for him; he was able to convince officials of the need to establish a state for the Makaseers outside the land of strangeness, provided that this state accepts the European presence in the regions overlooking the middle of the continent and close to the ocean, and it helps the Europeans to settle in the region..." (The novel, 36-37). Dahi was really shrewd in his actions, but rather he had an ideology, of his own, hinted at by researching his behavior, and his observation of the natures of predatory beasts and their treachery, how they attack each other, especially hyenas, and he links what he sees with human behavior. As such, the narrator said commenting and transmitting what he sees and hears:

".. Dahi used to write his observations of monsters in his notebook and learn lessons from them..." (The novel, 35). Dahi has his own ideology in life and relationship management, which is mentioned in his saying: "It is okay for a person to imitate a hyena in his life, even if he is forced to eat the crumbs of carrion left by monsters stronger than him, such as lions and tigers..., and perhaps this belief led some to say what they said about me." (The novel, 42). Dahi presents his ideology derived from realistic conflicts in society: "They said: I put poison in my father's food. Even if I did it, the end justifies the means." (The novel, 452). Rayhan, Dahi's servant, confirms his point of view by saying: "Sir, is this what you meant when you said: It is okay for a person to imitate a hyena in his life, even if he is forced to..". These are the justifications that Dahi believed in and followed. He said: "You should know, Rayhan, that if we waited until we were the first to eat from the bowl, we would not be here, and we would not have a kingdom in which there were ambassadors, and we would not be proud of it to the whole world." (The novel, 42-43). We see allusions and allusions to the process of some events in Arab societies in real life, because with critical reading, "the reader formulates the silence of the text and its fugitive significance into a language in which the hidden light of the invisible is always born in this formulation to be a permanent presence in time" (Barada, Muhammad, 1985). These are the stakes in which Dahi and people like him, through the temporal and spatial tide, place themselves hostage to the Europeans.

It is the indicative approaches that are related to the text, clarifying its significance and its intertwining with the intellectual context of the text. Who are these scholars who put themselves in such dependencies, and what was for them, their countries and their problematic positions? Such a vision of reality stimulates the recipient and alerts him mentally by going deeper with him in order to sharpen his awareness.

As for the name (Bahr), King Bahr, who assumed the throne after the killing of his father, grandfather, and servant in one day, by a planned accident for each of them. He was a king when he was nine years old, and showed great ingenuity in managing the country in the early years of his rule. He came with intentions to eliminate corruption, but like the sea, one of his traits is treachery and giving, as he betrayed his nation and his people, betrayed them, and trapped them in the clutches of the Europeans. The narrator said: "With all the promises he made to himself, (Gardena) became, during his reign, a hotbed of corruption and a springboard for the betrayal of the tribes of Hamis who shared the Maccaser: blood, religion, language, and history..." (The novel, 204).

The queen (Maniaa) is the daughter of Dahi, that lost child princess who was kidnapped by one of the guards, and fled with her to the strangeness. No matter how much Dahi tried to recover her with money and rewards, he did not succeed..." (The novel, 50). Maniaa, and it means the same with strength and stability, and she is the fortified and strong, and it is said: a strong woman who is difficult to approach. That was Maniaa who refrained from: corruption and indulging in agreements with the Europeans. As a result, Gardena rose, developed, and flourished thanks to her strength and fortification by force, until they hatched conspiracies around her. The Europeans boycotted Gardena, and tightened the pressure on it to destabilize the rule in it and get rid of her. Even while she was struggling with the disease, they prevented her from taking medicine, as the answer came: "... If you are forced to take medicine, the patient must come by himself to a licensed doctor's office so that the medicine can be dispensed to him.." (The novel, 216-217). These are semantic references, which constitute a reference to a reality referred to by the narrator. This reality condemns the politics of dependencies and the struggle of powers, and in it is an indication that everyone who is outside the framework of dependence is: rejected, condemned, and canceled.

Maniaa, Bahr - at the end of his rule -, and Sheikh Arib represented the stages of awareness and awakening to reality, and this is what counts for the shrewd leader who lives a conscious and alert reality, refusing to besiege the subconscious layers in the individual's mind. This a call to awakening from: wandering, fraud, control, and unreasonableness reality.

The research notes the arguments of the novelist's discourse on the awakening of Sheikh Arib, and his awareness of the domination of consumer values over the individual, so he recommends to his children: "Do not trust these scoundrels who claim: freedom, equality, democracy, and humanity... They will try to plunder your country's resources under the pretext of developing it for your benefit. Instead, they will give you machines for you and your children to play with, they give you watches encrusted with diamonds for the irreplaceable oil, and they give you clothes like the ones they wear instead of precious metals... My children, I adjure you by God that you let their deceit fly above the clouds while you are above the earth... Beware...beware...". (The novel, 30-31).

Here, we see a condemnation of reason for thought, and an extension of the contradiction to the unreasonableness of reality, the dominance of consumer values and their promotion, and the influence on people's minds and souls. These ideological practices were indicated by (Louis Althusser) by saying: "They are strengthened and reproduced through the institutions of society that are called: (Ideological devices) "whose presence helps ensure acceptance of the prevailing mode of production". (Pellisey, 2015). These devices are represented in the systems of: education, family, media, literary, legal, arts, and cultures. They help in producing ideas and beliefs that enable people to work within the societal entity.

The fact that the reality is confused by the intellectual mentality and the distortion of beliefs led to the loss of identity for the (Gardena) society, so the communities shared ideological dependencies from after the era of (Sheikh Arib) to the present, until the individual became in conflict with himself, with those around him, and with reality after the stages of wandering that befell the societies. So, (King Bahr) was convinced of the words of his grandfather (Dahi): "Kings are kings... and the rabble is a rabble... Brine water should not mix with fresh water except in order to complete the picture of nature." (The novel, 63). Nonetheless, most of the people did not feel, during the years of Bahr's rule, that they were citizens with rights and duties, but rather that they were just a rabble that lacked will in the areas of their lives, so their condition did not change from what it was in the first era of the establishment of the state" (67-68). Chaos began to prevail throughout Gardena, and some



cities announced their separation from the rule of Bahr." (The novel, 75-76). This is the reality and the novelist's vision of the reality of society and the emergence of revolutions. As such, devastation and destruction befell all the facilities of life in Gardena" due to: betrayals, corruption, and monopolizing the money and returns of the treasuries of Bahr and his entourage.<sup>1</sup>

The novelist presented his vision in the discourse of the novel in a formulation that deepens control over the minds of individuals, and with a vision of (Dahi) in tightening control over education, and calling him for blind obedience, so he said, directing his words to Rayhan: "You, the entourage, and the people of Gardena are only obligated to blind obedience." (The novel, 46). This dependency is to disable the human mind and keep it confined to the service of the leader.

There is another inactivity that (Bahr) worked to insert in the education system, and this is what he believed in and announced by saying:

"I will make their lives go according to me and my ideas: the lessons they learn in their schoolbooks, their chants, everything around them speaks of the state and about the state, even if it is a matter of the weather or a matter of pure mathematics ... There will come a day when people will believe that the table of multiplication and arithmetic which they teach to their young is not correct or acceptable unless the throne of Gardena blesses it... Didn't King Louis say: "I am the state and the state am I?" (The novel, 47). These studied practices are strengthened and reproduced through societal institutions known as: (the ideological state devices). This is represented in the education system, which is:

"That prepares students and children to act in accordance with the values of society and inculcating prevailing forms of appropriate behavior in them, as well as: history, social studies, and literature, and all of: the family, law, the media, and the arts are considered supporters of the state's educational ideological devices." (Pellisey, 2015). This is in accordance with Bahr's ideology and his desire to disrupt the thought of individuals and direct them to work within the existing social formation, so that they go according to him.

Awareness also appears in shedding light on the management of the executive devices of Gardena, as (Bahr) revealed the inactivity in the military and judicial devices and the corruption that followed them in the higher positions. He condemned the head of the system, and revealed his shortcomings, saying: "As for you, the Legislator, you have tampered with the laws of the country, and forged some of them to serve your own business; and you, the chief judge, I thought you were judging with justice while you were a small judge, but as soon as you rose in your position, you began to forge the issues of the subjects for a number of their homes, and you know, as the commander of the garrison, that you were negligent in repelling the attacks of the Sunians..". (The novel, 60-61).

The societal inactivity is evident in the jobs assigned to their owners, revealed by the ideology of the discourse, and revealed what is hidden in the text that it was not due to the distinction of officials, but rather because the grandfather (Dahi) did not find the weakest of them to hold these positions. He never loved the powerful, and what Bahr wanted from them was an oath of allegiance to the throne of Gardena. (The novel, 60-61). However, corruption reveals itself in the speech, and with reference to its accumulations, the Minister of Finance said in a whisper in the ear of the Prime Minister: "Does this infant not know that his

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perishing grandfather is the one who taught us all the corruption that he talked about?" (The novel, 63). This suggests that corruption is rooted in its accumulations to the days of Bahr in appointing ministers and employees from among the sons of influential people to buy their loyalties, so corruption, unequal opportunities, and succession of power and bequeathing the highest positions of the state increased." (The novel, 69-70). All of this led to inactivity in all state agencies, so the Makaseer was unable to build a state capable of continuing to fend off both internal and external dangers.

The mobilization of political events and historical accumulations in the novel referred to a pattern of ideological data, which was manifested in: language, understanding, and comprehension of the course of reality with its similar events in every society. Hence, the novel carried meanings as much as the spoken text allowed to show the ideological vision, and as far as the production of meanings allowed it. (Louis Althusser) placed literature within the ideological devices that contribute to the process of reproducing production relations, that is: social relations that constitute a condition necessary." (Pellisey, 2015). So, it appears according to the data of the society that wants to leak it to individuals.

Among the manifestations of the conflict are those policies that depend on the strategy of buying the loyalties of individuals and tribes, which became clear in Bahr's approach and his internal policy, as well as the policy of the major powers that control simple societies. Bahr followed a policy that "requires the implementation of all his undesirable policies through the people of the tribes close to him, targeting the people of the distant tribes." (The novel, 113). The narrator who knows everything analyzes this situation, and indicates the content of this policy: "Bahr's habit of excluding this tribe and bringing another one closer... in order to shake people's trust in each other and sow hatred, has worsened. These methods led to Increased hatred among the tribesmen..." (The novel, 113).

As for the policy of strangers in general, it worked to fuel the spirit of division between the Sunnis on the one hand and between the tribes scattered in the desert of Gharaba and the protective kingdoms on the other hand, which led to an increase in conflicts and strife between them. These conflicts that embodied reality, and approached the realities of life. All of this revolves around paradoxes, or perhaps the contradictions experienced by Dahi and Bahr, in preserving an existing kingdom, but conservatism is calculated based on relationships and dependencies, and in choosing loyalties and interests, and it aims to preserve ownership of land and place and the issue of the struggle of existence and entity that affected the intellectual structure of the individual: "The depth of the relationship between place and man made a man of this place to have his vision, his interpretation, his connection, and his affiliation." (Yaghi, Abdul Rahman, 2000). Thus, the relationship is reciprocal between man and his surroundings.

The narration of the anecdotal text continues to follow the ideological discourse to tell about the present, and the gathering of political and social events until the end of the novel after an impregnable death and the control of strangers again: "These forces were able to break the resistance will of the people of Gardena," and "Gardena returned to a king who knew nothing in his life except extravagance and lust. He only trusts strangers." (The novel, 218).

Gardena's novel has expanded the vision with the comprehensiveness of its discourse and ideas, and alerted the recipient to see the world around him. The novelist granted the relations between: persons, events, and place, and re-vision of history with: its past, present, and future, that the text: "is not a retelling of the major historical events, but rather the

emotional awakening of the people who emerged in those events” (Lukash, Georg, 1978). This is what appeared in the position of King (Bahr) at the end of his reign, as well as in the case of the queen (Maniaa).

Whatever the narrator's objectivity and impartiality, and no matter how hard he tries to prevent the recipient from feeling his control over the text, his vision that indicates his presence cannot but appear (Anisa, Ibrahim Al-Saadoun, 2013). (Beni Hani) presented his narration focusing on the political, historical, and social aspects, to suggest specific ideologies he wanted to communicate, warning against engaging in dependencies and agreements that mortgage societies to strangers. The novel warned against the spread of corruption that destroys homelands, and it calls to build a future person capable of challenges and refusing dependencies to strangers, and if the emphasis is correct on the vision of the novelist, but rather his intellectual project that he calls out to him with what he said in her speech, and she said: “I declare before you that a new era has begun in Gardena... There will be no place for the corrupt, and there will be no foothold for the negligent, and Gardena will be in two wars, internal and external, as the internal war is a constructive war to eradicate: corruption, laziness, and indifference... And the external war will be to establish the bases of Gardena towards glory and supremacy... and to establish the presence of the protectors on their lands..., then to liberate the people from the strangers who came from all parts of the earth... and they wreaked havoc between us, and spread strife and division” (The novel, 207).

Thus, Gardena presented its ideological discourse, monitored the stakes of reality, and presented it with an artistic vision that was not separated from the novelistic ideology. The novel produced characters who are at the level of awareness that is possible for them to see reality, represented in the awareness of Bahr, Maniaa, Sheikh Arib, and the people of Gardena.

And the preaching call launched by the ideology of the novelist's discourse shown in Maniaa's speech: “The time has come for us to wake up and realize the magnitude of the danger that threatens our existence as human beings who have the right to a dignified existence and to contribute to making the history of this world.” (The novel, 20). This speech that the novelist expressed to announce his vision and project against corruption and the dependencies that plunge societies into the abyss of corruption and lack of belonging to the homeland.

What can be said is to confirm that ideology is a phenomenon related to the levels of social, political, psychological, and intellectual existence, so that the sociologist can reveal the integrative function of ideology as a source of legitimacy and a frame of reference for political action. Furthermore, the psychologist can analyze its psychological functions within the individual and their connection with his psychological metaphors, while the thinker can analyze the mechanisms of ideological thinking at all these levels.

## **Conclusion**

The novel of (Gardena) was a literary work that carries an ideological message that derives its material to build its narrative architecture, so that the novelist's vision is formed from the realistic and the artistic and the process of this relationship in the text. The study reached these results:

1. The novelist discourse presented the concept of addressing the self. The study clearly questioned the novelist text, which presented the position of the self in the ideology of

- the novel, and showed that real and imaginary relationship together with the world, and the truth in people's understanding of their reality and their relationships that govern the conditions of their existence.
2. The study showed the discourse of the novel and its opposition to the vision of the world, and the subjectivity that confirms the understanding of the social formation and its attainment of the degree of awareness of what is around them. In addition, it revealed its ideology in drawing the relations between individuals in the society of the novel, and the real conditions of their existence that help in reinvesting the current production relations to re-compose the (Gardena) society.
  3. It was concluded from the study that the novel presented the ideological narration, described the events, and talked about the tangible world; the present novelist did not appear with his authority as a source of imagination, and thus the expressive view was united with the ideological vision through the interrogation of the reader who is called to understand the sincerity of the text that he will lead him to interpret the world as the narrator understood it in a non-contradictory way.
  4. While we went through the depth of the political realities in the arguments of the discourse in Gardena, the control of the great powers over the poor societies, and bombarding them with indebtedness, the analysis showed the social dimension in the reality of the poor and developing societies, and the inferior view of those who are not foreigners and from the controlling party. It also explained the search for inactivity in the developing societies that suffer due to corruption and the dominance of the leader to make them follow his rules.
  5. (Beni Hani) was not a traditional novelist in formulating the characters of the novel, so he created its heroes to make the reader realize that they are a natural extension of the political reality engulfed in the furnace of the struggle for power. The study focused on clarifying the problematic dialectic between characters and events. Therefore, the degree of possible awareness in people's awareness of the world around them became clear.
  6. The study revealed the discourse of the novel and its references, as it is a call to raise awareness among nations deprived of their will. So, the perceptual context was an essential element in the text and the analysis of the active social, economic, and cultural factors, as well as the fascination of developing societies in the culture of the West, and the pursuit of it, which trapped them in their clutches.
  7. The study found that building the narrative architecture of the novel draws attention, as it was based on: rhetorical variations, artistic allusions, exotic narrative language, place, and miraculous time. A coalition between the real and the imaginary was formed that gave it an aesthetic that led to the production of semiotic contexts and open semantic spaces in defining space, time, and events.

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