The Migration of the Arab Literary Minority in Europe: 'Alī Badr's Novels and His Vertical Mobilization

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Abstract

This research is rooted in a profound appreciation for the rich literary heritage of Arab society from the past, which we seek to revive in the present. The primary objective of this study is to delve into the values, messages, and ideologies conveyed by the novelist 'Alī Badr through his novels: 'Bābā Sārtir' (2001), 'Shitā'u al-'Āilah' (2002), and 'al-Walīmah al-'Āriyah' (2004), as these literary works engage in global discourse. This study applies two approaches: the international relations perspective as the foundation for fostering global interconnectedness and the media perspective, which evaluates the extent to which Arabic novels influence and shape the universal discourse of humanity. The analysis within the international relations framework, utilizing Michael Barnett's constructivist perspective, seeks to uncover the dynamics of social interactions and the nuanced dimensions of power. This examination aims to understand the implications of Arab novelists' engagement with their European counterparts. The analysis within the media approach, using Gill Branston and

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Roy Stafford's globalization perspective, aims to capture global media narratives that encapsulate their evaluation of the presence and impact of 'Ali Badr's novels. This research concludes that the involvement of 'Alī Badr and his works in the European literary landscape not only serves as a platform for the contestation of global ideas depicted in his novels but also garners widespread global acclaim, as evidenced by numerous awards.

Keywords: Minority Migration of Arabic Literature, Arabic Novels, Vertical Mobilization

Introduction

European literary styles and narratives of tolerance are intricately intertwined with its evolution. The notion of European Literature that was widely accepted after World War II was due to the long-standing traditional conflict between national literatures in the West. These conflicts revolved around their respective self-image, mutual opposition, and disputes regarding the historical epochs within Western literature. This contentious backdrop eventually paved the way for European Literature to attain recognition as a globally acknowledged literary tradition.[1] This phenomenon is evidenced by the enthusiastic acceptance of three books: al-Muḥākāh (Erich Auerbach, 1946), *al-Adab al-Ūrūbā wa al-'Uṣūr al-Wusṭā al-Lātīniyyah* (1948), and *Naẓariyyatu al-Adab* (Rene Wellek & Austin Warren, 1949) as European Literature and put an end to conflicts between national literatures because the three books contain messages from their authors to promote Western unity in the field of literature. This history has become an

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[1] Franka Sinubula, *Al-Adab al-Ūrūbā min Manẓūri al-Ākhar*, First Print 2007, tr. Majdī Yūsuf, Fauzi ʿĪsā, Ḥusain Maḥmūd, Sayyid al-Shaikh, (Kairo: Majlis al-ʿAlā li al-Thaqāfah, 2007), p. 97.

internal maturation among Western writers regarding the value of acceptance among Europeans to emphasize the macro characteristics of their literary identity, achieve goals, and reflect on literature itself.[2] One of the factors in literary development is the diverse schools of literature and their critical approaches, each characterized by its unique inclinations and interpretations, particularly within the context of modern literature, notably European literature.[3] Kamran Rastegar argues that modern Persian and Arabic literature includes comparative literature that is Eurocentric.[4] (accommodating language other than English).

Incorporating Arabic literature into European literary circles represents a phenomenon characterized by adaptability and a spirit of embracing diverse identities. An example of this assimilation of Arabic novels into European literary discourse is evident in the regular study of French expressions of Arabic literature, often authored by Maghrib or Moroccan writers. These works are commonly integrated into the French curriculum, extending beyond the confines of Arab and Middle Eastern

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[2] Hugo Dyserinck, *Komparistik: Eine Einfuehrung*, Third Print (1993), pp. 125-133. Hugo Dyserinck, *al-Īmājūlūjiyā al-Muqāranah/Muqaddimah fī al-Adab al-Muqāran*, third print (1993), pp. 125-133.

[3] Faḍīlah Mādiy, "Dauru 'Ālamiyyati al-Adab wa Madhāhibuhu fī Taṭawwuri al-Adab wa Ẓuhūri Ajnāsihi al-Adabiyyah," Master Thesis, (al-Buwairah, al-Jumhūriyyah al-Jazāiriyyah al-Dīmuqrātiyyah al-Sha'biyyah: al-Markaz al-Jāmi'iy al-'Aqīd al-Ākiliy Muḥannad Aulḥāj, 2021), 2021, p. 13. Shafīq al-Baqā'iyy, *Adabu 'Ashri al-Nahḍah*, Cetakan 1 (Beirut: Dār al-'Ilmy al-Malāyīn, 1990), p. 204.

[4] Kamran Rastegar, *Literary Modernity Between the Middle East and Europe: Textual Transactions in Nineteenth-Century Arabic, English, and Persian Literatures* (London and New York: Routledge, 2007), 176 + xv pp., £24.95, $44.95 (USD), p. e118, ISBN-13: 978-0415425650. Muhsin al-Musawi stated that those who invaded Arabic literature could be identified as early as the 1940s. Muhsin Al-Musawi, *Islam on the Street: Religion in Modern Arabic Literature* (Rowman & Littlefield Publishers, 2009), p. xvi.

studies.[5] This adoption traces its roots back to the historical interplay between contemporary European philosophical and scientific disciplines facilitated by Arabic-Spanish translations during the first half of the twelfth century AD,[6] Arabic-Italian at the Universities of Toledo and Padua and Arabic-Latin in the thirteenth century.[7] The second reason is the intimate relationship between the Arab world and Europe in the modern period, substantiated by the substantial volume of translations of diverse Arabic literature genres into French and English.[8] The third reason for the assimilation of Arabic literature into European literary circles is the inclusion of Arabic literature in the broader European literary discourse, driven by the Comparative Literature Eurocentric movement and the significant influence of the Arabian Nights franchise, which played a pivotal role in shaping the British publishing industry.[9] The fourth reason is the ethnographic

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[5] Valérie K. Orlando, "Being-in-the-world: the Afropolitan Moroccan author's worldview in the new millennium," *Journal of African Cultural Studies*, vol. 25, no. 3 (2013), pp. 275–291. Olivia C. Harrison, "Staging Palestine in France-Algeria: Popular Theater and the Politics of Transcolonial Comparison," *Social Text*, vol. 30, no. 3 (2012), pp. 27–47. Mohamed Wajdi Ben Hammed, "Dispossession and Hybridity: The Neoliberal Moroccan City in Mohammed Achaari's Literary Enterprise," *The Arab Studies Journal*, vol. 27, no. 2 (2019), pp. 40–63, https://www.jstor.org/stable/27097963.

[6] Hasan Syed, *Arabic Literature's Influence on Renaissance Europe: Beyond Bias* (Graduate Law Studies, BPP Law School, BPP University UK), pp. 1-18, retrieved from the page https://www.researchgate.net/publication/333516912, accessed on August 16, 2021.

[7] Notable examples of this interaction include figures such as Ibn Rushd (Averroes), Ibn Senna (Avicenna), Ibn Dawood (Avendauth), Al Khaldun, Al Ghazali, and Al Farabi. Constantine the African is regarded as the pioneering Arabic-to-Latin translator during the thirteenth century AD.

[8] David Tresilian, *A Brief Introduction to Modern Arabic Literature* (London: Saqi, 2012).

[9] The translated Arabic texts emerged as a challenge to the absolute authority of the Roman Catholic Church. This significant development underscores the impact of Scholasticism and Arab-Islamic Humanism, serving as catalysts for the evolution of philosophical thought in Renaissance Europe and its enduring influence. There is a strong likelihood that Arab-Islamic

framework, which concludes that Arabic literature has significantly contributed to our understanding of local culture due to the wide-ranging themes explored in various Arabic literary genres, encompassing politics, religion, social life, the Arab world, and scholarly pursuits in these domains. This multifaceted representation of social life in Arabic literature has been instrumental in elevating its status as a crucial component of world literature. Its uniqueness lies in its dominant role as a social representation medium, which often goes beyond its intrinsic literary quality. In the last 30 years, political intrigue has often been prioritized over the delivery of literary messages. [10]

The European society's affinity for literary works, including Arabic novels, should be seen as a manifestation of the influence of minority migration. European society's enthusiasm for literature "emerged" or "new" with English or French as the

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literature contributed to the Renaissance. Medieval. Kamran Rastegar, *Literary Modernity Between the Middle East and Europe: Textual Transactions in Nineteenth-Century Arabic, English, and Persian Literatures* (London and New York: Routledge, 2007), 176 + xv pp., £24.95, $44.95 (USD), p. e118, ISBN-13: 978-0415425650

[10] Tarek Shamma, "Arabic Literature in Translation: Politics and Poetics," *Clina*, Vol. 2, No. 1, (June 2016), pp. 7-11 [7-8]. According to Lorenzo Casini, the theme of 'exile' (manfā and ghurba) has been a mainstay in Arabic literature since the 19th century, when European powers forced several representatives of the Arab Nahḍa (Arab cultural and literary revival) to leave their countries to oppose foreign rule. This highlights the uniqueness of the acceptance of Arabic literature in the arena of world and European literature. The acceptance of Arabic literature in Europe was further strengthened when all Arab countries gained independence during the 1960s. This made the theme of 'exile' even more prominent and often portrayed through various Arabic literary works. Western scholars and authors, such as Camus, Sartre, and Kafka, also influenced Arab writers. Casini's perspective indicates that the inclusion of Arabic literature in the European literary landscape is a valuable resource for Arab writers. It enables them to draw inspiration from Western references and incorporate them into their diverse literary creations. Lorenzo Casini, *Beyond Occidentalism: Europe and the Self in Present-day Arabic Narrative Discourse*. Badia Fiesolana: San Domenico di Fiesole, 2008, p. 7.

languages of the former colonial powers.[11] A proof of European society's recognition of foreign literature, such as Arabic literature, is Muhammad Husain Haykal, who is regarded as the creator of a new modernist nationalist discourse and the author of "Zaynab" (1913), the "first Arabic novel" since the First World War and the mid-1920s.[12] Kamāl Daud, an Algerian journalist and novelist whose novels circulate in France, has also reminded us of the nature and difficulties of life in contemporary Europe through his various journalistic writings and novels[13] with the award of the François-Mauriac Prize 2014, the cinq continents de la Francophonie 2014 and the Goncourt du Premiere Romance 2015. Novelist Boualem Sansal (Algeria) also received the "grandest" award in the Prix du Premier Roman in 1999 (France) entitled Le Serment des Barbares and the 2012 Editions Gallimard Arabic Novel for his novel entitled "Rue Darwin" from the Council of Arab Ambassadors in Paris.[14] Migration of the minority of Arabic

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[11] Waïl S. Hassan, "Postcolonial Theory and Modern Arabic Literature: Horizons of Application," Journal of Arabic Literature, vol. 33, no. 1 (2002), pp. 45–64, retrieved from https://www.jstor.org/stable/4183446.

[12] Lorenzo Casini, "(Re-) Configurations of Islam in the Development of the Arabic Novel: Case Studies from Egypt and Kuwait," In: *Claiming and Making Muslim Worlds*, (De Gruyter, 2021), pp. 213–228.

[13] Dina Heshmat, "Writing Contemporary Algeria between Literature and Journalism,"*Alif: Journal of Comparative Poetics*, No. 37 (٢٠١٧): pp. 96-117. Lia Brozgal, "The critical pulse of the Contre-enquête: Kamel Daoud on the maghrebi novel in French," *Contemporary French and Francophone Studies*, vol. 20, no. 1 (2016): pp. 37-46. Isabella Schwaderer, "Kamel Daoud, the Colonizer and the Fatwa: Negotiating Islam in Algeria," In: *Exploring Islam beyond Orientalism and Occidentalism*, Springer VS, Wiesbaden, (2021), pp. 149-178. Elisabeth Zerofsky, "The Provocations of Kamel Daoud," *World Policy Journal*, Vol. 33, No. 2 (2016), pp. 62-63. Jeffrey C. Isaac, "Camus on Trial", *Dissent*, Vol. 63, No. 1 (2016), pp. 145-150.

[14] Hakim Abderrezak, "Entretien avec Boualem Sansal", *Contemporary French and Francophone Studies*, vol. 14, no. 4 (2010), pp. 339–347. Debarati Sanyal, "Holocaust and Colonial Memory in the Age of Terror: Assia Djebar and Boualem Sansal", In *Memory and Complicity: Migrations of Holocaust Remembrance* (New York: Fordham University Press, 2015), pp. 213–64, accessed from https://doi.org/10.2307/j.ctt130h9ms.10.

novels in particular or Arabic literature in general in Europe can be evidenced by the existence of Banipal: Magazine of Modern Arab Literature (founded in London by Margaret Obank and Samuel Shimon) as an independent literary magazine that promotes contemporary Arabic literature through English translations—and published three times a year.[15]

The dynamics of the Arabic novel competition found momentum when the space for European literary tolerance was opened. The Arabic novel, characterized by its distinct expression of modernity intertwined with the essence of Islamic existence, encapsulates the epistemological boundaries of the Arab world. This unique form transcends the contents of individual works and shares a common configuration with European literature at large, as well as nationalist literature in Europe and America, particularly,[16] so that this similarity became the prime basis for

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Robert Mortimer, "Boualem Sansal: novelist, polemicist, eulogist", *The Journal of North African Studies*, Vol. 13, No. 1 (2008), pp. 119–125.

[15] Salih J. Altoma, "Translating contemporary Iraq's Arabic literature: ten years of Banipal's record 19982008," *International Journal of Contemporary Iraqi Studies*, vol. 3, no. 3 (2009), pp. 307–319. Mohja Kahf, "The silences of contemporary Syrian literature," *World Literature Today*, vol. 75, no. 2 (2001), pp. 224–236. Mara Naaman, "Disciplinary divergences: Problematizing the field of Arabic literature," *Comparative Literature Studies*, Vol. 47, No. 4 (2010), pp. 446–471.

[16] Incorporating the Arabic novel, as a manifestation of modern Arabic narrative discourse, into the framework of European literature necessitates understanding its dominant genealogy. This genealogy is rooted in the complex interplay between the classical heritage of the Arab world and the established literary traditions of Europe. This perspective indirectly suggests that the Arabic novel can be seen as a kind of literary "stepchild" that had already established its ontological and epistemological status. Lorenzo Casini, "(Re-) Configurations of Islam in the Development of Arabic Novel: Case Studies from Egypt and Kuwait." Lorenzo Casini, "(Re-) Configurations of Islam in the Development of the Arabic Novel: Case Studies from Egypt and Kuwait", In: *Claiming and Making Muslim Worlds* (De Gruyter, 2021), p. 213-228 [215]. See Sabry Hafez, *The Genesis of Arabic Narrative Discourse*, (London: Saqi, 1993). See also Samah Selim, *The Novel and the Rural Imaginary in Egypt* (London: Routledge, 2004), p. 13.

minority accommodation in European literary struggles. Competition for recognition of Arabic novels in the European literary scene can also be traced from the perspective of Ṭaha Ḥusain (1889-1973), who believed that writing novels in Arabic symbolizes modernity, "what it means to be modern."[17] Ḥusain's view combines the history of the institutionalization of the novel with the "history of the institution of the novel."[18] According to him, "the novel is the most significant form."[19] Najīb Maḥfūẓ expressed his view that European novels are sacred and related to Arabic literature[20] that there is an allure to a novel, the limitations of novels for self-expression, and the role of local literary traditions in the writing of Arabic novels.[21] Maḥfūẓ's view, with all the imagery and expertise attached to him, has "stimulated" novice Arab writers and novelists to be more enthusiastic in working productively in the arena of national or regional literary works

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[17] Ṭaha Ḥusain stated, "It will be the great privilege and honor of the contemporary Arabic writers to have literally reinstated this genre by making it the most important in the realm of modern processes." Ṭaha Ḥusain, "The Modern Renaissance of Arabic Literature [1955]", *World Literature Today*, vol 6, no. 3 (1989), pp. 249-56 [253].

[18] Ṭaha Ḥusain also provides "discourse on and about the novel" assessments, interventions, and comments, mainly writing about novels (existence of Preface, Review, and Closing sections) and the most influential practices, which include teaching and researching novels. Ṭaha Ḥusain, "The Modern Renaissance of Arabic Literature [1955]", *World Literature Today*, Vol. 63 (1989), pp. 249-56.

[19] Homer Brown, "Prologue: Why the Story of the Origin of the (English) Novel Is an American Romance (If Not the Great American Novel)", In *Cultural Institutions of the Novel*, edited by Deidre Lynch and William B. Warner (Duke University Press, 1996), pp. 11–44 [14], accessed from https://doi.org/10.2307/j.ctv11smf2v.4.

[20] Wen-chin Ouyang, "The Dialectic of Past and Present in *Rihlat Ibn Battuta* by Najib Mahfuz", *Edebiyit* vol. 14 (2003): 81-107 [86]. Mohamed-Salah Omri, "Local Narrative Form and Constructions of the Arabic Novel', In: *Novel: A Forum on Fiction* (Duke University Press, 2008, pp. 244–263.

[21] Mohamed-Salah Omri, "Local Narrative Form and Constructions of the Arabic Novel', In: *Novel: A Forum on Fiction* (Duke University Press, 2008), pp. 244–263.

(Arab countries) to Europe as a benchmark for the progress of novels in a world dominated by with English.

The novels or various other writings and Alī Badr's role as a "globalized" subject of Arabic literature are a form of his personal mobilization, which can be seen from his intellectual biography and social biography, which deserves to be reckoned with in European literary association. Badr has won several awards outside of Europe, including the State Prize of Literature (for the novel Bābā Sartri in Baghdad, 2002), the Abu al-Qassim Al-Shabi Prize (for the novel Bābā Sartri in Tunis, 2003), Prize of Literary Creativity (UAE, 2004), and Ibn Battuta Prize for Traveling Books (Abū Ḍabi, 2005). The author has received several accolades for their literary works, including the Medal of Honor from the Algerian National Library for their writing on literature and exile in 2007, and being longlisted for the Arab Booker Prize for their novels 'The Tobacco Keeper' in 2008 and 'Kings of the Sands' in 2009.

Additionally, they were awarded the Sheikh Hamad Award for Translation and International Understanding for the French translation of the novel 'Bābā Sartri', published by Edition du Seuil in Doha in 2016. This series of awards needs to be placed in a broader context, such as comparing Badr's Arabic novels with those of Western (European and American) novelists in the European arena, to fully appreciate their value. This demand is not considered 'excessive' because the mechanism of competition, as an assessment of capital, will position the extent of Ali Badr's progress in carrying his novels as one of the genres of modern Arabic literature in a more competitive arena. This will allow various intellectual and social biography variables to be used as the basis for assessing his personal vertical mobilization as a minority writer and novelist. To better understand how 'Alī Badr's expertise in Arabic literature responded to European literary struggles, we

can examine two factors: the dissemination of his novels through translations and the criticisms they received, as well as the awards he received. This will provide a more objective evaluation of his impact.

Method

This research is categorized as library research, which collects data based on the availability of written or printed materials, and qualitative research, where data analysis and analysis are also carried out qualitatively. This research is interdisciplinary because it is designed using two approaches: the international relations approach and the media approach. The embodiment of the approach in question is specified by the operation of constructivism theory promoted by Michael Barnett as a technical approach to international relations and the theory of globalism promoted by Gill Branston and Roy Stafford as one of the theories in the media approach. The activation of this theory of constructivism targets social relations and specific relations of a power to produce a particular impact from the struggles of 'Alī Badr's novels as minority literature amid struggles with the majority of European literary "communities." The activation of globalization theory is aimed at observing the global media experience, which contains an assessment of the existence of 'Alī Badr's novels and his work in modern Arabic literature for the "world literary community" in general and European society (literary admirers) in particular.

Implementing the theory of constructivism and globalization has enabled us to analyze two things "with a shot." First, analyzing his famous novels such as *Bābā Sārtir* (2001), *Shitā'u al-'Āilah* (2002), *al-Walīmah al-'Āriyah* (2004), *Ḥārithu al-Tabaghi* (2008), *Mulūk al-Ramāli* (2009), and *'Āzif al-Ghuyūm* (2019). The selection of these novels is a subjective limitation for

researchers to emphasize the focus of the study and avoid splitting the study. Second, analyzing the public's assessment of the thoughts and quality of 'Alī Badr's novels such as The Every Human Has Rights Award as an award for journalistic reports in the category of the book Navigating the Space Between Home and Exile (Paris, 2008), Heinrich Boll scholarship in Germany (Cologne, 2010), Scholarship at the House of Chinese writers in Shanghai (Shanghai, 2013), Saint Eden-Banipal Scholarship at the University of Durham in Britain (UK, 2014), and Mario Lattes Prize (in a large series on the novel Plying with the Clouds in the Italian Edition published by Argo, Rome, 2019).

International Relations Constructivism

Michael Barnett, the originator of constructivism theory in international relations, considers that global outcomes require an interactive mechanism of activating actors and different restrictions in determining their destiny. Barnett and Raymond Duvall emphasize this view with two crucial analytical dimensions: the types of social relations in which power operates (interaction relations or social constitutional relations) and the specific relationships where the impacts are generated (specific/direct or diffuse/indirect). The distinctions presented by Barnett and Duvall present the concept of power that is based on obligations (compulsory), institutional, structural, and productive.[22] This constructive view concluded by Barnett that normative structure,[23] the learning process and persuasion will

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[22] Michael Barnett & Raymond Duvall, "Power in international politics", *International organization*, vol. 59, no. 1 (2005), pp. 39–75.

[23] Many constructivists draw on various structurally oriented sociological theories, such as Wendt's words, "A key aspect of any cultural form is its role structure, the configuration of subject positions that shared ideas make available to its holders." Michael Barnett and Raymond Duvall, "Power in International Politics," *International Organization*, vol. 59, no. 1 (Winter, 2005), pp. 39-75 [41], accessed at http://www.jstor.org/stable/3877878. Alexander Wendt, *Social Theory of International Politics* (New York:

present a causal significance, making it easier to observe the existing power narrative.[24]

Constructivism in the context of international relations is seen as an idea that emphasizes how the normative structure that underlies power constitutes the identity and interests of actors. This view can be understood "quickly" that power is a contested concept.[25] The role structure contains functional differentiation to produce different privileges and capacities for the "admirers" of this role.[26] The strength of the structure necessitates a particular role that produces the identity and interests of the actor.[27] Barnett explained that shared international tasks are creating and defining new categories of actors, creating new interests for actors (such as promoting human rights), and transferring models of political organization around the world.[28]

Globalization

For Gill Branston and Roy Stafford, activities on a large scale and structures of power involving culture and media are seen as a threat to globalization, which occurs because of certain activities. Branston and Stafford clarify the nuances of

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Cambridge University Press, 1999), p. 257.

[24] Michael Barnett dan Raymond Duvall, "Power in International Politics," *International Organization*, Vol. 59, No. 1 (Winter, 2005), pp. 39-75 [41], http://www.jstor.org/stable/3877878.

[25] *Ibid*, p. 41. W. B. Gallie, "Essentially Contested Concepts", Proceedings of the Aristotelian Society, vol. 56 (1956), pp. 167-98.

[26] Alexander Wendt, "On Constitution and Causation in International Relations", *Review of International StudiesI,* vol. 24, no. 5 (special issue, 1998), pp. 101–18.

[27] Martha Finnemore, "Norms, Culture, and World Politics: Insights from Sociology's Institutionalism", *International Organization*, vol. 50, no. 2 (1996), pp. 325–47.

[28] Michael N. Barnett And Martha Finnemore, "The politics, power, and pathologies of international organizations," *International organization*, vol. 53, no. 4 (1999), pp. 699-732.

globalization towards an event in question in four explanations. First, activities that take place in the global arena, not just national or regional. Second, activities that are deliberately arranged on a global scale. Third, activities involving multiple interdependencies so that activities in other parts are shaped by one another. Fourth, media and technology activities require instant rather than fast communication.[29]

One interpretation of globalization is the concept of the world as a 'global village' rather than 'village life.' The term 'global village' has been reduced geographically, not only equating 'global' with 'universal', [30] but also implying the emergence of a 'global policeman'[31] by chance. This perspective stems from an optimistic tradition without being overly nostalgic.[32] Globalization as "freedoms" from "free market" is seen by Herbert Schiller (1919-2000) as something that allows cultural imperialism to act on behalf of capitalist interests.[33] It illustrates the negative side of globalization, which is "still controlled" by certain elitists. Schiller (1977) also clarifies that traditional local culture is defeated by external pressure from a more powerful state, especially the media and other cultural exports.[34] This understanding places "elitist" in the form of a state. This view also suggests that new forms of cultural dependency and status were formed, reflecting older

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[29] Gill Branston and Roy Stafford, *The Media Student's Book*, fifth edition (London dan New York: Routledge, 2010), p. 140.

[30] The difference between 'universal' and 'global' is that 'What is universal is true everywhere and forever whereas what is global is merely a feature of the planet here and now' (During 2005: 87). Hans Soderberg, 'Is There Blood on your Mobile Phone?', (2006), http://danchurchaid.org.

[31] Chalmers Johnson, 'The Good Empire', *Soundings*, (Winter, 2007), pp. 80–91.

[32] Gill Branston dan Roy Stafford, p. 144.

[33] H. I. Schiller, "'Not Yet the Post-Imperialist Era,' in O'Sullivan, Tim, and Jewkes," in *The Media Studies Reader*, ed. by Yvonne (London: Routledge, 1997).

[34] *Ibid*.

imperialist power relations.[35]

Global-local flows are of serious concern because the specific factors of both present certain global cultural forces. This understanding also complicates the issue of "local reach" or "transnational reach" which is always built for the image of "global success." This fact necessitates a global understanding as "glocal," which describes the capacity of contemporary consumer capitalism to enrich differences along the lines of local preferences, culture, and so on.[36]

The discourse of environmentalists is ultimately the end of understanding globalization.[37] Some views target a growing "global village" of consumers connecting with one another via global brands, possibly specific networks, and the Internet. The resource-hungry Internet is the cause of "imbalances" such as "natural selection" that do not benefit certain local wisdom. The negative side of globalization needs to be addressed proportionally, that the current dimensions of space and time require the phenomenon of "global village" rather than "village life" as a stage or phase of human civilization that must be lived as it is.

Results and Discussion

The novel *Bābā Sārtir* (2001) presents existential, communist, and nationalist ideas against a backdrop of class, ethnic, and political conflicts in Iraq during the sixty's generation. The novel also portrays the severe political fluctuations and bloody revolutions of the time. It is essential to note the role of actors and global currents. The novel features several characters, including

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[35] Gill Branston dan Roy Stafford, p. 145.
[36] Gill Branston dan Roy Stafford, p. 149.
[37] Gill Branston dan Roy Stafford, p. 151.

Ḥanā Yūsuf, who is described as having a unique appearance, Nūnū Bahār, an unethical friend, 'Abd al-Raḥman, an Iraqi philosopher with a love for existential philosophy, [38] and his student Jean-Paul Sartre. Additionally, the novel includes Dalāl Maṣābnī, a dancer whose life was greatly impacted by the political and ideological changes in Baghdad. Ismā'īl Ḥaddūb, Shā'ūl, Edmond, and Nādiah Khaddūrī are referred to as 'functional differentiation'[39] in a global context. Ismā'īl Ḥaddūb is a former communist turned existentialist, Shā'ūl is a communist Jew who aimed to establish an empire of happiness on earth, Edmond is Trotsky's lover who seeks to create a revolution and destroy everything, and Nādiah Khaddūrī is a beauty who is a fanatical victim of cultural ideas and clichés. Hanā Yūsuf portrays a character who experiences discrimination based on their appearance. The character's positive traits are contrasted with their aggressiveness and confidence, which leads to negative impressions from others. The character's practical competence is disregarded. The language used is clear, objective, and avoids biased or ornamental language. [40] Nūnū Bahār, a friend of Ḥanā Yūsuf, should be held to ethical standards in their relationship. [41] Their interactions should be limited to matters of the senses or existentialism that align with their shared inclinations and interests. The novel features the actors 'Abd al-Raḥman and Jean-

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[38] Existentialism philosophy is a view that places humans as the epicenter because humans are meaningful beings. Wilhelmus Jamarut and Kondradus Sandur, "Existentialism Philosophy: A True Possibility of Life", *Sophia Dharma: Journal of Philosophy of Hindu Religion and Society*, vol. 4, no. 1 (2021), pp. 72-89.

[39] Explanation and classification of duties of authority between law enforcement officers institutionally.

[40] Janine Willis and Alexander Todorov, "First impressions: Making up your mind after a 100-ms exposure to a face", *Psychological science*, vol. 17, no. 7 (2006), pp. 592–598.

[41] Steffen Roth, "The moral of functional differentiation: a new horizon for descriptive innovation ethics," *Electronic Journal of Business Ethics and Organization Studies*, vol. 17, no. 2 (2012), pp. 27–34.

Paul Sartre, contributing to the existentialism narrative required by European society during the transition period to the Industrial Revolution in England (1760-1830) and France (1989-1999). Dalāl Maṣābnī is portrayed as an actor who fell victim to the political and ideological turbulence (*Taqallubi al-Siyāsati wa al-Afkāri*) of the sixties generation in Baghdad. The author highlights the desire for the betterment of the Iraqi people, despite the challenges posed by military revolutions and periods of instability. The text is clear, concise, and objective, with a logical flow of information and precise word choice. The language is formal and free from grammatical, spelling, and punctuation errors. The content of the improved text closely follows the source text without any additional aspects. The character of Dalāl Maṣābnī effectively represents the European society's enthusiasm for liberation and democracy in the 20th and 21st centuries. This is one of the reasons why this novel has gained popularity among readers, with translations available in over fourteen languages. The character Ismā'īl Ḥaddūb, who Shā'ūl selected for the role, embodies existentialism that can withstand the complexities of the world, including Europe in the 1960s.[42] At that time, Europeans still glorified existentialism[43] and ignored the history of communism. The combination of communism and existentialism represents a clash of global cultural forces, which has been experienced by European society as a distinction of preference. Therefore, this novel's ideological globalization narrative cannot be avoided.

The novel *Shitā'u al-'Āilah* (2002), which describes the nuances of the destruction of the Baghdad aristocracy after the

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[42] Simon Utara, Resensi Buku: Tema-tema Eksistensialisme, "Pengantar Menuju Rkdidyrndislidmr Dewasa ini," *Areta*, 2:2 (2014): 199-2003.

[43] Don Ihde, "Phenomenology in America (1964–1984)", In: *The Reception of Husserlian Phenomenology in North America* (Springer, Cham, 2019), pp. 345-364.

reformation, must be seen as cultural imperialism in the context of globalization. The arrogant aunt character in this novel does not only depict unilateral power as one of the nuances of aristocracy because she is from one of the aristocratic families.[44] The novel's narrative aligns with the Anglo-Iraq Agreement (June 1930), which established an 'intimate alliance' for 'full and honest consultations between Iraq and Britain regarding foreign policy' and 'mutual assistance in cases of war.'[45] However, it focuses solely on a few classes of aristocrats, specifically those who supported the pro-British Hashimiyyah Kingdom. The Hashimiyyah Kingdom's aristocratic nobles, including King Faisal II and members of the royal family, were executed in the courtyard of the Rihab Palace in Baghdad. This event led to the successful coup of Abd al-Karim Qasim, [46] who subsequently rose to power in Iraq. Qasim's policies included withdrawing from the Baghdad Pacts

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[44] The view of Acemoglu, Cantoni, Johnson, and Robinson stated that what indirectly influenced the existence of reforms instead of Iraq's aristocratic nuances was the French Revolution, where forced institutional changes allowed a lack of prosperity such as in Africa, Latin America, the former Soviet Union in the 1980s and 1990s. s, and recent experiences such as Afghanistan and Iraq. Daron Acemoglu, et al., "The consequences of radical reform: The French Revolution", *American Economic Review*, vol. 101, no. 7 (2011), pp. 3286-3307. The existence of an aristocracy within the government of Iraq (the Hashimiyyah Empire until 1958) was based in any way on gifts from foreign powers (British), which had no precedent in Iraqi history, so Baghdad's politicians had no legitimacy and never developed an entrenched constituency. This phenomenon presents that Iraqi politics is merely an alliance of the aristocracy and proves that there were many rebellions and coups based on nationalism and demands for freedom from Western influence (especially the British).

[45] Iraq gave Britain the freedom to use air bases near Basra and Al Habbaniyah and the right to transfer troops throughout the country for 25 years starting after Iraq entered The League of Nations (October 3, 1932).

[46] 'Abd al-Karīm Qāsim orchestrated this coup due to his strong aversion to Iraq's reliance on Britain and his opposition to the 1942 Anglo-Soviet Agreement, which he viewed as an imposition on Iraq's sovereignty. Tareq Y. Ismael and Andrej Kreutz, "Russian-Iraqi relations: A historical and political analysis", *Arab Studies Quarterly*, Vol. 23, No. 4 (Fall 2001), pp. 87-115.

and establishing friendly relations with the Soviet Union. Abd al-Karim Qasim's leadership exhibited social, political, and religious characteristics that were more secular due to his affiliation with the Soviet Union, which espoused communist ideology. Cultural imperialism became an undeniable phenomenon at that time, and this was in line with the trauma of the aristocrats who no longer had power and were marginalized by nationalists who were influenced by the ideology of communism as experienced by the figure of an aunt and his figure as one of an aristocratic family who has a luxurious historical library accompanied by a bourgeois lifestyle service which the narrator describes in the following fragment of the novel:

كانت عمتي منغمسة كليًا في حزنها وهنالك ماضٍ موحشٍ يطبع كل ما تقول، للذكرى كانت تتحدث ولم تتحدث لتمدني بالمعلومات أو تشرح حزنها، كانت تطلع إلى الفستان الأحمر المفضض المرمي على الأريكة مثل قطع لحم حمراء على مساحة غامقة. استغربت:

(-هل كان هذا فستانُها.)

انغمرتْ عمتي في حزنها العصيّ على الوصف أو التفسير، كان هنالك شيء ملغز وحميمي في صوتها المتهدّج الذي يأتيني بشكل أليف من مكان بعيد؛ لقد مسحت الغبار الذي علقه، ثم تملّكها صمتٌ ثقيلٌ. لم أكن أميز في الصالة نصف المضاءة بوضوح، فأحسست أن شيئًا سريعًا غامضًا مسني، والآثار السحرية تطرد عني نزعة الفضول .

(-من كثرة التأمل في هذه المساحة، شعرنا بأن كل شيء يعادينا، كل شيء هنا مجهول وعدائي .. لقد عشنا حياتنا ولم نعرف الكراهية ... ولكن حين أحببته أخذت تكرهني؟)

كان الانفعال يأخذني في المكان المملوء بالجلد الأحمر
واليوميات التي علاها الغبار، كان الانفعال يأخذني بعيدًا إلى
معرفة تفاصيل ذلك اليوم الذي دفنت عمتي أسرارها فيه، كنت
أريد معرفة مشاعر عمتي بالضبط نحوه، غير أنها كانت تنظر
نحوي بغموض وتتحدث عن أيام مروعة تستيقظ فيها منتصف
الليل لتضرب على ساقيها وتقول (لم يكن ذلك حقيقة .... لا كل
ذلك كان حلما).[47]

كانت مكتبة العائلة الضخمة المتوارثة جيلًا بعد جيل، حجرة
طويلة بقاطعين خشبيين اثنين، كانت أنيقة أناقة باذخة، مكسوة
جدرانها بألواح مشرحة من البلوط الهندي المائلة إلى اللون
الأحمر الغامق قليلًا، وقد خطت أرضيتها الفسيحة بسط طويلة
من الصوف الأصفر المعتم المورد، فرشت عليها السجاجيد
الفارسية الفاخرة المهدبة النهايات، وقد كانت الموسوعات
بألوانها الزاهية والكتب الضخمة بجلودها الطرية الموشاة بماء
الذهب، مرصوفة على الجدران الشاهقة من الأسفل إلى
الأعلى، ما خلا الزوايا الثلاث التي احتلتها الأرائك المفروشة
بالطنافس الحريرية، والمكاتب التي تتوسط الحجرة، حفظت في
جواريرها الوثائق التاريخية وذكريات شخصيات العائلة
الدبلوماسية والسياسية وألبومات صورها، وتاريخ رحلاتها
الرسمية وزياراتها، وفي أعلاها رتبت القراطيس الثمينة
والأقلام المذهبة والعديد من المحابر بألوان مختلفة، كل شيء
في المكتبة مرتب ترتيبًا عاليًا: طنافس الأرائك الحريرية،
الساعة الدقاقة التي على الجدار المقابل والمختومة بالشعار
الملكي، الستائر المخمل الهابطة بثقلها على الأرض، وقد
تناولت العمّة كتابًا أصفر الغلاف، أنيقًا، مذهب الحواشي من
الرف الذي يقابلها ـ موسوعة العلوم الطبيعية ـ ووضعته على
طاولة صغيرة من الخشب الأبيض العاجي الزكي الرائحة،

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[47] 'Alī Badr, *Shitāu al-'Āilah*, second print (Yordania: Dār al-Fāris li al-Nashr wa al-Tauzī', 2007), pp. 14-15.

وبعد ذلك تناولت مجموعة من الأطالس ورحلات ماركوبولو،
ورحلات ابن بطوطة، وألف ليلة وليلة، وكتبًا أخرىفي التاريخ
والحضارات القديمة لتحملها إلى المكتب الذي جلست عليه الفتاة
وعيناها تتلاقطان خلف عمتها، وقد حمل الخادم السوداني ـ
وهو يرتدي طربوشه الأحمر ومريوله الأبيض الناصع ـ
صينية فضية، وقدم لهما الشاي المعطر بالهيل بأكواب
سيراميكية، وأخذتا تتصفحان الكتب.⁴⁸

The Soviet Union's cultural imperialism towards Iraq in the context of international relations as a global result can be seen from several interactive mechanisms. The first symptom that surfaced was fluctuations in relations between Iraq and the Soviet Union,[49]

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[48] *Ibid*, 36-37.

[49] Diplomatic relations between the Soviet Union and Iraq began on September 9, 1944, then were interrupted in January 1955 at the aspiration of the Iraqi government, and resumed on July 19, 1958. The Iraqi government recognized politically that the Russian Federation was the inheritor of the rights of the Soviet Union, and Iraq had an embassy in Moscow (Russia). In contrast, Russia has an embassy in Baghdad and consulates in Erbil and Basra. This diplomatic appearance shows the close relations between the two countries, especially in the military-technical field between 1958 and 1990, where Iraq emerged as the leading importer of Soviet Union military equipment, while the Soviet Union established various military factories in Iraq such as the Howitzer factory, the Kalashnikov machine gun factory, and artillery ammunition factory. On the other hand, the Soviet Union also played an active role in establishing the Iraqi oil industry, developing Iraqi defence military capabilities, and establishing 100 economic projects (which were completed in 80 projects). This relationship resulted in the North Rumaila, Omar, and al-Lhais oil fields with a total production of 45 million tons annually. This relationship also resulted in the Baghdad-Basra oil pipeline; thermal and hydroelectric power plants; al-Nasiriya, al-Najibiya, and Dukan stations with a total of 1440 MW; an agricultural machinery factory in Alexandria; and a pharmaceutical factory in Samarra. Artemy Kalinovsky, "The Soviet Union and the Iran–Iraq War", In: *The Iran-Iraq War* (Routledge, 2013), p. 236-248. K.T. Thomas, "The Us, Iraq And Oil Politics", *Proceedings of the Indian History Congress*, vol. 67 (2006), pp. 901–9, http://www.jstor.org/stable/44148009. Geoffrey Wheeler, "Soviet Interests in Iran, Iraq, and Turkey", *The World Today*, vol. 24, no. 5 (1968), pp. 197–203, http://www.jstor.org/stable/40394125. Stephen J. Blank,"Strategic Effects of Conflict With Iraq: Post-Soviet States," *Strategic Studies Institute, US*

presenting mutually beneficial cooperation in which the Soviet Union obtained oil supplies, and Iraq enjoyed access to defence military weapons. The second symptom, whether consciously or not, has brought communism to the forefront in Iraq by proving the existence of a communist party (The Iraqi Communist Party, Ḥizb al-Baath) since 1934 and supporting Moscow after 1958.[50] The Baathist regime is increasingly experiencing "peak intimacy" with The Soviet Union from 1969 to 1973 when Iraq appeared as the Soviet Union's closest ally in the Middle East region[51] also displayed unequal treatment, such as social exclusion and injustice experienced by the Hashimiyyah royal family in the research novel.[52] Feelings of boredom over the routine at home as social

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Army War College (2003), http://www.jstor.org/stable/resrep11585. Edward Ifft, "Iraq and the Value Of On-Site Inspections", *Arms Control Today*, vol. 34, no. 9 (2004), pp. 21–28, http://www.jstor.org/stable/23627522. Jaafar Bahlool Jaber Al-Hussaynawi, "The Political and Economic Dimensions of the Occupation of Iraq and its Impact on Regional Neighbors," Master Thesis, (Iraq: Al-Nahrain University, 2013), pp. 31-79, retrieved from https://nahrainuniv.edu.iq/sites/default/files/Combined_122.pdf. Mathnā 'Alī Ḥusain al-Mahdāwī, "Atharu al-Mutaghayyiri al-Amrīkī fī al-'Alāqāt al-Rūsiyyah - al-'Irāqiyyah al-Mu'āṣirah," *Majallatu Dirāsāt Duwaliyyah*, No. 41 (2009), pp. 1-16. Ṣāliḥ Khalf Ṣāliḥ, "Ātharu al-Ijtiyāḥ al-'Irāqiy li al-Kuwait 'alā al-'Alāqāt al-'Irāqiyyah - al-Amrīkiyyah 1988-2008", Master Thesis, (Jāmi'atu al-Sharq al-Ausaṭ li al-Dirāsāt al-'Ulyā, 2010 M/1431 H), pp. 1-24 and 25-70, retrieved from https://meu.edu.jo/libraryTheses/58677510213b1_1.pdf .

[50] It should be noted that relations between Iraq and the Soviet Union had been severed due to the 1963 Iraqi Coup where the new government persecuted the communists, which caused the Soviet Union to suspend arms exports in June 1964. Iraqi internal political conflicts involving ideology and religious understanding indirectly and directly changed the diplomatic relations between both countries. Tensions between the two countries improved again in 1967 through agreements on oil export to the Soviet Union and the import of Iraqi weapons (Eastern Bloc) on a large scale. Iraq - USSR Oil Agreement, International Legal Materials, vol. 7, no. 02 (1968), pp. 307–311, doi:10.1017/s0020782900052517.

[51] Frank Fukuyama, *The Soviet Union and Iraq Since 1968* (Rand Corp Santa Monica CA, 1980), pp. 13-70

[52] Fāyiz 'Abdullāh al-'Assāf, "Al-Aqalliyyāt Wa Atharuhā fī Istiqrāri al-Daulah al-Qaumiyyah: Akrād al-'Irāq Namūdhijān", Master Thesis (Jāmi'atu al-Sharq al-Ausaṭ li al-Dirāsāt al-'Ulyā, al-Faṣl al-Dirāsy al-Awwal 2009-2010),

sanctions imposed by the domination of Iraqi politics and the existence of the Baath party against former aristocratic families is illustrated through the experience of the figure of Bibi in the following quote:

كانت الأيام الثقيلة بإيقاعها البطيء تمر، الفصول المختلفة تتعاقب، وورق الروزمانة يتطاير في الهواء يومًا بعد يوم، كأن تيار الحياة يتقاطع مع نفس المرأتين على وتيرة واحدة تغيره دورة الأفلاك والتحولات المناخية، على وفق إيقاع الحياة الداخلية للمنزل الذي يسير في جمود برنامجه اليومي وقد تقيد به أهل المنزل أشد التقيد. كان الزمان الكثيف يتركز في الامتداد الطويل للحياة الشاحجة المبهمة في نقطة واحدة، لا تبدل ولا اختلاف فيها، ولكن الحقيقة مختلفة نوعًا ما، فالتغير غير المحسوس يطرأ شيئًا فشيئًا يتعذر إدراكه، مثلما يتعذر على العمة أن تفاجئ الحديقة الكثيفة وهي تتغير من فصل إلى فصل.٥٣

The various dynamics of Iraq presented by 'Alī Badr in his work entitled Shitāu al-'Āilah become a landscape that needs to be examined so that it can be appreciated proportionally. The reality of cooperation between Iraq and Russia, described by the collapse of the Iraqi aristocratic power through the depiction of the figure of Bibi in the novel under study, is a constructivist phenomenon in the international relations approach. The Iraqi government's fondness for the Soviet Union as its ally and cooperation between the two sides had unconsciously influenced the fertility of communism and socialism in Iraq, one of the side effects of which was the destruction of the political power of the

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pp. 34-42, retrieved from https://meu.edu.jo/libraryTheses/58677861367a6_1.pdf.

[53] 'Alī Badr, *Shitāu al-'Āilah*, Second Print (Yordania: Dār al-Fāris li al-Nashr wa al-Tauzī', 2007), p. 38.

aristocrats.[54] This alternating shift of power illustrates the existence of the revolution in Iraq as an "opium" for many developing countries, especially Arab countries, which came from the author's thoughts, 'Alī Badr. The idea of 'Alī Badr, based on genuine independence from various forms of pressure at home and abroad, should be contested before novels in various European languages. The revolutionary spirit echoed by 'Alī Badr in this novel does not necessarily negate the political and historical legacies of the past, which are considered constructive for the development of his country. His thinking is worthy of juxtaposing as a great world idea that puts power proportionally, where aristocratic-political nuances need to be based on a revolutionary spirit in various state attitudes and government policies while maintaining a democratic climate.

The novel *al-Walīmah al-'Āriyah* (2004) examines the Iraqi intellectual conflict at the end of the *Uthmāniyyah* period, which was obsessed with the direction of transformation and change and its contextualization in modern life when faced with two events, namely the British occupation (as secularization, imaginary liberation, and existence) and the first world war. Michael Barnett's constructive theory of normative structure, learning process, and persuasion presents causal significance in the context of narratives of power[55] can be seen from the conflict between the two models in *al-Walīmah al-'Āriyah*'s novel, namely: the 'Uthmāniyyah model, which is hundreds of years old, laden with trust and confidence, and the European model, which came

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[54] Al-Majlis al-'Araby li al-'Ulūm al-Ijtimāiyyah, *Ikhtitāmu Silsilati al-Muḥāḍarāt al-Sanawiyyah*, Cetakan Kedua (Beirut: Bināyatu 'Ilmi al-Dīn, April/Nīsān 2019), pp. 1-2 and 34-65.

[55] Michael Barnett dan Raymond Duvall, "Power in International Politics," *International Organization*, Vol. 59, No. 1 (Winter, 2005), pp. 39-75 [41], retrieved from http://www.jstor.org/stable/3877878. Alexander Wendt, *Social Theory of International Politics* (New York: Cambridge University Press, 1999), 257.

with its scientific, economic and military advantages. The events of the end of the '*Uthmāniyyah* phase and the beginning of the British occupation of Iraq in 1917 cannot be denied becoming a global cultural and ideological dialectic contested in Iraq.[56] A comparison of the two models is indeed possible as an attempt by 'Alī Badr to offer a model of sovereign and ideal government for Iraq in the international arena. Power as a contested concept for Barnett[57] can be seen from this novel regarding the contestation of state power, ideology, and social dynamics which include various layers of world power that attract each other as reflected in the following novel excerpt:

بغداد ممزقة، تجارها خائفون، في الصباح يتمنون نصر الأمة الإسلامية علنا، وفي بيوتهم يدعون الله لنصرة الإنجليز والخلاص من المستبد العثماني، والأفندية يتظاهرون بنصرة الإمبراطوريةفي الصحف والمجلات والقهوخانات، يتحينون لفرصة سقوط الدولة من أجل الاستقلال٥٨

The novel *al-Walīmah al-'Āriyah* has a global feel when viewed from the globalization theory of Gill Branston and Roy Stafford, emphasizing the concept of place. Ḥamūd Nāṣir Ḥasūn 'Alī'il who views that places that are influenced by ideas and culture[59] through investigations of Iraqi community movements in

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[56] Monica Ruocco, "An Example of Arabic Musical Fiction: Ali Bader's Haris al-tibgh (The Tobacco Keeper)," H. Kilpatrick (ed.), in *Arabic Literature and Music*, Special Issue of Quaderni di Studi Arabi, n.s. 7 (2012), pp. 205-224 [210]. Huda Mohamed Saleh, "An Analysis of the Concept of Identity Crisis in Ali Bader's Tobacco Keeper," *International Journal on Humanities and Social Sciences*, Vol. 29 (January 2022), pp. 143-154 [144], retrieved from https://ijohss.com/index.php/IJoHSS/article/view/365/365.

[57] Michael Barnett dan Raymond Duvall, "Power in International Politics," *International Organization*, Vol. 59, No. 1 (Winter, 2005), pp. 39-75 [41], retrieved from http://www.jstor.org/stable/3877878 .

[58] 'Alī Badr, *al-Walīmah al-'Āriyah* (Dār al-Madā li al-Thaqāfah wa al-Nasr, 2009), p. 165.

[59] Ḥamūd Nāṣir Ḥasūn 'Alī'il , "al-Makān fī Riwāyāti 'Alī Badr,"

their local contexts such as elite discourse, cultural discourse, politics, and religion of the country[60] show that there is indirect social interaction related to world trends and ideologies who attended and were rejected by one of the Iraqi residents in the novel under discussion. Recognition of the changing times that necessitate the succession of power is a form of indirectly accepting the view of globalization. The setting of this novel which includes the idea of Islam vs. the West, 'Uthmāniyyah power vs. modernity, social control of colonialism vs. independence, hopes for world war vs. world peace cannot cover the appreciation of Arab society to Western society for the presence of this novel as evidenced by the achievement of grants from *Muassah al-Kundūr al-Thaqāfiyyah* (Condor Cultural Foundation) in 2004 in al-Jazair[61] and master's thesis written at Philadelphia University (USA, 2016).[62]

The strength of the structure that produces identity in the context of international relations[63] is the theoretical basis for viewing Philadelphia University's partiality, which legalized and graduated Ḥamūd Nāṣir Ḥasūn 'Alī'il's thesis because the institution has an inclusive and modern vision and mission. Recognition by a campus in the United States indirectly related to the master's thesis can be understood as acceptance of certain

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Master Thesis, (Philadelphia: Qism al-Lughah al-'Arabiyyah wa Ādābihā, Jāmi'ah Fīlādilfiyā, 2016), p. 36.

[60] Wadī Shāmikh, "al-Ṭarīq ilā al-Walīmah al-'Āriyah: Qirāah fī Tajribah 'Alī Badr al-Rawāiyyah," dalam *al-Madā al-Thaqāfiyy*, No. 704, p. 11, retrieved from https://almadapaper.net/sub/06-704/11.pdf, accesed Tuesday, 27 Juny 2006.

[61] Ḥamūd Nāṣir Ḥasūn 'Alī'il , "al-Makān fī Riwāyāti 'Alī Badr," Master Thesis, (Philadelphia: Qism al-Lughah al-'Arabiyyah wa Ādābihā, Jāmi'ah Fīlādilfiyā, 2016), p. 14.

[62] *Ibid*.

[63] M. Finnemore, "Norms, Culture, and World Politics: Insights from Sociology's Institutionalism", International Organization, vol. 50, no. 2, (1996), pp. 325–47.

narratives, ideologies, cultures, and subjective views that still characterize the nuances of the global arena in an academic context. The facts of the master's thesis certainly cannot be separated from one of the contents of the narrative in the novel *al-Walīmah al-'Āriyah*, which realizes the collapse of the 'Uthmāniyyah power and the emergence of a new phase of power while still looking at certain civilizations outside Iraq and even Arabs who have noble values, beliefs, beliefs, traditions, and culture. The existence of an inclusive attitude about the weaknesses and "fluidness" of certain powers ('*Uthmāniyyah*'s power in Arabs) is the justice of global association attitudes that must be appreciated as written in the following excerpt from the novel study:

<div dir="rtl">

كان الشيخ أمين يمضي الساعات الطويلة وهو واجم في مكتبة طوب سـراي، يمضي الساعات وهو حزين لأن الأستانة لم تعد الضربات المريعة للسلطان محمد الفاتح*، ولـم يعد ضياؤها الباهر القديم يلقي بأشعته على العالم الإسلامي الكبير. لقد رأى تهدم مدينة الإسـلام التي كانت تنتعش تحت أشعة الشمس متلألئة في الأمواج، مثل سلة من الأزهار، لقد رأى أريـج الزهر وهو يغطي وجه آسيا التي يتبدى فيها لغز الروح أكثر ما يتبدى فيها لغز الجسد٦٤

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Conclusion

An examination of the novels *Bābā Sartri, Shitāu al-'Āilah*, and *al-Walīmah al-'Āriyah* revealed a multitude of profound themes that seem to emanate from 'Alī Badr's moral concerns, shaping them into compelling global ideas. *Bābā Sartri*'s novel presents an ideological war between existentialism, communism, and nationalism, all aimed at presenting an ideal state

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[64] 'Alī Badr, *al-Walīmah al-'Āriyah* (Dār al-Madā li al-Thaqāfah wa al-Nasr, 2009), p. 12.

sovereignty and government that can prosper the population. The novel *Shitāu al-'Āilah* presents the defeat of the aristocracy in the face of various political ideologies (including socialism and communism), which appear as Iraqi rulers, where the aristocrats experience trauma and always reminisce about the splendor of their dominant authority when controlling the state and government in Iraq. The novel *al-Walīmah al-'Āriyah* presents intellectual contestation in various negative and positive colors between nostalgia and the glorification of '*Uthmāniyyah* power which rests on beliefs, values, and culture on the one hand, and the splendor and sovereignty of modernism-globalization which is based on intellectuals, economy, and military on the other hand which eliminates the first power so that it can be understood that the adoption of both sides is novelist esotericism in offering alternative paths for Iraqi national interests in global relations.

This study concludes that the thought content in 'Alī Badr's novels which contain great world ideas deserves to be relied upon as literary works enjoyed by the public globally, especially in Europe, as evidenced by the residence of 'Ali Badr (novelist) in Belgium and the large number of certain awards or nominations in certain awards in the Middle East, Europe, and America that the novelist has won. Of course, the works of 'Alī Badr, which also narrate cases of love and still strive to subordinate melancholy and romance nuances, deserve to be considered as an idealistic performance in educating the public about various historical events that need to be learned through the medium of novels which are more "crunchy" to be enjoyed.

Teguh Luhuringbudi *et al*

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