

THE IMAGE OF THE JEW IN THE SAUDI NOVEL

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ABSTRACT: *The character of the Jew in literature is character that motivates the Arab reader most because it evokes a long history of conflicts between the Arabs and Jews. This study found that the texts of the Saudi novel that tried to employ the character of the Jew are few and limited and there causes for this which the study deals in detail. The study traces the texts of the Saudi novel in which the character of the Jew appears and introduces. The study tries to give answers to questions that represent the objectives and requirements of its goals. These questions are: How does the character of the Jew appear in the novels? What are its most obvious dimensions? From which perspectives is the character introduced? What is the vision that the Saudi novel introduces regarding the character of the Jew? To give answers to these questions, the study discusses the works of the following Saudi writers: Zainab Hanafi, Turki Alhamad, Omaima Khamis, Abdullah Sa'd, Ghazi al-Qussaibi, Abd al-Wahhab Al Mar'ie, Muhammad Abdo Yamani, Khoqir Issam, Abu Aqil al-Zahiri. The study employs the element of narratology, mainly its semantic aspect. It also relies on certain tools of the psychological methodology.*

KEYWORDS: Saudi Novel, Jew, Character, Dimensions, Rejection, Reconciliation.

INTRODUCTION

The element of the 'character' occupies a significant space in the structure of the novel due to its importance in forming the world of the novel and enlivening its body. "The character and the event represent the spine of the novel."¹ The element of 'character' has importance in introducing the vision and pivoting it.²

The importance of the characters differ according to their roles in the novel structure. Some characters have an important role in drawing the receiver's attention and motivating him, either by their queerness or distinction or connection with strong and influential backgrounds onto him.

As said before, the character of the Jew is considered one of the most arousing type to the Arab receiver as any mention of this character arouses sharp feelings and recalls individual and collective memories that are loaded with historical, intellectual, social and psychological loads.

The study found out that the Saudi fictional texts that tried to employ the character of the Jew are few and limited. This phenomenon has its reasons, which will be elaborately dealt with later.

¹ Al-Qadhi, Muhammad, (editor) (2010). *Mu'jam al-Sardiyyat*. Al-Rabita al-Dawliyya li al-Nashirin al-Mustaqillin. 1st ed., p. 270.

² Regarding the term of 'pivoting', see previous source, p. 65 ff.

The samples of the study consist of twelve novels that include Jewish characters. Here is a description of the characteristics of these characters:

Dimensions of the Characters of the Jew in Saudi Novel³

The Physical (Formal) Dimension

As a result of preconceived ideas, what comes to mind is that the Saudi novel will introduce the character of the Jew in an ugly disgusting way but actually, there are other ways of description that break this expectation.

In the novel *al-Warifa*, the Jewish doctor Liberman is described as: "He was wearing around his neck a white woolen shoal that gives him a Bohemian elegant shape."⁴ As we see, the Jew here is described as an 'elegant' person and his clothes are 'white' which indicate purity and cleanliness. However, despite that, he is also described as "Bohemian", which indicates wantonness and rejection of social moral norms !

In another place in the novel, Liberman's eyes are described as 'beautiful': "Liberman's eyes are wider and more beautiful without glasses but they were exhausted and weary."⁵ However, though his eyes are 'wide' and 'beautiful', the narrator suddenly remembers to say that "the two eyes were 'exhausted and weary!' It is noticed that the narrator implies that he his values are not completely good.

The novel *Hai Miri/ Miri's Neighborhood* gives an exaggerated description to the beauty of the Jewish lady UmYacob as if the writer looked for the attributes of beauty and chose the most perfect ones: "She has blue eyes in which hearts suffer; a raised hooked nose, thick eyelashes... and very narrow lips.... Her cheeks go red and glow because they extremely suffer from the tender whiteness and the glowing redness... Hearts would forget their suffering and bemoan Um Yacob's conflict because of the opposites in the qualities of her beauty."⁶

The qualities of beauty are crowded in this descriptive section but it is beauty that is wrapped with suffering, conflict and contrast. The *eyes* cause suffering to the hearts; the *cheeks* suffer from whiteness and redness; the *hearts* bemoan; the qualities of her beauty conflict with each other because of their contradictions. Above all, Um Yakob uses her beauty for temptation and corruption.⁷ The novel describes the beauty of the Jewish woman (Um Yakob) as a beauty that is besieged with conflicts, suffering, opposites and moaning. It is beauty that hurts and tortures more than it delights or pleases! This Jewish beauty is employed in corruption and misleading.

In the novel of *al-Assfuriyya*, Prof. Bashar al-Ghoul describes the beauty of the Jewish lady Suzanne Shelling in this ways: " The nose is Romanian...; it slays me from vein to vein... The smile? It is the most dangerous thing in her face. Fireworks in a dark night!"⁸

³ The character is introduced through several dimensions: physical, psychological, social and intellectual. For more information about these dimensions, see: Saleh, Salah (2003). *Sard al-Akher – al-Ana wa al-Akher Abr al-Lugha al-Sardiyya*. Al-Markaz al-Thaqafi al-'Arabi. Al-Dar al-Baydha' and Beirut, p. 100.

⁴ Al-Khamis, Oaima (2010). *Al-Warifa*. Dar al-Mada. Damascus, Syria.2nd. ed., p. 252.

⁵ Ibid., p. 258.

⁶ Ibn Aqil al-Zahiri, Abu Abd al-Rahman Muhammad bin Omar (1416 h.). *Hai Miri* . The Author's Printing. Distributed by Dar Ibn Hazm. Al-Riyadh, 1st ed. P. 84-85.

⁷ Ibid., p. 85 ff.

⁸ Al-Qussaibi (1993). *Al-Assfuriyyeh*. Dar al-Saqi. Beirut: Lebanon. 3rd. ed.. p. 58.

Despite this crowdedness of ideal qualities of beauty, the novel traces this beauty and its qualities one by one. The beautiful nose "kills" and even "slays" and the smile is "dangerous"! The words "fire" and "darkness" are also present. Thus, the Jewish beauty here is soaked with murder and danger. Moreover, when Prof. Bashar al-Ghoul, found that Suzanne is Jewish, which he did not know before, he rejected her and slapped her and her beauty did not help her or persuade him. On the contrary, the end was 'death' in a car accident or 'suicide'! The novel tells the two possibilities.

Thus, the Jewish beauty is physical beauty that brings nothing but suffering. It is murderous and painful. It does not occur unless it is besieged by an attitude of 'refusal' to the Jews.

If the Jewish beauty is described in the previous places as deceitful in its physical appearance, it is described in the following places as ugly and horrible. The novel *al-Yahudi wa al-Fatah al-'Arabiyya/ The Jew and the Arab Girl*, emphasizes the description of the Jew with a long nose as a way to dispraise him and show him in an ugly shape. This description is repeated in more than one place in the novel.⁹ The novel *Hai Miri/ Miri's Neighborhood* exaggerates in describing the ugliness of the Jewish characters. For example, Moshe "is characterized by hideousness and ugliness of image; he is extremely short... his eyes are grey, pervaded by a dusty color because of the smallpox that wrinkled his face..."¹⁰ The narrator compares him to a laughing monkey!¹¹ The narrator insists on disfiguring the Jewish widow by crowding the traits of ugliness and hideousness: "the widow yawned an ugly yawn that suits her ugliness and wrinkles and her flabby neck that extends up to the top of her chest...she has two wide noses that are covered with wool; her eyes are very narrow and greyish..."¹²

The Saudi novels that include Jewish characters include lots of samples that describe the dirtiness of the Jews, their neighborhoods and houses. For example, in the novel *Hai Miri*, the Jewish neighborhood looks very dirty and winding.¹³ This title is given to the novel in an attempt to emphasize its indication of the Jewish characters and their qualities. This description of the Jewish neighborhoods and their winding ugly roads is also mentioned in the novel *al-Yahudi wa al-Fatah al-'Arabiyya – Qissat al-Hub al-Khalidah*.¹⁴

Colors have their presence and symbolism in this structural context. In the novel of *al-Assfuriyyeh* we see "the Mosad informer who was wearing a black coat, black glasses, black hat, and was reading a black copy of Ma'ariv".¹⁵ The black color has its indication. In addition to its being a color of concealment, it has also an indication of ambiguity, malice and melancholy...

The novel *Musharrad Bila Khati'ah/An Exile without a Sin* distinguishes Hayim from the Palestinian people of the town by his "black hat". He appears in the eyes of the narrator as a

⁹ See: Mari'e, Abd al-Wahhab (1428 h.). *al-Yahudi wa al-Fatah al-'Arabiyya – Qissat al-Hub al-Khalidah*. Mu'assasat al-Abikan. Al-Riyadh. 2nd ed. P. 20, 47, 359, 543.

¹⁰ *Hi Miri*, p. 68.

¹¹ *Ibid.*, p. 69.

¹² *Ibid.*, p. 99-100.

¹³ See: *Hai Miri*, p. 5

¹⁴ See: *al-Yahudi wa al-Fatah al-'Arabiyya*, p. 144.

¹⁵ *Al-Assfuriyyeh*, p. 131.

'disguised wolf'.¹⁶ Thus, the black color and the clear dirtiness have psychological indications and reflections, on which the following section focuses.

The Psychological Dimension

This dimension is considered one of the important ones in analyzing the fictional character in general, and in analyzing the Jewish character in particular due to the deep background of the distortions of the Jewish psychological condition. The question that arises here is how did the Saudi novel show this dimension?

In the novel of *al-Sanyura/the Lady*, The Jewish journalist lady, Diana Podesta, appears in the novel *al-Sanyura/the Lady* to be intelligent and skillful¹⁷ but she uses her intelligence and intuition to violate Sheikh Safwan's image and his Italian fiancée, Mariana.¹⁸

The Jew enjoys a high feeling of self-confidence as the novel *al-Yahudi wa al-Fatah al-'Arabiyya* confirms but it is confidence that reaches the point of vanity.¹⁹ The Jew is persistent and diligent in searching and digging up things but that is directed to the goal of stealing the advantages of the countries that he lives in.²⁰ Shimon is characterized by 'some jealousy that he gained from his life in the Islamic heritage.'²¹ Similarly, his daughter Hadiyya has honesty and some purity thanks to her Oriental identity.²² Moshe Gold also in the novel of *Hukumat al-Zil/ Shadow Government* is distinguished by some generosity as he is influenced by the genes of generosity of his Arab cousins, as he says.²³

In view of the abovementioned discussion, the researcher can argue that the attributes of intelligence and persistence lead to cunning, maliciousness and robbery of the benefits of the land. Regarding security, jealousy, generosity and honesty, the Jew gains some of them when he lives among Moslems or Arabs or when he inherits some of the Arab genes.

The novel *al-'Assfuriyya* describes Suzanne's generosity to the Arab prof. Bashar al-Ghoul and his companions but it confirms that this generosity is exceptional in the Jewish society and behind this generosity and treatment there are Mosad backgrounds of espionage.²⁴

In other places, we notice the psychological distortions of the Jewish character in a direct way as we read a lot of repeated description to the Jewish grudge against the Arabs in general. The Jews are a spiteful and malicious people whose hearts are full of malignancy and their souls flow with envy as the Saudi novels describe them. This is reflected in the character of the Jewish journalist Diana Podesta in the novel *al-Sanyura* where she employs varied styles to practice distortion and maliciousness and to spread rumors that emanate from her malicious soul.²⁵

¹⁶ Yamani, Muhammad Abdo (1990). *Musharrad bila Khati'ah*. Dar al-Qibla li al-Thaqafa al-Islamiyya. Jadda, p. 13.

¹⁷ See: Khoqir, Issam (1981). *Al-Sanyura*. Tuhama, Jeddah – Saudi Arabia. 1st ed. P. 34.

¹⁸ *Ibid.*, p. 49 ff.

¹⁹ *Al-Yahudi wa al-fatah al-'Arabiyya*, p. 150.

²⁰ *Ibid.*, p. 164 ff.

²¹ *Ibid.*, p. 292.

²² *Ibid.*, p. 423.

²³ Al-Qabbani, Munder (2007). *Hukumat al-Zil*. The writer's edition. Published and distributed by al-Dar al-'Arabiyya li al-'Ulum. 2nd ed., p. 11.

²⁴ *al-'Assfuriyyeh*, p. 60 ff.

²⁵ *Al-Sanyura*, p. 49.

In the novel *23 Yawman/ 23 Days*, the character of the American Jewish Dr. Bell appears to be full of grudge and strong hatred to Arabs and Moslems. He observes the mistakes of the Saudi student, Turki, because he is an Arab and a Moslem.²⁶ The Jew in the Saudi novels is described as deceiving, cunning and malignant.

This description results from the event and behavior of the Jews, which range from fallacies, taking advantage of someone's negligence in buying and purchasing, unjust transactions²⁷ to plotting against simple naïve people, exploitation of their good hearts and naivety²⁸ and breaking international agreements and conventions.²⁹

The novel *Musharrad bila Khati'ah / Displaced without a Sin* confirms the origination of the trait of 'betrayal' in the souls of the Jews. One of the elderly Palestinians who lived with the Jews says that "he never saw people whom he could trust and feel secure with like those Jews."³⁰

Regarding niggardliness and adoration of money, the novels imply that these are inborn traits with deep roots in the souls of every Jew. The Jews are greedy and covetous as we see in the novel *Sharq al-Wadi/ East of the Valley*.³¹ Niggardliness and adoration of money and its pursuit in every possible way, whether legally or illegally, are established traits in the souls of every Jew as we also see in the novels *al-Yahudi wa al-Fatah al-'Arabiyya*³² and *al-Yahudi Murabi Jasji'/ The Jew is an Avaricious Usurer*.³³ The Jew's mind, whether he is a common man or a religious one, is focused on obtaining materialistic gains and swallowing the money of the others³⁴ as we see in the character of the rabbi, the chief of the Jewish neighborhood.³⁵ Another negative quality that is connected with niggardliness is *cowardice*, which is one of the necessary elements in the Saudi novel. Cowardice makes the patience of the Jews during wars limited. Alex confirms his people's impatience in the novel *23 Yaman/ 23 Days*.³⁶

The novel of *Hai Miri* tells about another psychological quality of the Jews in general which is that they are an "irate nation"³⁷, who does not laugh or joke.

This 'irate nation' is a 'brutal' one towards the others. Its people assault with violence, kill and destroy arable land and offspring:

In the novel *Musharrad Bila Khati'ah*, the Jew Hayim tells about his people and the "terrorist actions that the Hagana, Stern, and Irgun gangs commit."³⁸ The novel also tells bits about Der Yassin Massacre, where the Jewish gangs did "things that the cruelest animals do not do... they

²⁶ Abdallah, Sa'd (2012). *23 Yawman*. Dar al-Fikr al-'Arabi. Al-Dammam, pp. 120-121.

²⁷ *Al-'Assfuriyyeh*, p. 132.

²⁸ *Al-Yahudi wa al-Fatah al-'Arabiyya*, p. 177, p. 481.

²⁹ Yamani, Muhammad Abdo (1980). *Fatahtun min Ha'il*. The writer's printing. Distributed by Maktabat Tuhama. Jeddah. 1st edition. P. 60.

³⁰ *Musharrad Bila Khati'ah*, p. 11.

³¹ Al-Hamad, Turki (2003). *Sharq al-Wadi – Asfar min Ayyam al-Intizar*. Dar al-Saqi, Beirut, Lebanon. 3rd ed. P. 135.

³² *al-Yahudi wa al-Fatah al-'Arabiyya*, p. 49, 142, 148.

³³ *Ibid.*, p. 177.

³⁴ *Ibid.*, p. 187

³⁵ *Ibid.*, p. 440.

³⁶ *23 Yawman*, p. 117

³⁷ *Hai Miri*, p. 69.

³⁸ *Musharrad Bila Khati'ah*, p. 8

poured their fire randomly, demolished houses, burned homes and split open the abdomens of pregnant women with the spears of their guns!"³⁹

In the novel *23 Yaman/ 23 Days*, we see scenes of killing and destruction in Gaza during the Israeli invasion⁴⁰, which included hospitals,⁴¹ worshipping places,⁴² using even prohibited weapons!⁴³ It is total savage destruction that returned the conditions in Gaza to the conditions 60 years ago!⁴⁴ The novel describes the Israeli invasion by the words: 'It is the brutal enemy, the vampire.'⁴⁵

The novel *Hai Miri* also reminds us of the history of the brutality of this 'entity', its predecessors and bloodiness. Thus, it reminds us of the event of al-Sham (Syrian) Jews when they shed the blood of the monk "Touma" (Thomas) and his disciple in order to make their unleavened bread (matzah) in 1840.⁴⁶

The Social Dimension

The novel *Sharq al-Wadi/ East of the Valley* describes the religious Jews in a conservative environment in Jerusalem, where alcoholic drinks and women's bare legs and pork meat disappear. These appearances used to appear in the environment of the Western Christian colonialists in Jerusalem.⁴⁷ The same novel describes the good taste of the Jewish food, which is void of pork meat that Christians eat. Therefore, travelers from Najd to Sham (Syria) have the same foods of the Jews rather than the Christians because the Jewish food is more immaculate.⁴⁸

The Egyptian Jews in the novel *Hai Miri/ Miri's Neighborhood* glorify crafts and mastery of different skills in order that they control the work market and dominate it.⁴⁹

As we see, these social features were connected to the environment in which the Jews lived – Arab environments in Jerusalem and Egypt. This implicitly means that these phenomena invaded the Arab environments and originally, they are not characteristics that belong to the Jews.

In the novel *Hai Miri*, we can add that the Jews care to master crafts and skills not in order 'build' but to 'control and dominate' the work market and accumulate fortunes that they employ in their bad avidities.

In addition to these evasive features, the novels introduce direct dark ones. For example, the novel *al-Yahudi wa al-Fatah al-'Arabiyya* describes the degree of corruption, impudence and debauchery in the Jewish society especially among its youth, and exposes some images of

³⁹ Ibid., p. 46

⁴⁰ *23 Yawman*, p. 28.

⁴¹ Ibid., p. 76.

⁴² Ibid., p. 19.

⁴³ Ibid., p. 62.

⁴⁴ Ibid., p. 73.

⁴⁵ Ibid., p. 15.

⁴⁶ *Hai Miri*, p. 56.

⁴⁷ *Sharq al-Wadi*, p. 137.

⁴⁸ Ibid., p. 138.

⁴⁹ *Hai Miri*, p. 16.

prostitution and adultery⁵⁰. It also observes the scene of this libertinism and wantonness when the Zionist Johnny tries to attack the Jewish girl Hadiyya in a cruel animal brutality⁵¹. When Hadiyya refused to surrender to him, he called her with the worst names and that she is "Oriental" and Orientals—even if they are Jewish, they are mean and backward and the masters are the Western Jews!⁵²

If this is their attitude towards the individuals of their religion, how would their attitude be towards others? They contempt the Gentiles, those who are not Jews, feel superior to them, have no respect them, do not trust their friendship and even if the gentiles give up to them⁵³, they continue to look at them contemptuously and see them small dwarfs⁵⁴ or merely animals that they ride in order to achieve their goals!⁵⁵

The Jews' attitude is based on a distorted and diverted belief that allows them to have envy, grudge and maliciousness towards non-Jews and allows them sell alcoholic drinks to non-Jews and spread vices among them!⁵⁶

As a result of that belief, the Jews allow themselves to make great plots against other nations, especially against the Arab Islamic nation. In *al-'Assfuriyya* novel, the Mosad, by his plots and conspiracies, destroys Arabstan 48, Arabstan 49 and the last dream of Arabstan 67.⁵⁷ *Hai Miri* describes how the Jews industrialize thoughts, promote them and direct people to them and then withdraw, leaving the surface leadership to others and they direct them and use them implicitly.⁵⁸ They are corrupters and destroyers⁵⁹ and consistently cause divisions and conflicts within the societies that they live in,⁶⁰ abort every project that calls the Arabs to cooperate and unite⁶¹ because they know that unity of the Arabs and Moslems will lead to the exclusion of the Jews because they are a strange plant in this soil.

We see this exclusion of the Jews from the social structure in Hayim's family in the novel *Musharrad Bila Khati'ah*. He was the only Jew who lived among the Palestinian people of his town Ein Karem. They treated him with respect and love and never made him feel that he is a stranger among them during the twenty five years that he lived with them. It seems, however, that those years did not succeed in building up bridges of familiarity, love and understanding between him and the people despite their good treatment to him.⁶²

The Zionists and fanatic Jews create treasons and conspiracies in Turkey through their activities of espionage, suspicious parties and physical elimination of those who disagree with them or refuse their plots as we see in the novel *Hukumat al-Zil/ Shadow Government* that followed the plots of the Jews through the party of "al-Ittihad wa al-Taraqqi" and their great role in

⁵⁰ *al-Yahudi wa al-Fatah al-'Arabiyya*, p. 229, 270.

⁵¹ *Ibid.*, p. 472.

⁵² *Ibid.*, p.323, 467, 473.

⁵³ *Hai Miri*, p. 13-14.

⁵⁴ *Al-Yahudi wa al-Fatah al-'Arabiyyah*, p. 348.

⁵⁵ *Hai Miri*, p. 55.

⁵⁶ *Al-Yahudi wa al-Fatah al-'Arabiyyah*, p. 257.

⁵⁷ *Al-'Assfuriyyeh*, p. 272 ff.

⁵⁸ *Hai Miri*, p. 9.

⁵⁹ *Ibid.*, p. 120.

⁶⁰ *Ibid.*, p. 12.

⁶¹ *Ibid.*, p. 125.

⁶² *Musharrad Bila Khati'ah*, p. 12.

penetrating the positions of decision-takers in the Ottoman Empire and their persistent efforts to overthrow the Caliphate.⁶³

The Intellectual-Cultural Dimension

This section tries to answer the following questions, which are related to the character of the Jew in the Saudi novels:

- How does the character think?
- What is its intellectual point of departure?
- What is its intellectual entity
- What are its intellectual orientations?

Some Saudi novels praise those Jews who oppose Zionism that occupied Palestine. For example, in *al-'Assfuriyya*, the Jewish writer Alfred Lilienthal opposes the State of Israel and defends the Arab right in Palestine. The Jewish students try to attack him and prevent him from delivering his lecture at a university in the United States but the Arab students defend him and he reaches the lecturing stand and he presents his lecture under their protection.⁶⁴

In *Lam 'A'ud Abki/ I Do Not Cry Anymore*, we find a Jewish doctor of Moroccan origin who attacks Zionism and calls for peace.⁶⁵ In *Hukumat al-Zil / Shadow Government*, we find the Jew, Moshe Gold, who belongs to a Jewish sect that refuses the establishment of a Jewish state in Palestine. Gold makes effort to reveal the plans of the Zionists and he is assassinated for that!⁶⁶

The Jewish intellectual atheism spreads in some novels as we see in *al-Warifa*. The Jewish doctor, Liberman believes in nothing except in "the absurd" and sees all religions as softeners to the abyss of black nihilism!⁶⁷ Besides, he sees the words of prophets and philosophers just as a drug!⁶⁸ One of the signs of their ill-mannered and indecent behavior to God is their claim that they are God's chosen people and therefore, sovereignty over the world should be their lot!⁶⁹

Their ideological belief that they are God's chosen people and 'masters' of the world is reflected in their treatment to the rest of humanity of non-Jews. For this sake, they crack their brains to destroy all the elements of power that other nations have. This is exactly what the novel *Hai Miri* tries to trace through the events of the novel.

The first element of power that the Jews try to destroy is: religion. They try to make others hate their religions because they believe that this is a crucial condition to the existence of the Jewish state.⁷⁰ To achieve that, they rely on spreading intellectual trends and statements that call for

⁶³ *Shadow Government*, p. 22 ff.

⁶⁴ *Al-Assfuriyyeh*, p. 55.

⁶⁵ See: Hafni, Zainab(2013). *Lam 'Aud Abki*. Dar al-Saqi, Beirut, Lebanon. 1st ed. p. 138-139.

⁶⁶ *Hukumat al-Zil*, p. 11 ff.

⁶⁷ *Al-Warifa*, p. 265-266.

⁶⁸ *Ibid.*, p. 258.

⁶⁹ *Al-Yahudi wa al-Fata al-Arabiyya*. P. 309.

⁷⁰ *Hai Miri*, p. 22, 28.

atheism.⁷¹ They also create incorrect theories to mislead others⁷². Besides, they employ literature to serve their intentions and destroy the beliefs of others⁷³. An example to that is their penetration of the theatrical art and directing it in a way that complies with the Zionist plan⁷⁴. They exploit the atmosphere of freedom to pass all their malicious thoughts.⁷⁵

Some of their tools to that are: concentration on the female in an attempt to corrupt her because they believe that "corruption of the female and breakup of the family traditions is the guaranteed way to the ruin of the gentiles."⁷⁶

Generally speaking, this discussion shows that the dimensions of the character of the Jew appears as a hated and violated one. We can exclude some formal explicit features that the novel traces, denounces, refuses and interprets. The whole character turns into a violated melancholic one. The following section focuses on this aspect.

The Character of the Jew between Rejection and Reconciliation

Proscription of the Jew

We saw previously the dominance of the rejectionist attitude to the Jewish character in the Saudi novel. The historical, intellectual, social and psychological backgrounds condemn the Jews on grounds that are

not based on denial of their Jewish religion. Therefore, we do not wonder at the feeling and the reaction that overwhelmed al-Jawhara in the novel *al-Warifa* after her positive response to Dr. Liberman, her supervisor, to have a cup of coffee with him. When he stated clearly to her that he was a Jew, which she had not known before, the word 'Jew' screamed in her brain and an ambiguous temper covered her. She felt that the atmospheres began to be loose and heavy and the air became thick.⁷⁷

We find a similar strong shock in Prof. Bashar al-Ghoul in *al-Assfuriyyah*, when he knew that his friend, with whom he spent several years, was a Jew. At that moment, he lost control on himself and began to scream: Susie ! Susie, you are a Jew!"⁷⁸

For the characters, to deal with a Catholic or Orthodox character can be accepted but they would not accept a Jew or Judaism. This is unaccepted as we shall see in these two novels.

The collective memory of this rejection appears in Jawaher's monologue in front of her mirror after Liberman declared his Judaism.

⁷¹ Ibid., p. 73.

⁷² Ibid., p. 112, 118.

⁷³ Ibid., p. 11.

⁷⁴ Ibid., p. 83.

⁷⁵ Ibid., p. 67.

⁷⁶ Ibid., p. 62.

⁷⁷ *Al-Warifa*, p. 251.

⁷⁸ *Al-Assfuriyya*, p. 73.

"She looked in the mirror and whispered: O dear... (Oh Jahir ⁷⁹... O daughter of the great family⁸⁰... Meeting the Jew is tales and dallying.) ... she took a deep breath.⁸¹

Al-Jawhara's reminding of herself of her noble tribal origin indicates that the social background and collective memory plays a major role in this rejection of the other, the Jew.

The novel emphasizes this social background when al-Jawhara summons the collective memory: "At that moment, her mind was working in a quick and scattered way... the word 'Jew' in Arabic is a kind of a curse and it was the worst attribute that can be stuck to a person."⁸²

The individual memory of al-Jawhara combines with the collective memory when she remembers during her meeting with Liberman that in her childhood she was the only one who could catch the frog in her hand before she had to leave it, while the other girls were shouting to show disgust!⁸³

Jawhara was not able to sit with Liberman more than that. Besides, she was not able to catch the frog for a long time. Therefore, she had to excuse and leave when Liberman shook her hands: when she arrived at her apartment, she felt that she had to wash her hand after touching the supreme frog!"⁸⁴

This kind of denial, which is based on strict background towards the Jews, exists in the novel of *al-'Assfuriyyeh*. Prof. Bashar al-Ghoul, who had been in emotional relationship with Susie for years, thinking that she was Christian, shouted when he knew she was Jewish and slapped her strongly: "I slapped her. I was surprised to see her fall on the ground. I did not realize that one slap can knock a young girl down on the ground. My words rushed as if they were shots from a machinegun: Jewish? Jewish? Jewish?"⁸⁵ It seems that this slap that knocked the girl down derived its power from the memory and what it carries towards the Jews. The words that went out of his mouth (like bullets from a machinegun) were similar to the slap. The comparison has its indications. This analysis is supported by the Professor's hint in this context that he was cursing the State of Israel and the Zionists.⁸⁶

The first thing that comes to the mind of the Arab characters is that the Jew or Jewess make relationships with the other characters in order to spy for the Zionist regime or to work within a Masonry organization that aims to recruit anybody and anything that enables Zionism to control the world. Those characters find it difficult to imagine that a human relationship can be made with the Jews, who are the most bitter enemies in the Arab memory, which is loaded with wounds!

In the novel *al-'Assfuriyyeh*, when Professor Bashar al—Ghoul knew that Susie was Jewish, he immediately thought that she might be an agent for the Israeli Mosad or Masonry organizations.⁸⁷

⁷⁹ "Jawaher" is the diminutive form of the name al-Jawhara for spoiling a girl in the colloquial spoken dialect.

⁸⁰ Metonymy for the tribal origin, i.e. she is one of the girls of the original tribes.

⁸¹ *Al-Warifa*, p. 252.

⁸² *Ibid.*, p. 254.

⁸³ *Ibid.*, p. 253.

⁸⁴ *Ibid.*, p. 259.

⁸⁵ *Al-Assfuriyyeh*, p. 74.

⁸⁶ *Ibid.*, p. 74.

⁸⁷ *Ibid.*, p. 74 ff.

In *al-Warifa*, when Jawhara discovered that Liberman was Jewish, and when he tried to convince her that they both have one Semitic origin, "there was something that roared at the furthest point in her brain that did not insist that we should meet our Semitic Grandfather deep in history. Did he belong to a Masonry organization?"⁸⁸ The question that arises here is this:

How did this relationship between Liberman, the Jew and Jawhara, the Arab, and the relationship between Susie, the Jewess and Bashar al-Ghoul, the Arab?

Both relationships failed and could not succeed or continue. Jahara's relationship with Liberman the Jew stopped when she passed the training program that he supervised before he got anything from her. When she left, Liberman inserted a card in her hand which had a caricature of a Bedouin who was walking in a wide desert riding a camel and the piece of paper bears the words (the Hebrew in the Arab Wandering Desert).⁸⁹ Liberman here is also recalling his Jewish individual and collective memory.

In *al-'Assfuriyyeh*, however, and though the relationship between the Jewess and the Arab has moved further than that as Susie got pregnant from Bashar before he knew that she was Jewish, the inevitable end of the relationship was by stopping that relationship - Susie's death, and consequently, the death of that baby in her womb⁹⁰. This is a symbolical gesture that the relationship did not and will not be fruitful.

According to those characters, it is impossible to make relationships between a Jew / Jewess and an Arab, a man or woman, at the individual level without making that clear in the collective version. In *al-Warifa*, we find the following dialogue that is abundant with indications between Liberman and al-Jawhara:

- She asked him.... You are from Europe, but where were you before that?
- He answered her slowly as if he were reciting a focal sentence on a classical stage:
- I was in Israel.

She wanted to make the dialogue familiar to her and natural, and said: This means you are from Palestine.

He answered as if he were correcting an incomplete fact: Its name is Israel...⁹¹

The historical ideological conflict is reflected in this dialogue through the swords of words and the spears of terms. The Jew insists on calling it "Israel" and confirms in a special rhythm "as if he were reciting a focal sentence on a classical stage" as this description has its indication because the sentence "I was in Israel" is a "cultural sentence"⁹² among the Jews, who believe in Israel as an existence, entity and history. It is the classical background for them, which means that anyone who diverts from it

⁸⁸ *Al-Warifa*, p. 259.

⁸⁹ *Ibid.*, p. 280.

⁹⁰ *Al-'Assfuriyyeh*, p. 74-75.

⁹¹ *Al-Warifa*, p. 254.

⁹² Regarding the indications of the term (cultural sentence), see: al-Ghadhami, Abd Allah (2000). *Al-Naqd al-Thaqafi: Qira'ah fi al-Ansaq al-Thaqafiyya al-'Arabiyyah*. Beirut, al-Markaz al-Thaqafi al-Arabi. P. 129. See also: al-Ghadhami, Abd Allah and Astif, Abd al-Nabi (2004). *Naqd Thaqafi Am Naqd Adabi*. Dar al-Fikr, Damascus. 1st ed., p. 24.

means that he introduced something new that contradicts the norms of the Jewish culture.

Al-Jawhara, however, "wanted to make the dialogue familiar to her and natural: she wanted to return the speech and description of that land to a condition that harmonizes with her cultural, historical and ideological background, and therefore she corrected him saying:

"This means you are from Palestine!" But the game of correction did not stop there and continued to a new stage when he answered her "as if he were correcting a piece of information" insisting that it should be as he knew it and believed in it: Its name is Israel!

If these novels introduce the individual experience of Arab characters, the novel *Musharrad Bila Khati'ah* stems from the first spark of the resistance and jihad towards the invading Jews in Palestine before the evacuation of the British occupation from Palestine.⁹³

In a positive gesture and a new growing hope, the narration in the novel stops at the Karama Battle in which the resistant Palestinians managed to gain one round of the rounds of the conflict that extended with the Jewish usurpers in the long rally of liberation.⁹⁴

Regarding the novel of *23 Yaman/ 23 Days*, it describes the crimes of the Jews in their aggression on Palestine-Gaza in 2006, when Israel went too far in its aggression. The more Israel went to extremes in that, the more Palestinians went to extremes in their patience and resistance to this brutal Zionist power.⁹⁵

This oppressive war created maturity and awareness in the Palestinian people. As soon as the child is mature, he tastes the taste of the disasters of war and calamities of life, which make him more grown up than his peers in other societies in long periods and stages.⁹⁶ Some of the signs of this maturity are: pride in homeland, deep feeling of the value of belonging to it, denial of the aggressive oppressive enemy".⁹⁷

In the novel *Musharrad Bila Khati'ah*, Ibrahim the baby undergoes serious events that force him to become a displaced person. He bears responsibility for his family that lost its family in the fighting against the invading Jews. The seed of resistance is covered in his chest against the occupying enemy: "The baby has grown up though he is still young in his first decade of age!"⁹⁸

The Jew, as we see, is rejected, denied and excluded but what is the background for his denial and exclusion and proscription?

The Saudi novels give various justifications. For example, *Hai Miri*⁹⁹ opens with God's words:

⁹³ *Musharrad Bila Khati'ah*, p. 22 ff.

⁹⁴ *Ibid.*, p. 234.

⁹⁵ *23 Yawman*, p. 16, 39.

⁹⁶ *Ibid.*, p. 49.

⁹⁷ *Ibid.*, p. 58.

⁹⁸ *Musharrad Bila Khati'ah*, p. 137.

⁹⁹ *Hai Miri*, p. 4.

: "وَدَّ كَثِيرٌ مِنْ أَهْلِ الْكِتَابِ لَوْ يَرُدُّونَكُمْ مِنْ بَعْدِ إِيمَانِكُمْ كَفَارًا حَسَدًا مِنْ عِنْدِ أَنْفُسِهِمْ مِنْ بَعْدِ مَا تَبَيَّنَ الْحَقُّ..." (سورة البقرة : 109)،

Many of the People of the Scripture wish they could turn you back to disbelief after you have believed, out of envy from themselves [even] after the truth has become clear to them. So pardon and overlook until Allah delivers His command. Indeed, Allah is over all things competent. (Surah: Al-Baqara: 109)

Translation: Sahih International

And in His words:

"يريدون ليطفئوا نور الله بأفواههم والله متم نوره ولو كره الكافرون" (سورة الصف:8)،

They want to extinguish the light of Allah with their mouths, but Allah will perfect His light, although the disbelievers dislike it. (Surah: As-Saf: 8)

Translation: Sahih International

And also in His words:

"مثل الذين حملوا التوراة ثم لم يحملوها كمثل الحمار يحمل أسفارا بنس مثل القوم الذين كذبوا بآيات الله والله لا يهدي القوم الظالمين" (سورة الجمعة:5).

The example of those who were entrusted with the Torah and then did not take it on is like that of a donkey who carries volumes [of books]. Wretched is the example of the people who deny the signs of Allah . And Allah does not guide the wrongdoing people. (Surah: al-Juma'ah: 5)

Translation: Sahih International)

Opening the novel with these holy verses has significant indications about putting the novel in this context, which shows the Jews' hostility to the Moslems, their envy to them, and their constant attempts to extinguish God's light, be He exalted. This is done with reliance on the religious authority in introducing the vision that the narrator introduced. In another place, the novel introduces interpretation to the corrupt faith of the Jews.¹⁰⁰

In addition to the religious text, history is also summoned to establish this attitude.

In the novel *al-Yahudi wa al-Fatah al-Arabiyya*, Dabshi remembers and reminds us that the Jews killed prophets, peace be upon them.¹⁰¹ Raihana reminds us that betrayal is an original historical quality of the Jews. They betrayed Prophet Muhammad, God's blessing and peace be upon him.¹⁰²

After all that, reality establishes the attitude of denial and rejection of the Jew. In the novel *al-Warifa*, al-Jawhara remembers while she is debating with the Jewish Liberman about the campaigns of donations that were actively conducted in her school in order to soften the

¹⁰⁰ Ibid, p. 17.

¹⁰¹ *Al-Yahudi wa al-Fatah al-'Arabiyya*, p. 219.

¹⁰² Ibid., p. 165.

suffering of the Palestinians as a result of the oppressive Israeli occupation to their lands and evacuating them from them.¹⁰³

The novel *al-Assfuriyyeh* introduces larger awareness of the reality of conflict with the Jews. "The State of Israel was established in order to keep the backward conditions in the Arab world.¹⁰⁴ The occupation of Palestine does not harm the Palestinians only but harms all the Arabs. The existence of Israel is considered a 'cancer' in the body of the Arab nation and it will keep the Arab world in a constant condition of illness if it does not heal from it.

Depending on that, the desire for emancipation and renaissance must start by the disappearance of Israel because "removal of Israel is the first step towards any political, social or cultural liberation."¹⁰⁵

The novel introduces the success of Israel in destroying the Arab renaissance projects and its abortion in Arabstan 48 and Arabstan, 49, and the last thing that the novel introduces was the destruction of the democratic Arab dream in Arabstan 48 and Arabstan, 60.¹⁰⁶

Neither the Saudi novel nor the Arab intellectual in general find difficulty in recalling the religious and historical and realistic backgrounds to deny the Jew, to reject him, and proscribe him. Probably the difficulty lies in the opposite attitude: Reconciliation with the Jew, which will be dealt with in the following section.

Reconciliation with the Jew

The vision of reconciliation with the Jew is not absent from the Saudi novel, which realizes that Judaism in its origin is a heavenly religion and the Jews are the people of Moses, peace be upon him, but there were some distortions and falsifications in that religion and its believers deviated from the straight path (aṣ-Ṣirāṭ al-mustaqīm) and therefore they need a new call and guidance.

On the other hand, some characters in the Saudi novel distinguish between Judaism and Zionism. Judaism is a 'religion' while Zionism is a racial political organization and it deserves hostility and rejection.

In *al-Assfuriyyehin* a dialogue between Prof. Bashar al-Ghoul and the Christian Doctor Johnson al-Ghoul confirms that he does not hate the Jews but he hates the Zionists and when Dr Johnson asked him about the difference, he answered: "the difference is that Judaism is a religion while Zionism is a political doctrine".¹⁰⁷

In the same context, Prof. al-Ghoul confirms that he does not hate Jews but hates the Zionists "because they occupied Palestine ... stole it from its people and displaced them".¹⁰⁸

In another context, Professor al-Ghoul condemns Hitler's killing of the Jews by gas, no matter how many people he killed, because "killing people in this way is a horrible crime" and "من قتل نفسًا بغير نفس أو فساد في الأرض فكأنما قتل الناس جميعًا" (from: Surat **al-Ma'eda**, 32):

¹⁰³ *Al-Warifa*, p. 254.

¹⁰⁴ *Al-Assfuriyyeh*, p. 176.

¹⁰⁵ *Ibid.*, p. 176.

¹⁰⁶ *Ibid.*, p. 272 ff.

¹⁰⁷ *Al-Assfuriyyeh*, p. 88.

¹⁰⁸ *Ibid.*, p. 88.

مِنْ أَجْلِ ذَلِكَ كَتَبْنَا عَلَى بَنِي إِسْرَائِيلَ أَنَّهُ مَنْ قَتَلَ نَفْسًا بِغَيْرِ نَفْسٍ أَوْ فَسَادٍ فِي الْأَرْضِ فَكَأَنَّمَا قَتَلَ النَّاسَ جَمِيعًا وَمَنْ أَحْيَاهَا فَكَأَنَّمَا أَحْيَا النَّاسَ جَمِيعًا وَلَقَدْ جَاءَتْهُمْ رُسُلُنَا بِالْبَيِّنَاتِ ثُمَّ إِنَّ كَثِيرًا مِّنْهُمْ بَعَدَ ذَلِكَ فِي الْأَرْضِ لُمُسْرِفُونَ (سورة المائدة: 32)

Because of that, We decreed upon the Children of Israel that whoever kills a soul unless for a soul or for corruption [done] in the land - it is as if he had slain mankind entirely. And whoever saves one - it is as if he had saved mankind entirely. And our messengers had certainly come to them with clear proofs. Then indeed many of them, [even] after that, throughout the land, were transgressors. **(Surah: al-Ma'eda: 32)**

(*Sahih International*)

This is what the Holy Koran says and what justice says and what natural straight intuition says.¹⁰⁹

Professor al-Ghoul here states that he was not happy at killing these people because they are Jews. Being Jews does not justify murdering them as long as they did not commit a crime that allows their killing. He relies in his attitude on the verse of the Holy Koran and the straight natural human intuition.

When the American Christian psychologist accuses him of hating the Jews and asks him to admit that by asking him "Why don't you admit that you hate the Jews," Professor al-Ghoul replies: "It is you who hates the Jews"¹¹⁰ and he gives evidence to that some samples of discrimination against the Jews in America".¹¹¹

The novel *al-Yahudi wa al-Fatah al-'Arabiyya* focuses on introducing a detailed vision towards the Jews and the attitude towards them.

The novel makes effort to establish this vision, starting from the title and the first thresholds till its end. In modern criticism, the thresholds are considered "para-texts through which we can guess the meaning of the text from its beginning because of the power of its currency and its overall and aesthetic function of the text".¹¹²

The title "al-Yahudi wa al-Fatah al-'Arabiyya" is followed by a sub-title called: "Qissat al-Hub al-Khalida". No doubt that in such a title, there is first a shock occurs to the receiver as the (female) Arab sympathizes with the (male) Jew. The (girl) here is a symbol of the most important characteristic of the Arab entity. The Arab strives and struggles and dies without his 'maharim'! Here, what comes to the receiver's mind is that the most suitable item of news that will follow these two sympathizers (Qissat Kifah/ a Story of Struggle), or (exile) or (fight) or any other term of confrontation, the surprising item is: (Qissat al-Hub al-Khalida/ The Immortal Love Story).

What kind of love was or will be between a Jew and an Arab girl?

¹⁰⁹ Ibid., p. 148. Verse: Surat al-Ma'ida: 32.

¹¹⁰ Ibid., p. 88

¹¹¹ Ibid., p. 88

¹¹² Belabid, Abd al-haq (2-13). *U'nfuwan al-Kitaba Yurjuman al-Qira'ah – al-Atabat fi al-Mujzaz al-Riwa'I al-Arabi*. Nadi Ubha al-Adabi. Distribution by Mu'asasat al-Intishar al-'Arabi, Beirut-Lebanon. 1st ed., p. 20.

Here, the novel starts its tedious journey to reconcile between the historical hatred between Arabs and Jews and the attempt to get out of those faraway deserts to form the story of immortal love!

The novel made Dawoud the Jew a neighbor to Raihana the Arab girl in the dreary valley where she lives close to the homes of her family and people.¹¹³

Dawoud came to this valley out of his desire to gain money through getting some precious stones in the place which he knew about from the books of travelers and historians.¹¹⁴

The events of the story progress show how Raihana makes good deeds to her Jewish neighbor, Dawoud, who meets them by betrayal and treason. She continues to be good to him despite his betrayal and saves him from sure death by treating him from a deadly snakebite¹¹⁵. At this point, Dawoud was moved by Raihana's elevated treatment and decided to be converted to Islam and professed the two testimonies/ witnesses of Islam.¹¹⁶

Here, we find that Dawoud's character in this novel is a developed round character¹¹⁷ that changes from one condition to another. That change was convincing as the character grew through the events of the novel and after its interactions with different characters. It is one of the few developed Jewish characters in the Saudi novel. Most of the Jewish characters are mostly flat and static and are stable in their cunning, betrayal and evil.

After Dawoud converted to Islam and his belief was certain, he got married to Raihana, the Arab girl who was the cause, after God, of his conversion.¹¹⁸

The other threshold that directs the novel into this direction is the **dedication** of the book, which says: "I dedicate this novel to all the sons of Abraham, peace be upon him, Jews and Arabs, I dedicate this novel".¹¹⁹ It is clear that the writer dedicates the novel to both Arabs and Jews and the dedication bears a clear indication of the writer's desire for reconciliation. It is clear that he looks for the common origin of Jews and Arabs: belonging to Abraham – peace be upon him, which might be by relationship of marriage or religion.

The novel has several allusions to the distinction between Jews and Zionists and Judaism and Zionism.

Through its events, characters and dialogues, the novel tries to establish this vision of distinction between the Jews, who are represented by Dawoud and Rabbi Hela al-Hili, before their conversion to Islam, and Shimon and his daughter Hadiyya and the Zionist characters, who are represented by Johnny and Cohen.

¹¹³ *Al-Yahudi wa al-Fatah al-'Arabiyyah*, p. 147 ff.

¹¹⁴ *Ibid.*, p. 48-49.

¹¹⁵ *Ibid.*, p. 184.

¹¹⁶ *Ibid.*, p. 191.

¹¹⁷ The developed round character is the one "that I revealed to us gradually through the story an develops with the development of the events and its development is usually a result of its continuous interaction with the events. See: Najm, Muhammad Yusuf (1996). *Fan al-Qissa*. Dar Sader. Beirut,. 1st ed. P. 85-86.

¹¹⁸ *Ibid.*, p. 214 ff.

¹¹⁹ *Ibid.*, p. 7.

The novel diligently shows some common qualities between the Jews and the Arabs especially those who lived among the Moslems in the Mashreq / East such as: jealousy about female relatives and honor and dignity, as we have seen in the first section of this study.

In the context of the process of this reconciliation, the novel points out the contempt and insults that the Jews used to receive in Europe. These insults were so hard that Shalom the Jew, who lived in Europe, had to change his name to Rosefelt and when his father asked him: Why did you change your name?" he answered: Our Jewish identity brings us troubles in Europe... Everyone looks at us with suspicion and distrust... and probably with contempt."¹²⁰

At that point, his father, who was one of the Rabbis who was converted to Islam, told him about the historical fact: "I told you before... the Jew's honor is to live among Moslems... they do not contempt him or persecute him."¹²¹

The vision that the novel introduces is a vision of reconciliation and coexistence between the Moslems and the Jews but on condition that the Jews will live within the Islamic State as they lived during the Ottoman Empire when Europe evacuated them from Spain and Germany and other European countries that showed contempt to them and insulted them. Besides, they have to give up the Zionist intentions to establish a Jewish state. These avarices caused harm to everyone and they will be the curse that will hit the Jews and the Christians who helped them. According to the Jewish Hadiyya, who discovered the danger of the Zionist organization, for who she had worked before she discovered the truth of the Zionism: "the State of Israel will be a curse for the Jews... and will be a curse for silent Europe...when one day, the victim will be the innocent Christians and innocent Jews."¹²²

The Saudi novels state some aspects that might be an appropriate background for reconciliation with the Jews: Some of the religious ones are given in the novel *Hai Miri*, where Ibn Sannou' the Jew quoted a Koranic verse which says:

: "إن الذين آمنوا والذين هادوا والصابئون والنصارى من آمن بالله واليوم الآخر وعمل صالحًا فلا خوف عليهم ولا هم يحزنون". (سورة المائدة: 69).

Indeed, those who have believed [in Prophet Muhammad] and those [before Him] who were Jews or Sabeans or Christians - those [among them] who believed in Allah and the Last Day and did righteousness - no fear will there be concerning them, nor will they grieve. (**Surah: al-Ma'eda: 69**)

Translation: Sahih International

This quotation by this Jew was intended to penetrate the Moslem society through the art of acting¹²³. The novel describes him and described all the Jews in him as untrue in their intentions and disloyal to their society. In the novel *al-Yahudi wa al-Fatah al-'Arabiyya*, Sheikh Dabshi calls the Jews as "the people of the Bible and the people of Moses"¹²⁴. Sheikh Dabshi is a chief of a tribe and the head of his people, which means that he stands at the top of the social

¹²⁰ Ibid., p. 426.

¹²¹ Ibid., p. 426.

¹²² Ibid., p. 492.

¹²³ Hai Miri, p. 86.

¹²⁴ *Al-Yahudi wa al-fatah al-'Arabiyya*, p. 219.

ladder. He also mentions that the Jews killed their prophets and therefore, the goodness passed from them to the Islamic nation.

In the novel *al-'Assfuriyyeh*, Professor al-Ghoul confirms that the Moslems believe in the Bible and believe that it is from God but they believe also that the religious people of the Jews distorted and falsified a lot in the Bible but the origin of the book is from God, be He exalted.¹²⁵

Another aspect that can be appropriate background for reconciliation between the Jews and the Arabs is what is given in the novel of *al-Warifa* where Liberman the Jew insists on reminding us of the common Semitic origin of the Jews and the Arabs and emphasizes that the Jews and Arabs are cousins¹²⁶. He says to al-Jawhara: "I and you meet in our DNA at a certain Semitic grandfather; our tree meets at a certain time in history more than the rest of humanity who surround us now".¹²⁷ This is another attempt of his repeated attempts to be close to al-Jawhara, who was very suspicious about his intentions behind his attempts to gain her favor, which did not succeed ultimately.

Finally, other elements that might constitute good background for reconciliation are: quoting testimonies and witnesses from reality:

For example, Liberman says in the novel *al-Warifa*, when he spoke to al-Jawhara: "This universe is strange; I am a Jew from Europe sitting with an Arab lady from Riyadh in a third city, Toronto. He comments on that and says: It seems that the conditions of the New World require that we should stop the industry of making borders and barriers and be satisfied with the earth, the sky, and the trees".¹²⁸

Liberman the Jew tries here to depend on what we called 'conditions of the New World' to establish a base that helps him to be close to al-Jawhara and claims that the new world, with its facilities of open communication and easy transportation and easy travelling has removed the eternal barriers between the different cultures and religions! However, did these barriers really disappear? Can the oppressed forget the oppression that he has experienced and put his hand in the hand of the one who is still occupying his land? What is about the occupation of the Jews to Palestine?

Liberman tries to absolve the Jews from the crime of occupying the Arab lands and put the blame on a third party. He says: "The white arrogant colonialist messed with the world map and crated lots of enmity and pain and offered us the lie of a national homeland for the Jews so that it will become a military base for him". Al-Jawhara noticed this absolution from responsibility and said: "But you sought that throughout your history!" He laughed through his nose and said: "Who says that? We are a flock of sheep with an arrogant shepherd, who exploited the years of going astray and exile; they waved to us with the possibility of having a homeland and we soon discovered that it is a military base and we became soldiers in a non-stop fighting missions".¹²⁹

Liberman tries here to absolve the Jews from their responsibility and shows them as a wandering lost people who were exploited by the white colonialist to serve his purposes and

¹²⁵ *Al-'Assfuriyyeh*, p. 88.

¹²⁶ *Al-Warifa*, p. 255.

¹²⁷ *Ibid.*, p. 256.

¹²⁸ *Ibid.*, p. 253.

¹²⁹ *Ibid.*, p. 257.

achieve his ambitions. Liberman tries again and again to do that. He depends once on the deep history and once on reality and tries to explain this reality and interpret it by turning around it in a constant attempt to reach his goal and to invade al-Jawhara and explore it but she was more mature and did not surrender to his drugging effect as she will not forget her Arab memory and the campaigns of blood donation, in which she took active part for to save Palestine and liberate it. Even if she forgets that, she will not forget her collective memory, which was extremely provoked by one word: "Jewish" which brings with it all the meanings of oppression and aggression and evil! She will not forgive him, no matter how many excuses he found excuses or looked for common grounds between them and how much he dug in history and interpreted it according to his desires and interests. He invaded the Arab land and she will not allow him to invade her body!

The religious, historical and realistic backgrounds of reconciliation with the Jew in the Saudi novel are besieged with a heavy heritage of backgrounds of rejection and denial to this Jew and cannot be achieved through making exceptions, recollecting common events or raising suspicions.

If we make exception to the thresholds of the novel *al-Yahudi wa al-Fatah al-'Arabiyya*, summoning backgrounds that motivate desire for reconciliation is given by Jewish characters or is given through remembering of several common elements.

As said above, Professor al-Ghoul in *al-'Assfuriyya* confirms that the Moslems believe in the Bible and believe it was revealed by Allah/ God but he remembers: "We believe that most of what is mentioned in the Bible that is in current use was made by the Jewish Rabbis".¹³⁰ As said before also, Dabshi calls the Jews "the people of the Bible the people of Moses" but he remembers to say to the Jew who was debating with him: "But you killed the prophets".¹³¹

However, the novel *Hai Miri* described Ibn Sannou' and the Jews with him as people of treasons and plots, corrupters of the Earth, and his quoted testimonies were part of their misleading behavior, which appeared only on the stage.

Liberman's statements in *al-Warifa* are not far from these. He tried to 'drug' al-Jawhara with his statements, his inferences, his quotations, his rereading history and reality from a perspective that tries to absolve the Jews from any oppression. He tries to describe them as if they were deceived and that they were driven like stray flock of sheep that were exploited by the White Colonialists but al-Jawhara did not respond to those attempts because the gloomy reality was stronger than Liberman's quoted testimonies and his historical evasions and prevarications.

The novel *Musharrad Bila Khati'ah* introduces its vision for this reconciliation from the Arab point of view but the Jew, who insists on occupation and persecution, abort this vision. Hayim the Jew and his family live among the people of the town Ein Karem, who treated them like one of them and did not distinguish between them badly. The Arabs of the town in their different ages were true in their treatment to the Jewish family, who did not respond similarly. In a significant situation, the Arab child Ibrahim suggests to his Jewish friend Yuri to draw tattoo on their arms to eternalize their friendship.¹³²

¹³⁰ *Al-'Assfuriyyeh*, p. 88.

¹³¹ *Al-Yahudi wa al-fatah al-'Arabiyyah*, p. 219.

¹³² *Musharrad Bila Khati'iah*, p. 36.

Throughout the novel, Ibrahim was careful to keep this friendship while Yuri, under the effect of his father's ideas, did not behave like Ibrahim. He saw himself and his people entitled to occupy this land and drive out the Palestinians from it and impose exile and displacement on them. At that point, Ibrahim turned his arm, looked at the tattoo on it... the tattoo for him turned now into a symbol of revenge!"¹³³

SUMMARY AND CONCLUSION

The study dealt with the character of the Jew in Saudi novel. As we have seen, it shows his injustice, oppression, aggression, tyranny, betrayal, envy, malice and covetousness. Besides, it shows rounds of severe conflict with him culturally, militarily, educationally and socially. It rejects him, denies him and exiles him. History feeds it, the wounds of the collective memory feed it, and reality confirms all that.

The most important conclusions that the novel reaches can be summarized in the following points:

- The character of the Jew in Saudi novel appears in a negative image and whenever some exceptional positive features appear in this or that dimension, they are mostly introduced as exceptional, violated and uncomplete features.
- The image of the character of the Jew appears flat in most of the Saudi novels; it is static and does not develop or change. This can probably be attributed to the fact that the background that controls and judges the point of view about the character is a background of refusal, denial and rejection, which sees the Jewish character nothing more than a short version of evil and all disadvantages and vices. However, some novels introduce a developed round image of the character of the Jew but this development, if introduced, is introduced in the direction of conversion to Islam .
- The novelistic environment in which the Jewish character appears is an external environment and it does not appear in the local Saudi environment. This is probably attributed to the refusing rejecting and denying attitude to this kind of character in the local environment.
- The vision of the relationship with this Jew focuses on his denial and rejection, due to what his hand has committed and the actions that have blackened the pages of history, though some novels try to distinguish between the Jew and the Zionist, who is considered in the Saudi novel as the main culprit in the modern period.

¹³³ Ibid., p. 127.