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من نحن

المجلة العربية للعلوم الإنسانية والاجتماعية مجلة علمية الكترونية محكمة ، ربع سنوية، تصدر عن مركز السنبلة للبحوث والدراسات، عمان - الأردن ، تعنى بنشر البحوث والدراسات ، وملخصات رسائل الماجستير والدكتوراه ، ونشر فصول من الرسائل العلمية ، ومراجعة الكتب ، ونشر التقارير والندوات والمؤتمرات العلمية ، والحوارات واللقاءات العلمية في مجالات العلوم الإنسانية والاجتماعية بجميع فروعها : التاريخ ، والتربية ، وعلم الاجتماع ، والفلسفة ، والأديان ، وعلم النفس ، والقانون والعلوم السياسية ، والعلوم الادارية ، والتنمية البشرية ، وعلم الجريمة ، وعلم الانثربولوجيا، اللغة العربية وآدابها ،الجغرافيا الآثار، الإعلام والصحافة ،المكتبات والمعلومات.

الأهداف

تسعى المجلة العربية للعلوم الإنسانية والاجتماعية لتحقيق الأهداف التالية:

- نشر البحوث المبتكرة التي يقدمها الباحثون في المجالات العلمية المتعلقة بالآداب والعلوم الإنسانية ،وذلك بعد عرضها على المقوّمين العلميّين.
- نشر تقارير الندوات والمؤتمرات العلمية بالجامعات العربية ، والمعاهد العلمية ، ومراكز البحوث.
- توثيق ونشر الثقافة العلمية بين الباحثين، والتواصل العلمي فى مختلف مجالات العلوم الانسانية والاجتماعية.
- التعاون العلمي بين المجلة والباحثين والعلماء العرب في مجالات تخصّص المجلة.
- تشجيع الباحثين العرب على إنجاز بحوثهم المبتكرة.
- التميز في تقديم البحوث ذات الأفكار المبتكرة و التى لم يسبق نشرها بمجلات علمية أخرى والمحكمة بواسطة نخبة من العلماء والمتخصصين ،والإسهام في إخراج بحوث علمية متميزة , من خلال الالتزام بالمعايير العالمية للتميز في مجالات البحث العلمي.
- ضبط أمور البحث العلميّ ،بعرض البحوث المقدّمة إلى المجلة على المختصين والخبراء والتطوير المستمر فى أساليب النشر والتحكيم.
- الإسهام في إثراء البحث العلمي والمناهج العلمية و التزام معاييرها، ونشر المعرفة في مجال الآداب والعلوم الإنسانية ،وتعميمها في الوطن العربي خدمةً للمجتمع العربي وتقدّمه.
- نشر البحوث وأخبار المؤتمرات والندوات والمراجعات وملخصات الرسائل الجامعية، وفصول من الرسائل العلمية للتعريف بقيمتها العلمية.
- تعميم الفائدة المرجوّة من نشر البحوث والدراسات، بوضع أعداد المجلّة بين أيدي القراء والباحثين على موقع المجلة في شبكة(الإنترنت)وتطوير الموقع وتحديثه.

خطوات النشر :

-يقوم الباحث بتنسيق البحث حسب شروط المجلة المذكورة أدناه.

-يقوم الباحث بإرسال البحث المنسق على شكل ملف مايكروسوفت وورد، إلى البريد الإلكتروني :
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-يجب أن يكون البحث مكتوباً بلغة سليمة،

-يجب أن تكون المادة المرسلة للنشر أصيلة ولم ترسل للنشر في أي جهة أخرى.

-يلتزم الباحث بالأصول العلمية المتعارف عليها في إعداد وكتابة البحوث.

-يجب إثبات مصادر المعلومات وتوثيق الاقتباس واحترام الأمانة العلمية في الإحالات والمراجع والمصادر.

–يتمّ تقويم البحث من محكّمين.

–يتم إبلاغ الباحث بنتائج التحكيم خلال اقل من اسبوع، بالقبول أو الرفض أو إجراء التعديلات للبحث بعد التحكيم.

–يقوم الباحث بالتعديلات المطلوبة ثم يتم متابعة التعديلات من قيل لجان التحكيم . يتم إرسال البحث مع تقرير بقبول البحث بشكل نهائي من لجان التحكيم.

-يتم إرسال خطاب رسمي من المجلة بقبول البحث للنشر.

-يقوم الباحث بدفع رسوم النشر والتحكيم .ويرسل ذلك عبر البريد الالكتروني editor@arabjhs.com، أو الواتسب على الرقم **962790260197**

-يتم إبلاغ الباحث بإيميل رسمي بإتمام عملية النشر في حال إكمال كافة الإجراءات السابقة وإنجاز عملية النشر الفعلي في عدد المجلة .

يراعي الباحث ما يلي:

–اسم الباحث (الباحثين) ، الوصف الوظيفي ، المؤسسة التي يعمل بها ، .

–الملخّص باللغة العربية ثم الكلمات المفتاحية

–الملخّص باللغة الانجليزية ثم الكلمات المفتاحية

ترتيب المحتوى: محتوى البحث حسب شروط المجلة العربية للعلوم الإنسانية والاجتماعية : المقدمة ،مشكلة الدراسة ،أسئلة الدراسة ، أهمية الدراسة ، أهداف الدراسة ، مصطلحات الدراسة الإطار النظري والدراسات السابقة ، منهج الدراسة، أداة الدراسة ، نتائج الدراسة، ومناقشة النتائج ، التوصيات ،المصادر والمراجع

تنسيق البحث :يتم تنسيق الورقة على) قياس(A4 ، بحيث يكون نوع وحجم الخط وفق شروط محددة، وهي:– نوع الخط في الابحاث باللغة العربية هوSimplified Arabic ، حجم الخط 16 غامق للعنوان الرئيس، 14 غامق للعناوين الفرعية، 14 عادي لباقي النصوص وترقيم الصفحات و المسافة بين الأسطر يجب أن لا تقل عن 1.5.

–نوع الخط في الأبحاث باللغة الإنجليزية هوTimes New Roman ، حجم الخط 14 غامق للعنوان الرئيس، 12 غامق للعناوين الفرعية، 12 عادي لباقي النصوص وترقيم الصفحات و المسافة بين الأسطر يجب أن لا تقل عن 1.5.

حجم البحث والملخص :ألا يزيد عدد صفحات البحث على (30) صفحة و ذلك لكي لا يتم زيادة رسوم التحكيم. ويجب أرفاق ملخص مكون من 200 – 250 كلمة باللغتين العربية والانجليزية ، بالإضافة إلى كلمات مفتاحية لا تقل عن 6 كلمات.

التوثيق : يتم التوثيق وفقا لأسلوب الجمعية الأمريكية السيكولوجية APA)) وعلى النحو التالي داخل البحث إذا كان المرجع كتابا يكتب اسم العائلة والسنة ، مثال(السرهيد ، 2005).وإذا كان المرجع بحثا في مجلة علمية يراعى ما سبق ، أما إذا كان موقعا على الأنترنت فيكتب : اسم المؤلف ، عنوان المقال ، السنة ، الموقع ، السنة ، التاريخ ،.بالنسبة للمصادر والمراجع ، ترد المصادر العربية ، ثم المصادر الأجنبية.

الهوامش: تستخدم هوامش الصفحات السفلية لذكر أي ملاحظة، أو لتوضيح أي معلومة واردة في متن البحث، أو للتوثيق في بعض الأبحاث ولا مانع من ذلك ، وتوضع بين قوسين في أسفل الصفحة ، أو يعمل لها ملحق للهوامش توضع في نهاية البحث.

المراجع:

-ترتب أرقام المراجع في قائمة المراجع بالتسلسل، وذلك بعد مراعاة ترتيب المراجع هجائياً في القائمة حسب اسم المؤلف وفقاً للآتي:

أ. إذا كان المرجع بحثاً في دورية:

—اسم الباحث (الباحثين) بدءاً باسم العائلة،. "عنوان البحث،" اسم الدورية ، رقم المجلد، رقم العدد، ، سنة النشر.

ب.إذا كان المرجع كتاباً:

—اسم المؤلف (المؤلفين) بدءاً باسم العائلة، عنوان الكتاب ، اسم الناشر، سنة النشر.

جـ. إذا كان المرجع رسالة ماجستير أو دكتوراه:

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د.إذا كان المرجع نشرة أو إحصائية صادرة عن جهة رسمية:

—يكتب اسم الجهة، عنوان التقرير ، المدينة، ، سنة النشر.

هـ.إذا كان المرجع موقع الكتروني:

—يكتب اسم المؤلف، عنوان الموضوع ، سنة النشر والتاريخ ، الرابط الالكتروني.

و- وقائع المؤتمر:

—اسم الباحث (الباحثين) بدءاً باسم العائلة، عنوان الدراسة، اسم المؤتمر، رقم المجلد، سنة النشر.

رسوم النشر والتحكيم: 140 دينار أردني ،ما يعادل 200 دولار.

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عارف محمد السرهيد الجهني -الاردن - رئيس التحرير - هاتف (0223366770) - ايميل(editor@arabjhs.com)

أحمد محمد مفلح -الاردن - سكرتير التحرير - الهاتف (690962092169) - الواتساب (690962092169) - البريد الالكتروني(ahmed@arabjhs.com)

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رسوم النشر والتحكيم والدفع

تسعى المجلة العربية للعلوم الانسانية والاجتماعية بنشر الأبحاث العلمية وتطوير البحث العلمي في الوطن العربي ، وتطلب المجلة رسوم رمزية مقدارها 140 دينار أردني أو ما يعادل 200 دولار لنشر البحوث المكونة من 25 – 30 صفحة بحد أقصى ويتم إضافة رسوم في حال زيادة عدد الصفحات عن 30 صفحة.

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البنك الاسلامي الاردني / فرع سحاب

ومن داخل الاردن:

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عارف محمد مفلح السرهيد

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مجلة عربية محكمة وفقاً لتصنيف قاعدة البيانات

EBSCO

العدد السابع والثلاثون / حزيران – 2026

Lebanese International University

LIU

Rana Hamieh **Mirna Shoueiry**

Khalid's Border Language in *The Book of Khalid*

Hybrid writers fabricate border languages which are totally different than their homeland languages. Ameen Rihani wrote several works in English, which fall under the category of border and hybrid works. However, the best of his works which fulfills this categorization is *The Book of Khalid* (1911). Rihani was the first Arab author to publish a novel in English about a hybrid protagonist who lives on the border between both worlds: East and West. *Hybridity* indicates any work or character which is a cross of at least two separate cultures. In science, a *hybrid* refers to an organism that is a crossbreed of two or more organisms. Homi K. Bhabha, a literary theorist and scholar, co-opted the terms *hybrid* and *hybridity* to discuss the formation of new identities and concepts in the midst of colonization. A *hybrid* is someone who is of mixed race or origin, and many writers who pen literature about hybridity are oftentimes hybrid themselves and have experienced life between two more cultures.

The Book of Khalid is a hybrid literary work which chronicles the experience of a Lebanese immigrant, Khalid, who lives a very enriching life between the East and West. Many critics claim that Khalid's life reflects that of Ameen Rihani himself. The significance of this novel is that it is written from the border, the *in-between*, so readers gain an insight into both worlds from two perspectives. On the terrain of the border, he starts to fabricate a new hybrid border language. Khalid's border language can be characterized as rhizomatic, like the Mestiza's language, and minoritarian.

Khalid's language is like that of the Mestiza. Gloria Anzaldúa describes the unity of the Mestiza and the border language: "I am my language. Until I can take pride in my language, I cannot take pride in myself" (1999, p. 81). Similarly, Khalid also lives in his border language, and constructs his nation and his new self in a border narrative, which encompasses his "in-between" life. Khalid creates a new language because languages of both worlds are not suitable for his new world, and he is aware that he cannot exist without a new language. According to Walter Benjamin, there is no human existence outside language:

> The existence of language, however, is not only coextensive with all the areas of human mental expression in which language is always in one sense or another inherent, but with absolutely everything. There is no event or thing in either animate or inanimate nature that does not in some way partake of language, for it is in the nature of all to communicate their mental meanings. (1978, p. 314)

Furthermore, through the border language, Anzaldúa finds a new space where experiences and imaginary reflected in fiction meet. She explains that, "Nothing happens in the real world, unless it first happens in the images in our heads" (1999, p. 109). These images

represent to Anzaldúa, "a bridge between evoked emotion and conscious knowledge" (p. 91). By creating such imaginary spaces, Anzaldúa allows forgotten and repressed history to be remembered. Khalid, the remnant of the Mestiza, also reflects his own experience through his biography. Moreover, Khalid's fictional narrative is also parallel to the real life of Rihani, as I mentioned before.

The Mestiza, who is located in a borderland space, claims that writing is not a safe space, but it is non-fixed, hence causing uncertainty and anxiety:

> Writing produces anxiety. Looking inside myself and my experience, looking at my conflicts, engenders anxiety in me. Being a writer feels very much like being a Chicana, or being queer–a lot of squirming, coming up against all sorts of walls. Or its opposite: nothing defined or definite, a boundless, floating state of limbo where I kick my heels, brood, percolate, hibernate and wait for something to happen. (Anzaldúa, 1999, p. 94)

Moreover, Khalid on many occasions, constructs a blurred identity of himself, and the editor at the beginning of the novel alludes to Khalid's clouded and complicated manuscript:

> ...for ten whole pages, beating continually, now in the dark of Metaphysics, now in the dusk of Science; losing himself in the tangled bushes of English Materialism, and German Mysticism, and Arabic Sufism; calling now to Berkeley, now to Hackel; meeting with Spencer here, with Al-Gazzaly there; and endeavoring to extricate himself in the end with some such efforts as the Natural being Negativity, the Spiritual must be the opposite of that, and both united in God form the Absolute. (*Khalid*, p. 228)

In addition, the Mestiza gives a voice to her people within their own distinct tongues, trying to legitimize Chicano language not as an incorrect "copy of standard English or Spanish",

but as an evolving and "living language" (Anzaldúa, 1999, p. 77). In this sense, the use of Chicano English becomes both a gesture of resistance and an invitation to the non-Latino readers. As Anzaldúa explains:

> We Chicanos no longer feel that we need to beg entrance, that we need always to make the first overture–to translate to Anglos, Mexicans and Latinos, apology blurting out of our mouths with every step. Today we ask to be met halfway. (1999, Preface)

Similarly, Khalid launches a new language by mingling languages of both worlds and deconstructing boundaries between East and West. He infects the English language with Arabic words: *Al-Fatihah, Allah, billah, Janet, Jouhanam, Im-Hanna, yahabibi, dastur, Al-Khatima...* He uses a new strategy through his language which is referred to by Helen Tiffin as "language variance", a textual strategy in postcolonial writing that "abrogates the privileged centrality of 'English' by using language to signify difference while employing a sameness which allows it to be understood" (1995, p. 97).

By infecting the colonial language with local words and phrases, and creating a "new" kind of English, the dichotomy between East and West falls apart; in doing so, Khalid enriches the English language. Similarly, "Rihani highlights a very important issue: that of using one language to enrich another. He indicates that a language in this sense is more than a set of borrowed expressions: it is a way of thinking" (p.285).[1]

Moreover, in *Borderlands,* Anzaldúa promotes the recognition of a hybrid Chicano tongue that will be open enough to reflect all sides of a Mestiza's heritage:

[1] Fanous, W. (2012). Ameen F. Rihani: The literary critic, in *Ameen Rihani's Arab-American Legacy*: 281-321.

> For a people who are neither Spanish nor live in country in which Spanish is the first language; for a people who live in a country in which English is the reigning tongue but who are not Anglo; for a people who cannot entirely identify with either standard (formal, Castilian) Spanish nor standard English, what recourse is left to them but to create their own language? A language which they can connect their identity to, one capable of communicating the realities and values true to themselves–a language with terms that are neither *españolni ingles,* but both. We speak a patois, a forked tongue, a variation of two languages. (1999, p. 77)

Similarly, Khalid's language portrays the social elements of the East and the West, and it reflects his life on the border. He tries, through his language and by narrating the events of his life, to construct a history of his new nation because he and his nation are one:

> It is the only one I wrote in this world, having made, as I said, a brief sojourn in its civilized parts. I leave it now where I wrote it, and I hope to write other books in other worlds. Now understand, Allah keep and guide thee, I do not leave it here merely as a certificate of birth or death. I do not raise it up as an epitaph, a trade-sign, or any other emblem of vainglory or lucre; but truly as a propylon through which my race and those above and below my race, are invited to pass to that higher Temple of mind and spirit. (*Khalid*, p. vii)

Unlike history, which is written by colonial powers, Khalid reflects the Orient and Occident, the colonizer and the colonized, and writes the history of his new nation through his biography, and in doing so, he deconstructs colonial history books.

Moreover, the Mestiza's new language is a resistant one. She does not intend to reverse existing hierarchies between dominant and minority cultures, but wants to show the tension among differences as a particular aspect of the Mestiza's identity.

Khalid's language is also a resistant one, and he tries to deconstruct both English and Arabic. Deleuze and Guattari (1983) claim that the use of any language aims at deterritorialization:

> Rich or poor, each language always implies a deterritorialization of the mouth, the tongue and the teeth. The mouth, tongue, and teeth find their primitive territoriality in food. In giving themselves over to the articulation of sound, the mouth, tongue, and teeth deterritorialize. (p. 19)

Khalid's language can also be described as rhizomatic because it is fragmented, nomadic, and there is no dichotomy; it reflects his life and nature. To Khalid, the world is fragmented and there are many worlds, so we may live many lives, which can be interrupted by death and then a new life starts:

> And so, the Book of Khalid was written. It is the only one I wrote in this world, having made, as I said, a brief sojourn in its civilized parts. I leave it now where I wrote it, and I hope to write other books in other worlds. (*Khalid*, p. vii)

His language is similar to his life, so the structure of his narrative is divided into three parts which are dedicated to nature, man, and God, and this also alludes to his nomadic movement from one place to another: Lebanon to America to the desert; from one nation to another, and from man to God.

The editor alludes to Khalid's nomadic language by referring to the "vexing manuscript". Khalid's fragmented language discomforts the readers, prompting them to become nomadic because his transcript is a text of bliss which is explained by Barthes as follows: "Text of bliss: the text that imposes a state of loss, the text that discomforts…unsettles the reader's historical, cultural, psychological assumptions, the consistency of his tastes, values, memories, brings to a crisis his relation with language" (1975, p. 14). Similarly, Khalid's language destabilizes the values of readers of both worlds.

Moreover, Khalid's language is frayed because there is not one ideology or voice, but it reflects traces of both worlds, and it abounds with many representations. This is what makes his language liberating, similar to the language that Roland Barthes describes in *The Pleasure of the Text*:

> There are those who want a text (an art, a painting) without a shadow, without the "dominant language"; but this is to want a text without fecundity, without productivity, a sterile text…the text needs its shadow: this shadow is a bit of ideology, a bit of representation, a bit of subject: ghosts, pockets, traces, necessary clouds: subversion must produce its own chiaroscuro. (1975, p. 32)

Khalid's nomadic language is also shown in the structure of his narrative, which is rhizomatic, and it is divided into three parts: In the Exchange, in the Temple, and Everywhere. The real Mestiza, Rihani, is also a nomadic writer. According to Kahlil Jibran, "He has fancy. He

is a natural designer…his book [Khalid] is like a house with many rooms, each with a different paper carefully chosen and well hung" (p. 23).[2]

In *The Book of Khalid*, Rihani uses the second person singular "thou" like in the Bible and this indicates that the "other" is sacred to Rihani. His use of old English also shows that the nomadic movement of his language does not only move among nations and distances, but also through time. Rihani's nomadism is also shown in many aspects of his novels. For example, none of his characters has a fixed personality, and they have many functions. The editor is also a narrator, translator, and reviewer.

Another aspect of Khalid's peripatetic language is his dynamic voice, which always changes throughout the phases of his life; in other words, Khalid's voice is formed of many voices: Khalid, the editor, Shakib, and Hamlet. This nomadic language aspect is explained by Deleuze as follows: "Nomadism is stressed as a metaphor for a creative and dynamic process of becoming, one which is not closed but in flux and therefore allows for surprising and disparate connections and interconnections of identity formation" (1983, p. 4).

The dynamism of his nomadic language is also shown when he prefers the English language over the Arabic one because it has more verbs, hence rendering it more fluid:

> Indeed, verbs are more essential than nouns and adjectives. A noun can be represented pictorially; but how, pictorially, can you represent a noun in motion? Even an abstract state can be represented in a picture, but a transitive state never. The richest language, therefore, is not the one which can boast of a thousand names for the lion or two

[2] From a Letter by Kahlil Jibran to Mary Haskell. (1912, Jan. 5), in *100 Years of Selected Writings on Ameen Rihani's The Book of Khalid.* (2011). Ed. P. Jahshan (Washington DC: Platform International), 23.

> thousand for the camel, but the one whose verbs have a complete and perfect gamut of moods and tenses. (*Khalid*, p. 53)

Khalid is not interested in vocabulary, but in tenses and moods. Because of this Khalid does not read any book more than once, because if every book teaches one lesson and this lesson is well received, there is no reason to re-read the book. This also shows that his nomadic nature does not allow his mind to settle on one place, but his mind is detached from all ideologies. Thus, he moves from one book to another without attaching himself to one.

Similarly, the real Mestiza, Rihani, claims:

> The most outstanding difference between the two languages is that in Arabic metaphors are used to relate abstract ideas to concrete facts, while in English there is a greater degree of abstract thought and less use of metaphors as an intermediary process from the real to the imaginary. (p. 285)[3]

Rihani intends to make his novel inundated with nomadic aspects, so he chooses a nomadic editor who selects some events of Khalid's character, and he allows the reader to fill in the gaps of the missing parts of Khalid's life, and this makes the readers nomadic. Also, the opening of the novel is peregrine because the readers and editor are not sure if Khalid is real or fictional. The ending is also amble due to Khalid's disappearance.

Rihani's non-fixed language gives the reader the choice to rewrite the events of *The Book of Khalid*. Khalid's language can be considered an open one which gives the reader many options in their rendering of Khalid's life. Khalid's novel, as he claims, reflects the life he lives in this

[3] Fanous, W. (2012). Ameen F. Rihani: The literary critic, in *Ameen Rihani's Arab-American Legacy*: 281-321.

world, and his life may be connected to other worlds because his disappearance at the end alludes to a new beginning in other worlds. This is what makes his language like a map and not tracing:

> The rhizome is altogether different, a *map and not a tracing*. Make a map, not a tracing. The orchid does not reproduce the tracing of the wasp; it forms a map with the wasp, in a rhizome. What distinguishes the map from the tracing is that it is entirely oriented toward experimentation in contact with the real. The map does not reproduce an unconscious closed in upon itself; it constructs the unconscious. The map is open and connectable in all of its dimensions; it is detachable, reversible, and susceptible to constant modification (Deleuze, 1983, p. 12).

Another aspect of Khalid's rhizomatic language is that it is heterogeneous. There are Arabic and English words in his language, as well as many voices and gaps. This aspect of nomadic language is explained by Deleuze (1983) as follows: "There is no language in itself, nor are there any linguistic universals, only a throng of dialects, patois, slangs, and specialized languages. There is no ideal speaker-listener, any more than there is a homogenous linguistic community" (p. 7).

His nomadic language is also shown when Rihani shifts from one genre to another. Khalid's story is found in the Khedival Library in Cairo and this indicates the historical genre of this novel. The book abounds with many literary genres: novel, autobiography, and poem. Also, it is "a satirical parody of the milieu in America and the Holy Land in the first decade of the twentieth century" (p. 163).[4]

[4] Nash, G. (1998). The Book of Khalid and Arab-American hybridity, in *100 Years of Selected Writings on Ameen Rihani's The Book of Khalid.* (2011). Ed. P. Jahshan (Washington DC: Platform International): 163-172.

Rihani's non-fixed language is also shown through the posing of many questions and exclamations:

> And is not Khalid, like his spiritual Mother, floundering, too, in the false dawn of life? His love of Nature, which was spontaneous and free, is it not likely to become formal and scientific? His love of Country, which begins tremulously, fervently in the woods and streams, is it not likely to end in Nephelococcygia? His determination to work, which was rudely shaken at a push-cart, is it not become again a determination to loaf? And now, that he has a little money laid up, has he not the right to seek in this world the cheapest and most suitable place for loafing? (*Khalid*, pp. 128-129)

Khalid's nomadic language is also shown in his creation of abstract languages.

His abstruse language is shown when he burns books and says: "A book is a friend, my brothers, and when it ceases to entertain or instruct or inspire, it is dead. And would you sell a dead friend, would you throw him away?" (*Khalid*, p. 62). To burn a read book is to make it divine, and this shows that such a book should not be sold because it has more value that its concreteness, so to burn a read book makes it sacred. And he also shows that the mental benefit of any book makes it sacred, so there is not only one holy book, but many venerable books.

Rihani also experienced the calamity of readers burning his book *The Trilateral Treaty in the Animal Kingdom*, but the book was published many times and this indicates that the importance of his book lies in its content.

> According to Khalid, music is an abstract language and should be a universal language: But is there not room in the garden of delight for a wheat field?" asks Khalid. "Can we not apply the bow to the telegraph wires of the world and make them the vehicle of music

> as of stock quotations? Can we not simplify life as we are simplifying the machinery of industry? Can we not consecrate its Temple to the Trinity of Devotion, Art, and Work, or Religion, Romance, and Trade? (*Khalid*, pp. 239-240)

The process of changing the telegraph wires into musical instruments shows that Khalid wants to construct the materialistic world through the abstract language of music. Rihani believes in musical language and that the writer is like the composer or musician who plays music with words:

> Writer is one who knows how to use words in the same way as a musical performer uses the strings of a lute, arrange ideas in the same way as a painter arranges his colors, and construct sentences in the same way as a sculptor works on a monument or a statue. (Oueijan, 2012, p.15)

Furthermore, silence is another abstract language for Khalid, and it is the origin of real activity and life: "For a life sincerely spent between the Temple and the Vineyard, between devotion and honest labor, producing to one man of all mankind some positive good" (*Khalid*, p. 212). Khalid's language is that of silence, and it is a common language among citizens of his world. The mad language precedes the silent one. His language in the Hamlet-point is mad, as I explained before, and reflects many contradictions and illusions, but it is also non-fixed, so it transforms into a silent language because this language is the only one used in the asylum by mad people:

> The dialogue itself was now disengaged; silence was absolute; there was no longer any common language between madness and reason; the language of delirium can be answered only by an absence of language, for delirium is not a fragment of dialogue with

> reason, it is not language at all; it refers, in an ultimately silent awareness, only to transgression. And it is only at this point that a common language becomes possible again, insofar as it will be one of acknowledged guilt. Finally, after long hesitations, they saw him come of his own accord to join the society of other patients...The absence of language, as a fundamental structure of asylum life, has its correlative in the exposure of confession. (Foucault, 1977, p. 262)

According to the idealist, Khalid, who believes that any kind of revolution should start on a spiritual level and then proceed with materialism, the origin of language is abstract in generating concrete words. Because of this, Khalid's poem is based on a dream. Moreover, Shakib claims that Khalid's ancestors also used abstract language which was even understood by animals, therefore his language is inherited:

> Ay, Shakib relates quoting al-Makrizi, who in his turn relates, quoting one of the octogenarian Drivellers, Muhaddetheen (these men are the chief sources of Arabic History) that he was told by an eye and ear witness that when this celebrated Muazzen was once calling the Faithful to prayer, the camels at the creek craned their necks to listen to the sonorous music of his voice. And such was their delight that they forgot they were thirsty. This, by the way of a specimen of the Muhaddetheen. Now, about these historical worthies of Baalbek, whom we have but named, Shakib writes whole pages, and concludes—and here is the point—that Khalid might be a descendant of any or all of them! (*Khalid*, p. 21)

By alluding that the *Muazzen* is a spiritual father to Khalid, Shakib shows that Khalid is influenced not only by the teachings of the Bible, but also by the Prophet Mohammad. Khalid's language

illuminates the dark world, and the abstractness of his language lightens the darkness of both worlds:

> Nay, the young Syrian was discharged. Or to put it in a term adequate to the manner in which this was done, he was "fired." Now, Khalid betakes him back to his cellar, and thrumming his lute-strings, lights up the oppressive gloom with Arabic song and music. (*Khalid*, p. 82)

His abstract language is symbolic like that of the Mestiza. The Mestiza creates spaces through language, using different symbols and myths to challenge those that would render her nature invisible and non-existent. According to Khalid, all the objects are symbols of abstract things: "The stars, I can tell thee this about them all: they are the embers of certainty eternally glowing in the ashes of doubt...flaming with the ardency of love and hope" (*Khalid*, pp. 233-236). The desert, the forest and the sea are symbols of non-fixity, and nature is his "eternal mother":

> After which I resign myself to my eternal Mother and the soft western breezes lull me asleep. Yea, and even like my poor brother Moslem sleeping on his hair-mat in a dark corner of his airy Mosque, I dream my dream of contentment and resignation and love. (*Khalid*, p. 90)

His abstract language is an "abstract machine" that deconstructs all other aspects and values in both worlds. This kind of machine is explained by Deleuze as follows:

> A book itself is a little machine; what is the relation (also measurable) of this literary machine to a war machine, love machine, revolutionary machine, etc.–and an *abstract machine* that sweeps them along? We have been criticized for over-quoting literary authors. (1987, p. 3)

The process of burning books is a symbol of deconstructing old values and languages and constructing new ones. His abstract language encompasses love, which deconstructs the language of money. Both love and money are universal because money is also a language in all nations, but love deconstructs money: "Indeed, money and love are as eloquent in Turkey and Dahomey as they are in Paris or New York" (*Khalid*, p. 39).

Nomadism is also another reason behind Khalid's abjection, because it is debased by everyone: history, language, and narrative:

> History has never comprehended nomadism, the book has never comprehended the outside. The State as the model for the book and for thought has a long history: logos, the philosopher-king, the transcendence of the Idea, the interiority of the concept. (Deleuze, 1987, p. 24)

Khalid's abstract language deconstructs the languages of both worlds and deterritorializes both. As Deleuze explains: "The writer is someone who plays with his mother's body… in order to glorify it, to embellish it, or in order to dismember it"… (1987, p. 37). Khalid plays with the body of both worlds because as a border figure, he is bilingual and experiences two languages.

Khalid's nomadic nature is essential for him as a novelist because it allows him to be free from any ideology in both worlds. Bakhtin (1981) claims that novelists must be linguistically and ideologically homeless:

> It is as if the author has no language of his own, but does possess his own style, his own organic and unitary law governing the way he plays with languages and the way his own real semantic and expressive intentions are refracted within them. (p. 541)

Khalid does not possess a language because he deconstructs all doctrines in both worlds. Hence, through his language, he destroys all linguistic boundaries. He has a new style and content, which he assembles after his deconstruction of the old doctrines.

Moreover, the book is composite because it deals with many topics: politics, poems, language, science, religion, social problems, and many ideologies, and it requires a nomadic reading which does not search for ideology or meanings. In addition, it is composed of traces and shadows. According to Deleuze,

> There is no difference between what a book talks about and how it is made. Therefore, a book also has no object. As an assemblage, a book has only itself, in connection with other assemblages and in relation to other bodies without organs. We will never ask what a book means, as signified or signifier; we will not look for anything to understand in it. (1987, p. 4)

The Book of Khalid is considered as minor literature. Deleuze claims, "A minor literature is not the literature of a minor language but the literature a minority makes in a major language" (1987, p. 16). The first characteristic of this kind of literature is that "a minority makes in a major language. But the primary characteristic of a minor literature involves all the ways in which the language is affected by a strong co-efficent of deterritorialization" (p. 5). The protagonist has a strong tendency to deconstruct all the aspects in both worlds... And although he refuses to be classified with the Syrian American ethnicities, he creates a new minority who are the citizens of his world who, as he explains, are selected from both worlds.

The second characteristic of minor literatures is that "everything in them is political. In 'great' literatures, on the contrary, the question of the individual (familial, conjugal, etc.) tends to

be connected to other, no less individual questions, and the social milieu serves as environment and background" (Deleuze, 1987, p. 3). Khalid's life is connected to that of his nation, so all the phases of his life are related to the development of his nation. Moreover, Khalid sacrifices his family life, his love, and his money for the sake of his nation.

Although Khalid is concerned with politics, Khalid, like Chinua Achebe and other postcolonial writers, overcomes the typical "inferiority complex" experienced by the colonized. However, unlike Achebe, who goes beyond surpassing the "inferiority complex" of colonized people by perceiving his Nigerian national identity as superior to that of the colonizers, Khalid does not consider Eastern culture superior to the Western one. For example, in *Home and Exile*, Achebe claims:

> One of them [member of his clan], believe it or not, actually [names] his son: Ezebuilo: A king is an enemy. I ask you ladies and gentlemen, to contemplate a society wherein a man might raise his voice in his compound of an afternoon and call out to his son: A-King-Is-An-Enemy, get some cold water to drink, will you! (2001, p. 16)

Khalid, the border figure, criticizes the cultures of both worlds, and he even acknowledges that he prefers the English language over the Arabic one. He also uses the language of the colonizer to dismantle the colonial language, exhibiting a diverse form of English, one that is clouted with Arabic words.

Khalid's work in politics is shown when he does not only address the Westerners but Easterners as well. This is similar to what Franz Fanon (1963) claims about local writers in the postcolonial era who produced works to be read by their own people, whereas in the colonial period

writers produced works to be read by their oppressors and colonizers. However, Khalid addresses this book to people from all nations.

Furthermore, post-colonialists like Franz Fanon and Edward Said claim that the illusory boundaries between the East and West decline by the power of narratives represented by local writers. The hybridity of Khalid's novel serves to deconstruct cultural differences, and prepares the international sphere to local narratives where each nation is self-represented without distorting the cultures of other nations, like that of Khalid's nation who, through his local narrative, gives access to international values.

Khalid tries to create a dialogue between East and West, so he speaks in English, a language that is used to impose American hegemony. He also tries to break down the language barriers among the literature of both worlds, so he uses literature from both worlds. Ameen Albert Rihani states,

> It is the creative language of where Arabic and English can almost touch, where East and West can almost sit down and listen to each other and enter into a sincere dialogue of mutual interest, reciprocal attention and common human concern. (p. 250)[5]

Khalid tries to remedy the schisms existing between both the East and West in many ways. For example, Khalid straddles both Arabic and English culture. He uses language as a tool which not only allows him to express the experiences of local culture through a global language, but affords him the intermingling of two idioms which also reflect the dialectic between more than one culture and language.

[5] Hajj, M. (2012). Ameen Rihani: Translator or Re-Creator, in *Ameen Rihani's Arab-American Legacy*: 239-279.

Khalid creates a new living language. He is not only concerned with transmitting the experiences of one culture to another, but he also transforms language into a dialectic that illuminates the fluidity and flexibility of the Arabic language as well as the former colonizer's language. Rihani also believes in the development of languages, and he claims that "a body could not grow up unless supplied with new nourishment" (p. 282).[6]

The third characteristic is that everything has a collective value. According to Deleuze, "In effect, precisely because talents do not abound in a minor literature, the conditions are not given for an individuated utterance which would be that of some 'master' and could be separated from collective utterance" (1987, p. 7). Khalid's minority is not Arab-American, but they are the citizens of his world, and all the values he tries to issue are that of his people in his new nation.

Furthermore, Rihani says that the poet is the creator of language, and hence, "A linguist follows the poet and widens the books on linguistics in order to contain the new diction and ideas celebrated by the latter" (p. 283).[7] By creating new border language, Khalid also shows that writers and poets are able to develop language.

In fact, Rihani tells the modern writers that they should learn from the history of the Arabic language in order to develop their language because:

> Abu al-Ala's style of versification differs, for example, from that of his predecessors like those of the Mu'allaqat, and that of his successors like those of the Muwash-shahs. Moreover, the method of al-Baha' (Zuhayr) is not the same as that of (Zuhayr) Ibn Abi

[6] Fanous, W. (2012). Ameen F. Rihani: The literary critic, in *Ameen Rihani's Arab-American Legacy*: 281-321.

[7] Ibid.

> Sulma, just as in some of his terms and figures of speech, al-Mutanabbi differs from Ibn Zaydun. (p. 284)[8]

Khalid's language also reflects another characteristic of minor literature which is deterritorializing the dominant language, English, by using and infecting it with Arabic. This deconstruction is a very essential characteristic:

> The desire to escape such codification –for codification Deleuze and Guattari employ the word "territorialization"–the desire to decode or to deterritorialize seems particularly crucial for minorities who want to remain minorities and affirm perspectives that are not those of the culture they inhabit. (Deleuze & Guattari, 1983, p. 13)

The dominant culture in the US wants to decode the minorities, but Khalid establishes a new hybrid land which accepts and tolerates all other cultures. Rihani also tried to deconstruct the dominant language, English, by translating Arabic books into English. Translated language is also considered a way to transgress boundaries. He also asked writers to reflect, in their languages, only the truth, and he classifies writers into two groups:

> Those who write in order to please people, and those who write for self-satisfaction. A writer of the first type, he says, sycophantically tires to please his readers by publishing only those things he believes they like to read. Such a person, Rihani adds, humiliates himself and his talent. On the other hand, a writer of the second type is, according to Rihani, expressing his thought for the sake of truth, irrespective of whether people are

[8] Ibid.

amused or displeased. Such a writer, he says,—thinks about his nation, studies the different ethics of people. (p. 288)[9]

In conclusion, Khalid's language reflects his life. Like him, his language is nomadic, showing that he has no nostalgic desire for fixity and authority. His nomadic language deterritorializes the materialistic world because it is abstract, and if Khalid believes that the future belongs to the Mestiza, then this new language he tries to launch is the future language. Khalid cannot adopt any language but this one. Because he is homeless, moving from one place to another, only through his nomadic language are the narrators of his biography able to write the experience of his life. This language reflects the intersection of the Mestiza, rhizomatic, and languages of the minor. All of these languages are against fixity, and they can be considered resistant languages. Moreover, all of them have a heterogonous nature, and they are used by the minority who try to deconstruct the power of dominant lang

[9] Ibid.

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