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## SOCIAL DIMENSION OF BEING IN ARABIC PROSE

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*The purpose of the article is collects and summarizes the scientific works of European scientists, which are devoted to the analysis of the work of Arab writers and various aspects of modern Arabic literature. The subject of works and ideological and artistic features of contemporary prose of the Gulf countries is also revealed. A huge role, both in Arab culture and in literature, was taken by the method of realistic assimilation of reality, the social dimension of the being of an Eastern person. This was facilitated by the intensification of contacts between the intellectual circles of different Arab countries, as well as the intensive development of the all-Arab information field: the print press, then the media. The most detailed analysis of the work is presented of the Kuwaiti author Saud Al-Sanusi, the novel **The stalk of bamboo** and the Emirati writer Nura Al-Numan, the novel **Ajwan**. In the conditions of the Arabian society, which still remains largely traditional, the writer in his self-expression is so bound by religious, class, gender and other restrictions that he not only cannot openly express his opinion on many issues. But often his opinion is biased, formed exclusively by his own confessional, class or tribal environment. At the same time, the main motive in literature is not a challenge deliberately thrown by a person to society, but the tragedy of a person who is unable to meet the expectations and requirements of society.*

*Methodological principles of the research are philosophical and anthropological approaches, historical and cultural approaches, philosophical reflection. The scientific and practical value of the analysis of the literary prose of the Gulf countries is seen in the possibility of studying the features of the social life of the representatives of this region, as well as public consciousness and worldview, in its metascientific function, which is a fundamental basis for penetrating into the nature of philosophical knowledge about man.*

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**Key words:** *Enlightenment Sentimentalism, Realism, Modernism, Modern Prose of Gulf, Immigrant Issue, the Topic of Women's Rights.*

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## СОЦІАЛЬНИЙ ВИМІР БУТТЯ В АРАБСЬКІЙ ПРОЗІ

Н. І. Білокопитова, К. Ель Гуессаб

Метою статті є збір та узагальнення наукових праць європейських вчених, які присвячені аналізу творчості арабських письменників, різних аспектів сучасної арабської літератури в контексті соціальних проблем. Також розкриваються ідейно-художні особливості сучасної прози країн Перської затоки та її ціннісна специфіка. Величезну роль, як в арабській культурі, так і в літературі зайняв метод реалістичного освоєння дійсності як соціального виміру буття східної людини. Цьому сприяли інтенсифікація контактів між інтелектуальними колами різних арабських країн, інтенсивний розвиток загальноарабського інформаційного поля: друкованої преси, потім засобів масової інформації. Представлено детальний аналіз твору кувейтського автора Сауда аль-Санусі, роману "Стебло бамбука" та еміратської письменниці Нури Аль-Нумана, роману "Аджаван" та ін. Наголошено, що в умовах повсякденного життя арабського суспільства, яке навіть сьогодні багато в чому залишається традиційним, митець у своєму самовираженні настільки пов'язаний релігійними, клановими, гендерними та іншими обмеженнями, що він не тільки не може відверто висловлювати свою думку з багатьох соціальних питань, але найчастіше саме його думка є упередженим, необ'єктивним, сформованим виключно його власним конфесійним, клановим або племінним середовищем, від якого багато в чому залежить його особисте благополуччя.

Методологічними засадами дослідження є філософсько-антропологічний, історико-культурний підходи, філософська рефлексія. Наукова та практична цінність аналізу літературної прози країн Перської затоки вбачається у можливості вивчення особливостей суспільного життя представників цього регіону, а також їхньої суспільної свідомості та світогляду, у його метанауковій функції, яка є фундаментальною основою для проникнення в природу філософського знання про людину.

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**Ключові слова:** просвітницький сентименталізм, реалізм, модернізм, сучасна проза країн Перської Затоки, іммігрантське питання, тема прав жінки.

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**Introduction of the issue.** The literature of the Gulf countries is developing rapidly, prose demonstrates significant dynamics in its development and attracts the attention of both leading orientologists and literary scholars around the world and the general reader. New genres and themes are emerging, which is driving the growing popularity of novels from the Gulf countries around the world. Scientific symposia and conferences dedicated to the literature of Arab countries are held, prizes are awarded to recognize the most prominent authors and their works, as well as to provide support to young, aspiring writers. Scientific works devoted to the study of Arabic prose are published. Nevertheless, the work of the representatives of the Gulf has been little studied, and there are no translations of the most famous works into Ukrainian.

**The purpose of this work** is to reflect the breadth of ideological and artistic

features and themes of the works of contemporary prose in the Gulf countries (including fiction and journalism).

**Materials and Methods.** Arabic modern literature is still an understudied area in both Ukrainian and European Arabic studies. Despite the fact that in recent years this topic has again attracted the attention of researchers, there is a very limited number of scientific works devoted to the analysis of the work of Arab writers and poets.

The works of the Polish researcher B. Michalak-Pikulskaya as head of the department of Arab studies and director of the Institute of Oriental Studies at the Jagiellonian University in Krakow. She is the Secretary General of the European Union of Arabists and Islamic Studies, and has published over 95 studies of contemporary poetry and prose in Oman, Kuwait, Bahrain and the United Arab Emirates, as well as numerous articles

on various aspects of contemporary Arabic literature. Her work *Modern Literature of the Gulf* (Michalak-Pikulska, 2016) contains a selection of stories in Arabic from the Gulf countries. The selected works have not been intentionally translated to allow the reader to conduct an independent review. The author offers an outline of contemporary novels in Saudi Arabia, Oman, Bahrain, Qatar, the Emirates and Kuwait. These are also works: *Modern Poetry and Prose of Oman*, (Michalak-Pikulska, 2002), *Modern Poetry and Prose of Bahrain*, (Michalak-Pikulska, 2006) and many others.

Swedish researcher Gail Ramsay is a professor of Arabic and her research areas include Arabic literature and Arab society. Starting with social criticism in contemporary Arabic literature, she published 56 publications on globalization, intercultural dialogue and literary creation in the Gulf region and analyzed the debate program of Al-Jazeera Al-Ittijah Al-Muhakis (Al-Ittijah Al-Muhakis (opposite direction). Including her research on this topic: *Global heroes and local characters in the stories of the UAE and Oman* (Ramsay, 2006 a:211-216), *Expression styles in the female literature of the Gulf* (Ramsay, 2003, 371-390), *Past and Present: Aspects of Intertextuality in Contemporary Gulf Literature* (Ramsay, 2006 b:161-186).

Among the Ukrainian orientalist-philologists, the work of Doctor of Philology, Senior Researcher, Head of the Department of the Middle East of the Institute of Oriental Studies named after A.Yu. Krymsky of the National Academy of Sciences of Ukraine Khamray A.A. *Formation of Literary and Standard Languages: Cross-Culture Perspectives* (Khamray, 2015), *Dimensions of Variations in MSA vs Spoken Dialects* (Khamray, 2017).

Also worth noting is the work of Professor at the Department of Languages and Literatures of Near and Middle East of Institute of Philology Valeriy Rybalkin. The Book of 1001 Nights (in Ukrainian). The first translation into Ukrainian from

Arabic (commentaries, glossary) (Rybalkin, 2011).

In terms of translations, contemporary Arabic literature has been translated into foreign languages and published in specialized journals such as the Banipal Journal of Modern Arabic Literature (Banipal). Arabic prose is not currently being translated into Ukrainian. This study aims to partially fill this gap by introducing some of the samples of this little-known literature into scientific circulation. This is precisely the relevance of this study.

We have witnessed how rapidly the Arabic literature of the Gulf countries is changing, growing on the soil of its own centuries-old traditions, but relying on "big Arabic literature", as well as focusing on trends in modern Western culture. Today, writers from these countries are on a par with leading Arab masters due to the relevance, artistic value and widespread popularity of their works.

**Results and Discussion.** A huge role, both in Arab culture and in literature, was taken by the method of realistic assimilation of reality, the social dimension of the being of an Eastern person. This was facilitated by the intensification of contacts between the intellectual circles of different Arab countries, as well as the intensive development of the all-Arab information field: the print press, then the media. It is at the stage of development of the realistic trend in Arabian literatures that modern fictional prose genres are finally formed: essay, short story, novel, poem. At the same time, these literatures acquire pronounced national features, determined both by the peculiarities of culture, everyday life, social and political life of the Arabian countries, and by the peculiarities of the local dialects of the Arabic language introduced into the narrative.

In Saudi Arabia and the Gulf countries, the formation of a realistic trend in literature turned out to be associated not with socio-political upheavals, but with a sharp acceleration in the pace of economic modernization

caused by the oil boom of the 70s. At this time, the press and the education system are intensively developing in the oil-producing countries, there is a constant influx of intellectuals, including creative ones, from other Arab countries, hundreds of young Arabians are sent to study in Arab, European and American universities. Abroad, young people get an idea of a different culture, a different way of life, comparing the attitude to the traditional social order in their own countries, to the values and concepts that regulate human behavior in the Arabian, or even in general Muslim society. At the same time, old educational ideas are losing their relevance: huge oil revenues by themselves provide an increase in the well-being of the population, creating a feeling of general well-being. In these conditions, one of the main social conflicts is the confrontation between "fathers" and "children" with different life experiences in the issue of modernizing public mores, preserving their own cultural traditions or borrowing Western ones. This theme provides a certain basis for the educational moralizing that still persists in the literatures of Arabia, but at the same time forces writers to view this conflict in a realistic way.

As a result, over the past forty-odd years, a whole galaxy of talented prose writers has emerged, writing both stories and works of "big" prose - stories and novels. Authors create in a variety of genres and sometimes have very great courage in the choice of artistic means for writing their works. The themes chosen by contemporary Arab authors for their works are diverse, from everyday subjects to political and philosophical topics.

Conventionally, three main ideological and artistic directions can be distinguished in the work of the prose writers of the Gulf. These are *enlightenment sentimentalism*, *realism* (often, however, suffering from "immaturity") and *modernism*. This division is conditional, since many works cannot be attributed to any one

direction, combining the features of several at once.

Among the works written in the spirit of *enlightenment sentimentalism* can be attributed the very first work of modern Emirati "big" prose, the story *Shahanda*. Its author, Rashed Abdallah Al-Noumiyaymi, a member of the ruling family of the Emirate of Ajman, graduated in Egypt and subsequently served as the UAE's foreign minister. He set himself an educational task, which, however, differed from the tasks of the enlighteners of the Arab countries, where the "literary revolution" happened much earlier. He did not need to guide the Emirati society on the path of material and spiritual prosperity - it was already provided with colossal oil revenues. He wanted to introduce the new generation of Emiratis to how their ancestors lived before the oil era.

Abd Ar-Rida Hasan al-Sajvani (b. 1957, Sharjah), author of the collection of stories *Those Times* (*Zalika-z-zaman*, 1978), also wrote in the spirit of *enlightenment realism* at the novel *Maiden's Oversight* (*Zallat Al-'azara*, 1981) and *Refusal* (*Al-Rafd*, 1992). The theme of the stories of the first collection, which is very small in scope, was the life of the Emirates in the pre-oil era.

The most acute social theme of Arab prose of the second half of the twentieth century is the relationship in the plane "personality - society", expressed in relation to the unequal position of women in society, which makes the topic "woman - society" almost central in the fiction of Arabian countries. The depiction of typical women's destinies, the inner world of suffering heroines in itself becomes an important factor in the formation of a realistic direction here and at the same time a characteristic feature of the new literatures of the countries of Arabia. The female theme is especially vividly expressed in the work of Arabian writers, whose number, as a result of the development of female education and the modernization of home life, freeing women from many labor-intensive activities, is

constantly growing, approaching the number of male authors.

Another theme that stimulates the development of critical realism is the depiction of the hard life of labor immigrants - Arabs and non-Arabs, who make up a significant proportion of the population in the oil-producing countries of Arabia. This social stratum turned out to be here, as it were, a double of those "oppressed classes" whose plight at one time caused the spread of leftist ideas in the creative circles of Egypt, Lebanon and Syria, which contributed to the final maturation of critical realism in the literatures of these countries. It can be noted that the works of Arabian authors devoted to the topic of immigrants, to a greater extent than any others, bear the traits of critical realism. For the first time clearly sounded in the stories of Ismail Fahd Ismail (collections *Brown Spot*, 1965, *Cells and Common Language*, 1974), this theme was further developed in the work of another Kuwaiti writer Taleb Ar-Rifa'i (collection *Long live Abu Ajjaj!*, 1992, novel *The Shadow of the Sun*, 1998), in the stories of Nasser al-Zaheri and Abd alHamid Ahmed from the UAE.

In the conditions of the Arabian society, which still remains largely traditional, the writer in his self-expression is so bound by religious, class, gender and other restrictions that he not only cannot openly express his opinion on many issues. But often his opinion is biased, formed exclusively by his own confessional, class or tribal environment, on which his personal well-being largely depends. All this leads to the fact that he fails to objectively represent the nature of the relationship between "personality - society", to parade the inner world of his characters, to show the true motivation of their actions. At the same time, *the main motive in literature is not a challenge deliberately thrown by a person to society, but the tragedy of a person who is unable to meet the expectations and requirements of society.*

Thus, characterizing the prevailing type of conflict in the works of modern

Kuwaiti prose, Polish researcher B. Mikhalak-Pikulska writes:

"A man must have strength, material wealth and good social status, expressed in the position held and belonging to an influential family. A woman is required to be completely submissive, conscientious in her household duties, and the ability to produce numerous offspring. If one of the listed elements is missing, then society reacts ruthlessly, throwing a person to the sidelines of life" (Michalak-Pikulska, 1997:49).

Thus, the relative "maturation" of the realistic trend in Arabian literatures took place at that stage, which can already be called *modernist*. Probably, it is precisely the obstacles described above that stood in the way of the development of realism that explain the readiness with which the writers of the countries of Arabia borrowed from their Egyptian and Lebanese brothers in the pen the modernist style of writing with its refusal to depict objective reality, an interest in the subconscious (and not conscious), the possibility of constructing a subjective image of the world, often surreal, irrational. Although the Arabian authors could well be familiar with the Arabic translations and interpretations of the works of Z. Freud, J.P. Sartre and others, which became the ideological basis for the development of modernism in literature.

#### **Modern Prose of Gulf**

A prominent representative of the younger generation of Gulf writers - Kuwaiti *Saud al-Sanusi* (b. 1981) - has already received both national literary awards and the prestigious Arab Booker Prize (in 2013) for his novel *The Bamboo stalk* (in Latin transcription Arabic name - *Saaq al-baaboo*, "for the depth and power of images, as well as the posing of the question of identity in the Gulf countries". Note that al-Sanusi's novel competed with the works of such famous prose writers as Ilyas Khuri, Wasini al-Aaraj, Ibrahim Nasrullah, the victory was also predicted for the novel by the Egyptian writer Ibrahim Issa *The Lord (Maulaanaa)* and the essay of the Iraqi

Sinnan Antoine *Hey Maryam!*. It's known about al-Sanusi that, having the opportunity to work as a financier in Kuwait City, he quite deliberately decided to start from the bottom and went to work at a bakery. As Al-Sanusi said in an interview with Newsweek, during the breaks he shared meals with migrant workers, Egyptians and Hindus. In conversations over a joint meal, they asked questions: "Who are we? How do we see ourselves? How do others perceive us?" (Jaggi, 2013).

To get to know the local society, one had to try to look at it from the outside, with someone else's eyes. And Al-Sanusi decided to live for some time outside his homeland, in the Philippines, from where a large number of domestic workers come to the Gulf countries. Upon his return, his novel *The Bamboo Stalk* was written. The chapters of the novel, which are set in the Philippines, are as detailed as the others, and create an effect of complete presence and authenticity. The reader sits down with the Filipinos at a traditional table, sings popular Filipino songs, hears discussions about the colonial period in the history of the Philippines and the present day.

The immigrant issue was repeatedly raised in the literature of the Gulf countries before al-Sanusi (in the works of Ismail Fahd Ismail and Taleb al-Rifai from Kuwait, as well as Nasser Al-Zaheri and Abd Al-Hamid Ahmed from the UAE), which is not surprising.

In Kuwait, for example, with an estimated 1.3 million citizens and an equal number of non-citizens, migrants make up 80% of the workforce. More than half of domestic workers come from Asia and East Africa. These people, under the widespread system of *kafala*, or sponsorship, when the availability of a visa for an employee and the legitimacy of his stay in the country depend only on the will of the employer, are not protected by labor protection law and are extremely dependent and vulnerable to abuse. Al-Sanusi uses a special technique to reveal the topic of migrants in the novel - a narration on behalf of the

migrant himself, half Kuwaiti, who is vainly trying to integrate into the local society. The author convinces the reader of the credibility of the story by presenting the text as a translation from the Filipino with the name, foreword, and commentary by a fictional translator.

The novel was written in a realistic manner, but the author fills it with a number of symbolic images. First of all, it is a bamboo stalk that easily takes root, as you know, on new soil, which cannot be said about a person. The protagonist Issa, born from a short marriage of a Filipino servant and a Kuwaiti, impressed by his mother's stories about this amazing, rich country, decides to try to start a new life in Kuwait, but is defeated. The surname of the family, into which the hero dreamed of becoming a full-fledged and, most importantly, beloved member, also has a symbolic meaning. *Al-Taruf (Al-Taaruuf)* is a net set by fishermen, from where, once caught, the fish can no longer get out, "if only some small, insignificant", according to the remark of one of the heroes. This network, as Issa understood over time, is woven from class pride, fears of peer-talk from neighbors, all sorts of prohibitions and restrictions. Thus, Al-Sanusi goes beyond the purely migrant topic and opens a bold discussion on topics that are taboo for the Kuwaitis themselves, not being afraid to show the other side of the life of his country, which in the imagination of the protagonist, who experienced a series of misfortunes and disappointments in the Philippines, appears at first as a paradise.

The topic of women's rights in the Gulf countries remains relevant. Al-Sanusi draws attention to the fact that Kuwaiti women received a vote in the elections and the right to be elected only in 2005. But, as noted by the writer, the participation of Kuwaiti women in the elections is unlikely to turn out to be a success for them.

Al-Sanusi aimed not so much to show the plight of labor migrants in the Gulf, but to tell Kuwaiti society about himself. For this, the type of an inexperienced young man was chosen, practically a

child, open to the world, devoid of prejudice and adherence to any religion. He only studies our world, looks at it, analyzes it carefully, does not take everything easily on faith. The hero is in search, as evidenced by his double name. Issa is an Arabic name, this is how Jesus sounds in Arabic, and in the Philippines his name is pronounced as Jose, and he is proud of this, since he was worn by the hero of the Philippines, ideologue of the revival of the peoples of Southeast Asia, Jose Rizal. There is no doubt that "Bamboo Stem" is a bold critical look at the modern society of the Gulf countries, which in many respects remains closed to the rest of the world, non-standard artistic solutions, a tense plot, an almost ready-made film script, an intercultural dialogue recreated by the author. It was these undoubted virtues that contributed to the widespread acceptance of the novel.

*Nura al-Numan* was born in Sharjah (UAE). Graduated from UAE University in 1986 with a BA in English Literature and in 2004 from the American University of Sharjah with a MA in translation. For many years, al-Numan worked as an English teacher, editor and translator. Her writing debut in the science fiction genre appears to be quite successful, following her first science fiction novel, *Ajwan*, which was published in 2012 and received positive reviews from both readers and critics, al-Numan in 2014 released a sequel - a story called *Mandan*. The third book in this series, called *Saiduniya*, was released in the fall of 2016.

It should be noted the obvious educational orientation of the books of al-Numan. In her own words, her books are primarily intended for adolescents, and the reason that prompted her to start literary creativity in this direction was the almost complete absence of such literature in Arabic. Nura seems to take a very pragmatic, "artisan" approach in writing her books. This approach, it seems, turned out to be extremely successful and allowed her to build a compositionally coherent plot, without any failures and inconsistencies.

Before proceeding directly to the analysis of the work of Nura Al-Numan, and more specifically, her first science fiction story "Ajwan", since it is she, in our opinion, that has the greatest value in the context of this work, it would be appropriate to give here some general information character with regards to Arabic-language science fiction.

The first experiments of Arab authors in the field of science fiction date back to the forties of the 20th century, when the plays of Yusuf Izz al-Din Isa (stories about superintelligent monkeys enslaving humanity and about purple rays falling to Earth from space and making all people the same). In the sixties, such science fiction stories as *The Spider* (Al-Ankabut, 1965), *The Man Below Zero* (Rajul Takhta al-Syfr, 1965) and *The Risen from the Coffin* (Al-Khuruj min At-tabut, 1967), written by Mustafa Mahmud. Subsequently, science fiction was published in Morocco (the most notable representatives of this genre were Muhammad Aziz Al-Habbabi and Muhammad Abd Al-Salam Al-Bakkali), Iraq (Qasem Al-Khattat, Ali Karim Kusum), Syria (Taleb Umaran), Yemen (Abd Al-Nasser Mujalli). A notable phenomenon on the Arab literary scene was the release of the novel *Utopia* (2013) by Egyptian writer Ahmed Khaled Tawfiq, which tells about Egypt in 2023, in which people are divided into two races - one of them leads a luxurious lifestyle, the other drags out a miserable existence.

As far as the Gulf countries are concerned, until recently the authors of this region did not pay virtually any attention to science fiction. Only a few years ago, the first samples of it appeared, in particular, in 2013 in Saudi Arabia a story by Ibrahim Abbas and Yaser Bahjat called "Haujan" (HWJN) was published. This work is a kind of mixture of fantasy, science fiction and romantic drama and tells the story of a love story between a genie and a human. The authors, inspired by the success of their first book (it became a bestseller in Saudi Arabia and sells well abroad), wrote a novel in 2014 called *There! (Hunak!)* And are working to

develop the theme of science fiction not only in literature, but also in films, television series and other forms of art, for which they founded their own publishing house *Yatahaliyun*.

Let's move on to examining the story *Ajwan* directly. Compositionally, this story consists of two storylines. The main character of the first, main storyline (as well as the story as a whole) is a young girl named Ajwan, who lives on a planet inhabited by two groups of anthropoid creatures. One of these groups (Ajwan belongs to it) is called Hawaiki, its representatives live in underwater cities and can breathe under water, while the second is called Okamo, and its representatives inhabit the surface of the planet. These groups live separately from each other and have different traditions, foundations and cultural customs. Ajwan, who got a job on the surface of the planet, falls in love with a young man named Rakan (who belongs to Okamo), and marries him against the will of her parents (mixed marriages are actually prohibited). Soon after, the planet on which Ajwan and her loved ones live collides with an asteroid, which leads to the death of almost all of its inhabitants. Ajwan herself manages to escape in a spaceship. Ajwan ends up at the Victorious military space station, owned by the so-called Association of the United Planets, where she learns that her entire family has died, including her husband Rakan, and that she is pregnant. At this Ajwan station, on the one hand, security, shelter and food are provided, and on the other hand, as a refugee who is not a citizen of the aforementioned Association, she has practically no rights, including the right to leave the station. Ajwan is faced with the fact that the new world, where she must live, is significantly different from her old world - there are her own foundations and her own orders, and she has to learn to live in these conditions.

Due to the fact that Ajwan suffered significant psycho-emotional stress, she has certain paranormal abilities - in particular, she realized that she can

more acutely than other people perceive the feelings and emotions of the interlocutor (a kind of empathy). These abilities help her make friends with the station master, Major Rouhani-Volkova. Thanks to her, Ajwan gets some privileges and temporary permission to leave the station. But before she can do this, fate presents her with another ordeal - unknown persons kidnap her newborn son. Ajwan is trying to find a son and for this he joins the ranks of the Special Forces, in which persons with supernormal abilities serve. She trains, developing her abilities, and gradually learns that, in addition to increased empathy, she has other characteristics - in particular, she can move objects with the power of thought and control the emotions of other people.

In parallel with the main storyline, the development of a secondary one also goes. As it turns out, on the periphery of the Association, a conspiracy is brewing, the leader of which is at-Tariq, and it was on his order that the son of Ajwan was kidnapped - from children like him, at-Tariq plans to create a superweapon. The story ends with at-Tariq seizing power over the planet Esplendor, and Ajwan is still developing his abilities, without losing hope of finding a son.

Let us note some of the features of this story, which seemed to us remarkable. First, there are very few technical details and details in it. Nura herself in one of her interviews says that she did it deliberately, so as not to overcomplicate the book so that it could be read by teenagers who are not very technically and scientifically savvy. We also note an interesting, as it seems to us, artistic feature of the story. Nura widely uses the names of planets, places and objects in the world of Ajwan, one way or another connected with our earthly world.

For example, the story contains titles such as Shushan (in our world there is the Oud Shushan region in northern Africa (Tunisia, Algeria)), Segovia, Esplendor, Bandung (a large city in Indonesia). There are also a number of



Russian-language names - in particular, one of the planets is called Krasotka or Pretty Woman (the word is transliterated into Arabic – كراسوتكا). On the planet Krasotka there is a bridge called Novgorod. And the head of the space station, where Ajwan finds shelter after the disaster, bears the double surname of Rukhani-Volkov. Thus, the author connects the world of Ajwan and our real world.

Summing up, it must be said that the story "Ajwan" can be attributed to the so-called "Bildungsroman", or *The Novel of Education*, the content of which is the psychological, moral and social formation of the personality of the protagonist. The hero himself, his character become a variable in the formula of this novel. The change in the hero himself acquires a plot meaning, and in this regard, the entire plot of the novel is radically rethought and rebuilt. Time is brought inside a person, enters into his very image, significantly changing the meaning of all moments of his fate and life. This type of novel can be designated in the most general sense as a novel of the formation of a person.

**Conclusion.** In conclusion, it should be emphasized that the theme of the works of contemporary prose of the Gulf countries remains the existence of a person and the ethical problems of his relationship in society. The scientific and practical value of the analysis of the literary prose of the Gulf countries is seen in the possibility of studying the characteristics of the social life of the representatives of this region, as well as public consciousness and worldview, in its metascientific function, which is a fundamental basis for penetrating into the nature of philosophical knowledge about man.

The borrowing of new ideas and artistic methods by literature, caused by the exponential acceleration of the development of information exchange, helped the literature of the Gulf countries to reach by the beginning of the 21st century, in fact, on the same stage level with the literatures of those

Arab countries in which the process of modernization began much earlier.

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