

2 – Contemporary Arabic literature and immigration, representation of a phenomenon Al Daoud and Al -Bûsati as a study model

صورة العمالة الأجنبية في الأدب العربي المعاصر

بقلم الدكتور بوعلام فرجاوي

أستاذ بكلية اللغات والثقافات الأجنبية في جامعة ليل، فرنسا

Written by Dr .Boualem FARDJAOUI,

teacher in the faculty of foreign languages and cultures(LCS) at
the University of Lille ,France

تاريخ القبول: 2023 /2/28

تاريخ الاستلام: 2023 /2/15

الملخص :

يلخص رأي الأدب العربي حول اليد العاملة في دول الخليج في وجهتي نظر: النظرة الأولى تعتبرهم ضحايا للفقر والمجاعة مثل محمد البساطي في «دق الطبول». بعض هؤلاء الكتاب من مصر وسوريا، عاشوا في الخليج وسردوا تجاربهم وتجارب الأجانب الذين يشاركونهم نفس المصير. وجهة النظر الثانية، خلافاً للأولى، تظهر الرفض الجذري لوجود هؤلاء الأجانب في دول الخليج، وتؤكد الخطر الذي يهدد هويتهم وثقافتهم. يتم تقديم مواطني هذه الدول على أنهم ضحايا للأجانب. وتجدر الإشارة إلى أن مؤلفي هذه الأعمال من دول الخليج، مثل الكاتب السعودي محمد الداود مؤلف كتاب «مملكة البنغال».

الكلمات المفتاحية: الرواية العربية المعاصرة، الهجرة، التصور الأدبي، الرأي العام
حول الهجرة

Summary:

The view taken by Arab literature on the workforce in the Gulf countries is distinguished by two points of view: The first view sees them as victims of poverty and famine. Let us quote Mohamed Al-Bûsati with *Daq al-toboul*. Some of these writers come from Egypt and Syria; they lived in the Gulf and recounted their experiences and those of foreigners with whom they shared the same destiny. The second point of view, contrary to the first, manifests a radical refusal of the presence of these foreigners in the Gulf countries and underlines the danger that threatens their identity as well as their culture. The citizens of these countries are presented as victims of foreigners. It should be noted that the authors of these works are from the Gulf countries, such as the Saudi writer Mohamed al-Daoud author of *Mamlakat al bengahâl*.

keywords: contemporary Arabic literature, immigration, literary perception, public opinion on immigration

Arabic literature, from its appearance to the present day, has experienced turning points in the process of its evolution, which have seen the two literary genres of poetry and prose alternate. Initially, the Arabs brought a lot of interest in poetry, but from the year 725 JC ¹, that is to say during the reign of the Umayyad dynasty (661 to 750), prose begins to see the day. Over time, prose has proven to be the medium that best meets the cultural and intellectual demands of a changing society.

Today, Arabic literature continues to be interested in prose in all its forms, especially realistic romance. In other words, we are

(1) André Miquel, *Arabic Literature*, Paris PUF, Coll "What do I know? », 3rd edition, p.45 - 82.

witnessing the domination of the realistic novel, as well as that of its sub-genres: the short story and the tale.

The realistic novel is the literary genre that inscribes reality in an imaginary framework; according to Stendhal, “ a novel is a mirror that you carry along a path ” ¹. Arab literature experienced this literary genre in the 19th century , the beginning of its Arab Renaissance. Since its appearance, the Arab realist novel has drawn its themes from reality in its various aspects. Arab novelists have addressed themes that preoccupy the people and have formulated several questions and criticisms. They emphasized the concerns of the Arab human and his aspiration to regain his freedom. They painted the image of a society burdened by ignorance, tradition, religion and dictatorship, as seen in the masterpieces of great avant-garde writers like Gibran Khalil Gibran (1883 – 1931): *Rebellious Spirits* (1908) and *Broken Wings* (1912), the *Prophet* (1923), Taha Hussein (1889–1973) and his famous autobiographical novel entitled *The Days* ², which recounts his life marked by the suffering linked to the loss of sight at the age of three, caused by poorly treated conjunctivitis, a consequence of ignorance and poverty . Similarly, in the works of Najib Mahfouz (1911– 2006) : *The Sons of the Medina* ³(*awlad Haritna*) and his *Cairo Trilogy*: *Impasse of the Two Palaces* ([Bayn al –Qasrayn](#)) 1956; *palace of desire* ([Qasr al – Shaqq](#)) 1957 and *As-Sukkariyya* (name of the district where the story takes place). We are better informed thanks to these novels on the political and

(1)Stendhal, *Le Rouge et le noir*, Paris, Levasseur, 1830, chapter 13.

(2) Taha Hussein (preface by André Gide), *The Book of Days* (al –ayyâm), Paris: Gallimard, 1947.

(3) Najib Mahfouz, *Awlad Haritna* (*The Sons of Medusa*), Beirut, Dâr al Adâb, 1967.

social life of the Arab world at the time, particularly in Egypt.

In the same context let us not forget the works of the Novelist Abdul- Rahman Munîf (1933-2004): Cities of salt (Mudun al -melh) (1984) and Land of blackness (Ard As- sawâd) (1999) which marked Arabic literature in the 20th century.

From the titles of these works, we can easily guess the dominant theme of their content: it is the political and social image of the Arab world deprived of its freedom. The writers went further in the analysis of political, social and religious facts, focusing on the Arab woman, her situation and her role in society.

The woman was therefore a theme that attracted Arab writers and novelists; they exposed his pathetic situation in a male society using religion as a legitimate cover to justify the unjust behavior towards him, as shown by Mohamed Hussein Haykal in his first novel in Arabic titled Zaynab (the name of the novel's main character) ¹, Qasem Amine, Boutros al - Bustani and many others who have made women's liberation their primary issue. The list of writers and works is undoubtedly very long, but we have contented ourselves with quoting the most famous works which have marked modern Arab literature and which make it possible to identify elements of a historical nature in the fiction.

Over the years, Arab writers tend to write short stories rather than novels , due to the characteristics of the genre - brevity, concentration on a single event - which are better suited to express the current zeitgeist devoured by speed, unlike the novel, which is longer and more general.

(1)Mohammad Hussein Haykal , Zaynab, Beirut, Dâr al -ma'ârif , 5th edition, 1992.

Be that as it may, in the novel as in the short story, the political, economic and social facts constitute the fundamental matter. This is why every new reality finds expression in the literature of the moment. Thus the theme of foreign labor in the Middle East is directly linked to the discovery of oil and its consequences in the Gulf countries. It seems logical, therefore, that this image appears particularly in the literature of this sub-region.

The Gulf experienced the different literary genres such as short story, poetry, theater in a late way compared to other Arab countries such as Egypt, Lebanon, Syria and Iraq. This is explained by the fact that the Gulf did not share the same history with these countries, did not experience the political events that contributed to the development of Arab literature. The discovery of oil in 1855 in the Middle East radically changed the aspect of the Gulf region in all areas. What interests us in this study is to emphasize the literary domain, more precisely the short story and the realistic novel.

The numerous and diverse themes of the short story and the realist novel of Golf reflect the image of a new society which, because of its wealth, has experienced new social phenomena, even totally unknown until then in this geographical space. , such as foreign labor, marriage with foreign women, the feeling of emptiness and evil behavior, the regression of family ties, materialism and the negative impact of new wealth.

The literary representation of foreign labor is unprecedented in Arabic literature. In reality, today, foreign labor is very widespread in the Middle East, but as soon as this subject is broached, the

eyes are directed directly towards the Gulf countries where the high rate of this labor work from elsewhere has become a specificity . In 2001, statistics from the International Labor Organization (ILO) indicate approximately seven million foreigners in the six member countries of the Gulf Cooperation Council ¹. They are three times more numerous than the citizens originating from these countries. In Dubai, for example, foreign labor represents 79.2% of the population, in Qatar 72.9%, in Kuwait 61.9%, and it constitutes a third of the population in Saudi Arabia, Bahrain and from Oman. It is made up of various nationalities: the most numerous are Pakistanis, Indians, Indonesians and Filipinos.

This desert which has turned into a “paradise” attracts not only non-Arab foreigners, but also Arabs from the Middle East, notably from Syria, Egypt, Lebanon and Jordan. For them the Arabo-Persian Gulf is the dream destination.

In the literary field, this theme only recently preoccupied Arab writers when they realized that it represented a phenomenon with significant effects on society. There are, so far, about ten novels which present two contradictory points of view concerning these foreigners.

The first view sees them as victims of poverty and famine. Let us quote Mohamed Al – Bûsati with *Daq at-toboul* (The Sounds of the Timpani), Ziad Abdallah with *Bar Dubai* , Ali Abdel Aziz Al – Charhan domou’a ‘ alâ ar-rasîf (with Tears on the sidewalk) , Abdel Hamid Ahmad with *rajol min Banghash* (A Man from Ban-

(1)Kamal Abou Amcha , “Foreign Labor in Gulf Countries, Present and Future”, Asbar Center for Studies , Research and Communications, KSA (Kingdom of Saudi Arabia), September 2011.

gash) (Banghash means Bangladeshi in the dialect of the Gulf), Abdel Hamid Ahmad with *achyâ ‘ Koya as- saghîra* (The Affairs of Little Koya) ¹. Some of these writers come from Egypt and Syria; they lived in the Gulf and recounted their experiences and those of strangers with whom they at one time shared the same fate.

The second point of view, contrary to the first, manifests a radical refusal of the presence of these foreigners in the Gulf countries and underlines the danger which threatens their identity as well as their culture. The citizens of these countries are presented as victims of foreigners. It should be noted that the authors of these works are from the Gulf countries, such as the Saudi writer Mohamed al-Daoud author of *Mamlakat al bengahâl* (The Kingdom of the Bangladeshis) , Emirati like Sheikh Abdel Rahman Ibrahim author of *Nisa ‘ fi mahab arrîh* (Women’s in the storms) , Mohammed Al – Morr author of the novels *ya’tî al maout wow ta’tî al hayât* (Death first then life) and *i’lân fi jarîda* (Advertisement in a newspaper), as well as the novel by Abdallah Saqr *nashwa wasat editrab li’âlamîn yamout* (Euphoria in the Torment of a Dying World).²

We have chosen to study two works that represent these two images: the novel *Daq at-tobul* (The Sounds of the Timpani) by the Egyptian writer Mohamed Al –Bûsati who won first prize in the annual competition of the cultural association “ Saouïresse “ in Egypt in 2009 and the novel *Mamlakat al Bengal* (The Kingdom

(1) Mohamad al –Mtou’a , *Al –’amâla al wâfida* (Emigrant labor), sociological study, research group on novelistic writing in the United Arab Emirates , Sharja , Manshourât edition *ettihad kottâb al –imârât* , 1992.

(2) Ibid.

of the Bangladeshis) by the Saudi writer Mohamed al-Daoud, published in 2008.

Mohamed el Daoud and Mamlakat al Bengal (The Kingdom of the Bangladeshis), an unexpected threat!

Published in 2008, this novel is a shot claw towards expatriates. The author criticizes and judges them harshly. The events take place in the al – Bathâ’a district in Riyadh, the capital of Saudi Arabia, and the Saudi characters are, this time, victims of these foreign workers who, according to the author, almost invaded the country. It is for this reason that he gave this title to his novel, The Kingdom of the Bengalis. These expatriates are not seen as poor; on the contrary, the author insists on their ignorance of the country which welcomes them, feeds them, and offers them living conditions that they never dreamed of having at home.

The character of Abdallah, whose mobile phone was stolen, illustrates this position: What bothers me are these parasites who live among us, who eat our bread and deny our benefits, then they don’t hesitate to disturb the security in our country”¹.

The novel presents the aliens as bands of delinquents, thieves, rapists and criminals. When the security forces catch them, they speak loudly mocking the state and swear revenge for every minute they spend in jail. Some of them have entered the country clandestinely and reside there illegally without having any papers and therefore without having the slightest chance of being granted any rights. Here is an excerpt from the scene where the police interrogate one of these foreign criminals: “Did you enter our

(1)Mohamad Al Daoud, Mamlakat al Bengal (The Kingdom of the Bengalese), al – dâr al –’arabya lil’olum nashirun , 2008, p.3.

country in a legal way? Are you carrying out an illegal activity? Tell me, does your government know you're here? And before all that, do you your government agrees with what you do and the way you behave in our country? Of course not!... It is for this reason that you are for us a good winning business at the political level, because you cannot cause any problem between our two countries, since legally with us you don't exist, financially, you're a winner because you're not even going to cost us a bullet in the head, because as you know, we use the sword. »¹

In another scene, one of the characters enters a small alley where Bengalis live; suddenly, he has the impression that he has crossed the borders and that he is abroad, more precisely in Dhaka (the name of a district which took the name of the capital of Bangladesh), where the Arabic language has been replaced by the Bengali language, with a multitude of signs in Bengali ².

Al-Daoud describes his country as being invaded by foreigners who pose a real threat to its culture and Arabic language.

This presentation of the two works gives rise to two impressions in us: one inspires us with pity, the other inspires us with fear. Indeed, the accuracy of an impression can only be confirmed after deeply analyzing the content and discovering the message that the writer aims to deliver to his readers.

Al -Bûsati and Daq at-tobul (The Sounds of the Timpani), Stories of Oppression and Exploitation

In his novel published in 2006, Al -Bûsati takes us into a strange

(1) Ibid .

(2)Ibid . chapter 5.

world where fear and worry reign. A world where Man loses his humanity and turns into a machine to survive. The events of the novel take place in a Gulf emirate, where foreign labor is nationals of Asian and Arab countries.

Driver of a wealthy sheikh , the narrator lives in his castle. He imagines an emirate whose national football team would succeed in participating in the World Cup. The prince of this emirate publishes a decree obliging all citizens of the emirate to go to France in order to encourage their national team. People leave and leave their emirate and their castles to the servants. They want the national team to win a few victories that force their masters to extend their stay in France. This wish reflects the desire of oppressed and depressed workers who see in the absence of their masters a space of freedom and rest.

There, we are witnessing a phenomenon that highlights the irresponsible behavior of workers, trying to take advantage of this moment of temporary freedom. Some spend their time walking the deserted streets, others have set up tents in the large empty stadium to meet, share their meals, discuss and follow the World Cup live. Those who stayed in the castles wanted to enjoy the comforts of life for once.

Immersed in this unexpected comfort, these workers never dreamed of seizing power. But the hardship of their work and the psychological conditions linked to a feeling of servitude made them sink into a spirit of collective slavery. This spirit nourished in them a feeling of helplessness linked to the loss of their freedom, leading to a loss of virility, which had become a mere memory.

Through the driver who is both the main character and the narrator, we learn more about the lives of these expatriates toiling under oppression, humiliation and deprivation. It tells the story of Réchime , a married Pakistani woman, who left her family and went to this emirate to work; she had to hide her marital status to obtain the work necessarily entrusted to a single person according to the contract. Although her husband has found a job in the same emirate, she does not see him because of the terms of their employment contracts. When he had the opportunity to meet her in the castle where she works and despite the absence of the master, he was afraid of the consequences and fled, preferring to see her at the market in the crowd, but from afar without even be able to talk to him ¹.

We are not only stealing the freedom of these people but also their children. The servant Zahia , who left her husband and son in the country to earn a living abroad, is the victim of a plot prepared by her mistress Khadija, a lady of noble family married to a businessman, but sterile. . She pushes Zahia into her husband's arms; she becomes pregnant and Khadija's dream comes true; she convinces Zahia to keep the baby and offers to give him her name in order to avoid scandal. Having no choice, Zahia accepts and gives birth to a boy. Zahia 's suffering is enormous: she sees her son grow up considering her as a stranger ². Zahia confides her story to the narrator, not only because he is her compatriot, but because she thinks it is necessary to speak. She is not the only one to experience this situation, many other women have

(1) Mohamed Al -Bûsati , daq at-toboul (The Sounds of the Timpani), dar al - adab , 2006, p. 31.

(2) Ibid p.172-174.

been victims of rape and the criminals are still at large.

This novel therefore presents this world as it is perceived by these foreign workers. It reveals their deep suffering and the exploitation to which they are subjected.

Between the two shores, analysis of the differences between the two novels

The message that the story conveys often begins with the title:

- 1- The Kingdom of the Bangladeshis symbolically shows a country running to ruin. It is no longer the Kingdom of Saudi Arabia but that of the Bangladeshis. This novel which, at first glance, inspires us with cruelty towards foreigners, signals a threat that goes beyond matter and money: it is about the loss of Identity . What is a man worth without belonging? Without identity ?
- 2- Daq at-tobul (Timpani Sounds): this title that we interpret as an alert for multiple reasons, aims to put people in a state of emergency, the result of a life devoured by worry and fear, in an incredible but true world. The sounds of the timpani constitute an alarm to react against the unbearable situation that the expatriates live. Their suffering must end. They are living dead, machines unable to express themselves freely or to assert themselves as human beings worthy of a decent life. However, it is no longer a message limited to the living conditions of expatriates in these countries, but it also concerns all human beings. It is indeed a universal message, showing the inequality which dominates a world made up of two poles: Rich and poor: the rich exploit the poor. The exploitation of a being in need is another facet of slavery, but under another

name. So, the poor lose their freedom.

It is therefore time for the world to wake up from its long and deep slumber. But a simple alarm is insufficient for such a purpose: this is why Al -Bûsati chose the timpani, whose sound is louder than any other alarm.

This is how the titles, as symbolic images, forcefully reveal the message and the vision of each of the two writers.

The artistic structure

What catches the eye in both works is the fusion between form and substance. In other words, the style is at the service of the idea. For example in *The Sounds of the Timpani*, Al -Bûsati adopts a descriptive style and simple language. Through words, he gently paints his imaginary world with all its details: places, characters, and their feelings in order to convey a representation more or less in line with reality.

The pace of events is relatively slow, which reflects the perception of human beings when living in difficult conditions, time seems frozen or even infinite. The slowness of the rhythm meets the calm of the dialogue where Al -Bûsati adopts a low tone which corresponds to the pathetic situation as well as to the feeling of inferiority that the characters feel.

Al-Daoud also uses simple, more direct and less descriptive language. This style expresses feelings of fear and worry. A style that can take an aggressive form. Likewise, the events of the novel follow each other at a frantic pace and take place in a detective setting that reminds us of the style of Agatha Christie.

The tone and the expression of the characters of Al-Daoud are of a remarkable aggressiveness which translates perfectly, at the same time the feelings of hatred and fear vis-à-vis the delinquent expatriates.

Spatio-temporal processes

Space and time in Al- Bûsati 's novel symbolize existence. At the beginning of the novel, the characters seem to be marginalized or even non-existent. They take their roles when their masters leave the emirate to go to France, and their return heralds the end of the novel.

We therefore conclude that the presence of the masters in the same space implies the radical erasure of the workers. On the other hand, in the absence of its inhabitants, the emirate comes alive and turns into a festive place. The festival lasts a month, from the departure of the masters, and ends when they return. The entire space of the city is transformed into a utopian city where all the inhabitants enjoy the joy of living.

During the month of absence, the reader shares with the characters their misfortunes lived during years when the sense of time is limited to the last day of the month, when they receive their salaries and then send it to their families.

While for Al-Daoud, space is the expression of the feeling of strangeness, in other words, the Saudi citizen feels foreign in his own country invaded by Bengalis. The space becomes a barricade that surrounds it and reinforces the feeling of fear of losing one's identity and belonging. We also feel his patriotic love, as well as the emotional ties he created with the neighborhoods

and places occupied by foreign workers. On the other hand, Al-Daoud expresses the fear aroused by the foreigner among the inhabitants.

Reason why we ask the question: Is it a realistic novel or a kind of allegory intended to illustrate a common feeling vis-à-vis the foreigner?

Language

In his dialogues, Al -Bûsati shows a mastery of the techniques of rhetoric. By using evocative language rich in meaning, he gives his text a certain depth that sets him apart. If we observe the scene which presents the two characters Zahia and her mistress Khadija. The latter asks Zahia to go downstairs to spy on her husband who was locked in his office and so that he can abuse her. But Zahia , wanting to put on a dressing gown over her nightgown before going downstairs, provokes the anger of her mistress who shouts at her: “whether you put on your robe or not, you are only one thing to our service “. We notice, through the dialogue between the two women, the deep gap which separates them: the mistress and the other, the slave. For this reason, whether she is naked or clothed does not change the reality, the employer does not consider the employee to be a human being.

‘s language was more direct and determined, which suits his detective style and quick pace where there is no room for evocations or clues. But, he used the global image of his scenes to give a deep dimension.

Between fiction and reality

To assess the relationship between reality and fiction, we have established a comparison between this imaginary world which is based on real facts and between reality itself.

1- First of all, the two novels lack objectivity, because each of the two authors has focused on the aspect that suits his vision and his objectives while neglecting everything else. However, critics welcomed Al- Bûsati 's novel , while they harshly criticized Al-Daoud's. This probably refers to the way in which everyone has used the tools of the novel. If we examine the dialogues in the two novels and the way the characters express themselves, we notice that Al- Bûsati adopted a calm tone which corresponds to the emotional situation of the foreigners, while the tone and the expression of the characters of Al-Daoud are strikingly aggressive, perfectly reflecting the feeling of enmity towards expatriates. The events of the novel follow each other at a rapid pace and take place in a detective setting inspired by the novels of Agatha Christie, which accentuates the gap between the novel and reality. We therefore wonder about the reality of the image of Al Batha'a and the description of the district of the Bengalese which seems to us a literary exaggeration, because it seems unlikely that an entire district will be completely abandoned by the State, without police and security guards?

The question is to know what the author wants to demonstrate through this literary elaboration?

This novel highlights the crimes committed by foreigners; it is

consistent with crime statistics, published by the Riyadh newspaper in its issue of Wednesday, November 3, 2010: “Those accused of drug or alcohol consumption, theft and prostitution are 21.9% Yemenis, 18.6 % Pakistani, 10.2% Indian, 9.7% Bengali”. According to these figures, the Bengalis represent a minority, yet they are portrayed as the most numerous offenders. Maybe because their government is weaker and doesn’t defend them enough. At the same time, are there not native citizens of this country who have committed such crimes?

, journalists and critics have criticized Al-Daoud for his generalizations and the judgment of a people through a few unruly elements. Al-Daoud responds to his detractors on his blog that he is not targeting Bengalis, but only those elements that disturb the peace of citizens and give a bad image of Bengalis themselves. He says that in all peoples, find the good and the bad and you have to know how to sort them out and not judge them all in the same way ¹.

2- This behavior of the workers has its origins in the law on the importation of foreign labour. In other words, it is linked to working conditions as they are determined by law and to the way in which citizens apply it. The foreigner who works in these countries is subject to Kafala , a word which means “sponsorship” in French and “ sponsorship “ in English: “To settle and work, any foreigner in the Gulf, whether he is an entrepreneur or a simple worker, needs a Kafil (sponsor) who is both the legal guarantor of his presence in the country and an interme-

(1) Mohamed Al Daoud, <http://www.mdawood.com/blog/?p=38>, 01/20/2007, accessed 03/10/2014.

diary with the local society (...) It is largely on the Kafils that the working conditions and residence of immigrants¹”.

So the workers, whatever their nationalities or their qualifications, are all at the mercy of their guarantor Kafil , they always need his authorization to move from one city to another, to leave the territory, to change jobs. etc

In our study, we notice that the two authors made no reference to the notion of Kafala. However, it is at the heart of the problem, because citizens have abused the space of freedom that the law gives them and they have turned into slaveholders. As soon as the foreign worker arrives, the Kafil confiscates his passport until the end of the contract; he can also force him to work against his will and even prevent him from returning to his country.

In addition, workers are often not protected by law, especially domestic workers. The international organization Human Rights Watch has denounced thousands of cases of violence and abuse against servants (cooks, maids, nannies), often of Asian origin ². This reminds us of the case of Zahia , raped by her master in Al-Bûsati ‘s novel .

The situation of expatriates arouses apposed reactions in the societies of the Gulf: some express the dread of these poor expatriates in front of the reality which transforms their dreams into nightmares. Others consider, on the contrary, that these foreign-

(1) Beauge Gilbert. “The kafala: a transitional management system for labor and capital in the Gulf countries”, European Review of International Migrations . Flight. 2 No. 1. Mediterranean, 09/1986, p. 109.

(2) Human Rights Watch, “As If I Am Not Human. Abuses against Asian Domestic Workers in Saudi Arabia”, official report 2008.

Human Rights Watch, “Saudi Arabia: Foreign Workers Abused. Torture, Unfair Trials and Forced Pervasive Confinement”, official report 2004.

ers lack recognition towards the country which welcomes them and do not deserve to be respected. Two reactions found in the novels presented

The behavior of the characters in Al- Bûsati 's novel constitutes a reaction to the deprivation of liberty, oppression and suffering. It expresses a kind of revenge and a refusal of slavery.

Al -Bûsati is closer to reality, although the event of the massive displacement in France is purely fictitious. He also enjoyed a remarkable objectivity, for as a worker he revealed no negative or positive feelings, either towards the workers or towards the masters. But it is an imposed objectivity which results from the psychological damage which reached this worker during his stay abroad.

References

- 1– Al- Bûsati Mohamed, Daq at-tobul, Dar al-adab, Beyrouth, 2006.
- 2– Al-Daoud Mohamed, Mamlakat al Bengal, Al dâr al ‘arabya lil’olum nâshirun, Beyrouth, 2008.
- 3– Stendhal, Le rouge et le noir, Levasseur, Paris, 1830.
- 4– Abou Amcha, Kamal, « La main-d’oeuvre étrangère dans les pays du Golfe, présent et futur », Asbar center for studies, research and communications, KSA, 09/2011.
- 5– Beaugé Gilbert. « La kafala : un système de gestion transitoire de la main-d’oeuvre et du capital dans les pays du Golfe ». In:Revue européenne de migrations internationales. Vol. 2 N°1, 09, 1986.
- 6– Human Rights Watch, « As If I Am Not Human. Abuses against Asian Domestic Workers in Saudi Arabia », rapport officiel 2008.
- 7– Human Rights Watch, «Saudi Arabia : Foreign Workers Abused. Torture, Unfair Trials and Forced Confinement Pervasive », rapport officiel 2004.
- 8– Mohamed Al-Daoud, <http://www.mdawood.com/blog/?p=38>, 20/01/2007, consulté le 10/03/2014.