



Self-transformations in Writing Outside the Brackets: A Reading of Saeed AL-Sarihi's Biography

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Abstract

This article aims to study the book "Writing Outside brackets", it is an autobiography by Saeed Al-Sarihi, it is representing a new phase of cultural, intellectual and social awareness in Saudi Arabia, in addition it is a first study to address this book. This study, which is tagged "The Self-Transformations in Writing Outside brackets, reading in the Biography of Said Al-Sarihi", consists of an introduction, two sections and a conclusion. This study was based on using of the descriptive analytical approach, relying on narrative techniques, open to some psychological theories to study the formations of the self, its psychological and ideological struggle within society. This study has reached to the basic structure in AL-Sarihi biography mixed between history, stories, memories, poetry and the imagination. In addition, this study has found Autobiographical novel embodied the concerns of the generation of modernity in the Kingdom of Saudi Arabia. Furthermore, it has discovered "Life outside the arches" that self-transformations is formed through three stage (Self-alienation, Self-division, and Collective Sense).

Keywords: Self-Transformations, Autobiography, Writing Outside the Brackets, Saeed Al-Sarihi.

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DOI: <https://doi.org/.....>

Background of the Study

The importance of book "Life outside the arches" of Saeed AL-Sarihi that is the first study about the book "Life outside the arches". The second reason is to discover his personal life past, and reviews events and people who have formed his personality, it is a various narrative of the multi-part details and events which the writer mixed between reality and imagination. "The biography is an expression of the author's internal status while he is being active with external environment, if the expression is true that it is ultimately to establish presence of the art of author in the real world" (Sharaf, 1992).

The reader of the book feels a confused presence of itself, which is reflected in the confusion on many linguistic levels that can be observed through the repetition of the word grandparents / ancestors who self is absent with their present that appears through the picture which the author drew it with a highly transformed and resistant personality. In the field of philosophical knowledge, it seems to be a conflict of two opposing perceptions: A perception in which a search for itself is made through two sides (Alienation- Division) in a conflict between its source and its relation with ancestors, and it is a matter of disrespect through its desire to rebel against them and another depicting the destruction and

disintegration of the human soul. The author uses his autobiography to "activate memory work, and strengthen it to memories autobiography" (Obaid, 2007).

Why did the Al-Sarahi write his resume? What are the reasons for his autobiography? there are many reasons for this, however, we focused on the most important which is as follows:

First. Resisting the death: The researcher sees that resisting the death means: The authors trend to write down their biography a desire of them to keep themselves as appearance to resist death, and to love the self. AL-Zahrani (2012) pointed out that the deep motivation for self-writing is determined mainly by the desire of the individual author to declare his or her presence as an independent, creative human personality with what she wants.

The life of the surrealist has undergone many different changes in the personal and social levels which are considered a fertile material that deserves codification, and hence the importance of the biography's codification, which is considered "a self-experience for an individual who accumulated until she matured, and what has been a kind of anxiety in the same context. He found no supporters but to write it down," (Fawzi, 2011) Cultural practice in Al-Sarahi was formed within an space where unilateralism-ideological-political discourse prevailed, , dominated by a hard-line trend that could not keep up with the spirit of the current era. This trend has been cantered on superficial and ideological issues that have not been discussed in depth, and has taken an anti-theological stance, considering that it possesses the full truth, he considered any intellectual who takes a different view or a dissenting position that should be held to account and that society should be dissociated against him. The two positions created a concrete wall that is difficult to overcome, a closed direction to itself claiming the full truth represented by the university, and an open direction to the other that is thirsty for modernization and renewal represents it (AL-Sarihi, 2020).

The AL-Sarihi faced the owners of this trend in the first real collision between them. His failure to grant him a PhD from the university; for reasons of his position on modernity – in the university's position – affected him on many levels, the most important of these were the psychological and social levels that made him take an attitude of the hardliners who had a great influence in his university at that time (see AL-Sarihi, 2020). His feeling of failure to complete his university career after it is with drawn his degree of science - although he was got the second level to the Kingdom in the general high school and proved his seriousness and his superior in the university stage - all of which had a great effect on his character .The book (Life outside the arches) is one of the first Saudi literature that dared to reveal the corruption and suppression of intellectual freedoms in some educational institutions, where the university represented a supreme official authority, which the individual/surreal could not resist.

The shock of not giving him the degree was a violent shock that changed his entire life. The first of these is the fact that the first of the three countries to do so is to be able to do so.

The Al-Sarahi describes the Council that was held to discuss in some of its attitudes and intellectual directions, which I would like to call the Council of Arab Guards, a sort of pre-prepared theatrical scene that says: "They called me suspicious, and the Council of Arab goalkeepers around me turned their words and their nets around me, they took my words and their nets to ambush me, they were free from what they had raised from talk about modernity and then went to the last goat in the network, the last arrow in their own

right: What do you think of Adonis? He has his money and he has what he has. We want a clearer view. Adonis is a poet and intellectual, cannot be shortened in one judgment or opinion, in short, you agree with him? In much of what he went to. hey are as unlionous as the unseen, as hunters who their victims in their nets." (AL-Sarihi,2020).

The fact that the AL-Sarihi trend is influenced by the trend of modernity is due to what is known as "the anxiety of knowledge", because his love of knowledge since his childhood and the depth of his thinking has qualified him to be different from his peers, what is his position toward prophecy and his desire to be a prophet when he was in school except for this reason? He found in modernity his slight saying: "And he did not stop me in the modern movement when I called it except for what I found in it the disbelief of all the ways of saying and the mechanisms of producing meaning, what I found in it the anger of all the founding and stable ways of thinking. And a overwhelming desire to say what is said and written unless written (AL-Sarihi,2020).

Second: A literary tradition, The character of the Al-Sarihi was marked by cultural accumulation and openness to many other cultures - without being fully matched - all of which had a new awareness through which he managed to interact with Western culture and remained faithful to his original culture, which he used to muse to overcome many obstacles. The author resort to his autobiography was at this age after his literary and cultural experience had grown, and made him emulate a large number of senior writers who wrote their biographical biography such as Almazni (2012) in "a Life Story," the AL-Akkad (2005) in "I am", Taha Hussein (1992) in "Days," Tawfiq Al-Hakim (2008) in "Zahra Al-Omar".

He was seeking to benefit society from his life experience, which is full of diverse experiences. The biography as it is known is "an effective tool that increases the enrichment of our spiritual life, and works to refine our personality, but on the condition that we make it a self-experience that increases the depth of our inner life and forms a moral education tool for our souls" (Sharaf, 1992).

Methodology

Descriptive analytical approach is used for this study, and relying on narrative techniques. Due to study the formations of the self relies on some psychological theories. The border this study studies the book " Life Outside Brackets ". of Saeed Al-Sarihi.

The first Topic: self-transformations

Just as the motives were a way to know the reasons for writing the biography of the author. they are also a way to access the same author so in this research we will show self-transformations in the "Life outside the arches" and the importance of self-awareness as an incentive to write the biography and the stages of its various forms.

•Self-alienation

•Self- division

•Tragic Self and Collective Sense

First: Self-alienation

AL-Sarihi in "life outside arches" reveals a self that is difficult for the reader to know or determine her identity expecting to the proportion of her presence in the text that opens the way for a number of questions about the nature of self and its formation through language? Or how it relates to the other?

The self-emerged in "life outside the arches", absent or almost absent with others who formed the general understanding of it and life in the stages of self-formation from childhood and the subsequent stages, in childhood the author describes to us the strong relationship between him and his mother (AL-Sarihi,2020).

The relationship that has come closely related to Lacan's mirror's development when the child begins to recognize himself by learning about his mother's body as if he is recognizing his body in the mirror, it is a moment in the growth of a young child who is pleased when he contemplates his image in the mirror of the magical compatibility between his movements and the movements of the image corresponding to him (see Lacan, 1977).

The mother's view is a mirror, a peer eye view of another eye, and through this view the so-called Lacan emanates from the imaginary system, the limits of truth and illusion - as Lacan says - are confused at this early stage. The ego, which is our window to the so-called real world, is a kind of fiction, as standing before mirror treats their image as a fact, knowing that they are fictitious." Eagleton, 2009)

The term "the term" is not meant by the mother's linguistic meaning but extends to the ancestors, which is what is shown to us in the early childhood, where he took from the ancestors the self-image reflected in the mirror (Eagleton, 2009).

The child Saeed suffered from "asthma" disease, which obliged him to stay at home and he stuck to the grandmother listening to her different stories, the child was happy and thirsty for knowledge, sharp intelligence, feelings, loves to hear stories and was not shy about asking what he knows and what he does not know. These different stories - which he heard from the father and the grandmother - formed the same happy child, says Saeed's mother warning about the effect of these stories on Saeed. "I told my mother, God guides her, do not bother the boy with the stories of her children and her daughters ... enough of your grandfather's stories, all of his scorpions, alive, murderer and dead (AL-Sarihi,2020).

However, these stories did not inherit a Saeed dispersed oneself, which he confirms by saying: "These stories did not inherit me from a stone heart, I inherited a heart inhabited by grief early, a heart inhabited by the dead and funerals waving in front of me whenever I closed my eyes, and you came to me whenever I sat alone (AL-Sarihi,2020).

The rituals of visiting the graves on the morning of Eid with his father to pray for the dead and recite the Fatihah, had a strong impact on linking the fate of the child to the ancestors, "All those who visited their graves in my childhood and read on them the Fatihah began to visit me when I got old" (Al-Sarihi, 2020),this adherence to the fate of the ancestors was a desire to protect oneself from annihilation "as if our forefathers had a wall standing between us and death ... a dam that provides us with an expanse of life or an expanse of time (Al-Sarihi, 2020).

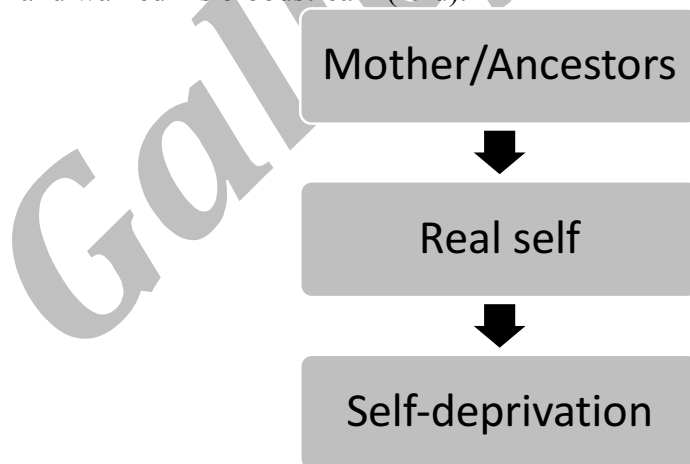
This is how the self-turned to the other in an exchange of roles, as if AL- Sarihi sends the same to the other and challenges them, hiding himself and being absent in the

other. But I feel that my inner life is strange and separate, as if part of my being has been captured by a picture and embodied on its hands, and this image seems to be able to affect myself, an effect that emanates from myself and does not stem from it at the same time, so in the imaginary system it is not clear that It was me or I was another person, if I was inside or outside myself, if I was behind the mirror or in front of it. (Eagleton, 2009)

Transitivism appeared to AL-Sarihi through many stories that the writer tells about his ancestors, Al-Surihi used the body in (Life Outside the Braches) as a language to express this transitivism. For example, the dagger that hit his grandfather's shoulder, because he hurts and feels it, and his grandfather, Radhi, who carried his camel on him, appeared for fear of the torrent, because it hurts AL-Sarihi and forces him to enter the hospital (Al-Sarihi, 2020). He also embodied by assimilating the characteristics of the ancestors despite his civilization, saying: "A few days before that I had woken up, perhaps the one who had woken up to an ancient Bedouin with a lust for a cup of camel milk and I was not really from those who craved camel milk (Al-Sarihi, 2020).

Al-Sarihi (2020) also describes to us the lunch table in which camel's milk was presented. A cynic that hurt my Bedouin pride living under my skin and my nails is the man who used to shout at me in his councils and care for him in his sermons to break with the values and traditions and violate the established norms, I lifted the cup into my mouth, I drank it in one go ... For his yellow smile, the opportunity to question the Bedouin who drinks camel's milk is the pleasure of licking from the side of his dagger the blood of his opponent, who wanted him dead ... "

It is the extension of ancestors their converging souls in his body and mind. He united himself with themselves, it is a true embodiment of the unity of the self and destiny together, "I am all who died, and all who will be born ..." (Al-Sarihi, 2020), inhabited and inhabited them, the same vanished within themselves, he says: "I no longer close my eyes after that night Unless I heard that I brought them as if they were now dwelling on the bottom of my skull, I could hardly open my eyes unless I saw fantasies of them waving on the walls or overlooking from the ceiling of the room (Al-Sarihi, 2020). They lived under his skin and walked his bloodstream (Ibid).



The previous figure embodies the stage of mirror in a self-forming phase of AL-Sarihi, which begins with self-recall from the absence of (mother/ancestors) in childhood (real) to end in disappearing when self-fracture and (rigid) activities occurred. The fact that the two sides have been involved in the process of developing a new and new system of

cooperation between the two sides is that the two sides have been able to meet the needs of the two sides (Eagleton, 2009).

Second: Self-division

The self-awareness arises in AL-Sarihi when he realized that the self that corresponds to itself (the mirror phase) is not a real subject, so that the refusal stage begins, with the intervention of the third element which is the father, and it is in the view of Lacan (the Oedipal moment). The closed fictional system must open to difference and altruism. A young child has to break the mirror of his erroneous perception to reach the clear-subject range where he alone can only reach very small parts of the truth." (Eagleton.P.18)

The stage of departure from the mantle of the ancestors begins, whereby Al-Suraihi made this subject in the text a subject of permanent research that takes the character of appearing at times and hiding at another time. "And if the identity appears in its transformed appearance, it responds to the principle of heterosexuality, which was greatly embodied by postmodern supporters. The other, in any case, is inseparable from the unified ego." (Laberge, 2011)

"The self appears to dispose of the authority of the mother / ancestors and works on the positioning of the self and the ego in a framework that the self-created by itself. You only see deer wolves as domesticated dogs." The mirror turns into a scene of self-nudity and exposure, it bears the connotation of "going down to the depths of the self and to the darkest points in it" (Goyon, 2003).

AL-Sarihi position in the face of self, it is a moment of realization/discovery, almost no distinguishing itself from the ancestors "I don't know myself almost never distinguishes me from their own eyes, just the beholder and the perspective, I have mixed up what I have read out of what I have heard, I did not live with what I thought I lived, reality is no longer realistic, it was a mixture of illusion and truth, it may have been a mixture of illusions, not one fact, or a mixture of facts that they do not make one." (AL-Sarihi, 2020). The reason for this illusion in my life was the lack of self-awareness, I realized that the disinformation he had experienced over the past period in the life of the ancestors should be corrected now, "the problem was not their problem as I claimed, it was my problem that I have suffered since I saw what they do not see, but what do see my eyes." (AL-Sarihi, 2020). It is the weirdness of the thinker about real life, the weirdness of the soul, or as he called it (Walsen, 2004) "The false Spirit" says, "it was not my life, as if I had not lived it" (AL-Sarihi, 2020), "He says: "It is the picture of our lives, but we are not heroes" (AL-Sarihi, 2020). It is the shifting self when Surgeon realized that he was at a crossroads that had to take his senses off to live his life, not the life of his predecessors. "I have not been alone; I have not yet been imprisoned between the two tenants of birth and death." (AL-Sarihi, 2020).

The other came to contribute to the formation of awareness at AL-Sarihi, The other is represented here by friends Abed, Issa and Professor Lotfi. Abed helped his friend in creating self-awareness by increasing the knowledge of reading that Saeed loved since his childhood. Reading to Saeed represented an epic earthquake. But the signs of rebellion and resistance were conceived by the child Saeed. Abed encourages his friend on reading, says "They do not want us to read about what we are doing better than them, and we can understand what is important to them, or what they want to understand." (AL-Sarihi, 2020). This was not the opinion of Abed but the opinion of Saeed himself, "recover my

face as a child in the mirror, restore the face of Abed as if he was me, I need to see him to see myself ... " (AL-Sarihi, 2020). Abed was not alone in fuelling the insurgency within the child's Saeed mind, but his friend Issa al-philosopher, as he likes to call him a role as well. "You missed the path, my friend, don't look for yourself in them and get lost, look for them in yourself get back..." (AL-Sarihi, 2020) Saeed liked access to the truth through his friend Issa, who increased his suspicion and confusion when answering his question, "Saeed: Am I just echoing them. Issa: You are their manifestations, the signs which they left them and left ..." (AL-Sarihi, 2020).

Saeed resorted to his teacher (Lotfi Abdel Badi), may he relieve him of these doubts. "I said to Lotfi Abdel Badi as we leave the classroom: Saeed: Doctor, I am in trouble.

Lutfi: How?

Saeed: You are destroying everything you have learned

Lutfi: Good.

Saeed: Ok, and after losing all those tired years until I learned it?

Saeed: He never answered me, leaving me a day of rubble of knowledge, after which I lived for years .In order to learn how to rebuild those rubble, I carry one stone one stone... "(AL-Sarihi, 2020). Ancestors was the rock that Al-Sarihi always carried. Above his back, it soon became distant to carry it, it is (the Sisyphus dimension) in the fullest form he says: "Woe to you, O Issa, woe to you, I groan in my life alone, so how can you see me with all this life, I run arched back.. "(AL-Sarihi, 2020). The personality reaches the meaning of" the relative independence of the self within a long and massive process of transformation that separates the individual from his original kinetic group, to reach the meanings of complete separation following violent experiences that lead another person to reject all What symbolizes a traditional identity of a group can no longer accept its oppressive culture as well as identification with it "(Al-Zahrani, 2012).

Third: Tragic Self and Collective Sense

Al-Sarihi went to seek conscious self-awareness through what is known to Lacan (the symbolic system), or (the big other) "The stage of the mirror can be considered a glimpse of the process of falling from Paradise, and it happens on the one hand, narcissism itself includes some self-revulsion and self-harm, and on the other hand The confused boundaries between those who nurture competition as much as harmony are similar to the combination of identity and hostility that we can observe in cases of paranoia in which the persecuted party is the same person, and I am a gelatinous alternative, which is what Kierkegaard calls Inconsistent sympathy in his book the Concept of Panic (Eagleton.pp20-21.)

The relationship of the self (with the symbolic system) in the text, parallel to the first human journey in the search for freedom and eternity, shows us that he is the heir of the first sin - the sin that brought Adam out of heaven. Al-Sarihi describes it to us by saying: "Get away from the grip of the two angels, I run and follow me. Me: Is it not enough for you? God gave you a thousand trees, so I stayed, but the one who forbade you from it, seduced the devil, watched you when his Lord disobeyed, did not prostrate to you, was expelled because of you from heaven, so I took revenge on you. So, taste the price of being free ... "(AL-Sarihi, 2020). It is self-awareness of the free and individual self, free from belongings and restrictions. The present is a dramatic and dramatic transformation at the same time "(Al-Zahrani, 2012).

AL-Sarihi understood that the mirror image of the mirror should be disposed of, “The ideal ego is what you should kill, as Freud goes in his book (A Project of Scientific Psychology). This is what Al-Sarihi referred to in his evocation of the story of Kabil’s killing of Abel, “I am the son of the first dead man whose blood was wasted, the victim of a brother whose land did not expand to live together .. I knew now that my grandparents who drove to shed blood revenge on me, they were carrying in their chest They were carrying anger in their veins with blood crying out for revenge, I am the son of the slain Abel, and all those whose ancestors saw their corpses in the caves or left them as food for wolves and crows were sons of Cain my brother and my murderer ”(AL-Sarihi, 2020). AL-Sarihi turns into the sinner of the murderer to say: “I am Cain, the murderer of his brother, my hands are stained with blood, walking the lips of my fingers, carrying my brother’s body, I distribute his blood drops on the four sides of the earth, whenever a drop of blood falls, a cactus tree is grown ..” (AL-Sarihi, 2020).

The Second Topic: Narrative Construction

The biography introduces its contents through a narrative structure that relies on various narrative techniques. I will address only two levels: language levels and the movement of time.

First: Language levels

The importance of language in literary creativity comes as “language is the material of the writer and his means of expression” (Al-Hawari, 2003) “Language is the bowl of thought, sense, and experience. Good writing is a twin of sound thinking, so it has importance in literary creativity” (Abu Ali, No date) . In the "Life outside the Brackets", Al-Sarihi appears to us possessing his linguistic tools, which are not distracted by the story of the beauty of formulation, the selection of vocabulary and association. The biography was both bold and realistic. It centred around the self, which gave it a deep self-dimension. The biography came in with rich and different language levels that affected the reader. “It is only possible for the reader to do magic if he tightens the construction of fictional work, and tightens the language's work in it so that it is directed towards serving this building” (Athamna, 2018, p. 677)

Careful reading of the text reveals its formation of biographical materials, the writer's memories and the experiences of his personal life in the midst of an environment in which friendship and kinship relations play the most important role in life, relationships revolve around the narratives of the grandmother and the father about the ancestors, who appear in exotic images that make the recipient in a state of amazement. Between what is realistic and what is imaginary of the self-making. The author borrows “from the narrative narrative component (the imagined) to reformulate the experiences of the past with their amazing realism, exotic proportions, and amazing fantasies from an emotional poetic perspective that extends from childhood to the present writing time” (Al-Zahrani, 2012).

The author relies on narrative retrieval on the past and present tense actions in conveying the event with art and competence and employing it when it brought about some events in the ability and Al-Sarihi was able to use the language tools. "In my childhood I often talked about my mother and my father and my grandmother about the events that occurred, as they say long before my birth, they laugh, I talked to them once On the authority of my aunt Fatima, who died with smallpox ... "(AL-Sarihi,2020).

The author moves between the levels of language to carry us to legendary levels when he conveys the miraculous events of the stories of the jinn and the goblins that the writer often conjures up like the story of Umm Saleh, and the my grandfather is called Radhi, and my friend Amer and others. Individual utterances of speech, and is a major goal in all narratives of describing the narration and bringing it back again, since most of the narrative works have worked to derive words from the living reality, from the language of the street and the general public in a literary style within social documents, in a realistic literary language called objective and honest diagnosis Self and avoiding artificiality and imagination ... "(see Athamneh, 2010)

Second: Time Movement

The time comes in biography as a basic factor of the alienation "We do not believe that the event is any event that can take place outside the frameworks of time and space, for any narrative work cannot be based on it, or to have a presence far from the element of time which is a cornerstone of the literary work. Artistic narration is an art that depends on time." Like music "(Ayoub, 2011). AL-Sarihi is all considered a broad retrieval, a retrospective from a contemplative perspective, "Restoration in the structure of modern narrative narration is a familiar technique that means that the narrator leaves the first storytelling level, to return to some past events" (Hammouda, 2012). It was said: "Recovering the narrative or the personality of an event that occurred in the recent or distant past, interrupting the course of recounting events in the past" (Al-Khafaji, 2012).

The word (remembrance / remembrance) and its derivatives were repeated in more than one place, it read as follows: "I remember him, you think, what you think, remember, remember, remember me ." (AL-Sarihi,2020) So remembering here carries the desire to escape from the constraints of the present, and represents a state of struggle with time, "and this type of biography is based on the retrospective narrative mechanism which is the strength of the their biographies (Al-Baroudi, 1997). AL-Sarihi mentions the difficulty of his ability to remember his age: "A long time ago I no longer remember how old I was, my grandchildren ask me about my age, and I do not know what to answer them. They urge me to ask, and God does not remember what I mean, I mean, you remember everything and your age you forgot? ." (AL-Sarihi,2020), and saying: "I went back to wondering how old I was, all official documents have a specific date on the day, month, and year of my birth, but I doubt all of these documents because I remember events that happened long before that, I remember them very well as if they happened yesterday Without mistaking me, I remember her in my old age as I did in my childhood "(AL-Sarihi,2020).

Examples of painful retrieval that remained in his memory include some childhood memories, including his inability to play with his peers, "I remember childhood friends, if I shared them I could not run like them, he did not leave me the asthma that I was suffering from being able to share my peers playing a child." (AL-Sarihi,2020).

The author employed external retrieval when recounting some stories of his predecessors, and the importance of external retrieval comes in that it gives a clearer picture about the people's past, and external retrieval "goes back to before the beginning of the novel" (Al-Nuaimi, 2004), and "takes place outside the timelines of literary work The narrator turns to him when a character appears in the literary work to tell us something about her past "(Muhammad Ayoub, 2011). Including the story the death of aunt 'son Salim: "My mother said, and I was sitting sad shareholder on the doorstep, then she asked me about the reason for my sadness, she started talking about my aunt Salim, she went out

looking after her sheep while she was carrying her baby who did not exceed his second week, she stumbled on her way to the pasture, Her child fell from her hands on the stones scattered on both sides of the road ... I said to my mother, when I was crying, the blood was flowing from his head, and he was shouting, My aunt said to me, Pay attention to him, and she started answering a rag tying her head, but he died before it came back. In Rahman, my love. This story took place a time before she was born. But I am thinking it. My love is thinking about it, so I heard your father told us ... ”(AL-Sarihi, 2020).

The author moves on to use pre-emption to organize the narrative process and push it forward, and the reader avoids confusion and misunderstanding, defines pre-emption as “allusion to one or more events that will occur after the present moment” (Prince, 2003) and with the intention of “reaching the future, it is the vision of the goal or its features.” Before actually reaching it or referring to the goal before placing it on it ”(Al-Nuaimi, 2004). An example of anticipation is his talk about Al-Ruwais neighbourhood, which witnessed the birth of AL-Sarihi and the stadium of his youth and will also see his burial as he said (the birth and death brackets). Slightly, I try to see one of my friends among the mourners, and I do not see any of them, I repeat the vision, and I do not see any of the mourners, and we live alone walking on the winding road towards the cemetery of Ruwais ”(AL-Sarihi, 2020), and his talk about the day of publication when he met his grandmother , And his sister, Salih, and his granddaughter (AL-Sarihi, 2020)

If we follow the development of time and its significance in the text, we stand on two types of time: external time and psychological time:

External time

In the biography of AL-Sarihi (2020) a mixture of the past and the present, in which the past dominated the events “I am the past and the present at the same time I am all those who died and all those who are born”, the writer did not adhere to the chronology of events where he started from The stage of aging, moving to childhood, in a self-disclosure, coincides with us on the first page of the biography, when AL-Sarihi singled out a whole page in which one sentence was written in large letters: “To all their memories ... those who inhabit me” (AL-Sarihi, 2020) This initial introduction of the phrase, and its signature in the name of the writer, is intended by the writer to guide the reader to reflect on the memory of those who inhabit it, in reference to those who inhabited him absent / present in a bodily incarnation (absence of the body and attending memory). His presence is related to their existence, and a reflection of their influence in his life. What suggests the presence of the self through the other, where time has become in the words AL-Sarihi advanced on the text of the biography the time of others who (his habitation) not his time that recovers his writing, and instead of others becoming part of the biography of the owner of the biography The self-turned into a part From the time of others. And this observation cannot be understood without access to the formation of the self in the biography of AL-Sarihi who we discussed in the previous topic.

We also pause the sentence in which it says: “These papers were written at a time that may or may not come” (AL-Sarihi, 2020) in anticipation of time by the writer, a vision that is a proactive vision of the time of storytelling that he experienced, and another time that has not yet lived. The title page came with a picture inspired by the past, an image of an old house, the effects of time on it appear clear, and an imagined picture of the writer, and this is what the publishing house referred to in a note I mentioned, it came behind the

title page saying: “The cover is the idea of the author who imagines himself as an elder identifying with the book”.

In fact, AL-Sarihi (2020) evoked past times through his return to the time of childhood, and his return to historical and social events prior to and not true to the time of storytelling. AL-Sarihi went out of commitment to the chronological order from birth to the time of writing. The storytelling on the time of events is what makes the style of storytelling in (life outside the arcs) closer to narrative cutting than to the storytelling of the subjective translation, as the chronological order is subject to decline, so we do not notice chapters titled or numbered that suggest the reader to call other times in the process of retrieval.

Psychological Time

Time is a time of sadness, pain, fear, and death. By invoking some of the texts, it shows the psychological time and the psychological state of the writer, both in his sadness and his joy. So Saeed's feelings of sadness and pain describe him when he deposited his mother with the grave and he was sorry for not being able to accept it because of the grave, that kiss that is still stuck on his lips (see AL-Sarihi, 2020), and among the sad situations also are the position of the militants who questioned his patriotism through blame The wink that came in many of their tapes and leaflets and their great impact on his children "Ahmad, God, their names bear the last title in my name, Al-Harbi, so no one knows that they are the children of AL-Sarihi who warns of his thought of these publications and tapes ..." (AL-Sarihi, 2020). And from that also "I never hurt myself except those who triumph over me and then find no harm in describing me as the victim, as if they are endorsing their victory over me from where they do not feel." (AL-Sarihi, 2020).

Narration acceleration techniques

Deletion technique

The author resorted to the use of the deletion technique, which is a time technique in which to drop a long or short period of time in the story to exceed a certain period. It is a means that plays a decisive role in speeding up the narration, and it is of two types: an explicit deletion in which the time period is declared explicitly (Bahrawi, 1990), and an implicit deletion in which the narrator does not announce the size of the deleted period of time, but rather We implicitly understand it by focusing and linking the previous and subsequent positions (Bahrawi, 1990), and examples of explicit deletion: “I remember the small details of needs that have passed for decades, and trivial needs, and I forget the names of my grandchildren, I forget what I ate yesterday.” Examples of tacit deletion include: He said: “I got old, but I remained that child who closed his eyes and made his tales” (AL-Sarihi,2020), and he said: “I could not ask him how he came, and decades passed since his death. (AL-Sarihi, 2020), and his saying: “The body of a lifetime extends over my bed, I see the beginnings and ends, like dice stones scattered years around me.” (AL-Sarihi, 2020), and he said: Age did not sprout on my hair, below my nose, musk, camphor, and amber smelled, I did not leave my scent since my mother deposited the grave (AL-Sarihi, 2020).

Third: The Place

The place is considered as an important factor, The place occupies a special importance, Descartes claim that the time is extends in the three dimensions, Newton, Clark, and Plato,

it contains all things, with the addition of a property that has infinite, eternal, and oldness, Kant see that that the place comes from alerting the mind, there is a preconceived perception of man about the nature of the place As for sociology, he sees otherwise, Durkaim says: Society is the basis for determining the concept of place, and therefore needs to have social media that we can understand the truth of the outside world ”(Nuseer, 2003, p. 270)

The title (Life outside the Brackets) combined the elements of time and space, as they are two frameworks of the writer's life story with an implicit indication of the quality of that life. The title reduces the content of life and its barriers / restrictions included in the word brackets, which revealed the difficulty and hardship that the writer's life contained.

“He described the place, in fact, a different mental picture between the two novelists, whether it is a simulation of a real place or different, and it is related to the narrator’s perspective, that is, his view of the place’s relationship to incidents and personalities, and is related to the narrator’s expressive ability and the goals he wants to achieve” (Hammouda, 2012).

The place has taken on a great importance in AL-Sarihi life and has a special dimension. The place was formed by the diversity of the natural places that varied between the pet and the mud. The writer portrayed his life reality and translated his events into an interesting narration of every detail of life. The sea comes at the forefront of the places he took care of mentioning. The sea was associated with Saeed’s memory with the dead, when he conjures up the stories of his grandmother. The shore is the stance of the fascinated by the waves of the sea. Its waves and whales gather them, I hear a man screaming: “Believe in your dream, O Hussein!” (AL-Sarihi, 2020).

“The narrative in bringing to life the reality chronicles these places, with the scenes and images that evoke it and confirm the nature and seriousness of the narrative” (Athamneh, 2018). AL-Sarihi brought us the city of Jeddah in which he lived, specifically the Al-Ruwais neighbourhood. The drying of the water was made of clay, which they would not desire "(AL-Sarihi, 2020).

Techniques of Slowing Down The Narration

Descriptive Pause

The author returns to slow the narration in his use of the technology (descriptive pause) as a viewer of life recalled. Al-Sarihi describes the world of reading that helped him enter different worlds motivated by the desire to know this world and enter into it, but he did not find a way to do that except through the world of books. It has a feel as well, and in its letters the laughter and whispers that I desire to hear and not hear are hidden (AL-Sarihi, 2020). The word I desire indicates the unbridled desire that drives the writer to read, this world in which words are transformed into female bodies that the writer delights in seeing “words” Eyes, having lips and lips, thighs, and black hair falling on the bare shoulders. Read the words together, readers alone, word by word, whispering to them as someone who desires to hear, taste the words on my lips, touch them with my fingertips, go in my body chills, close my eyes and imagine them naked In the tale of stories, he winks at me and melts pleasure and shame. ”(AL-Sarihi, 2020) This world continues to insist on the writer. Which is in the hands of dust "(AL-Sarihi, 2020).

Dialog Scene

The author / the narrator resorted to slow the narration in his use of the technique (dialog scene) in a number of dialogue scenes that took place between the narrator and a number of characters, some of which were predominantly humorous, including the visit of the Saeed School to the zoo. The school students were distributed throughout the park, did not stop them. Something like the monkey section stopped them, except for a worshiper whose feet led him to the gazelle barn, no one asked about her place and he went to it without looking at anyone else. Saeed: its shape is nice. Sitting, I saw my eyes among a group of deer moving in the barn.

Abed: Focus on only one, as I do.

Saeed: I didn't know why he asked me to, so he got out of his silence and contemplated and turned to me

Abed: Do you know what I was thinking about? Think about the story of Qais Al-Majnun, I gave you it?

Saeed: Think about it, the story of the one who loves a unit named Laila and who goes crazy because of it. They answered a representative about him in the radio.

Abed: One day, Qais was sitting in the desert. Ghazala watched and said he felt in it, and it looked like the girlfriend of Laila.

Saeed: Ok then two?

Abed: I am sitting and looking at the deer, so I know and feel what Qais feels, and he says poetry.

Saeed: But he used to love loneliness and was thinking about what he loved when he was showing Ghazala ... Abed came back asking me to look at the deer again.

Abed: Choose the best unit in them and focus on it.

Saeed: He again stared at that gazelle, stared at him, turned to me and said ecstatically:

Abed: Aref ... I felt that it looked like a unit from the daughters of our neighbors, and you?

Saeed: I felt like it was easy.

Abed: Who are your neighbors' daughters?

Saeed: No, Suhaila spoiled my grandmother. (Laughter)

Abed: He looked at me angry, you are not good, what originally contained in your head other than the sheep of your grandmother, you are not good. "(AL-Sarihi, 2020).

Results and Concluding Remarks

Overall, AL-Sarihi conjured in his autobiography, the imagination, biography, stories, memories, history, and poetry as the basic structure he adopted for the work itself. Autobiographical novel is considered of documentary value embodied the concerns of the generation of modernity in the Kingdom of Saudi Arabia. AL-Sarihi tended to write his autobiography in the belief of the value of the self and the resistance to annihilation. Self-transformations in the "Life outside the arches" has formed through three stage (Self-alienation, Self-division, and Collective Sense). For a harmonious conception, you will not complete building an individual's integrated identity. The identity of AL-Sarihi "was adopted and reconstructed in the context of an interaction between one another and the other" (Catherine Kerbrat, 2005). AL-Sarihi evoked past times through his return to the time of childhood, and his return to historical and social events prior to the time of shear. AL-Sarihi went out of commitment to the chronological order, so each period of his life is an extension of the past. (Life outside the brackets) is closer to narrative narration than to the interpretation of subjective translation. The chronological order is subject to decline, so

we do not notice chapters titled or numbered that suggest the reader to summon other times in the process of retrieval.

Books of biography is considered a valuable document proved the human self, and history, thus, Life outside the brackets has documented Al-Sarihi biography and self-transformation, and the impact of women on his life. It is also, this study provide a complete picture of his personality and a hide aspect of his self. Due to childhood accumulations of Al-Sarihi will not allowed to apply this study of other personalities. So, this study only embodies his life.

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