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Ethnography and Cultural Patterns in contemporary Algerian travel
A journey back from the Western Desert by literature
"Hassan Jilani" as a Model

الإثنوغرافيا والأنساق الثقافية في رحلة عائد من الصحراء الغربية ل: حسان جيلاني أنموذجا

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Abstract:

This study seeks to interrogate the travel text to know its civilizational dimensions, cultural patterns, and manifestations of ethnography as a science concerned with social phenomena and human cultures, and thus reveal the set of traditions, customs, values, and traditional tools used in the way of life in desert societies, in addition to physical geography, which is concerned with studying natural phenomena on the surface of the earth, all this through the journey of "Returning from the Western Desert" by "Hassan Jilani", who sought to monitor and document it in his political journey to the Western Sahara. Relying on the cultural approach to record the cultural elements in the Algerian travel text.

Keywords Ethnography, cultural systems, physical geography.

المخلص:

تسعى هذه الدراسة إلى استنطاق النص الرحلي لمعرفة أبعاده الحضارية وأنساقه الثقافية وتجليات الإثنوغرافيا باعتبارها علما يهتم بالظواهر الاجتماعية والثقافات الإنسانية، ومن ثمة الكشف عن مجموعة التقاليد والعادات والقيم والأدوات التقليدية التي تستعمل في طريقة العيش في المجتمعات الصحراوية، إلى جانب الجغرافيا الطبيعية التي تهتم بدراسة الظواهر الطبيعية على سطح الأرض، كل هذا من خلال رحلة "عائد من الصحراء الغربية" لـ "حسان جيلاني" الذي سعى إلى رصدها وتدوينها في رحلته السياسية إلى الصحراء الغربية. معتمدين في ذلك على المقاربة الثقافية لاسجلاء العناصر الثقافية في النص الرحلي الجزائري.

الكلمات المفتاحية: الإثنوغرافيا، الأنساق الثقافية، الجغرافيا الطبيعية.

Many Algerians have made a clear contribution to travel literature in monitoring the cultural and social life of a society; in addition to the educational value and historical and geographical importance that reflects the cognitive value of the travel text, in a clear language without ambiguity, relying on a set of mechanisms and components of discourse in travel writing through new structural characteristics that affected the structure of narration and the function of description, and the levels of language that moved from its rhetorical reference to its realistic reference in the ancient Maghreb travels, as for the contemporary travel, I think it retains the component of metaphorical language and narrative imagination.

1. Journey concept :

If the research methodology requires the researcher to start with the linguistic meaning of the term "journey" (الرحلة *al-riḥla*), then the word root (الرحل *raḥala*) in *Al-Wasit Dictionary* appears as follows:

(الرحل *raḥala*) from a place means to depart (ترحالا *tarḥālan*), (الرحيل *riḥīlan*), or (الرحل *raḥlan*).

(*tarḥālan*).

(الراحمال *al-raḥḥāl*) refers to the nomadic Arabs. (الراحمال *al-raḥḥāl*) are those who do not settle in one place and move with their livestock to where rain falls and pasture grows. (الراحماله *al-raḥḥāla*) refers to someone who frequently travels.

(الراحماله *al-riḥla*) means traveling (الراحماله *al-riḥla*), and its plural is (الراحماله *al-riḥal*). (الراحماله *al-riḥla*) can also refer to a book in which a traveler describes what they have seen.

(الراحماله *al-ruḥla*) signifies the destination of travel; for example, it is said that the Kaaba is (الراحماله *ruḥlat al-muslimīn*) (the journey destination of Muslims).

(الراحماله *al-ruḥūl*) describes someone who frequently travels.

Thus, a journey (الرحلة *al-riḥla*) is the movement from one place to another and traveling from one region to another.

2. Travel literature:

As for travel literature **Travel literature** Which is considered one of the literary arts that flourished in our Arabic literature since

the first centuries.¹And it matured in our Maghrebi literature in the late sixth century AH.²“Where the tangible visuals are mixed with the emotional impressions of the character, and the accurate description of the daily life with the hardships of the road and the conditions of travel.”³It is “a collection of literary works that deal with the author’s impressions of his travels in different countries, and in which he may describe the customs, behavior, and morals he sees.”⁴...relying on narrative techniques and rhetorical components that give the journey an artistic and literary dimension that differs from one journey to another, according to the way it is employed, woven, and the interconnectedness of its parts and units, which makes it approach the novel and intersect with autobiography and memoirs. However, it opens up to the text “a horizon of expectation in which the narrative is positioned between rhetorical expression and functional expression, between literary language and communicative language, between the classical and colloquial.”⁵

If the journey shares and takes from the novel, story, biography and memoirs some of their elements and components, it is also attracted by other fields and areas: such as history, geography, sociology, anthropology and ethnography... Its connection, for example, to past and present events makes it related to history, and its connection to place makes it related to geography and environmental studies, and its connection to the memories of the person and the lives of others makes it related to biography and what branched from it in terms of biographies and memoirs...⁶Its interest in social life and the set of traditions, customs, values, arts and popular heritage in a particular society makes it related to ethnography. As for its connection to artistic skill, literary formulation, imagination, narrative components, and the aesthetics and levels of language, it makes it related to literature...and so on.

3. Journey in Algerian literature:

Algerian literature witnessed the journeys of Algerian travelers before the Ottoman era, as Abu al-Qasim Saadallah indicated in his

famous book “The Cultural History of Algeria,” in which he attributed the oldest journey to “al-Tawjini al-Tilimsani.” Likewise, “Ahmed al-Maqri” narrated in “Azhar al-Riyadh” a journey by his grandfather “Muhammad al-Maqri al-Tilimsani,” and it is attributed to “Ahmed al-Qasentini,” known as “Ibn Qunfudh,” a journey that is considered lost.⁷

As for the trips during the Ottoman era, they were either Hijazi in order to perform the Hajj pilgrimage, or scientific in order to seek knowledge, including:

Al-Buni’s journey called “The Noble Garden in the Hijazi Journey”, and Ibn Ammar’s other journey called “The Bee of the Intelligent in the News of the Search for the Beloved”⁸Among the most famous Hijazi journeys is Al-Wartalani’s journey “Nuzhat Al-Anzar fi Fadl Ilm Al-Tarikh wa Al-Akhbar,” which is a book on history that is considered among the most important and greatest works that Al-Wartalani accomplished in history. “Al-Wartalani’s Journey” is one of the most important sources added to the writings of Moroccan travelers, and among the most prominent journeys that took place during the Ottoman period during the eighteenth century, as it combined academic achievement with the purposes of Hajj.

Among the oldest scientific journeys is the journey of “Ashur bin Musa Al-Qasentini” and the journey of “Abdul Razzaq bin Hammadush” who lived in the twelfth century in order to seek knowledge and trade from the city of Algiers to Tetouan.⁹

During the colonial era, we find the journey of “Sulayman bin Siam to the land of France” or the Siam journey in 1852, and the second journey of its owner “Ahmed bin Qad”, which he called “The Qadam Journey in Praise of France and Enlightenment of the People of the Desert”. However, the colonizer used the journey to achieve his colonial purposes, as the two journeys excelled in glorifying the colonizer and described France to the point of fascination.¹⁰

In the twentieth century, the journey developed and flourished, as travel literature was no longer “purely excursion literature, nor purely historical information, but rather became a kind of political, social, and cultural struggle to change reality, and to define the right of the homeland and the citizen to security, freedom, and independence, including the journeys of Sheikh Abdel Hamid Ibn Badis within the homeland, which he documented in *Al-Shihab* magazine, and the journeys of Al-Bashir Al-Ibrahimi to Islamic countries, and the journeys of the thinker Malek Bennabi to awaken the Islamic nation, and solve the problem of civilization.”¹¹.

There are other journeys written in the modern era to perform the Hajj, such as the journey “My Journey to the Holy Places” by Sheikh Baaziz on his spiritual journey. As for the tourist and political journeys, we find, for example, the journey of Muhammad Buzuzu “Inspired by the French Parliament”, the journey of Ahmad Reda Houhou “Behind the Iron Curtain: I Returned from the Soviet Union”, and the journey of Sheikh Muhammad al-Salih Ramadan “Returning from China”.¹²...and others

It must be noted that some Algerian writers have collected Algerian journeys, studied some of them, and introduced them, such as the book “Travels in the Touat Region - A Historical and Literary Study of the Manuscript Journeys in the Tuat Library.” Its author was interested in mentioning the most important figures of Touat and the journeys they made inside and outside the country.

As for Omar Qina, he wrote two books about Algerian travelers and their journeys, namely “Trends of Algerian Travelers in Modern Arab Journey” and “Journeys and Travelers in Modern Algerian Arabic Prose,” in which he spoke about the experience of travel writing among Algerians.

- Desert space and the aesthetics of the desert environment components:

Talking about space means talking about several other spaces included within the travelogue, as it is used to denote place “and is generated by the story itself. It is the space in which the heroes move, or are supposed to

move.”¹³It is also the framework and spatial space in which the events narrated within the text take place, far from reality, because it is an imaginary place created by words and images. “The word does not convey the world of reality, but rather refers to it and creates an image (a metaphorical image of this world).”¹⁴Place is also one of the most important narrative elements that cannot be dispensed with, along with people, events, and time, as place cannot be presented in isolation from these elements.

If some people think that space is equivalent to the concept of place and that they are two terms that mean the same thing, then Lahmdani tried to differentiate between them and make place part of space, because space, in his opinion, is broader than place, as it includes and combines several places. It accommodates all these places and combines them in one literary work. The same applies to the journey through the desert space component that combines several places such as the square, the road, the tent, and the sand. In addition to describing the desert nature, weather conditions, high temperatures, wells, and how to extract water, and highlighting the ethnographic aspect.

In his journey, Al-Jilani was interested in geographical description, whether what is known as physical geography or human geography, but this time the journey was not to the Hijaz or to the Levant as was the custom in Maghreb journeys, but rather to the Western Desert, as he revealed to us the beauty of the components of the desert environment through the following:

1. Ethnography and Physical Geography:

Before talking about the manifestations of this science in the Jilani journey, we should know its meaning so that the reader can articulate the content of the travel text and know its civilizational and cultural dimensions. Ethnography, then, is the descriptive anthropology that is concerned with social phenomena and human cultures that differ from one country to another and from one region to another. It is also represented in “the descriptive study of the lifestyle, the set of traditions, customs,

values, tools, arts, and popular heritage of a particular group or society, during a specific period of time.”¹⁵As for physical geography, it is concerned with studying natural phenomena on the surface of the earth in terms of the nature of the climate, the distribution of water, its sources of extraction, and the description of nature, which also refers to the civilization of the country described, so that we can discover the civilizational dimension. However, these sciences adhere to the scientific, precise, and rigorous method in their study of these phenomena and social aspects, while the traveler plays with words and styles or deviates from expressions until he excels and is creative in depiction.

Desert and Ethnography:

In his journey to the Western Sahara, Al-Jilani tried to reveal to his reader the desert space and the signs indicating the history of the desert and reflecting its cultural and social dimensions, because the subject of the desert represents a major theme that deserves study and consideration of many of its artistic and aesthetic aspects. However, in the Algerian journey, we hardly find a traveler who was interested in the subject of the desert, so Al-Jilani decided to record everything he saw and saw with his eyes in the Western Sahara. He says: “Perhaps these are the first memoirs written by an Algerian about his journey to the Western Sahara. Despite the fact that many Algerians moved there, and their continuous presence at all the events held there and their active participation, none of them carried a pen and recorded for us what they saw, what they heard, and what they lived from the pioneering experience of a pioneering people.”¹⁶This is because Al-Jilani is certain that the desert journey “bears many signs indicating aspects of the history of the desert on the cultural and social levels.”¹⁷Therefore, he was interested in describing some of the customs and values that characterised the desert society, including his presentation of the ceremonies of a traditional wedding ceremony that he had seen during the parades held to celebrate the achieved victory and the ceasefire. He says: “A traditional wedding was

presented, in which the bride was carried in a litter and taken to the groom’s house by ululations that filled the atmosphere with the spirit of heritage, joy and love. This role was played by dark-skinned young women from the desert.”¹⁸This passage reflects to us the extent to which the Sahrawi society has preserved its customs and traditions that have disappeared in most Arab societies and no longer exist; unlike the Sahrawi society that still preserves its heritage, which made Al-Jilani allocate a separate section in his journey and title it: “The Authenticity of Culture”. In this section, he told us about the culture of the Sahrawi people, their steadfastness and their defiance of all forms of alienation and destruction. Despite the attempt of Spanish colonialism to obliterate the identity of the Sahrawi individual and eliminate his entity, and destroy all the landmarks of culture (demolishing corners and libraries..) and eliminate his personality, culture and thought, and create discord between the clans, he continued to struggle and fight all the processes of distortion and dissolution. Therefore, the traveler reached a conclusion that must be “recorded, which is that the Sahrawi people have an authentic culture that has remained cohesive and strong in the face of all colonial trends.”¹⁹.

What also indicates the antiquity and authenticity of this people in history are the folkloric songs inspired by the Sahrawi heritage and the popular dances, the artistic theatrical experience, and the national anthem. All of these landmarks were keen by the Polisario Front to revive and promote in its parade on the occasion of the ceasefire, as we have previously indicated, in order to revive the traditional heritage of the region.

We also sense the features of ethnography in the Jilani journey through his presentation of a social aspect that refers to their natures and behaviors, as “the Sahrawi people do not know the meaning of non-mixing, as the woman is next to the man, the young man is next to the young woman, and everyone lives in security and safety... and reassurance, and everyone stays up until after midnight without anyone assaulting a single one... and without

you seeing any manifestations of violence...”²⁰ It is as if he is presenting to us a culture that is different and opposed to the Islamic religion, which prohibits mixing. However, he wanted to establish the idea of brotherhood, sincerity of intentions, and the goodness of the Sahrawi society.

As for making desert tea, it is the specialty of the people of the desert who excelled in making it and enjoying drinking it, and the most important thing they are keen to offer it to guests and foreigners. This is not surprising, because tea is the most important thing that distinguishes the Sahrawi people, their culture, authenticity, and their preservation of all their heritage that they cannot do without throughout their lives. Therefore, they were keen to offer it to their guests throughout the journey. The author/narrator was keen to let his imagination soar to present and describe to us how it is made and its irresistible taste, saying: “We drank the Sahrawi tea that accompanied us throughout the journey at all times. The tea should be “ruffled” until its foam becomes turbulent, so the pleasure is in that turbulent foam. They do not fill their cups, but only half of them. After cooking the tea well and mixing it well, its taste becomes delicious, just like aged wine... Is there anything in the desert other than the tea that you find in every corner and in every tent? As they say, it quenches thirst and makes the people of the desert more resistant, so their throats do not dry up easily, under the stubborn tent.”²¹ This is how the narrator/author/traveler is creative in describing tea and its importance to the Sahrawi people, as it quenches thirst and makes them more resistant to the harsh, difficult nature and the desert environment. This is what makes it present in all their gatherings and tents, and they cannot do without it, just as an alcoholic cannot do without wine, as he resembles it in the pleasure and enjoyment of drinking it.

B. Desert climate:

The only obstacle that prevented Al-Jilani and his companions from enjoying the great display of desert heritage during his journey was the nature of the climate and the

harshness of the desert environment due to its intense heat, to confirm that the desert is the objective equivalent of all meanings of death, severity and cruelty, and the difficulty of its nature, and living in it, especially for tourists who do not know how to deal with this nature, so he presents to us the story of a European family that died in the middle of the barren wastelands, because they were unable to overcome the difficulty of the desert in the absence of water and the blowing of sandstorms, and the disappearance of the features of the road that the desert man cannot be ignorant of, but rather he is the one who knows its conditions, paths and outlets, and in the event that he falls into a predicament as happened to the European family, he is able to find a solution and get out of the predicament easily using the simplest traditional means, and this is nothing but evidence of his experience, intelligence and knowledge of the secrets of the desert. Indeed, the people of the desert were able to confront it and control it by challenging it and standing steadfast in its face. In contrast, we find it “loyal to its children... embracing them with kindness and tenderness and protecting them from the storms of time and the maze of the journey. We have never heard of them finding a caravan of the people of the desert whose people had passed away... as a result of their being lost in the wilderness and wastelands. We have never heard of some of the people lost in the desert who lost their way and became lifeless corpses. This is because the people of the desert realize the true meaning of their desert, and they have armed themselves with all means of cunning and cleverness to overcome it.”²².

If the people of the desert have become accustomed to its climate and nature and have become accustomed to living in it, then tourists and travelers will not be able to bear its suffocating heat, and this is what happened to Al-Jilani and his companions. What made matters worse was the commitment to the protocols that required them to remain steadfast for a long time

under the scorching sun, in addition to the deadly thirst. He describes this by saying: "My colleague was very thirsty due to the sweat pouring from his soft body, and he wanted to do anything, but the barrier of protocol stopped him whenever he moved or stood up. Despite his large, strange, rectangular turban, this did not prevent the sun from reaching his limbs and face, so the redness was confined to his cheeks, and he began to breathe with difficulty. It was approaching noon, which means that the sun is in the middle of the sky, and in the desert this means that it is a slow suicide operation."²³ Rather, it is death itself. There is no doubt that the desert environment and the harshness of its nature, as the narrator/traveler indicated, have contributed to the complexity of matters and the increasing sense of death in the depths of this environment and geographical space, the vaster it is, the more fear and anxiety there is.

The only thing that could make Rafiq Al-Jilani forget the heat of the sun and the intensity of thirst were the beautiful dark-skinned girls who watched the show and did not show their anxiety or boredom. "Perhaps help would come to him and restore his breath, or perhaps he would see a beautiful young woman on the platform behind him who would give him some refreshment and vitality, but whenever he turned around, the gray faces and round turbans would slap him, so he would turn his face to the show and repeat, 'Your brother is cunning, not a hero.'"²⁴.

In another passage describing the Tindouf desert before leaving Algeria and at midday when the temperature reaches its peak, he expresses this in a wonderful metaphorical language by saying: "This means that the desert is at the peak of its thermal giving and continental glow... and as soon as one of the colleagues stepped out of the door of the plane sitting on Tindouf airport, that flame greeted them, slapping their white faces so that they turned red from time to time... flames like tongues of fire directed towards your face..."²⁵

The reader of these narrative and descriptive passages in the travel text imagines that he is reading a novel or a story, which reflects the ability of the narrator/author to transfer the real world to the narrative imagination, and to make the reader enjoy the writing style, the beauty of the language, and the artistry of the narrative work, which declared from the beginning that he is a writer and author who seeks to play freely in the world of literature linked to honesty and art, and to eliminate all his ideological and partisan tendencies, which in turn eliminate the beauty of the literary text.

C. Water availability and methods of extraction:

One of the most important elements of the desert environment that an individual cannot do without and that he is skilled in ways to extract is water, the source of life. Al-Jilani points out that he and his companions did not find it difficult to obtain water wherever they went, and there are taps that do not know stinginess, as the narrator expressed it, but rather "the Bedouins added some of their generosity and presence to them, so they were always giving whenever a person went to them."²⁶ With this metaphorical expression in the travel imagination, the traveler confirms the abundance of water in the desert, unlike the north, and he expressed this with the abundance and permanence of giving, and the generosity of the taps that never skimp on their lovers. Rather, the people of the desert do not suffer from a water crisis, because "water is available and in abundance. You will not walk more than twenty meters without finding a well or a *hasi*, as the people of the desert call it. It was designed in a very clever way. The well is covered with cement and a large tap comes out of it, behind which is an iron column that a person sometimes turns forcefully, so water flows from the tap abundantly."²⁷

The narrator/traveler wanted to show us a smart way to extract water, which he did not find anything like it in his homeland, Algeria. The Sahrawi people invented this method to protect the well from pollution

and to sterilize the water by means of a special hole for this purpose, easily and simply. In addition to his focus on the abundance of wells and their spread among the tents, among the people, and everywhere.

2. Geographic space:

We will start our discussion of the geographical space from the vastness of the desert, considering it the space that included all the places on the journey, despite their scarcity. It is that wide, spacious, open space that they encountered at the beginning of their journey, as one leaves the “city of Tindouf” several kilometers until one encounters the space of the desert with all its dimensions... and its unlimited entity, and one feels that this entity extends into the unknown and penetrates into nothingness.²⁸ The vastness of the desert suggests fear, anxiety, and endless silence that extends to the distant horizon. However, he describes the night there as beautiful calm, something he was not accustomed to in the city with its hustle and bustle day and night. Therefore, he sees in it beauty and silence that refer to strength, majesty, and also steadfastness and determination.

a. Desert tent:

There is no doubt that what distinguishes the Sahrawi society from other societies is the image of the tent, which confirms the authenticity of the Sahrawi people and the preservation of their heritage and everything that reflects their identity and history. Despite the development of aspects of life and the expansion of urbanization, the Sahrawi tent still has its value and significance, which made the author also devote a separate section to it entitled: “In the stubborn tent”, where he described it in detail and it received the greatest attention for its shape, color and abundance, as the Sahrawi people established a city of camps called “Al-Ayoun” in the style of the original city, and it includes the people who were displaced from their homes from the real city of Al-Ayoun.

After Al-Jilani and his companions arrived at the camps, they headed to the tent designated for them, “which was in the middle of a group of tents belonging to the people,

and its color had changed due to the hot sun and the cold of winter to a color close to a weathered white...

Although it is made of heavy pasha, its interior is beautiful and well-arranged. It is lined with soft-colored cloth. It is divided into a large room and a small one by a cloth partition. Its floor is covered with mats and woolen rugs of different colors. Its entrances are divided into four: the main door and three windows that allow air to circulate inside it.²⁹ The tent is spacious, beautiful and organized, suggesting an organized and calm people who care about highlighting the beauty of the place they live in. The colors are selected, the floor is furnished and its parts are divided as is the case with modern homes, and windows are allocated to ventilate the tent.

In his journey to the Western Sahara, the traveler Al-Jilani left nothing, big or small, without describing it and conveying it to the reader in his imaginary world, which focused on an important aspect of it in conveying the reality of the Sahrawi people and their culture and how to celebrate the day of the ceasefire (Friday, September 6, 1991).

b. The road in the desert:

Many journeys in ancient Maghrebi literature deal with the road and its difficulties and the obstacles and barriers it poses to reaching the desired destination, especially when it comes to highwaymen. As for the road in the desert, it is certainly different from other roads because driving on it is frightening and difficult, especially when the winds and sandstorms blow, which erase everything, and the place loses its features and causes non-Sahrawi individuals to get lost in the middle of it, and die and turn into skeletons. The difficulty of driving on the road lies in the fact that it is not paved and left as it is, which impedes traffic, which made the car in which Al-Jilani and his companions rode “rise with the high... and descend with the low, and the heads that were not accustomed to driving on the unpaved road rise and descend with it... The roof of the car was the only bridle that left the heads inside the car, and without it the friends would have been scattered... and their ranks would have been divided.”³⁰

Although the difficulty of the road and its lack of pavement would result in not enjoying the trip, and being annoyed by the many ascents and descents and the rise and fall with the car and sticking to its roof every time, the travelers tried to ignore the matter and take advantage of the opportunity to exchange conversations and engage in interesting discussions that made them forget the hardship of travel and the ruggedness of the road.

c. Celebration Square:

It is a large square where citizens come from all over to enjoy theatrical performances, musical and folkloric evenings, and to revive the Sahrawi heritage. This square was used to hold a huge party and a large festival to celebrate the announcement of the ceasefire in Western Sahara. Everything that excites souls and emotions, directs national enthusiasm and reminds us of the national cause was selected and chosen from national anthems and enthusiastic folk songs. Things were arranged in the spacious square whose stage was covered with woolen carpets and on top of them were spread mattresses... on which the guests sit. As for the wide distance between the place of the guests and the audience, the supervisors "watered it so that its dust would not rise to the sky... and the wide display platform is filled with children and young people, and the musical and theatrical groups that came from all the states on the occasion of the ceasefire circulate on it."³¹ All this reflects the extent of the joy of the people and the organizers of the celebration for gaining independence and establishing a strong national state in Western Sahara.

Finally, we conclude that the desert is not just a barren area full of natural resources, but

the writer made it an artistic component with aesthetic and artistic dimensions in the Algerian travel text, although we noticed the absence of recording trips towards the desert.

- The image of the desert appears clearly in the Algerian travel discourse, and through this, the existence of the Sahrawi man is determined, which is deeply rooted in antiquity and authenticity, by preserving his heritage and popular legacy, in addition to the significance of the components of the desert environment, which is pregnant with secrets, majesty and beauty.
- The journey of "Returning from the Desert" produced for us a text from the desert environment to establish the status of the desert in travel literature in a rich and fertile way that would enrich the Algerian literary text, through which the desert would be formed as a tributary for aesthetic employment that reflects the authenticity and antiquity of the desert society, as it is one of the peoples who most preserves its culture and popular heritage.
- Although the traveler "Al-Jilani" tried to highlight and show all aspects of the Sahrawi culture and was creative in describing it, he neglected the most important element and rhetorical component that refers to the depth of the Sahrawi people's belonging to the Tuareg community from which the Sahrawi derives his identity, which is characterized by uniqueness and privacy through the use of the Tuareg dialect.

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¹² It was mentioned by Omar Bin Qina in his book Travels and Travellers in Modern Algerian Arabic Prose, Dar Al-Ummah for Printing and Publishing, Algeria, 2nd ed., 2009.

¹³ Hamid Lahmadani: The Structure of the Narrative Text from the Perspective of Literary Criticism, Islamic Cultural Center, Casablanca, 1st ed., 1991, p. 62.

¹⁴ Seza Qasim: Building the Novel, Secret Office, (Publication No. 1), 2006, p. 108.

¹⁵ Hussein Muhammad Fahim, Travel Literature, World of Knowledge, Issue 138, Kuwait, 1st ed., p. 149.

¹⁶ Hassan Al-Jilani, Returning from Western Sahara, issued by the Ministry of Culture, Algiers, Capital of Arab Culture, 2007, p. 8.

¹⁷ - Bouchoucha Ben Jemaa: The local and the global in the contemporary Maghrebi novel, Narratives Magazine, University of Mentouri, Constantine, Issue 01, January 2004, p. 144.

¹⁸ Hassan Al-Jilani, Returning from the Western Desert, p. 35.

¹⁹ Ibid., p. 41.

²⁰ Ibid., p. 28.

²¹ Ibid., pp. 26, 27.

²² Ibid., p. 49.

²³ Ibid., 37.

²⁴ Ibid., same page.

²⁵ Ibid.: p. 19.

²⁶ Ibid., 37.

²⁷ Ibid. same page.

²⁸ Ibid., p. 20.

²⁹ Ibid., pp. 25, 26.

³⁰ Ibid., 20, 21.

³¹ Ibid., p. 29.

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