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**The Anthropological Dimensions in the Novel 'Taghriba al-'Abdi known as
Ouled al-Hamriyya By Abderrahim Lahbib**

الأبعاد الأنثروبولوجية في رواية تغريبة العبدى المشهور بولد الحمريّة
لعبد الرحيم لحبيبي

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Abstract:

The novel is known as the literary genre that has the ability to accommodate various genres. It is also recognized as a convergence of various sciences, where narration can intertwine with different disciplines and arts. This allows for the representation of diverse cultural topics within the crucible of literature, giving rise to a unique aesthetic. Since literature encapsulates and embodies human experiences, it does not preclude benefiting from other sciences. On this basis, literature can be viewed from an integrative perspective, interacting with various humanities, including anthropology in particular. We have observed the richness and depth of 'Taghriba al-'Abdi known as Ouled al-Hamriyya, which employs various anthropological elements to reveal the fragility of the Islamic world and its delayed integration into the advanced Western scientific and intellectual communities, presenting and analyzing its content.

Keywords : Literature , Novel , Culture , Human , Anthropology.

1. INTRODUCTION

The Moroccan writer "Abderrahim Lahbib", in his novel "Taghriba al-'Abdi" known as "Ouled al-Hamriyya," seeks to answer civilizational and cultural questions. He aims to discover the uniqueness of the self and identify the main obstacles hindering the development of Arabs and Muslims. He believes that this development can only be achieved through interaction with others. Al-'Abdi chooses to seek truth through a personal desire for adventure, shifting his journey from searching for sources of knowledge to investigating the reasons behind the Arab and Islamic world's lagging behind the development and superiority of Europe.

The writer has crafted a distinctive narrative text, starting from a ready-made manuscript that transforms the novel into two journeys: the journey of the narrator (the writer Abderrahim Lahbib), who embarks on an in-depth study of an ancient manuscript dating back to the mid-nineteenth century, and the journey of the narrator (al-'Abdi) to the Hijaz for

pilgrimage, and to indulge in and immerse in the sciences.

The novel of 256 pages was shortlisted for the International Prize for Arabic Fiction (Booker) in 2014, adopts its narrative from the discovery by a researcher - the narrative voice - of a manuscript from a single copy. This manuscript belonged to a traveler who lived in the nineteenth century in the city of Safi, the capital of the Abdah region in central-western Morocco, in the popular Afarit market in Safi.

In the novel, the author or narrator attempts to make the manuscript a case for an academic study by transforming it into a university thesis. This requires to be supervised from specialized professors. However, he faces evasion and rejection because the expert professors did not find the known academic standards in the manuscript due to a missing part. Consequently, al-'Abdi, feeling frustrated, decides not to give up and is determined to study the manuscript under his own supervision, in his own way, away from the confines of the university.

The manuscript recounts a pilgrimage journey undertaken by a traveler (al-'Abdi) from the Qarawiyyin Mosque in the city of Fez, Morocco - where he learns about language, jurisprudence, Sharia, and medicine - to the Hijaz via the Sijilmasa route, the Great African Desert, and Egypt, seeking deeper understanding. Given the surprises the journey holds, it transforms into a contemplative journey on the backward reality of Arabs and Muslims, and a wake-up call to keep pace with the advanced European caravan.

The various African Saharan stops chosen by the writer were a good and clever artistic choice, given their ethnic and anthropological dimensions. They allow for unveiling the social and cultural specificities of the societies encountered during the journey. The novel is full of various anthropological elements. In this paper, we will address this issue: How is anthropology manifested in this novel? We will first attempt to define anthropology, then explore its relationship with literature, before moving on to identify the main anthropological dimensions in the novel.

2 About the Concept of Anthropology

Anthropology, or the "science of man," has its roots in two Greek words: 'anthropos' meaning human, and 'logos' meaning word or science. Therefore, anthropology is the study of humans or the science of studying humans (Saafan, N.D 1). This concerns its linguistic definition.

Anthropology is considered as "the science of studying humans in their natural, social, and cultural contexts" (Salim, 1981, 56). This definition lets us ask the question whether this science studies humans in isolation or within

their societal interactions. The answer is that anthropology is defined as "the study of the social and cultural characteristics of humanity as a whole" (Philippe Layoret and others, 2004, 7) This means it studies human characteristics within the interactions of the environments they live in .

If anthropology is the science centered around humans, it intersects with other humanities, such as history, geography, politics, psychology, and sociology. This leads us to the question of how we differentiate its specializations.

All the aforementioned sciences make humans their subject, which creates some confusion and ambiguity. Dr. Hassan Shahta Saafan answers this by stating that these sciences "study humans but each has its own scope that differs from anthropology's. This might be why some thinkers initially translated anthropology as the study of 'primitive' humans. However, anthropology is not limited to studying only primitive societies; it extends to studying civilized societies as well" (Saafan, N.D, 1). Anthropology is a fertile field of knowledge tasked with studying human societies from their ancient to modern times, touching upon the distinctions between them.

Anthropology studies humans from two perspectives: the first considers humans a natural phenomenon, making it a natural science. The second perspective views humans as a social phenomenon, thus giving the science a social character. "Anthropology stands out in an important way that makes it unique among sciences. In its approach to humans, it contains two types of studies: physical studies that look at humans as biological beings, and social studies that look at humans as thinking animals capable, unlike all other animals, of creating systems and cultures" (Saafan, N.D, 5). The function of this science is to

approach human life on the level of values, customs, beliefs, culture, language, etc.

In the current era, names in the world of anthropology have emerged, such as the French anthropologist Claude Lévi-Strauss, who defined it as aiming for a "complete and comprehensive knowledge of humans in relation to their historical extensions and geographical surroundings" (Lévi-Strauss, 1978, p. 388). Today, this science has become associated with the idea of races and human races in terms of their values and cultures.

The branches of anthropology are diverse, and their classifications vary from one country to another and from one scholar to another, depending on perspectives and viewpoints. There are "applied, cultural, artistic, medical, physical, legal, political, social, civil, cognitive, biological, and visual anthropology" (Taylor, 2011, 22-23). Anthropology has left no aspect of human life untouched, shedding light on nearly every facet. However, there remain two main domains of its studies: the natural and the cultural fields.

When we delve into literary texts from an anthropological perspective, our focus will be on cultural anthropology. This branch concerns itself with humans, their interactions within societies, and their encounters with different communities. Through these interactions, individuals acquire different knowledge and behaviors, stemming from their culture, which is the central axis adopted by this science.

3. . Anthropology and Literature:

Language serves as the direct means to understand cultures, and literature, in both its oral and written forms, acts as a tool to delve into the depths of human culture, understanding it and revealing it.

This forms the primary point of convergence between literature and anthropology. Anthropology often employs literature to understand the cultures, customs, beliefs, values, and behaviors of various peoples.

Culture, as defined, is "an accumulated repository of knowledge, beliefs, values, arts, ethics, customs, and all survival methods that humans discover while living within a community that preserves, believes in, and supports this heritage" (Ghabari, 2015, 13). Anthropology, in its social study of human communities, focuses on the cultural aspect. This includes the knowledge, beliefs, arts, language, customs, and traditions that individuals acquire as members of society (Ghabari, N.D, 18-19).

Literary narrative texts pay special attention to this cultural aspect, carrying within them rich information about customs, beliefs, values, rituals, and arts. In this context, literature, according to Thomas Wharton, is considered "a museum that displays people's habits and clothing, and an important source of historical civilization" (World of Thought, 1971, 263).

Thus, anthropology and literature converge in understanding and interpreting cultures and societies. Literature acts as a mirror reflecting the culture and social life of peoples, while anthropology provides the scientific and conceptual tools to deeply understand these cultures.

4. Anthropological Dimensions in the Novel " (Taghriba of Al-Abdi Known as Ould Al-Hamriyya):

The novel is distinguished by its unique intellectual and artistic richness. In it, the novelist Abderrahim Lahbib creates wondrous narrative worlds intricately connected to the vast

landscapes of the great African desert. Across these expansive spaces, cultures, affiliations, ways of life, and modes of thought vary.

Lahbibbi meticulously captures the depths of life in the vast African desert and its profound extensions. He explores human life there in its various dimensions: social, cultural, civilizational, and religious across different times. With his refined and elevated artistic sense, he weaves the details of this life into the narrative text. In this novel, literature intertwines with several humanistic and social sciences, leading him to present it with depth.

Our aim in this study is to shed light on the anthropological dimensions in the novel, beginning with...

5.1 Food

Food holds a profound significance across various human cultures, going beyond the mere concept of providing energy for the human body. It plays a fundamental role in life on various social, cultural, religious, economic, and political levels.

According to anthropological studies, food represents a rich symbolic flexibility. It acts as a medium through which cultural ideologies, highly diverse across different environments, can be presented. The social practice of eating carries within it various symbolic actions, culturally and socially expressed by societies. Anthropologist Claude Lévi-Strauss emphasizes that food and cuisine stand between nature and culture, acting as mediators between the two. They serve as means to express cultural and social richness (Al-Rabieo, N.D,N.D). Therefore, choosing food as a subject of study is not arbitrary or random. In addition to its physiological and sensory necessities for the human body, it carries within it many cultural and symbolic elements.

In the novel " (Taghriba of Al-Abdi Known as Ouled Al-Hamriyya), food has a presence in some of what the traveler relies on during his long journey. At the beginning of his journey, he says, "My food was ready and needed no preparation or heating: bread, black olives, tomatoes, boiled eggs, homemade butter. I placed a pot of barley in the saddlebag, then hung it on the donkey's neck, lit a fire, and prepared tea" (Lahbibbi, 2014, 39). The reader might find this meal (olives, tomatoes, and eggs) insufficient or undervalue its nutritional value or even doubt its ability to satiate hunger. However, we notice that this type of food is associated only with the start of the journey because it quickly spoils and is not the kind that can be stored. In other words, it is fresh food meant to be consumed in a short period.

The traveler also relied on other types of food. He carried homemade butter, tea, and barley for his donkey. Homemade butter, derived from milk, is a food with an animal source. This food "enjoys a kind of sanctity that gives it symbolic value, placing it alongside vital elements in life: water, blood, fire... It is an inherently mythical food, associated with maternal emotion, providing infants with milk. This explains its presence in religious imagination as a blessing and the primary food for children" (Al-Madani, 2010, 45). However, adults do not solely rely on milk. They use it to sustain themselves over long periods. Women work on churning the milk to extract butter, storing it using traditional methods for winter and other days to be consumed as a standalone meal or used to prepare dishes with butter like "طمينية" (a type of traditional dish). Additionally, butter is even used for medicinal purposes.

The writer's portrayal in his novel, focusing on the theme of food, is a

significant marker in the history of North Africa, revealing their identity and the nature of their coexistence with various aspects of nature. Butter is "a symbol of fertility, thus it is present in agricultural celebrations" (Kaouan, 2020, 746). On the other hand, "milk, yogurt, and butter compensate for the greens that the population is deprived of for several months of the year" (Kaouan, 2020, 746).

The North African society, predominantly distributed over a harsh (desert) nature, requires optimal utilization and proper management of its resources. Moreover, the invasions and colonization that the region as a whole has been subjected to necessitated the invention of traditional ways to ensure livelihoods and harness natural resources. The creative novelist portrays a personal experience belonging to a nomadic society accustomed to storing and enduring certain foods. The expiration date of these foods might symbolize the most prominent characteristic of the Maghrebis in their environment: patience and endurance. Just as individuals in North Africa are known for their endurance, especially in desert and mountainous regions, they have developed foods that reflect this trait.

The writer also discusses "tea" or "التاني", a well-known drink in North Africa and prevalent in Morocco. One scholar asks, "What does tea mean to Moroccans? It's a drink associated with popular imagination, local community mentality, family, people, and hospitality" (Boushtart, 2024, 746). Even though it's reasonable to follow rich meals with this drink, the Maghreb society didn't limit it to that. Instead, it became a semi-daily habit in homes, gatherings, and hospitality events. In his journey, and amidst the hardships of the road and his encounters with strangers, the protagonist

needed to create a sense of familiarity, break the monotony, and establish connections with others. All this is achieved through a tea session. Al-Atari says, "Blood ties aren't the only factor in creating social bonds; there's also milk kinship, impactful and active due to breastfeeding, leading to brotherhood and sisterhood. We can add to blood and milk the kinship of salt or sharing meals" (Al-Atari, 2016, 7). Such gatherings over tea fostered connections among travelers of the great desert.

Among the types of food that were essential for Al-Abdi during his journey and that the writer remembered is "Al-Zamita," as he says, "My companions, the students, spared no effort in helping me. As soon as they learned about my intention to travel and my determination to depart, they immediately gathered provisions... and some small items that I wasn't concerned about, like Zamita" (Lahbabi, 2014, 36). Zamita refers to food made from barley flour after drying it in a clay pot over fire, and it's consumed with added olive oil or sugar dissolved in boiling water.

This barley flour, which holds a significant place in the diet of North African society, is "associated with their lives, their existence, and continuity. The fear of losing it becomes an obsession, making it sacred to them. From planting to harvesting, and then becoming food, all is done according to a specific system filled with symbols" (Kaouan, 2020, 737). It serves travelers, farmers, competitors, and many others because firstly, it's an energy source. Secondly, both wheat and barley, being products of the land, are crucial for the Maghreb society, primarily an agrarian one. Their total dependence on them hints at fertility and growth on one hand, and attachment to the land and identity revelation on the other.

The novelist also recalls another type of food in his narrative, saying, "After more than twenty days from Eid al-Adha, I had with me a quantity of Qadid, which my friends had collected for me. Everyone who knew about my journey to the East for pilgrimage and visits from the students from some sons of Fez honored me with some Khlii" (Lahbibi, 2014, 40). Khlii or Qadid is meat preserved by salting, drying, and cooking. It's noticeable that the Maghreb society relies on storable foods, reflecting the importance and sanctity of meat for them. Moreover, their ingenuity in preserving it for extended periods, particularly in winter dishes, shows that they have a food type that can be stored for long periods, reflecting the trait of endurance, a trait deeply ingrained in the Maghreb society.

Abdel Rahim Lahbibi also presents variations of Moroccan cuisine and its specificities, as well as its interaction with its cultural surroundings. When the traveler reached the city of Djenné and was hosted at the home of the lady CHERIFA (of noble birth), he described the scene as follows: 'The noblewoman's face lit up in the mirror as she welcomed us into the furnished corner. As soon as we took our seats, the servants and singers lined up, and a variety of delicious foods, exotic colors, ripe fruits, tender meat, succulent chicken, fresh fish, clear drinks, and flowing water were brought to us. The room echoed with the humming of instruments and the voices of musicians singing love poems and muwashshahat. The deeper we delved into the pleasures of food and drink, the further we moved away from the lands of Sudan and entered the kingdom of the lost paradise: the Generalife, the Alhambra, the Mosque of Córdoba, its markets, and the Guadalquivir River. I

soared there on the wings of Haj Mohammed bin Madani al-Fasi al-Gharnati' (Lahbibi, 2014, p. 87). The abundance and taste of the food reminded him of the blending of Moroccan and Sudanese elements, 'indicating the hybridity of Moroccan cuisine and its role as a space for the intersection of various cultural dimensions contributing to Moroccan identity, including the African aspect' (Majad, 2024, N,D). Lahbibi focused on his hosting by the noblewoman and her husband, who were an extension of the Fassi aristocracy during the 19th century. It seemed to him as if he was flying on wings toward the nights of delight in the lost paradise, where the harmony between the authenticity of Moroccan-Andalusian architecture, the pleasure of food and drink, and the beauty of music prevailed.

In "The Taghriba of Al-Abdi," food is also associated with the dualities of health and illness. Eating is not always a source of satiety and energy; when taken to excess, it can lead to the opposite. Overeating or unwarranted mixing of different foods can cause illness. He references this when discussing some primitive African tribes that suffer from various diseases such as leprosy, tuberculosis, and fever. He attributes these conditions to their practice of mixing meat, fish, butter, and milk in one dish. He says, "The village's inhabitants eat meat, fish, butter, and milk, all mixed together in a single meal, resulting in numerous diseases such as leprosy, tuberculosis, and fever, which are also caused by the abundance of mosquitoes" (Lahbibi, 2014, p. 104). This belief is still common in North African societies today, where combining these foods is thought to cause vitiligo.

5.2 Popular Medication

Humans have always sought to treat their ailments and diseases through inherited folk therapeutic practices, which have persisted to this day due to a variety of motivations, including religious and belief-based reasons, as well as the drive to experiment.

The author, Lahbib, through his novel, provides an anthropological perspective on the relationship between Moroccan and North African societies with folk treatments. Among these treatments, plants stand out as one of the most important elements of nature. Their role goes beyond maintaining environmental balance; they also play a role in folk medicine to treat illnesses and cure ailments, hinting at the strong desire to cling to life.

This is evident in the character of El Abdi, who excelled in this field, especially in treating the Sharifa, whether at the beginning of the journey or upon their arrival at her residence. He says, "I prepared a mixture of herbs that I had prepared before my journey, suitable for relieving nerves, inducing sleep, and alleviating headaches" (Lahbib, 2014, 52-53). He also mentions, "I provided her with a variety of drinks distilled from the cooking of medicinal herbs, recommended for consumption in medical books for treatment and strengthening the body and fetus" (Lahbib, 2014, 92). These traditional medical practices reflect the reality of Moroccan society at that time, where they lived in isolation, like the rest of the African world, from modern science and medicine. However, they valued these folk treatments, especially the plant-based ones, for their proven effectiveness through experimentation. "Experimentation in the field of folk medicine remains the most influential motive deeply rooted in folk memory,

due to the impact of social relationships within the community" (Belfassi, 2022, 60). Through it, the action becomes feasible and accepted.

Such medical practices have demonstrated their effectiveness in the face of advanced medical methods. The narrator considers them complementary, despite his admiration for the advanced methods used by the Western world, represented by the character of the Christian who treats Africans in the primitive village. He says, "I added to all this my knowledge and expertise in preparing medical liquids for acidity and vomiting, and preparing healing herbs for fever, migraines, and the dissolution of known stones" (Lahbib, 2014, 123). Such treatments represent the symbiosis of Moroccan society with its environment, exploiting its components to the fullest, and reflecting its agricultural and Bedouin lifestyle, which led it to interact with nature in all its gifts.

5.3 Music

Music has always been present in creative narrative texts, with the author aiming to transcend the concept of the instrument as a mere "tool" and approach it as a "living being." This is because the musical instrument transcends the history and geography of the community, carrying with it a set of representations and images in collective imagination. It bears witness to the level of manual skills and intellectual knowledge and serves as a window to the depths of human emotions, influencing them (Masmoudi, November 6, 2021, 2). The musical instrument carries human emotions and translates their various feelings. Humans transmit their thoughts and imaginations through it, and it changes like living beings to acquire a local identity through its interaction with the environment in which it exists.

The creator employs a type of music whose sound has accompanied the traveler since leaving his homeland until reaching the depths of the Sahara Desert. He imagines himself bathing in a pool of water, saying, "It's strange what happened to me; I often heard a call similar to the sound of the 'qasba' or 'ney,' as the people of Fes call it. I thought someone nearby was playing it, so I would look around to find the source of the sound, but I found no one. It was a melancholic tone filled with sorrows, yearnings, separation, longing, and nostalgia... Someone told me that this call was from a jinn or fairy trying to lure me into a deep abyss" (Lahbib, 2014, 129-130). Such employment is a reference to nostalgia for one's origins and roots, despite the desire to explore the other side of the world. No matter how much one grows, there remains within him a voice that makes him yearn for his origin, identity, and belonging.

The emergence of this music from this instrument, through this strange narrative scene, is an anthropological pause reflecting the details of Maghreb popular culture, where 'qasba' music is one of its roots. It shares human joys and sorrows, taking him back to a distant point in his life and origin.

The author also takes us on a journey to moments of the past. Upon El Abdi's arrival in the Sudanese city of Jini, where the Sharifa resides, he was hosted in honor of a night reminiscent of Andalusian nights. He narrates this, saying, "The place resonated with the melody of instruments, the sounds of the 'qanun,' and the singers with their poems of love and songs" (Lahbib, 2014, 87). These are moments of ecstasy and, at the same time, tears for a past that was bright. It's also an invitation to reconsider the Islamic reality, to rebuild oneself through

benefiting from the developments and advancements achieved by the European world.

5.4 Magic, Jinn, Divination, and Astrology

The author, Abderrahim Lahbib, masterfully employs magical rituals and the concept of Jinn in his novel. He highlights certain practices prevalent in Moroccan society and the vast expanses of the Sahara Desert. One can observe a scene depicting the Sharifa's illness and her resorting to the Faqih El Abdi, asking him to write some talismans and incantations for her to overcome sleep disturbances or to expel the Jinn that disturb her on her journey from Fez towards the Jini region. He writes: "The Sharifa handed him a message asking him to write a talisman to ward off insomnia and induce sleep" (Lahbib, 2014, 51). This is also depicted in these passages: "I wrote several talismans and incantations for her to ward off the evil eye and envy" (Lahbib, 2014, 91) and "Take this talisman, hang it around your navel, and dissolve this one in a little water, then drink it before sleep" (Lahbib, 2014, 51). These practices are part of the rituals and deeply-rooted beliefs in Moroccan society. In another part of the novel, the protagonist resorts to magical rituals like summonings and Gnawa rituals in an attempt to compete with the French doctor, Daniel, in treating the poor of an African village. He not only believes in the effectiveness of herbal medicine but also incorporates traditional magical healing. He says: "With this determination, I competed with the Christian doctor; I defeat him in some matters and lost in others. Among the things I succeeded in were healing with plants, talismans, and summoning to expel evil spirits. I benefited from the Gnawa, Knuwi, Khulwa, and Haruz in

treating the afflicted" (Lahbib, 2014, 123). Despite the village's adherence to magical rituals, El Abdi's attempt will fail. This is because the Moroccan society's mindset, largely based on superstitions, mystical matters, and its distance from the rational thinking prevalent beyond the seas, is what leads to its downfall. The real victory lies in the triumph of modern rational medicine over popular superstitious medicine.

Scenes of magical rituals, sorcery, and jinn are vividly present in the part related to the African village of sorcerers. The protagonist's arrival to this village is portrayed as a significant event, as the village has long awaited its savior. This savior possesses the ability and wisdom to extract the ancestral treasure, surrounded by talismans and guarded by jinn. The only way to unlock its secrets is through incantations, sorcery rituals, and only a Moroccan scholar, skilled in the secrets of magic, can decipher them. The village leader says, "You will be the chosen one, O stranger with the birthmark and the mark foretold since ancient times for this task. You will be our leader and prince in this mission. You are the Moroccan sheikh, bearer of the Holy Quran, expert in calligraphy, a reader of destinies, proficient in crafting talismans, incantations, and magic arts. You are the only one feared by spirits and from whom the key is obtained" (Lahbib, 2014, p. 137).

To save himself from death, the protagonist engages in several bizarre rituals, such as writing talismans on rare animal skins, hanging a bright white amulet to search for the treasure's location, and demanding the blood of the Zahraoui child, the son of the tribe's leader.

The incorporation of these anthropological elements of magic, jinn,

and sorcery into the narrative serves as symbols depicting Moroccan identity since the 19th century. This identity is imbued with various cultural dimensions, including pagan rituals and ancient African beliefs that believe in the supernatural, hidden spirits, and magic. As Majad (2024) points out, Moroccan society, like other human societies, has retained its historical residues of religious and cultural practices while its culture intersects with other human cultures.

As for divination, it comes from speculating about a meaning that has been predetermined by the unseen. Astrology, on the other hand, is "a form of divination, a science in which its practitioners claim to connect Earthly events with celestial bodies. They predict calamities, inflation and prosperity, death, wind patterns, and rainfall" (Qamhoun, 2022, p. 306). Such phenomena are evident in the studied narrative through the following passage:

"I told her, 'Give me your hand, O Sharifa... These lines will, with God's help, inform us about what you're suffering from.' The markings on the palm are closely related to the movements of stars and planets. I ran my finger over the three lines dividing the palm into three sections, by the grace of God – this is the lifeline that starts from the bracelet, separating the thumb from the index finger. Look at it clearly; it's rosy and continuous, indicating a comfortable life and good health.

So, pray to God for continuous contentment and happiness. The line that separates is the head line; it's the middle line among the three you see. It's a straight line drawn accurately, with a clear color indicating that the person has a good mind and is rational. However, in a subtle observation, I noticed that the head line doesn't connect with the life line. It

originates from the Mount of Jupiter. I moved on to the third line, the heart line, which showed satisfaction and reassurance. I said, "It's a complete and uninterrupted line, rosy in color. The owner is a generous woman with a pure and balanced nature" (Lahbib, 2014, p. 56).

Similarly, this passage reads: "I asked, 'Do you sometimes experience a tremor or shiver that causes some of your organs to twitch?' She answered, 'Sometimes... I haven't paid much attention to it; maybe it happens and I don't notice. Does what's under your armpits twitch?' She said, 'Maybe.' Which one twitches more, the right or the left? I think the left, she replied. I said, 'That's a relief then. If the astrological circles don't agree, it would mean the imminent death of a loved one.' She replied with sadness, 'Indeed, my uncle who took care of me after my father passed away has died. I'm returning from his funeral.' I hesitated and asked, 'Which of your hips twitches more?' She said, 'The left.' I asked, 'Are you infertile?' She replied, 'Yes.' 'How did you know?' I told her, 'Rejoice, you'll be blessed with a child tomorrow. If the astrological hour is accurate, it will be a boy. You'll be relieved of grief and blessed with children. I vow to fulfill all your requests and desires if my prediction comes true'" (Lahbib, 2014, pp. 56-57).

The author skillfully utilizes various cultural elements, notably astrology and divination, as significant anthropological facets embedded in the text. These elements contribute to unveiling the intricate details of the deeply-rooted popular culture in Moroccan society, which remains well-known and prevalent to this day.

6. CONCLUSION

The study of the anthropological dimensions in the novel "Taghriba 'l-Abdi wald al-Hamriyya" by Abdelrahim Lahbib has led to several key findings, which can be summarized as follows:

- The novel appears rich and abundant with numerous anthropological elements that unveil the cultural nuances of Moroccan society.
- The interplay between anthropology and narrative has produced new profound meanings flowing with aesthetic beauty, prominently displayed in the creative narrative text.
- This study has exposed various aspects that Moroccan society still adheres to, such as certain customs, beliefs, rituals, magic, and witchcraft, among others.
- Anthropological analysis has proven its efficacy in delving into the depths of the narrative text, embodying the author's vision that seems deeply influenced by all the peculiarities of his society and surroundings.
- The novel has proven its ability to be a vessel reflecting the culture and specificities of the society across various fields.
- Some popular practices, like healing, magic, and fortune-telling, occupy significant narrative spaces in the studied narrative text. Although their use may sometimes appear strange, they implicitly reflect anthropological-cultural objectives, originating from Moroccan society and continuing to this day.
- Through tracing these cultural elements, the author has convincingly demonstrated the Arab mind's need for a revolution that abandons obsolete thinking.

In conclusion, the novel serves as a mirror reflecting the cultural depth and complexity of Moroccan society, intertwined with its traditions, beliefs, and practices. It showcases the author's

adeptness in integrating anthropology into fiction, providing readers with a unique insight into the cultural fabric of Morocco and the broader Arab world.

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