

views are very relevant to the AI debate. The latter group says culture, the mind, and intelligence should not just be measured by the yardstick of empirico-positivism, reasoning, logic, and rationalism.

AI's inferiority compared to HI is due to its narrow logical-rational-logarithmic structural design that does not account for points raised by the romantics. Therefore, how credible is the empirico-positivist paradigm, as two of its fundamental elements are logic and rationality? Humans are more than just logical and rational thinkers, and HI's superiority comes from intangible and subjective traits. HI is a complex phenomenon so AI/HI research should not follow a rigid and narrow formula.

Revealed texts are hardly consulted regarding HI, due to the West's experience of the Renaissance, which bypassed the Muslim world, and the usually hostile relationship between religion and science. A Muslim researcher would logically consult the Qur'an in the AI/HI field to further explore the transcendental nature of human intelligence; thinking and human intelligence; and human intelligence and the act of creating.

Religious and secular doctrines agree that only humans can be held responsible for their acts, and HI gives humanity both responsibility and free will to act. The Qur'anic stand is a close ally of modern scientists and scholars who do not believe AI can be raised to a level equal or superior to that of HI. While the Qur'anic perspective can help us, the empirico-positive approach is not useful due to its refusal to recognize the transcendental nature of intelligence.

## Chapter Seven

### **Confronting Bias in Third World Culture**

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Bias against the Third World in intellectual spheres and methodologies is common knowledge. Literature on the other hand can offer resistance to such biases and prejudices, and function as a precursor for theoretical pronouncements addressing and combating such a destructive phenomenon. Literature depends on stylistic techniques and artistic strategies not based on technological superiority of one over the other but on equal access to the verbal and conceptual. On the

contrary, the oppressed and marginal seem more creative and productive on the artistic level than the oppressor and the powerful.

Creative resistance to ingrained bias takes different forms. This chapter deals with three writers from the African continent: Nigerian Chinua Achebe, author of *Things Fall Apart*; Sudanese Tayeb Salih, author of *Season of Migration to the North*; and Moroccan Tahar Ben Jelloun, author of “I Am an Arab, I Am Suspect.”

Achebe’s book is the story of a proud man from the Third World: the unfolding of the tragedy of protagonist Okonkwo from the Obi ethnic group, who commits suicide before the onslaught of the conquering colonizer and imposition of foreign values. The novel is convincing because it does not pit the African hero against the European villain in a good versus evil drama. Instead, it analyzes the conquest process step by step in a time when the continuity of old values was impossible. Achebe uses strategies and techniques to deploy creative resistance to imperial culture.

Achebe contrasts African and European ideologies and exposes and liberates both. He presents two religions as two manifestations of practically the same essence despite differences in dogmas. This comparative approach prevents us from classifying religion by hierarchy, or from denying some belief systems the attribute of religion. The author’s techniques lure the foreign reader and lead him or her later to question his or her cultural presumptions. Resistance to cultural bias is distilled in Achebe’s work through his deployment of metaphoric language to reveal prejudice.

Salih’s novel *Season of Migration to the North* exudes opposition to colonialism and neo-colonialism. The novel resists northern prejudices and misrepresentation of the African through caricature and literary countering, which reinterprets the drama. Salih wrote his novel in Arabic to counter the Shakespearean tragedy of Othello, the Moor of Venice. The tragedy of Othello was the first dramatic work to be translated and performed on stage in the Arab world. Salih wanted to oppose and correct Shakespeare’s image of the African in Europe by deconstructing Othello’s image in the Arab and Islamic worlds.

Salih said that Othello’s rage could be understood if one saw that he never accepted the Venetians, nor they him. It is “a nationalistic rage, a clash of cultures.” The Sudanese protagonist, a student who travels

to England to study, expresses his vision of the Western rape of his world and its bias. Salih uses a complex strategy to deconstruct the ready-made image of Africa, using hyperbole and satire. He presents Mustafa Sa'eed as a false hero, as the product of a cultural union between oppressor and oppressed, between authority and dependency. The result is a hybrid belonging neither to his homeland nor to the foreign land and culture.

Ben Jelloun's moving story "I Am an Arab, I Am Suspect" uses structural irony in which the reader knows more than the protagonist. Narrative structure contrasts the simplicity of the subaltern with the meanness of society and the deviation of the world. The Arab is guilty until he proves his innocence in a Western world that is prejudiced against him and treats him as a suspect at all times. He is surprised for being perceived as a fundamentalist, indicating to the reader how the evaluation of the Other does not necessarily spring from the behavior of the Other, but from preconceived accusations and ready-made condemnations. The innocent worker asks why he is always suspect, and the reader is moved to disapprove the present set-up with all its prejudices. Ben Jelloun does not conclude or sermonize, but juxtaposes two faces of treatment, leaving judgment to the reader while basing his narrative on the technique of dramatic irony.

Thus we see how African writers have contributed to resisting bias by denouncing it and by formulating it fictionally and creating identifiable strategies of resistance. These techniques include comparing what is viewed as different, reinterpreting a master narrative, and defamiliarizing the familiar and projecting it. The result is a negation of a vertical hierarchy and a displacement of the center of the dominant discourse. In this way, the creative writer presents a comprehensive view of biases while deconstructing the basis for prejudice.

## Chapter Eight

### **Beyond Methodology: Forms of Bias in Western Literary Criticism**

*Saad Abdulrahman Al-Bazî'i*

Methods of literary criticism in the West are biased in favor of the cultural context that engendered them. If the non-Western critic, such