

The Image of the Other in the Short Arab Story

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Abstract

The research starts from the picture drawn by short story groups of positive and negative behaviors in Western society, which was raised in a culture and politics that differs from the politics and culture of Arab society, even if the human and moral commonalities are the same among the sons of the human race in Arab and Western countries, even if these ethics are organized by the laws and regulations of countries According to the beliefs and traditions in which the individual was brought up in any country. The ethics, religion and human interaction that the Western or Arab individual reflects, whether positive or negative, will certainly leave an impact on the culture, ambition and dealing of the individual in Arab or Western countries, and what we mean by the West specifically, Europe and later America, and this is based on the historical progress of European countries over America. The encounter between East and West has occurred twice in history: The first was when the legions of the Arab Islamic Empire arrived with its people, thought, and civilization to Europe starting from the seventh century AD, and what followed that of the huge and comprehensive influence of the Arab Islamic civilization in Europe, and the second time was when the Westerner reached our world through the gates of Egypt and the Levant through the Napoleon campaign and what followed it Means, a religious conqueror, a religious evangelist, a colonialist, a scholar and a teacher, and in light of the encounter between the East and the West and its repercussions and continuation, which left an influence and influence that is classified in the light of social and political positive and negative, and this is what made the West present in our minds as another beneficial to some and harmful to others. Accordingly, the research tried to uncover the insides of this influence and influence and monitor its extended manifestations in the perception of literary color in its two parts.

Keywords: Positive west, Negative west, Short story

Introduction

Through reading a section of history and literature texts, and for the sake of knowing the nature of the image of the relationship between East and West and the dialectic of that relationship, and the description of history that has characterized it between doubt and

suspicion on the one hand and the consequent negative view of the West from the Arab side, especially the view of the occupier and the colonizer of their lands, And the credibility of this is the end of his work - the unfinished one - in the occupation of Iraq by the United States of America. And the other view that entered the Arab citizen because of the tremendous development that had occurred in the West in all areas of life, and this generated a positive outlook, which leaked into the Arab spirit due to human impulses and ethical features created by the results of coexistence and contact with the West. In a closer and contemplative look at that relationship - and through some groups of stories - the image of the West appears to have been present in two or two forms in the eyes of the Arab, namely: the positive west, and the negative west

Positive West

The positive image of the West appeared through its development and civilization, so it became bright in the eyes of the Arab, especially after the unbridled desire within the Arab human being until the West became a dream that he had (1), so he tries to communicate with him or mix with him and this is evidence of a psychological response And spiritual relief as he looks - that is, the Arab - at another world in which there is cultural, intellectual and aesthetic development, as well as political awareness and self-esteem that he has suffered from losing for a long time. Perhaps the Arab's positive attitude towards the West is somewhat strange, and the explanation for this is that the Arab's position towards the Western other it was written, drawn and formed in the shadow of a well-known and known ceiling, namely, the other occupier, dominant, and usurper of the country's wealth and colonizer of the ancestral land, especially Palestine, and the positive position can be explained by the following:

After the cloud of occupation subsided and the sun of freedom rose on the land of the Arab world, and a new Arab generation arrived that did not live the days of tribulation and direct conflict with colonialism and did not attend or see images of destruction and killing, with the departure of the bulk of those who witnessed the ethics of the Western colonialist if we excluded Iraq and Palestine, as well as Arab blood moved to Europe and America and lived there with different addresses such as: tourism, study and trade, and watching these matters could not be seen in their countries in terms of behavior and urban, cultural and political development, so the communication was different from what it was in the past. The presence of the positive other was not prominently or massively large, and perhaps the small number of story collections was an important reason for that, which led to the inability to form a prominent painting from the positive other. Rather, we find a group of parts present here and there and through their characters (2) as in the factor of The Italian port, which refuses to ship a ship to Israel (3), and it is difficult to find a specific image that has a positive and persuasive character at the same time without the sacrifice touching the writer's thought, belief, or political vision (4),

Especially if the presence of the writer varies and does not mean only the western, he may mean the Christian versus the Muslim in the meaning of the word holy Virgin in the story (The High mountain and flat plain), for (Daisy Prince) from the short story group (Then the

wave returns), the presence of the other was positive, through The total of the qualities and characteristics of the main character on which the story revolves from a sacred and respectful position that calls for love and spreading the spirit of cooperation with others and moral commitment, as well as the belief in the selected personalities of the Holy Self that they have a special dignity through which the demands of the needy and the needy are fulfilled, which causes them to associate with her spiritually so that they "...Go to visit Mrs. barefoot, tired feet and wounded feet are a stimulus for old men, men and women, and children walking or carrying (5).

The alienation is a source of motivation for the presence of the other, and this is what we see in the character of the hero when the narrator Khudair Abdul Amir in ((Klanaz dance)) within his al-Farara group, when comparing the city of Baghdad, which is his home of life and the place of his childhood in the city (Baku) to which he moved, because of his attachment to his home of residence And that attachment, which forms a spiritual link with the place, especially the house, the city, its areas, and the details associated with it: the locality, the street, and the alley (6),

The city of Baku was an image that stirred the hero's conscience and agitated his imagination by "the intersection of its many streets, the crowding of its sidewalks, the movement of people and the wandering of young women and men." (7). So, I formed a mental connection with the streets and alleys of Baghdad, and this is what stirred the personality's thoughts by an act of excitement of the potentials of memories, so it started to talk itself. "I don't know what was stuck for me as I was thought distributor, busy and divided here in Baku and there in Baghdad" (8), and we can notice the other and its positive presence through the description of the place, as is evident in the city of Budapest, which the hero compared to the city of Baghdad when:

I lay on my bed, listening to the noise of the children while they were having fun in the gardens surrounding the architecture ... I was recalling a far side of our lives as boys as we cut off our spare time for playing, noise and laughter in the arenas of Alnahda(9). The other may appear in the form of a double behavior in the same personality itself, so the positive and negative other appears simultaneously, and perhaps this emanates from the unconscious state that a person lives in at a certain emotional moment towards a specific situation or event, and it reveals a positive behavior that is lined with negative behavior, and this is what we find in a girl (The Forest), as he was in a restaurant walking around under the feet hoping to find something to lick it.

- The father took his daughter and was screaming: How do you bring this harmful dog here!!
- The waiter rushed with everything in his power ... and attacked with all chivalry and manliness to where the little dog hit him with one foot and tossed him with the other, away from the happy children ...
- A strange girl got up ... she was wearing tight trousers with a shirt of young men's costumes over it ... in which all the colors crowded ... the waiter stood dazed, unaware of what the foreigner shrieked ... She raises her hand and plunges her into the cheek of the waiter with a

slap her voice rang Deferred place (10).

Here we notice the emergence of the western other by describing the clothes that the girl wears, depicting its customs and traditions, as well as the positive side in the victory for the animal, expressing a human behavior towards this being, but she does not hesitate to slap a man for that!!

The other stands out, as in the past, through the names of the western cities inhabited by the Arab, such as London and Cambridge, so that the heroine remembers the old days in her homeland. Cambridge is similar to her country of origin: "She has not lost all this life to Cambridge, as if she was returning to her when she was going to spend the day in London" (11). The sphere and presence of the other expands due to the common denominators that bring together human beings, especially feelings and emotions with their poles of sadness, joy, love and hate ...

Humanity seems clear and distinctive in a story that revolves around the experiences of the emotion of the characters that are united by the exile and their sexual separation, and if the three (Arab, Indian, and Western) meet under the umbrella of passion and love that the words of "Darwish" send out as he sings and listens to "Lian" (The Western Young Woman - to her music. The Indian opinion of "Lala" (12) shares her, so the other seems emotional and sentimental, because the color and taste of the fresh river that nourishes the soul of human beings is one.

In some cases, the image of the other approaches the positive, moving away from the negative situation through the tendency to life and walking on the path of neutrality, with objectivity being taken by the narrator as he looks at the image of the hero (13). This appears in the story (a long, full year), where self-doubts with certainty of facts are in the conscience of those we would like to deal with, and this is reflected in the behavior of life. She said to him while he was talking about his love for her after she interrupted him:

- When my brother traveled to America, he promised us to return to the homeland, and he used to write for us while he belittled American women. And he considers them the most frivolous girls of the earth, and in a subsequent message, immediately set the date of his wedding from an American girl (14). Here, he presents to us the image of the human being - the companion - which Dr. Najm Abdullah referred to by saying: "That the West is seen as a world similar to our world in humanity, and at the same time it is not like ours in terms of each of the two-world having their own privacy" (15). The positive other comes close to the human concept of human beings and the convergence of the characteristics of life and the components of the environment, "where the great bright light in the night turns the darkness into a bright day ... but to what is sweeter than the bright day, there where women are sweet as if they are from Europe" (16).

The other appears present in a manner that bears the two attributes of negativity and affirmation at the same time, as if it is a coin with two sides, his character can be recognized when he discloses his ethics in terms of what he does, and this is what we see in Fouad Al-Takarli in his group (the talking of trees)The hero in the story (a special case) is a young man

named Sabri who works as an employee and spends a day of routine work and who has a musical talent, especially in drawing notes and composing melodies and intends to write the melody in particular and separately from people, and during that his mother asks for the help of the teacher - official - the secret of the papers he writes Her son Sabri, and she agrees to that and seek the help of a colleague who works as a teacher of songs at the institute:

An official professor found a solution for you. She took these papers to a friend and we went together to visit a famous Hungarian professor who teaches violin at the institute and reads (solfeccio) as we read the newspaper (17). Here, the Western European one attended in a positive way, as he is a scientist, intellectual and academic in the field of music and melodies, as he is the owner of dissertation, and the opposite is true as the Arab responds to the Westerners when he reads Sabri's productions and see it to know his ideas and knowledge in music:

- What does the professor ... I want to see - according to the professor's case - I want to see him, I want to see him soon, you understand? (18)

Here, the positive Arab other is present in the eyes of the Westerner, the moment the professor asked about Sabri if he found in him the unique talent and creative ability inherent in an immersed man, as much creativity as he has, so he asked to meet him:

- Professor: Professor Sabry, this musical manuscript ... is the greatest stringed quadruple that I have read It is composed in a solid classical style, but it is contemporary and unparalleled ... It reminded him of the (Hayden) and (Beethoven) quartets.

The observation is that the storyteller has intentionally, through the axis of the story - the hero and the characters around him, to make the relationship between the Arab and the Western other reciprocal and present in a positive way, for the western is the Hungarian scholar, which is a validator of European culture and scientific development, as well as an interest in the ability of a simple person, whether he is an obscure employee, but the storyteller does not stop at this point, but turns into the path of the other and through the characters themselves to negativity, or he intends to take a shot suggesting negativity when he makes Professor meet Sabri and the latter refuses to shake hands with him and backwards when he sees.

- Mr. Sabry took a wide step and snatched with amazing lightness the blue Diamond from the professor's hand, he opened the door, hiding behind him, and then closed it violently (19).

And the reaction was in a face of other that the dyes of his painting changed and the colors of his personality. Professor Kurshid was threatening Hungarian with words that his comrades did not understand, and they were confused about what this crazy professor would do (20). The presence of the other positive, which bears the characteristic of creativity, he takes Shakespeare, Einstein and Beethoven. The artist, scientist and musician are creative people who carry the universal human character, in general, the presence of "the media, their works, experiences and achievements, of all kinds, are thinkers, philosophers and politicians, revolutionaries and dictators, scholars, critics, writers and artists," but the first and most of those we expect to attend are those who have

become in life and history, and for people are a positive and negative symbols, the positive other incarnated by calling the narrator to reach “the mind until it becomes capable of Shakespeare’s poetic and theatrical capacity, Einstein’s intelligence, and Beethoven’s sensitivity to music..

The complete humanistic other is not limited to creative people, perhaps the human tendency is embodied in some professions, especially those related to human life, such as nursing, for example, in many cases, and from the motives of sincerity, the nurse's operating room becomes like her bedroom, taking care of it and arranging it and looking at the patient as if she is her mother lying on the bed when:

- Professor Adham took off his glove and asked for his cigarettes and lighter, stepped down near the washing room, went into the operating room, smoking, and the Italian nurse angrily watched him Here the other emerges positively through the nurse’s view of the doctor and her interaction with the patient’s condition and looking at “the other in his misfortunes with a clear human dimension, as he monitors the human dimensions of the other, which he can obtain and elevate through the positive other.

Negative West

One of the unavoidable assumptions is that a person in general carries within himself a dualism that he acts and excludes due to a set of emitters and motives or by virtue of a set of sediments and attitudes to which he, his family, his tribe, or even his people are exposed to a certain group, so the reactions sometimes appear well. Positive, and at other times it appears in a negative way, and this duality expands in its scope - negatively or positively - to leave the framework of individualism in order to include the group with the title of the group: the tribe, the people, or the state, we have talked in previous pages about the positive side of the other and its presence in a number of stories, and we have clarified the title and the role that appeared in it, as well as a statement of positive justifications.

It seems that the other pillar of duality, and we mean the negative side, is more present and more prominent, and perhaps the reason for this is the existence of the ground that led to its availability in the anecdotal groups that are under discussion, especially if the character of the other is characterized by the characteristics of ugliness, brutality and aggression that led to the rejectionist position. And perhaps the resistor or the non-supporter at least, this image acquires special significance because it is the main event on the ground of the meeting between East and West, that image resulting from the mind of the creator - the narrator - which dominated in the form of sediments, and ancient firm visions that view the West in a negative way, he is the occupier, the colonizer, the usurper of the country and the good things, the occupier of the land, and the enslaved of the people. Therefore, it is rare for a literary work, whether poetic, narrative, or fictional, to be devoid of that realistic view that the creator tries hard to show in his literary product. And he has clearly emerged in many fictional works, including (then the wave returns, and the faraway country that you love, Daisy Al-Amir, and the talk of trees, by Fouad Al-Takarli, and the canned sardine boy, by

Buthaina Al-Nasiri, and Your Eyes. My Destiny, by Ghada Al-Samman, and Al-Farara by Khidir Abdel-Amir).

Many of the stories of the groups we mentioned were characterized by realism and the connection of the roots of their events to society, in addition to depicting the Western view - according to the narrator's vision - to the Westerner about the obligation of commandments and occupation because he is unable to manage his life or greed for his wealth, and that what they possess in terms of goods and wealth is the right of the West. Indeed, freedom only bears fruit from Arab blood, as if France has no glory except on the skulls of Algerians. This is how Ghada El-Samman portrayed us in the wilds of *Anemone coronaria*, from her group (Your Eyes, My Destiny), how the French trade in the souls of the people The Algerian, so that whoever kills twenty Algerians in the name of freedom gets from them - meaning the French - the Medal of Honor. This is how the French officer said:

- Oh coward ... kill him or we kill you ... Take the pistol ... Kill it for France ... Kill it), as if the Arab man was not born except to die for the sake of the country of colonialism, and that the Algerian is an offering to the French whenever he wishes, he slays him for the sake of the glory of France, rather, they do anything about a person for their own interests, even if that necessitates cutting off organs and trading them - those Algerians, why does the officer with the serrated teeth, buy the ears when he once told me that he issued them to France, you see them eating it there? !!

Khudair Abdul Amir filmed for us in "One Summer Event" from his group "Farara" the other, realistically in time and place, depicting the events that nearly cut the city's breath and its movements, the movement in it and around it even on the land and river roads are failed, to fight even the livelihoods in it, why:

- After those coming by boat from the neighboring villages, they return to the city of Kufa, which was almost besieged from the river side, silent, disconnected and alone. Perhaps the narrator here - and in the words of the characters - wanted to portray the negative Western other and through the behavior that he disclosed and his dealings with the people as not aggression, occupation and control of wealth, but rather an image of the jungle system, which is closer to the so-called struggle for survival. The horizon of the negative other extends a presence so that his presence - in the consciousness of the storyteller outside the Arab system, reaches his brutality and aggressive behavior to the non-Arab peoples, Buthaina Al-Nasiri embodied this in "The Other Brand Descends from Heaven" from her group, "The Canned Sardine Boy." Where the other is present in a passive way, and through the character of a colonial and aggressive American pilot who drops his plane over the Golan Heights, but that character opens up to another through the diary that was found in his clothes, to describe to us another new - Syrian - is the Vietnamese people, that heroic fighter people who suffered from the horrors of the American war and occupation, that is when he fell in his war with Vietnam - that is, before he fell in the Golan with his plane in a field of rice, and after his fall, people gathered around him:

- The pain of the parachute, feet surrounded me, I lift my head, faces rounded, braided braids, slanting eyes glittering at me in silence and

amazement, I sit on the ground not moving, and the nozzles of the guns touch my ribs, one spoke with a child on her back and a gun in the hand, her lips reveal from small teeth ...). Here we get acquainted with another positive - Vietnamese - on the words of the other negative, to describe for us the image of the Vietnamese people in form and behavior, as the small round faces, braided hairs and small eyes with courage and valor in defending the homeland, so that the woman does not hesitate to carry the rifle beside the child on her back, and this is a talking picture of a people fighting the fiercest battle against the ugliest colonizer and enslaved for the freedom and management of peoples, and then never stops a new dawn

In the words of the Vietnamese gunman, that is, through the Vietnamese citizen, we will learn about the nature and morals of the American citizen, and he says:

- "Okay, girls, please. This Marlon Brando is not wearing a fluffy shirt, he does not chew chewing gum, does not stand at the corner of the street waving the meatball gun behind the clothes. The other one in this story had become a moving compound image, and the storyteller practiced a life cycle in it and as decreed:

The story Arab describes the other American the other Vietnamese

He brought us back to the other American

By the other two people

An example of this we can see in the gradation in the other and the image of the vehicle and the emission of an image of its counterpart. We can see it in the story of "A Summer Event" by Khudair Abdul Amir, who combined for us with the Arab and the English a third pillar, which is the Indian or the Bengali who is defeated by his command and the will-stolen is always- he has nothing - "He does not belong to the country for which he is fighting, nor to the town he is fighting in, for he is removed from the depths of India and Bengal and he is led by a group of white officers who do not know a place for himself or his life in connection.

Perhaps the clearest example of the characteristics of the negative other, which carries the qualities of malice, hatred, evil, transcendence and usurpation of rights, and which was portrayed by the anecdotal groups - that is, the groups of the subject of research- he is the Jew who usurped the Palestinian right and who wears the suit of oppression since he was known with this name to this day, and his negativity is manifested through "Arab eyes and they are expelled from their lands as they are not allowed to carry anything other than their clothes, and the eyes of the youth who were lined up against the wall were harvested by the enemy's machine gun, and the eyes of the sick and wounded in hospitals saw the incendiary bombs fall on them. However, Buthaina Al-Nasiri is in her story collection, "The Canned Sardine Boy." she intends to show the truth of the negative other - the Jew - and deviates in its path through her narrative characters, reveals the potentials of fear and cowardice, and brings it out with an outfit that contradicts what it is known for in terms of military status and power, and shows the reality of his personality, his defeatist psyche, his troubled spirit, and his sense of shame from within. She painted the image of the Jewish community and soul while speaking through the mouth of her heroes: the Jewish civil engineer "Dan Benshamuth and his wife Yael" they are two displaced Jews

who enter the center, Hakita, which is a center or a reception camp in which the festival resides to Israel to learn the Hebrew language, and something about the history and geography of Palestine.

As the storyteller intends to show the image of the other by showing his psychological repercussions and the fear that fills his soul and nestles in his heart, then she conveys to us the dialogue of the spouses:

- Yael, look what I found!

- My eyes were close to the wall, it was engraved with drawings and scribbles engraved persistently and forcefully.

- I asked her, How did you not see her before?

- Some of it was hidden on the sofa, the round face of a little girl whose braids, hands and feet drifted in space ... Arabic writing also, a tree, its roots longer than its branches, and crooked arrows, signs, and Arabic writing as well.

And he tries to find a remedy for that, so he paints the wall, then tells his wife:

-What do you think ? She responded relaxed

-Its ok

-Wait for it to dry

- And in the following, when the drawings are dried, the effect of a clear and clean Yael:

I don't know, but it seems to me that the idea of posters is better!

- He said insistently, we put another layer of paint!

And when he is unable to hide the graffiti on the wall, he goes to posters, and puts on each poster a sentence glorifying the Jews, and as soon as he enters the bedroom he calls out:

Yael, come ... there are also planes in the bedroom wall ... and missiles this time, rushing to me.

- I mentioned to tonight that the room has become a battlefield ... I was hiding behind the curtain kites dropping incendiary bombs on the bed and the floor. The other in the collections of stories that he included in his positive and negative images reflects the culture of Western societies, which carries the positive and negative characteristics that Arab societies bear, in which human beings share.

Conclusion

Views differ with respect to the other according to the cultural, social, economic and political facts of people, and they differ in terms of looking at the lived reality and achieving that reality, regardless of what the other was in his reality in many cases, especially as we deal with the other Western in this research, as it was proven in the research that it has two images, positive and negative in the Arab

mentality, these two images were formed through what the art owners see according to the data of the lived reality. However, the stereotypical Western image based on the Arab mentality has an impact on the reflection and depiction of the Arab's vision, perhaps one of the most prominent stereotypes based on the Arab mentality of the West is the image of the usurping occupier, even though reality supports this image, and thus the stories came in the field of research in a clear way, as well as the positive, it is also the foundation and formation of what is the Western reality, as well as the complex of self-flagellation and lack of confidence in Arab capabilities that can transfer the Arab from his reality to a reality similar to or better than the Western reality in terms of development, urbanization, and scientific and technological progress, so these two images were present in the Arab culture with an almost interwoven presence, as we have seen in the studied story collections, and the field of research remains open for those who want to monitor the presence of the Western other and form his image in the Arab literary artistic mentality.

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