

POSTCOLONIAL LITERATURE: BETWEEN HEGEMONIC OCCIDENTAL DECODING AND REFRAMING MECHANISMS¹

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Abstract: If the postcolonial theory was specialized in looking at the literature of peoples who suffered exclusion, alienation and marginalization, there is no doubt that it sought in one way or another to decipher, abolish and demolish the code of Western hegemony, and try to reformulate and build again based on the cultural, social, political and economic reality. Saying that postcolonial literature has consciously or unconsciously produced what can be termed (the struggle of opposite dichotomies, or the struggle of contradictions, for example: East / West, center / margin, strength / weakness, progress / backwardness), and in the midst of the crucible of those raging conflicts A new narration appeared against all forms of Western colonialism, the postcolonial narration, or what is known as the counter-narrative and the response writings, a narration that went on its own by investing the colonizer's language to undermine Western centralism. Consequently, we proposed researching postcolonial literature to determine to what degree postcolonial literature was able to avoid the tight confines of colonialism? and whether this literature accepted the concept of interaction and dissolution in the context of colonial power.

Keywords: Post colonial literature, Western code, centre, margin, otherness.

LITTERATURE POSTCOLONIALE: ENTRE LES MECANISMES DECONSTRUISANT LE CODE OCCIDENTAL DOMINANT ET SA REFORMULATION

Résumé: Si la théorie postcoloniale s'est spécialisée dans l'étude de l'éthique des peuples victimes d'exclusion, d'aliénation et de marginalisation, il ne fait aucun doute qu'elle a cherché d'une manière ou d'une autre à déchiffrer, abolir et démolir le code de l'hégémonie occidentale, et tenter de reformuler et de construire encore une fois sur la réalité culturelle, sociale, politique et économique Dire que la littérature postcoloniale a consciemment ou inconsciemment produit ce qu'on peut appeler (la lutte des dichotomies opposées, ou la lutte des contradictions, par exemple : Est/Ouest, centre/marge, force/faiblesse, progrès/retard), et au milieu du creuset de ces conflits qui font rage Une nouvelle narration est apparue contre toutes les formes du colonialisme occidental, la narration postcoloniale, ou ce qu'on appelle le contre-récit et les écrits de réponse, un narration qui s'est faite toute seule en investissant la langue du colonisateur pour ébranler le centralisme occidental. Nous avons donc proposé d'étudier la littérature postcoloniale, pour savoir dans

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quelle mesure la littérature postcoloniale a pu échapper aux impasses étroites du colonialisme, et si cette littérature a succombé à l'idée d'interaction et de dissolution dans l'espace du pouvoir colonial.

Mots-clés: littérature post coloniale, code occidental, centre, marge, autre.

الملخص:

إذا كانت نظرية ما بعد الكولونيالية قد اختصت بالنظر في آداب الشعوب التي عانت الإقصاء والاستلاب والتهميش، فلا شك في أنها سعت بطريقة أو بأخرى إلى تفكيك شفرة الهيمنة الغربية وإغائها وهدمها، ومحاولة إعادة الصياغة والبناء من جديد انطلاقاً من الواقع الثقافي والاجتماعي والسياسي والاقتصادي، وعليه يمكن القول بأن أدب ما بعد الكولونيالية قد أفرز بوعي أو دون وعي ما يمكن الاصطلاح عليه بـ (صراع الثنائيات الضدية، أو صراع المتناقضات، مثال: شرق / غرب، مركز / هامش، قوة/ ضعف، تقدّم/ تخلف)، ووسط بوتقة تلك الصراعات المحتدمة ظهر سرد جديد مناهض لكل أشكال الاستعمار الغربي، سرد ما بعد الكولونيالية، أو ما يُعرف بالسرد المضاد وكتابات الرد، سردٌ توجّه تلقاء استثمار لغة المستعمر لتقويض المركزية الغربية، لذلك اقترحنا دراسة آداب ما بعد الكولونيالية، لنعرف إلى أي مدى استطاع الأدب ما بعد الكولونيالي التملص من مآزق الاستعمار الضيقة، وما إن كان هذا الأدب قد رضخ لفكرة التفاعل والدّوبان في فضاء السّلطة المستعمرة.

الكلمات المفتاحية: أدب ما بعد الكولونيالية، الشفرة الغربية، المركز، الهامش، الآخر.

Introduction

Literature has always been and still is the vessel that absorbs reality with all its crises, and the faithful transmitter of the condition of societies, through suggestive connotations and interpretive readings that it conveys in the form of various and disparate images. Postcolonial literature emerged as a kind of narrative that directed itself on the exploitation of the colonizer's language to undermine Western centralism, trying to evade the narrow colonial impasses, and rejecting the idea of interaction and dissolution in the space of colonial power. Accordingly, we seek in this research paper to answer the following problems: How does literature represent the shaped reality resulting from the colonial era? What are the mechanisms that this literature followed to decipher the code of Western centralism, which imposed its dominance for a long period of time? Disclosure of the method used in undermining the colonial legacy (colonial) and rephrasing it again based on the political, economic, social, and cultural reality?

1. A simple chronological reading on the term postcolonialism:

Initially, both colonialism and postcolonialism appear to be linked to a specific historical stage in the lives of the peoples who suffered during the curse of colonial rule, which "abolished their existence, quarantined them, and made them the backwardness in which we see them now" (Muhyiddin Muhammad, 1964:9), but in reality, it is a term that refers to an overlapping and complex context, involving several contradictory elements of act. The "post-colonial" notion initially appeared in modern critical discourse through the political gate. The term "post-colonial" is essentially a political expression that was first used in the field of political theory in the early 1970s to characterize the new impasse in which it began to wander. countries that arose from colonial experiences" (Yahya bin Al-

Walid, p.2). As a result, this theory arose as a necessary consequence of the political conditions imposed by the colonial stage, though this does not mean that its precursors and seeds weren't present during the colonial stage itself, as we can consider that the Precursors and seeds of this theory started to take their way to growth and crystallization in the folds of the resistance literature or what is known as the text of the revolution, after which Frameworks were defined and features specified in the 1970s, but its stability as a stand-alone term was postponed until the late 1980s and early 1990s. In addressing the signs of the emergence of this theory, researcher Yahya bin Al-Walid highlights that postcolonial studies grew out of the collapse of the great European empires in the 1940s, 1950s, and 1960s, as well as the ramifications of the Cold War, the emergence of the Third World, and what This resulted from the advent of anti-hegemonic cultural studies in academic circles (Tariq Thabet, p.2), and from this perspective, all literature or criticism published under the influence of imperialism's condition is postcolonial literature and criticism (Saad Muhammad Rahim, 2005, p.1). Postcolonial studies were manifested through the works of Frantz Fanon, George Laming, and Albert Mimi, and their epistemological and methodological frameworks were later developed by Edward Said, Homie Baba, and Gayatri Spivak, whom Robert Yang dubbed (the sacred trinity of postcolonial theory), and the book (Orientalism) by Edward Said, a founding book for this theory, exerted its influence on all subsequent postcolonial critics (Jamil Hamdawi, p.1).

2. In relation to postcolonial theory:

The most basic explanation of postcolonial theory is that it examines colonial discourse and rewrites history from the perspective of the colonized (the ruled/marginalized), but upon closer inspection, we find that this term is vague and ambiguous, leading to a variety of definitions. There are numerous visions, readings, and interpretations of it, however the most pertinent definitions are:

A doctrine emphasizing the necessity "to renounce colonial authority and restore local authority" (Bill Ashcroft and Others, 2010:63), The emphasis in this notion is on resisting colonialism, rejecting it in all of its forms, undermining its intellectual practices, and expressing oneself.

The word "post-colonial" or "post-colonial" relates to all cultures affected by imperial aggression. It also explores investigation, scrutiny, and analysis of how colonial colonies responded to the cultural legacy of colonialism, or how they interacted with it. Or did you fight him? Or did it transcend it during the period of independence? Postcolonialism, in other words, was concerned with analysing the cultures of nations and peoples in terms of the power connections that bind them to other cultures of other nations, as well as the culture of submission, dominance, and centralization (Douglas Robson, January 2006: 46)

According to researcher Ania Lumba, the term "post-colonialism" is nothing more than a case produced by the obsession and fondness for the fashion of postcolonialism, as it is nothing more than a mere fad of the terminological machine, which appealed to a number of writers and thinkers who grew up in the

bosom of Western imperialism (Ania Lomba, 2007: 243), and we agree with this. The opinion stems in part from the fact that many writers have Western style and training, but that hasn't stopped them from resisting the Western wave and its continuous attempts to reclaim its lost influence and hegemony. Said Colonialism disclosed its truth during the conversation about the reality of Orientalism, where he said about it, explaining its notion is that it is "a method of thought based on an existential and epistemological distinction between the East and the West" (Edward Said, 1984, p.31). In this vision, we witness the seriousness of how theorists and supporters of "post-colonial" theory are attempting to demolish the colonial discourse (Edward Said, **1984, p.30**). depending on the methods of dispersal, stripping, undermining, and reassembling anew.

3. The pillars of postcolonial theory:

Undoubtedly, each theory has its own intellectual foundations and references on which it is based. The same applies to the "post-colonial" theory, as it relies on a set of intellectual and methodological foundations that highlight it as a theory with clear features and frameworks. These foundations can be limited to the following elements: the East-West dichotomy, through a real understanding of this relationship, and the search for complementary interactive relationships away from clashes and controversy.

The relationship of the ego with the other, as the concept of otherness has become an important cognitive anchor in the crystallization of the system of images and interaction with the other, which was practiced strongly in the creative discourse of the colonized peoples, and here becomes the biggest challenge for this literature is defining itself to impose its recognition, by preserving its specificities And his values, and in this case he can take a decisive and separating position for himself vis-à-vis the other; Contrary to what some researchers believe that the ego/the other constitute an antagonistic dichotomy that directly refers to the meaning of collision and conflict, because they are in fact two sides of the same coin, the existence of one of them is not complete without the existence of the other, and in a different sense the self can only be known by referring to the other, so the self By separating it from the other, an empty entity and meaningless abstraction, they are two peers, one of which is inseparable from the other, in the individual or collective life of human reality (Abd al-Rahman Zayed Qayush, 2011: 182) , From Foucault's perspective, the other is considered to be inseparable from the self, similar to the relationship between life and death (Saad Al-Bazei, Megan Al-Ruwaili, 2002:22), and in this view an invitation Explicit to interact and integrate with the other, regardless of their ethnic, sexual or cultural affiliations.

Defending national and national identity, and this issue can be considered one of the most important pillars of postcolonial theory, and what can be said about the issue of identity and belonging is that it has become an urgent necessity, which was acknowledged by the intellectuals and creators of the theory, as they categorically refused integration into Western civilization (Abdullah Al-Aroui, 1995:14), criticizing all Forms of exclusion, marginalization, and alienation in their

books, which were all translated into English. These creators attempted to capture everything associated with national events on a regional and global scale. In their addresses, they advocated for the abolition of colonialism and the abolition of slavery by rejecting the notion of one dominating culture, as well as its authoritarian declarations and cultural and cognitive weights. Despite a growing and broad recognition of the issue's inevitability, and the tireless pursuit of it, the issue of national and national identity remains a tragedy of oppressed peoples and a faraway dream. In actuality, it is impossible to embody.

The call to the science of Westernization, and this term comes in contrast to the science of Orientalism, the latter, which: "refers in its basic and circulating meaning to the Western scientific and academic interest in Eastern or Asian cultures specifically, including the Far and Near East" (Saad Al-Bazei, Megan Al-Ruwaili, 2002:33). In this way, the West tried to polish their image in front of East, and to show themselves in the image of the meek lamb that brought civilization and development to those peoples, but with the publication of the researcher and critic Edward Said of his book "Orientalism" this term acquired another meaning, or more precisely, its true meaning appeared, which was hidden behind resonant and glamorous slogans, Edward presented Said strong evidence "that (the East) was something of a fabrication of Western discourse, and it is a discourse that formulated from the real and imagined existence of the peoples of the East, a special, imagined, fantasy image to a large extent. Said exerted tremendous effort in monitoring the dimensions of this image in the discourse of Orientalism, and how It was - in a way - an obscure and elusive part of the policy of European colonization of the countries of the East (Bill Ashcroft and Others, 2010:9).

Through his position, Edward Said shook all orientalist practices and their confiscatory discourses that deviated from the scientific and epistemological goal, and turned into a mere tool and means facilitating the process of knowing the East in all its different cultures and diversity, to allow it later the opportunity to control it, so that Orientalism and colonialism - and this is the case - become the two sides of the same coin. If the West deals with the East only from the point of view of domination, subjugation, and supremacy, it is not surprising that the term Occidentalism appears as a reaction to the science of Orientalism, with the aim of criticizing the central colonial discourse, disturbing and dispersing it, and working to liberate oneself culturally and scientifically from hegemony, and rebuilding based on knowledge of the directions of In this regard, the researcher Hassan Hanafi, who popularized the term Occidentalism and planted its seeds in the soil of post-colonial critical discourse, says: "...the mission of Occidentalism is to untangle the historical inferiority complex in the relationship of the ego with the other, and to eliminate the complex of greatness in the other. The Westerner by transforming it from a self-study into a self-study, and eliminating the inferiority complex of the ego by converting it from a studied subject to a self-study. His mission is to eliminate the sense of inferiority in front of the West, language, culture, science, doctrines, theories and opinions" (Saad Al-Bazei, Megan Al-Ruwaili, 2002:40), And it is clear here from Hanafi's opinion that the science of strangeness is based on -

Implicitly - on the basis of the idea of contact with the West, not estrangement with it, and by that we mean evoking the Western civilizational and cultural heritage, studying it, interpreting it, dismantling it, and then finding appropriate mechanisms to reshape it in accordance with the characteristics of the East (the self).

4. Applied approaches:

A number of works have developed on a global scale that explicitly criticize the cultural and political structures that governed the peoples of the colonies; therefore these creative writings took on the role of monitoring and addressing liberation issues in numerous fields and fields. Boujdara, Tayeb Salih's *Season of Migration to the North*, Ahlam Mosteghanemi's *Memory of the Body*, Elias Khoury's *Gate of the Sun*, Samih al-Qasim's *The Last Photo in the Album*, and several novels not mentioned here. Bitter Arabism is associated with colonialism because to the duration of the colonial period and its impact on the Arab individual, particularly the well-educated and creative class.

4.1. The community of belonging... the theme of the homeland

The theme of the homeland, including its semantic and suggestive loads, has formed a real obsession for Postcolonial Writers, it is considered one of the most complex and simple places at the same time, sometimes it identifies itself in smallness to the point where it becomes just a small city, and at other times it rises to become wider than the whole universe, and sometimes we see it in the form of an adored female, and at other times it turns into a deadly strangeness that suffocates breaths, which we see embodied in the novel *Memory of the Body*, this novel, whose events all revolve around the character of a revolutionary hero attached to his homeland, specifically the character of Khalid ibn tubal, who is obsessed and fond of Constantine to the extent that she became his inspiration in painting, turned without warning to them This is why the word "homeland" has been repeated a lot by Khaled, and with different connotations, he says: "the homeland itself has become shameless to appear in front of us in an inappropriate situation" (Ahlam Mosteghanemi, 2000:23), the homeland is no longer the same, and it no longer has room for it because of the change in values and principles for which he fought, and sacrificed a piece of his body for it.

In another mention, the homeland and the self, constitute two sides of a conflict that requires appeasement and reconciliation, as demonstrated by Khaled's statement: "he was reconciling me with the homeland" (Ahlam Mosteghanemi, 2000:240), even if he had quarrelled with his homeland, here he returns again to reconcile him, and in this metaphorical employment we glimpse a tone of love hidden behind wounded pride, and as for his city Constantine, the metaphorical employment of her, she is the temptation to whim"(Ahlam Mosteghanemi, 2000:273). Furthermore, there are additional metaphorical employments that immediately link us to the other side, namely France, which is formed from the start in the image of the lost paradise that Khaled was yearning

for, and in which he found his aim. The city of Paris (the outer location / alienation) is established as a symbol of elegance from the start. And elegance: "Paris was such an elegant city that one would be ashamed to neglect his appearance in its presence" (Ahlam Mosteghanemi, 2000: 23). There is little question that the saying reflects his interest and appreciation for the signs of civilization in Paris, which also brought him together with his lover, as opposed to his birthplace, which divided him from her. In France, he found love and got high on it. And he lost it and was robbed of it in Constantine, and the paradox here is between Algeria and France in terms of growth and backwardness, liberation and confinement, openness and introversion. This is how the East and West have always and will always be, in a condition of conflicting paradoxes, but despite the fragmentation of the ego depicted in (Khaled's) personality and its disintegration His attachment to his homeland, which occupied his memories consciously or unconsciously, gladly or unwillingly, was a deciding factor in his return to it. Minarets in Constantine's mornings, he used to arrive with prayers and songs, with the voice of the courteous in the old Constantine books (Ahlam Mosteghanemi, 2000:240), By referring to Khaled's deep and firm connection to the location / motherland (Algeria) and what it represents as an existential, psychological, and mental extension, the writer Ahlam Mosteghanemi achieved a sense of belonging. Khaled remembers and acknowledges Constantine / Algeria as his place of belonging.

The notion of the country takes on many additional dimensions in the novel "Gate of the Sun," where the Palestinian is a prisoner both inside and beyond his nation. Throughout the novel, you will encounter many questions about the homeland and its meaning, as in the case of the drowned Palestinian individual looking for a lifeline, as it is the homeland of fears, terror, massacres, Chaos, exile, asylum, and death, the latter of which is an exciting theme in the novel, and from the start: "Umm Hassan died... Nabila, Mahmoud Al-Qasimi's wife, died... my deceased father... so I escaped death... do not say you will die..." (Elias Khoury, 1st edition, 1998, 6th edition, 2010), Death is not the end..." For the Palestinian, death is life since it is the only road to salvation, and if the country is incapable of delivering life, then death is not the same. Thus, the homeland is constructed as a metaphor of never-ending giving, but it is conditional in an inverse and equal equation, i.e. giving it life in exchange for self-annihilation: "Doesn't Palestine deserve to die?" So, Palestine is not an issue because I lived with it and for its sake... This land will exist regardless of who governs it. Control over the land is an illusion; no one has control over the land as long as it is buried in it" (Elias Khoury, 1st edition, 1998, 6th edition, 2010). In another area, the motherland is represented by an orange, which is the fruit of the branch that the old woman, Umm Hassan, cut off. She was being banished from her homeland, and she chastised others who attempted to eat the orange, yelling to him, "No, this is not for eating, this is Palestine" (Elias Khoury, 1st edition, 1998, 6th edition, 2010:29), As a result, the orange becomes the homeland. / But the orange branch was rotting for her: "But the orange branch was rotting," a metaphor for the wretched state that Palestine has reached as a

result of the betrayal of many of its children to it, as well as the betrayal of the free people of the globe. Also, let someone return his stolen spirit to the motherland / Palestine, as it is: "It is not oranges, the homeland is us" (Elias Khoury, 1st edition, 1998, 6th edition, 2010:29). Here, too, the marginalized self is protesting against everything that would destroy the homeland in order to restore the eternal connection between the self and the place, because the homeland hasn't It is merely a geographical boundary, but it represents an emotional value preoccupied with the sense of belonging and the refusal to yield to the dominant other. In this novel, the homeland has become a place with no borders and an emotional value that can replace the material homeland that was violated by the Zionist occupation, implying that the pride and victory of the homeland can only come with a spirit of belonging to it and acknowledging that the other / i.e. the occupation / has no right to control it.

4.2. The self's rupture and fracture between the ego and the other (East / West)

The dialectic of the self and the other (the ego and the other) has been raised in many Arab novels as the most complex of issues produced by the colonial stage. This dialectic has created a crisis reality with all the meaning of this word. Internally, he tore her limbs apart and destroyed her entity, which is reflected in the characters in Tayeb Salih's novel "The Season of Migration to the North", specifically the character of the protagonist "Mustafa Saeed", as he is the main and pivotal character from which the events start and to which they return. Intelligent, fluent in the English language, he immigrated to England to continue his higher studies, and his stay there enabled him to absorb Western civilization, and he saw and witnessed with his own eyes the manifestations of openness, prosperity and progress experienced by Western society, unlike his homeland, Sudan, which left him languishing under the burden of occupation, poverty and backwardness, so he immersed himself in his new world Forgetting or forgetting the values he grew up with. If the statement is right, the picture of "Mustafa Saeed" without internality is depicted as a man with powerful charisma and a striking presence, as he is the one who falls in love with European females and then commits suicide. His sexual adventures, as if he is somehow trying to evade the black/African race complex, and thus get rid of the European privilege complex, as he managed to violate the sanctity of his women, with his magic and influence, to make him feel the euphoria of power, control, and control, and through him upset the balance of power to make the centre a marginal, and the margin is centred, in an attempt to emphasize giving the East a masculine character, and branding the West with a feminine character, and not male as female naturally. That is why the character of "Mustafa Saeed" lives in a state of fragmentation and division between his identity and the other, and the two identities conflict with him, to finally return to his homeland, after the West expelled him and stigmatized him with the shame of the crime, the crime of his murder of an English woman named (Jane Morris), and his life ends after these dramatic events by drowning in The Nile is in mysterious

circumstances, the causes of which are not known. His personality was mysterious from the beginning and on the scene of events mysterious, and his death is mysterious (Al-Tayeb Salih, 1997:18).

The other: "See how he says we, and does not include me in it, knowing that the country is my country, and he – not me – is the stranger" (Al-Tayeb Salih, 1997:14), Once again, he takes upon himself the task of avenging the individual and collective ego from the practices of Western hegemony / the other, believing that he alone can avenge his dignity and his homeland, as we find him launching a fierce attack on the West, declaring his intentions openly: "I came to you as an invader" (Al-Tayeb Salih, 1997:76), using weapons of another kind in his war. Weapons of his masculinity and masculinity, whose inheritance he acquired from the East. The novel's characters are all Arab or British, even if we are not mentioned. They have their projections on the ground of reality, and they have their symbolism and connotations that contributed to revealing the reality of the civilizational clash between East and West, and understanding the ego in its individual meaning (Mustafa Saeed), and in its collective meaning/ We (the Sudanese, Arabs, Africans, the East), in exchange for the other (the West).

Conclusion

As an anti-colonial and anti-colonial cultural theory, postcolonial theory seeks to challenge Western centralism and the hegemonic power using various deconstructive, cultural, historical, and analytical comparative strategies. Thanks to the arming of the writers and writers of this theory with deconstructive and undermining mechanisms, as well as other intellectual and methodological mechanisms that have proven to be effective and efficient, post-colonial literary and critical discourse has become based on what can be called the text revolution after it was a text of revolution and colonial discourse. Self-awareness and appropriation of the other, so if the West refuses to become a part of it, even if we want to, we must refuse engagement and fusion with it, even if it desires. Attempting to annihilate what could possibly be considered the reality of exclusion and the vulnerability of dependency that haunted the minds of colonized peoples who were enthralled by Western modernity but were unable to speak with or transcend it. Postcolonialism necessitates that (the ego / the margin / the East) be a transgressor rather than an imitator, a follower rather than a follower, and a study rather than a study.

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