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**POST-COLONIALISM AND ITS MANIFESTATIONS IN THE
WORKS OF ARWA BIN ISMAIL**

Hussein Hamza KadhAl-Shukry¹ , Dr. Rabab Salman KadhAl-Jubouri²

^{1,2}Babylon University-College of Fine Arts-Department of Fine Arts.

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Abstract:

The current research is concerned with studying the importance of postcolonial data and concepts and their manifestations in the formation of the ceramic structure in its work, as the current research includes four chapters, the first chapter of which deals with the methodological framework of the research represented by the research problem that ended with the following question: What are the secondary post-colonial manifestations in the works of Arwa pottery Bin Ismail? As well as the importance of research, the need for it, and the limits of research, and the research aimed to identify the post-colonial data and their manifestations in the achievements of the Tunisian potter, Arwa bin Ismail, and the limits of the research were limited to studying the achievements of contemporary Tunisian ceramics for the period of time between (2007-2018. As for the second chapter, it included the theoretical framework of the research, which included two topics. The first topic dealt with a philosophical study in post-colonialism, as this study included post-colonialism, its concepts and foundations, and the most important philosophers interested in post-colonial theory, and they are Edward Said, Afrantz Fanon, Antonio Gramsci, and Michel Foucault. As for the second topic, it deals with the historical context of Tunisian ceramics and its stages of development. The second topic ended with the experience of the Tunisian potter, Arwa Bin Ismail, and the second chapter ended with a set of indicators that emerged from the theoretical framework. As for the third chapter, the research procedures, which included the research community, the research methodology, the descriptive approach, and (3) a ceramic model was chosen in an intentional way. The fourth chapter included the results and conclusions, and the researcher reached a number of results, including the influence of the potter on the results of the post-colonial data on the level of content, form, style and technique, as in the sample model (1, 2, and 3). Postcolonial manifestations of Arwa's pottery were realized

through her influences of modern and postmodern European art schools. The ceramic work included symbols and figures from the Islamic and cultural heritage, in order to prove its Tunisian identity after it had been erased by colonialism.

1. Introduction:

1. 1 Research Problem:

Post-colonialism is a comprehensive theory that is concerned with the social, cultural and psychological effects that colonialism left in its occupation of many Arab societies, as the experience of colonialism formed the background on which post-colonialism is based, as it aims to expose and dismantle the central categories of the colonial discourse in societies that have fallen under the threat of colonialism. And who worked to undermine and exclude them, those societies were confined to the most important ways of human communication, through the expression of their civilizations, their selves, their cultures, legacies, and their various achievements, in all fields, taking several methods in confronting the colonial culture, including employing colonial cultural forms to confront them in their own language. The relationship of the West and the East has taken many historical forms, as they are two incompatible parties on the intellectual, cultural and religious level, and that this dissonance has generated many conflicts between the two parties, and that the struggle of civilization, confrontation, thought and exchange has improved the sovereignty of civilizations over the thought of the other man is linked to the domination and subjugation of compulsion. The European model considers itself the fittest and ideal for the various societies and peoples, and this European centralization has reduced the thought of the Arab man, so the colonial (colonial) thought is based on his awareness of the other (the colonialist), so the relationship between the West and the East is a relationship of conflict about values and cultures, and knowledge of identity, so we grow After colonialism, it cannot be divided from the references to colonialism.

The Tunisian potter (Arwa bin Ismail) has created her desire to deviate from the norms towards the arts of modernity and beyond and different to the ceramic structure, through being affected by the culture of colonialism, since this culture paved the way for its superiority and the expansion of its breadth and influence, reinforced by many artistic methods, ceramic and technical creations carried by a group. From the semantic dimensions, and thus the problem of the current research lies in the following question: What are the main post-colonial manifestations in the works of Tunisian pottery Arwa bin Ismail?

1. 2 Research Aims:

The importance of the research is evident by uncovering the cultural and psychological contents that lie in the ceramics of the Tunisian artist Arwa Bin Ismail. It aims to achieve the following aim: Its post-colonial manifestations are known in the ceramic works of the artist Arwa Bin Ismail.

1. 3 Research Limits:

The objective boundaries are that the research is determined by the study of post-colonialism and its manifestations in the works of Tunisian ceramics Arwa Bin Ismail. The spatial boundary is Tunisia. The temporal boundaries are (2007-2018).

2. Literature Review:

2.1 A Philosophical Study in Postcolonialism:

Post-colonial studies have been based on analyzing the bilateral relations between both the West and the East, for the bilateral relations are based on a struggle embodied by wars and military, cultural and economic domination, and have been concerned with highlighting the forms of difference between East and West, and with all modes of thinking, whether from the viewpoint of Western colonialism or Eastern colonialist. Post-colonial theory also shared with postmodern propositions by deconstructing the dichotomy of the center and the periphery of imperialist discourse in light of the following pillars [1]:

1. Decentralizing the Western colonial discourse.
2. Using destructive strategies to deny irony and irony.

It works to undermine the colonial discourse in all its forms, expose its central arguments, and expose what the Western European plan was aiming for towards the colonial countries. The term post-colonialism refers to all cultures that have been affected by the dominant colonial thought, but went beyond that comprehensively to touch upon artistic and literary works, critical based at the intersection of cultures, and also includes the history of colonial civilization itself from the point of view of the colonial and marginalized peoples and from the concepts on which intellectuals relied. Post-colonialism [2]:

First: Hegemony: One of the important strategies for hegemony is the cultural dimension. This term was disclosed by Antonio Gramsci in 1971 that hegemony is a successful attempt to explain the ability of permanent power to form self-concept, values and political systems, and the personalities of the people as a whole even after a long period of the disappearance of the external source To that power.

Second: The subordinate or marginalized as the word subordinate means a corporal and it is given to a military rank and he is the one who follows the orders.

Third: Substitution: The concept of sublimation is one of the main concepts used by post-colonialism, as this concept means the process of transition from objectivity to subjectivity, and the French philosopher Louis Althusser was interested in explaining this concept that it includes everyone who pushed the person to a conscious, complete, and dominant perception. On him together, the person becomes an object. Thus, colonialism was consuming the original inhabitants of the colonies, calling them savages and non-civilizations, thus making them submit to the authority of colonialism.

Fourth: Hybridization: This concept is used in post-colonial studies and the topic of blending between different cultures is a preoccupation for many thinkers and those interested in post-colonial studies due to its close relationship with the colonialists, the crossings of identities, and ideas established by colonialism.

Fifth: cultural geography: that the process of transfer of cultures and their spread in social circles requires the existence of societies that receive these cultural elements that transmit the role of the future is more important than the role of the sender, and this means that the use of Western culture relates to the essence of Arab culture.

Among the pillars of post-colonialism [3]:

1. **East-West Duality:** The post-colonial theory studies are related to the bilateral relations between the East represented by the citizen and the West represented by the foreigner (the intruder) in a deep and true study, as the problem of the culture of the other still constitutes the main topic of human understanding.
2. **Confronting Westernization:** It means fighting the policy of arrogance, alienation and domestication that the West pursues with the East, as post-colonial intellectuals tried to uncover the intentions of colonialism and expose its ideological foundations.
3. **The relationship of the ego with the other [4].** The interpretation of the relationship of the ego with the other is one of the important pillars of post-colonial studies, whether these relationships are positive based on cooperation, dialogue and tolerance or a negative relationship based on domination, domination and marginalization of the other [5].
4. **Defending the national identity:** Identity is one of the pillars on which the post-colonial writers relied in their studies, as they called for an inclusive national identity and called for the rejection of integration into European civilization.
5. **Dismantling the colonial discourse:** Post-colonialism targets the colonial discourse, and works to dismantle those central categories by using the erosion and dispersion.

The most important philosophers interested in post-colonial studies [6]:

1. **Edward Said** who is considered one of the most prominent post-colonial theorists, and the true founder of this epistemological theory, was interested in studying the implied cultural patterns in the western central institutions, through analyzing and dissecting the Orientalist discourse.
2. **Frantz Fanon** who was interested in the political, economic, and social liberation of peoples, as he linked this emancipation to the mental health of peoples and their intellectual liberation, so he saw that political, social and psychological factors are linked to each other, and he also saw that society is paralyzed by fear and violence that colonialism generates.
3. **Homi Baba** who is one of the poles of post-colonial theory and the science of curiosity. Homi Baba confronted Western thought and its central theories with deconstructive language, the explanation of criticism, and the weapon of erosion and undermining, and he was interested in texts that reveal the deterioration and setbacks societies have suffered in various areas of life.
4. **Gayarty Spivak** who is considered one of the most important practitioners in the field of subordinate studies, as she was known for her defense of persecuted and marginalized women, and she focused in her work on studying the margins in an effort to search for the privacy that characterizes marginalized women in the third world, compared to the position that distinguishes her counterpart in The Western world In its study, Spivac was able to reveal the opposition between colonial and post-colonial cultures.
5. **Antonio Gramsci** who is considered one of the most important theorists of the principle of cultural hegemony in post-colonial studies.

2. 2 The Historical Context of Tunisian Ceramics:

The essence of the thought of the arts performed in the post-colonial era came to express the social, political, cultural and technical developments that peoples

witnessed after the demise of the right to colonialism, with the existence of a disparity in the application of their subjects about the suffering of those peoples during the bitter era of colonialism, and calls for freedom of expression, as well as expressing specific and ethnic cultures [7]. The post-colonial era dealt with artistic issues considered as a reverse reading of the general situation of the colonial era. Western colonial institutions often sought to limit art to presenting what is aesthetic, and to keep it away from the political field in discussing special political issues in the oppression of vulnerable people [8]. Plastic art in Tunisia in general and ceramics in particular has gone through many historical stages that contributed to its development, and delving into the Tunisian ceramic discourse is a kind of delving into the world of cultural and civilizational diversity that reflects the creativity of the potter based on the diversity of cultures that contributed to the foundation of this discourse [9]. It developed its local and Arab footprint, meaning that it came to form a mixture of diverse cultures as a result of cultural openness. The ancient civilization of Tunisia arose in the city of Carthage, which was founded by the Phoenicians in the ninth century BC where Tunisia was known for the succession of many civilizations, due to its important strategic location and the abundance of its natural resources, as the goals of these civilizations varied between colonial ambitions and others [10]. Commercial, and this diversity had a great impact on the development of arts in general and ceramics in particular, that the beginning of the emergence of pottery in Tunisia coincided with the arrival of the Phoenicians (101 BC) and the beginning of the region's entry into the period of history [11]. Also, a number of Tunisian artists made attempts that included aesthetic and artistic values in order to establish a sense of their national identity, without restricting the artist, as utilitarian tools formed a starting point for the contemporary Tunisian artist to make his connotations in the field of (ceramic art), which encouraged him to develop it, and most Tunisian artists derived their ceramic experiences [12]. Many of the Tunisian ceramic achievements were in direct contact with modernity as a result of the cultural openness that took place in the post-colonial period. There is no doubt that the contemporary Tunisian potter lives today in the crossroads of different cultures, as these cultures are distinguished by being the result of the sediments of those civilizations that have come to pass Tunisia [13].

2. 3 The Experience of Contemporary Tunisian Pottery Arwa Bin Ismail:

This artist was distinguished by the diversity of her ceramic works between the currents (modernity and postmodernity). Developments on the cultural and social level, as well as the technical diversity of its ceramics, as it tries to touch the unfamiliar and alien techniques on Tunisian ceramics as a result of the openness that occurred to Western cultures [14]. It also moved away from traditional ceramic forms in building its ceramics and introducing new and different technologies to the Tunisian ceramic product [15]. Its various techniques had an expressive, intellectual and symbolic role in showing the expressive and aesthetic aspect of the material, and the ceramics added new methods of texture, color, shape, and material technology to be in line with the spirit of the times. It deliberately abstracted its ceramic works from the functional point of view and went on to develop new ideas expressing those values through the technical specificity of each work of art produced [16]. The potter has taken her own way and gives her to reality and in an expressive manner through what her ceramic works carry in embodying the concerns of women with the aim of change and freedom from dependency, as she developed a new style and identity in the formation, so she did the self-expressive capabilities to produce more exciting topics

loaded with emotional flow, and this is what it means that the artist has replaced the description of nature by finding formal equations by representing her personal experience, and the artist has also made an effort to penetrate the phenomena in order to reveal what she feels is the main essence of the identity of ceramic shapes [17]. The potter (Arwa) also intended to extract academic statements of art from the structure of the ceramic artistic achievement through his conceptual system, working on the difference within the process of the aesthetic artistic formation of the ceramic form, and this artistic method is characterized by being beyond the ceramic academic skills of the artist in order to raise her intellectual skills and conceptualism, and thus different ideas and topics are the goal of true creativity as a substitute for artistic openness for its own sake [18].

The pottery emphasizes that the content of its ceramic work by excluding it from traditional artistic methods, and replacing it with the idea, as it was more interested in the idea of its artistic ceramic work than in the form of the ceramic work, by converting marginal and circulating objects (such as the chair, the ginger and the box) into an artistic subject, which is the main guide calling for the restoration of thinking about things [19]. The potter emphasizes that the content of the work alone is the remaining element in the work, and her ceramic works have diversified to achieve a surreal style within the art of postmodernism, where her ceramic work is characterized by a sculptural character a water tap, a torrent of bare body parts emerges from its mouth a kind of imagination, just as the potter used low-temperature dyes and oxides, which suggests, in her work she was able to produce a ceramic discourse based on things related to consumer culture, one of the topics discussed by postmodern discourse [20].

3. Research Procedures:

3.1 Research Community:

After the researcher examines the photographers of contemporary ceramic works, and the available sources and books specialized in the art of contemporary ceramics, and social networks (the Internet), especially the site of contemporary Arab ceramics, the researcher was able to collect the community framework from the previous sources to make the photographers a framework The current research community, which includes Tunisia and within (100) contemporary work.

3.2 Research Sample:

The researcher intentionally selected the research sample, which numbered (17), contemporary ceramic models, according to a number of justifications, including:

1. Represents the selected post-colonial pottery works.
2. In line with the single potter community, samples were selected.
3. Covering and representing the time period and achieving its goals.
4. Seek the opinions of experts · and specialists among the professors.

3.3 Research Tool:

The researcher adopted the indicators emerging from the theoretical framework as guides for the sample analysis process that paves the way for contemporary Tunisian ceramic discourse within the post-colonial era.

3. 4 Research Methodology:

The researcher adopted the descriptive approach in analyzing the sample samples.

3. 5 Analysis of the Sample:

Sample (1)



Potter's name: Arwa bin Ismail.

Work name: Musical instrument.

Completion year: 2007

Sizes: 60cm / 25cm.

Source: (<https://www.facebook.com/arwa.benismailcharfi>) Date of visit 3/3/2021.

Sample Description:

This contemporary ceramic work was built on the basis of the realistic form of a musical instrument (violin), which we see perpendicularly on a rectangular base, where we find in the lower part of it there are people who embodied in an abstract form with different positions and colors, as well as the presence of a blue bird, while the upper part (Al-Misqah) also contained abstract people possessing the same color, and we see the walnut color and dark brown color prevailing in this work.

Sample Analysis:

Through a descriptive reading of this contemporary ceramic work, we see that the potter (Arwa bin Ismail) sought to find a new artistic formation with a dreamy dimension or based on imagination by merging the abstract forms represented by the souls of these people that were manifested and attached to what comes out of this musical instrument. These renewed topics are the result of the artist's intellectual openness to European cultures, and in particular the French culture. The texture had a strong presence to convey the idea of the potter to the other, through the contradiction achieved between the touches executed on the surfaces of the block, as the potter intended to find surfaces with rough touches by drilling or slitting the ceramic surface and other areas bearing the smooth texture as it appears on the surface of the musical instrument, to appear to the recipient. The ideas and dreams are different from one person to another, and this refers to the abstract characters as well, as their compositional poses differed. We see them embody the abstract shape in which the musical instrument is seated, representing an abstract figure of a woman carrying a bird in her hand, and the second dreamer who sits on the far left seems to be riding a horse and another. At the bottom of the machine from the left, trying to climb to reach his dream, in order to catch up with those on the top, who are colored by the color of

the machine, a sign of hope and an urge to strive and strive for success and self-realization. The pottery explored innovative artistic forms in line with what was achieved by post-colonialism, which represented the dominance of the new culture over the Eastern style of thinking, and moved away from the traditional context by embodying topics that transcend the functional aspect in order to reach purely aesthetic goals followed in this new formations, to show the act of communication and being influenced by what After colonialism, it constitutes a visual system that shows openness to the West, communicating and communicating with different technical technical treatments with a new synthesis vision, forming an inseparable dialogue with the structural system with all its advanced technological secretions, including the Western musical instrument (violin). The creation of this discourse and the distribution of its elements within the space of the pictorial surface with a random vision that does not bear that its reading be static and clear in meaning, but rather carries a plurality of meaning and undermines what is familiar within an artistic tune through a new plastic form. Stable for people looking for the sources of the meanings of the text which are apparently absent and present in the background, which gives the discourse a plurality of centers and the negation of the one center, which provoked in the other an interpretive practice through which it seeks to depart from the direction of the plurality of meanings. We also note the artist's dependence in her treatment of the blocks on the mechanism of contrast in the color value through the difference in the optical value of the color (reddish brown) between dark and light, and white, to give this artistic treatment to the ceramic composition in harmony and rhythm in addition to that she worked to create a visual space to suggest different volumes And spaces of this block. Through contemplation of the multicolour of glazed clays and small figures, we find that the intellectual presence called for by post-colonialism is present in this work by sending signals to the recipient that symbolize freedom and the plurality of cultures for every personal experience. As we can see in this work, the potter gave her abstract figures representing (the woman's body) a central role in order to make it clear to the recipient that the woman is able to defy difficulties after she was marginalized by the other.

Sample (2)



Potter's name: Arwa bin Ismail.

Business name: Untitled.

Completion year: 2018.

Sizes: 150cm x 50cm each piece.

Source: <https://www.facebook.com/arwa.benismailcharfl>, visit date 3/3/2021

Sample Description:

A ceramic wall consisting of three adjacent rectangular pieces, identical in size and color, inside each piece are a number of abstract figures of naked women and in different positions, as these women formed a visual attraction by the recipient, the precise details and features of the (face) area did not appear as There are motifs of a decorative nature based on interlocking lines, circles and small rectangles running inside each piece. Each piece is surrounded by a thick frame with sharp corners.

Sample Analysis:

The potter (Arwa) achieved, through her contemporary work, a kind of openness to post-colonial cultures, as this was evident through her embodiment of the image of the stripped woman as she worked on (emancipating the woman's body and thought). Who is trying to restrict the freedom of women, in this work she tried to combine her vocabulary in an unrealistic formula through which she sends an indication of a high aesthetic value, to fit the post-colonial thought, in her endeavor to surround her ceramic work in an abstract expressive style different from the language of traditional ceramic art. The three pieces represent in their entirety (the stages in which women live and the positive and negative feelings alike, and the translation of life from joy, challenge, dance and ambition to climb to the heights of the peaks, and thus it realizes itself), that the body in general and the female body in particular is considered as an expressive cultural given, it is possible deciphering and reading it, and that its movements, conditions and stillness are expressions of the meanings of the society reflected on it, or different meanings, where this physical structure appeared through one of the elements of the self, so the artist relied on the sensory elements, as she tried to enter elements and vocabulary of movement on the woman's body connected By thinking of the recipient and integrating it into a post-colonial aesthetic discourse, which embodies an effective presence, the potter has given a fundamental and effective role to women after they were marginalized by the other (captive of traditional thought). Balance Despite the existing barriers represented by the iron barriers imposed by traditional thought, the pottery embodied through that dialogue the intellectual and cultural openness to the other in the post-colonial world. As for figure (b), we see that women climb the ladder of life in order to reach the peaks and fulfill their own desires. In figure (c), we see that the will and determination of women enabled them to reach peaks and pass to an open world, to be saved from restrictions, and to overcome all difficulties. With her cultural and cultural heritage and pride in her originality, she used some of the symbols that were adorned by Berber women, such as the point and some geometric shapes such as the circle in (figure d), adding some lines and shapes to be in line with contemporary thought. A psychological reveals her acute sense of the suffering of women, and it is one of the humanitarian issues, as it exploits the data of the physical form and restores the composition with a coded vision embodying three dramatic scenes with a renewed vision that shattered all traditional frameworks by reducing the idea to a vision full of imagination whose human content can be perceived through the gestures of the body that revealed the desire for liberation. The openness in post-colonialism and its call for rebellion for the sake of liberation for the pottery adopted a coded broadcast method that could potentially bear another reading not without criticism of the conflicts that Tunisian people went through in Colonial stage and post-colonialism.

Sample (3)



Potter's name: Arwa bin Ismail.
Business Name: Restrictions and Limits,
Measurements: 100cm / 60cm
Completion year: 2018

Sample Description:

This contemporary ceramic artifact consists of twelve discs, identical in size, and these tablets were placed side by side, forming a shape close to a rectangle, half of these tablets were colored in a glowing copper color, while the other half was shone with a white light to form another rectangle revealing the bodies of persons Abstract.

Sample Analysis:

In her ceramic work, the potter is heading towards a multicultural (post-colonial) world open to postmodern arts within the abstract expressionist style, where the idea of work, as the artist (Arwa) explained, expresses the domination and restrictions that Tunisian women were subjected to, as a result of reactionary colonial ideas and the mentality of society That was prevalent, and as she added that the white color that covers the work surface is like that dominant light on the female body and restricts it from movement. The psychological authority has dominated in this ceramic work as the main authority through the potter's dealings with her ceramic vocabulary, those naked and marginalized feminist bodies that have been stained with a kind of absurdity where the elements began as projections from my inner psychological emotion that died with pottery (Arwa) and formed a pressing authority over them, and that is about Through her semantic and prescriptive authority, the potter executed the female body with different positions, as if those bodies were restricted to movement within limits, but she was trying to break free of these restrictions by the constant movement within the square, that these restrictions are a result of the reactionary thought of Tunisian society, the mentality of resemblance and fear of difference.

The potter gives its ceramic discourse a post-Colonial reality, as its vocabulary has become symbols and signs indicating open connotations, surpassing reality in terms of its objectivity, despite the forms preserving their stability within the realm of achievement and pushing the potter with its work to the depth in order to express a barbaric world, which it is reinforced with The potter about the depth of her feeling of the tragedy, as well as the cruelty of the event, through the artist's perception of a state of mind in the other through the formation of an image in his thought and contemplation of the apparent value of the elements, revealing their aesthetic and symbolic expressions through (signs), including (circular shapes, white color, and the glowing copper color which generated in the other the desire to investigate and deceive what this discourse carries. Of psychological effects and diseases, and these

effects remain evident, and the ceramic work for her emphasizes the integrity of the potter with her community.

The issue of pottery in general expresses a fertile imagination and is open to various post-colonial cultures, and moving away from the classic (traditional) models in the art of ceramics. We also notice in this achievement clear images that emphasize the marginalization of the woman's activity and the exploitation of her potentials, her intellectual and practical energies and her dissolution, for they are struggling with the opposing forces, those forces that kidnapped the living and a decent life from them. And the evidences that present a person of different sexes in moments of despair or weakness and misery, for the authorities and supreme policies exercise a kind of rightly marginalization (women in general and Tunisian women in particular) when they demand their legitimate rights, so that screaming turns into protest or pain, social life is harsh and escaping from facts or reality. The real leads to weakness and surrender. But the nation cannot be reduced to a group of individuals with their followers to achieve whatever they want at the expense of marginalizing or excluding a thousand people from proving their presence in their homeland and society.

4. Conclusions:

1. The pottery was affected by the results of post-colonial data on the level of content, form, style, and technique, as in the sample model (1-2-3).
2. Postcolonial manifestations were realized in the works of pottery (Arwa) through being influenced by modern European art schools and postmodern ones (abstraction as in Model (3) and Expressionism to Abstract as in Model (1-2).
3. The ceramic work included symbols and figures from the cultural and Islamic heritage, in order to prove its Tunisian identity and preserve its heritage, after it was erased by colonialism, as in Model (2).
4. The works of the pottery Arwa demonstrate her use of hegemony in the context of post-colonial data, by creating various forms and themes to which the potter belongs, as in the model (1-2-3).
5. The interaction of the Tunisian pottery with the post-colonial intellectual propositions represented by openness and innovation.
6. Postcolonialism brought the art of Tunisian ceramics out of the classical (functional) aspect to ceramics with modernist and postmodern features, as a result of the cultural openness that took place in the post-colonial era.
7. Post-colonial Tunisian ceramics were produced on the basis of artistic and literary practices as a counter-reaction to colonial practices.

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