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POSTCOLONIAL ISSUES AND LITERATURE: NAJIB AL-KILANI AS
AN EXAMPLE

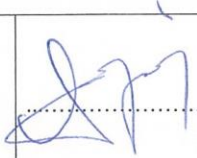



(YÜKSEK LİSANS TEZİ)

Abdullah Karim Saeed

DANIŞMAN
Assoc. Prof. Aydın GÖRMEZ

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KABUL VE ONAY SAYFASI (EK-4)

Abdullah Saeed tarafından hazırlanan "Postcolonial Issues and Literature: Najib Al-Kilani as an Example" adlı tez çalışması aşağıdaki jüri tarafından OY BİRLİĞİ / OY ÇOKLUĞU ile Yüzüncü Yıl Üniversitesi İngiliz Dili ve Edebiyatı Anabilim Dalında YÜKSEK LİSANS TEZİ olarak kabul edilmiştir.	
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STATE OF NON-PLAGIARISM

I hereby declare that all the information in this thesis has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that as required by these rules and conduct, I have fully cited and referenced all the materials and results are not original to this work.

Abdullah Karim Saeed



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Firstly, I praise Allah for giving me the patience and strength to carry on my studies to complete this dissertation. I owe my loving thanks to my wife, and daughter for their endless support, care, sacrifice, and love, but for their support, I would not have been able to finish my dissertation. I also would like to express my sincere appreciation, special thanks, and gratitude to my advisor Dr. Aydın Görmez who patiently gave support and supervised to improve me for gaining better results. Indeed, I am very grateful and indebted to all my professors who taught me at Van Yüzüncü Yıl University, especially Dr. Zeki Edis.

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VAN YÜZÜNCÜ YIL ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

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ÖZET

Sömürgecilik sonrası teorisi nedir? Bu teorinin temel argümanları ve metodolojisi nedir? Önemli öncüler kimlerdir? Bunun teori ve uygulamadaki değerleri nelerdir? Dahası, tartışmanın ana noktaları nelerdir? Sömürgeciliğin, insanlar ve yaygın kültürleri arasındaki eşitsizlik politikasını ve farklılıkları vurgulamak için faydalı olduğu iddia edilir, peki ama nasıl?

Geçtiğimiz yıllarda sömürge okumaları üzerine kayda değer sayıda çalışma, en tartışmalı edebi teori ve eleştirilerden birine değiniyor. Bu teori, siyasetten ekonomiye, hayatın diğer tüm yönlerine kadar kapsamlı bir kavram taşıyor. Bu, sömürge söylemini ortadan kaldırmayı ve sömürgeleştirilen ülkelerin edebi tarihini, sömürgeleştirilen insanların görüşüne göre farklı metodolojilerle incelemeyi amaçlayan kritik bir yaklaşımdır.

Sömürgeciliğe dair akademik dikkat, büyük güçlerin dünya çapındaki geçerliliğini ve güvenini çoktan kaçırdığı zaman yükseldi. Daha önce sömürgecilik bir mobilizasyon amacı olduğunda, araştırmacılar ve seçkinler en çok özgürlük faaliyetleri, modernleşme ve toplumların ilerlemesi ihtimalinden etkilenmişlerdi. Ama günümüzde insanlar bu konuda pek iyimser değiller. Bu, bazı önemli yazarların romanlarında, yazılarında ve bütün edebiyatta görülür.

Nacib Al-Kilani, Batı dünyasından farklı bir görüşe dayanan sömürgecilik ve edebiyat eleştirisi konusunu sunarak, Batı dünyasından farklı bir görüşe dayanan, Arap Afrika yazarlarının öncülerinden biriydi. Sömürgecilik yapan toplumlarda batı sömürgeciliği hareketinin büyük etkilerini açığa çıkarabilirdi. Bu çalışma, çağdaş Arap edebiyatının yolaklarındaki katkılarına ışık tutuyor, özellikle Arap dünyasında önde

gelen yazı stilini temsil eden ve sömürgecilik sonrası literatürü yansıtan ünlü romanlarından ikisi olan *Turkistan Geceleri* ve *Napolyon'a Al-Azhar'daki* odaklanıyor.

Anahtar Kelimeler; Sömürgecilik sonrası, sömürgecilik, Oryantalizm, Roman, Najib Al-Kilani, Zulmün, özgürlük, kültür.

Anahtar Kelimeler : Sömürge Sonrası, Sömürgecilik, Oryantalizm, Roman, Necib Al-Kilani, Seçim, Özgürlük, Kültür.

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(M.Sc. Thesis)

Abdullah Saeed

VAN YÜZÜNCÜ YIL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES

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**POSTCOLONIAL ISSUES AND LITERATURE, NAJIB AL-KILANI AS AN
EXAMPLE**

ABSTRACT

What is post-colonialism theory? What is the basis, and methodology of this theory? Who are the important pioneers? What values does this have theoretically and in the application? Moreover, what are the main points of argumentation? Colonialism has been argued to be further beneficial to highlight the politics of disparity and differences among human beings and their widespread cultures, but how?

A considerable number of studies on colonial readings in the past years mention to one of the most controversial literary theories and criticisms which carry a comprehensive concept from politics to economy to all other aspects of life, and is a critical approach aims to dismantle the colonial discourse and trying to review the history of colonized countries literature, by different methodologies, in the views of the colonized. There is a bit odd coincidence on the timing: academic attention in colonialism ascended when great powers had already missed their worldwide validity and trust. Previously when colonialism was a purpose of mobilization, researchers and the elite were most fascinated by the freedom activities and the likelihood of modernization and advancement of the societies, but nowadays they are not so optimistic about that. That is seen in the novels and writings of some important authors.

Najib Al-Kilani as an effective Arab-African writer, in respect of presenting the subject of colonialism in the studies depending on literary art, but not based on the

Western world views, was one of the pioneers in Arab African literature medium, and he could reveal the great effects for western colonialism movement in the societies that have been colonized. This study sheds light on his contributions in the pathways of contemporary Arabic literature, focusing on two of his famous novels *Turkistan Nights* and *Napoleon in Al-Azhar* which represent his prominent writing style and reflect post-colonial literature in the Arab world.

Keywords: Post-colonialism, Colonialism, Orientalism, Novel, Najib Al-Kilani, Oppression, Freedom, Culture.

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INTRODUCTION

One of the essential literary theories and criticism nowadays and even in history proliferating in the world's academic circles is Post colonialism theory, so what is post colonialism theory? What is the concept of this theory? What are the most important basis, artistic criticism, and methodology? Who are the most important pioneers? And what values engaged theoretically and in the application?

How the colonial experience influenced those colonized countries in a hand and those who do the colonization, on the other hand, how colonial powers managed to control in this wide space of the non-western world? What of the western colonial education, science, and technology remain, and how influenced the colonial communities after the period of colonialism, and how colonial education and language have impacted on colonies culture and identity? How western science and technology led to dominate knowledge systems that were going on? In addition, what forms of identity appeared after the departure of Colonials? Should you constantly take anti-colonialism action through returning to the avenue of the past form of the pre-colonial period? How the issues of sex type and classes play a role in colonial and post-colonial discourse? These questions carry many discussions in the intellectual medium throughout the world. These questions and many others arise when we read or write about post colonialism. Discussions on the privacy of communities emerging from colonialism, and countries that are sometimes called the third world countries, Sometimes, the poor countries of the South, or even the countries of the East, and other terminology have taken a great space from the intellectuals that emerged different approaches, and the new theory post colonialism which attempts to complete the work done by the post-modernist school in parallel with neo-liberal theories, the theories of the clash of civilizations and cultural and other studies, where it seeks to fix the separation within the global capitalist phenomenon itself, living with socioeconomic factors, cultural factors are highlighted as decisive factors, and even as factors of conflict and understanding at the global level. Post-colonialism carries cultural, social, and

political characters; for being linking discourse with world real problems; politically, economically, and culturally, i.e. analysing the discourse of colonization, thus, review East and West under military, cultural and scientific conflicts. Also, this literary theory works on the exploration of points like differences between east and west, and determine thinking patterns and look to the east and west together, by authors and intellectuals of post-structural, and intellectuals after western occupation period, who often belong to the colonized peoples, especially to African and Asian people. This means that Postcolonial theory brings ahead a range of knotty processing, dismantling and, as argumentative ego and others, and binary east and west, and transfiguration of colonial discourse, and the Orientalism role in recommendation of western centralization in the field of force that excelled, or in development, pointing to the intellectual and cultural approaches counter for western mental, language, writing etc.. That does not necessarily mean the fight against all the aspects of the colonial products and its positive things and pros, but it means awareness of the other cultures found in the colonies, of the identities, attitudes, history, and documents that are at risk, and also of celebrating various creations and writings of the sons of the colonies or others, as writings reply to the position/foreign occupier's speech, and to entrench the identity of cultures that have suffered from exile and marginalization, the issue is to restore the role of the margin, within the dominant colonial central discourse. The post-colonial discourse is based on new cultural theory, with extensions and branches related to psychology, sociology, language, literary criticism, ethnic studies, politics and economics, this discourse will be understood only in the light of integrated cultural analysis, and not to be dragged into mono Orientation and ideology or focus on a particular area. There is no doubt that it joins the post-modernist movement in its essence, and we claim that postmodernity is based on the reviews by philosophers, new historians and cultural criticism of the western central discourse which has been viewed with contempt for the cultures of other peoples and has been treated with superiority. How the colonial experience influenced those who colonized in a hand and those who have colonization, on the other hand? How colonial powers managed to control in this wide space of the non-western world? What are western colonial education, science, and technology remains? Also, how influenced

the colonial communities after colonialism, and how colonial education and language have impacted on colonies culture and identity? How western science and technology, and western medicine led to dominate knowledge systems that were going on? And what forms of identity appeared after the departure of Colonials? Should you constantly take anti-colonialism action through returning to the avenue of the past form of the pre-colonial period? These questions need a lot of studies and researches to reach some answers.

The study at its own axis -when we speak on how colonials have used literature in general and novel as special- it does not mean that the novel or culture is the cause of the advent of colonialism, it seeks to link the novel and the entire colonial aspirations, both of which have coincided, and they have exchanged benefits, and served each other in an unfair colonial culture, which necessitated the others reading, aimed at exposing the colonial West's policy, within a particular culture that defied and echoed many words of colonial culture. For explaining more on the theory in practice and how the writers expressed that in literature, we bring ahead an Arab African example and two of his well-known novels, who is Najib Al-Kilani and his novels *Turkistan Nights* and *Napoleon in Al-Azhar*.

Who is Najib Al-Kilani? And how he grew up and lived his life? How was the reflection of the environment on his personality and literature? How was the political, social and cultural situation before and during the appearance of Najib Al-Kilani? How the political, social and cultural situation affected his personality?

What are the position of Al-Kilani in literary trends and doctrines and his position of Islamic literature? What are the dimensions that affected the novels of Kilani? What are the technical characteristics of his novels?

The story of *Turkistan Nights* and *Napoleon in Al-Azhar* are two of the best novels of the great novelist, Najib Al-Kilani, where he expressed the concerns of the people of the forgotten East Turkistan and the Egyptian people. What is the narrative structure in the novel of *Turkistan Nights* and *Napoleon in Al-Azhar*? What is the main purpose of the novelist seeking through his narration of these events? How the novelist

employed time, place and characters? How were the personalities built? What is the relationship between them? What are the different dimensions that Najib Al Kilani gave his characters?

We are trying hard to answer them through the work of the author himself.

First of all, it is worth mentioning that this study came to contribute in the field of literary criticism and at the same time to introduce Al-Kilani and his literature, and to present a study on a writer that you hardly can find a book or an article in English language speaking on him, although there have been many previous studies in other languages in Arabic especially which discussed different aspects, dimensions, goals, and trends in the novels of Kilani. In other words, this paper tries to expose the subject from angles that have not been addressed in the English language, by previous studies. As it seems to the researcher after a wide search.

Najib Al-Kilani is most known in the Arab world as a great writer that clearly put a deep impact on literary criticism and was talented in focusing on the issues of the people under the oppression of colonization or under the dictator regimes of their own countries in his writings. Actually, he represents the best writers of the post-colonial era that could bring about all the aspects of the life of that time and criticized it in a very rhetoric style which a few writers could do in the modern world.

Najib Al-Kilani has written more than seventy books, novels, short stories, poetry, criticism, thought and medicine, and in all his writings he has been a talented writer who is fluent in his artistic tools, calling for goodness, virtue, tolerance and other human and Islamic values. When we look at the production of this great writer, all are away from obscurity, nudity, and complexity and cares about the problems of the colonized peoples around the world. The life of Najib Al-Kilani is full of literary presentations, that most reflected the struggle of the people against the colonials and their oppressions in many parts of the world.

So that we have chosen to write about this great writer, through the shadow of the post-colonial issues in his known novel.

This study consists of an introduction and four chapters, and the conclusion, the first chapter tries to define the concept of post colonialism. And briefly speak on issues that arise within the subject of the post colonialism literature.

In the second chapter mentioned to a short biography of Najib Al-Kilani and his personality, and his narrative perspective, the theoretic background of the writer, his perspective on the expressive level, thought and ideology in his literature, how he used history, and the role of women in Najib Al-Kilani Novels. In the third chapter shed light on the novel of *Turkistan Nights* with some analyses. In the fourth chapter analyzed the novel of the author *Napoleon in Al-Azhar* under the light of the post colonialism theory.

Hope that I could give a little bit of information and interpretations on the issue of post colonialism and the great writer Najib A-Kilani.

This study is a humble attempt to present a set of answers to the questions that have been mentioned above. Noticing that I have translated most of the references and the quotations of the books, journals and internet sites and their titles from the Arabic language to English, because there were a very few references in the English language, especially about the writer Najib Al-Kilani

Post colonialism is one of the concepts of *post*-term in the literary criticism like post-structuralism, post-modernism, and it is one of the theories that transfer from one cultural field to another, from politics and economics to philosophy, or to history and geography, or to literature and literary criticism...etc. Primitively Post-colonial studies have been emerged during the half of the twentieth century, by some writings of Frantz Fanon, Albert Mimi, and George Lemming, or even before, but it didn't appear as a political approach till the end of seventeenth in the twentieth century, when the real methodology of the post colonialism became a wide argumentative subject among intellectuals especially after the issue of the *Orientalism* book in 1974, by Edward Said, and writings by Homi Bhabhi and Gayatri Spivak were they are considered as the three pioneers of postcolonial critics. They acknowledge Said's book as their immediate inspiration.

Post colonialism approach has not become a label for theory in cultural studies

and literary criticism until the 1980s and 1990s of the 20th century, and it came from around the former colonies, on the hands of eastern intellectuals, but settled in the United States of America and Europe.

There is much ambiguity in the term of post colonialism and mystification of its boundaries, so that critics have put tens of definitions for it which we try to bring some of them to make the concept more understandable, because, at the period of ninetieth, it showed a relative stability in the discourse of both academic and public standards, but hardly and hardly this term stables slightly in contemporary criticism discourse, many terminologies appear adjacent or derived from it, most important ones is Postcolonial Literature which in turn a group of terminology competing it, like Commonwealth's Literature and arts New Literatures, even though this terms misunderstood because it has more connotations on topic which transmitting mechanism of those terms that used as alternatives to it, like commonwealth literature, and the term used by the Association of Modern Languages is Non British and American literature is a classification devotes the inherent marginalize process that literature was exposed by states which declared itself historically as representative of prevailing civilized cultural center. And with regard to the novels in post colonialism in this study we want to introduce the author Najib Al-Kilani and his important literary works, even though Najib Al-Kilani considered as one of those literary writers that have redundant writings in the modern era, especially in novel writing, but unfortunately he has not been cared about and not brought to light as other known authors, that's only because of his Islamic ideology and for his serious dealing with his nations and humanities issues whether it was within his small country Egypt or on the standard of the wide Islamic world. Once this question asked one of an Egyptian critique, who is following the track of Egyptian novels and on the reason for the absence of Al-Kilani in his criticism, simply relied on that he is an Islamist one. In many works of Dr. Najib Al-Kilani, he dealt with the issues of colonialism and narrated the ways that have practiced by the colonized communities in front of the colonials. Dr. Najib Al-Kilani received a number of awards by various scientific and literary institutions in recognition of his role and contributions, A number of his literary works have been translated into different languages: the novel *The Long Way*, translated into

Italian and Russian, and the Jakarta maiden translated into Turkish, and a selection of his short stories into Russian and English. Al-Kilani views the novel as having a social function, for its role in bringing about change in society; it is his conscience which reflects his concerns and problems. The task of the writer is not only to describe reality, but also to look to the future and to describe reality as it should be: to look forward to the desired reality that must prevail, to herald it in his work, and work to eradicate frustration and despair of the recipient, to sow hope and optimism in his soul and mind. Expressing the concerns of oppressed and vulnerable people is evident in his literature, especially in the novel of Napoleon in Al-Azhar or The Processions of Freeman which the story regarded to the French colonization of Egypt, during the nineteenth century.

This study seeks to discuss a set of core issues that have preoccupied the post-colonial writers, in their attempts to dismantle the colonial discourses, which were dealt with within the following axes:

- Orientalism, Hegemony, Hybridity, Language and colonialism, Grand narratives and colonization.

The whole of the study confirms the need -that have been created by the colonial situation- to harmonize what is deconstruction, and what is political, together, with the aim to face the colonial policy which has withheld the presence of those living in the stories of the world, who are perceived as absent in the shadows. This study also aims to highlight the post-colonial discourse in literature in an attempt to bring ahead its importance, features, characteristics, relevance, and contributions to creative writing, and especially the art of novels. Hence, the post-colonial theory is a contemporary literary theory appeared after the second half of the twentieth century, after the Second World War and especially by the writers from Asia and Africa to confront the Western centralize with methodological mechanisms such as deconstruction discourse, cultural inheritance, political approaches, historical memories and, comparative writings. To clear that the post-colonial theory is a cultural anti-resistance movement, emerging in the post-modernity phase to stand in the face of alienating and western domination and that

the writers of this theory were not confined to the third world writers, but were joined by writers from the western countries. Also, to know that the post-colonial discourse is to undermine the colonial discourse, racial, ethnic, sexual, religious, and class discrimination. This theory became more interested in the mind and look at the West according to what it aroused of different issues, which became subjects of great arguments by a large number of writers, intellectuals, politicians, sociology, and in many other sectors. Issues like identity, language, hegemony, I and other, alienation...etc. And to understand that the western colonizers of the east were not like the past colonization, which was controlling the earth and taking all the treasures, and staying there for some time, then leaving without a great effect on the original society, the colonial campaign during the end of nineteenth century and the beginning of the twentieth century were carrying their thoughts and their opinions were severe to the peoples have occupied. Westerners believe that Western culture and civilization is the perfect model for ruling all other nations. It has something to do with the concept of ethnocentrism, which is related to other concepts like Orientalism; both terms became resources for the development of the colonial discourse. During the colonial process language and literature became a way of colonial discourse to prove its foundation and formation of the idea of colonization. The English literature was making an important role in showing the greatness of the English language, and at the same time diminution of the languages and literature of the colonized countries. To make it obvious, that the range of literary theory has evolved around the subject. Post-colonial literature works on writing back, rewriting, or rereading, and this adjusts famous literary interpretations from the previous colonial perspectives as *The Wide Sargasso Sea* which considered as rewriting for *Jane Eyre* of Charlotte Bronte. The colonial anti narration restores the formation of local peoples as the victims and not as foes colonists, this depicts colonized significantly, as a humanist but threatens to exempt colonists of for their responsibility. In other words, mostly Post-colonial literature considered as dismantling reading for colonial texts to reveal its colonial ideologies, intentional or not. In addition to exposing the size of a discrepancy, between civilizations allegations, which the European discourse brings out. Perhaps the most important literary texts of post colonialism for mentioning not

limiting are *Things fall Apart* from Chinua Achebe, and *The Season of Immigration to North* of Al-Tayb Saleh, which are regarded as a rereading for the novel *Heart of Darkness* of Joseph Conrad. To the purpose of making it apparent that the post-colonial discourse at its beginning was the result of the change in the political forces of the West. When a number of Western forces faced rural people in the national revolution of the colonized communities to liberate their countries and their nations. That case forced the Western powers to review its policies on the states that were occupied. For example, Britain was liberating its authority in three of them at the end of the eighteenth century when America declared its independence from the British power. The second stage was at the end of the nineteenth century until the beginning of the twentieth century when states like Canada, Australia, and New Zealand, have declared their independence. The last phase was after the Second World War when other countries in East Asia and Africa, and the Caribbean declared independence and succeeded in that. In this study we also aim to shed light on one of the pioneers of the Arab-African writer Najib Al-Kilani as he has not been focused on in the Western world, although he was one of the pioneers in Arabic literature, I will remind here some milestones in the life of Najib Al-Kilani, in addition, the study sheds light on his contributions in the pathways of contemporary Arabic literature. In a section of the study I will present his life and try to emphasize on the angles of postcolonial issues that had a great impact on his works, while the other section I will present an analysis of his important novels, *Turkistan Nights*, *Napoleon In Al-Azhar* or *The Processions of Freeman* that are fully regarded to colonialism and the stands of the different kinds of the classes of people to that, and the effects of post colonialism on the realities on the lives of these communities.

Significance of the Study;

It is no doubt that the theory of post-colonialism has taken a great position in the medium of intellectuals, critics and different kinds of humanity fields, and social sciences, So, it is a very rich subject for more studies, especially when it regards to literature and novel, so that I try to display a little on the issue and explain the role of one of the pioneers in the writing novel, who is Dr. Najib Al-Kilani through his novels

like *Turkistan Nights*, *Virgin of Jakarta*, and *The Processions of Freeman* clarify how he showed the problem of colonialism in the life of colonized peoples. Regarding temporal and spatial significance, it is not surprising that the search and theory analyses range is far deepened. Also, post-colonialism discourse is a great subject because it relates to everything that the Western culture produced as a means message carries colonial attitudes towards peoples outside the Western system, to explore the built-in institutional cultural tissue that controls this central discourse. Even some critics see that the term - post-colonial theory- means that this school of thought has got on its name and gained its importance after the time of colonization, the current situation shows that the world is living under the yoke of colonialism, but differently whether it was directly, or indirect, and the world stays as itself, the great powers have control over the other states without caring about human values, and anyone resist it will be confronted by embargoes or even might be attacked or occupied.

To discuss this theory, you have to face a fundamental problem: because it is so broad and diverse, it is difficult to identify and stabilize any issues within it this is the most fundamental and important. So, it's hard to know exactly what you have to criticize. Also, defenders have the possibility of refuting and rejecting criticism easily by always pointing to other aspects of their theories that they have not addressed in your criticism, and they will say: you focused on the wrong aspect. The postcolonial theory does not only look at the colonized states but has become the most important subject of human thought to uncover new ways out of the Western way of thinking and tyranny. It should also be noted that the theory comprehensively takes the positives of all the nations around the world, and it does not deny the virtues of Western thought and its prose, and at the same time criticize its negative aspects, and it brings positive alternatives from East culture and attempt to export them in multiple ways, such as human rights, women rights, the rights of the family, civil society and other matters. The importance of the subject of literature and novels of Najib Al-Kilani through the post-colonial theory comes ahead, because of the lack of circulation of the subject especially in the Western foreign circles, and not to be addressed by a comprehensive and integrated study that reveals all aspects – form, and content- highlighting the multiple

talents that characterize the pioneer of the novel, as we find the subject of the study: A personality that has been characterized by special abilities and talents, he is a specialized physician, a delicate poet, and an experienced first-class novelist.

This study also contributed to giving a complete picture of the character of Najib Al- Kilani and its relevance to the political and social reality and moral obligation, and then its reflection on his psychological and artistic personality in particular and the obvious effect in his literature in general. Through all this, it is clear to the reader how important this study is, while at the same time showing its position in recent studies.

Subject limits: The boundaries of this study revolve around the author's novels and his life through his writings.

CHAPTER I

POST COLONIALISM

The European colonial project emerged when it became possible to move large numbers of people across the ocean and to maintain political sovereignty in spite of geographical dispersion. This entry uses the term colonialism meant to describe the process of European settlement and political control over the rest of the world, including the Americas, Australia, and parts of Africa and Asia.

The difficulty of defining colonialism based on the fact that the term is often used as a synonym for imperialism. Both colonialism and imperialism were forms of conquest that were expected to benefit Europe economically and strategically. The term colonialism is frequently used to describe the European settlement in North America, Australia, New Zealand, Algeria, and Brazil, places that were controlled by a large population of permanent European residents. Some scholars distinguish between colonies for settlement and colonies for economic exploitation. Others use the term colonialism to describe dependencies that are indirectly governed by a foreign nation and this contrast with imperialism, which involves direct forms of domination. A foreign government administers a territory without significant settlement; typical examples include the scramble for Africa in the late nineteenth century and the American domination of the Philippines and Puerto Rico. The distinction between the two, however, is not entirely consistent in the literature. The main view use colonialism as a broad concept that refers to the project of European political domination from the sixteenth to the twentieth century's that ended with the national liberation movements of the 1960s. Post-colonialism will be used to describe the political and theoretical struggles of societies that experienced the transition from political dependence to sovereignty. (Mohammed Bin Ahmed, 2016: 5)

Douglas Robinson has restricted three definitions of this term, which historical contexts vary significantly, and is as follows (Robinson,2014: 12):

Post colonialism theory is a study of previous European colonies, since their independence; namely how they responded to colonial cultural legacy, adapted or conditioned with it, resisted it, or overcame it through independence, here characteristics suggest to the cultures after the end of colonization and to a historical period covered by, are almost the second half of the 20th century.

Second definition: post colonialism theory is a study of previous European colonies since their colonization; namely how they responded to colonial cultural legacy, adapted or conditioned with it, resisted it, or overcame it through independence. Here characteristics suggest to the cultures after the end of colonization and to a historical period covered by, is almost the beginning of the sixteenth century.

Third definition post colonialism is a study of all cultures, communities, and nations of countries in terms of force relations that links with other cultures, communities, countries and nations; namely how opener cultures subjected opened cultures to their will and how influenced factions; how they opened cultures responded for that coercion, adapted with it, or resisted it, or overcame it, here the adjective post suggest to our look in late 20th century to the political and cultural force relations, and historical period covered by, is the whole history .

The first definition match with the concept of after independence, where scholars focus on political, cultural, linguistic, religious and literary fallout on the previously colonized societies, newly independent, and critics celebrate this definition because that field has a limited time and specific problematic cognitive is largely clear, as often concerning language, identity, place, and affiliations, if we take Algeria as an example of the previous European colonized country, the theory field of post colonialism, as per to history period starts since independence in 1962, and previous problems notably structured about the issue of Francophone in the Algerian community after independence

The second definition includes second stage of colonialism and what subsequent, and focuses on colonizers as its focus on colonized, as cast light on areas of darkness in the history of colonial Europe, and poses embarrassing questions about extent motivations and horizons of its colonial ambitions, as analyses its discourses enclosed by civilization, development and missionary suits, and padded with economic and cultural intentions and ambitions, as search for raw materials and foreign markets, and publishing European culture, and if we went back to Algerian example the post-colonial field of study points to 1830 and later on, to analyse colonial relations between Algeria and France, we should stand on colonial process and reactions of the colonized.

The third definition is most comprehensive and wider ambitious as it includes colonial relations, globally in a long history, at this level the theory seems to be a way of consideration to power between cultural, psychological, and social transitions produced by domination dynamics and harmonized coercion, and geographical and linguistic expansion, furthermore, it is not trying to interpret all things in this world, but limited to this single neglected phenomenon, which is controlling a certain culture by another culture. (Robinson, 2014: 13)

So shortly we can say that Post Colonialism is a critical discourse aims to dismantle the colonial discourse and trying to review the history of colonized countries literature, first by rewriting the history of the civilization of the colonial countries in the views of the colonized.

Post colonialism is a term basically founded in political field since 1970 to describe the condition of the newly independent states then entered the criticism theory field for describing each state or culture affected by the process of colonialism, since the moment of colonization to this day, the term has first appeared in the academic journal's pages in the mid of 1980s as subtitles in foundation works as in the famous book *The Empire Writes Back: Theory and Practice in post-colonial literature* by Ashcroft, Griffiths, and Tiffin, then in 1990 in a new book titled *Past The Last Post Theorizing Post colonialism and Postmodernism*, by Ian Adamant, H. Tiffin. The writers of *The Empire Writes Back* have determined literature field writing geographically, it includes

the literature of all African countries, Australia, Bangladesh, Canada, Caribbean countries, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, and the South Pacific, and Sri Lanka, the writers themselves have admitted that they deliberately focused on the literature of British previous colonies without other colonial European empires, it doesn't mean that post-colonial literature is monopoly on Anglophone literature it even extends to Francophone literature and others that discussed and addressed European francophone citations, so then, geographical limitation is not enough for recognition of post-colonial literature, but must stand upon borders and its concerns. (Bill Ashcroft, 1989: 25)

Wikipedia has defined it as follows: "Postcolonial literature is the literature of countries that were colonized by -mainly- European countries and which exist on all continents, but Antarctica. Postcolonial literature often addresses the problems and consequences of the decolonization of a country, especially questions relating to the political and cultural independence of formerly subjugated people, and themes such as racialism and colonialism." (post colonialism, 2017: 1)

A range of literary theory has evolved around the subject. Post-colonial literature works on writing back or rewriting or rereading, and this adjusts famous literary interpretations from the previous colonial perspectives as *The Wide Sargasso Sea* which is considered as rewriting for *Jane Eyre* of Charlotte Bronte, the colonial anti narration restores formation of local peoples as the victims and not as foes for colonists, this depicts colonized significantly as humanist but threatens to exempt colonists of their responsibility, in other words, mostly Post-colonial literature considered as dismantling reading for colonial texts in order to reveal its colonial ideologies, intentional or not, and for exposing the size of discrepancy between civilizations allegations which the European discourse bragging out, perhaps the most important literary texts of post colonialism for mentioning not limiting are *Things fall Apart* of Chinua Achebe and *The Season of Immigration to North* of Al Tayeb Salih, which are regarding as rereading for the novel *Heart of Darkness* of Joseph Conrad. Most of the post-colonial thinkers considered that the knowledge bases of colonial thought still exist today, so they seek to

present a new discourse that reformulates the Western knowledge framework around the East. The post-colonial intellectuals are also looking for ways to overcome the effects of colonialism on peoples suffered especially on the cultural level, and that by highlighting the voice of marginalized groups in societies that have undergone of colonialism. In this framework during the last two decades of studies, a number of disciplines emerged from post-colonial studies, most notable studies of Subaltern Studies. Also, the discourse of post colonialism has left a large impact in the works of countless novelists as Chinua Achebe, Soyinka who got Nobel Prize for Literature, Derek Wolcott, Amitav Gosh, and others. (post colonialism, 2017: 2)

1.1. Post-Colonial Concepts

1.1.1. Orientalism

The American writer of Palestinian origin Edward Said is one of the most famous persons who talked about the post-colonial term and developed it and broadened the discussion, especially in his book *Orientalism* In 1978, an attractive and solid analysis for Western representations of the East Islamic world, South and East Asia which followed by another textbook *Culture and Imperialism*, and perhaps he is the true founder of this topic and drew the attention to the term.

He has tried to interpret the domination of the European empire and to determine the nature of Europe itself. Edward said that the Orientalism worked as a system of knowledge production, it produced a series of hierarchical encounters between the west and the east; The West has to assert its superiority and control over the -eastern- societies. Most importantly, Edward has provided an important set of intellectual tools for the people of secondary communities, and his work was not limited for challenging readings of the other intellectuals, he has also a profound impact on researches in the humanities in general. In his book *Orientalism*, Said started from a basic principle explaining there is a discourse of domination, which imposes its conception, or its representation over the other who does not have a discourse that can represent himself, from here Said examined and held accountable many Western writings and ideological discourses that made the East a subject in different fields of knowledge such as

philology, anthropology, theater, and literature. The common denominator of these letters, according to Edward, is the inferiority of the east, and its consideration as a different cultural and civilization entity, which led to the approach of the colonial ideology that, it is the duty of the jealous intellectuals to carry the torchlight, civilization, the progress, and freedom of those eastern Underdeveloped countries in all fields. It is only a crude ideological discourse in which its first and final purpose is the colonial domination of this other world, and more precisely a subtle maneuver that supports and contributes to shaping the image of the West as a superior civilization, and power. Edward tried to explore this Western approach dimensions in his book *Orientalism* which is a style for how to form nations with knowledge through different ways, and through the grand narratives especially. He explained that the Orientalism is a mirror reflects the power of the west and its imperial lust, a knowledge developed along with the expansion of European-French and English colonialism, and the expression of other societies and peoples subjected to authoritarian action depicting them as societies and peoples to be governed and controlled, not as entities that have to be understood, and judged in a fair and objective manner, so the Orientalism is the first thread to start talking about the colonial discourse. So, the book of Orientalism, is closest to a counter-criticism or can be termed as the contrary discourse of the immigrants for all the fundamental inclination in understanding of culture, literature, and criticism, Edward chose for his attack one of the most thorny topics in Western thought about other peoples, which is Orientals studies, so he believes that the search for knowledge in the colonial field cannot be fair, firstly, that the relationship between cultures is unequal and, secondly that knowledge, whether it is the language, the customs, and religions of these peoples, is always used in the interest of the colonial administration. (Hammadi, 2014: 2)

The basic idea is that he defends and focuses on is that the east, as the Westerners perceive it, is only an invention or a linguistic and ideological fabrication that has nothing to do with the geographical East, which is objectively exist in reality, the purpose of this is to achieve domination and the exercise of cultural and imperialist domination over other peoples, here knowledge meets power, according to Michel

Foucault, it means that the power of the West has given himself the opportunity to take the east as a subject for his studies and cognitive research, but this same knowledge has been exploited as an ideological cover for the exercise of hegemony and colonial power over the east. So, the dominant vision in the book of *Orientalism* is that relations between the West and other nations will continue to be characterized by divisions and conflicts as an inevitable consequence, and as reactions to the violence created by colonial history. (Hammadi, 2014: 3)

1.1.2. Hegemony

This term first to be philosophically used by the Italian philosopher Antonio Gramsci, and interpreted it as an effective attempt to interpret the power of the permanent authority to shape the concept of self, values, political systems and personalities of the people as a whole, even long after the demise of the external source of that power. Domination is built (in the Western world) on the cultural, scientific, ethical, social and economic strength, and people from the South countries do not need to speak with the West to understand this, he feels it, and reads it from the Western people expressions, movements, and dealings with him, where he feels that he is in front of another one different, even in front of another human mass, in its structure, system, thinking, and culture. Undoubtedly the western colonizer practiced and continues to do a duality dealing between his claims of values, morals, and philosophies, and between his behaviors and actions either in the colonial era or beyond and to this day which has become known nowadays through the policy of double standards, which appear in the western slogans. The Western colonizer, who claims humanity to engage in the practice of glorify, distinction, tyranny and abolition, which may denounce the acts of violence of the resisting party, at a time we are surprised by his toughest and most heinous forms of violence, it means that what the colonizer excludes or denies in a way, he brings it and makes sense and credible in another way, or on a different level, it surprises us with tyranny behind the love of freedom, or calls for equality where he brings an estimate of differentiation only. This is the hypocritical behavior of those who call for freedom, at a

time he is exercising his elite guardianship on human beings to monopolize them as he is deserving and prior on their own. (Juma, *The Flying Zone*, 2017: 13)

Frantz Fanon in his important book *The Wretched of the Earth* says: This world is divided into two sections inhabited by two different types, and the originality of the colonial context is that economic reality, inequality and the huge difference in the ways of life never hide the human reality, and when examining the colonial context in the close contacts it seems that what divides the world is starting with the fact of belonging or not belonging to a specific race or a specific type, the economic foundation of the colonies is the superstructure, and reason is the outcome, you are rich because you are white, you are white because you are rich, this is why the Marxist analysis should always expand at the time of dealing with the colonial problem. Fanon Franz decisively announced that violence is the only way for dismantling the colonization, by stating that “ decolonization is always a violent even” (Fanon, *The Wretched of the Earth*, 2004: 1) And in front of this decisive statement Fanon Franz denounces or refuses any other attempt for communication between the both parties whether the try was in form of a settlement or negotiations, so as to Franz Fanons’ conviction the colonial world is a binary world each party tries to replace the other, so this binary cannot be demised, only by violence, so to change the colonial world by the colonized is not a mentality battle between two views. It is not a speech inequality among humans, but it is a violent confirm for absolute originality. (Fanon, *The Wretched of the Earth*, 2004: 5)

Frantz Fanon does not base his faith of violence to a racist considerations or personal vindictiveness, rather he builds his conviction and persuasion with effectiveness of violence judging from psychological analysis for the bilateral of the conflict, colonialization action have already been taken place in a violent way, and the history witness on this saying by what it narrates of stories about brutal massacres and genocide committed towards the indigenous peoples, and furthermore the colonizer admits of his violence by the excuse and cover of, civilization and cultural message, allegedly that it will wean millions of people from primitive and brutality milk, in the words of Frantz Fanon says that colonial system derives its legitimacy from power, and

is not trying at any moment of times that equivocate in this issue which consistent with the nature of things, “the colonial regime owes its legitimacy to force and at no time does it ever endeavor to cover up this nature of things”. (Fanon, *The Wretched of the Earth*, 2004: 42)

Colonial violence was not only in the form of genocide and massacres but exceeded to distortion the image of the other, i.e. it made the colonized an absolute evil, it is a destructive element, destroys all that near to it, subversive element distorts all that links to beauty and morality, it's a warehouse for devilish forces, it's a tool for blind powers, and a tool that has no awareness and there is no way for repairing it, this Mr. Meyer seriously in the French National Council says: that we should not allow to dirty the Republic by entering the Algerian people, (Fanon, *The Wretched of the Earth*, 2004), like these statements constitute part of a wider and more comprehensive speech called the orientalist discourse, which worked on by Edward Saeed in his writing constituent book *The Orientalism* as we clear it later, and in front of this inferiority look that seen by the colonizer to the colonized, the latter cannot own only a great senses of hatred towards the colonizer which their pageantry reminds them, their deteriorating situation, and in its' richness and knowledge their poverty and ignorant, and this vindictive feeling leading to envy and desire to replace them, this is true, every colonized dreaming once a day at least to be placed in the place of the colonizer.

If the Newton laws confirm that every action has an equal reaction in force and inverse in direction, no wonder that dismantling colonization is a historical action, is an obvious phenomenon making absolute violence obligatory, but it is a building, fruitful and positive violence, it makes a meaning of life and target for the colonized, and unites individuals on the national level, and melts interior hatred, and erase racial and tribal disputes, and cleanse tortured spirits of hatred, envy, nerve, despair, and shortfall feelings, and cleanse minds of myths, ghosts and ghouls etc.. Another thing comes along, which Fanon wants to speak on but we have no place for it here which is: what is the class that can practice violence and achieves its national liberation? He analysis the social classes and reaches to that only the peasants can do revolution and success in

liberating their country, (Fanon, *The Wretched of the Earth*, 2004: 53) although there are many subjects involved here, we couldn't mention to them.

Frantz Fanon aware of a serious fact that Europe owes its development to the old colonies, it drained their wealth, natural resources and human resources for long centuries, so on Europe to pay for its development and help old colonies in progression without favour or hurt, Fanon says that Europe created by the third world, and the wealth which surplus Europe today is stolen by Europe from the under developed peoples, if we heard a head of state says, while has put his hand on his heart that it's a duty to aid under developed and poor peoples, this does not make us shudder as grace recognition, but we say that this is a fair compensation given to us, so we don't accept that aid offering to underdeveloped countries as charity programs, but that should emerge from two understandings, one from colonists awareness to understand that this is theirs right, and awareness from capitalist countries understand that really they have to pay, this contradictory to the colonial literature, which refers their development to self-specifications, and racial superiority out of other races, as it breaks the colonial statement which claims that what has done Europe is a cultural message its equipment is money, gospel, and pen, Fanon thrashing these claims upside down, while confirms that former colonies is due to Europe's prosperity, and less what it must do is that returns the debt physical at least in order repairing what it spoiled for centuries, Fanon's thesis makes a fundamental pillar for the post colonialism (Fanon, 55) which Edward Said later will firm its basis in his famous book *The Orientalism*.

The colonizer practices are based on using of military force in controlling and changing the demographic and building the political map and the planning of the new borders for fragmentation and to facilitate the process of control, the more sporadic and weak people contributed to submission to the colonizer who initiates the imposition of culture and ethics on the people, including redrawing their new behaviours, and actions Which corresponds to his culture, and this policy of military subjugation is an old policy used by their Roman ancestors to subjugate other peoples, as Montesquieu puts it in his book *Reflections on the History of the Romans*. There are several ways in which the

colonizer attempts to subjugate the peoples under his control, including treaties, under the pretext of economic protection and control through long-term treaties in which the colonized loses many of his capabilities to the colonizer in which he transforms the local culture from its actual context to a more sophisticated and strange one, And all these methods contribute to the achievement of real goals of the colonizer, also all these methods negatively reflect on the behaviour and actions of peoples under colonialism. (Mohammed Bin Ahmed, 2016: 4)

1.1.3. Hybridity or Hybridization

This term is derived from the genetics field, which means mixing between a race and another, but its connotation has been transformed in post-colonialism studies into the process of mixing cultures by dismantling the European centralization, exceeding the western self-nobility thought and spelling. It is noted that most intellectuals belonging to the post-colonial theory are non-European: they from the third world nations in Asia and Africa who lived in the West, learned in the universities, and continued staying in the Western society where they did not return to their country, they represent the position of the marginalized, exiled immigrants, they have pen and voice, to represent the colonizer, carrying Eastern genetics and writing in its name, but not living with it, they are working to dismantle the discourse of the colonizer, but they are addressing the conscious of the colony, in their perspective the West is the free and intellectual entity, and at the same time is the tyrant colonizer. Hybridism means meeting of the minds, blending, and reproduction, this is happened indeed, by the writers, and intellectuals who live in the West, and they innovate in the western languages, in accordance to the literary forms, and cognitive aspects, within the framework of their educational institutions, but within the ethics of its philosophies about human, the world, human rights, and cultures of the assembly cultures.

The term and the accompanying practice of the review, and criticism of the Western civilization system is carried out in accordance with the Western knowledge structure, This makes us acknowledge that despite all the observations recorded against Western system in the level of human rights, opportunism, hideous colonial ethics, the

Western system always has an intellectual structure to review, correcting mistakes and critique, It recognizes practices at the theoretical level, which is due to the intellectual, academic, and life-system, which makes them criticize the governing political authorities, and review the colonial crimes without damage to their honour. The Western version is no longer pure and confined to its people and cultures, but it has become a hybrid of a variety of references, dates, subjects, the most important feature of recent decades is the hybridization feature. Are they signs of the disintegration of Western centralism in the cultural field? For example, if we look at the innovators of Western narrative literature in contemporary reality, we note the dominance of senior novelists from cultures that are not Western, and have carried out their local cultural references and write about the topics that are related to the relationship with the West, colonialism, religious interpretations, identity, re-interpretation of history, novels and hundreds of sites on the Internet with their ideas, and have private magazines high-level, but there are large publishing houses are limited to their cultural efforts, and confirms many exploratory studies that their ideas and curricula sweeping the universities in America and Europe after the cold old thought, that inverses the Western novels, liberation and resistance movements, and women's rights issues. There are a long list of these, including but not limited to, Amin Malouf, Kazuo Ishiguro, Tahir Ben Jalon, Mohammed Deep, Young Chang,, Nibal, Shinwa Asabi, Salman Rushdie, Noor Uddin Farah, Goran, Amin Zawawi ... etc. (Juma, The Flying Zone, 2017: 14)

Among the countries covered by the colonialism are the sub-Saharan African countries, and the Horn of Africa, which is presented to the world as a forest country and black-skinned persons who live with forest animals and have enormous wealth, who do not know how to invest, and in need of the white-Western, to take their hands towards progress and civilization. These countries and peoples have been torn apart by the Western colonizers France, England, Belgium, Italy, and the United States, their borders are determined by the boundaries of the colonizers that divided the colonies among themselves, the races torn apart, cultural and religious lines dispersed, and Unfortunately, these countries continued to view the colonization as an urbanization, in which it is the model that should be followed.

The problem of Western central theory lies in the nature of its view of other cultures, as it has presented what it called facts about the geographical and cultural reality of other peoples in other areas, as studies and researches from universities and Western scientific research centres, it has been surrounded by a large scientific glory, which led to the establishment of traditions, letters and information that opposed the reality, and presented in a false image, that would satisfy the ego of the West, and make the east open to him and is a legitimate arena for his plans to exploit its fortunes. The contemporary Eastern mind was preoccupied with the wars and the calamity that had caused that and neglected those who caused it, and the mapping that ignited it. In other words: The contemporary eastern mind has forgotten what colonialism and the West have done, because they are busy with their inner crises and problems, which, if they think about them, they will find that many of them are the result of the hateful colonial legacy, which has increased the poverty of the people, and there are not many creations by these nations that have taken on the post-colonialism literature, although it relates to an era of our modern history, it has been something silent about it in spite of the existence of many literary works and references that documented the colonial era which is full of the plundering of wealth, impoverishment, murder and displacement.

In fact, migratory writings sought to undermine the culture of Western centralism by posing a series of interesting questions and attempting to dispel the cultural purity imposed by colonial hegemony. Which led to the birth of a new space called the space of Hybridity or hybridization which we discussed earlier, where the culture of the centre and the culture of the immigrant in one place, namely the country of the centre, and the country in which in its cultural orbit, the aim is not to exclude the culture of the Centre to replace it with the historical memory of the marginalized, but to dismantle that centralization and to add that marginalized historical memory and culture to it, and then look at the hybrid space it creates as a third space to be considered as facts to be treated and respected. The result was, in the end, the existence of many texts, belong to the literature of post-colonialism, submitted to the critics new literary cases, new problems and different structures which are: Texts written in colonial language, expressing the culture of the colonized peoples, adopting their issues, and presenting different

narratives from these countries, contradicting the Western convictions, even shaking them, and demanding a radical revision.

The texts also created expressions from their oral, local national cultures, as well as new rhetorical techniques and political formulas, and formulated terms with different semantic loads, which added to their English oral tradition, making English richer in their terms, different from the indications of the language of the original colonizer, which can be called resistance in language. It is an important term, when people read anti-colonial literature in the language of the colonizer itself, watch it dramatized or televised, or listen to a radio, the horror is removed from itself against the transcendent supreme colonizer, which devalues the colonial standard and places it in its local context. Ultimately leading to the displacement of the dominant centrality of the idea of the criterion itself. (Juma, Language Problematic in Postcolonial Literature of African Continent, 2017: 2)

1.1.4. Language

There is a major problem raised by postcolonial writings, namely, codification in the colonial language. The postcolonial writer leaves his mother tongue in his own country, then writes in English, French, Spanish or Portuguese, all of which is universally known. The tragedy lies in the author's own use of the person who translates his creativity into his native language. In contrast, the writer himself needs help for translating his writing into his own original language rarely one can write in two languages, in his native language and the language that he is fluent in which is well known and famous in the world. Many of these creators have deliberately written without their original languages for many purposes, some of which are useful for rapid distribution and fame, some of which are necessary when their native language is oral or written and does not have a large range of scientific creations such as the Amazigh language in the Maghreb or the Central African language, Such as the Swahili language in Somalia or the Amharic language in Ethiopia, or unspoken languages such as the Nubian language and Siaw language in Egypt. At the moment, creativity will be closed, limited to the circle of speakers.

So, the question is: to whom the writing is directed by the writer herein, writing in the language of the colonizer or without his native language? Does he address the other Western colonialist, speaking of the tragedy of his homeland in the same language of the occupier? Or does he address his people indirectly after translating the book into his original language, if translated? These and other questions drag us to the discussion of reality itself. The creative reality is rooted in dozens of models of creators from many countries, some of them from the developed world, most of them from the Third World. They are involved in writing in the most widespread languages of the world, with specific terms and concepts, and a critical process that accompanied them and was a reason to change the strategy of Western history itself, and re-asking questions on the Western mentality of excessive centrality of the Western self. The experience in itself has led to a reversal of cognitive perceptions and intellectual convictions, as well as social activism and its political and economic implications. (Juma, *Language Problematic in Postcolonial Literature of African Continent*, 2017: 3)

The first cause in the discussion of this issue is the origin of the process of writing, before talking about the branch, the original commitment of the writer is creativity in his mother tongue for many reasons, first it is the language that he learned from childhood, and his way of thinking is through that language all the years of his life, which is present in his consciousness if he wanted to have an expression or an imagination, using its words and structures, and the earth and its signs and icons of culture related to spoken words. As it is said, a person thinks and imagines in his mother tongue and then creativity comes based on that. Speaking in the mother tongue is also closely related to the sense of independence and dignity of the speaker that disappears when a person her native language and speaks by other languages. The style of values that a language possesses has its own concepts, intellectual convictions, geography, history, and degrees of distinction. Language is a system based on the social, economic and political discourse of speaking of the peoples.

This does not mean that the mother tongue is the local language only, but we mean the national language adopted in the country of the creator, and received the

science and culture. Many in the countries of Asia and Africa speak local languages or dialects of oral languages. They also learn languages that are universally known, such as English or French. What concerns us here is the category of writers who turn completely to writing in a language other than their first language. The problem lies in adopting the language of the foreign occupier with all the negative repercussions of the painful experience of foreign colonization and the sins committed in their country. It has psychological effects.

These writers are competing with many desires and orientations, including reaching a larger base and a wider circle of readers and recipients and prove to others of the language that they adopt writing that they are able to write and could be excellent in their language and even surpass them. Also, it is a way for people belonging to marginalized and dominant groups and ethnicities to be distinguished, perhaps he is subject to hegemony and colonization by stronger and more powerful nationalities and powers. The writing by the dominant language, in this case, is equivalent to retaliation, cultural inversion and the symbolic triumph of the self. It is also related to the broader margin of freedom that a writer seeks when he writes in a language other than his language, where he is greatly relaxed and perhaps completely disavowed by the restrictions of taboos and prohibitions imposed on him by the language of his people, which may be associated with values and norms and a cultural system that does not tolerate the expression that goes to the longer term in the exercise of his freedom without limiting. (Voice and Representation: A Post-colonial Approach to Higher Education, 2015: 10)

In the Indian case, the rise of the British Empire was accompanied with a single intellectual climate that was based on the development of an empire in which the sun was not setting, entirely dependent on the development of the other. At the level of propaganda, the brutality and primitiveness of the colonized peoples were recognized as values worthy of reform by the colonizer the White. So, the imposition of a language on the colonized was part of the imperialist project, actively seeking to control these selves completely, and look into the local language as abusive language or the language of the

most dreadful of the colonized. The first step in destroying a culture is to prevent indigenous people from speaking their own language, as is the case in Australia with indigenous people because it leads to the loss of oral history, names, and association with the Earth. Australian children were taken from their parents' arms, and educated by the English, and punished if they used the local language. (Helen Gilbert, Joanne Tomkins, 1999: 229)

Here we observe something important about the English language itself in Britain, where they began to view it as a universal language: the language of superiority, science, and civilization, and then marketed it to the peoples of the earth in this way, in line with colonial propaganda. There is a clear link between the historical period in which English emerged academically and those that produced the colonial form of imperialism beginning in the nineteenth century. The British colonial administration, with the support of missionary missions, discovered an ally in English literature to suppress the rebellion and to control indigenous peoples. (Bill Ashcroft, 1989: 26). Language and literature became allies or wings of the colonial movement, and this is undoubtedly a return to literature, which aspires to human perfection.

Postcolonial creators emphasize that openness to writing in international languages does not diminish their morale, especially as they have not given up their home issues, but rather help to place them in the global map of thinking and creativity. Moroccan writer Tahir Ben Jalou, for example, believes that openness to French culture does not mean loss of identity, which is recognized by the Spanish writer Juan Goytisolo, explaining that the Moroccan writers who write in French, working on the level of meaning in isolation from the spirit of the French language they write. While Anita Desai, an Indian writer who writes in English, goes into a controversial idea, she looks at the vast linguistic diversity of her country that making local spoken English by tens of millions of Indians, making it another language added to Indian languages. Within the linguistic fabric of India. (Juma, *Language Problematic in Postcolonial Literature of African Continent*, 2017: 4)

The writers themselves believe that the universal languages that are now spread are universal in the sense that they are easily accepted by the world's population as languages that need to be learned in the modern scientific system. Many of the sciences, arts, and literature are created through English and then French. That does not mean to leave the local language or to elevate it or to exclude it, but it means more expansion and circulation.

The common vision among these people is that the issues of their homelands live in their depths and that the problem is that they belong to different countries in their languages. India has hundreds of written and unwritten languages, more than 300 languages. English is almost the first language among the Indian population. They are close to one billion people, because of the British occupation of India for centuries, the emergence of successive generations of Indians are highly proficient in English, and the system of education depends on English as the language of science as well as the Hindi language, so, it has become a language gathered around the mosaic of various Hindi languages, side by side with the same Indian language that has spread through cinema. On the other hand, we see those who disagree with this trend, preferring to discuss post-colonial writing in general about the process, by which the language is distorted. They view language as a container of ideas and messages, which can be adopted to convey the tragedies of poor people. The issue, in their view, is not limited to abolishing or denying the status of English, including the rejection of the control of the imperialist force, it's supposed totality and standards, but the language within the so-called "acquisition" process in which the language of creation, in order to bear the burden of a person's own cultural experience, and thus have a vital moment to de-colonize a foreign language and writing by that language. (Bill Ashcroft, 1989: 67)

For example, writers who use the English language, don't endorse and do not necessarily approve British authority or are supporters of the British occupation, but the matter is more functional for them. In other words, English is a tool for spreading in the outside world on the one hand and at home as well. Another example here is the South African country, it has 11 official languages, all of them are written, and spoken

languages, but in fact are not spoken by many people, for ethnic and national reasons. English is used as the most common language, although it is the apartheid regime that imposed it, on the population, which left a bitter experience in them.

The use of the language of the colonizer literary, recycle and modulate its vocabulary, and the formation of new codes, and presenting all this to the reader of Western or local, who knows the foreign language; ultimately leads to the recognition of the differences among semantics, and often ironic paradoxes and some of the words carry double meanings, that enriching the texts. (Helen Gilbert, Joanne Tomkins, 1996: 241)

Critical entries have been developed what could respond to these creative texts. The authors of the book *Empire is Writing Back* divided it into four main entries:

- National or regional entry: which highlights specific features of a particular national or regional culture, they consider that the texts as expressions of national culture, at the level of language, customs, traditions, and common ties that bring together a people within a single national framework, speak in one language, with much of cultural homogeneity.

- The ethnic entrance: which monitors certain features that share diverse national attitude, as in the common heritage of African literature, the so-called black writing. Here we note that this colour of the writing echoed and reacted to the hostile writing, which raises the white race, supports his culture, and despises colourful races. The term here is dedicated to opposing this inhumane ascension, were combining several literary forms poetry, narrative, drama, and research, as well as express the black race, which is also diverse in its nationalities and cultural components.

- The comparative approach: which seeks to study certain linguistic, historical and cultural characteristics in which one or more of the postcolonial literature is involved. It is the result of comparative literature, which discusses linguistic, cultural or literary phenomena within a single literary genre, through two different languages or in one language with different orientations, such as discussing the colonial image presented

in colonial English novels with those of the postcolonial era. Or discuss the aesthetic use of language between exiled writers and indigenous writers.

- A comparative but more comprehensive approach that emphasizes characteristics such as Hybridity and conciliation as characteristics of all postcolonial literature.

These entries can be combined altogether or combined among some of them or only one enough. The literary text or several texts of a single author can be analysed in the literary formulations: structuralism, narration, interpretation, and semantically, as well as by cultural, social and psychological criticism. The issue is how is the methodology revealing the text, with all the references and codes? Especially the texts that express the lives of the marginalized peoples, unknown to the Western and Oriental readers alike, those peoples whose history has died, and to mention it, because of two signs: the menace of foreign occupation in the past, and their view of them as not human beings or living in primitive life, that does not mean much to the civilized white man just as we saw the treatment of the foreign occupier with Native Americans in North America or indigenous peoples in Australia and South America. The second menace is the retardation of these peoples and their fall after independence under the clutches of a corrupt ruling regime, as we find in the African countries where the military disputed for the governance and raided the coups, and burdened the country with debt, caused great famine and great hardship. (Bill Ashcroft, 1989: 41)

1.1.5. Grand Narratives

The concept of grand narratives refers to the nature of the controversial relationship between the mind and the objective reality. It is a concept of historical ideological nature that indicates the outcome of perceptions, concepts and cognitive patterns that are shaped within the cultural consciousness of a society or nation and that reflect the perception of that society or nation for a certain reality of its physical and historical appearance, that means on the level of place or time or both together. The grand narratives infiltrate to the public cultural awareness by a series of cumulative knowledge that leads to being a pre-knowledge that instructs and leads the cultural and

civilization consciousness of a nation. The concept of grand narratives is based on a hypothesis that is based on "the impossibility of determining the reality outside the frame of the imagination, and the history outside the framework of the narrative" (Al-Taiee, 2006: 1)

Edward Said, the Palestinian critic's book *The Orientalism* (1978), has underpinned the beginnings of a doubtful critic stance on grand narratives that have been popular under colonialism culture in the West. The narrative, in the new context, is the formation of a cohesive, imagined world, schemed within self-portraits of its past, mixed with whims, prejudices, and assumptions that acquire the nature of the axioms, predilections, and ideological formations, that the present formulated by its complications, to the extent that the past formulates it by its own transfigurations. As it formulates it with special vigour and action, the present understanding of the past and the approach of its interpretation. From this wondrous mixture, formulate the self-dating tale of itself and of the world, bestow on the nature of the historical truth, practicing its role in the community and guides their behaviour and themselves and others, as a true historical fact, and enter into this tale, or narrative, ingredients of religion, language, race, myths, and popular experience, and all the aspects of a self-desire. (Said, *Culture and Imperialism*, 1993: 16) From this description of the grand narratives, we find that they may extend to the history of an entire nation, may become the moral dimension of the physical and historical existence of the nation. And so, the grand narratives are of great importance in the political, military and cultural conflicts between the nations, that seek to impose their domination on other nations, or those that struggle to emancipate from the domination of colonial powers.

The philosophical roots of the concept of grand narratives return to the end of the eighteenth century and the beginning of the nineteenth century, that is to say, returns to the great philosophical transformations that began with the writings of the German philosopher Emmanuel Kant (1724-1804). The philosopher's work has formed the beginnings of the emergence of a critic's stance in modern philosophy, which has led to shaking the traditional and trustworthy philosophy of harmony between the mind and the

outside world. In his book *The Age of Ideology*, Henry Aiken refers to the extent of the coup d'état in the history of modern philosophy: It is the same thoughtful self that sets the standards of objectivity. As Schopenhauer puts: if the world is not -my idea-, it is, however, not really for us except to the extent that matches our own perception of what a real thing should be. With the actions of the nineteenth-century philosophers, like Fichte, Hegel, Schopenhauer, Marx, Friedrich Nietzsche, and Soren Kierkegaard, the concept of reality is transformed from an independent external presence the mind trying - through the senses and meditation-to comprehend and understood to a visualizing entity created by consciousness in its own perceptions. That is, the objectivity which is understood as the agreement between the selves -inter-subjectivity - and the criteria of this outcome is not accepted for the members of a society because it is objective, and at last, these standards become objective, after they have been accepted. Thus, the concept of ideologies appeared to replace traditional philosophy in the nineteenth century and to transform the philosophical effort from trying to understand and characterize the external objective reality to study the forms in which awareness of reality is produced. With this transformation, the philosophy descended from its metaphysics and its condescending to the truth of cultural and social dimension. The concept of ideology is not an ideal and not a transcendent concept but it has a social and historical root closely linked to the cultural pattern. The prominent linguistic Van Dyke confirms on the cultural dimension of the ideology in his book *The Ideology*, where he believes that the consensus between the selves of what it defines as an objective fact that constitutes, and what he calls- socio-cultural-. This sociological culture consists of -semantic memory- that is known of the society or the nation. They are indicative because they actually link things to specific and specific allowances without the condition of harmony between those connotations and things in fact as they are in themselves. These semantics become the basic knowledge of all subsequent public awareness and dominate the nation's knowledge system. (Al-Taiee, 2006: 3)

Although the nineteenth century saw the emergence of the critic, sceptical philosophies, and grand narratives culture continued to dominate Western culture and spread to other human cultures. Liberalism, socialism, communism, and nationalist

philosophies are just modern patterns of a totalitarian nature that try to prove themselves by denying the truth of other narrated ones and to invalidate their effectiveness within the physiological culture. The twentieth century was, and rightly, a century of conflicts and bloody rivalry among cultures adopted their grand narrations which based on their understanding of what the political, social and cultural realities of their societies must be. Some communities did not just adopt certain grand narrations, but even tried to export and impose them, by convincing or by force against other communities that are different and varied in culture, history, and sociology. The transfer of these grand narratives to other societies is often taken as a cultural and psychological cover to impose military, economic and political dominance on countries that are weaker politically and richer in terms of natural wealth. The increasing of colonial activities and the outbreak of the two world wars and the nuclear arms race are perhaps the best proof on this subject. Hence, it is clear to us that how the grand narrations are important in human communities, as they become the centre of power and domination, and the influence of all aspects of cultural events of literature, art, music, sciences and popular culture. In short, the grand narrations can reshape the lifestyle totally of any human society, whether it is old or modern.

The concept of the grand narrations movements was not exposed to the dismantling until the emergence of the post-modernity movement at the end of the 1960th, where fragmentation, lack of specificity, and the deep doubt of all totalitarian discourse is the very sign of post-modern thinking. That movement has rejected the dominance of any of the grand narratives because it thought that it has an effective reading of history and interpretation and able to provide solutions to all the problems of modern society and to establish a safe path towards a future of justice and freedom. The bloody and painful political and military experiences of the nineteenth and twentieth century's, all genocide, displacement, and physical and intellectual persecution, were carried out in the name of one of the cultural grand narratives. The post-modernist movement presents itself as an act of intellectual, literary, artistic and popular movement against persecution, murder, and violence, which has been carried out under slogans and

major names that have claimed the possibility of monopolizing the truth and the power to marginalize the other. (Diane, 1989: 6)

The dismantling of the totalitarian-like grand narrations is an inevitable step in the post-modern movement to reject the liberal Western culture and expose what this culture has called for the false rationality and to combat the human domination inclination and inclusiveness that this culture is trying to claim. They have to be an open and diverse movement that believes in diversity and multiplicity and can comprehend all human cultures as it is, not as they try to rebuild it. The tendency to dismantle the grand narratives of absolute totalitarian nature and trying to penetrate the categories of authorities that are totalitarian politically, economically, and historically has aroused the interest of the postmodernist studies of the colonial and the post-colonialism studies. Attention was focused on the use of those studies and literature as quotations and examples to support the theoretical foundations of the critics of that movement. However, these studies have quickly accumulated in quantity and qualitatively as independent and self-defined field of knowledge and study, and, at least historically, still considered to be under the large-post modernity tent.

These studies take on the negation of ideal premise that literary, artistic and aesthetic acts are independent of the social, political and historical influences in general. So, you go to the fact that all forms and manifestations of human awareness, are inherent to the historical and social circumstances. Marxist's influence on this theory is evident from the standpoint of faith in the precedence of existence before consciousness, which is subjected by its formation and practices to the requirements of the historical imperative. But the colonialism and post-colonialism studies transfer the concept of conflict from the social stratum, as in the Marxist ideology, to a wider and larger scope, which the conflict is between the colonial powers and colonized peoples, However, the essence of the conflict remains one, which is the imposition of domination, exploitation, enslavement, and fixing of the economic, political, social and cultural dependency relationship. The reality of conflict in its spatial and temporal dimensions imprints cultural activities with its dominant character. Edward Said confirms that; "We should

take into account the interaction of the persistent disparity continued in power between the West and non-West, if you want to understand an accurate understanding of forms of culture, namely, the novel and historical, geographical and racial composition, and some of the patterns poetry and the singing, where additions come to this interaction and existing structures of disparity. And I went on to argue that when cultural circles like literature and critical theory converge, they are supposed to be neutral, layover or underneath the weaker culture and could use ideas about not variable essence of non-European and European ones, and on narratives about geographical ownership, and images of validity and salvation, the traumatic consequences of colonialism were and still is the view of stance of the power, and hiding the extent of the intersection experience of the strongest with the weakest and dependence on it, with the strangeness of everything in it " (Said, Culture and Imperialism, 1993: 251)

Edward Said diagnoses here, and incidentally, the end purpose of the colonial and post-colonial studies; it is to lift false masks from the face of imperialist culture and to reveal the extent of the falsity and evasive ideas of rational, enlightened and humane inclinations that imperialist culture is trying to provide as the shining facade of the western community. More specifically, the purpose of these studies is to dismantle the grand totalitarian narratives that imperialist culture has produced and expose the aesthetics of the counterfeiting of reality. "In his book of *Colonial confrontations: Europe and the local Caribbean population 1492-1797*, the researcher Peter Holm points out that the grand narratives formed early in the fifteenth and sixteenth centuries were reflecting the attempt European colonizers to create a stereotype of local people based on stories, fables, exaggerations, and myths that the sailors have returned to their homeland. Those grand narratives remained active in Western consciousness, far from the questioning and objective verification to this day. This profiling was not without hostile colonial-driven intent. The grand narratives succeeded in bringing the image of local or indigenous populations of human as barbarian and elementary tribes, most of them are the cannibalism and have not relevance to the civilized human spirit or Christian ethics. This profiling of the lives of indigenous people and attempts to falsify the reality made by colonizers, through the insistence on the non-existence of any human

civilization about them, was not innocent and neutral. The mission of the European colonialists is perceived as a moral, missionary and heroic act. In some kind of cultural counterfeiting, the colonialists have presented themselves as seeking to move civilization, urbanization, and humanity to these local populations. The Europeans put themselves in a higher human position and looked at those indigenous people as inferior to them, which giving them the right to impose themselves as guardians on the original owners of these lands. The violence they are practicing on them is justified in moral, religious and humanitarian terms. The first Spanish, Portuguese, English and French sailors shown as courageous and adventurers carrying their cultural and cultural heritage to the territories still outside the Kingdom of God and the builders of a new world where all values of divine, civility and justice applied. These colonizer explorers started looking for a dream and were not to let local tribal groups spoil their dream which has been achieved suddenly. These grand narratives have come in the motherland to make all the killings, exterminations and destruction a heroic act of high moral and civilized motives. (Al-Taiee, 2006: 5)

The nineteenth-century saw the height of colonial activity, and while Great Britain was losing its colonies in America, the British expansion in the Indian subcontinent and continent of Africa was at its highest. The European incursion into the African continent sought to take advantage of the enormous natural wealth of the black continent and provide the working hands that are in crisis to build the new world in America through the slave trade. Paradoxically, this very century has witnessed a growth of intellectual, social and political movements based on liberal, rational and enlightenment ideas.

The teachings of the famous French philosopher Jean-Jacques Russo (1712-1778) published and the French Revolution came in the late 18th century with the slogan (Freedom, Equality, Brotherhood), The writings of the enlightened philosophers of John Locke (1632-1704), David Hume (1711-1776) and William Godwin(1756-1838), were published in Great Britain which calls for creation of a new society renounces class differentiation, respects individual liberty and is based on a social contract with a culture

of a mind-set and holistic humanitarian tendency. But this new European mind has been in sharp contrast when faces problem of colonial practices concerning their new governments and on the attitude of the slave trade. Thus, there have become geographical boundaries for freedom and liberalism that they should not exceed, and that is the borders of the European continent inhabited by a civilized white man. Outside this white continent, the discourse that must prevail is the discourse of slavery, racial discrimination, cultural and civilizational superiority, and violence. (Said, *Culture and Imperialism*, 1993: 57) The European elites were not able in that historical period to face the challenges posed by the conditions of applying their human ideas beyond the borders of their continent. It meant that giving up natural wealth and human resources to the survival and prosperity of the capitalist economic pattern, which had reached its highest levels under imperialist policies; it meant the collapse of the welfare state and the bourgeois society. The option wasn't morally or philosophically, but it was economic and political reasons. Some of them have even contributed to the proliferation of patterns of grand narratives that falsify the local realities of the colonial countries. One of the phenomena of cultural confusion that have been spread between the top French novelists like Flaubert, Gérard de Nerval and Richard Burton, their adoption of the book of Edward William Lane, about the customs and fashion in modern Egypt was a key source in the creation of their perceptions about the Arab region in general. Gérard de Nerval quoted several pages of this book as a narrative to a Syria's village. (Said, *Orientalism*, 1974: 23)

This cultural confusion, lacking scientific and substantive verification, has emerged in the works of senior European philosophers, intellectuals, and literature such as Renan, Sassy, Lamartine, and Schlegel. The writings of these major writers and intellectuals have thus contributed to the weaving of major narratives and profiling of the East, which have led to cultural awareness of Western civilization and have stabilized images reflecting the realities of Eastern civilization, accumulated over long periods of time until became an integrated knowledge system with reliable and trusted reference and made it over criticism, and all issues related to the East are understood and examined through them and all the historical, factual and scientific evidence that

conclusively proves the mistake of perceptions and concepts of that knowledge system do not work. It has also become very difficult to undermine those grand narratives, which have accumulated and grown since the end of the eighteenth century and to this point. Perhaps the best proof of that is the image of the East at contemporary American cinema. Despite the development of universal means of communication and the breadth of the world of visual image, the European and American citizens are still dominated by the distorted stereotypes of these different cultures, which are on the other side of the world. The deliberateness of maintaining the effectiveness of those stereotypes and perceptions and the influence of political and economic powers in their direction and investment is becoming clearer than need to explain or comment on it. (Al-Taiee, 2006: 6)

CHAPTER II

NAJIB AL-KILANI AS AN ARAB-AFRICAN WRITER

The message of the arts and literature in the human community is to aestheticize life and support the march of truth and good. It is neither an intellectual luxury nor a way to make a living. It is not just echoes of describing the issues and problems in society, but an invitation to transcend those horizons to a better reality, finds solutions for the problems, and proposes alternatives morally and humanly, because these arts and literature do not start from a vacuum, but based on an ideology vision, and perceptions of faith, about the universe, man and life.

This is the vision of the writer Najib Al-Kilani who tried to crystallize in his literature. He did not merely focus on his ideology and his beliefs in the literature and defend it with articles and studies, but with intellectual creativity, and novel production. In this article, we provide brief descriptions of his life and ideas and some of his literary works, as a prominent Arab-African figure and as an ideal model to be followed in thought and literature.

2.1. Life and Career

Najib al-Kilani is an Egyptian writer and doctor, was born in 1 June 1931, in the village of Sharshabah, in the governorate of Al Gharbia in Egypt. He entered the village's mosque like other children and memorized part of the Holy Quran, then completed the primary stage there. Sharshabah is a very attractive village with amazing natural scenes of green fields and lofty trees, which played a great role to evoke his feelings towards his literary road and all these impressions left a great impact on him, which never faded away from his mind. In his autobiography *Glimpses of My Life*, Kilani wrote about his childhood memories clearly where he described his village as one of the most beautiful villages of Egypt, formulated it in his novel *those are burning*. He also reflected his passion for his village in a 50-beta poem, organized in 1956, in the prison, entitled *The Virgin Village*, and despite the severity of the troubles and obstacles

that stood in his way, he was offering to the village many humanity services especially in the field of medicine.

He has been a little genius, since childhood, he moved to the city of Tanta, where he received the secondary certificate with high degrees, which allowed him to enroll in the Faculty of Medicine Palace in Cairo in 1951. He was arrested in the last academic year in because of his religious affiliation. He was subjected to torture in the Asyut military prison, after more than three years released for health reasons. He continued his university studies where After graduation, he worked as a doctor in the city of Giza, where he has been arrested again for two years, then moved to the Ministry of Transport and Communications, from which he traveled to Kuwait in 1968 and then to the United Arab Emirates, where he spent more than a quarter of a century. (al-Din, 2018: 2)

Through a vast amount of culture that he got from a variety of ways, his literary prophecy has reached the point that in the secondary school he collected all the poems written in national, religious, and emotional events and issued in a booklet titled *Songs of the Strangers*. His literary star began to pop up on the criticism scene and among the writers when he met critics and analysis in his early life, in different places like literary clubs, cafe's and literary symposiums, the talent improved more when he was arrested in prison, where he issued his novel *The Long Road*; presented in the Ministry of Education contest, which was held each year, won the first prize, at the same year 1957 he also won first prize for his study; *Iqbal :the Revolutionary Poet* and it was enough to make Najib Al-Kilani's star shine in the newspapers, magazines, and radios. Literary magazines made a lot of interviews with him highlighting his literary productions by analysing and criticising him.

After that, his creative works flow that included most of the writing arts, poems, novel, short story, and plays, translations, biography, and critique studies, intellectual work, science and medical research, his books reached to a hundred books and more. He was appointed as chief of many literary organizations and member of as many associations. He was the head of 'The League of Islamic Literature'. As the first person

called for its establishment, a year before his demise, The League honored him by designating him as 'The Pioneer of Islamic Story Writing', in its regional office at Cairo.

Although his literary talent emerged early in poetry, then turned to stories and novels, because he found that it is more appropriate to present his ideas and broader horizons in social and intellectual issues that he came up with to address the spirit of man and people's concerns. (Karim, 2014: 4)

Last Days of the Writer:

After a long life in the United Arab Emirates, came back to his country, when he has been sick. The king of Saudi Arabia invited him for better treatment in a special hospital in Riyadh. It was a fine gesture from the King, but he didn't go to Saudi Arabia. The decline in his health continues to its worst, as he was unaware of the danger of his disease that revealed by the surgeon in his first operation, he was diagnosed with cancer. After being exposed to a dangerous condition, his family preferred not to disclose the matter to him. His health continued to decline till the last breath on sixth March 1995. He passed away leaving behind a history after him.

He won several prestigious prizes for his distinctive works in various fields of literature, as mentioned up:

- 1- First novel *The Long Way*, won the Ministry of Education award in 1957.
- 2- In 1960 issued the novel *The Promised Day*, which won the prize of the Supreme Council for the Care of Arts and Literature in Egypt.
- 3-His book *Iqbal: the Revolutionary Poet* earned him the Award of Biography a golden prize by Zeyaulhak the president of Pakistan
- 4-*The Darkness*, a short storybook, is one of illustrative works that won him the award of 'The Magazine of Muslim Youth' in the competition of short story writing in 1957. He continued his voyage of success and prominence through achieving new milestones in his life.

5-He was awarded a gold medal by Dr. Taha Hussein in early seventies; he was conferred upon a prestigious award from 'The Arabic Language Academy' for his novel *The Killer of Hamza* that represents the cause of freedom in dramatic style.

6-One of his novels *Night and Sticks* converted into a film which won the first prize in Tashkent International Carnival and A llama Iqbal Gold Medal.

7-He won a reward from The Federation of Writers, on his book *Ill Society*, written on the subject of pathetic conditions of prisons in Egypt,

8- Award by the Ministry of Education on his book *Shao qi in the Caravan of Immortals*, the biography of greatest Arab poet Ahmad Shao qi.

His novels followed a rich pattern such as *The Light of God*-two parts-, *The Convoys of the Freeman-Napoleon in the Azhar*-, *Omar Appears in Jerusalem*, *Turkistan Nights*, *The Giants of the North*, *The Jakarta's virgin*, *The Confessions of Abdelmutajali*, *Tears of the Prince*, *At the Going Time*, *Smile in the Heart of the Demon*, *The Land of Prophets*, *The Woman of Abdelmutajali*, *The Princess of the Mountain*, *Al-Hamidiyah*, *The Story of Jadallah*, *Pigeon Peace*, *Blood for the Myths of Zion*, *The Devil's Head*, *Those who Burn*, *Black Banner*, *Stormy Spring*, *Men and Wolves*, *The Man who Believed*, *Journey to God*, *Ramadan Habibie*, *Black Shadow*, *Maiden Village*, *Dawn Vanguard*s, *Black Shadow*, *On the Doors of Khyber*, *In the Darkness*, *Assassin of Hamza*, *Abu Alftuwh al-Sharkawi Case*, *Blank cup*, *Meeting at Zamzam*, *Suhad Nights*, *Night of the Sins*, *Nights and Rods*, *Queen of Grapes*, *Kingdom of Belhuty*. *The Immortal Appeal*, *The Promised Day* and story collections; *Tales of A Doctor*, *Knight of Hawazen*, *Tears of the Prince*, *Narrow World*, *When You Leave*, *Knight Hues*, *The nightmare*, *Our Date Tomorrow*

In the poetry wrote about ten books, including *The Age of the Martyrs*, *Songs of Strangers*, and *City of Capitals*.

In the field of criticism, he issued the books: *Islamic and Literary Doctrines*, *My Journey with Islamic Literature*, *Horizons of Islamic Literature* and *the Entrance to Islamic literature*.

In the field of thought issued: *Under the Banner of Islam. The Way to an Islamic Union, Islamic Enemies, About Religion and the State.*

About his biography, he wrote the book; *Profiles of My Life* (five parts).

Plays and writings about theatre;

1- *General Ali* 2- *On the Walls of Damascus* 3- *The Trial of Assuad Al insi* 4. *The Dark Face of the Moon. About the Islamic Theater, Towards an Islamic Theater.*

Poetry Collections;

1. *Stranger Songs* 2. *Long Night Songs.* 3. *Age of Martyrs* 4. *How Do We Meet* 5-*The Gulf Pearl* 6- *The Sin City* 7- *Immigrant* 8- *Towards the Heights?*

In his profession as a doctor issued: *Food and health, The Future of the World in Child Health, Watch out for Blood pressure, Religion and Health, the Field of Prophetic Medicine.*

His works translated into several languages such as Turkish, Urdu, Persian and Indonesian. He remained a creative writer even during his suffering from the pain of his illness and satisfied with the satisfaction of God and his destiny, died on the seventh of March 1995. After filling the Arab-African intellectual arena with literary alternatives and rich artistic creations; it was indeed the most prolific writer and the most authentic expression of the reality of man and the concerns of Muslims. (Karim, 2014: 5)

2.2. Theoretic Background

Najib Kilani is one of those who realized their purpose and his talent in the art of narratives, formulated with the nature of realistic understanding, he was a distinguished writer and ambassador of humanity approach by his pen in the most countries of the colonized world. His literary works were able to penetrate the wall of the blackout that his opponents tried to impose on him, so that there is no one who has read even a single work of Najib al-Kilani without being impressed for his literature and writings, which combines the imagination and the true pure realism, in which analyzes and diagnoses the disease in the horizon of treatment, offering alternatives in a wonderful literary style, not

the false realism that increases the falling of society in the swamp of decadence and works to blur all the focus of light in it, or lose the rest of the identity that distorted by the colonialism through a long time in history.

He is known for his expertise in writing novels, clever to choose strong and varied scenarios and a strong influence of words. Besides that, an elegant dialogue style makes the reader become carried away by the story with full appreciation. He presents his novels with contemporary portraits. In addition, mastery of stories in various parts of the world such as; *Turkistan Nights* is about the ideological conflict and power that occurred in vulnerable Turkistan in 1900-1950s. This novel reveals the political conflict of the Turkestan people's struggle filled with cruelty. The political conflicts in this novel illustrate the struggle of the people of Turkistan in defending their country from communist colonialism, namely China and Russia. This novel is an extraordinary novel, as are the other Najib Kilani novels which tell of the heroic resistance of the people of Turkistan in fighting Chinese colonialism. They continued to fight in order to protect the honor of their nation and religion. Also, it describes the struggle of a woman who sacrificed for the purity of her land which was trampled by the invaders. A woman who fights against the colonizers. But the trials she faced were very heavy. Her choice caused her to be convicted as a traitor to her people. But finally, people found out that she was a hero.

Najib al-Kilani noted that literature and the arts have had the most impact in the formation of thought and conscience in the Arab and Islamic world, more than any other means. Most of our writers have imitated and followed the ideas and styles of colonials in what they write, so, we find the stories, films, plays, and poems they wrote, which mastered in highlighting the abnormal characters in their actions and ideas, and which originated their perceptions and behavior from another source of outsiders to our original sources. It was free for our writers and scientists to learn from their heritage, their principles and their consciences, so that they do not fall into the clutches of tradition, and stay away from the basic components of their personalities. The writer Najib al-Kilani could present a picture of the desired literature, and proved to be closely

related to the reality of life, standing in the face of other works of literature that are reproducible to trivial creations, through a serious life full of literary offerings.

He was known as the only writer who came out in the story writing outside his country and toured with it, in many other countries, interacting with different environments, he was with the rebels of Nigeria in the *Giants of the North* novel and with Ethiopia in the *Black Shadow*, with Damascus in the *Blood for the Pie of Zion, On the Walls of Damascus*, in Palestine *Omar is in Jerusalem*, Indonesia in the *Jakarta Virgin*, and Turkistan China in *Turkistan Nights* in which he predicted the fall of communism more than thirty years ago. The writer, in general, has the ability to predict and forecast next to the technical vision in many of his works. Al-Kilani, may God have mercy on him, employed many of the mechanisms of narrative art in his poetry, using the symbol, mask, dialogue, narration and subsequent expressions, flashback -the memory of the past and back- the paradox, and the clips cut through different expressive forms and contents. (Al-Qau'd, 2010: 12)

Turkistan Nights and *Napoleon In Al-Azhar* Novels by Najib Kilani represent the post-colonial writing product from the reaction of the writers that wanted to invent their original literature in front of the colonial literature, these novels represent the writers perspective of the story of two nations ideologies and their resistance to the Chinese and French colonial imperialism, in various aspects including economy, religion, politics, and culture. A hard resistance from Turkistan natives to Chinese and Russian occupation for the independence of its nation and country. The robust revolution of Egyptian people against the French colonization. The description of colonial imperialism operations against the people of Turkistan and Egypt try to destroy the region and everything that people are proud of especially their religion by destroying the Turkistan people's place of worship converting it as an intelligence office, burning ancient manuscripts for warmth their solders at night, pulling and tearing the veil of Turkistan women and forcibly taking Turkistan girls to marry Chinese soldiers and migrants whom are different in their beliefs, not from lack of women in their country, but they aim to erode values of Islam through Turkistan women. And the same atrocities by the French

armies against Egyptians. These and many other points will be discussed through this paper on that issue. (Hazry, 2012: 14)

The story subject presented in the works of the novelist is not abstract or a report but is subject to a particular regulation originate from the perspective in which it is seen. The term of the perspective derives from the fine arts, especially drawing art. The shape of any object on which the eye and the image you receive depends on the position that the viewer is looking at. The terminology used in this regard is used critically. The concept of a perspective should not be limited to a thought or an ideological term, in that area it would be broadened to include such a concept besides that a -perceptible- vision of a story substance, it is presented through the same conscious that you see things and receive them in a self-way, forming his own vision and angle whether it was ideological or psychological as well as the expression start point chosen by the writer to offer his novel, with the position he chooses or comes within the level of time and space for each of the events and for the reader of the novel. In the field of the craft of the novel, we see that the point of view is the one that governs the precise approach- the issue of the status of the narrator of the story- he narrates as he sees it in the first place and the reader in the face of the narrator is listening and he may actively tell the story in a way that, he forgets the presence of the narrator and the scenes are embodied in the characters of the novel. (IP, 1954: 15)

The novelist is the creator of the imaginary world and he has chosen events, personalities, starts, and endings. But he does not appear directly in the text. As the narrator chose, the narrator actually a drafting style, or a structure of the story, like personal, time and place, this is the way of presenting the material. There is no doubt that there is a distance between the novelist and the narrator, which is not equal to that, as the narrator is a mask of the many masks which the novelist is disguised behind to present his work. This perspective is the building of comprehensive and holistic values of literary work that emerges through the different values levels in which they are presented. Boris Uspensky identifies this general ideology or the basic viewpoint of evaluation that governs literary work as a system of general values to see the world in

mind. This level does not appear separately in the building of the modern text but permeates all parts of the literary work. The course was committed to this fundamental system in classical ancient drama, commenting on events and personalities based on the ruling ideology. The narrator has played the same role in the classical novel and in the realism novels, and continues to comment on the events and evaluating. When the voice of the narrator alleviates and the new authors called for the selection of the author's personality, the ideology did not appears directly, but rather resorted to the author's more skilled and hidden methods to allow readers to get these general values. Some even went further, refraining from taking an absolute public stance and leaving the subjective values of the characters loyal to the readers interacting and treating each other freely. This has resulted in the general ideological perspective that governing a literary work becoming far from a categorical selection that its analysis depends to some extent on the instinctive comprehension and probability of more than one interpretation. It is not our interest here to provide an objective study of the ideological perspective with the purpose of reaching a moral judgment in this perspective - this is not our area of research - but we seek to study the techniques of its formulation in the structure of a literary work. (Uspeniski, 1973: 10)

The perspective does not just move through the narrator, the viewer of the world who knows everything and reveals the whole scene from the observation center and goes from one personality to another, but the circular movement in the ideological perspective also represents the psychological perspective and is reflected in its structure as well. The presentation of the characters in the novels of Najib Al-Kilani based on the structure that is similar to the hall of mirrors and the characters are reflected in the events. (Al-Qau'd, 2010: 12)

If the ideological perspective is the system of values through which the character controls the surrounding world, and the psychological perspective is the angle through which the imaginary world is offered, the expressive look is the way that the personality expresses itself through it. The story is based on a narrator that takes upon himself to narrate incidents, describe places, present the characters, convey their words, feelings

and ideas; in this case, there is a dynamic relationship between the words of the personality and the narrator. This is a complex interrelationship since the narrator may convey personal speech carefully, or it may be highlighted by his own form and hence comes different levels in the expressive perspective. Narrator's perspective may be approaching a person's perspective and may get away from him, for example, the dialogue is the closest to the personality and the narration is far from it. (Qasim, 2004: 179)

Najib Al-Kilani resorts to the use of the free direct method of conveying the speech of the personalities for the stream of the ideas, perhaps the reason for that in these novels is there is no difference between frank dialogue and hidden dialogues, the unity between the two methods of transferring the two levels of dialogues.

It is seen from the study of perspective levels in the novels of Najib Al-Kilani that he is competing the methods used in the high-rank novels and the structure of novels at all levels is characterized by the novelty of methods and techniques. He was able to employ the various structures in welding and equivalent, making the novel a full, mature work. A work that benefited from the schools of classical realism technique, but did not stand with it, surpassed the standard of the modern novel in the techniques and methods used. So it is worth here to mention to the thoughts and ideological perspective of this great author before going to his novels of *Turkistan Nights* and *Napoleon in Al-Azhar*.

Most of the subjects in Najib Al-Kilani's novels are taken from actual events of his time. A chronological and rapid review on Kilani's novels show that the novels of this Arab writer consist of three sorts;

First, novels that narrates the issues of Muslims out of Arab lands such as *Turkistan Nights*, *Giants of North Jakarta's Virgin*, *Black Shadow*, and as well as novels about the Egyptian people whom exposed to oppression, violence and tyranny by the despotic political regimes and the social issues such as freedom, justice, women etc... Novels like *Abdul Motajali's Confessions*, *Abdul Motajali's Wife*, and *Queen of Grapes*.

Second, historical novels with stories inspired by the prophetic tradition and the history of Islam and in which the author intends to aware the reader of the rich civilization of Islam and religious values such as jihad and defense.

Third, romantic novels talking indirectly about the grief of the people, social problems such as poverty, ignorance, backwardness, and disease; such as *Spring Storm*, *Burning People*, *Vanguard of Dawn*, *Slaves' Night*, and *Jadallah's Story*. (AL-Qau'd, 1994; 22)

2.3. Ideology in the Works by Najib Al-Kilani

The thought and ideology are one of the very important fields in building human mind and instructing him to understand and grasp what surrounds him of phenomena, accidents and political, social and economic systems. In order to understand this literary work, it is necessary to mention the ideological perspective of the writer.

The religious tendency in his literature, as he puts it, is: "A methodology in thought and behavior, and a combination of theory and practice. Islam is the mercy of the worlds; because God wants the happiness of slaves in this world and the Hereafter, and wants a method that achieves balance for the individual and society, and takes into account the evolution and stability, and make it a moral guarantee of the affirmation of good, justice, love and unselfishness » (Kilani, *The Enemies of Islam*, 1981, 7) And if this religious orientation includes the economy, politics and community affairs, it is first to include thought and literature. In the eyes of Al-Kilani, the arts and literature in Islamic civilization derived their origins from two sources: the Quran and the conduct of the Prophet first, and then the Islamic civilization experience which witnessed great prosperity, the arts of poetry, writing, in various cultural and scientific fields secondly. This heritage also distinguishes itself from idolatry and ideological deviation, and served as a servant to its society, in proportion to its aspirations and desires (Kilani, *The Enemies of Islam*, 1981: 11)

However, the desired Islamic vision will not be confined to thought and minds but must be transformed into a living reality that combines work and application with looking and pondering. It will serve as a good role model for people and constructive

participation in solving their persistent problems by adopting advanced scientific methods in order to face challenges and the phenomenon of corruption and exploitation. Kilani said;

“This transition from theorizing to the practice, in its intellectual and educational spaces, is mainly related to the problem of the conflict between Islamic ideas and Western ideas,” a very important cultural and civilization subject in confrontation of the colonialism, which was analyzed and dismantled by many modern authors, before Najib al-Kilani, who wrote several books on the need to adhere to the fundamentals of Islam in the face of Western ideas, especially in his famous book: *The Conflict between the Islamic Idea and The Idea of Westerns in the Islamic Countries*, which showed that the renaissance of Islamic societies, cannot be fully realized, unless it adheres to the doctrines and ethics of the Islamic way of life, and has the function of guidance and testimony to the people. We also recall the Algerian thinker Malik bin Al-Nabi (1905 – 1973), who presented in his books and lectures an analytical approach, including the nature of colonialism, the problem of ideas, how to create effective ideas in our society, and how we must understand the colonial style of intellectual conflict, so as not to have any authority over our minds (Nabi, 1981: 20)

Najib al-Kilani noted that literature and the arts have had the most impact in the formation of thought and conscience in the Arab and Islamic world, more than direct military colonization. Most of our writers have imitated what enemies write, so we find novels, films, plays, and poems they wrote, which mastered to highlight the abnormal personalities in their actions and thoughts, which sourced their perceptions and behavior from the resources of another intruder on our original. So, it was better for our writers and scientists to learn from their heritage, their principles and their consciences, so that they do not fall into the clutches of tradition, and stay away from the basic components of their personalities. (Nabi, 1981: 21) literary the culture needs a religious conscience, which leads to the refinement of emotions and the relaxation of aspects of life, through a system of values that safeguard the social personality and prevent the occurrence of conflicts and cracks, especially in the midst of the dangers of consumption of material

life, this is what Najib Al-Kilani has dealt with in his novels and literary narratives. The task of literature and the arts has complemented the functions of science, which is concerned with the search for the facts, but literature deals with what is good and right.

This does not mean a dry commitment to specific issues, nor can it be a complete liberation, gives writers absolute freedom that goes beyond the set of social values that unify people and prevent creativity from its faults exaggeration, which makes the arts abstract and without a functional message in society. Najib Al-Kilani considered that as a religious duty. He said: "Our confused generation will not be able to reach the shore of certainty, confidence, and trust unless it takes from its religion the medicine for his complaints and a weapon in its battle." (Ali, 1980: 17)

He was always putting the high values of humanity before his eyes in every work he did, and that values were sourced from the religions that came down from Heaven,

At the beginning of his novel *The Promised Day*, he states; "Another point is the humanism in the story... humanity lighten national or nationalist tendencies and increasing them, richness and inclusiveness in depth. I've tried my best as I write this story to take on those important meanings...I tried to discuss -- on the mouth of the heroes of the story - important issues, such as religion and war, the aspirations of the adventurers and the lovers of glory, and the fact of life and its goals... So, you see me I haven't recorded an event of the story, or the highlight of a character, or have a conversation from dialogues, except that it has a big goal and purpose behind it... Do you see me as much as I want? (Al-Kilani N., *The Promised Day*, 2015; 7)

In the novel of *Turkistan Nights* he points out; " the belief is great, and this make me look at anyone, and love him or hate him, since the thought covers the temple, earns him clothes, makes him smile, and speaks lovely talks, makes him human." (Al-Kilani N., *Turkistan Nights*, 2015: 59)

Najib Al-Kilani's novel *My Beloved Ramadan* embodies that meanings and objectives, where he portrayed what happened in the battle of the tenth of Ramadan, the sixth of October 1973, highlighting the virtues of the month of fasting in mobilizing the

morale of the Egyptian people before the fight and during the confrontation. The importance of the Islamic faith in pushing people to strength, patience, and victory, as an indication of the events of Badr battle in the early history of Islam, seeking the lessons of the life of faith, and draw the divine ruling in victory and empowerment. This is highlighted in vivid characters, seeking certainty and truth, and understanding the message of life and religion, such as the brave soldier Ahmad, who is full of faith in God, and who is confident of God Almighty, and his great fiancée, which is consistent with the atmosphere of transformation towards truth and honesty. . Abdul Fattah's father Ahmed, a fighter who does not afraid of death, dedicated to the service and defending of the homeland. (Al-Kilani N., My Beloved Ramadan, 2015: 70)

He also pointed out in the novel *The Convoys of the Freeman* that religion is always the motivation to resist injustice, colonialism, and corruption, which is responsible for the deeds of solidarity and cooperation among people. Haj Mustafa Bishtelli, the hero of the novel, is a model of the Muslim man, who is not subject to humiliation and injustice. And defends and defends his homeland, no matter what challenges facing him. Although he was arrested, imprisoned and tortured, he returned to the battlefield, preferring to die in the convoys of the freemen and martyrs, reciting the verse of exalted Quran: "Do not count those killed in the way of Allah dead, but alive with their Lord happy with what God gave them of his bounty and preach to those who did not follow them from behind them, not fearing nor they grieve. (Al-Kilani N., 1994: 57)

In the novel *The Black Shadow* used faith as the eternal cause of the human being for the conflict between truth and falsehood, this has been used in various pioneering literary and artistic style. The hero of the novel, Eyazo the leader, despite his captivity and defeat, remains victorious in his words and deeds. His heroism is linked to his faith, his ability to sacrifice for a just cause, dedication to the promotion of justice and right, and conquest over evil and injustice. (Moussaoui, 2009: 72)

The faithful man may not always remain strong and constant. He can experience moments of weakness and despair when the circumstances of life stress him. But if

despair or doubt leaks into himself in front of the tyranny, injustice and the spread of corruption, he will soon be able to return to himself and listen to his senses and shouts from the depths of himself, as the hero of the novel exclaimed: "Forgive me, Lord. Have mercy on my weakness. I am a man of limited energy. This is how you created me. when I read the Quran my heart relaxes, and widen the prison, turns it into a hilarious paradise, and flooding my soul with hope and faith" (10). (Kilani, *The Black Shadow*, 1982: 193)

In his theoretical work *An Introduction to Islamic Literature*, Al-Kilani notes that the heroin Islamic novels, unlike his counterpart in modern western narratives, it ought to present a good example to be followed in honesty, meticulousness, and uprightness.

It is clear that Najib Al-Kilani employed high Islamic religious values, the system of prophetic ethics in the service of literature, and therefore in the service of man and society, building the Muslim internally, intellectually and spiritually, because the stories as taught by the Holy Quran are for preaching and consideration. The Almighty God said: Tell stories for might they get thinking. The verse contains an order for the Prophet (peace and blessings of Allah be upon him) to narrate the stories and to multiply the proverbs mentioned in the Qur'an, and tell them to the people, to reflect and consider them, so that they may appear in educational effects and behavioral outcomes. These are the functions of high Islamic literature. (Dr, 2019: 50)

2.4. History as a Main Reference

There is an idea that some of the stories is like history, or that history is like a story, because both are trying to answer social, economic, cultural, or political questions in the past, especially that the story as it approaches the base of facts became closer to history, while history as it approaches the narrative mode gets more away from itself. It is true that history and story both employ the same material to detect past events and trace its tracks, but the story may sink in the small details to give a kind of realism, while historians are looking in the past down to the facts and theories, without neglecting the language or presentation style, and remove the events through the characters that pulled out of the picture. History, therefore, can become very confusing,

because one cannot monitor all events, And because we have to deal with it only to be selective for some of its events. This selection in itself spoils scientific method of the historian, between the two evil, one is a selection that indicates bias in language and subject, and the other is a generalization that the details lost with it, which draws the threads of the texture and the woof in the historical picture. This confirms that the boundary between these two practices is fluid and dynamic, and furthermore that the bridges connecting them, and the common elements between them, is stronger than simply being neglected when the writer is engaged in writing the historical novel, or when practicing the methodology at the time of writing history. This subject, brings the historical novel and narrating history, to the point of not touching the goal of each other, but keep both different and completely independent of the other by the academics and specialists, as for others, the question of mixing them was and still exist, this confusion is evident in ancient times, as well as in the Middle Ages, when the narration or story was the first of the historical subjects or historical writing, as is the case in modern times, In the 19th and 20th centuries, the historical stories were closely related to the narration of history, because both were associated with the emergence of what is known as 'national literature', based on the fact that both branches built their success on the fact that they combine real events with imagined elements, so, that the public at that time were puzzled over whether they should put limit between the stories and history of the past . In fact, history cannot be conceived as events that occurred only through time, but it is a work that is closer to deciphering the codes and translation, hence comes the difficulty, a difficulty that cannot be overcome easily, we may not see an explanation for the occurrence of an event, that caused the conversion of an event path or other subsequent events, we find ourselves unable to connect them despite their continuity. In the case of the story, the author enjoys unlimited freedom for creativity and imagination, a feature that would facilitate many obstacles, an advantage invested by the author Najib Al-Kilani. It is true that the historian is far from drawing the picture of reality no matter how he is close to it, but we are certain that it is impossible to draw a picture of that reality, and that all he can do is to get closer to some of the facts of that reality, which enables him to draw a picture parallel to the reality that he will never know, however,

when we read history, we believe that events have already taken place. Hence, this parallel framework has been established for the literary purpose, Hence the confusion comes between the historical novel and the narration of the history, Why? This confusion occurs because the writer of the story makes the events take place on his hands, and can deal with all historical perspectives so as to integrate them into the narrative drama in perfect harmony; It is a harmony that the historian cannot achieve as much as the novelist. In any case, the link and the relationship between the two stands, maintaining that the composition of the story is woven into fiction and that history is woven by reality, in both cases, the writer whether was a literary one or was a historian try to link event elements to story building, so it comes harmoniously, or so we imagine . (Tubeil, 2016: 3)

In any case, the historical novel is one of the important kinds of literary works, as to containing the bulk of knowledge, heritage, and historical values ;so that it was the first purpose for many novelists who found it as their first field that could express their ideologies and their directions towards the events of history. History events feature have all elements of the work of a novelist, where our history has a rich and the large potential for the novelist's appetite and temptation, to bring out literary works from it, Dr. Najib Al-Kilani was therefore pressed of seizing the great opportunities that history gave to the literature in general and novel especially. For him, the historical novel is a fundamental link in its long chain of his journey.

In our reading of the novelist Najib Al-Kilani, we note momentum and interest in history since Kilani was at the beginning of his literary career and up to his maturity and reputation. Why he pay attention so much to history? Is it a desire to escape from the captivity of the reality and its forms, or is it a nostalgic for a past that is still a paradox and strange to the present that is drowning in conflicts and an invaded culture, or is it a conscious strategy from which Kilani has set off to break the barriers between the past and present in order to make them two elements that feed each other? Many questions are raised when speaking of Kilani's interest in history, and in rewriting it literarily. His novels on the ancient Islamic history we find the following novels of him: 1. *Nauru*

Allah.2 Assassin of Hamza. 3 On the Doors of Khyber. 4 The Promised Day. In the area of modern and contemporary history, we see him writing the following stories: *Vanguards of The Dawn. The Land of Prophets. Journey to God. Ramadan Habibi. Immortal Appeal. Turkistan Nights*, It is accounted for Dr. Kilani that the concept of the historical novel was clear to him, as he did not write the novel that teaches the events of history, as was the aim of George Zidane, for example, and sought to make the novel an influential element embodies a meaning of the meanings, or an idea of ideas as point s out the purpose of the novel *Hamza's Assassin* and that he had wanted to clarify the concept of freedom from the hero's point of view when he was in ignorance. (AL-Qau'd, 1994: 22)

Other than that, he dealt with historical facts different from the historians and did not forget- in writing the historical novel- that he is writing a creative act of literary in the first degree. According to George Lukas view in the artistic construction of the historical novel, he made the real people as secondary characters, as in the novel *The Promised Day*, and *The Beginning of the Dawn*, gave the key roles to the secondary figures, so as to give the mind the flexibility to move through to formulate the story to keep it far from harming the realities of history, while presenting the required idea that affects the reader's conscience and feelings. Our author has succeeded in striking a balance between the content on one hand and the form on the other, He has been able to make both the good content and the right artistic shape to meet in the halfway through the success of achieving the difficult equation between content and form, in particular, the previous saying has its share of truth, as the space of creativity in the area of Islamic story reflects the strength of the content, although the works of the novel is unlikely to hold much more information, and it seems that Najeeb Al-Kilani have been too cautious from overwhelming the content side in a way that the artistic side seemed to be eye-catching, with his desire to establish the necessary balance, which was one of his objectives, which he promised the reader to achieve. In his introduction to the novel, *The Promised Day* “and the true art is a combination of successful expression that brings together vibrant ideas that are very positive and worthwhile”. (Al-Kilani N., *The Promised Day*, 2015: 5), he added, “The result of the mixing of historical facts with the

rules of the literature is a mix that needs vigilance". The balance that the author has succeeded in setting up between truth and art, making the reader getting benefit from a historic matter, without having to feel that he is reading history, that is enjoyable with its imaginary events that have been signed by the heroes through content of exciting dramatic facts, providing injustice, oppression and crime in its brutal forms, and offering images of sacrifice and bravery that rarely have a counterpart in our modern history.

Thus, we can say that the historic narration is the means that adopted by the novelist Najib Al-Kilani in presenting the historical realities in a technical style that collected between the imagination and reality references for carrying on his message and ideology. All the historical novels that have been written by Najib Al-Kilani like *Turkistan Nights* and others were indeed based on constituent historical facts, but by no means could be called duplicate of history. Rather history as a literary work processed with high aesthetic and designed product in an intelligent narrative and certainly created a new meaning to the world of the reader because, works of literature including novels, become a good reminder of historical events that happened in the past. (Al-Arini: 1988, 2)

2.5. The Role of Women in Najib Al-Kilani Novels

From the view that literature as an expression of life, women had a distinct presence in his novels in general. Najib al-Kilani presents several issues related to women as well as common issues concerning them as well as men's issues, such as poverty, political persecution, economic exploitation, ignorance, and so on. Women's issues seek their fundamental rights, such as their right to education, family and community attitudes, and often not in their priorities. And shows us how, as a result of deprivation of education the problem of ignorance arises, whether about the requirements of modern life or matters of religion and concepts, and there is the issue of women's liberation, which Najib Al-Kilani discusses directly or through the roles and attitudes that assign to his characters, as well as their right to express their opinion and interact with national events. And the right to choose the husband and how the social tradition has stolen this right, in relation to this issue there is the issue of honor -from the

point of view of customs not religion- where women alone are fully responsible without men, and the society rejects them even if they are not wrong, but always a sacrifice. Najib al-Kilani also discusses the issue of family relations: their nature, factors of success and the reasons for their failure. Last but not least, the writer presents in his novels the issue of women's work outside the home and its economic role, both in her family and in her community. (A group of Writers, 2007: 12)

All of these issues are presented to the reader consciously, and deliberately. In most of his works, if not all of them, his principles dominate his literary works. Personality is embodied in the idea, not as in non-committed literature where the personality seems to be the one who develops the idea and invents the event and whatever values. Dr. Najib is still influenced by the modern story style in all its details and methods; I mean the dominant Western story of this literary kind. Women are essential in every story, and if a woman is present there must be love, passion, adventure, and something of sex, and perhaps even more in the story.

Najib Al-Kilani has often emphasized the substance of chastity and modesty of Muslim women in his novels. He attempts to persuade the reader that women's freedom is well-suited with their coverage in Islamic societies. As a loyal writer to Islamic principles, he has understood in his life, especially after membership in an organization and staying in countries away from home, to respect Muslim women. Women, as they say, are half of the community, and women of our time have issues and problems and dangerous practices, which is why it is necessary to approach her with a certain level of honesty, clarity, and legitimacy. In the story when talking on women it should not confine all attentions to safe, pure models alone, although that's essential, It is necessary to mention of deviant models of women, and to their misdirection and misbehavior, her bad consequences, her confused thoughts, and emotions, to show the recipient the good from the bad. And as the poet says, the opposite appears the beauty of its opposite. The Quran prototypes of stories have presented both types simultaneously until the image is clear, and the lesson appears. And Najib Al-Kilani agrees with Imadadin Khalil, who in turn says, our society is full of wrongdoing, and because of its lack of respect for this

religion, they had a lot of crises, distractions, and depravity in the sexual matter, or more precisely and more closely in the circle of custom between men and women. And if it's the Western writers invent in accordance to their perspectives in general, it is required from Islamic writers to have a position and not to escape from this issue by the pretext of piety and goodness whereas we see every day a bulk of wrongdoings and mistakes in the heart of the society. (*The Status of Women in the Novels of Najib AlKilani (Based on Two Novels of Jakarta's Virgin and The Man Who Believed*, 2016: 5)

He cares about women in most of his works, for his woman does not just represent sex and pleasure, he does not bring ahead love in every story even of a woman's existence, life isn't like that, she is different in his image, she is half of the society and she is the sister of men, and has her responsibilities in life, like man's responsibilities. He has never presented an improper description of woman appearance; when needed, he refers to a few points in short. His portrayal of Fatimah wearing in the novel represents his view on this issue: "A young unknown girl will dig down the path while he is going to the platform from where the party's leader speaks, about 20 years old, more beautiful than anything are her eyes shining vitality of life, faith and greatness. She wears loose clothing with long sleeves, she has a long white scarf covering all her hair; her face seems bright and beautiful (Al-Kilani N., *Jakarta's Virgin*, 2015, 18) According to Kilani's notes, it can be found that Fatimah's clothes and wearing are more noticeable than her other outside appearances; he just mentions to the shining of her eyes in few words. The portrayal of Fatimah's hijab shows that hijab is not a hindrance to development and combat, but it is a positive reason against all ethical principles. Elsewhere, when Fatimah has no option but to meet with the head of the party for saving her father and her fiancé, she goes to his house; she ought to go to the house accordant to the call of the representative's wife. The party's head depicts Fatimah in these words: "It was near ten when the leader returned home at night. He saw a young girl sitting with her husband; she wore loose clothing with long sleeves, she had a long white scarf" (Al-Kilani N., *Jakarta's Virgin*, 2015: 33). Fatimah's wearing is mocked many times by his friends during the fighting:

Studying the stories of Najib Kilani, especially *The Man Who Believed* and *Jakarta's Virgin* shows that Kilani is a dedicated writer who makes use of all his issues to promote and disseminate Islamic values. In most of his works, Kilani argues females and their problems. What can be obtained from his works are as follows: Najib Kilani's novels' female personalities are not one-dimensional characters; but they can present and participate in all social, economic, and political spheres. Unlike old writers and some contemporaries, Kilani looks for describing the appearances of the woman to highlight vulgarity; but he defines women appearances in short when needed. In his viewpoint, hijab will not obstruct the progress and it is not a hindrance for contributing in public. In his novels, female protagonists participate in many political, social, and economic operations; sometimes independent of males. However, the identity and personality of women are created only in the setting of home and family; together with other members of his family, she discovers emotional and mental peace. There are deep feelings among all family members, and females are at the core of this kind of partnership. A household wife copes with economic affairs as well as administrating fostering children.

For Kilani, marriage is a very significant problem that calls for both males and females to help select partners; as well as, the basic thing to marriage salvation and survival is the availability of common cultural, religious and social fields. Kilani thinks that important variations in philosophy and attitudes between males and females constitute a basic barrier to the persistence of life. In most of his novels, Najib attempts to propagate Islam's values; he has never permitted superstition and insults to destroy the holy realm of Islam. Kilani's works are implementations of real events of his time. His characters are commonly in a struggle with colonization and oppression; they are concerned about religion and the values of religion. Since females form half of a community, it is proposed that scientists, as well as attorneys, concentrate on job security for females in their society because most theories in Arab countries, particularly Egypt, have never gone beyond paper sheets, that one sees disdain and a lot of oppression of females. These ideas were only admirable in books and magazines, but in mind and reality, they have no voice. Educated females need to demonstrate that they

have no option to occupy men's positions, but they want to lead the family, and therefore society towards excellence and growth by two amazing wings of men and women. We can, after this presentation, attend women and their issues in the works of Najib al-Kilani. To sum up the issue in a few points: the woman has a clear and vital presence in his novels and that he tried as much as possible to emerge them. (The Status of Women in the Novels of Najib AlKilani (Based on Two Novels of Jakarta's Virgin and The Man Who Believed, 2016: 8)



CHAPTER III

TURKISTAN NIGHTS

Here we will shed light on the different sides in the style, structure, approaches, and techniques in the novels of Najib Al-Kilani especially in *Turkistan Nights*, *Napoleon in Al-Azhar*. First of all, shortly, I will mention to the story of the novel, then to the common points in most of his novels through different sides in the style, structure, approaches, and techniques in them.

The novel speaks on the details of the Chinese occupation of East Turkistan state, currently Xinjiang region, during the first half of twentieth-century and their direct violation not only on lives but on the principles of the peoples' religion Islam, the first thing they did was to force the parents to marry their daughters to the occupiers despite the difference of faith, and any fathers rejected that has been tortured and took their daughters forcibly.

"He was drinking from the teapot got from the hands of a young boy, perhaps was his grandson: He said; the story is a long tragedy, pilgrims come every year to Mecca and perform rituals and then return to their place... Does hajj imposed on Muslims just to come and return...? I don't think so... in this sacred place every visitor has to narrate the story of the wretched Muslim people who fell between the cruelty of the knife and the hammer?" (Al-Kilani N., *Turkistan Nights*, 2015: 1) Thus, Mustafa the hero of the novel began his long bitter story on the Muslim country of Turkistan, which many have not heard... Mustafa says:

"The occupation is temporal and may one day disappears and the battle with the enemy is a hit-and-run operation... Either the enemies' step on people's feelings, despise their laws and make fun of their religion, it is overbearing." (Al-Kilani N., *Turkistan Nights*, 2015: 1)

The events evolve and the Turkistan's find themselves between the two ends of the pliers and the deception of neighboring countries and policy tricks, the people believed in resistance and struggle as the only way to salvation.

After the occupation the Chinese Governor issued a decision that shook the country to the edge, requiring Muslim Turkistan women to marry to Chinese men without regard to the religion and traditions, the Governor has himself asked the daughter of the Prince of Komol city. This decision was the beginning of a clash between people and colonialism, so how can a Muslim woman marry a person who does not believe in Islam, even does not believe in any heavenly doctrines, and the Muslims have tried to overcome this impasse.

Even though every Muslim girl has tried so hard to look for a Muslim man to marry her before she could be made a sacrifice to a man of Chinese invaders or an immigrant, it was difficult, because of the bad situation they were lived in. At the same time, the Chinese police were dragging the girls to get them to marry soldiers, while the stagnant Turkistan fathers who rejected to obey that decision were under beating up by whips, foots, and heels of the rifles, disdainfully, and many Muslims, were escaping from the city to shelter in the mountains or wander in the deserts. The Muslim Prince of Turkistan, naturally, refused to marry his daughter to the atheist Chinese Governor, so he has been arrested and imprisoned, then after some days with his advisers he arranged a trick to get out of this dilemma, and he was revealing his feelings inwardly saying: " My daughter is in his arms, oh to the misfortune, I feel repulsion and nauseous, oh poor girl what happens if she falls between the clutch of this animal", so he pretends to accept the Chinese leader's engagement to his daughter, and when she knew about this consent, she didn't know the secret behind that decision. She tried to commit suicide preferring death over marrying this person. The secret behind the consent was to seize the opportunity of the Chinese leaders gathering to celebrate their leader's marriage, in order to exterminate them, all the people went out, attacking the Chinese and retrieving their daughters, and freeing prisons left under their hands, while the other Chinese were fleeing, begging to pardon them or kneels on the ground, asking for forgiveness.

The prince said that he had done his duty and that he had his daughter in his breast: "I can say now that I am a prince of Komol's people... I'm going to be a prince my whole life; I mean I won't throw the gun. I will not accept peace and I will not accept

defeat again, if we fail, I will go on the path of jihad to death... This is the only way I can live a prince and die like a prince.” (Hadara, 1995: 2)

Thus the people’s revolution began on Chinese colonialism, and they realized that the surrender would be catastrophic, there would be no limit to their descending, there was no means of defending the sacred values except fighting, and because searching for a peaceful solution in the confrontation between colonized people and the colonialism is a waste of time. A new spirit emerged amidst the grievances of the epic despair, herdsmen descended with their own songs from the mountains, the peasants came with their rusty clothes carrying their rusty arms, they cheered and saying Allah is the Great.

The events of the novel capture images how the people of Turkistan confront the repulsive Chinese colonialism, which aims to remove their sovereignty and erase their religion Islam from their mind when the army and the police have been set to force Muslim girls to marry Chinese men. They have no crisis in women but they want to eliminate values and principles, and some 100,000 people have lost their lives, while there were about a quarter of a million prisoners, Chinese tables are full of food., while the people were eating the leaves of the trees, and when the new governor Ogun took the power, he ordered to arrest the educated class in Turkistan, especially the writers, poets, and scholars, and set up a terrible massacre. In a period of its struggle, Eastern Turkistan been a plunder of a conflict between China's colonization and Russian colonialism, although the unity of Communist thought was a strong bond between them, which made them eager to erase Islam from the country, Russian arms and Russian men flowed to help the Chinese ruler, as well as the Russians inciting classes, against each other, and they make sedition among them, as like the Russian weapons could strengthen the Chinese hegemony, the Russian intellectual sabotage has been able to weaken the forces of the people and torn their unity, furthermore the Russians were taking over cattle in Turkestan and sending them home to cut off their descendants. In the Russian presence in Turkistan, entire Turkistan families were disappeared, some survivors told stories of brutal torture, which they were exposed to it and when they captured some Muslims in

one of the battles, they tied them in the wheels of tanks, then shot dead. (Mustafa, 2009: 12)

The Chinese and the Russians were spreading corruption in Turkistan society, calling for the spread of modernism and freedom, The first thing that hinders their activity is Islam that is in the people's beliefs and minds, and that is why one of their commanders says: When we liberate from ancient traditions, we feel that we become modern men, the modern man is the God of himself, not to be ruled by heaven and not to be intimidated by an unknown force, and the Chinese brought convoys of Chinese girls for spreading prostitution in the name of freedom and liberation, tearing up the clothes of Muslim women in public roads and discovering their faces forcibly in the name of development and civilization, and these subversive efforts have got some success, many young people have changed their language and used new slogans, many girls have come out to streets wearing short clothes with no veils, a sweeping stream of fallacies, scandals and perversity strips everything in front of it in the name of progress, the communist colonial in Turkestan has created a group of traitors cooperating with them and another group withdrew from life and did not participate in jihad, and a third group believing in the Marxist philosophy, When Janie named East Turkistan governor, he was assisted by three Turkistan persons who sold themselves to the devil, and Ahmad Khan al-Shiqi Turkistan appointed as governor of three provinces, and a traitor to his homeland- Burhan Shahadi- announced that East Turkistan joins Communist China with the urge of Stalin the Russian president.

Rebels in the mountain have suffered harsh months, preparing for the big attack. Khoja Niaz ordered some of them to spread across the country to get the news and to examine the enemy's condition. One of the men was Mustafa who went to the city of Kashgar and Urumqi until he arrived at the city of Komol. There, he was met by his friend Mansur Dargah. They had a dialogue about war and jihad and also about his beloved, Najmatu-Allayl. Mansur told him that she had been married by a Chinese officer. Mustafa shocked by that news.

The wedding was in order to protect the royal family; she never wanted to marry to unbeliever man, so before her marriage to Pauline-the Chinese officer, she converted him into Islam. His Islam was just ostensibly and he entered it for the reason of marriage. She did not love her husband and hated him because he fights in the rows of unbelievers and kills many Turkistan sons.

A new revolution set out under the leadership of Osman Patur, Mustafa and Najmatu Allayl murder Pauline-the Chinese officer. None of the Chinese men know who killed him. Then, he tells about the plans that Mustafa has organized. Mustafa ordered to have a great dancing party and invite a selection of high officers. On the night, Mustafa and Najmatu-Allyl escaped from the palace. A great explosion happens in the palace as they get away from the city. Then Najmatu- Allayl marries Mustafa.

Some change in the situation happened, as the withdrawal of some Russian troops because of the Second World War and the German incursion into Russia. China has suffered hard in its war with Japan. So the enemies' forces were weakened. In this case, leaders of the people took the opportunity to outbreak a great revolution, so they launched a great war under the command of Osman Patur to liberate their land and to defend their Islamic religion. The struggle of Muslims reached the time to its highest level and they had a great victory.

The revolution passed through many defeat and victory stages, at the times of the revolution defeats from the flood of the colonialists, the rebels were fleeing into the mountains, conducting dangerous attacks inside the cities, and in the stages of development of the events a revolution broke out in the city of Elli, led by a great Islamic scholar, Sheikh Ali Khan, who was able to liberate the province in 1945 and become president of the Eastern Turkistan Republic, then joined by the revolutionary hero Osman Patur and liberated two other provinces from the Chinese hands, and proved what Mansur Dargah said: "As we achieve something of victory, the true face of our country appears happily, the minarets put the lights on and raise the voice of magnification and praise for God." (Turkistan Nights, 2015: 55)

By the experience of this commander Osman, some other provinces have been liberated. Later knew that the Sheikh was only able to achieve this victory with sufficient help from the weapons that Russia unconditionally provided.

Accommodations from Chang Kai-Shek the chief of staff of China arrived supported by six suicide teams equipped with the latest weapons. The big war happened again between the two teams. The Chinese crowds were very large, so, rebel groups withdrew to mountains for the planning of a new strategy.

For that reason, the Russians try to dominate the territory of Turkistan. After the People's Revolution achieved its goals with the help of Russian arms, Russia established special conferences for Eastern Turkistan to discuss the question of a referendum on independence. Four people, three of them communist Turkistan's, were decided by the negotiations, their attention was to prepare for the election process. But in the meantime, Russia is trying to control the three provinces of Ellie, Altai, and Chachum. President Ali Khan was outraged and ordered his men to prepare for war. But the president has been kidnapped by a group of communists. When the Russian forces get forward for the occupation of the Altai, General Osman Patur resisted them and the war began. In the end, General Osman Patur forces won the war. After Russia was defeated in its first attempt to occupy the Altai, they come this time in large numbers, and with the machines of the Great World War. The battle was so bloody and violent. The enemies were lost as well as the Turkistan people who returned to the mountains. Chinese communist forces are entering again. Enemy forces have increased significantly. But the resistance continues under the leadership of Osman Patur, and his men do not want to surrender but want to fight for God to death.

In the last chapter, the Chinese war with Osman Patur and his men has been a total of three months. Patur forces withdrew to the region of Chinghai, but enemies surround them and the fight against continues. The battle has intensified; it was the last battle, all their sense of power, faith, and everything are over. General Osman Patur fell into the hands of enemies. On Sun. 29th April 1951 the General executed. The hero died. Then Mustafa narrates his escape from Turkestan with the rebel men, and how they went

to Kashmir. When they arrived in the Kashmir capital city of Srinagar, Mustafa received his wife and his son. The story ends with Mustafa's transition with his family to Mecca. So this is the story of the loss of an Islamic country Turkistan, due to colonization.

In the last pages of the novel, Mustafa wonders: “Can people not develop and be civilized without facing grievances? Is it to learn they must disbelieve? Why doesn't progress go with the embrace of justice and freedom? Why does the world not go hand in hand with faith in the Creator of the creatures? Why doesn't a renaissance happen without women stripping their bodies? Why are people not befriended without trying to annihilate another people, to dispel it or to sweep it through immigration? Mustafa's eyes remained suspended on the slopes of the Turkistan Mountains, where men stood against the occupation... Where the great men and comrades of arms martyred... The meanings of purification and revolutionary purity were manifested in its finest images.” (Hadara, 1995: 20)

The author in his novel inspired by the painful reality of the bloody wars of the Turkestan people with the Chinese and Russian occupation. The novel examines the representations (depictions) of Chinese and Russian colonial imperialism on their colonies, in various aspects including economics, religion, politics, and culture. People are fighting for the independence of the nation and the country. The effects of colonization on culture and society have changed the whole statue of this nation. As China and Russia tried to destroy the state and religious values by destroying the places of worship of the people of Turkistan and transferring them to intelligence offices, burning ancient manuscripts, pulling and tearing the veils of Turkistan women and forcibly taking girls to marry Chinese soldiers and immigrants despite their different beliefs. It's not that they lack women in their country, but they aim to erode Islamic values through Turkistan women. China thinks that the laws of their ancestors are grander and that no one can defy the law. Not only that, the Turkestan sons drove into prison and massacred with very strange tools, inciting the Turkistan fighters with false propaganda in order to make people hate the Turkistan freedom fighters. In the novel, there are figures who take sides with the invaders, as ambivalence Najmatu Allayl,

married a Chinese officer who fell in love with her, the wife of Mansur Dargah were serving Chinese soldiers who came to her, and there were also traitors of the country who sided and helped the invaders to slaughter the people of Turkistan, their behavior and speech are like the invaders. But the existence of struggle and resistance is growing the spirit of patriotism values in the souls of Turkistan people. The attitude of ambivalence is not only from the natives but also from the invaders themselves namely the Chinese Officer -husband of Najmatu-Allyl, he carried out massacres against the people of Turkistan because his responsibilities and the orders of his superiors were indisputable, as quoted: "Me, Who am I?! I'm just one of the components of this great army. Only a small dish inside a giant tool ... "And "I am forced, if I do not carry out my duties, I will be kicked and killed ..." (Al-Kilani N., Turkistan Nights, 2015: 118)

The novel is not difficult, but easily characterized by narrative and interesting sequences of events, and the subject touches everyone and its strong style makes it penetrate into the depths of the mind and spirit of the reader, and there, the author does not only described the general events, but also touched on the personal life of some personalities, with appropriate mixing between the tragedy of the nation as a whole and the tragedy of the individuals and reflection on each other, as the writer managed to draw the features of most of the personalities through their conversations.

The first narrator of the events gave us precise details about his life since its origin, we know that he was born in 1905 in the province of Komol, from which the spark of the revolution began and that he memorized Qur'an in the mosque and learned to read and write in Arabic besides the language of the country, he learned Chinese also. He was a guard in the palace of prince of Komol, so he was at the heart of the events that took place, and the threads of his emotional story gather and intertwine with the events of revolution and resistance, he loved a maid in the Prince Palace, her name was Najmatu-Allayl, she refused to marry him, after the Chinese decision to marry Muslim women, she asked to marry her, but he rejects to do that, under the influence of Chinese decision.

Nevertheless, social conflicts of the novel also discussed because of political conflicts and are related to each other. Social conflict is the result of the occurrence of political conflict and has an impact on the political situation occurred in Turkistan.

3.1. Structure of the Novel

Literary text collects multiple aesthetic elements, to formulate a narrative structure, to be a structure with meaning. The structure contains narrative text on the story, regardless of what it is and the being. It could be a story or tale or oral text narrated by someone, consists on with meaning, will come out at the end as a tale, including presentations, positions characters, and proposals, aesthetics that consist the text comes into play at a later stage, aesthetics is an essential part of the text set up, and also for the reader may hear oral tale colloquially narrated, simple in its vocabulary, but it won't taste if narrated without art of diction and impact and eagerness. Here is coming ahead of the narrator skills, his ability to shape the narrative text.

Todorova points out that the appropriate focal point of structural analysis is the plot. Todorova indicates that the smallest complete plot comprises of a movement from one state of equilibrium through a state of disequilibrium to a final state of equilibrium that is similar to, but not the same as, the first state of equilibrium. Usually, the narrative was analyzed according to theme and rhetoric, that is, concentration was given to what the text is about and the diction set up to that end. Instead, Todorova wants to suggest a form of analysis that concentrates on the syntax of narrative, that is, one that zeroes in on the syntagmatic center of the statement (parole) that is a special narrative. The aim of all this is to realize the workings of plot in general. (Propp, 2011: 2)

In the narrative text of the novel *Turkistan Nights* narrative structure is different, accompanied by a narrative discourse, adopting many issues were the building is constituted in light of meaning, in the sense that the narration structure established in a way that serves the intended meaning, An aesthetic vision, aiming to clarify the characters, and demonstrate their positions, and simplify in telling events and their repercussions, according to the narrative composition concepts of discourse, without simply just monitoring aesthetics, aesthetics are meaningless without reading

interpretations considering their indications, and was it in the service of the script or was it burden on it? (Hadara, 1995: 9)

The first signs of formation of narrative structure, which came from an author who owns the essence of the narrative, knows its techniques and tools and could employ various narrative techniques skilfully, which makes his work distinctive, interesting, deep in raising the issues and denotations, used these formulas in fully aware that each technique has its connotations and its role in narrative construction, which ultimately aims to fulfil the text messages, if we speak on the structure from the angle of used narrative formulas, we distribute formulas on two main types mentioned by Plato in ancient times, and assured by critics of modern times: which are the representation and narration, the first provides the events directly without intermediary, The second brings an agent witness to the events or situation, and narrates it in light of what he saw, which in this case is an indirect storyteller. this was confirmed by Tzvetan Todorov also that the existed in narrative texts is divided into two parts: the representation and the narration, explaining that non-spoken events do not require a diversity of formats, either narrated talk, which can be in several versions of the speech and could present in different formats.

Mikhail Bakhtin is the pioneer of the issue of dialogue in the novel in his book *Marxism and Philosophy of Language*, and *The Narrative Discourse*, linking the issue with an integrated perception of the philosophy of language, the narrative, which is manifested primarily in the dialogue, is not merely a break for the writer and the reader, or the decoration of the text. Rather, it is the channel of narrative utterance and the oral encounter with what is written. Despite the importance of the relationship between dialogue and language, it is not the subject of the research, and we do not concern to delve into the details, but the fact that the dialogue scene is a technique time works to slow the time of narration.

These two types- the representation and the narration- correspond to a more in-kind level, the two concepts of discourse and story. (Ushash, 2015: 25) We can assume that these two styles in contemporary narratives have different sources: the historical

story and the drama. The historical story does not speak, as is seen, is a pure imitation story, in which the author is merely a witness to the transmission of the facts and tells about them. The narrative character here does not speak; the rules used in this case are the rules of historical gender. On the contrary, the story, in the drama, does not convey experience, it takes place before our eyes -even if we read the play- There is no narration, and the narration is contained in the responses of the characters to each other. Through these methods, narrative methods emerged, cantered on four methods, there is a panoramic style, counter by solid storytelling, dramatic scenes method, and counter by pure imitation, and it depends on the narrator's flexibility and ability to employ these methods with diversification in it, which enriches the narrative text aesthetically and enrich the taste of the recipient. (Qasim, 2004: 78)

If we look at the narrative formulations used in our novel *Turkistan Nights*, we will note its reliance on the technique of narration and presentation. The novel is framed from the perspective of the main person in his tongue and speech, and from the beginning to the conclusion, the story and the presentation goes with him, and fluctuate with his thoughts and questions and others also in most dialogic situations and events, they are presented in various formats, for example, formulas of recall or remind. It is the story of sailing in memory, from past to present, that has been indicated eloquently since the first lines of the novel "in this sacred place every visitor has to narrate the story of the wretched Muslim people who fell between the cruelty of the knife and the hammer?" the whole story is recalling the past events of the Turkistan country. "Thus, Mustafa - the hero of the novel- began his long bitter story on the Muslim country of Turkistan, which many have not heard... Mustafa reminds:" as the guardian of the prince palace in Komol city...etc. From the beginning it will be understood that he is conscious and mature, beyond the stage of youth, looking at the past, cannot forget and escape from the jaw of the past of his country. Our past lies in our depths, we may ignore it, but it still presses us, hiding in the corridors of the soul, emerging from the subconscious to the apparent mind. (Al-Kilani N., *Turkistan Nights*, 2015: 1)

It can be said that the narrative form in this novel has several features:

The first: the narrative is flowing from one channel, those narrated by Mustafa, reminiscent of what he saw and heard and what happened to the rest of the characters around him. So that we make the measure of things in proportion, and according to what he decides. Which is consistent with the general vision in the novel, the central crisis is the crisis of a people, although he pointed to the crises of different characters, it is the voice with the voices of others. The second is that the narrative version was founded on a descriptive historical structure, which is evident in the development of painful events. This is also consistent with the overall vision. One of the basic themes in the novel is colonialism and its methods of oppression and change of the Turkestan society. The third: Mustafa's story came consistent to the love affair with Najmatu allyl, despite what she did, in order to communicate with her and marry her, and this reflects his self-confidence against the rumours on her. It is a consistent formula with Mustafa's specific orientations and standards. Fourth: Mustapha during the novel pointed to the wining and defeat in the war several times and with different positions, the joy of victory for principles and the liberation of regions are reflected by the perceptions of the fighters and the times of the calamity and self-distressing which may be near to despair marvellously shown in the novel. in the narrative structure the scope of repetition of many events, and multiple questions, including stance about death, blood, longing, and hopes to attract the attention of other peoples to the suffering of the Turkestan people, but there are dialogic relations among all elements of narrative structure, such as mixing different melodies in a musical work and are more widespread phenomenon than the responses to the dialogue that is expressed during the textual composition. It is a feature that exists in our life. It is an almost universal phenomenon that permeates all human dialogues and all the relationships and phenomena of human life.

Based on the above, the novel is, in fact, an expression of the human image, a depiction of the diversity of life, and an honest expression of the complexity of human suffering. It is also a struggle against the distortion of human being, against human relations and all human values under dominant regimes. Different regimes and authoritarian forms monopolize the novel, it must be written from one perspective and impose it on others, politically and historically, and this is compatible with the

dictatorial authorities and the oppressive regimes. The capitalist system cannot be qualified for this repression which is a characteristic of the Eastern socialist societies and of those run in its orbit. (Dr, 2019: 5)

When we discuss narration voice and multiple pronouns in the novel *Turkistan Nights* we discover that it is narrated in the appearance of one voice, Mustafa, narrates from his personal perspective, and the reality of his mind and thoughts and experience of his own events, but we found a multiplicity in the voices of the others, and positions that support the point of view from all the characters, the existence of drawing characters, dimensions and depths knowledge about characters, he has been keen to transfer everything that can be known or required, actually followed the philosophy of literature post-colonialism. The characters were completed in the narrative structure in which serves the subject of the whole novel

The whole narrative is based on bias towards the national cause in general. In the so-called positive bias, which aims at enlightening the reader of the absent fact of the issue of a nation, and it is the novel of one issue of the oppressed people, with its different repercussions and extensions, it's the case of Turkistan, and it is a crisis that is rupturing the existence of the people in many countries., The colonial conspiracy against the Turkistan people, they-colonials- have no concern but their interests, not concerned with the unity of the people and distinguish its culture from other peoples around it, which wants to make it part of its homeland, and keep it in a burning state that requiring its military presence

The novel took this case as an intellectual background to it, and took the character of Mustafa and his world and his searching as an expressive model and reflective of the course of the war, and sought so to spread the worlds of personalities and their views, as shown the positions of fans of colonial culture, in order to get to the outcome that we are in front of a narrative that collecting the advantages of the traditional narration which is in the form of an interesting narrative on the tongue of one narrator, and the merits of the multi-phonetic narration through what he informed about

the strong personalities and their sacrifice for the cause of the nation and about the character of Najmatu-Allayl, the pure love, and trust .

In the previous section, we observe many aspects of the use of the third-person pronoun. It raises the issue of the rape of women by men in general and condemns the man in all of this. Women are the weakest, especially if they are struggling for a living and seeking shelter, as Najmatu Allayl and other women did. The Chinese man treats her as his slave, he has control over him as he pleases, his fear is aroused by her female weakness, and her surrender to him is an end, in the hope of sustaining her livelihood. Of course, there are women prostitutes, and there are honorable men, but Mustafa trusted the Turkestan women: and showed their braveness in the face of occupation. (Juma, *The Flying Zone*, 2017: 98)

We can formulate the characteristics of the narrative polyphonic sound technics in the following points:

-The Novel adopted one narrator but it came out of the traditional narrative that subjects us to the perspective of one person, into a wide space, Mustafa has not narrated selfishly, not seeing triumphs for himself, despises others, but narrates for reaching to the truth and condemns himself if it is required, narrates to determine the components of his nation identity to know how it will be the future. He tells the story of Turkestan and the injustices of the Chinese occupation; he exceeded the self-experience to the horizons of issues of thought and belonging to the victory of the highest human values.

- He did not abide by one mechanism in bringing of pronouns in the different chapters, sometimes all the pronouns came in one pronoun and times differ may each part of the pronoun is different from the other, the criterion in this extent to meet the pronoun of the required meaning, and express what he wants.

- He used the second person pronoun in the places where he discusses himself, and faces a sentence of the facts about the war of his comrades, brings facts in front of himself like a man, meditates discuss, and explain to get out of the circle of obsessive thought and personality.

- In relation to the previous point, it is possible that the uses and purposes of the personal pronouns interfere, we have seen a full-fledged narration "panorama" based on various pronouns in all other narrative passages, which give us characters in different faces and angles About them or about others around them, When the speaker lists the special aspects of his life, the absent pronoun advances and gives more information, attitudes, and events than other characters.

- The use of pronouns was not just an aesthetic or decorative narrative technique spread in modern and postmodern texts, but wanted to read the self and others from multiple angles, and unique angles, and may repeat the information or reference, but in each repetition deepened the subject and emphasizes the presence or shed more light on it. (Moussaoui, 2009, 76)

3.1.1. Characters

The characters in his novels, in general, are the most notable creative feature in narrative works. In this regard, one can find that Najib Kilani has broadened the scope of characters in order to toe the line with the characteristics of the historical religious characters such as the engineer, the doctor, the cultured, and the ordinary, the worker, the farmer; whose characters and principles became more Islamic. On the other hand, he also presented a different picture of those characters by shedding the light on their negative sides before subjecting them to constructive criticism while presenting other positive samples of characters. The characters in this novel are divided into two main parts: there are key figures, which the narration runs about them, and there are secondary characters, that appeared in the narratives by different patterns, attributes, and behaviours. There are a lot of citations about the main characters in the novel, and their interrelationship, and it is left to present a complete vision of some of these individual personalities, looking at the features, and provide a vision each one separately:

Mustafa has the narrative hegemony as the narrator, while the others morally have dominant on Mustafa, for example, his personality was formed in the Prince Palace as a military man, but falls in love and influenced by it. So, there is no missing voice in the

narration plot, it attended to the mind and conscience of the narrator, and dominated the course of events.

Let's start with the Najmatu-Allayl, the second main character in the novel. She shares the main events in the novel, such as helping and caring for Mustafa, dealing with the men who fought around her, she knows everything about her society, people were preoccupied with her conducts especially when she engaged with the enemies, the angry eyes turn towards her, looking for her and didn't know about her sacrificing. We saw Najmatu-Allayl, through Mustafa's eyes since he worked as a guard and crossing to the murder of the Chinese officer by her hands. Who is Najmatu-Allayl? She is a Turkistan woman married a Chinese officer after the occupation, people hated her and she was able to resist and defend her country realistically. After her marriage and escaping with, Mustafa endured the hardships of the resistance to the end when they emigrated to Pakistan and Saudi Arabia as a refugee. She is a model for a woman who is oppressed. She has a strong personality, smart, and seems attractive for her beauty, many men tried to establish relationships with her but hardly succeeded. Najmatu Allayl was not treacherous, and all rumours of charges quickly revealed their falseness. In the novel, the Najmatu Allayl became a sign of the oppressed woman exploited by the Chinese officer, also a sign of the disorder of belonging in times of war, as was a victim of war. Mustafa's character is a strong persistent one a figure that even didn't subject to Najmatu-Allayl, is the one who refuses to marry her under the pressure of circumstances and when the reasons are no longer remain, he chose her without all the other women. Mustafa admits that it was hard to refuse her when he was still a guard in the prince palace because of his love for her, he wanted pure without dirtiness "What do you want from me Najmatu-Allayl?? Our meeting should be under principle. A principle that is not like other wrong principles which the powerful side sets up when they overcome the weak ones. Ouch, Najmatu Allayl I love you" (Al-Kilani N., Turkistan Nights, 2015: 45) and when he met her discovered that it is a human fault in which all human beings have weakness and yielded in return for the pressure of war on her. Was she contradictory? No, she was looking for an easier way to implement what she wanted.

Mustafa is a conscious figure inherited the genes of the ancestors and his religion; the rejection of occupation is a principle for him to the defence of the land of Turkestan against colonial powers. Mustafa is very proud of this, and there are other characters in the novel, varied in their behaviour and characteristics, and was judged in all of this by the view of Mustafa the only narrator, who determines each character's personality through what he tells about it. So have gone behind Mustafa's subjective vision and psychological tendencies in assessing personalities, and the extent of his love or hatred for them. In other words, we will read the characters from the perspective of Mustapha, who has worked hard to present them with their reality, describing them and speaks in details on many of their positions and behaviors, that is, presents the description and proof of the truth of his words on them, which lets no way just to be with his point of views.

The first of these characters is the character of the Chinese officer, a double hypocrite, who takes Islam as a means of marriage only, presenting a cruel image of the Chinese man with his violence and killing of people. He is delighted when he sleeps with Najmatu-Allayl, and unfortunately, surrender to his insistence, and faced only more submissive until Mustafa comes. The desire for revenge from the officer grew deep in Mustafa, the following dialogue explains that clearly to know the dimension of that sense of revenge.

Osman Patur is another character who is one of the leaders of the people and represents one of the heroes in the history of Turkistan. Najib Kilani shows Osman Patur as a skilled political figure in terms of a guerrilla war. He is clever sets tactics in the war strengthening the rows of the militias and strength the morals of the troops he had. Felt distressing seeing the tragedies of his people. Almost every war led by Osman Patur reaped the victory. He instructed his army and his people to resist communist forces. Osman Patur almost mastered the course of warfare; Chinese troops began desperately. China asked for reinforcements to arrive and got help from Russia, so the power becomes unbalanced and Osman Patur lost the war. Finally, Osman Patur arrested and sentenced to the death penalty, the people of Turkestan were in a grieving situation when

they witnessed execution process because according to the Chinese Government, he was a rebellious and his actions must be countered.

In addition to Osman Patur in this novel there is also the leaders such as Sayed Khan and Khoja Niaz sometimes they do resistance but eventually, their resistance can fail even those leaders killed in a sadistic and inhuman way.

Mansur Dargah another character died while defending on a priest of a mosque who was seized and tortured. Mansur met martyrdom by the communists who tried to seize the mosque. Mansur's resistance raised the conscience of the people of Turkistan to uprising against suppression done by the communists.

3.1.2. Setting

The place has a clear impact on Al-Kilani's plot building and it has been reflected in his literary contributions. "Cities are like humans, can be sad and in pain, and can be happy and crashing, the city is a living organism, so cities--like the grandparents altogether--maybe by pedigree and lineage, and maybe from the best creatures or worst who have no weight of God's creatures". This novel Najib Kilani spoke directly on the setting of the place and the names of the people involved in the events of the history of Turkistan people, and there are some of the main places and figures in the novel that he mentioned to them clearly.

The author has explained the place of the novel as a whole country Eastern Turkistan which is covered by desert and chains of mountains. The population can only reside in the valleys and foothills of the mountains, near sources of water. When we consider the novel from the perspective of the place, we find that the place is distributed to all regions of the great country, and this was through direct information, mentioned in the folds of the text, there is a spatial scope present in all the chapters of the novel Great Turkistan, and its presence in the form of identity and belonging, and as a pretext for fighting against Chinese colonialism which symbolized by different events in several geographical areas listed by Mustafa in his story.

The details of the place in the cities and the villages were displayed in the narrative of Mustafa as an interesting point in his own reviews of his relationship with the revolutionaries and Najmatu-Allayl. “The rebels are being slaughtered in the Eli district. In the province of Aksum, Chequer, and the city of Shyer suffers from imprisonment, repression, and appalling reprisals. The same thing in Kocher and in the Tai. The spatial references came in the cities in different political and military situations, some of them represented in the house of the faithful prince to his religion and his homeland, while the village houses clay houses, farms and pastures are places for the resistance against enemies. The prince tells Mustafa "There on the hills live a class of heroic shepherds, the aggression could not conquer them, and their women did not marry, by force. They drink goat milk, they are spinning wool, they worship the One God, they fear no one but God... You know? These are the uncrowned kings... I don't know how much you are craving for them Mustafa” (Musyafa, 2009: 50)

3.1.3. Time

At the level of time, we note that narration goes through many times as follows:

- The real-time of events is the life of Mustafa himself, which is retrieved from the palace of Komol accompany the revolutionaries and his arrival to Pakistan and Mecca, which is a long time.
- The time of the narrative starts from an advanced time, and returns to many previous times.
- All the time related to the life of Mustafa and the people of Turkestan.
- The novel ranged in its time structure between what is current Mustafa in the House of God in Saudi Arabia, and what is earlier in its relationship with the revolutionaries, along with time signals on the developments in the war in Turkestan.
- The full novel is a historical time, which relates to the history of Greater Turkistan, and its unity, and how the colonial power occupies its land and manipulated its capabilities. This time came with direct report information, which tends to the news version, and that

is the means in our opinion to provide information to the reader on the dimensions of the Turkistan issue, and complexity accumulated over the years

There is no doubt that the novel of Turkistan Nights clearly reflects the post-colonial literature, the Turkistan issue, Turkistan culture, and its old and contemporary crisis. It may be felt that the reader is a presence in the implicit author's consciousness that is clear. The writer is focusing on themes favored by the reader when he looked at the forgotten peoples ' crisis.

On the other hand, Najib Al-Kilani is in harmony and consistency with the post-colonialism literature regarding the tragedy of Turkestan and its occupation, and to focus on the problem of a people not caring for by humanity, but there are dozens of questions that must be directed to the western countries themselves, which kept Turkestan occupied, the yard of a foreign army, languishing under the poverty and lack of development, which is the same as the question of the Arab-African world, which is saturated with its problems and incapable of solving many of them, leaving the responsibility to the so-called international community, which is governed by the interests of the great powers, that not pay attention to the repressive campaigns of the Chinese army and the loss of lives of millions of the innocent people. It is a selfish, utilitarian society that applies high values only on its citizens, their fleets move only to occupation or to protect interests. Hence, we are sure that the solution is in the hands of the people of Turkestan alone when they unite. Whatever the international community centers do, it will not work if the interior is torn, mired in its problems and conflicts. (Al-Arini, 1988: 5)

3.2. Values in *Turkistan Nights*

Religious, national and humanitarian values are among the basic pillars on which successful societies are based for progress. Values can be defined as a set of basic rules on which individuals ' behaviours are built, and their actions properly protect them, from committing mistakes, adhering to habits, and undesirable behaviours and values are of great importance for different societies, they are the basis of maturity, success, and creativity. Human connections are so captivating and assorted that the more one gets

them, the more is there to learn. People are to be esteemed for some, viewpoints like physical stamina, mental ability, comical inclination, and feeling of good and bad. The odd strange nature of truth or falsehood, right or wrong, magnificence or ignobility is that none can characterize these theoretical terms. Each individual can do great and awful activities, in light of the fact that each person is a blend of bad habit and virtue, divinity and cruelty. The ethical goodness controlled by an individual lifts him to the dimension of a respectable person while the evil in him decreases him to the level of a monster.

Can the novel play a role in defending values? Yes, because the novel is always caught up in values, if not theoretically, at least in practice. Every novel puts a key figure in front of us to face the problems of life. We often assume its role, if its circumstances are similar to our circumstances, so we end up to the extent that it puts us under its influence. We often discuss choices in our secret and often adopt ideas if events prove their effectiveness. The novel promotes some values either with the intention of the writer or without his intention. When the author puts the character in realistic and persuasive circumstances and leaves it to test his or her convictions – which is the most common plot of novels – does not only put personality choices under test but also puts values. The role of the novel in the defence of values, and how to exercise this role, the responsibilities of the novel is not limited to the technical limits, but it needs to ethics: in the publication and translation and criticism, etc... (Zaytuni, 2018: 1)

There are some important types of religious, humanistic and national values in the novel *Turkistan Nights*, the researcher found some types of national values in the story of the *Turkistan Nights*, including the value of resistance, the value of courage, the value of satisfaction, the value of love of the homeland.

3.2.1. Love of the Homeland

The words of Mustafa Murad, to Najmatu-Allayl, which the woman he loves, and Najmatu-Allayl returns to Mustafa to marry her, but he rejects her because the Chinese commanding officer takes the princess to prison. As for the sense of obedience to his state and his emir, he refused that marriage. And again, when he returns Najmatu-

Allayl, he says: Do not cry...I have become harsher at looking of people's faces...Tears everywhere... This is an unbearable life...I know very well that I will not get married unless the prince comes out of his prison. I told Najmatu-Allayl with a loud voice. (Al-Kilani, Turkistan Nights, 2015: 15) This text indicates the value of love of the homeland He does not rejoice over the grief of his princess and he does not marry before his princess is free. This is one of the national values in the spirit of Mustafa, the value of obedience to the prince and the state. "I sent on a mission related to the assembly of troops and the distribution of orders. . . I was happy for my victorious mind to bow. How wonderful to be a soldier triumphant to his hometown," This text shows evidence of obedience to Mustafa who orders his men and puts a plan to fight the Chinese in Komol. At night feels that he has done some duty, going to the strongholds yesterday, firing his existing cannon, and purging the sites of the enemy...And after doing duty and responsibility as an officer, Mustafa succeeds in destroying the Chinese fort, which colonizes Turkistan. This is the value of obedience exist in his heart. (Al-Kilani N., Turkistan Nights, 2015: 16)

3.2.2. Resistance

Resistance, as a human concept, is a legitimate right, known in international laws, and humanitarian norms, and has its dimensions, links, culture, and ethics. Resistance in its general sense, is a conscious social reaction, against a rejected or illegal reality, or against tyranny, slavery, injustice, discrimination, occupation, etc. The human cultural heritage is full of diverse phenomena of resistance, with which people interact, Their ability to achieve their goals is linked to the degree to which society embraces them, to their proper awareness of the challenges they face, to their awareness, a coherent and creative vision, organizational structure, and leadership that strongly believes in resistance and conscious will. And the possibilities required by its time. And skills accumulated in the mobilization of energies... There are those who deal with it, as a political phenomenon, linked to governance and sovereignty and the right to self-

determination, and there are those who deal with it, as a process of social and cultural change, and require popular mobilization for a long time.

The international community, including the Charter of the United Nations, does not diminish the inherent right of individuals, groups and States to defend themselves, as the international community has recognized, that all peoples have a firm right to complete freedom and self-determination and to resist old and new colonialism, occupation and all forms of racial discrimination, oppression, and slavery. The concept of resistance, in a typical way, was associated with the Turkistan mentality in the face of foreign occupation, especially through the weapon, and is always ready in literature, philosophy, religions, and legends, through the glorification of its championships and the spread of its culture, its songs and its successes. History teaches us many of the lessons and experiences of resistance: the Turkistan resistance of the Chinese colonization in the first quarter of the twentieth century, and the revolutions of the Eastern peoples for liberation and independence, the Afghan resistance against Russian occupation and European imperialism, is a typical resistance for poets, leaders and people in the whole region, in which people until they gained their liberation. People in the colonized countries have resisted the invaders of Portuguese, Dutch and British for centuries. The works of Najib Al-Kilani and his poems were resistant to despair, frustration and depression, as well as the literary and theatrical works of other writers, did. The writing that wounds without blood is also resistance, and all this and other important manifestations of the resistance. It is a powerful weapon of influence and strength, and it remains a shining fact that man is by nature a resistance object to all the challenges he faces in order to survive first. (Al-Hasan, 2017: 1)

The culture of resistance is an alternative and counter-culture to the culture of domination and enslavement and the violation of human rights and freedoms of peoples, in the sense that it is a culture of freedom, justice and human dignity and homelands, an existential issue linked to the resistance of the person, and his conscious knowledge of the self and the challenges facing it.

It is also a psychological state. It is not enough to have the struggle's goal, but it must be governed by a national and humanitarian value system, and it does not mean fictitious values that are made by the imagination of the resistance. It means it's supported and justified by standards of social behavior, and political management. The culture of fighting in the resistance must abide by morals, and its laws (similar in the retribution), and the culture of non-violence bases and tools and options and alternatives, which raise collective awareness. In his book *Culture and Imperialism*, Edward Said talked about the European culture that justified the tyranny of imperialism and passed its plans. The culture of resistance stood in the face of this culture and contributed to the promotion of social awareness, awakening the national and religious sense of rejection of colonialism and resisting oppression.

In the Algerian independence experiment, the idea of resisting the French occupier was the most legitimate and effective. Arab writers turned to their history and their cultural heritage, in order to reach the extent and spirit to resist colonialism. In the culture of resistance, hundreds of books and literary and artistic creations were issued, and over half a century ago, the work of writers and thinkers to hold resistance, and argue in order to develop, sustain and remain. Resistance is not a goal of its own, nor is it a profession, or a fraudulent dress that is tainted by politics and interests. It is a conscious response to the challenges of reality and the future, and the culture of resistance is the culture of transgression, expressed by Ibn Khaldun and Toynbee in the idea of *Challenge and Response*.

In his novels *Turkistan Nights*, *Napoleon in Al-Azhar* and many others, Najib Al-Kilani recorded the history of resistance of many peoples and reminded that the leaders of resistance deserve to take the seats of immortals in history who have been able to understand the dimensions of the civilizational challenge-both internally and externally-facing the nation in their time, and then succeeded in creating successful resistance and effective response in the face of this challenge. (Al-Arini, 1988: 28)

Accountability of resistance culture;

The question on resistance, and its industry and its assumptions are the basis of knowledge-building and bear intellectual challenges, which are supposed to be embodied by our current narratives and creative works. The history of human thought is the history of the question of meaning, and in the sense, the problematic question is that examines the subject of resistance, indifferent faces, and does not wait for the answer ready and stereotyped. The objective of asking the questions of the culture of resistance is to respond effectively to the current and future challenges facing the societies. It is needed to test the effectiveness of the culture of resistance discourse in light of these challenges, and to hold the people of pen and creativity accountable for their contributions in promoting a culture of hope and restoring the health of the national fabric and resisting the illusory morals of power, which has become a common denominator of the political elites. How to establish a culture of resistance in future generations, face the risks of collective immune loss, inhabit people's minds and gain sustained awareness.

How to make the idea of resistance, a lever for freedom, justice, enlightenment, citizenship, development and creativity, and community peace etc.?

The first step towards the development of the resistance culture and its development begins with the objective awareness of the challenges facing the human and the nation in the present and the future and the building of a coherent vision in the light of intellectual reviews of the culture of resistance and conscious awareness of reality and its necessities

The international community, including the Charter of the United Nations, does not impair or diminish the inherent right of individuals, groups and States to defend themselves, as the international community has recognized, that all peoples have a firm right to complete freedom and self-determination, to resist old and new colonialism, occupation and all forms of Racial discrimination, oppression, and slavery. For example, resisting the Israeli occupation is a legitimate right based on the principle of the right to self-determination of peoples enshrined in the Charter of the United Nations, United Nations resolutions and the principles of international law. (Al-Hasan, 2017: 3)

3.2.3. Bravery

Messages of Prince of Komol to the Chinese leader, contain the following: If we think together about the effects of this law, which forces the Muslim Turkestan's women to marry the Chinese, we will find them very dangerous. The Prince of Komol was a strong opponent of the Chinese leader, one of the reason is his religion, and Turkistan Muslim cannot marry the Chinese non-Muslim. Islam forbids this kind of marriage. But not only that, he continues to break the relations between Turkistan and China, while rejects the Chinese sermon, and there are lots of evidence of his love for the state of Turkestan. "I will remain a prince for the rest of my life... I mean, I will not throw down the gun, and I will not accept defeat again... If we fail, I will go through jihad to death... This is the only way I can live as an Emir and die as an Emir... And take what God gives a Muslim..." "This text shows the prince's conversation with his daughter, the princess was not afraid of the influence of the Chinese officer to reject the engagement to her. With the sense of courage the Prince refused him, he did not feel afraid of the Chinese, religion, and state are everything to him, and he intends to live and die for Islam - if everything is protected, do not be afraid of meeting the God? And if the fate of the martyrs is paradise, why refrain from breaking into the fields of death in courage. "Mustafa Hardhat also replaced by a sense of courage to fight China will colonize him. If he dies in war, he will feel happy for the Muslim. I revived the battle. Mustafa returns to show courage by saying that there is no doubt that few Chinese are fighting the colonists. You and the day of you ... And God has promised us to give up until we win or quote this text shows the value of courage Khoja Niaz in the story of the nights of Turkistan and he is a scientist in Turkestan, saying what the meaning gives the enthusiasm of the fighters to be always brave ones. The planes are raining rebels with bombs, and then the war is over. (Al-Kilani N. Turkistan Nights, 2015: 178)

Khoja Niaz portrays great courage when he sees the planes of the Chinese enemies throwing bullets at the fighters of Turkestan, loudly saying, "Then we will fight in the war to the end, not fearing at all ... Not fearing from the death and the force of unrestrained courage raised hopes for achieving the goals, the motto was shaking the mountains -God is the greatest". "This text indicates the approval of the fighters of

Turkestan to prevail over the enemies, so there is no doubt in their courage - and the men cheered and cheered, and in the following days the masses grown very large, the enemy forces were retreating in the areas, ..." This text depicts that the fighters of Turkistan have a great patriotic spirit, and their bravery has been achieved by fighting the colonizer Chinese, and that is the love of the homeland and courage of people in the story of Turkistan Nights. In the hearts of the fighters, there was greed for money, self, love, power and so on, defying the enemies expulsion of the war against the colonizer Chinese, there was much enthusiasm, struggle, and national spirit for the Turkistan state. To give everything even if it causes suffering - We stayed in the mountains months, we were not stop training and control of the units, and the organization of guerrilla warfare, and ambushes..... There they organize a strategy in the war against the Chinese, leaving wives, children, and family. - After all, we were a small country in comparison with the two big countries, China and Russia, and sacrifice the most precious things that God has given us? The war gets over a month... two months... Years... Also, God willing... We will remain for all our lives, this is our destiny and no trick in it..." What happened to the wife of Niaz and General Sharif Khan is almost a secret for a long time. Unknown places ... to the heartless mine, no one knows about ... anything ... In the Intelligence Centre the breeze of Niaz stopped, humiliated clothes, the skin was ripped and next to him, General Sharif Khan and the interrogation was violent, except that Haji Niaz was blinded... This text shows the suffering and sacrifice of Khoja Niaz and General Sharif Khan. The Chinese take them severely torture them at the time of interrogation. Niaz was a scholar, not have a strong body, and wore a thin garment, his thighs were wounded, and his eyes were reddened. This was the sacrifice of two people, Khoja Niaz, and General Sharif Khan, and that the feeling of love for the state of Turkestan...

In this novel, there is no much place to talk about the values, so we just mention it quickly; patriotism in the texts: - I participated violently in the wave of revenge for my religion and my homeland, but I felt that the hot battle had not yet begun... This text shows why Mustafa participated in the war, all with a sense of love for the nation and the country. - I go around the country where we like, the epidemic is coming from the east, and death creeps from the west and we are perplexed... There is no life and no

death except here... "Mustafa is depicting the sense of patriotism by saying that he is fighting the colonists, this is indicative of his love for the homeland ... The men have gone out ... and the men 's exit on this remarkable day is a wonderful memory that must be sung and danced to it. Men ... become real men ... This text shows the fighters of Turkistan as if "they are not able to liberate our lands by ourselves, we do not deserve independence." Uses these words as a mock.

The writer remarks the words of Khoja Niaz to one of the traitors, who preferred Russia against the colonial Chinese, "if we cannot liberate the homeland with our hands we not worth freedom...do not grieve, men... From the Registry and the Church seek you may originate from other lands eliminate yourself from us, you support Russia to invade our Islamic homes... Because they did not forget that the traitor warriors helped Russians... And in our land lies the great wealth" this shows Khoja Niaz of his love of the country. The proposal of the Turkestan leader do not grieve and do not despair, and "if China and Russia are fighting our country we should be proud of the country of Turkestan, and our country has a great history and civilization and has a great revolution. Even the medal that the commander hung on my chest one day I feel I did not deserve because there are people that did everything for their motherland and fought the enemy and waged wars and their backs were burned of whips, or died in prisons, or hanged on the sticks of the crossbeams... I feel unpleasant in my throat with bitterness. One day Mustafa Hdhrat gives Khoja Niaz a medal because of his wide participation in the war against the Chinese. But he was not satisfied to receive a medal, because the enemy entered Turkestan and still staying. (Al-Kilani N., Turkistan Nights, 2015: 77)

CHAPTER IV

NAPOLEON IN AL-AZHAR

This story included thirty-four chapters, in four and two hundred pages. The story takes place in the city of Cairo during the years 1797, which lived under the calm rule of Turkish Mamelukes and they control over all things, there were also acts of looting and sabotage within the streets. While the city lies quietly, voices of street vendors filling roads, sidewalks, and some carts, that drawn by horses carry one of the Mamelukes, which pass from time to time while the children are grazing in the alleys. Until news reached the arrival of the French army to the shores of the city led by Napoleon Bonaparte as part of a military campaign to turn things upside down and mingle things on the population, whom were between rejecting this campaign and supporting it and between escaping to Sham and choosing resisting in Its streets by simple and traditional weapons Some people of the city were holding meetings inside the house Haj Mustafa Al-Bishtelli, who was a senior merchant, and around him a number of friends including the blind Sheikh Ali al-Janjihi, the reciter of Qur'an, the scholar And Sheikh Ibrahim Salaam along with the Ahmed Madbouly experienced in the manufacture of gunpowder And arms and other young and elders... Their meetings for the discussion of the current situation of the country, the situation that came after the entry of Napoleon's armies and the escape of a large number of Mamelukes And the senior Turks, among the escapees was Ibrahim Agha lover of Hilda the beautiful girl who all the young people of the neighborhood had like to flirting her for her breathtaking beauty, the daughter of Fart-Ahriman or as Bertalmin was called by the high class, who have a shop where selling glass bottles and some chemical powders, plants and ground seeds and upon entering the city by the French campaign he became one of the loyal to Napoleon and his armies, to make a prestigious place for himself within this new society to serve his interests, so he owned a good post and authority, something that he waited for a long time. The city's preparations for war in its streets are beginning to emerge. A group of young men gathered around two old guns learning how to shoot them. While a large crowd of Sufi men and general dervishes met arranging a big

worshipping ceremony, and they resort to God in various words of prayer and invocation, and in Al-Azhar Square, you hear calls to the jihad and fight... come on to the fight... The flood of revolution is engulfing everyone. The manifestations of cooperation have begun to float to the surface, where the enthusiasm of the noisy masses and the heat fills the hearts as the heat of June, believing in the usefulness of jihad, not surrendering, not bowing to the injustice and the humiliation trying for waking up from a long-lasting sleep even there were some have believed of not usefulness of vigilance from it.

He was trying to do everything he could to win the French's satisfaction and trust, so he tried to recruit his daughter Hilda for convincing her beloved Ibrahim Agha and his soldiers that the French are coming from the hand of Damietta, he, in turn, teaches the enlisted armies to do so, but she did not do it, he does all this in search of glory and fame to find his own place within this new society so that he is referred to as a great man. What he does is a betrayal to his people, to the masters of the Mamelukes, to his land which suckled him of her goodness, denying human emotion. He promised his sole daughter Hilda to bring her to Napoleon personally and to get the friendship of the consul and the great officers after entering the city of Cairo as victorious. The French army on the outskirts of the city is finding some popular resistance by the Mamelukes and groups of people trying to prevent the French army from reaching the centre of the city. It's an unequal war with the people's stale weapon, and the traditional old hand-gunpowder, this is without training, A random blows under the supervision of the Mamelukes with some corroded cannons That was damaged by rust, while the French army has enough ammunition and organized armies and a well-plan, in addition to the sophisticated modern weapon with the help of some traitors like Bertalmin.

The voice of the guns is heard all the time, in all the places without interruption, as signals that the revolution is growing and reached its zenith, you see the corpses scattered here and there on the sidewalks, and the bodies in the streets swim in pools of blood. It is a merciless war and takes the spirit of all who hinder its' way and even the spirits of not- guilty people. It kills innocents, widowed and orphans... And the publications from the French armies distributed in the streets and on the general of the

people calling them to lend a helping hand To Napoleon and his armies, that he came in good faith to liberate Egypt from the injustice of the Turkish Mamelukes and their oppression.

Haj Mustafa al-Bishtelli is psychologically prepared, excited to fight and to join the Egyptian armies, trying to persuade his 17-year-old son Hussein to believe in that jihad and the futility of the struggle and must not fail to answer the national duty that not needs hesitation.

Bishtelli met with his friends the Sheiks and the gunpowder dealer Ahmed Madbouly, who does not believe in the usefulness of resistance after all he heard about the French and their power of weapons and number of armies, where he saw that jihad is optional, and he is one who claims rationality and the stupidity of the revolutionaries and their recklessness, and that the loss is ours whatever we do. So, let's bow to the invaders and shake the hands of the killer arrogant tyranny to keep our life and calmness, and from that rationality, he took his way and immigrated to Jaffa and then returned to Cairo after enrolled in the council that been set by the French authorities to calm the revolutionaries. As for Bishtelli, his excess enthusiasm led him to fight in the midst of the revolution with his son Hussain and his son-in-law the fiancé of his daughter Zainap, without the consent of his wife, who was asking him to flee to Upper Egypt because they have enough money and jewels to live with dignity for life, but her application is rejected every time. He gave everything he possessed for the revolution, even his daughter's fiancé killed in one of the fierce battles that were taking place inside the city of Cairo and the lake and in Upper Egypt which shocked his daughter Zainap. Hajj Mustafa Al-Bishtelli was walking in processions of freemen to liberate Egypt from humiliation and bow to the French occupation...

Bishtelli was arrested to enter the castle prison and taste the ugliest methods of torture by the men of Bertalmin who did not know how to keep his daughter's honour Hilda, after engaging with French senior officers and sipping a drink at the shamelessness parties. Perhaps fall prey between the claws of a senior French officer, Diboye, to disown his crime, by refusing to marry her, and leaves her to one of his

officers, called Malus in order to cover the sin of his master for the sake of not losing the loyalty of Bertalmin, who revenged for his daughter's honour, and kills master officer Diboye. Hassan sells everything in their possession to pay Bertalmin to release his father, who returns to the battlefield and although the occupier prevailed and the result was settled but he by his faith and determination never gave up to fight the French colonization despite the unevenness of the power of the two sides. In the end, Bishtelli died because he walked into the processions of freemen, and Madbouly remained alive between his families and loved ones. (Suasha, 2015: 10)

4.1. Postcolonial Approaches in this Novel

Most of the concepts of post colonialism reflected in this novel, but spread them in lots of the dialogues and events according to the context, which the reader has to pick them, and analyse;

“Flushed face, Mustafa exhibited a very angry look of skinny rectangle face, his eyes flashing in and he agitated: all cursed, but we, what is our fate? And how long we will remain a puppet in the hands of outsiders and invaders. Does Allah create us to be ride by all those coming from overseas? Is it our destiny to live in a continuum of humiliation and loss?” This is the justice of Allah? O young man, we have forgotten our own, and depend is on no power except in God. And a moment of silence passed, Sheikh Ibrahim said: However, I doubt the English boats that had docked in Alexandria's shores and then left after they fired that rumour, maybe they were intending disruption, and I think that the strength of the military rulers - at the worst case- can withstand the inevitable French aggression, and Ibrahim Bay and Murad Bay have affirmed their full confidence in victory. Bishtelli smiled in rage and said, "Its vanity. Didn't you hear about Napoleon and his circulation in Europe? Didn't you hear about their modern weapons? AL haji Gambaro the trader said: all Turkey is backing us? The Sultan will not concede of an inch of his kingdom. Bishtelli replies; The Sultan is in no condition; he is in death bed after the

blows by his enemies Russians and others, yet I'm thinking differently, every one of us, we, we're... How are we doing? (Al-Kilani N., 1994: 9-10)

This text shows the hegemony concept of the colonialist powers in Egypt and keeping influencing all the aspect of life there and people have to do something. The writer continues in presenting these characters and their descriptions and what's the function of phrases and opinions that create the main idea of this novel in the first chapter and how should take them to the right solutions. From here we realize this significant story subject which is the rule of a foreign people on the land of Egypt and the faith of their community. The main character Mustafa talks on how to find a solution to this problem, the writer depicts stances of each person. "Do you intend to set up a funeral for the false rumour? False! Sir! It is better for us to walk hungry naked, and we are free than from living in the mansions, wearing attire silk and to be slaves to the French." (Al-Kilani N., 1994: 49)

This citation from the novel shorten for us the whole ideas and purpose of the writer, the colonial campaign on Egypt and the situation of their people. The real struggle and all that has come out is the struggle for a better life, both in the individual standard and at the collective level, struggle for freedom and national independence, and so on. This traditional conflict is being made up of two sides, with each other's attempts to have power over the other, people of Egypt on one side; the attractive person, represented by Mustafa al-Bishtelli, who is the sign of resistance influence. French forces and betrayal ones of the other side, represented by the character of Bertalmin, and the officers. The conflict which takes different kinds and exercises several mechanisms. The novelist has the skill to create real characters up to the maximum possibility. (Ajkam, 2005: 72)

The objective structure of the story has shown that Al-Bishtelli goal is to raise the issue of freedom and the absence of justice and the spread of corruption in the country, so that those who are controlled the affairs of the country and who have an interest in existence of French colonial and in the absence of justice seek to capture and hinder those who object the new power and raise issues modernity and democracy and that

Napoleon became a Muslim, so that they do not pay attention to the issue of the security and stability and development of society, and the issue of Al- Bishtelli with these artificial issues, the cover fall and the reality of colonialism jumped to the surface to show the sad situation not only for Egypt alone but for the whole East, and the emergence of the names of the betrayals in the novel only is a blatant feature of colonial manners and their staff and guidance to the public to be aware of such people and plays, and behind the ideology of the colonialism

For the author, religion is continuously the inspiration to resist oppression, wrongness, colonization, and corruption, and religion is responsible for the deeds of solidarity and cooperation among people. By their faith they eventually they could overcome the French colonial and the most powerful person Napoleon in his era. Haj Mustafa Bishtelli, the protagonist of the novel, is a model of the Muslim man, who is not conceding to humiliation and injustice, he defends his country, no matter what challenges facing him. Although he was detained in prison and tortured, he returned to the battleground, wishing to die in the lines of the freemen and martyrs, (Al-Kilani N., My Beloved Ramadan, 2015: 70)

The West's desires in Hilda look for the spirit of the East in the Mameluke knight Ibrahim, who remained faithful to her until she realized the truth of her fall. The spirit of the East may suffer from The West is everything but the human recourse to purely physical lust. And fraud. Known in France -which Diboye treated with Hilda- is the blatant face of the sensual materialism that dominates the world of the West. This was what Diboye had to say when Bertalmin asked him to marry Hilda to stress what had been touched by the Orientals, Bertalmin. This is a very normal matter in France. Do not you know that? Abraham escapes and is stabbed at the very heart of his heart. He thought that there was hope that spiritual desires and ideal meanings such as fulfillment, tolerance and sincere love would transcend the imperfections of mankind. He would associate with Hilda, but East, West, and not meet. In the chamber of the house of Al-Azhar Al-Sharif, Ibrahim sat with his deep ass. His hatred of Bertalmin (Hilda's father) was more than his hatred of Diboye. His sin on his daughter is strange and strange. Hilda

is the other, sweet memories, covenants, and covenants, girl and sweet pomegranate sweet, pink dreams. All this went with the stormy wind loaded with dust, pestilence and sins, that wind that came from the West contained in its sorrow and suffering.

The story of *Napoleon in Al-Azhar* is one of Najib al-Kilani's novels, which is technically correct, by the momentum of events and the diversity of personalities. The richness of history has given it a deep dimension and a vast space, and it has made it easier for the writer to move historical names such as Diboye, Kleinberg and Murad Beck to refer to living people who participate in the events of the novel. (AL-Qau'd, 1994: 52)

4.2. Structure of the Novel

Events of the novel *The Convoys of the Freeman or Napoleon in Al-Azhar*. The first thing appears is the outline of the semantic distance between the title and the text of the words of the title *Napoleon in Al-Azhar* as a whole sign of colonization or freedom which their radiance has been embodied as a cornerstone of the text from the beginning; freedom under the power of colonials as a national cause, obsession, and demand at the same time, has been shown early in the novel. This is reflected in the Egyptian people's rejection of the authority of the Mamelukes, their discontent with the oppressed methods of their dignity, and the primacy of enjoying the fruits of the civilization of the Nile. This is reflected in their rejection of the taxes imposed on them, and some conducts of the Mamelukes, the concept of freedom has deepened as a more urgent requirement as it penetrated the body of the novel and the voices of masses of the processions heard more scattered here and there, it is freedom that must be gained from the greatest octopus of the world, the French colonialism embodied in Napoleon's dominion of Europe. But they will not defeat the will of the people of Cairo. The processions and processions converge, as though they were being procreated and arranged among themselves. A number of them that are absent because of being martyred for freedom return to life again in the body of another group, the living freedom that does not die. Thus, the word *freemen* exposed to the map of the novel. This free word has created for itself masses

that have attracted more and more attention of the Egyptian people, wiping out all the subjective worlds and the surges of false life under colonialism.

Here it cannot be neglected to mention that, from the philosophical view of the title, freedom which reflects an innate demand for man, Freedom in its absolute sense narrowed its circle to a national political issue. The philosophical concept of freedom is thus reflected in a national political angle, which is the simultaneous concept of freedom according to the novel's connotation of getting rid of colonialism. The reader evokes the historical memory that intersects with its liberal conception of peoples and nations, sacrificed and mobilized for freedom, it is the collective memory of human history that has been buried ... and thus entered into the bright history of its broad door, the intense history of freedom against the plague of colonialism. The title also clearly reflects the intent of the creator-the writer- and his ideological goals, which are defending freedom, justice, truth, and peace. (Ajkam, 2005: 10)

4.2.1. Place

Speaking on space is made only through the focalization as a point of view that identifies their meanings on the basis of conflict; The first pole is Egypt Cairo and Bulla which the peoples conflict run against the French occupier, and the second pole is the Al-Bishtelli House, where pure and faithful people live in the opposite to the house of Bertalmin where decay, betrayal and dissolution, Characters live in different places required by narration; they turn into experiences living, carrying a lot of narrative motives and continuity, and justifying events and actions, that life in prison and life in the palace to symbolize the conflict in this novel, made the place a substance for living and resisting the current circumstances, and the doors opened in front of the experiment turned into a closed or open space according to the psychological impression. The place reluctantly may turns to a prison, and may take the life of human being by its routine, because prison as a closed place contrary of life and freedom, considered as the point of turning in the slavery of man and in moving him from the inside to out, from outside to inside, "Bishtelli was arrested to enter the castle prison and taste the ugliest methods of torture by the men of Bertalmin" (120). The world of the prison is another world values

turn down, changing the situation. The person responds to new emotions imposed by four walls. (Hazry, 2012: 131)

4.2.2. Time

At the time level:

The review of the time as in the structure of the novel seemed as follows:

1- Historic Time: are the time of colonization and the European expansion at the expense of the other countries.

2- Experience time first: there are two periods of time in the story; configuration phase:

In which the start of the life of the atmosphere before the colonization, and there is some fear by the officers on how to prevent the crisis, and to lead a campaign against French forces. The conflicting time, according to the ideology of the pole - the narrator is telling events and explains ideas and describes facts. A different psychological crisis generated within the time of conflict, with the feeling and the senses that control the characters according to different positions. The time to be completed, when the hero Bishtelli is to be completed, the association of right, and Bertalmin, the Intransigent oppressor shows upon him, which is the expectation phase. Also in it: The time of the revolution continues to inflame, and the French are under constant pressure to leave the country "Egypt", in the interests of supreme France.

The time of salvation and victory, which gets Bertalmin, to end with the era of occupation, and the start time is back. (Ushash, 2015: 122)

The reality of change by time is another idea that we discover from the story of Napoleon in *Al-Azhar*. It is one of the stories that Najib al-Kilani attributed to the heroism of woman. The woman here represented in Hilda, she is only a butterfly that fell in the spider's web and could not escape. Is the time that must take its course? The problem here is that what Hilda sees as destruction and regression is seen by her father as progress and height, which confirms the relativity of time and he refers it to a force of direction and movement. For her father, it is an advanced governing. As for her, it is a bearish decline.

Contrary to Bertalmin, Hajj Mustafa has a very different view of time. He is optimistic, and not in vain. The wife of Haj Mustafa was sitting waiting for his return (her husband). And the images of the mysterious future intertwined and turned different colors and emotions, (says to her daughter Zainap). It is enough to hide things from us that only God knows. The mother was surprised by a voice that sprang from behind her: Do you hide our days, but all are great? (Al-Kilani N., 1994, 66) here also contradict of the vision, it is the fear of the wife from the future, to the optimism of husband Mustafa and his hope in God. The victims of this great trend are many in this vision, the first of them is Zainap's fiancé, who falls martyr in the battle and Zainap collapses for this, even the child slaughtered and turns into another person completely, Ibrahim also escapes from fire to fire like a bird imprisoned in a cage, and then the house collapses and burns Zainap and her mother and eventually they didn't tolerate Haj Mustafa, head of the family. Indeed, time does its work through its agents: The greatest destroyer in the novel is Bertalmin, whose role in the novel is amplified by a cancerous tumor. It was like the underlying disease at the side of Cairo, where suddenly becomes clear after its exacerbation, the historical framework shows the act of time in the States also, this shine and those who leave this and strengthen and weaken, and so on. France, like Hilda, seems to be governed by a destructive, demonic power that Napoleon wants greatness, is the time that must take its course? The problem here is that what Hilda sees as destruction and regression is seen by her father as progress and height, which confirms the relativity of time and refers it to a force of direction and movement. For her father, it is an advanced governing. As for her, it is a bearish decline. He draws her towards the gap, and so each character has his own time to convey his own sense of time. The truth is, Dad, what I feel is so strange, and I think about the past with urgency, I was happy at the time. It was a modest house, and the glass shop we sold continually brings some extra income, and we were merged with sects that were not elite anyway. Today, here is the Palace and the Guard and your monumental power, power, money, and French. However, Hilda today is much more saddened than Hilda's daughter of Hyper Pomegranate. Hilda yesterday was a cheerful one who does not know anxiety, alcohol or insomnia. Believe me, Father, if you choose between today and yesterday, I will choose

yesterday. "On the contrary, you wished to spit on the past with all that it was, that I do remember the bitter memories and crushed them mercilessly as he crushed the rebellious heads, and even risked to be like his daughters in thinking of being mad. But as he sees it: colonialism, arrogance, war and exploitation, the happiness of states will not be different from the happiness of the individual one. Napoleon was a dictator did not understand the real need for his nation, imposed the vision of military infernal. Thus Hilda seems to us like a miniature image - if not the beautiful French dreamer and how the same tyrant, Napoleon, portrays her waning life and bright hopes to constant misery. What happened to the world? Everything turns, many values trampled by dirty slippers, follies what happened to the world? Everything turns, many values are trampled by dirty slippers, follies are committed without fear of creation or conscience, and crimes are simply committed. And I (the pure Hilda) go on the sinful procession without will or determination, we all walk in the miserable convoy. Great days have come to an end.

4.3. Dramatic Events

The writer moves the events of the chapters in the style of the art of stories, the framework which is governed by the words of dialogue between the heroes of the scenes, between question and wonder, and suggestion, persuasion, and argument, forms the chapter's knot then directs to the effective solution method. It is here that the reader and the recipient know the author's ability to settle down the purpose of the story, by linking to his religious perception and attracting them to his point of view when the solution points emerge from the point of going to struggle against colonials.

Tensions raised in Al-Haj Mustafa house's interesting, obeyed wife who was never differed from his opinion, or objecting to something, that her husband doing, because he is her master and believes that he knows more than she knows, and his experience in life is greater than her experience, but she came out of this fashionable situation suddenly, and became very angry, especially when she reconsidered her husband's acts, after he refused her suggestion to immigrate from the city before the hazard hours, she couldn't get more pressure on him, because she knew a lot of his hardness and not easily waives from his opinion. And she was surprised more when he

recruited her only son and joined the forces of the organized groups of fighters, further in the first rows in Bola front under the command of Ibrahim Bay. This means that her son's chance of survival has become rare, and the husband has not just done so but has engaged himself within the navy forces on a ship docked in the port. More than that, he did not been merciful with his daughter, Zainap, when he has taken her fiancé and pushed him to the battlefield, even bought a huge shipment of gunpowder and a large number of arms. And distributed it to the troops, and get rid of most of its stock by selling it cheaply, to finance the combatants.

Then the author adds the rest of the story, from the magic of his statement, he deals with issues of religion and Muslims in an era in which the tide of support is low, and enemies were strong, It is in every thought that he markets that the strength of the Muslim is only by his faith to raise the word of God and that everything is doomed only His power. The events of this story continue after the author gets to the final chapter that the end of life is one of two: one: the fate of disbelief is between a menial death and the other: The fate of faith between two lives in the world and the hereafter; The survivors of the believers, who insisted and spread justice and peace, and the dead are alive with their Lord. The writer comments at the end line of his story *Napoleon in Al-Azhar*, the words; Bertalmin died, and Bishtelli lived, despite Bertalmin survival in life between humiliation, laughter, and amateurs, and the death of the Bishtelli is committed to the martyrs, and good ones. The present text of the novel ends by defeating the country's people on the search for the lost freedom, the absent text begins after the last act of the first novel, and expected to be fulfilled in the future, The narrator had made it a loop that was the heart-breaking end, which is acceptable, as a The martyr in the place of victory ... so in the case of Bishtelli it is one of two most desired consequences; victory or martyr. (Ajkam, 2005: 109)

4.4. Value of Honesty

Honesty or trueness, the first element that the humanity of the story suggests, the trueness of the sense and the sincerity of the expression, where neither sophistry nor exaggeration of the literary story, which has to depend on skills and insight, there is no

way of true sense and true expression only if the writer is equipped with the power to understand and deepen in the soul of humanity. It is known that moral honesty and artistic honesty through the ingenuity of the novel and the presentation of its subjects are to address a social reality that should be reformed, and sincerity in a literary work, that violates from these values, or these characteristics, is a work that has no effects on the reader and could not get its place among known literature. (Zaytuni, 2018: 15)

The writer embodies this concept in the character of Bishtelli, whose surplus enthusiasm was very encouraged people to fight take part in the revolution plus his son Hussain and his son-in-law the husband of his daughter Zainap, without the consent of his wife, who was asking him to flee to Upper Egypt and rest there till the end of the war, but he rejected that every time. He passed everything he owns for the revolution, besides his daughter's fiancé murdered in one of the severe battles inside the city of Cairo. Hajj Mustafa al-Bishtelli was walking in processions of freemen to liberate Egypt from humiliation and bowing to the French occupation...

4.5. Binaries and Struggles

There is a need here to mention to the subject of communication and struggle as relationship and with what is connected in the elements of the story structure, and the first subject is the binaries in the novel. The novel is based on a set of binaries confined in two orbits:

- The two parties of the conflict: The first part is concerned with the side of the occupation and its alliances, and the second party is attributed to the Egyptians. The binaries belligerents are:
 - Occupation/emancipation: a bilateral based on the total conflict between the Egyptian people and the French forces, and each party exercises its antagonistic action against the other.
 - The pleasure of sacrifice/fun: While Hilda plays, Zainap lives in the darkest moments of her life, sacrificing her happiness in return for what Hilde has received in terms of respect and appeasement.

- Injustice/justice: foreigners practiced oppression, abuse and all kinds of morally repugnant to the countrymen who are aspiring to freedom and justice.

-Strength/weakness: Strength and weakness are met on the basis of possession of equipment and munitions. Power is an advantage used and imposed by colonialism in order to gain prestige and appreciation. The cultural, political, social and military weakness is a characteristic for the country's people, who must wait for what Western civilization has to offer them.

- Physical/moral: Egyptians are anti-colonial characters live on the spirit and moral aspects and religious balance. The characters close to colonialism live on pleasure and entertainment and enjoy what pleases the body, although in the tradition of Egyptian society is bawdiness and disjointed; but it is the adornment of this life, which lacks the gift of spirituality.

-Gain/loss: Each party believes that he is in the case of gain, but on the contrary; Egyptians buy their home with the loss of material and perish. And the foreigners buy the minimum material worldly gain which is temporal power and control with the loss of morals, ethics, and esteem, and everyone sees earning in his side. And this state activates the occupation atmosphere, which raised the mean and sent down the people of piety and balance.

- Survival / Patience: Strangers seek to stay in Egypt and ensure what they see as comfort and reassurance for them. The people of the country seek to stay in their country or going to the hereafter and receive the martyrdom and smell heaven's perfume. The outsiders see their survival in the extinction of the Egyptians, and the people of the country see their stay in dying under the walls of Cairo as defenders and liberators for every inch of their pure city.

Since the novel situation is based on the proof of the temporal victory of the world of the colonizer- French-and its resemblance over the world of the people of the country, the binary of the power/ weakness statues applied in all its dimensions. (Injustice /not injustice) + (strength / not strength) + (physical / non- physical) + gain

(survival / no survival), is determined with the first part of the binary descriptions of strangers, and with the second descriptions of the people of the country within the narrative structure under power's rule and reluctance; thus the presence of colonials- despite the fact that the people of the country are the real owners of the land- can be explained.. The qualities of weakness, loss, and annihilation remain surprising. Indeed, it seems to me that weakness is a tyrannical character that has enabled the outsiders to conquer. The loss and the annihilation are natural to cover the power deficit, the imbalance between the parties to the conflict is quite clear

-Will/ disability or the will / impotence: Egyptians take upon themselves to have the will to defend their land as they have the will to die for it, while at the same time unable to provide the equipment needed for getting rid of the occupation, and therefore live moments of time filled with bashing and regret. They hide all the feelings of the sadness and show courage the menace and spirit without material; they want to achieve the lofty goals with the tools not appropriate, but the sacred duty and the spirit of faith.

-The hidden / Transfiguration or concealment / manifestation: Strangers hide the reality of their presence in Egypt, and used all kinds of deception that they could, like the scientific campaign that they claim, that emerged its' falseness in the post-occupation time, and exposed colonial visions again carrying the whips of exploitation and domination and looting, instead of the symbols of the Trinity: Brotherhood, freedom and equality, so that the image of conspiracies and the bad faith in the outsiders and invaders before the invasion proofs its reality and credibility.

The first part of the two lists is the descriptions of foreigners, and the second describes the characteristics of the people of the country. It is the contradiction of Occupation and Emancipation. (Ajkam, 2005: 69)

CONCLUSION

The postcolonial theory is, in fact, a reading of Western thought in its dealings with the East, through a critical approach to its cultural, political and historical dimensions. In other words, this theory analyses colonial discourse in all its mental, methodological, and conceptual components in order to explore the institutionalized cultural patterns that govern this central discourse. Postcolonial theory in the cultural field in general and literary criticism, in particular, is based on a set of intellectual and methodological bases, and can be limited to the following components and elements:

Understanding East and West: The post-colonial theory tries to understand the East and the West in a real sense, by monitoring the interactive relations that exist between them, whether these relations are positive based on tolerance, understanding, and coexistence or based on aggression, conflict and civilizational clash, as Samuel Huntington goes in his book *Clash of Civilizations*, the East is clearly manifested in the texts and speeches of Orientalism. Thus, this orientalism was transformed from an objective epistemological discourse into a colonial and self-political colonialist discourse. Thus, the intellectuals of postcolonial theory armed the mechanisms of dismantling and undermining to dispel the central statements on which Western civilization was based.

Another point is countering Westernization; the theory of post-colonialism was aimed at combating the Westernization policy and the arrogance of the West in dealing with the East. The intellectuals of the postcolonial theory then spread their sleeves to expose Western hegemony, to erode their political and ideological bases, to show their near and distant colonial intentions, and to emphasize their material greed to drain the goods of the others whom opposing peoples. Therefore, Western cultural discourse is characterized by a tendency to concentrate, and to emphasize the characteristics of excellence, civilization, and urbanization, as opposed to a monastic discourse characterized by primitive, sorcery, sensuality, and liturgical magic.

In addition to the deconstruction of the colonial discourse: post-colonial theory aims to expose the Western colonial discourse and dismantle the central words that express arrogance, hegemony, color, ethnic and racial selection, using the methodology of dispersion, scandal, and erosion. Thus, the postcolonial theory of decomposition in Jacques Derrida found a methodological mechanism to declare the language of difference, undermine Western axioms, and challenge their white mythological, and mythological arguments. They were also influenced by Michel Foucault, Karl Marx, and Antonio Gramsci, and Edward Said was their leader.

Finally defending national issue and national identity: The writers and intellectuals of colonial theory refused to integrate into Western civilization, they criticized the policy of exclusion, marginalization and central hegemony, they also refused to take over and take part in the struggle, and they called for an authentic national culture and called for a national identity. These include the writers and creators of the African Negro Movement who used all their cultural and scientific mechanisms to counter westernization, clung to their black identity and defended their African Negro identity. We have also seen the Francophonie writers in the west Arabian countries, fighting the colonialist by their own language, and undermining their civilization with criticism, exposure and erosion, using the French language mixed with national languages, spice, derision, and irony.

So, for the aim of literature investigation, the most significant apprehension of post-colonial idea has been the reorganization of Western values and its culture. The literary colonial context as a means of cultural image partakes in uniting the colonial philosophy. The novel has prominently reflected the empire idea and the unchallenged civilizing obligation of the Westerners. It has too depicted the non-Western individuals as brutal, uncivilized, unfamiliar and missing information to rule. More than that, the colonial fabricated text emphasizes the lowliness of the non-western cultures. In reaction to the colonial discourse, the intellects within the colonized nations set a partner discourse which re-examines and re-interprets the colonial hegemony. Hence, post colonialism as equal discourse rises to attain the reason of re-examination, re-translation

and redesigning. Having stood up to the colonial look, the postcolonial intellectuals and scholars have turned around the social codes of representation to express their possess voice. The hushed man within the colonized country deploys the colonizer's language medium to disassemble the colonial discourse and demonstrate the self-regard. The novel as an adaptable literary sort is utilized as a postcolonial apparatus, because it is utilized to be colonial, to socially re-estimate the deformed picture of the colonized, and politically to improve the common people to stand up to. (Firdausi, 1993: 65)

There is nothing wrong with the critical handling of the literary works translated into the languages of these nations especially from Postcolonial literature, as long as we follow the methodological approach in analysis, discussion of intellectual ideas and narrative structure, and what adds to the creativity of these modern nations, especially as they are international creations, won the admiration of the world abroad and ignored by our intellectuals and critics at home. It is important that the authors of postcolonial literature know that the reader is present in the reception of their works, which will undoubtedly affect their creative formulations

The role of Western colonialism in the problems of Arab, African and Asian nations cannot be overlooked. It still plays the same old role, relying on maps carrying ticking bombs, not to mention its hidden roles in the actions of dwarfing these nations, and supporting the despotism. The contemporary thinking of these nations discusses the results and effects of the colonialism, and the crystal-clear schemes are not seen. The reader in these nations needs to learn about literature of post-colonialism by reading its translated works, dealing with it critically, undoubtedly it is an important requirement for contemporary creativity, and an intellectual and creative vision added to the balance of creators of these nations, because many post-colonial writers addressed the western world basically, and succeeded in argument the major issues, and asked many questions about the role of colonialism, and the intellectual property that it promoted, and the image of the east in the western eyes.

There are still intellectuals who ignore or do not see or leave out the new history and the Western intellectual reviews of the colonial heritage, and these intellectuals look

to the West as closeness of sanctification to him, unaware to the crimes and disasters that caused to the nations, and still some of the group of the westernized or associated with the circles of Western culture; still see that colonialism has an enlightening role and has great favour on East, some of them present the French campaign as a torch of civilization, ignoring the criminality of the leaders of the French campaign towards the Egyptian people and killing hundreds of thousands of people in what is known as the first and second Cairo revolution, when Napoleon set up guns on Jabaal Mortar, and demolished houses above heads of women and children -estimated number of martyrs by approximately 1 million. Further to the previous point, features of the crisis of modern thought are the celebration of the so-called generation of pioneers, open enlightenment on Western thought who see the West is full of fascination, they did not read postmodernist critiques of the modern Western mind and it's a most serious critique of colonial practices. - from the tragedies of contemporary thought as well, its passive reception of Edward Said's works and intellectual works of post-colonialism, which supported the East in the West, shook the West's convictions with its great empire founded on plundering the wealth of peoples, and questioning the institutions of Orientalism that spied for the forces of colonialism and served his intelligence and its followers. The negative reception of non-reading of the West and the movements of modernity in critical thought stems from identity, and the lack of interaction with more ideas and studies with the vision of Edward Said and the following intellectuals, and deepen these works in a complete history documentation of the intellectual, cultural, economic and social calamities of colonialism.

There should pay attention to the Eastern countries that write in their official languages or foreign languages such as Pakistan, Turkey, Indonesia, Malaysia, African countries, and other countries in the East are all present in the formerly colonized world, which has the same cultural, intellectual, geographical and religious suffering.

Najib Kilani is one of the prominent figures in Arabic literature known through his theoretical works and creative writings in the field of Arabic literature. the role he can be identified through his novels like *Turkistan Nights*, *The Processions of Freeman*,

Virgin of Jakarta, and more others which we clarified how he showed the problem of colonialism in the life of colonized peoples. *Turkistan Nights* and *Napoleon in Al-Azhar* novels are a living example of postcolonial literature and the continuing tragedy of the Chinese occupation of the Muslim Turkistan, which opens the way to discuss the occupation of several geographical regions in our contemporary world, especially in areas such as Kashmir and the Indian occupation, border issues and problems in Africa. . In this study, the researcher used postcolonial theory, namely regarding the effects of colonization on culture and society both during the occupation and the atmosphere that created reactions to that after the big events. (AL-Qau'd, 1994: 125)

We have concluded that the writer Najib Al-Kilani has the following features in writing of his novels;

First, he was succeeded in highlighting the post-colonial discourse in accordance with the axis made by the critics. The epicentre of *Turkistan Nights* and *Napoleon in Al-Azhar* novels is mostly a religious approach against the Chinese occupation of Turkistan and the French colonial power. The discourse of post colonialism is the most amazing social discovery in the course of human history, at least in the last fifty years. There is not a single social space on the face of the earth that is free from the influence of this ideology. Without post colonialism, the lane of human history will be totally different. Najib Al-Kilani as an Egyptian novelist, etched the discourse of post colonialism in his two novels, namely *Turkistan Nights* and *Napoleon in Al-Azhar*, he ensured the role of religious nationalism in these novels, in the hope of finding the nodes of the red thread that the most effective way to confront colonialism is to abide by your high values that originated from your religion and the understanding of post colonialism discourse. From the results of the study, it was found that the defence on your faith and country was the inspiration put forward by Najib Al-Kilani as the result of his intellectual association with several other religious, nationalist figures including Jamal Uddin Al-Afghani, Muhammad Abdu, Passim Amin, and others. The thought of anti-colonialism according to Najib Al-Kilani is not a secular nationalist product but comes from Islamic teachings extracted from the nation-state of Medina which was founded by the Prophet

Muhammad. In addition, the messages of religious anti-colonialism delivered by Al-Kilani in the novels *Turkistan Nights* and *Napoleon in Al-Azhar* are through several figures contained in the novel.

Second, he has placed importance on the political novel; therefore, most of his novels speak on his political views.

Third, the historical content has gained a wide ground in his novels.

Fourth, he has emphasized in his novels that a political system, which is capable of safeguarding human rights and freedom, cannot be established under occupation or in autocratic rule in which expression of opinion is a grave crime.

Fifth, he is much concerned with portraying of women in his novels. We find an increasing focus on the issues of women in colonized societies. This is what we have seen through the reading of his novels. These are issues that attract the sympathy of the West to show Western readers that the status of women is linked to the prevailing culture and public awareness in society as well as to the political situation, and the spread of the values of freedoms and human rights systems, and only at that time men, women, children, and the elderly rights will be achieved.

Sixth, he has used his novels for influencing and directing and he has made them as a means of indirect orientation.

Seventh, he has exploited the modern techniques in the novel such as monologue, diary-notes, flashes back, prediction and use of documents.

Finally, certainly, the researcher can state that Al-Kilani has attained the sublime status among his counterparts due to the mastering of his artistic tools and his ability to convey his views.

Thus the new findings of the research show that the external and inner conflicts experienced by the characters in Najib Al-Kilani's *Turkistan Nights and Napoleon in Al-Azhar* novels provide a valuable lesson for the reader, because characters with all the threats and suffering they experienced during the occupation of these two countries, they still tried to get through it and don't give up.

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Tez Başlığı / Konusu:

...../...../2019

Postcolonial Issues and Literature, Najib Al-Kilani as an Example

Yukarıda başlığı/konusu belirlenen tez çalışmamın Kapak sayfası, Giriş, Ana bölümler ve Sonuç bölümlerinden oluşan toplam 126 sayfalık kısmına ilişkin, 16/07/ 2019 tarihinde şahsım/tez danışmanım tarafından turintin intihal tespit programından aşağıda belirtilen filtreleme uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 6 (yüzde altı) dır.

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Gereğini bilgilerinize arz ederim.

16/07/2019

Abdullah Karim Saeed
Adı Soyadı İmza

Adı Soyadı : Abdullah Saeed

Öğrenci No :169216017

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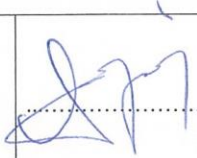



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KABUL VE ONAY SAYFASI (EK-4)

Abdullah Saeed tarafından hazırlanan "Postcolonial Issues and Literature: Najib Al-Kilani as an Example" adlı tez çalışması aşağıdaki jüri tarafından OY BİRLİĞİ / OY ÇOKLUĞU ile Yüzüncü Yıl Üniversitesi İngiliz Dili ve Edebiyatı Anabilim Dalında YÜKSEK LİSANS TEZİ olarak kabul edilmiştir.	
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