

## THE OTHER AND CULTURAL HYBRIDITY IN THE NOVELS OF SAUD AL-SANOUSI

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### Abstract

The term “other” is regarded as a critical term closely related to narrative quest and expands to multiple concepts and techniques, including narrative hybridity. This term, which is related through its emergence and leadership to the contemporary philosopher (Homi K. Baba), who built it on the ruins of colonialism, establishing post-colonial concepts. Therefore, the research opened up to the issue of relocation and its narrative employment, which allows for intellectual hybridization, as well as the hybridization meets with the other, with the narrative procedure of biological appearance and intellectual conflict, which are available to the narrative achievement of the writer Saud Al-Sanousi.

**Keywords:** cultural hybridity, hybridization and the other, biological hybridization, hybridization and migration, hybridity and external appearance, Saud Al-Sanousi’s novels.

### The introduction:

There is an overlap between the other as a dominant narrative theme and cultural hybridity. They are linked or interact in a dynamic bond in which the roles between them meet, and they both merge into the novel with colonial and post-colonial characteristics.

This research paper studies the narrative in the novels of Saud Al-Sanousi from a point of view that emerged from monitoring and following up on the representations of the other in these novels. The scientific material was divided into three axes, preceded by a theoretical focus on the term and its immanences; The first axis presented the topic: (The self and migratory hybridity), and the second axis studied: (The other and the biological appearance), and the topic of the third axis was: (Hybridity and the external appearance).

### Otherness and cultural hybridity, convention and narrative procedure

Post-colonial theory is a reading of Western thought in its dealings with the East through critical approaches in its cultural, political and historical dimensions, as it worked to analyze the colonial discourse, in all its mental, methodological and intentional components, by deconstructing, assembling and undermining, in order to explore the implicit cultural patterns that control the central discourse. ( ) In search of cultural pluralism that rejects monoculture, rejects the policies of domestication, Westernization and exclusion, and also rejects representationalism, and calls for the elimination of colonialism and cultural relativism ( ) by monitoring the hidden mutual

relationships between dominant and tyrannical cultures, which was promoted by a group of minority thinkers, as a cultural condition resulting from The experience of colonialism and its aftermath, such as Homi Bhabha, Jayatari Spivak, and Fanon, or those who confronted the theory from a different perspective and revealed its contradictions, such as Ijaz Ahmed and Dilrich.()

Edward Said subsequently participated in developing and contemplating theory through his numerous writings and reviews of the book *Orientalism* and the rich legacy it left behind, such as (*Culture and Imperialism*), (*Images of the Intellectual*), and (*Reflections on Exile*), which profoundly shaped the field of cultural criticism, postcolonialism, and Westernization. () As for the American researcher of Indian origins, Homi Bhabha, he was greatly influenced by Edward Said, Michel Foucault, Jacques Derrida, and Jacques Lacan, and he was interested in those theories that explore the margins of post-colonial society ()

In his book (*Sites of Culture*), Baba argued that the interaction between the colonizer and the colonized necessarily leads to the mixing and fusion of cultural standards, which confirms colonial authority, but also threatens to imitate and destabilize its authentic historical existence, and this is possible. Because the identity of the colonizer travels along unstable paths in its journey, and it merges with the colonized as an incoming culture, which establishes the reality of its existence in the ideology carried by the strange incoming. ()

Hence, Homi Bhabha is one of the pioneers of post-colonial theory, which calls for undermining the colonial legacy and reversing the harmful effects of colonialism. Which gave birth to the hybridity of the affected past; And because the past is something immersed in a bygone time that can never be eradicated (), but rather enters the tent of heritage and creates other cultural temporalities that are distinct and different (), it addresses the issue of cultural and civilizational mixing, and from a point of view that focuses in its examining examination on exploring the state of harmony and disharmony between cultural fields of different environments. And the categories, it is ((the process of penetration of races, ethnic groups, cultures, and languages with each other as a cultural hybrid that carries its mixed characteristics as a kind of coexistence between identities))() as cultural hybridity is considered one of the critical terms that are closely related to the system of criticism of the novel with colonial and post-colonial characteristics. Colonialism, as he attributes the origin of his first emergence to Homi Bhabha, with which he addresses the issue of cultural intermingling from a point of view that focuses on examining and exploring the state of harmony and disharmony between cultural fields of different environments and categories, on the basis of cultural intertwining (), whether that cultural intertwining Antagonistic or merging, in its final outcome it is the result of the cultural difference between the colonizer and the colonized, which gained the concept of representation and centralization, just as the solid cultural hybridity that is able to define the characteristics of cultural identity and depends on the context of negotiation between the dysfunctional cultural elements ()

According to the concept, narrative hybridity in the novel has become one of its prominent features, which depends on the context of negotiation between dysfunctional elements (), as a

historical document through the sociological imagination that monitors the process of anthropology in the formation of the fictional character, as it wages its cultural struggle among the authentic local components as a subject with its own existence and features. Notable () Al-Sanousi's novels have shown a great ability to represent multiple cultural references, including cultural intertwining and mixing, as hybridity constitutes a narrative discourse, in the studied text. Accordingly, the scientific material in this research can be divided into three topic axes:

The first axis: The self and the migratory hybridity:

The (hybrid) narrative discourse of Saud Al-Sanousi is formed in the search for the self through the other. To restore the construction of a self that coexists in forms of narrative cultural difference in the novel (Prisoner of Mirrors) through the self's struggle in two types of social culture: the first is a local Kuwaiti culture immersed in the details of daily life that has human characteristics and social values that are the product of its Gulf cultural environment, and the other culture The one that Abdel Aziz, the hero of the novel, explores when he travels to England in order to learn the English language, and a confrontational cultural conflict arises for the self, recounting events that mix and clash between different and incompatible elements.

The novel (Prisoner of Mirrors) presents the character of Abdul Aziz, who is engaged in a cultural conflict between the indigenous components that make up him and the British ones to which he came, between belonging to his homeland, Kuwait, and immersion and coexistence in Britain. Which ignites a self-division that coexists with him in two separate homes and two different personalities, between (Abdul Aziz) in Kuwait, who lives in cultural isolation, bitter self-conflict, and a heartbreaking family unit, and the second is the personality of the liberated hero, to whom Britain reflects its discovered image, observing dimensions of feelings of love, pushing him to explore the division of the self. ((Since the division of the self is a constant theme in the novel))() the novel (The Prisoner of Mirrors) presented two forms of cultural diversity that the self experiences. The first form: represents the nature of the Kuwaiti self with its cultural and value legacies, and the quality of the local culture, while the other: is the environment. Britain with its culture, and on this basis the cultural conflict is formed. Since the arrival of (Abdul Aziz) to Britain from Kuwait, he began coexisting with a new culture and practicing it: ((In the temple, I found dozens of Greeks lining up in a long line, carrying their offerings in their hands. I took a place in The last of the queue until it was my turn after hours of waiting that I had become accustomed to and had grown accustomed to, to find myself in the end in front of a blind old man whom I knew to be a monk of the temple. He asked me about the sacrifice that I would like to make in exchange for obtaining the prophecy. I told him that Athens had not mentioned to me the matter of the sacrifice... Bring it.

Your question, I asked him: Will I meet Reem? Get away from my sight) () The character escapes from his acquired traditional faith and local existence in this text towards the horizon of the mythological expectation of the other, to the temple and sacrifice to the gods in an attempt to find a logical explanation for the absence of his beloved Reem, and to justify the absence, which

is a symbolism that the writer documents for his hero through sociological imagination. The self became attached to it as a result of ontological thirst and a search for love through Athens by following the path of that old monk. This feeling is rooted in the culture of the other as part of his cultural heritage, but it is not a salvation for the self from its suffering in belonging to the social and religious system of the other, and it does not exist in the Eastern culture of society. Al-Kuwaiti: The self's refuge in the temple and reading the future of love does not mean the separation of the self, as much as it constitutes a cultural clash and objective mixing through the cultural overlap and mingling that drives the narrative action and its process in forming the personality, ((where styles, traditions, and heritages mix, to create from their dynamic interaction dual forms with multiple references. Cultural) ( ), which took on a problematic character as a result of the cultural difference between Kuwaiti and Western societies.

The narrative discourse of the novel (*The Prisoner of Mirrors*) is also shaped by a shocking cultural hybridity in some of the valuable cultural details that Catherine, the English friend of the hero (Abdul Aziz), embraces in the second part of the novel, and implicit patterns emerge in narrative fragments that mix cultural boundaries and develop differences across borders and their displacement. In the form of violation: ((It is nice for a person to carry the memory of his parents after their death. I saw on your bed today, a book about Alexander the Great. Have you met him? I mean Alexander. I laughed in amazement... Alexander?! No, of course... he died more than before I was born.) The 2,300 Years ( ) ( ) The writer presents images of narrative depth with vibrant expressions to the other from a rhetorical standpoint and grants his character the right to possess the narrative maneuver in Passover from their cultural reference as complete narrative subjects of the culture of social reality between the self and the other. Because ((reality is a cognitive load with the social norms and traditions it carries, emotional connections govern the joint family destiny of the self))( ), and what the text bears in terms of (Catherine's) astonishment at the close connection between (Abdul Aziz) and his parents in contrast to the pattern of full discontent against her parents that You know nothing about them, the culture of separation of children from parents and family disintegration, and it is also separated cognitively from the history of the West, by not knowing Alexander. What is surprising to others constitutes a flaw in the hybrid expatriate, who represents a type of local culture for the hero (Abdul Aziz), who is fully aware that his transition From the first section/Kuwait to the second section/England, it does not mean separating the self from the roots or washing oneself so that the concepts that form identity fall away ((Travelling and experiencing the environment of others opens the doors to new worlds for a person, enriches his vision of himself and the world around him, and leads him to cultural mixing to establish a worldview. It is open to the Arab self and the Western other, who lives according to a system of values that differ from his own cultural and civilizational system. His approach to the other was not dreamy, or chasing after what was exotic as much as he stood in front of it and discovered it) ( ).

In view of this scene, the novel traces the theme of cultural hybridity through its reliance on the technique of dialogue and its use, between the self and the other. To build a wide bridge for

the self, as an expatriate carrying huge historical accumulations and ready-made interpretations that collided with a complex system of values, leaving the self facing two different directions: the first: wearing the coat of the new culture and practicing it as a daily cultural act with which he is not familiar with in his homeland, Kuwait, and the second: psychological conflict and self-isolation. alienation; Because ((The conflict present in behavior is the practice of seeing the character in revealing the external pressure and the path of the obsessions hidden in the self and at the core of the novelist's existence, which gives the story its narrative dimension and the growth of the discourse))().

On this basis, the novel uses the technique of narrative contrast to show a kind of comparison between two cultures of an authentic, local, and hybrid self discovered, with what resulted in his emotional state with Catherine, which liberated him from the nightmares of isolation, and gave him a rhetorical causality to narrate her self in its own right: ((She pointed her index finger one night. She went towards the bed and said: "Everything that begins here" ends where it began, in the same place. I did not find true love except once) () This quote puts the recipient before an important question, which is related to the overall significance that the novelist discourse that is the subject of the study is working on, is What brought Catherine to the emotional state of crisis, made her cry With multiple experiences, through an identical sadness with the interior that her mirror shows in a very different culture, and a hidden tension towards (Abdul Aziz), who did not fall like other heroes towards the gluttony of the Western race. Rather, the writer expressed this by exposing the narrative with an awareness that merges with the emotional truth of his hero and reveals the negativity of the experiences as That "a man's relationship with a woman must be established by intellectual and spiritual compatibility and harmony before the physical" (), and that situation was not in Catherine's mind, which she accepted, without falling into the traps of temptation.

The second axis: the other and the biological appearance:

The cultural hybridity was represented in the novel (Bamboo Stalk), embodied in its hero (Hawzia/Issa) according to a new cultural narrative perspective, starting from the biological to the cultural, and from the cognitive and imaginative power of the novelist Saud Al-Sanousi in presenting the problem of hybrid identity as a minor identity that has been marginalized, revealing complicity. The forces of origin, class, and money impose an authoritarian identity that attempts, through its narrative discourse, to justify its exclusionary hegemony that oppresses the other, who is different in biology. Her story of (Issa), a Kuwaiti with East Asian features, as this different biological appearance represented a cultural hybridity in a society that carries the illusion of racial purity and ancestral purity, and gives it the highest priority. .

The theme of (cultural hybridity) was manifested through the use of the cultural and imaginative capabilities that were used in (Bamboo Stalk) in the journey of the hero searching for self-affirmation in the multiplicity of nominal signs and questioning them as he is of dual origins, of mixed races and cultures, which allowed the novelist to build an imagined world that crosses

borders, mixing Two languages that carry two separate cultures and conflicting cultural references between the self and the other, as he says: “My name is Jose, this is how it is written. In the Philippines, we pronounce it, as in English, Jose, and in Arabic it becomes, as in Spanish, Jose. And in Portuguese, it is written with the same letters, but it is pronounced Jose, but Here in Kuwait, all those names have nothing to do with my name since it is... Issa... I did not choose my name to know the reason. All I know is that the whole world has agreed to disagree about it!... They used to call me Arabo, meaning the Arab, even though I do not resemble the Arabs in anything.) ( ) This conflict is embodied in the character of the hero (Jose/Issa) in the novel, who constitutes a complex and complex situation in his hybrid composition, with a different cultural mixture of a Kuwaiti father and a Filipino mother, who does not have a pure race between Kuwaiti blood running through his veins and a Filipino face that carries biological features. Which placed his identity between two homelands through blood and characteristics, as he is Filipino in Kuwait and Arab in the Philippines.

Every translation of the split self gives it a double copy opposite the other and doubles the effective linguistic significance with the given image in a state of continuous displacement that turns it into a different cultural system. Because language ((cannot be a language of patterns as much as it carries interacting functions that come together in a double performance with intention from which multiple stylistic signs are generated. Each of these names carries a different pattern through the pictorial frame that is intertwined with the angle of view, the syntactic sentence, and the bag of systemic meaning)) ( ) which brings behind it cultural references, societal interpretations, and types of different identities in the (hybrid) encounter.

Likewise, in the novel (The Bamboo Stalk), the narrative represented the structure of the relationship between (Issa/Jose) and the Al-Tarouf family as it constitutes a system of cultural duality practiced by the ego that excludes the self, which pushes the hero to withdraw inward, as an inevitable result of rejection, so the self struggles to escape from the loss of belonging and the voices rise. The interiority producing the narrative discourse in the search for recognition equivalent to a character (Hawziyya) on a journey of searching for the self with human commons is met with a dominant systematic conflict in the family discourse according to its cultural structure centered on a system, rules and origins that is closed to its emerging structure on the symbolic level, so it flounders by submitting to the tyranny of the family, which ignores its identity as an actor. A Kuwaiti, who experiences double alienation within the limits of experimentation due to his different cultural hybridity: ((I did not find a place to smile inside the bus, except the reassuring faces of children... I was like someone standing in the middle of a bridge extending between two cities, a city of reassured childhood, and a city of men and women struggling with life)) ( ) The text interrogates the crisis of alienation in the search for a reassuring and stable life, which is at the forefront of the systemic structure that.

It is assumed by the narrating self of the hero in (The Bamboo Stalk) because of the biological mixing between blood and features, which threatens his identity and existence, and does not accept the fate of his mixed genes, which constitute a rebellion that threatens the purity of the Al-Tarouf

family, which makes him live in dangerous self-behavior by highlighting the eloquence of the conservative movement's style and the discourse of the self that seeks Regarding a style reconciled with the other party, the text gives a dual meaning through the duality of lineage and lineage that rejects cultural fusion ("In the middle of the bridge I was forced to walk, carrying my sixteen years... the songs fade away... I continue walking... I get tired... I cough... my back bends and I grow old... .. I hear other voices coming from far away and then approaching... crying... pleas... complaint... prayers, curses... wailing.) () The text breathes existing, rooted, and transcendent worlds that engulf (Jose/Issa) and negate it among a group of tensions. Intellectual and religious, which deepen the wounds of the self in its diaspora in the face of a moment of division that was unable to restore it, so that (Issa) finds himself in a broken psychological state and a higher value than the double division between the Philippines and Kuwait, between the land of (Mendoza) and the dominance of Al-Tarouf, reflecting ((two different visions of identity, a unilateral dogmatic vision) Voice and significance, and other emerging ones that seek to extract recognition) () in a new practice on the cultural level that pushes the self in the search for cultural harmony through a series of events and tribulations fueled by the narrative unity of the theme of the fictional text, which searches for a real breakthrough with what the hopes in the self entail versus Ego and the structure of society.

The third axis: Hybridity and external appearance:

In this hybrid context, the novel presents a categorical picture of the relationship of the self with the different other, when an advertising banner is related to an official political institution that follows the classification of expatriates in a cultural form that is exclusionary, racist, exclusionary, and classist between Gulf and non-Gulf citizens at the Kuwaiti airport.

This hybridity represents the complex of difference in the face of similar existence, as if it were a complex created by society in reality, which constitutes painful pain for the self due to its objectification based on race, color, or affiliation, with the problematic concepts and delusional data it carries, based on the development of crystallized nuclei of divergence in self-consciousness, and is embodied. That desired dream that Jose/Issa awaits when he lands at Kuwait Airport coming from the Philippines in order to achieve self-realization. He finds the airport's gloom unjustified and the arrivals heading to the airport employees in two queues, some of which have written: GCC and the others have written: Citizens of Other Countries ((I stood in One of the GCC queues... They must be Kuwaitis like me... One by one, the employee stamped their passports, until it was my turn... The man shouted at me in a rude manner that shocked me, and pointed with his hands towards the other queue where the Filipinos were standing... I quickly went to the queue. While the employee was still speaking loudly...then he moved his fingers close to his head to make me understand...in the other queue, a young Filipino man said to me: You are standing in the wrong place, that queue is for Kuwaitis and citizens of the Gulf countries...He rejected my face before he saw my passport. My travel!) () The text draws attention to the contradictions of Kuwaiti society in drawing up relationships and dealings in measuring them according to external and formal appearances. This is a highly dismissive methodology that the writer borrows with a metaphor in

solidarity with the image of the text spoken in the language of (Issa) who, according to the external view, carries a different Filipino other, and it is an explicit comparison. Between the superficiality of awareness and the possibilities of semantic performance, which gives a different concept to the text regarding the relationship between the Arab and the non-Arab in defining otherness, then it takes over the psychological and emotional state mixed with anger of the Kuwaiti employee, which reflects an accurate vision of the relationship of the ego in the other through behaviors that are reprehensible in human custom, which generates a feeling Through discrimination, here lies the danger of referential behaviors that deny and confiscate the other, so that the hybrid reveals his disapproval: “He rejected my face before he saw my passport.” The monologue reveals Issa’s declared denunciation of the closed constructivist depiction of society through the relationship established in the context of the ego and the other. The formal rejection of features is not consistent with the identity papers of the mixed or hybrid other, which leads to an arbitrary self-conflict in the narrative interpretation of the story, which is that (Issa He narrates about himself and depicts the difference in cultural concepts that derive from him a double margin in the position he occupies in the novel ()) and gives a present representative state, and another expressive state that has its different values.

The presence of hybrid cultural mixing in the novel (*My Mother Hessa’s Mice*) was also represented by a purely ideological nature through the struggle of different ideas in order to advance the interface between the self and the different other through a terrible swamp between the people of one country and which seeps through religious and national beliefs from the outside ((the ideas, principles, ideals, beliefs, and identities Ideology It divides people, and interests, ambitions, and the natures of tyranny ignite war. (()) As it supports this party or that, which reflects the image of the self in crisis, attracted by multiple and different parties, which increases the confusion and works to hybridize the local with an imported and foreign culture leaking from imagined nucleic regions towards a fragile land in which that leaks. Ideas that work to center individuals, especially religious sectarianism, Arab nationalism, the Bedouins, Sunnis, Shiites, and Jews, which raise Hessa’s surprise in the novel, as she says, remembering and anticipating at the same time: ((May God have mercy on him, Abu Saleh, he was a man, he loved Jamal, he recorded his speeches and listened to them, and there was no mother. Kulthum in its time, but as for Saleh, may God fix his situation, every day he looks like with them, with them, against them! Sometimes he shortens his dishdasha, sometimes he dresses like an Englishman, he likes to hang pictures like Gamal Abdel Nasser, and sometimes he is an infidel with a plucked beard.)) () The novel is exposed in this quote. The foreign thoughts and masks that confuse the Kuwaiti identity and work to provoke the internal conflict between the self and the other, which exposes the Kuwaiti self, due to this cultural hybridity, to the interpretation of differences that threaten the different social fabric through the interacting voices between the novel’s characters in the method of narrative exchange, which prompts the novelty (Hessa) that represents The dividing line between the authentic Kuwaiti identity, which cannot cover up the intermingling of expatriates, which breaks the innate pattern upon which Kuwait was raised, and the division that these alien ideological ideas represent among its people through sectarian and nationalist revolutionization, so the text begins by recalling the



pattern of the late (Abu Saleh) who did not He only believes in national identity, which raises fears of these ideas coming to the people of Kuwait and their multiplicity, the hanging of pictures, and the incitement of sectarian and intellectual conflict. The difference between (Hessa) and the children is roots governed by values rooted in nationalism with its persistent Kuwaiti values that radiate in (Abu Saleh's) beliefs of rejecting the expatriate. The hybrid culture is a difference between two generations that must be restored before Kuwait sinks into the furnace of sectarian conflict between foreign ideas that represent ostracized external international ideologies.

The novel (A Saliha Camel) also presented the cultural hybridity at the level of the personality in its representation of the structures of Western culture when the phone of the Buraq Department or the Eyebrow wears a French dress with the keffiyeh and the Arab headband, and what this dress represents of blending and influence on the other, which creates an intermingling and mingling between two different cultures, so the hybridity emerges. As the narrator notes: ((Sheikh Tafata does not stop, as if he is searching for the wilderness space that he left a few hours ago... The telegraph and telephone department building stands at its entrance, under a round canopy, a security man wearing a ghutra and a headband and a French uniform)) () This The quote reveals to the recipient an important question related to the overall significance on which the novelist discourse, the subject of the study, operates between the self and the other, by penetrating the historical imaginary narrative to reveal the dominance of the other penetrating the self, and what this transformation has led to by abandoning cultural legacies, as ((This cultural activity is a celebration of the legacy. It is not the satisfaction of biological needs, as an expression of the self-identity observed by the narrator's culture) ()), and that blending is nothing but a transformation in the values and customs that are the basis on which identity is built, with the word "Effrench" bearing ((from historical contact with the other on the level The battles, negotiations, alliances, and trade exchanges that were held between this or that emirate against the ambitions of this or that prince) () It is an imagined system for the penetration of the other into the depth of history, which the narrative calls for to approach the penetration of the self by the other and its mastery and domination.

In the novel (A Saliha Camel), the narration monitors the cultural hybridity at the level of the local dialect between the Arab tribes in the desert when Sheikh Muhammad enters Kuwait City with his hired boy: "(The sheikh listens carefully to the mixture of dialects; the accents of the north and south of the desert, Najdi tongues, northern tribes, Persian jargon, and the words of the people of the interior are a hybrid of all of that) () The narration notes a state of severe overlap between the tribes residing in the north of the island, but they overlap in the Emirate of Kuwait, as it reflects the cultural and social structure with its historical and social loads as a local place and a commercial market in which the Sunnis share the tribes. Different, ((which establishes the being of a being and guarantees him communication with others, because it is the mold in which a person lives, and it is the basis for all relationships that define the self and the other is identified with it))() This daughter-in-law helped Sheikh Muhammad to hide, which allowed him to break his tongue despite his close relationship. With his tribal society to which he belongs, with all its cultural

legacies; ((Because societies closed to their inherited values try as much as possible to consolidate their fixed identity and lose their trust in the other due to the prevalence of tyranny, hierarchy, and violence between the self and the other))() which prompts the self to resort to hybridity due to its feeling of inequality between the different. The text also reveals self-awareness of the loss of trust in the other party that imprisoned him without evidence.

We conclude from the above that novel writing in the studied text employed the discourse of cultural hybridity, as a group of ideas and values from qualitatively different cultural environments blended together. To produce Hybrid narrative characteristics between the locals of Kuwaiti daily life and the Western expatriate, and on the basis of this mixing, the components of the analysis of the other were monitored in this research.

### **research results:**

The other intersects with cultural hybridity narratively; Through this interaction, he discovered the pattern of cultural conflict between East and West.

Migration is a direct cause that calls for the formation of a narrative hybrid between the local Arab culture and the foreign culture to which one is migrating.

Biological appearance is one of the patterns of constructing a narrative personality that reveals the nature of the hybrid cultural burden of the split self according to the conflict of two types of culture.

The features of the other and the narrative hybridity are united in the novels of Saud Al-Sanousi in a context built on the basis of the conflict between the self and its cognitive and value characteristics and the different other.

### **Margin**

- (1) The Literary Critic's Guide, Dr. Megan Al-Ruwaili, Dr. Saad Al-Bazai: 91-92.
- (2) Culture Sites, Homi. K. Papa: 12.
- (3) See: Postcolonial Theory, The Thesis in the Service of Occidentalism, Jamil Hamdawi: 68.
- (4) Orientalism, Colonialism and Imperialism, Postcolonial Studies, Dr. Khair Al-Din Daash, Al-Bashir Rabouh: 194.
- (5) See: same source: 256
- (6) Culture Sites, Homi. K. Baba: 37.
- (7) Orientalism and Postcolonialism: 193.

- (8 ) See: Culture Sites: 15.
- (9)See: Colonialism and Postcolonialism: Khader Ibrahim Haider: 282.
- ( 10) See: Culture website, Homi. K. Baba: 43-44.
- (11 ) See: Narrative and Postcolonialism, Dr. Dargham Adnan Saleh Al-Yasiri,: 352.
- (12)See: same source: 352.
- (13 ) See: Inheritance and the Making of the Novel, Dr. Aggressive admirer: 88.
- (14 ) See: Experimentation in the Iraqi Feminist Novel after 2003, Dr. Saeed Hamid Kazim: 426.
- (15 ) Prisoner of Mirrors: 102.
- ( 16) Representation of hybrid identity in the novel The Bamboo Stalk by Saud Al-Sanousi, Muhammad Abu Azza: 50.
- (17 ) Prisoner of Mirrors: 144.
- (18 ) The Iraqi Family's Novel until 2015, Dargham Adnan Saleh: 13.
- ( 19) See: The Image of the Other in the Western Novel, Dr. Magda Hammoud: 240.
- ( 20) See: Experimentation in the Iraqi Feminist Novel after 2003, Dr. Saeed Hamid Kazem: 422-423.
- ( 21) Prisoner of Mirrors: 153.
- (22 ) The image of the other in the Western novel, Dr. Magda Hammoud: 199.
- (23 ) Bamboo stalk: 17.
- (24 ) See: Paul Ricoeur's text theory: Juwaida Addah: 177.
- ( 25) Bamboo stalk: 144.
- ( 26) Same source: 144.
- ( 27) Representing hybrid identity in the novel The Bamboo Stalk by Saud Al-Sanousi, Muhammad Abu Azza: 61.
- ( 28) Bamboo stalk: 186.
- ( 29) See: The Problem of Identity in the Arabic Novel, Dr. Muhammad Jari Jassim Al-Nadawi: 121.

( 30) Text Criticism: Ali Harb, 5th edition, Arab Cultural Center, Casablanca, 2004: 189.

( 31) Mum Mice Share: 199.

(32 ) Valid camel: 16.

(33 ) Culture, Terry Eagleton, translation, Lutfia Al-Dulaimi, 1st edition, Dar Al-Mada, Baghdad, 2018: 109.

( 34) The Imaginary West, the Image of the Other in Middle Arab Islamic Thought: 179.

(35 ) A valid camel: 13.

(36 ) Text Theory according to Paul Ricoeur, An Inquiry into Cultural References: Juwaida Addah: 193.

( 37) The Problem of Identity in the Arabic Novel, Dr. Muhammad Jari Jassim Al-Nadawi: 114.

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