

*Identity Quest: When East Meets West in Bahaa Taher's Sunset Oasis
A Post-Colonial Reading*

Mona Kattaya, Ain Shams University, Egypt

The IAFOR International Conference on Arts & Humanities – Dubai 2017
Official Conference Proceedings

Abstract

The cultural representation of the Western Other in modern Arabic fiction is a formidable body of texts that stretches over a span of almost one hundred years – from the beginning of the twentieth century until the present. Emerging out of the experience of colonization, most of these fictional narratives have asserted themselves by foregrounding the tension with the imperial Other, thus emphasizing a discourse where the encounter between East and West, whether literal or metaphorical, has been presented in a series of deep rooted dichotomies of East/West, colonized/colonizer, slave/master, backward/civilized, bonded/free, etc. From this cultural output stands out Bahaa Taher's *Sunset Oasis* (2007). The winner of the inaugural International Prize for Arabic Fiction (IPAF) in March 2008, *Sunset Oasis* in a way continues the initial perceptions of the West in Arab fiction, but, more importantly, it, in other ways, contests them. This paper analyses the two main characters' hybrid identities whose constructions expose what the post-colonial critic Homi Bhabha considers threats to authority in their revelation of colonial anxiety as well as anti-colonial resistance. The paper concludes that, in its decidedly holistic perspective, Bahaa Taher's novel goes beyond the usual chaos and conflict of Eastern-Western encounters into spaces of understanding, equality, dialogue, and compatibility.

Keywords: Bahaa Taher, *Sunset Oasis*, Hybridity, Identity, East, West.

iafor

The International Academic Forum
www.iafor.org

Introduction

The fictional representation of the East-West encounter in post-colonial Arab novels is a formidable body of texts that has considered the theme of identity as one of its essential discussions. Post-colonial Arab writers have rarely avoided or escaped from the presence of the themes of fragmentation and identity crisis experienced by the once colonized Arab natives and the overwhelming impacts of the Western encounter on them. In his latest novel, the eminent Egyptian writer Bahaa Taher brings the question of identity to us once more. *Sunset Oasis*, the Arabic Booker Prize winner of 2008, weaves two dramas of identity under the British rule of Egypt at the end of the nineteenth century, thus adding to an ever-growing post-colonial Arab literature predicated on the issue of identity. This paper analyses the two main characters' constructions of identity, and how these constructions expose what Homi Bhabha (1994) has considered threats to authority in their revelation of colonial anxiety as well as anti-colonial resistance (pp 40-122). To read the theme of identity in *Sunset Oasis* from a post-colonial perspective is to evoke a whole string of post-colonial concepts, such as; place, displacement, otherness, ambivalence, hybridity, language and mimicry, among numerous others.

Body text

The story of *Sunset Oasis* is about Mahmoud Abd el Zaher, the Egyptian official, who is banished from Cairo for political reasons to the dangerous and unpopular posting in Siwa Oasis. Accompanied by his Irish wife Catherine, Mahmoud, the district commissioner, is called upon to administer justice and taxation to the oasis. Bahaa Taher uses a narrative technique that best matches the twinning of Mahmoud and Catherine's dramas: they narrate the novel alternatively; the story is told in a structure similar to a dot-to-dot drawing in which the fragments each provides complete the story to the reader.

Bahaa Taher locates Mahmoud and Catherine in what Mary Louise Pratt (1992) has called the "contact zone": "the spatial and temporal copresence of subjects previously separated by geographic and historical disjunctures, and whose trajectories now intersect" (pp 6-7). An Egyptian police officer who works for the British-controlled government versus a British citizen whose love of antiquities drives her to the East, Mahmoud and Catherine experience the fraught and anxious living in the middle of two cultures with a split identity that is neither one thing nor the other; both evolve a disturbing sense of "in-between-ness" which makes them part of what Homi Bhabha refers to as "a Third Space", "an in-between space of hybridization" (Wisker, 2007, pp 53-54).

Mahmoud is raised in a typical middle class Egyptian house with his heart with the Urabi revolution against the British occupation; he projects an image of himself as "the man with a cause" (Taher, 2010, p. 139), "the mutinous officer! I liked the role, so I believed myself" (Taher, 2010, p. 135), but he is also the "civil servant", the agent of the British power in the Oasis and the typical example of how colonial policies are embodied by those who are involved in the local and national police system and are forced upon native minorities. He shared his Egyptian fellow natives in defending the city of Alexandria against the British bombardment of the city, only to condemn the act later to save his skin and keep his job (Taher, 2010, p. 138). More

than anything else, Mahmoud's relation to Catherine manifests the troubled ambivalent condition of hybridity. In post-colonial theory, ambivalence is the term used "to explain the distressed state of mind which occurs when simultaneously attracted toward and repulsed from an object, person or action" (Wisker, 2007, p. 10). For Mahmoud, Catherine is "an intelligent and courageous wife", and the fact that she is Irish whose country has been colonized just as his could have become a ground for a mutual bond; but Catherine is also a British citizen. The decision to marry her "came when he found out I was Irish and I hated the British for occupying my country, as they had occupied his, and felt shame at *bearing their nationality ...*"[emphasis added] (Taher, 2010, p. 14). Instead of capitalizing on the mutual ground they both share, Mahmoud treats her as the "Other". His violent loveless sexual behavior towards her seems to be his way to gain power over her, and Catherine's submission to his volition shows, in a way, that he achieved to conquer or "colonize" her both physically and psychologically. His mental topography of the British colonizer becomes conjoined with Catherine. By marrying her, he feels in a position of control and power to subjugate Britain at his command and he confirms it by practicing his power over a British woman. Nevertheless, this reversal of the process of colonialism doesn't grant Mahmoud the inner peace he is looking for; he grows angrier, more depressed and more alienated:

I ask whether the parts of that young man, with his divided spirit, have come together, or whether the days have flung them farther apart. When I married Catherine, after much hesitation, I dreamt that my unruly self might finally calm down ... why did that settledness never come? Why does it remain elusive and out of reach?" (Taher, 2010, p. 12)

If Mahmoud is likely more prone to experience ambivalence by virtue of the imbalanced power relationship, how can we account for a similar ambivalence in the case of Catherine who is theoretically shielded by the untouched "superiority" of her culture? Peter Childs and Patrick Williams provided us with the answer: "The crash of cultures affects both parties ... a two-way street of which both the colonizers and the colonized share the misfortune of having their identity turned into a displaced, colonial identity" (2013, p. 122).

Catherine's predicament is even more problematic; she is living in the borderline of three different worlds. She is Irish but she identifies herself as the "British subject" who is aware of the power relations generated by the fact of being "a British woman in a country occupied by the British" (Taher, 2010, p. 14). The first thing she was taught by her father "was to love the East and be passionate about its antiquities" (19), but she was also taught that this love is permissible only on one condition, "of course, that I kept a distance from the living people of the East, who were a mere repository of history. I was always to remember that I was Irish, and a Catholic" (19). "Irishness" is decoded in Catherine's consciousness in terms of a superior Western woman to whom the Egyptians, and the Siwans she will encounter later in the novel, are racially, culturally and politically inferior. Catherine is simultaneously both colonized and colonizer. For her, the East becomes the locus of the two ambivalent reactions of attraction and repulsion; this is a typical Orientalist stance that views the Orient as something relatively unfamiliar and therefore both attractive because exotic, and dangerous or repulsive because unknown and threatening (Said, 1995, p. 59). To her, Mahmoud is the epitome of the Eastern magic; the first time she saw him "his

tarboosh” looked to her “like a pharaonic crown on his head, his stern face with its wide black eyes and regular features the face of a real king transferred from the walls of a temple to the deck of *dahabiya*” (Taher, 2010, p. 14), but Mahmoud’s “magical” world proves to have a corrosive impact. She willingly gives up her language, communicates with Mahmoud in Arabic, and settles in a marriage in which she is sexually subservient to an unfaithful husband. Catherine too feels trapped in the alienated state of “in-between-ness”.

The place which Bahaa Taher chooses to be the setting of his novel is the remote setting of Siwa some 600 kilometers west of Cairo and close to the borders of Libya where its Berber natives are fiercely independent, rebellious, uncontrollable and extremely antagonistic to the new district commissioner and his wife. In this sense, the setting becomes the literal and physical counterpart to the overwhelming psychological feelings of alienation Mahmoud and Catherine suffer from. According to the famous trio Ashcroft, Griffiths and Tiffin (2002), “The most widely shared discursive practice within which ... alienation can be identified is the construction of ‘place’” (p. 9). The setting sun of the novel’s title is another manifestation of those feelings. In the Oasis Bahaa Taher puts Mahmoud and Catherine to the test: they are now forced to negotiate their split identities and make decisions about how they are to define themselves. As the reader gradually realizes, Mahmoud’s and Catherine’s attempts to seek a uniform identity and terminate the ambivalence of the hybrid condition is not about their intrinsic self-actualization, but rather the endorsement of already existing modes of self-identification as well as the establishment of new ones.

For Catherine, the only mode of identification she continues to sustain is a rigid unrelenting awareness of herself as first and foremost Western who is epistemologically, racially and politically superior to the inhabitants of the Oasis. If reduced to a type, Catherine would be Orientalist discourse per se. Catherine *knows* all about the Oasis: “I read everything about this desert and about Siwa before we began the journey – all the books of the travellers and historians that I brought with me from Ireland and everything I could find in the bookshops of Cairo” (Taher, 2010, p. 48). Catherine’s position is a typical example of what Edward Said (1995) has called “the Romantic idea of restorative reconstruction” (p. 168); she goes to the Oasis seeing it as “completion and confirmation of everything one had imagined” (Said, 1995, p. 167). She is the typical Western figure who confronts the East with a sense of mission – a unique mission: “I don’t suppose anyone like me has visited it ... Only I am capable of revealing your secrets, Oasis!” (Taher, 2010, p. 50) This language shows how Catherine returns obsessively to her assumed superior position: Siwa “opens up” only to a “privileged” Western. A large part of the novel’s plot is about Catherine’s obsession with the Pharaonic and Greek temples in the Oasis of Siwa; Catherine is fixated upon the figure of Alexander the Great, it becomes her daily routine to excavate the temples of the Oasis to “prove” that Alexander was buried there. Alexander did commit massacres among the people he conquered, but these are deemed insignificant to her for “...he did great things as well ... He built new cities everywhere and tried after invading Asia to unite East and West” (Taher, 2010, p. 263). On the face of it, it is Catherine’s excavations that are proceeding, under them, there is a deep desire of regenerating a colonial past. For her, the people of Siwa are “ignorant” people who deform and “profane” the sacredness of the temples; the East is simultaneously both overvalued and undervalued by Catherine – again a typical Orientalist attitude explained by Said (1995, p. 150). Catherine

disposes of the Oasis's presence and constructs a hierarchy of histories in which the colonial past of Alexander the Great stands superior to the present life of the Oasis. According to Abdul JanMohamed (1995), dehistoricizing the conquered world is a typical ideological function of the colonial mechanism (p. 19). The more Catherine experiences trouble to identify with the Siwan people who detest her, the more she retreats to the comforting bubble of her excavations celebrating the colonial legacy of Alexander the Great. It is only this moment in history that makes sense to her: "If I succeeded, it would make up for everything I'd have to endure in this oasis. It would give my life the meaning I've been searching for" (Taher, 2010, p. 107). Catherine further inhabits and reinforces her colonialist position as she fails to establish any sort of normal social interaction with the Siwan natives whom she ties to a classification of worthless Otherness she views to be unchanging: "Whom do we bear animosity towards? I don't even think about them, since they keep themselves away from us. I do not hate ... [them] despite their ignorance and narrow-mindedness" (Taher, 2010, p. 229).

What is fascinating about Bahaa Taher's delineation of Catherine's character is that he brilliantly presents the sensibility of a Western woman with all the Orientalist dogmas that feed her assumed sense of superiority, but at the same time he represents her as the "victim" of her colonial identity. The Oasis further nourishes her sense of alienation: "Since I arrived no one has spoken to me" (Taher, 2010, p. 95), "Why then are they like this here? Why cannot I gain their affection, or at least get to know them?" (95) We can recognize her sense of helplessness and lack of control: "I have to break this isolation before I turn melancholy. If I hadn't had the books and the reading and the idea of the search, I would have become completely lethargic during these last weeks" (Taher, 2010, p. 96). All the "knowledge" she possesses of the Oasis falls short in the face of the actual encounter with the Siwan natives. Her failure to make sense of their animosity towards her adds to her colonial anxiety. When she finally achieves contact, it is violent, erotic and fatal. Bahaa Taher is able to dramatize her loss of control in her one and only encounter with Maleeka, the rebellious girl who dared to break the taboos of the Oasis. Nevertheless, Catherine is doomed to stay prisoner of her White Self; she will not allow these anxieties to shake her fake sense of agency. All she has to do is remove them from her conscious mind: "In any case", she tells us, "I shall leave ... That is a final decision. I shall have done with everything concerning Mahmoud, Maleeka, this oasis, Egypt and its people. All that will be behind me soon" (Taher, 2010, p. 262).

If Catherine yields to her colonial identity, Bahaa Taher assigns a space for Mahmoud to stand and resist. In thinking about how, amidst the confusion of the colonial situation Mahmoud redeems his sense of self, it is useful to consider Jenny Sharpe (1995) when she postulated that "... the 'ambivalence' of colonial discourse, demonstrates that colonial authority is never total or complete. And it is this absence of a closure that allows for native intervention" (p. 101). The two sides of Mahmoud's identity are so radical from one another that it becomes impossible for him to sustain both: "It's no good in this world being half good and half bad, half a patriot and half a traitor, half a brave and half a coward ... Always in the middle... Never was I one person, complete on the inside" (Taher, 2010, p. 216). Here Mahmoud refuses his hybrid identity: the first step into the process that leads to a conscious resistance. Paradoxically, the grounds upon which Mahmoud could intervene as an active agent are the very conditions of dominance generated by the colonial discourse. In other

words, only by taking possession of the strategies of the colonial discourse that Mahmoud could resist it. This is what Bhabha has always maintained, "...that resistance is an effect of the contradictory representation of colonial authority, a native appropriation of its ambivalent strategies of power" (Sharpe, 1995, p. 101). The question now is how does Mahmoud appropriate the colonial strategies of power turning them into counter tactics to subvert the colonial discourse? To put the question differently, how does Bahaa Taher employ various counter discursive textual strategies through which his protagonist is able to resist the colonial structures of power?

The first strategy Taher uses is instilling a revolutionary consciousness in Mahmoud:

I came to this oasis hating it and its people and I have come to hate them even more because of their hostility towards me, Catherine and even the troops. Nevertheless, the more I think about what we've done to them since we came as rulers, the more I find their behavior perfectly natural. We didn't come to them as brothers, but as conquerors. We didn't treat them as though they were fellow citizens but as though they were a colonized people who had to pay their taxes to the conquerors, like it or not. Why then should we get angry at what the British were doing to us ...? We practice the law of might here just as the British practice it there. (164)

What we hear here is Mahmoud's revolutionary voice. He says no, no to the "law of might" that coerced him to his present predicament. He realizes that his position as the district commissioner of the Oasis makes him a colonizer molded in the image of his British superiors. Being aware that he is being subjected to an external coercive mode of identification imposed upon him, Mahmoud is willing to give up his job to Captain Wasfi, Mahmoud's deputy and would-be replacement in Siwa. Losing interest in his job, Mahmoud divests the British colonizer of the means by which he holds control over him.

Offering Mahmoud an alternative social system that will help him to overcome his former feelings of alienation is another salient counter discursive strategy in the novel. Mahmoud becomes painfully aware of his wife's position as the embodiment of all the racist supremacist ideologies he detests. Such an awareness is enough to draw them apart from each other and make their marriage "crumble into sand" (Taher, 2010, p. 244). Severing the ties with the old allegiances that caused his confusion, namely, his marriage and his job, Mahmoud is now open to the possibility of establishing new affiliations that would form the bases for his new self-understanding. If the colonial logic dictates the enforcement of rigid ethnic and racial hierarchies of people, Mahmoud's counter-resistant move manifests itself in his establishment of new social connections that will eventually help him to dismantle this logic. The three agents of help are Sheikh Yehya, Maleeka and finally Fiona.

A third voice in the novel belongs to the aged Sheikh Yehya who opens Mahmoud's eyes to a unique type of community Mahmoud can now affiliate to:

I bowed my head in thought. So, in the space of a day and a night, this sheikh had sent medicines for Fiona, sent a message warning me about the killers ... forgiven

me and Catherine, and asked us to forgive him! What is this? Is he ... a saint ... I mean, is he a "Friend of God", even though he denied that? (257)

Sheikh Yehya makes Mahmoud realize that the wide space of humanity is a valuable one. Maleeka further shows him the possibility of resistance. Representing her marginality both as a colonized woman and as a woman living in an extremely male – dominated community, Taher doesn't give Maleeka voice, we only get to see her through Mahmoud, Catherine and Sheikh Yehya. Maleeka is the agent of resistance who is able to act outside of the imposition of values made upon her by the patriarchal authority in the Oasis. Far from being subservient like the rest of the women in the oasis, she fights her community to win the place of her own choosing, although this led to her death. For Mahmoud, Maleeka is the embodiment of the struggle which is concerned as much with freedom from colonialism as with liberation from the suffocating authoritative patriarchal social system of the Oasis.

Then comes Fiona who, once and for all, paves the way to his final settled identity. Fiona is Catherine's counterpart, her little sister who joined Mahmoud and Catherine in the Oasis whose warm dry climate might improve the condition of her bad chest. With the presence of Fiona, Mahmoud is able to embrace a new mode of belonging. Belonging now is re-envisaged as the sharing of human ideals of freedom, equality, understanding and acceptance. Mahmoud recognizes how much energy Fiona expends in connecting with the Siwans; the successful encounters she has with them sends a definite message: the idea of conformity to an imposed model of categorization in which man categorizes himself as either inferior, superior, black, white, Eastern, Western can truly be washed away. The immediate test of the validity of her position is how the Siwans accept and embrace her presence: "She would talk with the troops and the Siwan women and the Bedouin women and their children, God knows in what language. She didn't speak their language and they didn't understand hers but all the same they talked to one another in words, signs and laughter ..." (Taher, 2010, p. 249). She celebrates the Egyptian national leader Urabi Basha "for resisting the British occupation of his country" (Taher, 2010, p. 235), and scorns how the British, "steeped in blood from Egypt to India", claim that "the mission of their empire is to spread civilization and its benefits to the world?" (Taher, 2010, p. 264) Is she a saint too like Sheikh Yehya? She answers: "I am not a saint, it's enough for us just to be humans. It's more than enough" (Taher, 2010, p. 229). We can understand the particular mode of communal unity that binds Mahmoud to Sheikh Yehya, Maleeka, and Fiona now in the light of Frederick Cooper's (2005) argument that "A strongly bounded sense of groupness may rest on ... an associated feeling of belonging together with minimal or no relational connectedness" (p. 76). The qualitative change of Mahmoud's self takes place when, with the help of Fiona, he sets himself free from the colonial logic that enables hierarchies of superiority and inferiority within humanity. As he abandons the hierarchies that feed relations of power, Mahmoud is finally able to neutralize these relations. Fiona does not only provide him with a mode of belonging, but also with a meaning and purpose in life. He falls in love with her but what does he want from her? "Nothing except that she lives, just as Sheikh Yehya said that he wanted Maleeka to live so that the world could have some meaning" (Taher, 2010, p. 278).

The final anti-colonial resistant strategy in the novel brings about the total autonomy of Mahmoud's resistant identity, but it also causes his death. So far, we have seen

how the relation to history, exemplified by the ancient temples of Siwa, is given particular importance in the novel. Two temples in the oasis are connected to the figure of Alexander the Great: the Temple of the Oracle, and the Temple of Umm Ubayda. The two temples represent that hallowed moment when European colonists first stepped onto the land of Siwa. Mahmoud recognizes the violent legacies that the seemingly-transcendent majesty and beauty of the temples may conceal:

I returned to the temple and stood for a moment contemplating it...So this was the glory the British were revealing to us so that we could know we had once been giants and were now dwarves! The ancestors, jolly good! The grandchildren, though – fit for nothing but occupation. Wasfi was very proud of this discovery, which kept the masters masters! This nightmare had to end. (Taher, 2010, p. 300)

“Not a trace must remain of the temple” (Taher, 2010, p. 301), he tells himself, and on an impulse, Mahmoud blows the temple with dynamite killing himself in the act. In one way, Mahmoud’s final act of destruction could be interpreted in terms of Dave Gunning’s postulation that the colonial identity, that state of mimicking the European colonizer “is exceptionally damaging for those who practice it” leading to a “nervous condition” (2013, p. 92). But in another way, the same suicidal act proves to be his way out to get rid of the coercive identity imposed on him. Mahmoud ends his life victoriously. He chooses death. While part of the process of self-understanding for Mahmoud is exercising his agency in disrupting the British presence, and in finding new modes of identifications and affiliations, the final stage is his recognition of his capability to act. Mahmoud doesn’t rebel against the current British occupation of Egypt, but rather against the Western March of colonialism. If the colonial ideological mechanism works to freeze history at the colonial moment, Mahmoud reclaims history with his final act of destruction in which the whole imperial history is subsumed into a vision of a different past, a pre-colonial past. Mahmoud’s final act shows his desire for an entirely new or wholly recovered history, free of all colonial taint. It is a desire that is the first milestone on the road that leads to dignity. Dignity, “is not located in seeking equality with the white man and his civilization ... It is about being oneself with all the multiplicities, systems and contradictions of one’s own ways of being, doing and knowing. It is about being true to one’s Self” (Sardar, 2008, p. vii). Mahmoud is finally true to himself; his personhood is recreated and his colonial identity is dismantled. This is an autonomy worth dying for. Mahmoud’s final words as he dies under the crushing stones of the temple are: “Yes, now I see everything, understand everything in life that I failed to grasp” (Taher, 2010, p. 302). This is the moment when Mahmoud is finally able to achieve a genuine understanding of who and what his self is – a self that is capable to love, affiliate to what is human in others, and more importantly, to fight back and resist. Mahmoud’s long journey to his ultimate self-understanding together with the final act of destroying the temple effectively convey two of the typical interpretations of identity. In his “Old and new identities, old and new ethnicities”, Stuart Hall (1997) explained the well-known logics of identity based on ancient philosophy and modern psychology: “Philosophically, the old logic of identity ... was often thought in terms of the origin of being itself, the ground of action. Identity is the ground of action” (p. 42); the more recent psychological logic is very similar: identity is the “notion of the continuous, self-sufficient, developmental, unfolding, inner dialectic of selfhood. We are never

quite there, but always on our way to it, and when we get there, we will at last know exactly who it is we are” (p. 42).

Conclusion

By writing on the British colonialism in Egypt in the nineteenth century, Bahaa Taher ensures that this colonial legacy is not forgotten. *Sunset Oasis* shows how colonial power dismantled and transformed modes of identification for those caught in the colonial situation, whether colonized or colonizer, leaving deeper chasms in how they experienced themselves. The novel, however does more than that; it questions the binary epistemology that organizes East and West into neat dichotomies like friend and foe or Self and Other. Much of the anti-resistance logic in the novel is concerned with Mahmoud’s attempts to insist on his affiliations to humanity against the discourses of ethnic and racial prejudices that would deny it. In the novel, the category of the human is itself a new category to affiliate to; it becomes itself a basis for identity. We can never wave away the painful legacy of colonialism; we are all implicated in it. But the novel leaves us with the pertinent question: are intersubjective affiliations based on human ideals of sharing, understanding, acceptance and freedom possible?

References

- Ashcroft, B., Griffiths, G., & Tiffin, H. (2002). *The empire writes back*. New York: Routledge.
- Bhabha, H. (1994). *The location of culture*. London: Routledge.
- Cooper, F. (2005). *Colonialism in question: Theory, knowledge, history*. California: University of California Press, Berkeley and Los Angeles.
- Gunning, D. (2013). *Postcolonial literature*. Edinburgh: Edinburgh University Press.
- Hall, S. (1997). Old and new identities, old and new ethnicities. In A. D. King (Ed.), *Culture, globalization and the world-system: Contemporary conditions for the representation of identity* (41-68). Minneapolis: University of Minnesota Press.
- JanMohamed, A. R. (1995). The economy of manichean allegory. In B. Ashcroft, G. Griffiths, & H. Tiffin (Eds.), *The post-colonial studies reader* (pp. 18-23). New York: Routledge.
- Peter, C., & Patrick, W. (2013). *An introduction to post-colonial theory*. New York: Routledge.
- Pratt, M. L. (1992). *Imperial eyes: Travel writing and transculturation*. New York: Routledge.
- Said, E. (1995). *Orientalism*. New York: Penguin Book.
- Sardar, Z. (2008). Forward to the 2008 edition. In F. Fanon, *Black skin white masks* (pp. vi-xx). London: Pluto Press.
- Sharpe, J. (1995). Figures of Colonial Resistance. In B. Ashcroft, G. Griffiths, & H. Tiffin (Eds.), *The post-colonial studies reader* (pp. 99-103). New York: Routledge.
- Taher, Bahaa (2010). *Sunset Oasis*. London: Sceptre.
- Wisker, G. (2007). *Key concepts in postcolonial literature*. New York: Palgrave Macmillan.

Contact email: mona.kattaya@gmail.com