PARAMASASTRA
Vol. 13 No. 2 - September 2026
p-ISSN 2355-4126 e-ISSN 2527-8754
http://journal.unesa.ac.id/index.php/paramasastra

IDENTITY CONSTRUCTION AND DECOLONIZATION IN MUHAMMAD AL-FAYTURI'S من أغاني إفريقيا: A FANONIAN POSTCOLONIAL READING

Hayyun Dwi Salsabila[1], Laily Fitriani[2], Halimi Zuhdy[3]
[1]Universitas Islam Negeri Maulana Malik Ibrahim Malang, 250301210003@student.uin-malang.ac.id
[2]Universitas Islam Negeri Maulana Malik Ibrahim Malang, laily@bsa.uin-malang.ac.id
[3]Universitas Islam Negeri Maulana Malik Ibrahim Malang, halimizuhdy@uin-malang.ac.id

ABSTRACT

This study examines identity construction and decolonization in Muhammad al-Fayturi's poem *Aghani Ifriqiya (Songs of Africa)* through Frantz Fanon's postcolonial perspective. This study employs a qualitative method with a descriptive-analytical approach. The primary source of data is al-Fayturi's poem *Aghani Ifriqiya*, which was included in his collected works *Al-Aʿmāl al-Kāmilah* published by Dār al-'Awda in 1972. The text analyzed in this study was accessed through the Al-Diwan digital poetry archive. The data consist of selected poetic lines and stanzas that represent the construction of African identity and the process of decolonization. Data were collected through documentation and close reading techniques. The analysis focuses on how African identity is constructed through racial, cultural, and historical consciousness, as well as how decolonization is represented through resistance, freedom, and the rejection of colonial domination. The findings reveal that *Aghani Ifriqiya* constructs African identity as a form of affirmation and cultural belonging while representing decolonization as a struggle to reclaim dignity, independence, and collective consciousness. This study highlights the position of al-Fayturi's poetry within modern Arabic and Arab-African literature as a literary expression of identity reconstruction and decolonial consciousness.

Key Words: *Identity Construction, Decolonization, Aghani Ifriqiya, Frantz Fanon*

ABSTRAK

Penelitian ini mengkaji pembentukan identitas dan dekolonisasi dalam puisi Muhammad al-Fayturi berjudul *Aghani Ifriqiya* (Lagu-lagu Afrika) melalui perspektif pascakolonial Frantz Fanon. Penelitian ini menggunakan metode kualitatif dengan pendekatan deskriptif-analitis. Sumber data utama adalah puisi al-Fayturi berjudul *Aghani Ifriqiya*, yang dimuat dalam kumpulan karyanya *Al-Aʿmāl al-Kāmilah* yang diterbitkan oleh Dār al-'Awda pada tahun 1972. Teks yang dianalisis dalam penelitian ini diakses melalui arsip puisi digital Al-Diwan. Data terdiri dari baris-baris puisi dan bait-bait terpilih yang mewakili konstruksi identitas Afrika serta proses dekolonisasi. Data dikumpulkan melalui teknik dokumentasi dan pembacaan mendalam. Analisis berfokus pada bagaimana identitas Afrika dibangun melalui kesadaran rasial, budaya, dan sejarah, serta bagaimana dekolonisasi direpresentasikan melalui perlawanan, kebebasan, dan penolakan terhadap dominasi kolonial. Temuan penelitian ini mengungkapkan bahwa *Aghani Ifriqiya* membangun identitas Afrika sebagai

bentuk penegasan dan rasa memiliki budaya, sekaligus merepresentasikan dekolonisasi sebagai perjuangan untuk merebut kembali martabat, kemerdekaan, dan kesadaran kolektif. Penelitian ini menyoroti posisi puisi al-Fayturi dalam sastra Arab modern dan sastra Arab-Afrika sebagai ekspresi sastra dari rekonstruksi identitas dan kesadaran dekolonial.

Kata Kunci: *Pembentukan Identitas, Dekolonisasi, Aghani Ifriqiya, Frantz Fanon*

INTRODUCTION

Arab-African literature is a form of cultural expression that emerged from the historical experiences of colonialism, slavery, racial marginalization, and the struggle for African identity. Over time, it has evolved not only as an aesthetic medium but also as a space for resistance against colonial domination and a means of reconstructing the identity of Black communities that had endured centuries of oppression (Hikmah et al., 2025). Through the use of counter-narratives, literary works transform the collective trauma of colonialism into a process of cultural recovery while simultaneously dismantling the hegemony of colonial discourse that positioned African people as inferior. In this way, literature reaffirms the authenticity of Black identity and fosters awareness of African history and cultural heritage (Aouadi & Garelmetred, 2025).

One of the most prominent Arab-African poets to consistently address these issues is Muhammad al-Fayturi. His literary works vividly portray the historical experiences of African people, the Black diaspora, and critiques of colonialism and racism inherited from imperial powers. Among his most significant works is the poetry collection *Aghani Ifriqiya* (*Songs of Africa*), which intensively explores African identity, the history of slavery, and the struggle of Black communities to liberate themselves from colonial oppression. Through these poems, al-Fayturi presents the collective voice of African people seeking to reclaim the dignity, history, and identity that colonial discourse had systematically distorted. Consequently, *Aghani Ifriqiya* not only depicts the suffering of African communities but also serves as a medium of cultural resistance against Western hegemony.

The issues of identity and resistance to colonialism in al-Fayturi's poetry can be effectively examined through the postcolonial perspective of Frantz Fanon. Fanon argues that colonialism is not merely a political and economic system but also a

PARAMASASTRA
Vol. 13 No. 2 - September 2026
p-ISSN 2355-4126 e-ISSN 2527-8754
http://journal.unesa.ac.id/index.php/paramasastra

mechanism of domination that produces psychological inferiority and cultural alienation among colonized peoples(Anggraini, 2020). In *Black Skin, White Masks* and *The Wretched of the Earth*, Fanon explains that colonialism constructs negative images of the colonized, leading them to experience identity crises and alienation from their own culture (Swandayani, 2025).This condition gives rise to what Fanon describes as a colonized consciousness, in which the oppressed perceive themselves through the perspective of the colonizer (Hotchkins & McNaughtan, 2021). Therefore, decolonization should be understood not only as political liberation but also as a psychological, cultural, and intellectual process through which colonized societies reconstruct identities that have been diminished by colonial domination (Swandayani, 2025).

These ideas are reflected throughout the poems of *Aghani Ifriqiya* through representations of African cultural symbols, the history of slavery, Black identity, and the spirit of liberation. African identity, previously positioned as "the Other" within colonial discourse, is reimagined as an identity characterized by dignity, value, and pride (Rasiah, 2020). Accordingly, al-Fayturi's poetry demonstrates that literature functions not merely as an artistic expression but also as a powerful instrument for cultivating the collective consciousness of postcolonial societies confronting the legacy of colonialism.

Previous studies on Muhammad al-Fayturi’s poetry have highlighted the relationship between African identity, cultural belonging, and resistance against colonial discourse. As one of the prominent figures in modern Arabic poetry, al-Fayturi frequently represents African historical experiences, racial identity, and the struggle for liberation in his literary works. His poetry occupies an important position within Arab-African literature because it combines Arabic poetic expression with African historical consciousness and anti-colonial perspectives.

Gohar (Gohar, 2008) examined the representation of homeland and identity in the poetry of Muhammad al-Fayturi and Langston Hughes. The study demonstrates that both poets construct Africa as a symbol of cultural belonging and resistance against colonial narratives. However, the research primarily focuses on comparative

aspects between Arab and African-American poetry and does not specifically analyze the process of identity construction and decolonization in *Aghani Ifriqiya*.

Ali (2021 ,على) studied the stylistic deviation (*al-inziyāḥ*) in Muhammad al-Fayturi's poem *Aghani Ifriqiya*. The study reveals that linguistic choices and poetic expressions contribute to the aesthetic structure of the poem and convey resistance against oppression. Nevertheless, the research emphasizes stylistic analysis rather than examining how African identity is constructed and how decolonization is represented through a postcolonial framework.

Wahabi (2022 ,وهابي) investigated identity crisis in Muhammad al-Fayturi's poetry and found that African identity represents a central concern in his literary works. The study contributes to understanding the relationship between poetry and identity; however, it discusses al-Fayturi's poetry in general and does not specifically examine *Aghani Ifriqiya* through the perspective of identity construction and decolonization.

Based on these previous studies, research on Muhammad al-Fayturi's poetry has largely focused on identity, stylistic features, and postcolonial issues. However, studies that specifically integrate the concepts of identity construction and decolonization in *Aghani Ifriqiya* remain limited. Therefore, this study aims to fill this gap by analyzing how al-Fayturi's poem constructs African identity and represents decolonization through Frantz Fanon's postcolonial perspective. This study contributes to modern Arabic and Arab-African literary studies by providing an understanding of how poetry functions as a medium for reconstructing identity and expressing decolonial consciousness.

Although these studies demonstrate the broad application of Fanon's postcolonial perspective to novels, films, and comics, research specifically examining identity construction and decolonization in Arab-African poetry, particularly Muhammad al-Fayturi's *Aghani Ifriqiya*, remains limited. Moreover, previous studies have primarily focused on representations of colonialism or forms of resistance, while the relationship between African identity construction and decolonization as two central concepts in Fanon's thought has not been

PARAMASASTRA
Vol. 13 No. 2 - September 2026
p-ISSN 2355-4126 e-ISSN 2527-8754
http://journal.unesa.ac.id/index.php/paramasastra

comprehensively explored within Arab-African poetry. This gap highlights the need for further investigation.

Based on this background, the present study aims to examine the construction of identity and decolonization in Muhammad al-Fayturi's *Aghani Ifriqiya* through Frantz Fanon's postcolonial perspective. The novelty of this study lies in its integrated analysis of Fanon's concepts of identity construction and decolonization in interpreting Arab-African poetry as a form of cultural resistance to colonialism. It is expected that this study will contribute to the development of Arab-African literary studies by providing a deeper understanding of the relationship between literature, identity, and the struggle for decolonization in the context of postcolonial African societies.

METHODS

This study employs a qualitative research method with a descriptive-analytical approach. The qualitative method is used because the research focuses on interpreting textual meanings and representations in literary works. The descriptive-analytical approach allows the researcher to identify and interpret the representation of identity construction and decolonization in Muhammad al-Fayturi's *Aghani Ifriqiya*. The primary data source of this study is Muhammad al-Fayturi's poem *Aghani Ifriqiya (Songs of Africa)*. Based on the information provided in the Al-Akhbar digital publication, the poem is included in al-Fayturi's collected works *Al-A'māl al-Kāmilah*, published by Dār al-'Awda in 1972. The poem text analyzed in this study was accessed through the Al-Diwan digital poetry archive. Secondary data were obtained from books, journal articles, theses, and previous studies discussing Frantz Fanon's thought, postcolonial theory, Arab-African literature, and studies on Muhammad al-Fayturi's literary works. Previous research on the identity crisis in *Songs of Africa* was also used to support and strengthen the analysis.

The data consist of selected poetic lines and stanzas that represent two main aspects: (1) the construction of African identity and (2) decolonization. The selection of data was based on textual expressions related to African identity, cultural belonging, historical consciousness, resistance, freedom, and rejection of colonial

domination. The data were analyzed using Frantz Fanon's postcolonial perspective, particularly his concepts of identity construction and decolonization. The analysis focused on examining how the poem represents African identity and how it portrays the process of liberation from colonial domination. The selected excerpts were analyzed through close reading by considering the meaning, symbols, and expressions contained in the poetic text.

DISCUSSION

1. The Construction of African Identity In Muhammad Al-Fayturi's Aghani Afriqiya

The construction of African identity in *Aghani Ifriqiya* is expressed not simply through an explicit declaration of Africanness, but through a gradual redefinition of the self in relation to race, humanity, freedom, ancestry, and homeland. The lyrical speaker moves from questioning the condition of oppression toward affirming an identity that is no longer defined by colonial domination. This movement corresponds with Gohar's (2008) observation that Al-Fayturi's poetry reconstructs African history and identity by challenging colonial narratives that have marginalized Black Africans. However, the present reading further demonstrates that such reconstruction is achieved through specific linguistic patterns, including first-person pronouns, repetition, negation, and the semantic connection between the self and African land.

A particularly explicit affirmation appears in the lines:

أنا ! زنجيٌّ

وإفريقيّتي لي

لا للأجنبيّ المعتدي

I *am* *Black!*

PARAMASASTRA
Vol. 13 No. 2 - September 2026
p-ISSN 2355-4126 e-ISSN 2527-8754
http://journal.unesa.ac.id/index.php/paramasastra

And my Africanness belongs to me,
not to the foreign aggressor.

The repeated first person reference in أنا (*I*) and the possessive construction إفريقيّتي لي (*my Africanness belongs to me*) are significant because identity is grammatically presented as something claimed by the lyrical speaker rather than assigned by an external authority. The exclamatory form !أنا زنجيٌّ intensifies this assertion. Rather than presenting Blackness as a condition from which the subject needs to distance himself, the lyrical speaker openly names it as part of his identity. The subsequent phrase لا للأجنبيّ المعتدي introduces a clear opposition between the self and the foreign aggressor. Thus, the construction of identity operates simultaneously as an act of boundary-making: the lyrical speaker defines who he is while identifying the colonial or foreign other against whom that identity has historically been imposed.

This finding is consistent with (Gohar, 2008) discussion of Al-Fayturi's persistent affirmation of his Black African identity. Gohar explains that Al-Fayturi's poetry confronts colonial narratives by emphasizing African ethnic identity and reconstructing a history that had been damaged by slavery and colonialism. The present analysis extends this observation by showing that the reconstruction of identity is not only thematic but also linguistic. The alternation between أنا (*I*), إفريقيّتي (*my Africanness*), and لي (*for me/belongs to me*) creates a discourse of possession and self-definition. Identity is therefore represented as an active claim rather than a passive category.

The assertion of racial identity is then broadened into a universal claim to humanity:

أنا إنسانٌ ولي حريتي
وهي أغلى ثروةً من ولدي

PARAMASASTRA
Vol. 13 No. 2 - September 2026
p-ISSN 2355-4126 e-ISSN 2527-8754
http://journal.unesa.ac.id/index.php/paramasastra

I am a human being, and I have my freedom;
it is more precious than my child.

The transition from أنا زنجيٌّ (*I am Black*) to أنا إنسانٌ (*I am a human being*) is particularly important. The lyrical speaker first identifies himself through a specific racial and geographical identity and subsequently expands that identity into a universal human identity. The pronoun أنا is repeated, but the noun following it changes from a racial designation to إنسان (*human being*). This lexical shift suggests that African identity is not constructed as an isolated racial category. Instead, Black African identity becomes the basis from which the lyrical speaker reclaims an equal human status.

The phrase ولي حريتي (*I have my freedom*) also establishes a direct relationship between humanity and freedom. Freedom is presented as something inherently possessed by the subject, rather than something granted by a colonial authority. The comparative construction أغلى ثروة (*the most precious wealth*) further elevates freedom above familial and material values. Consequently, the lyrical speaker's identity is reconstructed through two interconnected dimensions: recognition of African/Black identity and affirmation of human dignity.

The reconstruction of identity is subsequently connected to land and ancestry:

وستبقى أرض أفريقيا لنا
فهي ما كانت لقوم غيرنا

And the land of Africa will remain ours,
for it was never meant for another people.

The pronoun لنا (*ours*) changes the scale of identity from the individual أنا to the collective نحن/لنا. Africa is not merely represented as geographical territory but as a space of collective memory and belonging. This relationship is strengthened by the preceding references to ancestors and descendants. The lyrical speaker states that his ancestors were buried in the land and that future generations will inherit

and protect it. The temporal movement from ancestors to the lyrical speaker and then to descendants creates a continuity of African identity across generations.

The imagery of blood and soil further reinforces this connection:

نحن أهرقنا عليها دمنا
ومزجنا بثراها عظمنا

We shed our blood upon it,
and mixed our bones with its soil.

Here, the collective pronoun نحن replaces the individual أنا and constructs identity through shared sacrifice. The verbs أهرقنا (*we shed*) and مزجنا (*we mixed*) are material and corporeal, while دمنا (*our blood*) and عظمنا (*our bones*) create a bodily image of attachment to the land. Africa is therefore constructed as a homeland whose meaning derives from historical experience, sacrifice, ancestry, and collective memory. This interpretation develops (Gohar, 2008) argument that homeland and identity are closely interconnected in Al-Fayturi's poetry. Gohar shows that Al-Fayturi reconstructs Africa as a cultural and historical space in opposition to colonial narratives. The present findings add that this reconstruction is linguistically marked by a movement from أنا to لنا and نحن, transforming identity from individual affirmation into collective belonging. The poem therefore does not merely state that Africa belongs to its people; it constructs that belonging through pronouns, possessive expressions, ancestral imagery, and bodily imagery.

Taken together, these textual patterns show that African identity in the poem is reconstructed through three interconnected dimensions: racial affirmation, human dignity, and territorial-historical belonging. The lyrical speaker does not simply reject a negative identity imposed by colonial domination; he actively replaces it with an identity based on Blackness, Africanness, humanity, freedom, ancestry, and homeland. In this sense, identity

PARAMASASTRA
Vol. 13 No. 2 - September 2026
p-ISSN 2355-4126 e-ISSN 2527-8754
http://journal.unesa.ac.id/index.php/paramasastra

reconstruction becomes an important dimension of the decolonial consciousness represented in the poem.

2. Decolonization as Transformative Consciousness

While the first theme demonstrates what kind of identity the lyrical speaker reconstructs, the second theme concerns how that transformation takes place. Decolonization in *Min Aghani Ifriqiya* is represented as a transformation in consciousness: the lyrical speaker moves from images of darkness, weakness, captivity, and submission toward awareness, resistance, and collective agency. This movement is particularly visible in the poem's use of negation, violent imagery, collective pronouns, and verbs of action.

The transformation begins with the lyrical speaker's rejection of images associated with darkness and weakness:

إنني مزقت أكفان الدجى
إنني هدمت جدران الوهن
I have torn apart the shrouds of darkness;
I have demolished the walls of weakness.

The repetition of إنني (*I indeed/I have*) places the lyrical speaker at the center of the transformation. More importantly, the verbs مزقت (*tore apart*) and هدمت (*demolished*) are forceful verbs of physical destruction. They are applied to abstract conditions: أكفان الدجى (*shrouds of darkness*) and جدران الوهن (*walls of weakness*). The resulting metaphors transform psychological and social oppression into physical structures that can be broken.

The imagery of shrouds is especially significant because a shroud is associated with death and burial. By saying that he has torn apart the “shrouds of darkness,” the lyrical speaker represents liberation as an emergence from a condition resembling symbolic death. Similarly, walls imply confinement, while الوهن (*weakness*) suggests a loss of strength or agency. The metaphor therefore

PARAMASASTRA
Vol. 13 No. 2 - September 2026
p-ISSN 2355-4126 e-ISSN 2527-8754
http://journal.unesa.ac.id/index.php/paramasastra

represents decolonization as the destruction of internal barriers that have prevented the subject from acting as an autonomous agent.

This transformation becomes even more explicit through repeated negation:

لم أعد عبد قيودي
لم أعد عبد ماضٍ هرمٍ عبد وثن

I am no longer a slave to my chains,
no longer a slave to an aged past, a slave to an idol.

The repetition of لم أعد (*I am no longer*) functions as a linguistic marker of rupture. The lyrical speaker does not merely say that he is free; he defines freedom through the rejection of a previous state. The noun عبد (*slave*) is repeated, but its object changes from قيودي (*my chains*) to ماضٍ هرم (*an aged past*) and وثن (*an idol*). This progression broadens the meaning of enslavement from physical restriction to psychological and cultural attachment.

Therefore suggests that the poem represents colonial domination as more than an external political structure. It also appears as an internalized relationship with the past, authority, and imposed forms of submission. This corresponds with Fanon's understanding of colonial domination as a process that affects the consciousness of the colonized subject, although the poem gives this process a distinctly figurative and poetic form. The contribution of the present analysis lies in demonstrating how that transformation is encoded through repeated negation and changing objects of the noun عبد.

The poem then exposes the condition of internalized oppression through the collective voice:

إن يكن سخّرَنا جلادُنا
فبنينا لأمانينا سجونا

ورفعناه	على	أعناقنا
ولثمنا	قدميه	خاشعينا

If our executioner has subjected us,
we built prisons for our aspirations,
and raised him upon our shoulders,
and kissed his feet in submission.

This passage introduces a more complex representation of colonial domination. The lyrical voice does not portray oppression solely as something imposed from outside. The collective نا (*we/us/our*) appears repeatedly in سخّرنا, بنينا, رفعناه, and لثمنا. The repetition is significant because it assigns the colonized collective a role in reproducing the conditions of its own subordination. The metaphor **بنينا لأمانينا سجونا** (*we built prisons for our aspirations*) is particularly important. The "prison" is not built for the people themselves but for their أمانينا (*aspirations/dreams*). The image therefore suggests that domination affects the ability of the oppressed to imagine and pursue alternative possibilities. Even aspirations become confined. The following image, رفعناه على أعناقنا (*we raised him upon our shoulders*), intensifies this paradox: the oppressed collective metaphorically elevates the figure of domination. The final expression لثمنا قدميه خاشعينا (*we kissed his feet in submission*) completes the imagery of internalized subordination.

This passage corresponds closely with Fanon's concept of colonial alienation, but the poem adds an important dimension by emphasizing collective self-recognition. Rather than representing the colonized merely as passive victims, the repeated first-person plural forms create a moment of critical awareness. The collective voice recognizes its own participation in reproducing the oppressive relationship. Decolonization therefore begins with recognition: the subject must identify not only the external oppressor but also the internalized practices that sustain subordination.

The transformation reaches a new stage in:

PARAMASASTRA
Vol. 13 No. 2 - September 2026
p-ISSN 2355-4126 e-ISSN 2527-8754
http://journal.unesa.ac.id/index.php/paramasastra

فلقد ثرنا على أنفسنا
ومحونا وصمة الذلة فينا

Indeed, we revolted against ourselves,
and erased the stigma of humiliation within us.

The phrase ثرنا على أنفسنا (*we revolted against ourselves*) is particularly complex. The object of revolt is not an external enemy but أنفسنا (*ourselves*). This does not necessarily mean that the collective turns against itself literally. Rather, within the poetic context, it can be interpreted as a revolt against the internalized condition of humiliation previously described. The following verb محونا (*we erased*) reinforces this interpretation. What is erased is not the people themselves but وصمة الذلة (*the stigma of humiliation*) located فينا (*within us*). The spatial expression فينا is crucial because it locates the colonial legacy inside the collective subject. The poem thus moves from external oppression to internal consciousness and finally to the possibility of transformation. This movement can be summarized as: domination - internalization - recognition - resistance - reconstruction.

The following image strengthens the representation of collective awakening:

الملايين أفاقت من كراها
خرجت تبحث عن تاريخها

Millions awakened from their slumber;
they went out searching for their history.

The verb أفاقت (*awakened*) introduces a powerful consciousness metaphor. Political and cultural transformation is represented as awakening from sleep. The verb تبحث (*searches*) then gives the awakened collective a new form of agency. The object of the search is تاريخها (*its history*), suggesting that decolonization involves recovering historical consciousness as well as political freedom.

PARAMASASTRA
Vol. 13 No. 2 - September 2026
p-ISSN 2355-4126 e-ISSN 2527-8754
http://journal.unesa.ac.id/index.php/paramasastra

This finding is particularly relevant when compared with (Gohar, 2008) argument that Al-Fayturi's poetry seeks to reconstruct African history by challenging colonial representations of Africa. Whereas Gohar emphasizes historical reconstruction as a central feature of Al-Fayturi's poetry, the present analysis shows how this reconstruction is dramatized linguistically as an awakening movement. The collective subject does not simply possess a recovered history; it actively goes out to search for it. Consequently, historical consciousness is represented as an achievement of transformative agency. The two themes are therefore closely connected. Reconstruction of African identity provides the content of the new identity, while transformative consciousness describes the process through which that identity becomes possible. The movement from أنا to نحن, from لم أعد (*I am no longer*) to ثرنا (*we revolted*), and from عبد (*slave*) to حر (*free*) demonstrates a progressive transformation in the lyrical voice. The poem does not simply depict liberation as a completed historical condition. Instead, it imagines decolonization as a continuing transformation in which the colonized subject recognizes oppression, rejects internalized inferiority, recovers historical consciousness, and reconstructs collective identity.

Meanwhile, decolonization is understood as the process of liberating the mind and culture from colonial rule and its enduring legacies (Manullang & Riyanto, 2025) . This process is reflected in the rejection of the self-image imposed by the colonizers, criticism of the mentality of submission to colonial rule, calls to resist oppression, and the struggle for African freedom and sovereignty. In **أغاني إفريقيا**, decolonization is not merely interpreted as political independence from colonial rule but also as the struggle to eliminate the colonial legacy of an inferior mentality and replace it with a consciousness founded upon freedom, dignity, and self-determination.

3. Discussion in Relation to Previous Studies

The findings generally support previous scholarship on Al-Fayturi while extending it through a closer textual analysis. (Gohar, 2008) demonstrates that Al-

PARAMASASTRA
Vol. 13 No. 2 - September 2026
p-ISSN 2355-4126 e-ISSN 2527-8754
http://journal.unesa.ac.id/index.php/paramasastra

Fayturi's poetry is concerned with African identity, racism, slavery, colonialism, and the reconstruction of African history. His study particularly emphasizes the relationship between homeland and identity and argues that Al-Fayturi challenges colonial narratives by reconstructing African history and affirming Black identity. The present study confirms these concerns in *Min Aghani Ifriqiya*, but identifies the linguistic mechanisms through which they are constructed, particularly first-person pronouns, possessive expressions, negation, repetition, metaphor, and bodily imagery.

The findings are also consistent with research that identifies identity crisis as an important concern in Al-Fayturi's poetry. Alansary's study of *Songs of Africa* and other postcolonial works argues that Al-Fayturi uses poetry to affirm African identity, celebrate African history and sacrifice, and reconstruct identity through cultural values and traditions. The present study complements this perspective by demonstrating that identity affirmation in the poem operates through a progression from racial self-identification (**أنا زنجيٌّ**) to universal humanity (**أنا إنسانٌ**) and collective territorial belonging (**نحن, لنا**).

The findings also contribute to the broader discussion of Arab-African literature. Scholarship on African literary traditions notes that Al-Fayturi occupies a distinctive position because his poetry combines Arabic poetic expression with African historical consciousness, anti-colonial themes, and questions of racial identity. In *Aghani Ifriqiya*, this position becomes visible through the coexistence of Arabic literary expression and an explicitly African-centered lyrical identity. The poem's use of Arabic does not prevent the lyrical speaker from constructing Africanness as the central ground of belonging.

The contribution of this study, therefore, lies not merely in confirming that Al-Fayturi's poetry contains themes of identity and resistance. Rather, it demonstrates how the poem constructs a relationship between identity reconstruction and decolonial consciousness through its linguistic and figurative organization. African identity is represented as the reconstructed subject position, while decolonization is

PARAMASASTRA
Vol. 13 No. 2 - September 2026
p-ISSN 2355-4126 e-ISSN 2527-8754
http://journal.unesa.ac.id/index.php/paramasastra

represented as the transformative process that makes this reconstruction possible. The poem consequently presents identity and decolonization not as two unrelated themes but as mutually connected dimensions of a broader transformation of the colonized subject.

Importantly, the findings do not require interpreting the poem as evidence of the completed or "successful" decolonization of African societies. Such a conclusion would exceed what the textual evidence can establish. Instead, the poem can be read as presenting an imagined culmination of decolonial transformation: a condition in which the lyrical speaker and the collective African subject have rejected imposed inferiority, reclaimed historical consciousness, affirmed their identity, and articulated claims to freedom and homeland. This interpretation is more consistent with the poem's movement from oppression toward an imagined state of dignity and agency without treating that poetic projection as a factual historical endpoint.

CONCLUSION

This study found that Muhammad al-Fayturi's poetry collection **أغاني إفريقيا** represents the construction of African identity and decolonization from the perspective of Frantz Fanon. The construction of identity is reflected through the affirmation of pride in being Black and African, as well as the assertion of the right to history, culture, and homeland as a rejection of the inferior image imposed by colonialism. Meanwhile, decolonization is represented as a process of psychological, cultural, and political liberation from colonial domination through the rejection of an inferior mentality, resistance to oppression, and the development of collective consciousness. These findings demonstrate that **أغاني إفريقيا** functions as a medium of resistance that promotes the reconstruction of African identity and national consciousness while reaffirming the relevance of Frantz Fanon's thought in Arab-African literary studies.

Future research is recommended to examine other works of Arab-African literature using different postcolonial perspectives or comparative approaches across literary works in order to enrich the understanding of the representation of identity, decolonization, and the dynamics of the colonial legacy in Arab literature.

PARAMASASTRA
Vol. 13 No. 2 - September 2026
p-ISSN 2355-4126 e-ISSN 2527-8754
http://journal.unesa.ac.id/index.php/paramasastra

REFERENCES

على, ي. إ. ب. (2021). *شعرية الانزياح في قصيدة (أغاني أفريقيا) للشاعر محمد الفيتوري* . https://uqu.edu.sa/jll/121962?utm_source

وهابي, م. (2022). أزمة الهوية في شعر محمد الفيتوري. *أبوليوس*, *9*(1), 173–183.

Anggraini, Y. (2020). 'PENGANTIN PESANAN' SEBAGAI ARENA PERLAWANAN. *Jurnal Politik Profetik*, *8*(1), 1–36. https://doi.org/10.24252/profetik.v8i1a1

Aouadi, Y., & Garelmetred, N. (2025). THE COUNTER-NARRATIVE AND THE DECONSTRUCTION OF COLONIAL DISCOURSE: REPRESENTATIONS OF RESISTANCE IN ABDELRAZAK BOUKEBBA'S FAST-INFLAMING BLOOD. *International Journal of Innovative Technologies in Social Science*, *1*(3(47)). https://doi.org/10.31435/ijitss.3(47).2025.3558

Gohar, S. M. (2008). The dialectics of homeland and identity: Reconstructing Africa in the poetry of Langston Hughes and Mohamed Al-Fayturi. *Tydskrif Vir Letterkunde*, *45*(1), 42–74.

Hikmah, A. N., Tauhid, M. A., & Romdlon, A. M. (2025). *Qasidah Qalam Al-Rasas karya Mustafa Al-Hasnawi sebagai Cermin Perlawanan Sosial: Kajian Sosiologi Sastra | Prosiding Konferensi Nasional Mahasiswa Bahasa dan Sastra Arab*. https://proceedings.uinsa.ac.id/index.php/knm-bsa/article/view/4559

Hotchkins, B., & McNaughtan, J. (2021). Examining the continuum of Black student leadership: From community to college and beyond. *Education Policy Analysis Archives*, *29*, 42–42. https://doi.org/10.14507/epaa.29.4695

Manullang, Y., & Riyanto, A. (2025). Pancasila Sebagai Dasar Dekolonisasi Masyarakat Indonesia: Dalam Terang Filsafat Armada Riyanto. *JIMU:Jurnal Ilmiah Multidisipliner*, *4*(01). https://ojs.smkmerahputih.com/index.php/jimu/article/view/1448

Rasiah. (2020). *Poskolonialisme dalam Sastra Amerika: Komodifikasi Sejarah Politik Identitias dan Rasialisme Kontemporer*. UGM PRESS.

Swandayani, N. E. (2025). Membaca Ulang Identitas Indonesia Melalui Persepktif Pascakolonial Dalam Para Priyayi Karya Umar Kayam Dan Cantik Itu Luka Karya Eka Kurniawan. *Pujangga*, *11*(2), 235–250. https://doi.org/10.47313/pujangga.v11i2.4343