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The Concept of Mimicry with Reference to the Image of the Other in Terms of Otherness and Identity: An Analytical Literary Study in Feraoun's "Land and Blood"

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Amina, Sersour Benhadji

Date : 18/06/2019

Signature

Dedications

In memory of my beloved Mother and Father
To all those present in my heart.

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ABSTRACT

The present research work at length constitutes of a broad study on postcolonial literature where are underlined the concepts of 'Otherness', 'Identity' and 'Mimicry'. These are mainly literary devices most of which postcolonial writers made inclusive in their novels so as to show the reader to what extent the coloniser keeps on dehumanising the colonised and makes him deprived of his identity, his culture and his language. All too often, writers of this kind of literature actually targeted to shape the thoughts and assumptions of the Algerian people to insure a thorough 'prise de conscience' of the harsh and incessant social, cultural and linguistic effects in a made perennial neo-colonial era. The methodology of the present research work is fuelled as follows: We, accordingly, to what is mentioned above, proceeded with definite corpus. This was intended to bring to the surface of knowledge explanations, descriptions, illustrations and literary analysis on the concepts already mentioned. Another sound inclusive dimension of this study was to seek convergences between the stated hypotheses and the findings of the systemic, systematic and distinct literary analyses. As for the statement of the issue, this research work, mainly, strove to prove that the concepts of 'Otherness', 'Identity' and 'Mimicry' are solemnly considered as characteristics of postcolonial in general and which were produced by emphatic Algerian writers such as Mohammed Dib, Kateb Yacine, Mouloud Mammeri and most definitely Mouloud Feraoun. As a matter of fact and according to conventional research procedures, some questions gave a flow to this research and therefore had an impact on what could concretise what was behind and beneath the aforementioned writers' texts in terms of linguistic, social as well as cultural visions. Other than this, this dissertation embodied a situational analysis that consisted of more than one aspect within the Algerian pre and post colonisation era. Though, stylistically speaking, the Algerian postcolonial writers are different, they, ultimately, produced a

literature of denunciation and revolt against the colonial system and had, thereby, been responsible for the awakening of a national consciousness and this lies one of this research work findings. These were the results ultimately aimed at by the researcher.

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Introduction

General Introduction

Post-colonialism is a theoretical procedure used to interpret, read and critique the cultural practices of colonialism. As a theory, it focuses on the question of race with in colonialism and shows how the optic of race enables the colonial powers to represent, reflect, refract and make visible native cultures in inferior ways.

Little was known about what was considered as the colonial intents and negative perspectives which were mainly aimed at a complete black out and a driving to a chaotic situation of the Algerian deep as well as surface social existence. Urgency of speaking about the awful and woeful realities, nationalism and the silent Arab world on the slaughtering and distortion of those people values, social codes, conceptual and religious beliefs that are structured around their life's outlook.

The French colonisation that lasted more than one hundred and thirty years in Algeria, indubitably helped the Algerian elite to get a thorough mastery of the French language in the speaking, reading and writing skills. In the light of this statement, it is significantly recognised that the Algerian writers, in the flow of time, got imbued in the utmost sense of the language as well as of the culture of the colonisers. As these Algerians were almost all of them enrolled in the French schools, they caught the opportunity to express, admittedly, the reflections of the Algerian sufferings and hardships and made them known all over the globe.

Mouloud Feraoun is an Algerian writer, belonging to this generation who lived within the colonial period. A reader who reads all of Feraoun's work finds that he is distinct from other writers of his generation. In other words, his life, his orientations, his speech and his works do not resemble those of other writers.

Myriad of critics followed Mouloud Feraoun's literary productions. Some of them dealt with literary concepts whereas others with social areas. Concerning some of outstanding literary critics, Mouloud's writings are typically divided into two classifications: the first got involved by specialists in the rubric of Feraoun's trilogy as entitled by specialists, such as Charles Bonn, Christiane Achour and Youcef Nacib, trilogy "The Poor Man's Son", "Land and Blood" And "The Ways Up".

In these novels Feraoun describes the Kabyle society and its relationship with the French school. Likewise, in his correspondence, notably with Robles and Camus, some exchanges were mentioned about their communities.

Conversely, as it is well known Feraoun ignored completely the colonial existence. This is clearly shown, from his childhood to adulthood, that he was almost all the time with close relation with the French from whom he got that good hand at writing and, ahead all over his career as a novelist. What is worthy to note, is that the French publishing houses never rejected any of Feraoun's works and it was not the case for many others.

For France, Feraoun represented the model "puppet" that served their ideology. Through Feraoun, France wanted to show the world that the French were not mere colonisers but their role was to humanise and educate the savage people. So this, most definitely, represents the success of their strategy.

The second part of Feraoun's production nevertheless consists of "Le Journal", "Anniversary", and "City of Roses". Within these, great changes are noted in Feraoun's mind. A good example of this was the fact he changed the word 'Algeria' instead of the word 'Kabyle'

In order to achieve the sole objective and investigate the problematic of our research work the following questions have been formulated.

1. Did the Algerian postcolonial writers make inclusive the concepts of 'Otherness', 'Identity' and 'Mimicry' while writing their novels?

2. Did postcolonial literature succeed in raising awareness among Algerians about the harsh conditions of life that were engendered by the colonisers?

3. Is the image of the 'Other' really reflected in Mouloud Feraoun's Land and Blood novel?

The present research is, as a matter of fact, fuelled by three hypotheses.

1. Postcolonial Algerian novelists inculcate Otherness, Identity and Mimicry in producing postcolonial literature.

2. Algerian Postcolonial literature has had a subtle influence on raising the reader's awareness about the on-going assaults of the coloniser.

3. The image of the 'Other' is holistically reflected as a lucid perspective in Land and Blood.

After stating the aim of the present research work, a given number of research aspects should be tackled. Investigating whether the hypotheses converge or diverge with the data encountered in the analyses (Otherness, Identity and Mimicry) of the extracts will provide us with eagle view perspectives which will allow us to draw interpretations and therefore conclusions accordingly. However, the result of this ought to enable the reader to approach of postcolonial literature productions with more practicability, logicality and clarity.

Thereby, the present research work provides coverage of Land and Blood written by Mouloud Feraoun (1953). The novelist is grounded in a theory of post colonialism that seeks to handle faithfully the register of the Algerian lower class which constituted of common people leading a miserable social

and educational life. The research methodology relies on the postcolonial approach that seems to come across this work in different ways as the topic research requires evidence from different disciplines.

This study is, contextually, concerned mainly and namely Land and Blood Feraoun's second novel written between 1951 and 1953, and published in 1953 by the editions of Seuil. It has been translated into German, Russian, polish and English.

The present research work is; therefore, divided into three chapters. The first one traces out the long road postcolonial writers, from various parts of the world, in general and Algerians in particular, take on in order to depict what occurs in the colonised societies which witness on-going influential effects that deeply hurt the national values. A special focus, on the other hand, was laid on the outstanding figures that globally marked the postcolonial studies. They are mainly and namely, Edward Said, Homi Bhabha, Frantz Fanon and Gayatri Spivak.

The second chapter flows as a situation analysis of Algerian in pre and early post independent era. It strives to cover many aspects of that situation. The first concern is to lay the ground of historicity of the Algerian postcolonial literary productions. On another background, the cultural and the intercultural aspects of the Algerian literature will be the elements of what characterised the French language produced Algerian literature.

Owing to the fact that the French had adopted a political system specific to Algeria, the Algerians replied with a contestation that made the Algerian postcolonial writers in denouncing the abuses which hardened the precarious living conditions of the natives. In conclusion of this chapter and as a primordial part, the biography of Mouloud Feraoun imposes itself to remove all ambiguities and opacities which can alter all that can be unknown to readership. His studies and professional career are by all means

also elements that help understand the reasons behind the prevailing events. His assassination, moreover, reflects the state of mind of murderers and at the same time sheds light on the rationale of his writing of Land and Blood.

The third chapter, however, is devoted to analyses and interpretations of some extracts that are taken from Land and Blood with special underlying and emphases on Otherness, Identity and Mimicry which are most of the time found in between the lines. Still within this chapter, a high premium will be set to carry out a special study on the plot, the characters and the themes. Conversely and more importantly, they provide readership with authentic facts either social or political, but most of the time ethnological.

Chapter One

Literature Review

Introduction

As a common sense it is undeniable to set forth a global and deep assumption about what has made notable as well as ordinary people vividly and particularly hold an impenetrable view on colonial imperialism. As time has gone, this distinctive view therein has lain on a platform of awareness that has given birth to new states of mind among colonised people. Thereby, these have quite strongly caught that colonisers have always wished to minimise their state of being. As a matter of fact, determined writers all over the world, have greatly and toughly, with their literary incentives, assaulted the colonisers and have succeeded in revealing the hidden intense hatred towards the oppressed people.

This chapter, however, is viewed to emphatically draw, at a given level, a wide scale of postcolonial linguistic and literary premises that over shaped its literal structure. Among these are the linguistic and cultural issues. More importantly, we tend to focus on nationalism as a concept that was inherited from such literary works which have turned to an incontestable power of speech. In Algeria, on a worthier side, bilingualism has played an extravagant, determinant and pivotal role that helped utterly the making of postcolonial literature and ensured a worldwide dissemination. We, next, underlined the outstanding postcolonial literary figures such as Homi Bhabha, Frantz Fanon, Gayatry Spivak and Edward Said who have showed the world with the concepts of Ambivalence, Hybridity and Mimicry that somewhere live a people having their identity, their traits, their language and their cultural background. A special emphasis is then laid on Mimicry so as to endeavour a more or less important coverage of this study.

1.2 Post-colonialism Defined

Post-colonial theory is a term used to stand for different theories put by many thinkers that deal with the cultural legacy of the coloniser and with the effects of colonisation on cultures and societies. Post-colonial theory also investigates the relationship between the coloniser and the colonised. The term post colonialism was a subject of countless debates: some argued that the prefix 'post' is used to refer to the era after colonialism and others saw that it refers to the period during and after colonialism. Ashcroft, Griffiths and Tiffin (2007) stated:

> The prefix 'post' in the term also continues to be a source of vigorous debate among critics. The simple sense of the 'post' as meaning 'after' colonialism has been contested by a more elaborate understanding of the working of post-colonial cultures which stresses the articulations between and across the politically defined historical periods, of pre-colonial, colonial and post-independence cultures.

They added,

> As a result, further questions have been asked about what limits, if any, should be set round the term… It is clear; however, that post colonialism as it has been employed in most recent accounts has been primarily concerned to examine the processes and effects of, and reactions to European colonialism from the sixteenth century up to and including the neo-colonialism of the present day. (p.169)

The spelling of post colonialism is an issue of several debates. There is not a consensus among the critics about whether the term should be used

with or without hyphen since the hyphenated term Post-colonialism marks a historical period that stands for after colonialism, after independence and after the end of empire whereas the term post colonialism refers to all the characteristics of a society or culture from the time of the colonisation to the present.

Post-colonialism marks the end of colonialism by giving the oppressed people the necessary political authority and cultural freedom to take their place and gain independence by overcoming political and cultural imperialism. It often deals with issues like slavery, migration, suppression, and resistance, difference, race, gender, place, and the responses to the discourses of imperial Europe such as history, philosophy, anthropology, and linguistics (Ato Quayson,2000).In the same vein Ashcroft, et al (1995) claimed :

> Post-colonial theory involves discussion about experience of various kinds: migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to the influential master discourses of imperial Europe such as history, philosophy and linguistics, and the fundamental experiences of speaking and writing by which all these come into being. None of these is 'essentially' post-colonial, but together they form the complex fabric of the field. (Ashcroft, et al,1995:2)

Ashcroft, Griffiths and Tiffin argued that postcolonial studies are based on the 'historical fact' of European colonialism. According to Some scholars, after the Second World War, historians used the post-colonial state instead of postcolonialism, 'post-colonial' had a clearly chronological meaning, designating the post-independence period (Ashcroft, et al :2007).

According to Neil Larsen (2001) the term "third world" was replaced with "postcolonial", He says:

> To reiterate further: at some point over the last two decades the same, small but significant class of intellectuals that had learned in the 1960s to say "third world" became more hesitant about saying it. "Postcolonial," a term with far more ambiguous political resonances fit this hesitation much better and, beginning in the early 1980s, gradually replaced "third world," at least in some contexts. (Larsen, 2001:22)

Homi Bhabha, one of the major figures of the field, defined postcolonialism as:

> Postcolonial criticism bears witness to the unequal and uneven forces of cultural representation involved in the contest for political and social authority within the modern world order. Postcolonial perspectives emerge from the colonial testimony of Third World countries and the discourses of "minorities" within the geopolitical divisions of east and west, north and south. They intervene in those ideological discourses of modernity that attempt to give a hegemonic "normality" to the uneven development and the differential, often disadvantaged, histories of nations, races, communities, peoples. They formulate their critical revisions around issues of cultural difference, social authority, and political discrimination in order to reveal the antagonist and ambivalent moments within the "rationalisations" of modernity. To bend Jürgen Habermas to our purposes, we could also argue that the postcolonial project, at the most general theoretical level, seeks to explore those social pathologies – "loss of meaning, conditions of anomie" – that no longer simply cluster around class antagonism, [but] break up into widely catered historical contingencies. (Bhabha,1994:9)

From the late 1970s, post colonialism was used in literary works that dealt with different cultural effects of colonisation. Edward Said's book Orientalism and other works established the colonial discourse theory which was used by many literary critics like Bhabha and Spivak. Robert Young the author of Postcolonialism- a historical introduction (2001) claims that "Postcolonial theory is always concerned with positive and negative effects of the mixing of peoples and cultures". In the Introduction to Robert J.C. Young's Postcolonialism: A Very Short Introduction, Montage says: "… post colonialism offers you a way of seeing things differently, a language and a politics in which your interests come first, not last". In the Introduction to The Empire Writes Back, Ashcroft et al. define the term "Postcolonial" and say it is "All the culture affected by the imperial process from the moment of colonisation to the present day". The Empire Writes Back defines post-colonial literature as literature written in the colonial language:

> The Empire Writes back is principally interested in literature written in "English", for it seems that these literatures demonstrate most clearly the political and cultural agency achieved by writers who appropriate the dominant language, transform it, and use it to reveal a cultural reality to a world audience.(Ashcroft et al,2002: 203)

Broadly, post-colonialism is considered as a period of time after colonialism which is pointed out as the policy of acquiring colonies and keeping them dependent. On a worthier side, it was presented as the extension of civilisation which justifies a racial and cultural superiority. Boehmer defined colonialism as the settlement of territory, the exploitation or development of resources, and attempts to govern the indigenous inhabitants of occupied lands (Boehmer as qtd. in McLeod 2000:8)

Postcolonialism is also an academic discipline featuring methods of intellectual discourse that analyse, explain and respond to the cultural legacies of colonialism and of imperialism to the human consequences of controlling a country and establishing settlers for the economic exploitation of the native people and their land. In this line Pennycook cited that:

> Colonialism and postcolonial struggles have been central to world history over the last two centuries. They have produced and reduced nations, massacred populations, dispossessed people of their land, culture, language and history shifted vast number of people from one place to another (Pennycook ,1998: 19).

On another side, colonial studies consist of analysing the politics of knowledge (creation, control and distribution) by analysing the functional relations of social and political power that sustain colonialism and neo-colonialism, The how and the why of an imperial regime's representations (social, political and cultural) of the imperial colonisers and the colonised people.

1.3. Colonialism

The term colonialism is important in defining the specific form of cultural exploitation that developed with the expansion of Europe over the last 400 years. (Ashcroft, Griffiths and Tiffin,2000: 40) see appendix 4.

The word 'colonialism' according to the Oxford English Dictionary (OED), comes from the Roman 'Colonia' which meant 'Farm' or 'settlement', and referred to Romans who settled in other lands but still retained their citizenship. Accordingly the OED describes it as:

> A settlement in a new country... a body of people who settle in a new locality, forming a community subject to or connected with their parent state; the community so formed, consisting of the

> original settlers and their descendants and successors, as long as the connection with the parent state is kept up.

The present definition excludes all people except those who are called colonisers and who might have been living in the places where colonies were established. Thus, it has definitely set aside the word ‘colonialism’ of any implication of clash between peoples, or of conquest and domination. What should be noted is that the notion of colonialism is differently perceived, but essentially it is the process by which the indigenous inhabitants of a given country are locked by the new comers and who involve them into the most complex and traumatic relationships in human history. So colonialism is seen as the concept and of control of other people’s land and goods. But this does not denote that colonialism is the expansion of the Europeans into Asia, Africa or the Americas, it is thus considered as a recurrent and widespread feature of human history.

Contrariwise, and distinctively, the term ‘colonialism’ is referred as the big impact imperialism had on culture and cultural products from the moment of colonisation until today. On another side the term ‘postcolonial’ has spread with a wider use and so was its meaning.

1.3.1 Colonialism and Imperialism

Colonialism and imperialism are often used interchangeably. Colonialism can be seen as a product of imperialism which engendered diverse effects around the world, since they can be considered as different systems. Colonialism is only one form of practice, which results from the ideology of imperialism. It is one historically specific experience of how imperialism can work through the act of settlement.

Imperialism does not demand settlement of different places in order to work. Childs and Williams define imperialism as the extension and

expansion of trade and commerce under the protection of political, legal and military controls (Williams as qtd. in McLeod 2000: 8).

Africa, South America, Canada, Australia, New Zealand, India, most of Indo-China, parts of the Middle East and the Islands of the Indian and the Pacific oceans as well as those of the Caribbean, all remained imperial possessions. Continuance of the European rule, exploitation of natural resources, and spread of the European culture and the continued subordination of natives were the contributing forces behind the imperial rule.

The relationship between Colonialism and Imperialism is that a colony is part of an empire and so colonialism is closely related to Imperialism. Assumptions are that they are both interchangeable. However, Robert.J.C.Young suggests that Imperialism is the concept while Colonialism is the practice. These went back and forth with basic movements which led to revolutionary ends.

1.4. Movements at the Time of Colonialism

These countries at the time of colonisation witnessed harsh circumstances of hatred, oppression and diminution and put them in a flow of social confusion and political unrest. This situation was backed up by movements such as: capitalism, individualism and imperialism which gave birth to contrasts in the life of the natives.

1.4.1. Capitalism

Capitalism is a special system based on the recognition of individual rights, including property rights in which all properties are privately owned. It is the system of laissez-faire in politics, and the policy of The Rule of Law instead of the Rule of Man. In economy, Capitalism is the idea of Free-Market system. This concept was brought by Adam Smith who is

considered the father of Capitalism. More importantly, this system spread widely in the 20th century as a reaction to the spread of Communism which totally opposed the former.

1.4.2. Individualism

Individualism is the moral stance, the philosophy, the ideology or the social outlook that emphasizes the moral worth of the individual. Individualists value independence and self-reliance as contrast to collectivism. This ideology makes the individual as its focus, and discusses his freedom, liberation and self-realisation as important facets to his essence and existence.

14.3. Imperialism

Imperialism is a type of advocacy of empires. Its name originated from the Latin word "Imperium" which means to rule over large territories. This term has been applied to western political and economic dominance especially in Asia and Africa in the 19th and 20th century. It is defined as a policy of extendency or military force, by which various forms of racial, religious or cultural stereotypes are targeted. There are forms of Imperialism which are the physical-control or full-fledged colonial rule and informal Imperialism that is less direct. Yet, it is still a powerful form of dominance. (see appendix 4).

1.5. Driving Forces of Postcolonial literature

Postcolonial literature broke out in many colonised countries and that because of and the reasons that made people being oppressed, crushed and indignantly barbarian and savage actions of the French whose objectives were to diminish the values of the natives, to uproot them from their identity and social codes and most of all to make them vanish from their land.

The colonisers, therefore, found a fertilised ground which opened up the ways to them to harm the indigenous. In times, with their sharp pen native writers could strongly stand and defended their social and cultural existence by weakening the offenses of the harsh and savage colonial forces.

1.5.1. Colonialism in Literature

Colonialism is the establishment and maintenance, for an extended time, of rule over an alien people that is separate from and subordinate to the ruling power.

According to Wolfgang Reinhard, colonialism in terms of a history of ideas constitutes a "developmental differential" due to the "control of one people by an alien one». Colonialism as the result of a will to expand and rule can initially be understood as a state that establishes an alien, colonial rule. In her book, Colonial and Postcolonial Literature, Elleke Boehmer defines colonialism as "A settlement of territory, the exploitation or development of resources, and the attempt to govern the indigenous inhabitants of occupied lands". Edward Said uses colonialism to mean a consequence of imperialism, the implanting of settlements on distant territory (Said 1993: 8).

1.5.2. Imperialism in Literature

In its most general sense, imperialism refers to the formation of an empire, and, as such, has been an aspect of all periods of history in which one nation has extended its domination over several neighbouring nations. Edward Said uses imperialism in this general sense to mean "the practice, and the attitudes of a domination metropolitan centre ruling a distant territory" (Said 1993: 8). (see appendix 4)

From the 1880s imperialism became a dominant and more transparent aggressive policy amongst European states for a variety of political, cultural

and economic reasons. (Ashcroft et al, p.111) Imperialism is not strictly concerned with the issue of settlement. Childs and Williams define imperialism as "the extension and expansion of trade and commerce under the protection of political, legal and military control". Colonialism is a particular historical manifestation of imperialism, specific to certain places and time.

Imperialism means the acquisition of an empire of overseas colonies; it also stands for the Europeanization of the globe which consists of three major waves: the age of discovery during the fifteenth and sixteenth centuries, the age of mercantilism during the seventeenth and eighteenth centuries, and the age of imperialism in the nineteenth and early twentieth century. Imperialism exerts, definitely, a subtle influence on the language and the identity of the colonised country and that what actually prevailed in Algeria.

1.6. Language and Identity in Algeria

In Algeria and in many developing nations, language is seen as a symbol of power, identity, unity and even socialisation. More than that, it is a corner stone in political decisions, planning an integral part in the national education.

In the process of modernisation, national identity is a determinant issue and a condition in the assertion of a strong national unity. Furthermore, it is a must for the national integration and sovereignty of the country.

On another stand, the economic development is a crucial element of the process of modernisation. It is articulated as a device for social and cultural development.

At the level of socio-political and economical settings, economic development is a part and a means of changes and transformations which are liable to achieve national unity.

The process of decolonisation stressing the establishment of national identity is considered as a pre-requisite for the existence of an independent sovereign state being opposed to the nation of westernisation.

The cultural dimension, on another side, holds a primordial place in the modernisation process. It is though cultural assertion that newly independent nations attempt to affirm their sovereignty and get rid of the colonial imprint.

A national culture is, more than this, seen as the means to achieve a national unity so as to attain a conscious mobilisation and participation of the population around national objectives. More importantly, and complementary to what happens and stated in the Algerian constitution, language is a fundamental element in culture, a defining characteristic of national identity, and a promoter of national unity and authenticity from which can be raised a sense of nationalism.

1.6.1. Phenomenon of Nationalism.

Henceforth, on the basis of these data, what springs to logic, is to consider that nationalism as a historically and politically established phenomenon that is essentially fuelled by the power of language which constitutes its central feature with which is expanded many revolutionary assumptions. In the same vein, its emergence is the effect which enhances the welfare of the nation among many others in the globe. Even when considered as a modern phenomenon, nationalism goes far back in history. It is, In fact, a by-product of 19th century in Europe, and is, in another context, considered as part of modern history. Thus, it is connected to the concept of

nation which emerged from the late 18th and early 19th centuries in Europe with the disappearance of empires of empires and the emergence of nation states (Gellner.1983)

In this respect, nationalism is a grouping of people living in the same country. It is a manifestation of national consciousness based on sense of solidarity and affiliation (Gellner.14). These people, naturally, share the same social norms having a common history, traditions and culture which constitute the bases of national identity and national unity which is geared by the social influence of culture and language.

1.6.2. Impact of Culture and Language

It is undeniable to set forth a plain consideration denoting that culture is referred as the stand print of identification which incessantly embodies as a potent means of gathering the masses to an incontestable national unity. More importantly and on another side, the language that vehicles this culture is regarded as the factor that characterises the ethnicity or ethno-cultural identity, hence, a powerful element in national identification and therefore in nationalism.

In this vein, Fishman cited that:

> Language is a part of the message of nationalism, often used as the link with the glorious past, a justification of the authenticity of a nation, a proof as well as a protection of national identity (Fishman 1975:3)

Language however holds a crucial place in nationalism and is not considered as a new phenomenon. In fact, in terms of historicity these two items have always been used in a dichotomy since they are said to be complementary. Hereby, it is increasingly recognised that the emphasis on a given cultural heritage which undoubtedly stresses that language should be

continuously established as a major component that boosts nationalism, fuels an ancestral ethno-cultural legacy. Up to this view, language not only interferes in the making of nationalism, but is considered as the core concept in establishing nationality.

> Is one of the most conspicuous dimensions of familiarity and difference, the dimension with the most points on it and the sharpest discontinuities in language. Therefore language is one of the most important factors in delimiting a national or ethnic group (Fishman.10)

The national identification of a nation is strongly supported by its language which invariably claims its existence and its superiority. Henceforth, language is the stand point and the corner stone of nationality which, socially and culturally arises distinctiveness from other nations. All in all, language is nevertheless considered as the assurance for stability and continuity and a mighty protection against external threats. In this area Smoth (1971) posits that:

> A people without a language of its own are only half a nation. A nation should guard its language more than its territories it's a surer barrier, a more important frontier than fortress or river (Smoth 1971:23)

In this quote, Smoth points out that the sense of common identity based on linguistic identification needs to be interrelated to the political and territorial frontiers of a nation-state to embrace a larger community. However, the image is reversed in Algeria since most of the post-colonial writers preferred writing in the French language and that was, most definitely, purposefully done so as to achieve their literary objectives as well as to quench the thirst of their readership and such is the literary-linguistic case in many developing nations. . (See chapter three).

1.6.3. Language in Developing Nations

Nationalism as a concept of solidarity and power of existence has admittedly called people in developing nations to stick to their culture and national identity. Language on a worthier stand, symbolises and vehicles their real identity retrieved from their past. Most definitely, its role is to sustain a national sentiment, a national consciousness and most of all a national unity.

As a matter of fact and paradoxically of what has been mentioned above, are characterised by multiculturalism which rose right after the independence thanks to a bilingual socio-linguistic situation. In this thought, Rubin stated that decisions on language use in particular society are almost invariably subordinate to, or a reflection of, underlying political and social values and goals. (Rubin 1976:397).

Thereby, the need for language policies and language planning have become a must for these nations to foster a substantial tendency to the mother tongue and in order to make it widely used in the administration of different institutions. In the present state of knowledge Algeria has not gone out of the range of what happened culturally and linguistically in these nations. Henceforth, the use of French in different fields in Algeria has made of it no exception.

1.6.4. Bilingualism in Algeria

One of the acute consequences of colonisation was the rise and at a later stage, the extension of acculturation which yielded from bilingualism. This was namely the use of French and Arabic in an interchangeable way in many socio-cultural instances. Before and a little time after independence the bilingual situation engendered many socio-cultural categories as there

were ways in which the contact was produced between both the Algerian and the French culture. In this respect, Bourboune wrote in the 'Nouvel Observateur' that a language inherited from colonisation was not necessarily a colonialist language. He continued arguing:

> A language belongs to the one who knows how to manipulate it, to break it, and to fold it to the exigencies of creation, and to oblige it to express one's deep inner self. (M. Bourboune, speech 1965:4)

At the independence, the Algerians were thoroughly victimised by the strike of the traditional local languages that resulted from the oppression of more than one hundred years of colonisation. It was therefore thought that the mother tongue was not able to promote and to foster the development of the economic and the cultural fields which can make Algeria on the track of modernisation.

1.6.5. Use of the French Language by Postcolonial Algerian Writers

The use of the coloniser's language is a key in postcolonial literature. In order to change a stereotypical view of someone that sees you as his pale reflection, as inferior (and by "you" taking into consideration: customs, traditions, religion and most importantly, your language) you need to use his language to get to him, to reach him, to communicate with him. Using the colonisers language is considered as the key weapon in the sense that it will grab the Other's attention; To show that the use of a different language does not necessarily create a gulf between the self/other, colonizer/colonized, etc.

As well as a show of force to demonstrate just how knowledgeable these "savages" are (or can be) and how they are fully capable of handling their own affairs, and fully capable of being independent. Everyone is happy when each person is treated in an equal way, or when they have the ability

to express ideas, and use their native language. Everyone must be sure that if someone digs justice, he will dig postcolonial literature because it is a literature born with a fight against an intellectual colonisation to get back the freedom of expression.

No one can deny that the most of population who had struggled with the legacy of colonisation, Frenchification and assimilation is the Algerian population that had represented a splendid nation full of strength, hope, desire, and sacrifice.

During one hundred thirty two years, France controlled government, business, intellectual life and education. It imposed the French language on Algerians and impressed them to neglect their own language, Arabic and Berber. It is widely known that the first generation of Algerian writers who had a strong French language and education was deprived from their native language or classical Arabic. Postcolonial Algerian writers used the language of the coloniser to show that is a strong decided means to decolonise.

Algerian writers were compelled to use French language to consider the political necessity of the colonial subjects in order to respond back and write their own national narratives. Most of the literary production of Algerian writers such as Mouloud Feraoun, Kateb Yacine, Assia Djabar ..., etc used the French language as a resistance toward the oppressor, and at the same time as a representation of their identity and their own culture. So it could be noticed that Algerian writers used the language of the coloniser as a tool of representation and resistance.

More importantly, the Algerian writers dared to denounce that equality, fraternity and freedom which supposed to be the French's republic values were meaningless and absolutely absent elsewhere than in France.

However, what could negatively be stated, for the Algerians, that France took advantage of the emergence of French-speaking writers to show the world that it had succeeded in restoring deeply the Algerian people in mind and behaviour who were considered by the French as non-civilised people. They could justify this by the fact that they enabled this people to produce artistic works. As a result, the image of France is transformed from a monster that kills, steals and burns to a hero who saves and helps humanity.

In this line of thought, the postcolonial Algerian writers were split over two groups: the first refused to continue their studies in this French school, as for example Mohamed Dib and Kateb Yacine and the second group of writers who spent their entire career in this school namely Mouloud Feraoun.

At the outset, The Algerian people did not quite catch the second category of the writers' intentions, whereas the writers understood the point of view of the people. They had justified their use of this language for two reasons: The first was that these writers knew only the French language and could not write in Arabic. Secondly, for them the French language was "**un butin de guerre**" "a spoils of war" as cited by Kateb Yacine. By using the French language they could reflect and transmit the suffering of Algerians as mentioned above.

The first generation after 1950 represents the most famous group of these writers; its birth corresponds to the eve of the Second World War.

Thereby, this generation evoked the sufferings of Algerians, all along the colonial existence in Algeria and the imposed ideology of France in Algeria at different circumstances and fields. Among these writers Kateb Yacine, Mohammed Dib, Mouloud Mammeri and Mouloud Feraoun who spoke a lot about the Algerian sufferings.

Among the Algerian writers was Kateb Yacine who used the language of the coloniser to resist French predominance. He tried to overthrow the French language by mixing it with Algerian and Berber languages and cultures. Actually, it was his powerful tool or means to express his representation and to define the right terms which could explain the right relationship between the Algerian population and the coloniser. Albert Memmi explains: "[…] in the coloniser's supreme ambition, he [the coloniser] should exist only as a function of the needs of the coloniser, i.e., to be transformed into pure colonised."

If everyone looks at Kateb Yacine' s work, it would be noticed that he was trying to inform the reading public that the art of literature is not only performing fantastic poems but also it is a standard ideology. By writing in French, he tried also to destroy the relationship with the coloniser, and to make the western reader aware with the colonised culture. It would be easy to recognise that this foxier writer was playing on the ropes. He held his origin languages, Arabic and Berber, but kept on translating the Algerian experiences into French language to tell the whole world the truth about colonialism, imperialism and cannibalism.

In the light of this, he was the victim of what most other critics stated that he started the legal murder by stealing the language of the others. He was praised by French critics because he published in French language, but was blameworthy by the Arabic crisis because he used the language of the coloniser. As Adrienne Rich puts it: "this is the oppressor's language, yet I need to talk to you." So Kateb Yacine was blamed of being the rat experiments into the colonists' hands, and a traitor to his country for writing in French.

However, no one can deny that Kateb Yacine's work is really sufficient authentic such as Nedjma. This novel was the voice of the Algerian people

who were looking for establishing their cultural identity, and represented a clear explanation of the Algerian‘s people misery caused by colonial exploitation. It is a symbol that represented Algeria. It represented the rich and the bloody past of Algeria, its freedom, tenderness, sacrifice and patience. This point of fact, nevertheless, had made most novelists hold firmly, within their writings, on the theme of identity to display a force of existence and a determination to refute injustice on the indigenous with their identity.

1.7. Postcolonial Novel and the Theme of Identity

People who are no longer colonised have through time developed a postcolonial identity from the cultural frictions among the kinds of identity (cultural, national, ethnic) and the social relations of sex and class; determined by the gender and the race of the colonised person; and the racism that struck these colonised people in the deep sense of human nature. In this line of thoughts S. Hall stated:

> Identity is not only a story, a narrative which we tell ourselves about ourselves, it is stories which change with historical circumstances. And identity shifts with the way in which we think and hear them and experience them. Far from only coming from the still small point of truth inside us, identities actually come from outside, they are the way in which we are recognized and then come to step into the place of the recognitions which others give us. Without the others there is no self, there is no self-recognition" (Negotiating Caribbean Identity, 8).

In Postcolonial literature, the narrations produced were most of the time against the invasion of the colonisers. Quite often their writings

connote a kind of a resistance to the culture of the coloniser and how such cultural resistance complicated the establishment of a colonial society. In the course of time these invaders have adopted policies that make alterations in the cultural life of the decolonised people so as to put them in an imaginary place, such as “The Third World”, a term that namely comprises continents and seas, i.e. Africa, Asia, Latin America, and Oceania.

People, in the third decolonised world, have been distinctively individualised in term of their skin, physical appearance, language and culture. Roughly speaking, imperialism consolidated the mixture of cultures and identities on a global level. But its worst and harshest sense was to make people believe that they were only, mainly, exclusively Whites or Blacks, Westerns or Orientals. No one can deny the persisting continuities of long traditions, sustained habitations, national languages and cultural geographies.

Postcolonial theorists and criticism considered the issue of identity as one of its essential discussion, and as Sheoran states " The major themes in the works written in the postcolonial period have been the fragmentation and identity crises experienced by the once colonised peoples and the important impacts of colonialism on the indigenous” (Sheoran1). Thus, novelists exposed and expressed the conditions of identity crises that emerged in postcolonial period. Their novels rarely avoided or escaped from the presence of Diasporas, exile and matters that were connected to identity.

The novelists and writers in postcolonial era have been inclined to deconstruct the sign of power by showing its insignificance claim of being a fixed idea of truth in western realist novels in the nineteenth century as McCarthy claims "One of the main principal preoccupations of these writers, in their fictions or non-fictions, is the theme of ―hybridity and ambivalence towards the received tradition, values and identity”(McCarthy

et al. 250) Novelists such as V.S. Naipaul, Selman Rushdi and Sam Selvon and others depicted the dilemma of immigrants and pictured the search of those immigrants in terms of meaning and identity. V.S. Naipaul's The Mimic Men and Sam Selvon's The Lonely Londoners clearly present how immigrants struggle for the creation and resistance of their threatened identity.

In another perspective and in connection to British imperial power in many postcolonial novels, London became an important setting beside the above mentioned novels Tayeb Salih' Season of Migration to the North and other novels the events take place in London as a symbol of imperial power, expectations, fears, and multicultural image of the new world.(Halloran,121) Rebbica Dyer argues that Selvon in The Lonely Londoners by imaging actual London sites and placing migrant characters within them, Selvon stakes his and other colonial migrants' claim to the geographical location most symbolic of British imperialism and culture.(Dyer, 108). Selvon‘s novel The Lonely Londoners depicts the experience of Trinidadian migrants in London, and portrays how they face the feeling of displacement and loosing identity as Graham Macphee in Post-war British Literature and Postcolonial Studies argues “This requires a sensitivity to the displaced and often submerged ways, …. , informs conceptions of individual and collective identity." (Macphee, 3).

In Tayeb Salih's novel Season of Migrations to the North the crises of identity related to the imperial power legacy by revealing the idea of otherness, "the characters of Seasons of Migration show how colonial power dismantled and transformed modes of identification as such, leaving deeper chasms in how people experienced life and community."(Hughes, 1) the selected post colonial novels of this dissertation , depicts 2-4 February 2015- Istanbul, Turkey Proceedings of INTCESS15- 2 nd International Conference on Education and Social Sciences 1003 ISBN: 978-605-64453-2-3

procolonised people's dilemma in constructing or seeking their own identity that differentiate them from what the colonial system gave them.

Besides, the novels express the immigrants search for identity while they are facing unhomely feeling and dilemma of recognition, struggling to prove their identity through behaviour and tradition. Many literary critics regard The Lonely Londoners as a textual space that is concerned with picturing the specific experiences of a marginalised and diasporic group of individuals encountering the colonial 'centre' of London. In Selvon‘s novel, as Andrew Teverson argues, European derived traditions take their place alongside other traditions and work to express either Caribbean identity within the West Indies or Caribbean identity within European diasporas (Teverson,204) . In Atlantic Passages Mark Looker, suggests that Sam Selvon was the first black writer to construct a representation of the experiences and lives of black immigrants in London in the fifties. This process necessarily involves an element of experimental inventiveness in terms of the construction of a specific sub cultural identity. (Bentley,41).

The novel is a fertile area for applying postcolonial theory, especially in the arguments that concern the crises of identity in sub cultural immigrant communities. Maybe Salish’s Season of Migration to the North (Mawsimo al-hijra ila al shimal) The novel is significant, not only for its appropriation of the" topoi—the journey into the unknown, the quest for self-identity, but also for its efforts to resist, reinterpret, and revise from the perspective of the colonized Other" (Krishnan, 7).

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1.7.1. Identity in Algerian Postcolonial Literature

It is of crucial importance to define the concept of identity before tackling its application in Algerian postcolonial literature. The word identity may generally refer to a set of personal and behavioural characteristics which define an individual as a member of a certain group based on race, ethnicity, religion and language, to distinguish themselves from other groups. In literature, identity is defined as the author's adoption of new culture and language as a means of expression following a migration from his country of origin to another one.

The concept of identity may be found in all post colonial writings since it is one of the consequential terms to show the colonised people and that they have their culture, language, beliefs, norms and standards of living.

In his novel, The Big House, Mohammed Dib reflected a small picture of the Algerian identity and the Tlemcenian one in particular. His last novel, An African Summer which retains the realistic mode of expression in his description of a people in revolt, is marked by the use of symbol, myth, allegory and fantasy to portray the French colonial repression of the people and their search for the authentic expression of an Algerian identity.

In Land and Blood, the Algerian Kabyle writer Mouloud Feraoun offers a detailed portrait of the life of the Algerian Kabyles who were struggling with their identity through the story of a Kabyle-Berber man "Amer". It is rather about immigrant ties between France and Algeria. Besides, it provides a fascinating account of Muslim, Berber-Arab social, cultural and religious practices in Algerian Society. That was conducted in response to the degraded and dehumanised image provided analogically though by the colonisers very much endemic as it was the case on the people of the Orient.

1.8. Orientalism

Orientalism refers to the Orient or the East. Edward Said used the term orientalism in his book Orientalism to refer to the false image of the east made by the westerners since Napolean's occupation of Egypt in 1798(Hamadi :40). Said mentions in the introduction of his book Orientalism (1978) that the orient was invented by the Europeans and had been regarded as a place of romance and exoticism: The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences. (Said:1)

According to Said, the orient represents for Europe a place of its greatest, richest and oldest colonies. Furthermore, it represents the source of its civilisations and languages, its cultural contestant, and one of its deepest and most recurring images of the other. (Said:2). The European poets, novelists, philosophers and imperial administrators have considered the orient as the primitive and the uncivilised other since they believed on the European superiority over the orient.

> "Orientalism is never far from what Denys Hay has called the idea of Europe,' a collective notion identifying "us" Europeans as against all "those" non-Europeans, and indeed it can be argued that the major component in European culture is precisely what made that culture hegemonic both in and outside Europe.

He added,

> The idea of European identity as a superior one in comparison with all the non-European peoples and cultures. There is in addition the hegemony of European ideas about the Orient, themselves reiterating European superiority over Oriental backwardness, usually overriding the possibility that a more independent, or more sceptical, thinker might have had different views on the matter. (Said,1978,p.8)

As a form of academic discourse it was a style of thought based on 'the ontological and epistemological distinction between the "Orient" and the "Occident"' (Said,p.1).The Orient is not an inert fact of nature, but a phenomenon constructed by generations of intellectuals, artists, commentators, writers, politicians, and, more importantly, constructed by the naturalising of a wide range of Orientals' assumptions and stereotypes.

The relationship between the Occident and the Orient is a relationship of power, of domination, of varying degrees of a complex hegemony. Consequently, Orientalist discourse, for Said, is more valuable as a sign of the power exerted by the West over the Orient than a 'true 'discourse about the Orient.(Ashcroft, et al, 2007 ,p.153)

Said considered that anyone who teaches, writes about, or researches the Orient is an Orientalist, and what he or she says or does is Orientalism.

> Anyone who teaches, writes about, or researches the Orient—and this applies whether the person is an anthropologist, sociologist, historian, or philologist—either in its specific or its general aspects, is an Orientalist, and what he or she does is Orientalism.(Said, 1993:3)

1.8.1. Orientalism, Self/Other according to Edward Said

As referred to by Robert Young both Homi Bhabha, Gayatri Chakravorty Spivak and Edward Said, as 'The Holy Trinity' of postcolonial critics. Both Bhabha and Spivak found themselves indebted to Edward Said's book Orientalism. Bhabha in 'Postcolonial Criticism' (1992) for instance, asserts that 'Orientalism inaugurated the postcolonial field' and Gayatri Spivak describes it in similarly terms as 'the source book in our discipline'.

The idea of Orientalism according to Europeans is as Karl Marx passes it, to be objective representation of the orient: 'They cannot represent themselves, they must be represented'. It seems to be a simple approach in order to come to terms with the way the west sees the Orient (or all the other parts of the world which are not the West) it is in reality very much complex than that. Many scholars, travellers, philologists have contributed to this end; to try and describe, as best as they could, and through their own

experiences and coloured with their own ideas of what is 'true', the Orient; to illuminate for the other non-travelling westerners how is life outside the homeland.

But in doing so they have given themselves the power to represent the orient according to what they believe is good/bad, right/wrong, just/unjust, ethical/unethical, etc. which is completely banal. For instance, what is just for an American might seem unjust to a Japanese, what seems ethical for a Scandinavian might seem vulgar to a French, and what seems right for an Arab, might seem wrong for a European. They criticise the ways of the Orient by their own culturally-determined and limited historical perspectives.

The western discourse of the orient has legitimised expansionism, imperialism, colonialism and of creating the idea that the orient is somehow inferior to Europe or the West in general. Said in his book is generally concerned with the idea of how is the knowledge about the orient being processed, packed and shipped to the West to be devoured by the layman to create these stereotypical views of the orient, as being "exotic, alien, dangerous, unreliable, to be tamed, exhibited, and a threat to the West."

He also demonstrates how the Western literary and cultural canon has 'otherised' its other and how they have misrepresented the Orient. Now, the concept of self and other are in fact not new concepts at all. In order to know yourself (philosophically speaking) you need to describe the other. You are defined when you compare yourself with someone else.

Following this line of thought, the concept is principally a way of defining and 'locating' Europe's others; the westerners needed to know themselves through the orient. They created these massive databases to refer to anything that is not western or European like. In many respects, the Orient is seen by European values, assumptions, cultural codes as the Occident's other. "The

Self – whether it is conceived as male, white, European ─ is constructed as positive term. Conversely, the Other – be it female, black, non-European ─ is constructed as its negative reflections" (Peter Childs & Roger Fowler, 2006:165). In this sense, the westerners built a hierarchy of opposing ideas in which one is privileged and the other is unprivileged.

The Self and the Other can be translated to the Occident / Orient, Us /Them, The West /the East. In all these cases Western literary and cultural canon defines "its other" in relation to himself, the other is alien, to the self, the inferior reflection of Europe. "The self is the colonialist and the Other is the colonised. The Other is everything that lies outside of the self. The Self is the familiar (Europe, the West, 'us') and the Other is strange (the Orient, the east, 'them')" (Said 1978:43).

Through the process of Otherning, the colonised is not seen as "fully human", thus fixating the idea that the coloniser is the "proper self" leading to the mistreatment of the colonised, for not being seen as "fully human" as the coloniser, as well as being labelled "savages" under a Eurocentric racist allegation.

1.8.1.1. Eurocentrism and Orientalism

Historically, the term Eurocentrism was coined in the 1980s, referring to the European exceptionalism, a worldview centred on Western civilisation, it became widely used due to the European colonial empirical movement starting the early modern period, and became prevalent by the 1990s due to the decolonisation discourse. The term was initiated by the Egyptian Samir Amin in his Marxist writings as an independent model of Capitalism. As it is defined in Ashcroft, Griffiths and Tiffin "the conscious process by which Europe and European cultural assumptions are constructed as, or assumed to be, the normal, the natural or the universal(2000:84) see appendix 5.

The common vision of the European countries to most of the world is its being weak and uncivilised. Thus Eurocentrism can be defined as the fact of seeing and valuating non-European people as being inferior to them, especially in terms of culture and traditions. Eurocentrism originated from the period of Imperialism in the nineteenth century and early twentieth century. During this period European people and Western countries pretended to go on missions to civilise the world from their sense of responsibility. The common characteristics of this phenomenon are as follows:

- Considering that every country which is not European as being inferior.
- Neglecting the history of non-European countries, and seeing it as only a part of their expansion all over the world.
- Distorting the reality of the contribution of many non-European thinkers in the development of science and technology, especially Arab thinkers.
- They say that they worship the true God, and that Christianity is the right religion, and that God guides them throughout their history.
- White people are said to be superior to other races.
- They also say that non-European have barbaric behaviours, especially against woman.

Many outstanding writers or thinkers like Homi Bhabha, Salman Rushdie, and Edward Said had challenged this view and tried to reveal the realities which the Europeans and the European countries have been attempting to hide for centuries and to distort it.

It is the assumption that Europe is the centre of the world, being in a central position in the world map, but also because of the belief of its cultural superiority and pre-eminence. It emphasises on European concerns, culture and values, discarding those of the rest of the world, or even

claiming their nonexistence, consciously or unconsciously. Johann Heinrich Zedler, in 1741, wrote that "Even though Europe is the smallest of the world's four continents, it has for various reasons a position that places it before all others.... Its inhabitants have excellent customs; they are courteous and erudite in both sciences and crafts".

In literature, Eurocentrism and European Exceptionalism is widely reflected, especially in the adventure genre, in which the hero is idealised as a masculine civilised westerner who conquers 'savage' people in the 'dark places' of the globe. In the Romantic Movement, occidental writers used references from African and Asian cultures, like famous geographical locations and native personalities as well as folklore and philosophies, usually to create a foreign exotic atmosphere of exploration to embed the colonial spirit and justify its endeavours. Most times, these representations are exaggerated and stereotypical merely serving as a literary mode.

Eurocentrism received a lot of criticism, notably in the groundbreaking book "Orientalism" by Edward Said; He denounces the culturally inaccurate perception and representations of the Eastern societies and culture by the West. He deduces that the West has a view of the Eastern parts of the world (Middle East, South Asia, Africa and East Asia) that is often fictionalised, and far from reality, due to the representation done by European writers, designers and artists since the 18th century.

Orientalism is now used in academic discourse to show the patronising attitude of the West toward the Eastern societies that justifies Western Imperialism by depicting an image of an 'oriental' culture that is inferior, static and undeveloped compared to the Western one.

The Eurocentric assumptions shaped the literary works promoting colonisation of African, Middle Eastern and Asian countries. It is said that the most powerful way of justifying an ideology is through the writing of

history, and this is what the colonial discourse has done. In reaction to that, it is important to speak of Post Colonial literature which aimed at shifting and completing the view and understanding of imperialism, by creating an opposing discourse that came from due to the rise of nationalism, anti-colonialism, and independence movements that brought greater realisation of the importance that colonised peoples could play with their writings, by creating a trend away from Eurocentrism, focusing on showcasing the reality of colonialism in their countries, denouncing the ugliness of the war acts, but mainly defending and reinforcing the identity of the nations, away from the colonial influence. An identity that rooted deeply in the history of each society, distinctly, and that would continue to exist beyond the colonial traces and their distortion of reality that shows in their colonial discourse.

Until now, world history is taught from a Western perspective, often than not, praising and justifying imperialism, directly or indirectly, which makes the inclusion of post colonial writing in history and literature studies of great importance to create a more or less balanced, and, to a certain extent that literature allows, unbiased view of the phenomenon.

Colonised countries, when not portrayed as violent and savages are portrayed as immobile inferior entities that can only receive whatever the colonial imposes. Here lies the importance of revolutionary writings that prove the existence of reaction, a rebellion of a people with denied freedom and rights that would organise a revolution and succeed in obtaining freedom. Here too, colonial discourse portrays independence of colonised countries as a given graceful charity, while in fact; it is a result of a long fight, as it is the case for Algeria and Vietnam for example.

One of the most famous figures in contemporary post-colonial studies is Homi Bhabha, an Indian professor of English and American literature and

language, who came up and developed important concepts in postcolonial literature such as Hybridity, Mimicry, and Ambivalence.

On another angle, postcolonial writers laid a ground that made their production worthwhile and specific. The specifity relied invariably on the fact to make these productions characterised by the unique assumption that the Kabyle individual belongs to that land and never can it be elsewhere. Henceforth, this reality intervenes in making the other and, therefore, from this sprang out the concept of otherness which is one of the major components of the post colonial literary constituents that characterised most of the Algerian novels.

1.8.1.2. Otherness

The concept of Otherness is one of the most important postcolonial issues. The term is used to refer to doubleness and both identity and difference. Bhabha builds up the concept of otherness on the ideas of Jacques Lacan and Fanon who consider 'otherness' as a binary opposition between the white and the black. The term is often used to refer to the colonised.

In general terms, the 'other' is anyone who is separate from one's self. The existence of others is crucial in defining what is 'normal' and in locating one's own place in the world. The colonised subject is characterised as 'other' through discourses such as primitivism and cannibalism, as a means of establishing the binary separation of the coloniser and colonised and asserting the naturalness and primacy of the colonising culture and world view.

Gayatri Spivak (1988) coined the term 'othering' to refer to the idea that the empirical centre creates its others. Homi Bhabha states that

“colonial discourse depends on the ideological construction of otherness which gives rise to the stereotype”.

The concept of Otherness, on another stand, is viewed as a form of postcolonial literature theories. It helps to distinguish from one person to another. The new postcolonial world view founded the new debate on ‘otherness’ was not granted by the former colonial powers, it is the fruit of the intellectual struggle of the dominated peoples.

Frantz Fanon, Albert Memmi, Aimé Césaire, Léopold Sédar Senghor and many others, had already shown how the manufacture of false identity has served as an instrument of domination and legitimating of colonialism. Closer to home, the American of Palestinian origin Edward Said demonstrated in his seminal work Orientalism (published in 1978) that the eyes of the West to the East is a pure mental construct, because it has a "view from outside" and not "view from within" Eastern realities. Analysis of Said definitively imposed the concept of postcolonialism, but also updated the concept of otherness in scientific research, thereby creating the "new debate on otherness."

The European identity that had always defined relative to this "other" deemed inferior definitely ceased to be the exclusive reference. It can be said that through his book Orientalism - which is the founding text of postcolonialism, Edward Said began the last phase of the decolonisation of social sciences in general, and literary and cultural studies in particular, placing the heart of his study the notion of otherness. A former worldview cultivating division, theorists of otherness oppose a new vision advocating the enhancement of otherness and diversity, so a revaluation of identities of peoples formerly colonised.

1.8.1.2.1 Otherness in Algerian Postcolonial Literature

This concept may also be regarded as one of the major points in postcolonial literature which refers to the psychological ways in which one group excludes and marginalises another group by declaring him as "the other". It can be simply defined as being "anything that is not me". As any postcolonial writing, Algerian novels contain some notions of "otherness". In his famous novel Nedjma, Kateb Yacine succeeded in reflecting the struggle of Algerian indigenous and how they were marginalised and discriminated against.

On the other hand, the Algerians tried to preserve their own identity, tradition, and customs in order not to be influenced by the other. Today, Nedjma is considered as a founding text of modern Algerian literature which provides the antidote to the famous slogan of the Ulema "Islam is my religion, Arabic is my language, Algeria is my homeland". Another prominent work is Assia Djebbar's Fantasia which talks about an Algerian native during the war of liberation who grew up in an old Roman coastal town of Cherchal. She sees her life in contrast to that of a neighbouring French family. She joined her brother to fight against the French domination to prove her difference from the "other".

Mouloud Feraoun raised the point of self and the other in his work Land and Blood in which the Algerian-Kabyle identity is highly distinguished from that of the coloniser. In his poetic collection, Mouloud Mammeri wrote the first "restored" Kabyle texts through which he shows the Kabylian culture to the world and to the French in particular. Besides, Yasmina Khadra as a prominent figure of Algerian Postcolonial literature tackled the concept of "otherness" in his novel L'Ecrivain the Algerian elements of Identity as separate, original and independent.

One thing that should be borne in mind is that the notion of "otherness" opened the path to the process of decolonisation. In postcolonial studies , it is recognised among researchers that the most famous and notable authors of postcolonial studies are Edward Said, Frantz Fanon, Gayatri C. Spivak and Homi Bhabha.

1.9. Notable Authors of Postcolonial Studies

Writers in the field of postcolonialism have been many and diverse. All too often, most of them have shown in their writings that they have always stood against the harsh policies of the colonisers by holding scornful language to fight the purveyor of hatred and oppression.

1.9.1. Edward Said

One of the most influential and widely read postolonials was Edward Said (1935-2003) a Palestinian intellectual who was born in Palestine and died in exile in America. His well-known book 'Orientalism' was published in 1978. It is in this book that Edward Said described the structural analysis of postcolonial theory. The main assumptions and objectives that underlie the book is the historical fact of European colonial domination and imperialist exploitation.

This work focuses on the Orient versus Occident or simply put East versus West. Said, lays an emphasis on the images and ideas of the Orient that are at the front of Western image on the Middle East. He, therefore, believes that scholars and artists in the West failed to accurately describe the people, environment, and the culture of the Orient rather than who describes the Orient with fairness and accuracy, these people, instead prescribed the qualities that the West would prefer to the Orient. This would allow the people from the West viewing the Orient to define themselves by giving the

people in the Orient qualities which were considered inferior. Said describes this as follows:

> The Orient was almost a place of European invention, and have been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences.[…] The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other(1978: 1).

Above all, Edward Said sets another thorny issue which is the vision built by the Europeans which is about the complete disintegration of the oriental communities. He also highlighted the relationship between the West and the Orient, for the occidentals view themselves as a homogenous entity .Just as there are many groups of people, cultures, nations unified into the term 'East' or 'Orient', the West is also being viewed as having one culture, perspective, viewpoint. Said's opinion is expressed through the following quote:

> I have begun with the assumption that the Orient is not an inert fact of nature. It is not merely there, just as the Occident itself is not just there either. We must take seriously Vico's great observation that men make their own history, that what they can know is what they have made, and extend it to geography: as both geographical and cultural identities—to say nothing of historical identities—such as locales, regions, geographical sectors as 'Orient' and 'Occident' are man-made. Therefore as much as the West itself, the Orient is an idea that has a history and tradition of thought, imagery, and vocabulary that have given it reality and presence in and for the West(1978:4-5).

The key to Said's 'Orientalism' is the understanding that any ideas of the East, or West, are man-made. They are products of the imaginations of generations of people and are not necessarily grounded in reality.

1.9.2. Frantz Fanon

Frantz Fanon (1925-1961) was a psychiatrist, philosopher, revolutionary, and author from Martinique. He outstood in the field of postcolonial studies and was perhaps the prominent thinker of the 20th century on the issue of decolonisation and the psychopathology of colonisation. His works have inspired anti-colonial liberation movement for more than four decades.

Frantz Fanon's book The Wretched of the Earth (1961), revealed the truth that colonialism uses policies that annihilate the mental health of the colonised. He also pointed out the imposition of the colonialism of subjugating coloured peoples to colonial identity which decreases the attributes of humanity. That the ideological essence of colonialism is the systematic denial of "all attributes of humanity" of the colonised people; that such dehumanization is achieved with physical and mental violence, by which the colonist means to inculcate a servile mentality upon the native men and women, and that the native peoples must violently resist colonial subjugation(1963:250)

Thus, Fanon described the violent resistance of the colonialism as a revolutionary manifestation, which enhances colonial servility from the native mentality which in turn, gives birth to self-respect to the men and women whom the colonialist subjugated; thus did the psychiatrist Fanon support the Front de la Libération National (FLN) in the Algerian War (1954–62) for independence from Metropolitan France (1961). (See appendix 1).

More than fifty years before Frantz Fanon's social and political of colonial analyses that dehumanise and make harm to the mental health of the colonised people, his mental-health analyses of colonialism and imperialism, and the supporting economic theories, were partly derived from the essay Imperialism, the Highest Stage of Capitalism (1916), where Lenin described colonial imperialism as a degenerate form of capitalism, which requires greater degrees of human exploitation to ensure continually consistent profit for investment (Baylis,2005:231-35)

1.9.3. Gayatri C. Spivak

Gayatri Chakravorty Spivak was born February 24, 1942, is an Indian critic and theorist. She is best known for the article Can the Subaltern Speak? 1988, considered as a founding text of post colonialism, and for her translation of Jacques Derrida's Grammatology. Spivak teaches at Columbia University, where she was tenured as University Professor.

In order to define colonialism and the term of the "Subaltern" the theoretician Spivak put forward limits to the term so as not to be broadly commutated;

> ...**subaltern** is not just a classy word for "oppressed", for The Other, for somebody who's not getting a piece of the pie ... In post-colonial terms, everything that has limited or no access to the cultural imperialism is subaltern — a space of difference. Now, who would say that's just the oppressed? The working class is oppressed. It's not **subaltern**...

She added,

> Many people want to claim subalternity. They are the least interesting and the most dangerous. I mean, just by being a discriminated-against minority on the university campus; they

> don't need the word 'subaltern' ... They should see what the mechanics of the discrimination are. They're within the hegemonic discourse, wanting a piece of the pie, and not being allowed, so let them speak, use the hegemonic discourse. They should not call themselves subaltern (Interview Kock:1992).

Spivak also used the terms essentialism and strategic essentialism to describe the social effects of post-colonialism. The term essentialism means the eminent dangers which haunt the indigenous to become less esteemed in their culture and language and, thereby, create stereotyped representations of the different identities of the people who compose a given social group. The term strategic essentialism defines an essential group-identity used in the usual flow discourse among peoples. Furthermore, essentialism can occasionally be applied — by the so-described people — to facilitate the subaltern's communication in being heeded, heard, and understood, because a strategic essentialism (a fixed and established subaltern identity) is more readily grasped, and accepted, by the popular majority, in the course of discourse.

> The important distinction, between the terms, is that strategic essentialism does not ignore the diversity of identities (cultural and ethnic) in a social group, but that, in its practical function, strategic essentialism temporarily minimizes inter-group diversity to support the essential group-identity (Sharp, 2008:Chapitre6).

Moreover, Spivak further cautioned against ignoring subaltern peoples as "cultural Others", and said that "the West could progress — beyond the colonial perspective — by means of self-criticism of the basic ideals and investigative methods that establish a culturally superior West studying the culturally inferior non–Western peoples"(1990:62-63).

Hence, the integration of the subaltern voice to the intellectual spaces of social studies is said to be problematic, because of the unrealistic opposition to the idea of studying "Other"; Spivak rejected such an anti-intellectual position by sociologists, and about them said that “To refuse to represent a cultural Other is salving your conscience ... allowing you not to do any homework.” (1990:62-63). Moreover, post-colonial studies reject the depiction of subaltern peoples as the passive of the imperial and colonial power of the Mother Country.

1.9.3. Homi K. Bhabha

Homi Bhabha was born into the Parsi community of Bombay in 1949 and grew up in the shade of Fire-Temple. He is an alumnus of St. Mary‘s High school, Mazagaon, Mumbai. He received his B. A. from Bombay University and M.A.,D. Phil. from Christ Church, Oxford University. Bhabha has taught at the University of Sussex, Princeton University, the University of Pennsylvania, Dartmouth College, and the University of Chicago. He is a Professor of English and American Literature at Harvard University

Bhabha is another outstanding figure of postcolonial studies. He is an Indian writer. He is a leading voice in postcolonial studies and is highly influenced by Western poststructuralist theorists, notably Jacques Derrida, Jacques Lacan, and Michel Foucault.

Bhabha laid a concerted concentration on the concepts such as ambivalence, hybridity, and mimicry to argue that cultural production is always most productive where it is most ambivalent.

1.10. Ambivalence during the Colonial Dominance

Homi Bhabha believes there is always ambivalence at the site of colonial dominance. As a postcolonial writer Bhabha tries to deal with the in-between categories of cultural differences across race, class, gender and, cultural traditions. The ambivalence has a dimension of splitting the feelings between positive and negative attitudes towards the colonisers. The following quote by Loomba clearly illustrates the concept of ambivalence

> In reality any simple binary opposition between 'colonisers' and 'colonised' or between races is undercut by the fact that there are enormous cultural and racial differences within each of these categories as well as cross-overs (1998:105).

The terms hybridity and ambivalence are used by Bhabha to explain "The fuzziness and ambiguity" of (Loomba1998:49) the construction of an Other. "The Indigenous peoples are thrust into identities formed through the dominant culture's political and social ideals". Indigenous people are slaves to their indifference which is created in language. The vast numbers of indigenous cultural groups are herded into constructions of identity.

1.11. Hybridity

Hybridity is the fact that colonial discourse had a so strong oppression on the indigenous that he cannot escape or go over the limit of this colonial discourse. The colonial hybrid can exist anywhere in the colonial world.

Hybridity is a trans-cultural form that arises from cultural exchange. It can be social, political, linguistic, religious...etc.(See appendix 2).

> Postcolonial criticism witnesses the unequal and uneven forces of cultural representation involved in the contest for political and

> social authority within the modern world order"(Bhabha,1994:171).

Bhabha believes language creates a distortion of the cultural aspects when articulated or performed by the colonisers in real social situations. The method by which the coloniser maintains a Euro-centric sphere of authority is through the manipulation of language. Loomba states, through language

> Resistance is a condition produced by the dominant discourse itself... colonial discourse is not all powerful. Identity is always in constant flux making no unified self. The split hybrid colonial subject can exist anywhere in the colonial world. He is undifferentiated by gender, class or location (Loomba,1998:178).

Without the Other there is no authority, so through hybridisation an Other is formed which the Euro-centric world may rule over. Post colonialists believe that,

> Skin colour has become the privileged marker of races which are thought of either 'black' or 'white' but never big-eared' and 'small-eared'. The fact that only certain physical characteristics are signified to define 'races' in specific circumstances indicates that we are investigating not a given, natural division of the world's population, but the application of historically and culturally specific meanings to the totality of human physiological variation...'races' are socially imagined rather than biological realities"(Loomba,1998:121).

However, there are cultural deviations because the dominant culture translates the representation of indigenous cultures.

> The Other is de-centred and dislocated."The margin of hybridity? Where cultural differences 'contingently' and conflictually touch, becomes the moment of panic which reveals the borderline experience. It resists the binary opposition of racial and cultural group as homogeneous polarized political consciousnesses" (Gyan,1994: 338).

By maintaining, Hybridity among the Other the dominant discourse easily controls these smaller groups or cultures. Isolated resistance from many cultures is less powerful than the unity of the whole Other.

1.12. Mimicry

In general, 'mimicry' refers to the imitation of one species by another. The Merriam-Webster Dictionary provides two definitions, one is quite simple and the other is full and more complex. As a simple definition mimicry is: 'The activity or art of copying the behaviour or speech of other people or the activity or art of mimicking other people'. As a full definition, it is 'a superficial resemblance of one organism to another or to natural objects among which it lives that secures it a selective advantage.

It is commonly agreed that mimicry is seen also as the action of copying or closely imitating someone or something through mime. But in this definition, mimicry can be confused with "mimesis" which is reproducing the image of the object being copied. The difference between mimesis and mimicry is that the latter can have a subversive effect.

In post colonial literature, mimicry can be seen when the colonised imitates his coloniser's behaviour and way of life. He chooses to speak, dress or behave the same way as his coloniser because of pressure put on him or just by choice. In the context of immigration, mimicry is seen as an opportunistic pattern of behaviour: one imitates the person in power hoping

to have access to this power itself. By copying him, this person is intentionally or unintentionally putting a cross on his own identity and culture and takes the other's ones. (See appendix 6).

This concept is often seen as something negative, something shameful that no one has to do, and if someone does, he is consequently going to be laughed at by the other members of his group. In fact, when we look at some postcolonial writings and novels, we can hardly find someone who is described as positively engaged in mimicry. People, in contrary, have always been derided as mimics or mimic-men.

However, mimicry is not all bad. It can also have positive intentions and consequences. In his essay "Of Mimicry and Man," Bhabha described mimicry as sometimes unintentionally subversive. According to him, mimicry can be a way of destroying the person who is being imitated. It means that when the colonised people want to mimic the colonisers, they become obsessed with some codes of their language and culture, so by performing these codes, they may show how unimportant and valueless they are. In addition, the colonised when imitating the colonisers, they receive a full education thus can gain enough self-confidence and self-consciousness to rise up against their suppressors. However, while this theory can really be subversive and applicable, it is hard to believe that some of the colonised people will choose such a way of subversion when other simpler direct methods exist.

Mimicry is the obligation of the colonised to give back the image which the coloniser provides producing neither identity nor difference for the colonised. The Other is somehow accepted into the social system but is simultaneously the subject of colonial authority. Mimicry appears as one of the most elusive and effective strategies of colonial power and knowledge. It is the desire for a reformed, recognizable Other, as being different that is

almost the same but not quite. Bhabha looks at mimicry as a double vision which explains that indigenous people are constructed by language to fit society but remain subject to authority. The "Epic intention of the civilising mission, 'human and not wholly human'"(Bhabha, 1994:122).

There is an innate difference between being English and being anglicised; the colonised is incapable of fully becoming or representing the original. Representations of identity are based on the natural attributes of the colonised which act as nothing more than a camouflage. Hereby, Bhabha states:

> Mimicry reveals something in so far as it distinct from what might be called an itself behind. The effect of mimicry is camouflage ... It is not a question of harmonizing with the background, but against a mottled background, of becoming mottled – exactly like the technique of camouflage practised in human warfare (1977:99)

In this metonymy, various traits produce conflicting, fantastic, discriminatory effects on identity. Bhabha writes

> In the ambivalent world of 'not quite / not white' the founding objects of the Western world become the erratic, eccentric, accidental objets trouvés of the colonial discourse - the part-objects of presence (1994:131).

The physical appearance of the indigenous people with their complexion displaces their representational authority leaving dark skin to be associated with certain traits; dirty, beastly, grotesque, and uneducated.

This holds the idea that the dominant European culture may denote the wilderness of the world. The indigenous Other is given identity without appeal. In this line of thought, Bhabha said

> Such contradictory articulations of reality and desire...are the effects of a disavowal that denies the differences of the other but produces in its stead forms of authority and multiple belief that alienate the assumptions of 'civil discourse' (Bhabha:91).

In post-colonial theory, the term is used also to describe the ambivalent relationship between coloniser and colonized. In "Of Mimicry and Man", Homi Bhabha coined the concept of mimicry. His analysis was based on the Lacanian vision of mimicry as camouflage resulting in colonial ambivalence. He pictured the coloniser as a snake in the grass who speaks in "a tongue that is forked" and produces a mimetic representation that "... emerges as one of the most elusive and effective strategies of colonial power and knowledge"(Bhabha 1994:122).When the colonised imitates the coloniser by adopting the coloniser's cultural habits, values and assumptions, the result is never a reproduction of those habits, values and assumptions.

Bhabha said: "It is from this area between mimicry and mockery, where the reforming, civilising mission is threatened by the displacing gaze of its disciplinary double that my instances of colonial imitation come."(Bhabha, The Location of Culture:86) He illustrates that there is a space between mimicry, which carries a respectful tone, and mockery, which seems more subversive and negative. In this respect, Bhabha argues that colonial mimicry is "The desire for a reformed, recognisable Other, as a subject of a difference that is almost the same, but not quite." (Bhabha,1994:89). He asserts that the coloniser tries to produce a copy of him by making the other like himself without neglecting the differences between him and the other. Christopher Bracken (1999) comments on Bhabha's term 'mimicry' in the following words:

> Homi Bhabha exposes the ironic, self-defeating structure of colonial discourse in the essay, "of Mimicry and Man". He notes that when English administers dreamed of converting India to Christianity at the end of the 18th century; they did not want their colonial subjects to become too Christian or too English. Their discourse foresaw a colonised mimic who would be almost the same as the colonist but not quite.

Bhabha adds,

> However, since India's mimicry of the English blurred the boundary between the rulers and ruled, the dream of anglicizing Indians threatened to Indianite Englishness –a reversal the colonists found intolerable. Mimicry is therefore a state of ambivalence and undermines the claims of imperial discourse and makes it impossible to isolate the radicalized essence of either the colonised or the coloniser.(p.506)

When people from colonised countries start imitating the attitudes and the cultures of the colonisers, they give the colonial masters the feeling of superiority over them. This leads to the belief that the coloniser is educated, civilised and superior whereas the colonised is illiterate, violent and inferior. Bhabha (1994) claimed: "The menace of ambivalence of colonial discourse also disrupts its authority."(p.88) According mimicry is its double vision which in disclosing the two Bhabha "mimicry" is not only destructive, as he points out that:

> "Mimicry does not merely destroy narcissistic authority through the repetitious slippage of difference and desire. It is the process of the fixation of the colonial as a form of cross-classificatory, discriminatory knowledge in the defiles of an interdictory

> discourse, and therefore necessarily raises the question of the authorisation of colonial representations". (p.90)

In the Algerian context, it is quite significant to assert that mimicry was one of the literary concepts that writers could make it involved as an aspect that characterised the Algerian postcolonial novel.

1.12.1. Mimicry in the Algerian Postcolonial Novel

The experience of the French colonisation in Algeria, before and after the independence, has deeply touched the political, social and cultural life of the Algerian people. In the artistic plan, the marks of this experience are visible in the increase of the nationalistic literary production and in the high number of Algerian authors choosing French as the language of redaction. Among these authors, we can mention Mouloud Feraoun and Yasmina Khadra. These two authors and many others have shown how the French leaders wanted to change Algeria's culture to make it more French by forcing people to speak French rather than Arabic, pushing them to follow French customs and by limiting the influence of Islam within the society. How Algerian people were being taught French history, literature and political ideas rather than theirs. And finally, the way the Algerian people found themselves imitating the other culture, sometimes intentionally and other times without awareness.

Yasmina Khadra (Mouhammed Moulesshoul) is an Algerian postcolonial writer. He wrote many books about the French colonisation in Algeria but his Ce Que Le Jour Doit à La Nuit (What The Day Owes to The Night) is the book which shows the best examples of mimicry. This novel tells the story of a little boy, Younes, who lives in a poor family and whose father efforts to make a living for them turn to dust. Younes is forced to live with his uncle, a pharmacy owner in Oran, who will treat him as his own child. He will send him to school and give him whatever he needs but the

environment where colonisers are everywhere is not that enjoyable and Younes goes through lot of challenges which will question his own identity.

In this novel, we can find lot of examples of mimicry; how some Algerians appropriated the coloniser's culture. When Younes changed his domicile, to live the life his uncle's promised him, he changed his name and was called Jonas. Receiving a French education with French classmates, we notice that the new generation is often speaking in French rather than in Arabic and dressing the exact same way as them. Of course the French influence turns the Algerian taste of music from el Baroud and other traditional music to new ones.

Then, through the pages of the book, a change in religion principles is noticed. Some of the scenes of some characters are far from what we can expect from a Muslim community. This stresses the fact that the Algerians were so influenced by the French culture and traditions that they found themselves behaving like them in all the domains. Ce Que Le Jour Doit à La Nuit is considered as a very powerful novel because through it, Yasmina Khadra exposed the main problem of his society during colonisation which is how the Algerian people were mixed up between two identities, two cultures and two different ways of life and did not know which one to choose or which one was their own.

Another author who wrote about French colonialism in Algeria and gave a clear illustration of mimicry in his numerous writings is Mouloud Feraoun an Algerian-Kabyle, considered one of the 'Founding Fathers' of francophone literature from North Africa. In his novel "Land and Blood", Mouloud Feraoun offers a detailed portrait of life of Algerian Kabyles in the 1920s and 1930s through the story of a Kabyle-Berber man Amer who leaves his village to work in the coal mines of France. While in France, he inadvertently kills his own uncle in an accident that sets in

motion forces of betrayal and revenge once he returns home. Through Amer's story, Feraoun unveils what daily life was like in a poor village of colonial-era. Published in 1953, Land and Blood provides a fascinating account of Muslim, Berber-Arab social, cultural, and religious practices of rural Algeria in the pre-independence era.

While reading this novel, we encounter lot of linguistic mimicry as some Algerians end up speaking in French rather than Arabic. Lot of aspects were also found of French culture and religion adopted by the Algerians. In addition to what have been found in Yasmina Khadra's book above, this novel shows another type of mimicry which is at the level of architecture.

The day after his return, Amer-or- Kaci notices these changes with real pleasure: the buildings were built differently from the traditional way, with new materials that were not available before. Moreover, he speaks about a different and new political policy; administrative reforms such as the substitution of the Caïds and the Amins (village's chief) by Mayors with the application of democracy (votes and elections). These examples illustrate the meaning of mimicry and prove how much it was spread during the Algerian colonisation. An aspect of Mimicry is essentially the use of the coloniser's language. (Feraoun:8)

1.13. Historical Background of the Maghrebian Literature

It is widely admitted that the first Maghrebian literary production in the French language started just closely before the Algerian war. This is to say that this literature has enhanced a very large group of readership who have turned to this literature. Thus, as an authentic illustration, the literary text of Mouloud Feraoun "The Poor Man's Son" was, in fact, an autobiography disguised willingly by Mouloud Feraoun to show an institutor derived from a labour family living in the high mountains of Kabylia, but having a large knowledge on the civilised world that he

acquired from the French school to which he later became a fervent defender. However, it is important to state that there were other Maghrebian writers before Mouloud Feraoun started with Jean Amrouche. If we want to lengthen the list, we need to associate the French writers in the Maghreb. Among the prestigious French writers who outstood in the Maghreb are Albert Camus, Jean Pélégri and Emmanuel Roblès. Another prominent and engaged writer was the Tunisian Albert Memmi who has reacted as a strong opponent to the Jews.

The Maghrebian Literature first rose in Algeria around the 1930s the year of the colonisation centenary celebration and then extended to the neighbouring countries. The most conspicuous conditions that led the Algerians to voice their literary writings in French were the premises of the occupation consolidated by the French protectorate, first in Tunisia (1881) and later in Morocco (1912).

1.14. Postcolonial Literature

Postcolonial literature is typically characterised by its opposition to colonisation. Almost the whole world was by the middle of the twentieth century, under the control of European countries. In a broad sense, postcolonial literature is the writings which have been "affected by the imperial process form the moment of colonisation to the present day" (Ashcroft et al,2:2002), for example, Great Britain ruled almost 50 percent of the world. During this century, countries such as India, Jamaica, Nigeria, Senegal, Sri Lanka, Canada, and Australia won independence from their European colonisers, (see appendix 1). In the beginning of the independent era they produced literature and art which became the object of postcolonial studies. This field had had a profound echo in the 1970s and has been developing ever since.

By assumption, as assigned by postcolonial theories, most of the literary works in postcolonial era were produced to describe the interactions between European nations and the peoples they colonised through description, narration, and dramatisation. It was laid out prominently on the questions of history, identity, ethnicity, gender and language.

It, mainly, focused on race relations and the effects of racism. The tendency of postcolonial literary works often varied from racism or from the history of genocide, including slavery, apartheid, and the mass extinction of peoples, such as the aborigines of Australia.

In this line of thought, the United States of America is considered as a postcolonial country because its former status as a territory of Great Britain, but it is studied for its colonising rather than its colonised attributes.(See appendix 1).

On a different side, Canada and Australia, though formally colonised by Britain, are often placed in a separate category which denoted their status as 'settler' countries.

1.14.1. Algerian Postcolonial Literature

At a first stage the Algerian literature was spotted by the literary work whose goals were to assert the national identity with a description of the socio-cultural reality which counter ran the usual stereotypes of exoticism. Such as Mohamed Dib's trilogy which consisted of three sections that were "La Grande Maison", "L'Incendie" and "Le Métier à Tisser". Meanwhile, the novel of Kateb Yacine "Nedjma" is often considered as most crucial.

Other imminent writers who contributed to the emergence of the Algerian literature among them were: Mouloud Feraoun, Moufdi Zakaria, Mouloud Mammeri, Mohamed Dib, Malek Haddad, Jean Amrouche and Assia Djebbar. Very soon in the independent era new writers emerged on

the literary Algerian scene imposed themselves in different registers particularly in poetry; essays as well as novels. They tempted via their work to denounce a certain number of social and religious taboos, these are mainly Rachid Boujedra, Rachid Mimouni, Tahar Djaout, Leila Sebbar, Achour Fenni, Abdelhamid Benhadouga, Yamina Mecharka and Tahar Ouettar.

These days, the Algerian writers stand into two distinct sides. One defines itself in a literature of scornful language and that owing to the fact terrorism that prevailed in the 1990s. Yet, the other side defines itself in a different style of literature which lays on the scene an individualist conception of the human adventure. Among the recent literary production and the most remarkable are: "L'Ecrivain", "Les Hirondelles de Kaboul" and "L'Attentat" by Yasmina Khadra, "Le Serment des Barbares" by Boualem Sanse, "Mémoire de la chair" by Ahlam Mosteghanemi, "Nulle Part dans la Maison de mon Père" by Assia Djebar , and finally " Ô Maria" and "The Rapt" by Anouar Benmalek. The majority live and publish abroad as the novelists Abdelkader Djemaï, Mohamed Aknoun but also new comers such as Kaouthar Adimi, Fadéla Chaïm Allami and Katia Hacène.

1.15. Conclusion

Post-colonialism is nonetheless the concept that has given rise, at a large scale, to a diversity of actions and reactions among the indigenous of the colonised lands that were subjugated to colonial groups and communities, and witnessed a dehumanisation by the powerful and cunning policies of the colonisers. In this chapter, we tried to shed light on the different aspects and concepts of post colonialism. We dealt with the most prominent parts of these concepts ranging from an eagle view definition to post colonialism and imperialism as the key components of the studies undertaken by many committed writers. What is also inevitably to be

cited, are the basic and corner stone elements upon which the whole chapter is structured and that consists of undeniable concepts that are mimicry, identity and otherness which had the role to wipe out opacities from all the postcolonial literary works and clearly sustain their socio-cultural realities. The second chapter, as everything is governed by logic, will shape over all these items in the provision of well-rounded literary critics of Land and Blood by Mouloud Feraoun.

Chapter two

2.1 Introduction

By way of evidence, no special social, political and cultural impact of a novel by its premises can be recorded if writers are not completely committed to denounce the social as well as the political abuses which prevailed in their country. Henceforth, writers can be the cause of upheavals that contribute in the change of views and values of the people on a given area. That to say, nothing can remain static over a long period of time socially and politically speaking, unless special agents act out in order to remove what can harm their society. In colonial Algeria, many changes took place in the area of social, political, cultural and intercultural aspects thanks to the literary productions that guided readership to develop sense and sensibility. Likewise, these had impacted on the writers to produce a type of postcolonial literature. This chapter, therefore, with the provision of a social and political situation analysis, describes a wide range of issues that engendered the Algerian characteristics of postcolonial literature. More importantly, it is backed up with Feraoun's biography, birth and childhood, studies and most of all his tragic assassination. Another more or less corner of this chapter is the significant mentioning of Feraoun's master pieces "Poor Man's Son and The Ways Up which witnessed his determination and engagement to report the colonial forces that dreaded the Algerian natives over a century of colonialism.

2.2. A Historical Background of the Algerian Literature

The French colonisation in Algeria went through three political phases. During the first phase of the military conquest, the policy towards the Algerian society was in keeping with two alternatives: either to make Algeria an open state to foreigners, or to realise a complete conquest which would lead to a thorough destruction of the Algerian society and its assimilation to the French culture.

The second phase focused on the problems of all the populations that were chased from their land; consequently, there occurred a total domination on both the political and the economic domains. This destruction gave birth to the first structured movements of opposition which helped some political parties to have a prise de conscience. These movements aroused more and more a strong opposition which ended by the outbreak of the national liberation war.

The third phase stated the history of the liberation war from 1st November 1954 until the independence in 1962. The war was characterised by harsh battles, and many political events such as the appointment of the temporary government of the Republic of Algeria in 1958. We notice that within these three phases the aspects of the Algerian people's demands evolved through time and in each phase the opposition accumulation grew more and more strongly. Simultaneously, the evolution of the society witnessed a radical change which contributed to country's liberation.

2.3. French Policy towards Algeria

The invasion of the French started in 1830, but could not be completed until 1911(first step in Sahara). France faced, from different regions, a harsh resistance. Emir Abdelkader was counted among the out standings leaders of his resistance. Others were El-Mokrani and Cheikh Bouamama. In times, the French changed completely their tactics as they knew that they were on the Algerian land. All too often, the French policy was to uproot the Algerians from their identity by putting a policy of extermination. The cultural side in Algeria was on a subtle oppression as the French wished to wipe out the Algerians' Islamic beliefs.

2.4. Culture at Time of Colonisation in Algeria

In the early period of colonisation, the French realised that Algerians were well-educated with the Arabic culture and Islamic principles. The Algerians deployed immense efforts to put the responsibility, on their shoulders, of progressing culturally and socially putting ways in development in science and other domains. They, indeed, sacrificed themselves with their wealth and soul. Though, the amounts of literary and cultural productions were of a limited number, the French concerted themselves to cut the ground under their feet and tried to lead them to wrong beliefs. Ample evidence indicates, as seen clearly in the French harsh actions towards the Algerians, that the French's attention was to spread over the French language and sweep away the Arabic language. Logically, this denotes that the French intended to put an end to any cultural production and make the Algerians vanish.

2.4.1. Algerian Society in Time of Colonisation

A part from some notable Algerians; who were leading a descent life, the remaining population in the time of colonisation were living in poor conditions.

The fact that they wrote in French language, brought to them comfort and confidence. Beyond this, it helped them erase the inferior image of "barbarism and savagery" from the mind of the colonisers. Jaques Madelain wrote,

> Indeed the double culture of these Maghreb writers is likely to give them a double capacity for introspection that could positively turn their imagination to the delightful investment of two distinctive cultures. P.24

Furthermore, their genius was clearly reflected by their flip to easily switch from one language to the other with their respective culture.

2.5. French as an Ambivalent Language

As a matter of fact, the report of the French language evolved in the sense that the linguistic instrument got much more mastered, the aesthetic researches grew more and more sensible and the text became the work of creation. In the 1970's a new current amplified contestations that were linked to the contradictions of the system. Thus, literature disassociated from its major theme, therefore, it steadily flourished. Today, the Maghrebian literature expressed in the French language extends to new horizons. The Maghrebian literary fact drilled its originality from the political events that occurred in the Maghrebian countries. In addition to this, it took in change other missions. This literature varies and is in keep with the same universal literatures. In times, the Maghrebian writer has faced a new experience which put him in the position to quench the thirst of his readership.

When reading the published literary works from the 1990's we just feel a radical change has occurred in the literary Maghrebian texts, and which in their great majority, less marked by formal devices which characterised the works from 1960's to 1980's. More importantly, the Maghrebian novel insists on, more than before, the social rebalance that the Maghrebians try in their experience vis a vis modernity and the numerous changes which occurred worldwide.

Thereby, it is in that conjunctions that the novels were caught in the real world be over determined by self-writing and by the making of a factual plot. Later, after an aesthetic period of mimicry, the Maghrebian novel moved to a post- period of protests (in the chronological meaning of the term) in order to reach today the intimate phase in which some writers try to

be in the position in the literary field by making a scene of the real via the prism of their creative subjectivity.

2.5.1. Intercultural Aspects of French-Language in Algerian Literature

The main elements that involve this literature in the sphere of interculturality are situated undoubtedly in the historical period during its appearance, the nature of the education which was imposed by its pioneers, and finally the element of language.

Regarding the language feature, it is considered that it is not very influential if we take into consideration the theories of linguistics that define it as a system of communication; therefore, still viewed as a neutral instrument put at the service of the people who use it. However, anthropologists as Cuche see that

> Language and culture are closely related and that language other than being a tool of communication is, by all means an imminent enhancer of the culture's transmission that is imbued at the same time by that culture.P.34

The aspects of the interculturality of the Algerian literature written in French are shown in both sides that any literary product possesses which are namely content and form.

We point out to “form” then, by the aesthetic side: the language, the style, the structure, the model of the character ...etc. On the other side, “content” is the sum of the themes tackled by these literary productions and the way they are reached.

Admittedly, the novel is a Western invention. This one has well been the consequence of new philosophical and political theories, trends and

policies engendered by the break with the classical norms that were dominated and supervised by the orthodoxy of the Middle Ages' system.

The Maghrebian people, before the arrival of the French, did not know that kind of writing which is in the form of novels that came from the occidental world. Except of few writings that are predominantly religious, researchers in the field of literary history confessed that there was no authentic Algerian literature, that is to say an autonomous literature with conventional characteristics which is asserted by the existence of a language, a race, and a pure Algerian nation. Déjeux: p.18

With the arrival of the French, and after nearly a century of their settling on the Algerian land, Algerians began producing novels by imitating first, as afore-mentioned, the Europeans. They empowered themselves little by little by growing autonomous in the production of a specific style that reflects their traits which is utterly distinct and not distant from the Europeans' style of writing.

At a larger scale, the French dominant language has been overused by the Algerian writers. The desire to be praised by the French, and wipe out any low esteem, the Algerians deployed huge efforts and went to great length in order to acquire a thorough mastery of the French language, thus, displaying their competencies and genius and to show them that they can reach, at the outset, the apogee of the learning of the French language when enrolled in French schools. Many of them have been rewarded and encouraged by different prices by the institutions where they attended school and obtained scholarships that allowed them to continue their studies as was the case with Feraoun.

It was out of the range of reason for these indigenous to make this endeavour trivial. Therefore, nothing was left out of the blue that can make

the speaking of the French language, before the French functional native speakers, unsatisfactory.

In this sense, Jean Déjeux wrote,

> The writers of 1920's to 1950's were unease to make grammatical mistakes, so as not to be accused of being incapable of dishonouring the French school". P. 92

This significantly means that for the Algerian writers no lexico-morpho-syntactic aspects of the language could impede their rhetoric in producing well rounded French like literary production.

2.5.2. French as the Language in the Algerian Literature

Since French was not the native language of these writers, it was impossible for them to escape the implicit or explicit influences of that language and its target culture. So, it gave them some freedom and allowed them more opportunities to multiply their styles by using the French language and by nourishing both French and Maghreb cultural funds, in other words Western and Eastern. The originality of their writings and how they preserve their Connotative "secret" was illustrated by what Mourad Bourboune expressed about that state of mind by lending this interior monologue to one of his characters imagining himself talking to a French Commissioner,

> I speak your language, you do not know mine. You are clear, defined; you have no secrets for us. You, you ignore us completely. We remain opaque, some form of virginity in some so." (Déjeux:24)

Many Maghrebian writers have recognised the gap between the vocabulary of the French language and the intended content. On this line of thought, Malek Haddad says,

> Whatever I do, I am called to denature my thought. There is not an approximate correspondence between our Arab thinking and our French vocabulary." (Déjeux :82)

On a technical level, French-speaking Maghrebian writers wrote in a provocative way to use Jaques Madelain's expression. It is that, which encouraged them, perhaps, to transgress to a certain extent, certain linguistic and stylistic norms, which made them stand out from the French literature of the natives.

Indeed, Maghrebian writers, in addition to the content that falls under the general Maghrebian culture are characterised by the use of specific foreign terms of the French language. These terms are, in general, Arabic or Berbers or both depending on the linguistic and cultural environment of the author. These novelists

> Handle French in their own way, according to their own genius, do not hesitate to think in their mother tongue, Arabic or Kabyle… hence a complete overthrow of French syntax, a verbal wealth susceptible to give our language a new vigour," writes Guy Daninos.

The introduction of such terms and expressions is sometimes required by context and in other times to perform symbolic functions. What made Maghrebian literature of French expression a real place of confrontation was that of linguistic and cultural domains; on one side, the society of the coloniser and the other side the language by which the coloniser expresses himself.

This is, actually, the result of this linguistic-cultural mix where, "expressions, proverbs, arabisms, allusions, images from spoken Arabic or Berber, the writing itself is thus worked from the inside by the music of the

voices maternal and ancestral, at the same time as are discernible influences and foreign intertextualities." (Déjeux: 201)

In general, these linguistic features are attributed to the characters but in other cases, it is the author-narrator himself who adopts them. In quite a few examples, Maghreb writers substitute names of common employees as toponyms' titles, or surnames to infiltrate the spirit of the European reader.

In the same vein, it I can be argued that there is a multiciplity of examples. In Land and Blood of Mouloud Feraoun, the land is substituted immediately by the Kabyle toponymic Ighil-Nezman, "The family" is substituted by the Kabyle term "Karuba" and so became, "The Big House" of Mohamed Dib, Dar- Esbitar.

These terms are so smartly used that they sound up to impose themselves on the reader's mind and replace, in a way, the French terms.

2.5.3. French Language in the Algerian Writer's Mind.

The French coloniser in Algeria did not seek only an economic exploitation or political domination but aimed at eliminating its culture. Thereby, the French controlled education, government, business, and most intellectual life for one hundred thirty two years. The French proceeded by imposing a programme of acculturation which as a dominant language and of course swiping out the local languages which are Arabic and Berber. As a result Algeria witnessed a situation of anarchy and confusing seeking for its national identity and that; these ousted languages were to be considered as the corner-stone of that identity. Frantz Fanon highlighted this:

> Every colonised people- in other words, every people in whose soul an inferiority complex has been created by the death and burial of his local cultural originality- finds himself face to face

> with the language of the civilising nation, that is with the culture of the mother country (1967:17-8)

One of the major effects of colonisation in Algeria had been the dislocation of language. The imposition of the French language meant not only segregation, illiteracy for the great bulk of Algerian people, religious intolerance but above all the eradication of the Algerian identity and her linguistic expressions, Arabic and Berber. There stood the rationale of the French colonisers to empower the whole cultural and linguistic pervaded system by presenting themselves as bearers of sciences, rationality, progress and the enemies of religion, hence, has the agents of civilisation. More importantly, the French attempts to control the natives were more acute in the educational field.

The denial of the Algerian's cultural identity through the control of language, programmes of education and methods of instruction indeed revealed the colonialist policy in its most destructive aspects. The colonised man as cited by Fanon is: "Elevated above his jungle status in proportion to his adoption of his adoption of the mother's cultural standards"(Fanon,1967:178).

Fanon's analysis is mainly based upon mimicry as a camouflage and focuses on colonial ambivalence. This shows the desire of the "Other" and the desire in all human beings which is closely bound up with identification. In this way, the Algerian intellectuals "writers" depended upon their ability to imitate the ideology, speech and manners of the French.

Owing to this fact, they "Algerian writers" were anxious to get a kind of recognition from the French colonisers and; therefore were confronted to big constraints to imitate the image of the coloniser and emulate certain parts of the dominating culture in order to survive in that space within which

they existed. Henceforth, the French language became an object of desire and identification.

Actually, the desire for the white European had given rise to that mimicry which drove the writers to split themselves into two identifications but that could never happen for the simple reason that their image held by the coloniser is that of inferiority. Fanon highlighted this view by explaining that subjected people can never totally free themselves from their acceptance of the coloniser's view of them as inferior: the more they identify with Western values, the more they reject theirs. By taken on the French as the language of writing, the Algerians had been more deeply confirmed in their original feelings and more kept under the influence and direction of the French coloniser. This colonial mimicry had not only moved them away from their cultural traditions but had also split their identity. This is implied as Fanon added that it is "A kind of scission, fracture of consciousness into a bright part and an opposing part" (Fanon,1967: 19)

Concurrently, the colonised man found himself "for aver in combat with his own image" (Fanon, 1967: 21). This is the ambivalence at the root of the mimetic drive. It, definitely, produced in the Algerian a state of continuous tension in which taking the French man's place has been as much as an act of aggression as of emulation.

This desire to substitute himself "the Algerian" for the settler is described by Bhabha in terms of the split of identification. Emphatically, this division can be considered as a doubling as much as of being in two different places at once. Significantly, Bhabha describes this situation in which the Algerian writer displays his thoughts and views as the unhomely. He also maintains that what is involved in the construction of a hybrid identity is:

> An estrangement sense of relocation of the home and the world – the unhomeliness- that; is the condition of the extra-territorial and cross-cultural initiations (Bhabha,1994:9).

As a result, the Algerian colonised man suffered a particular kind of alienation which involved imitating and identifying the French Other; hence, using any autonomous perspective on reality. By forcing the Algerian people to leave their own language and adopt his language, the French coloniser stripped the native country of its soul.

2.6. General Characteristics in the Algerian French Written Literature

It is clear that native writers were closer to social life and its problems as their French analogues. Most of them had not exercised the activity of writing until the acquisition of different professional experiences and this is what made the themes, evoked in their works, an authentic testimony of the problems experienced by their society.

Kateb Yacine had worked in the field of journalism, in harbours and in agriculture before starting literature. Dib had been working as an accountant, weaver, and teacher before writing. Feraoun had worked as teacher, director and then inspector. These experiences occupied a good deal of their works.

As an important concern, it is evident to point out to the common factors that characterise Maghrebian literature of French expression which is the image of the hero. The conditions under which the world, after the Second World War, was founded, favoured the publication of the prevalent real life through which, Algerians have found a space for expression suitable for stating the contradictions in which their society lived.

The hero in these novels represents, perfectly, the daily life of the Algerians at that time. He represented the misery, the bitterness of life, the

oppression... This reflects the environmental, political and social nature with its complacency and its ills, failures and successes, its attachment to the past and its future ambitions. In short, he is an ordinary person without peculiarities or extraordinary abilities.

In the case of Mohamed Dib's trilogy, Omar, the main character is a child who lived with his mother in an old damaged house in Tlemcen, a city located in western Algeria. Growing up, he became a worker in a textile factory. His daily life consisted mainly going to school and going back home. This was done following just one route similar to the one that followed most Algerians at the time. Omar's childhood was a real sample that could be applied to thousands of Algerian children who were submerged by poverty and misery. His youth reflects the situation of thousands of Algerian workers who revolted, complained and were despaired of exposing themselves to all kinds of humiliation and indignation.

In Land and Blood of Mouloud Feraoun, Amer- or -Kaci represents the situation of Algerian workers driven by poverty. And it was that poverty that compelled them to emigrate to improve their living conditions leaving behind their families to face their fate without in disastrous situation, running all risks including those losing their human and cultural values.

In this sense, Guy Daninos writes,

> Through their novels indeed, appears Algerian society, as it really is, as if it had been psycho-analysed, but we are not dealing with any dry and tedious document" (Daninos: 11).

Thus, the French-speaking Algerian writers assume, perfectly, the aesthetic function of their writings that what made most definitely their novels of different domains and were respectively, sociological, psychological, historical and artistic.

2.7. "Algerianist" Literary Movement

The twentieth century was the beginning of a new literary movement which was emerging within the colony itself. 'L'Algerianisme', this new literary movement, was led by writers like the orientalist Luis Lecoq1 and the leader Robert Randau[2] who, born in Algeria, considered himself Algerian and called for the Algerian literature to be different from the Metropolitan literature in form and content, it is only a link with the metropolis being the use of the French language,

> Une littérature qui ne demande à la métropole que la langue Française pour exprimer l'Afrique du Nord", (Déjeux, 1980: 17)
>
> A literature that wants the metropolis only for the French language to express North Africa".

It is worth noting that, like Louis Bertrand, Randau also considers Algeria as a recovered Latin province which he calls, "Une patrie Franco-Berbère, fille de Latinité." (Jacqueline Arnaud, 1986 :28). He insists that the colonisers differed from the urban French in various aspects, and that, their literature should also differ. He declared,

> Il doit y avoir une littérature Nord-africaine originale parce qu'un peuple qui possède sa vie propre doit aussi posséder une langue et une littérature a lui. (Randau, 1920 :350-380.)
>
> There must be an original North African literature because people who own their own life must also have a language and literature of their own.

[1] Louis Lecoq (1885-1932).

[2]Robert Randeau (1873-1946): Les Colons, roman de la patrie algérienne (Paris: Sansot, 1907), Les Algérianistes (Paris: Sansot, 1911), Cassard le berbère (Alger: Carbonnel, 1926), Le Professeur Martin, petit bourgeoie d'Alger (Alger: Baconnier, 1936).

After the publication of the Algerianists' manifesto, the Algerian writers proclaimed an autonomous and original North African literature,

> Nous voulons dégager notre autonomie esthétique ... Nous voulons une littérature nord-africaine originale. (Déjeux :16)
>
> We want to release our aesthetic autonomy ... We want an original North African literature.

In response to this, Randau wanted to close knit the two literatures by relating the Algerian literature to that of the Latin. In his novel, Les Colons, Roman de la Patrie Algérienne, Randau maintains that between these Latin writers and the Algerianists, exists a strong bond,

> Entre ces écrivains et nous, il y a le même goût de la richesse verbale porté jusqu'à l'outrance". (Déjeux :16)
>
> Between these writers and us, there is the same taste of verbal wealth carried to the extreme"

The Algerianists' manifesto was backed up by the Algerian Writers Association Movement and its official review l'Afrique in 1924. Therefore the Algerian writers stood and rejected totally the fact that they are not Parisians, but Algerians later confirmed this allegation by drawing a portrait of this new Algerian race with their specific traits, which differed from the French.

But with strong obstinacy, these writers used extensive descriptions of the social physiognomy of Algeria, disrupting the conventions that of the natives,

> Ici on avait toujours accordé trop d'importance au paysage, on l'avait décrit, admiré; on l'avait fertilisé, embelli. Mais qui s'était intéressé aux hommes? On

> jugeait qu'ils faisaient partie du décor, comme les cactus, comme les palmiers. (Ne les appelait-on pas souvent avec un mépris, des troncs de figuiers?) (Pélégri, 1959 : p.230.)
>
> Here we had always given too much importance to the landscape, it had been described, admired; it had been fertilised, embellished. But who was interested in men? They were thought to be part of the decor, like cactus, like palm trees. (Were they not often called with contempt, trunks of fig trees?)

The aesthetic considerations could, in no way, attract the Algerianists Writers, because simply there would be a kind of racist view towards the local writers. In this respect, Bertrand's Latinist cited,

> Cette manifestation prend l'importance d'un événement non seulement littéraire mais aussi politique et si j'ose dire, national. Pour la première fois, une race neuve prend conscience d'elle-même. Bertrand, 1925 :l)
>
> This event takes on the importance of an event not only literary but also political and, dare I say, national. For the first time, a new nation becomes aware of itself.

He went on saying that Algerianist literary movement was a proof of the birth of a new race, which according to Randau should also include some of the assimilated natives,

> On ne voulait reconnaître que les assimilés ou ceux qui étaient suffisamment acculturés pour jouer le rôle d'hommes-frontières tout en demeurant dans leur milieu. (Déjeux :17)

> We wanted to recognise only the assimilated or those who were sufficiently acculturated to play the role of men-borders while remaining in their environment.

For this purpose Randau devoted great efforts to bring the integrated Algerians into the circle of the Algerianist writers, imposing on them to produce a literature in which the aim is the local environment described in the language of the coloniser, which is made of the natives' language which describes and identifies the new race and the new country. As a matter of fact, these elements were viewed not be sufficient for the creation of an Algerianist literature having one single link with the metropolis is the use of the French language. In this vein, Ghani Merad concludes,

> Les Algérianistes se voulaient autonomes. Mais en réalité, leur produit est loin d'avoir des caractéristiques spécifiques. Leur personnalité réside dans le fait qu'ils situent leur action en Algérie, ce qui ne suffit pas pour donner à une littérature un caractère national ... De même qu'il ne suffit pas d'ajouter une teinte de couleur locale ou des expressions du terroir pour faire œuvre originale. La spécificité chez les Algérianistes n'est donc qu'une position de principe, une disposition de l'esprit, un acte de foi politique. (Merad, 1976 :28).

> The Algerianists wanted to be autonomous. But in reality, their product is far from having specific characteristics. Their personality lies in the fact that they locate their action in Algeria, which is not enough to give a literature of a national character ... Just as it is not enough to add a tinge of local colour or expressions of the soil to make original work. The specificity of the Algerianists is therefore only a position of principle, a disposition of the spirit, an act of political faith.

On another side, one has to mention Isabelle Eberhardt's[3] view which is different from the one of Randau's. She did not share the Algerianists' view of the native population. She opposed the French civilising mission, and called for real friendships with the local populations, whose moral values should be respected.

2.7.1. Algiers' School " École d'Alger"

After the decline of Algerianist Literary Movement, a new group of writers rose the emergence with a new style of writing and a new political vision.

Unlike the Algerianists who considered Algeria a recovered country, these new writers had a more realistic view. For them, Algeria was a conquered land which actually belonged to the native Algerians.

Born and bred in Algeria, these writers were more interested in the country's societal ills, and only focused on what happened just around them. This characteristic is clearly reflected by the titles of their works.

From the École d'Alger sprang out the announcement of a new Mediterranean culture that a new spirit, which in itself stood for their fatherland with the launching of the elements that describe the homeland "la patrie". These elements were expressed in Camus's work, where the hero is portrayed as someone caught between the beauty of nature and the sad existence of a man belonging to two countries and feeling a stranger in both, "Ils sont d'ici, mais surtout d'ailleurs, ils tiennent fermement à l'Afrique du nord mais comme à une seconde patrie".(Memmi, 1964: 14-30). They are from here, but especially from elsewhere, they hold firmly to North Africa

[3] Isabelle Eberhardt (1877-1904): Notes de route (Paris: Fasquelle, 1908), Dans l'ombre chaude de l'Islam (Paris: Fasquelle, 1921), Mes journaliers (Paris: La Connaissance, 1923), Au pays des sables (Paris: Sorlot, 1944). For more detailsee: Jean Noel, Isabelle Eberhardt, l'aventureuse du sahara (Alger: Baconnier, 1961), and, Françoise d'Eaubonne, La Couronne de Sable. Vie d'Isabelle Eberhardt (Paris: Flammarion, 1968).

but as a second homeland" This feeling of alienation is, in fact, the basis of Camus's work.

In this respect, Albert Memmi remarks, "l'Etranger, n'est pas seulement un récit métaphysique, la relation d'une angoisse existentielle, c'est aussi Camus-Étranger dans son pays natal"(Memmi:14), The Stranger, is not only a metaphysical narrative, the relationship of an existential anxiety, it is also Camus-Stranger in his native country

Consequently, having written about philosophical and metaphysical themes, these writers failed to provide readership with the authentic image of the Algerian man whom they described variably in their novels. In fact, they ignored totally the native population and therefore could not feel their problems. Thus, they remained unconvincing figures, who were never made to speak for themselves,

> Les figures de Nord-Africains qu'ils évoquent quelque-fois sont bien dessinées mais restent de rares silhouettes, des ' ombres. La nature et les choses sont maintenant présentes, mais l'absence des êtres continue. Comme si ces écrivains n'arrivaient pas à s'intéresser longtemps et profondément à ces hommes: En vérité, ils n'en sont pas véritablement. (Memmi :14)
>
> The figures of North Africans, they sometimes evoke, are well drawn but remain rare figures and shadows. Nature and things are now present, but the absence of beings continues. As if these writers could not seem to care deeply and deeply about these men: In truth, they are not really so.

The generation of writers who came after the Algerianists were more comprehensive and sympathetic with the native writers. Ghani Merad cited,

> Contrairement à la vieille génération d'écrivains résolument réactionnaire, la jeune équipe littéraire se veut libérale. Il n'est plus question de rêver d'une Algérie autonome, livrée pieds et poings liés aux magnats de la colonisation, mais d'un territoire français dans lequel régnerait enfin l'amitié ... C'est ainsi que dans ces revues, surtout après 1945 ... Les noms musulmans comme ceux de Lacheraf, Dib, Kateb côtoieront ceux des Européens.(Merad : 29)
>
> Unlike the old generation of resolutely reactionary writers, the young literary team wants to be liberal. It is no longer a question of dreaming of an autonomous Algeria, delivered hand and foot bound to the tycoons of colonisation, but of a French territory in which finally the friendship would reign ... This is how in these magazines, especially after 1945 ... The names of Moslems like those of Lacheraf, Dib, Kateb will mix those of the Europeans.

The Paternalism which led Randau to include some native writers within the Algerianist movement no longer existed among the writers of the École d'Alger. On the contrary, well aware of the barrier which separated them from the native population, they invited the native writers to the pages of their reviews to depict their society and tell the world about their people.

2.8. Algerianists' Efforts to Create an Indigenous Literature

Whereas Louis Bertrand insisted that the French should give up their "civilising mission", which proved to be a failure after several decades, Randau claimed one should never despair of integrating the natives into the civilisation of their colonisers, although they were slow to respond to the call; in the hope that they would sooner or later become fully assimilated, and replace their previous hatred towards the French with love for their generous mère-patrie who offered them the fruit of its fascinating

civilisation. As a civilised people, Randau believed the role of the French was "convertir à notre mentalité avec tact, mesure et intelligence, des peuples encore à l'état barbare"(Déjeux :28). "To convert the mentality of these people who were considered as savages with smartness and tactfulness". Nevertheless, he claimed, only those who were fully assimilated or appeared to be as such should be brought into the circle of the Algerianist writers.

In the 1930s, French education for the natives started to bear fruit, mainly through the emergence of a group of Algerian teachers, who graduated from French schools where they were taught the history of their great nation - France - and the principles of the humanitarian French writers, as well as the benefits of the French "civilising mission". These young teachers created several reviews such as La Voix des humbles and La Voix indigène in which they exposed and discussed several social problems concerning their country. They also wrote books of a social and political nature in which they described the conditions of their people encouraging them to forget their hostility towards the French, and asking the authorities for some social reforms. Some examples can be cited such as L'Algérie sous l'égide de la France, by Said Faci[4], Le Problème algérien, vu par un Indigène, by Rabah Zenati[5], La Vérité sur le malaise algérien, by Med Aziz Kessous[6], and the most well-known, Le Jeune Algérien, De la Colonie vers la Province, by Ferhat Abbas[7].

This massive production in the thirties followed the birth of the Algerian nationalist movement. Therefore, most of those books reflected the

[4] Said Faci, l'Algérie sous l'égide de la France contre la féodalité algérienne (Toulouse, 1936).
[5] Rabah Zenati, Le Problème Algérien vu par un indigène (Paris: Comité del'Afrique française, 1938)
[6] Med Aziz Kessous, La Vérité sur le malaise algérien (Bône: impr. Rapide, 1935)
[7] Ferhat Abbas, Le Jeune Algérien - De la colonie vers la province (Alger- Paris: La Jeune Parque, 1931).

political mood of their time, which is a plea for social reform and equality with the French. Nevertheless, the literary production by natives in the French medium was not so fertile, and writers like Randau were very worried, as that literary silence meant the Algerians were not so integrated as to use the French language as a medium of literary expression. Thus, Randau spent great efforts in stimulating and creating a native Francophone literature. Jean Déjeux testifies:

> Robert Randau ... allait jusqu'à corriger avec une admirable patience les fautes d'orthographe ou de grammaire des manuscrits qu'on lui soumettait, et c'est grâce à lui qu'en 1925 parut enfin sous la signature d'un de ses disciples, le mouderrès Abdelkader Hadj Hamou, un roman qui s'intitulait "Zohra, la Femme du Mineur.(Déjeux :17)
>
> Robert Randau ... went so far as to correct with admirable patience the errors of spelling or grammar of the manuscripts submitted to him, and it is thanks to him that in 1925 at last appeared under the signature of one of his disciples, Abdelkader Hadj Hamou, a novel entitled "Zohra, the Miner's Wife.

Randau Robert and Firki Abdelkader's famous book Les Compagnons du jardin[43] was published in the form of a long dialogue between several voices which, in turn, expressed various tendencies typical of the Franco-Algerian elite. Jacqueline Arnaud comments that Randau considered this co-authored book as a proof that "les temps sont mûrs pour une assimilation véritable de l'élite indigène, dans une perspective d'autonomie interne" (Arnaud: 28) , the times are ripe for a genuine assimilation of the indigenous elite, in a perspective of internal autonomy" . In fact, many other co-authored works, namely novels, between native Algerians and French writers, appeared in the thirties. Some examples of novels at that time are,

La Tente Noire, roman saharien[8], by René Pottier and Saad Ben Ali, and Khadra, La Danseuse des Ouled Nail[9], by Slimane Ben Ibrahim and Etienne Dinet. To stimulate further the emergence of a Francophone literature by the native Algerians, several literary prizes were given to writers, such as that to Belhadj Ali for his novel, Souvenirs d'Enfance d'un Blédard[10]

It is worth noting that the Francophone Algerian novel of this period is a faithful imitation of the Colonial French novel, both in style and content. This tendency is enhanced mainly by the co-authored novels in which, most frequently, the French writer taught his native disciple how to write in the form of the novel and gave him his subject-matter. Furthermore, the native writers used the medium of novel writing as a means to prove their assimilation of both the French language and civilisation. Therefore one can rightly call the Francophone Algerian novel of this era, a novel of imitation and assimilation.

2.9. Political Contestation

Feraoun's literary work can be described as revolutionary and that because it opened up a new era within which the authors' preoccupation is the daily struggle of the Algerian citizens for survival. Most of the time in ultimate and realistic picture of the wretched and ugly situation of the Algerians' social life, these authors managed to disclose what was purposefully hidden by the French. With a controversial mind, Feraoun did not wish describing in his writing the Algerian in the degrading way as the French writer born in Algeria do. Feraoun was, utterly, displeased at the absence of the authentic Algerian in Robles and Camus who depicted a

[8] René Pottier and Saad Ben Ali, La Tente noire, roman saharien, (Paris: Les Œuvres Représentatives, 1933)
[9] Slimane Ben Ibrahim and Etienne Dinet, Khadra, La danseuse des Ouled Nail (Paris: Piazza, 1910)
[10] Ali Belhadj, Souvenirs d'enfance d'un Blédard, 1941.

wrong image full of fiction and imaginaries. The Poor Man's Son was an attempt to present the genuine Algerian. Feraoun "performed the valuable service of helping to dispel the myths, misconceptions and deliberate racial calumnies that were propagated in the colony à propos of the indigenous population" (S.C. Whittick: 129).

Therefore, the Algerian writer who endeavoured to describe the condition of his people and reflect reality as he saw it, did not endeavour to write an aesthetically successful novel. In a letter to Claude Yves Meade, Dib wrote, "Il y a oeuvre algérienne dans la mesure où cette œuvre reflète d'une manière ou d'une autre la réalité nationale algérienne"(C.Y. Meade :177).

To the same author, Feraoun said, "Le roman algérien doit être d'abord un témoignage aussi sincère, aussi objectif que possible. Ceci est exigé de nous par la situation qui nous est faite dans le monde" "(C.Y. Meade :23). Consequently, the Francophone Algerian novel is a result of a political condition which stimulated Algerian writers to describe reality. This wholly explains the biographical aspect of these novels, the authors' concern with ethnographic detail, their focus upon the regions they came from and the documentary aspect of their novels.

2.10. The Existence of France and the Algerian Political Formation

Colonialism in Algeria began in 1830 and brought with it misery and pangs. This operation was called by the French until 1999 "Operation of policing" .

The Algerians' revolutionary war against France broke out in 1954. Significantly many a political party emerged according to that event. The foundation of these parties is cited in the Encyclopaedia Larousse.

- The Democratic Union of the Manifesto of the Algerian People (UDMA), founded in 1946 by Farhat Abbas, has raised

the hopes of the Muslim bourgeoisie, but it is the main victim of the policy of the general governor.

- The Algerian Communist Party was torn between autonomy and assimilation.

- Messali Hadj's Movement for the Triumph of Democratic Liberties (MTLD), founded in October 1946, is the spearhead of Algerian nationalism. It imposes thanks to its program - the total independence - to its 25 000 militants hardened by the clandestineness, and to the revolts led by the Algerian popular party (PPA, banned since 1939, to which the MTLD served as a legal cover) in Constantinois in 1945.1

In 1954, the movement for democratic triumph engendered the FLN, which sparked the liberation war.

2.11. Engagement of the Algerian Postcolonial Writers

On another side, the writers took a different way of expression in their engaged literary productions within which they took special positions such as Kateb Yacine, Mouloud Feraoun and Mohammed Dib.

However, the engagement of these writers has helped the emergence of various literary forms and genres. The Maghrebian literature produced in the French language appeared during the battles of Liberation War. It first appeared in Algeria and spread to the neighbouring countries since it aimed at an international readership. This literature survived and developed in laying, today, a dialogue between stories of the Mediterranean. Furthermore the Maghrebians needed to choose the language they had to write with. On the other side, the colonial system, in imposing his domination, ran the training, and the culture by means of schools, the administration, law

making and the media. As a result, the language used by the writers was that of the coloniser which was taught in schools. But the issue that was raised was that whether it was possible with another language, and still being under the colonisation. The goal of Maghrebian literature was; therefore, to write with the coloniser language, but far from being alienated. What is worth noting was that the first Maghrebian novels were written in the French language in early Post World War Two and precisely in 1950's and that was due to the rising of nationalisms in the Maghreb.

2.11.1 Kateb Yacine

As for Postcolonial literature one of the most outstanding and of significant values is Kateb Yacine who was born in Constantine the city of traditional culture and resistance of successive conquests in which is laid on Nedjma as of paramount importance. It is in fact the novel that was widely known and is considered as a mixture of theatrical forms and prose. Consequently, Nedjma has aroused a great deal of controversy, critics, either over praised him or denigrate him. According to Ortzen, Kateb Yacine's first novel, Nedjma, is "The first modern novel written in a European language that is still predominantly Arab in thought and construction". Although Kateb's style recalls that of Joyce and Faulkner, it is more explosive. "It is very difficult to speak of Kateb Yacine" says Jean Déjeux in one of his penetrating studies (1972:231). Nedjma, however, is a symbol of Algeria wherein his obsessions all focus on a quest for his nation's origin and identity. Nedjma is the central character of the book, is told by four friends who are all obsessed by their love for her but who know little about her origins. He also wrote numerous popular plays in French, Arabic and Berber.

2.11.2. Mohammed Dib

Mohammed Dib is one of the outstanding figures in the Algerian literature. In fact, he was considered as the writer of the Algerian Revolution and at the same time, he had in his writing a sense of fostering the Algerian Literary Agenda the furthest from its early revolutionary priorities. Though his early novels had been highly naturalistic and realistic, they made an outstanding endeavour among the Algerian as well as the international readership. He also published a number of anthologies in form of myriad poem genres. By making his readership to better know Algeria, the Algerian, and its people, Mohammed Dib, a great spirit of contemporary literary productions was a sensitive writer of the impossible who left the reader beautiful works that became a true literary and artistic sources of inspiration.

Dib was born in July 21, 1920 in a bourgeois family that was partly ruined, in Tlemcen, which is the cultural capital of western Algeria where he spent his childhood and had never forgotten it and that became of the major themes of his literary production. Dib began his studies in Tlemcen, and then pursued them in Oujda in Morocco. After the death of his father in 1931, he began, around 1934, to write poems, to draw and to paint. At this time, he met a French teacher, Roger Bellissant, who became his father-in-law, and who supported him for writing.

From 1938 to 1940, Mohammed Dib got jobs that were many and diverse. He became a teacher, then, an accountant in Oujda. In the following year, he went to the barracks to spend his national service. In 1942, He was required to the Civil Service of the Engineering, then, in 1943 and 1944, he was appointed as a Franco-English interpreter with the armed troops allied with Algiers.

Mohammed Dib returned to Tlemcen in 1945 and was, until 1947, a draftsman of carpets which were made and sold under his control.

In 1946, he published his first poem in the journal Les lettres, published in Geneva, under the name of Diabi, and in 1947 the magazine Forge published his poem Vega and confirmed his vocation.

Invited in 1948 to the meetings of Sidi Madani, near Blida, organised by the youth movements and popular education, he met Albert Camus, Jean Cayrol, Louis Guilloux, Jean Senac and Brice Parain. He was then an agricultural unionist and made his first trip to France.

From 1950 to 1952, Mohammed Dib and Kateb Yacine worked at the same time at the progressive newspaper 'Alger Républicain'. He published reports, with committed texts and chronicles on theatre in colloquial Arabic. He also wrote in Liberté, the newspaper of the Algerian Communist Party.

After having left in 1952 'Alger Républicain', Mohammed Dib stayed again in France, devoted his talent to Algeria, putting it in the service of the political commitment, by publishing to the Editions of Seuil the "Big House" and that was the first part of its first trilogy in Algeria, which earned him his place in the literary world.

"The Big House" is followed by a second part "The Fire", published in 1954 at the Editions of Seuil. With the outbreak of the Liberation War in Algeria appeared the third part in 1957 entitled "The Weaving".

During this period, Mohammed Dib was employed in correspondence of commercial accounting until the publication of "An African Summer" in 1959, a novel in which he explicitly addressed the war of independence. In this year, Dib was exiled from Algeria by the colonial authorities because of his militant activities. Hence, André Malraux, Albert Camus, and Jean Cayrol, intervened so that he could settle in France. He then settled in

Mougins, in the Alpes-Maritimes, with his parents-in-law, travelling to the eastern countries.

After publishing his first collection of "Shadow Guardian" poetry in 1961, Dib declared a conversion of his writing with his novel "Remembrance of the Sea" published in 1962, the year of independence of Algeria, and changed his position from political commitment, to existential commitment.

After independence, Dib kept in touch with his compatriots and from time to time he went to Algeria.

In 1964, he moved to the Parisian region in Meudon-la-Forêt, then in 1967 to Celle Saint-Cloud near Versailles, devoting himself almost exclusively to literary creation and kept a regular rhythm of publication.

Between 1970 and 1980, Dib continued practising teaching, writing literary criticism, giving conferences, and seminars in universities all over France, Finland and the United States of America.

During his enrolment of literary production and unfinished creation, Dib was crowned with several awards, including the Algerian Writers' Union Prize in 1966, the Prix de l'Academie de Poetie in 1971, the prize of the Association des French-speaking writers in 1978, the Grand Prix de la Francophonie of the French Academy in 1994. At last, he was awarded for the first time as a Maghrebian writer. In 1998, he won the Prix Mallarmé for his collection of poems L'Enfant-jazz

After a long and memorable literary career of more than half a century, Dib died on May 2, 2003, at the age of eighty-two, near Paris.

In this respect Naget Khadda "Cependant, il ne nous quitte pas, car il nous laisse une œuvre d'« une sensibilité et un imaginaire pétris de culture arabo-musulmane réactivée par sa vie d'exilé, nourris aussi de culture

classique européenne avec tout l'héritage judéo- chrétien et gréco-romain qu'elle comporte (Khadda :2003)

2.11.3. Mouloud Mammeri

Mouloud Mammeri was born in December 28, 1917 in Taourirt Mimoun, a small village in Great Kabylia cut off from the outside world. His father was the amin (mayor). He grew up in the company of the amousnaw (sages with the poetic verb) of which he became a fervent and nostalgic admirer. His enrolment in primary, secondary and tertiary education was held in the native village in Morocco, then in Algiers and later on in Paris, where he successfully passed the teaching of classical letters. From teaching he could get multiple opportunities to meet, through the mediation of the French language, a world that shocked him first of all because he was linguistically and culturally alien to him (primary school experience), then seduced him. He experienced exile (refuge in Morocco) to escape colonial repression. He had become a professor of secondary and higher education then a director of the Anthropological, Prehistoric and Ethnological Research Centre of the Bardo Museum in Algiers. He also was appointed as the first president of the Union of Algerian Writers. Considered as writer and a researcher, he was brutally killed on February 25th, 1989 in a car accident when coming back from a conference in Morocco.

His literary work includes four great novels: The Forgotten Hill (Paris, Plon, 1952 - Price of the four juries -), The Sleep of the just (Paris, Plon, 1955), Opium and the stick (Paris, Plon, 1965) which was turned out to a movie and La Traversée (Paris, Plon, 1982). He has also written two plays The Banquet, preceded by The absurd death of the Aztecs, Paris, Librairie Academique Perrin, 1973) and The Foehn, as well as news and two collections of tales (Machaho and TelemChaho, Paris, Bordas , 1980).

He is also the author of two commented collections of translated Kabyle poems (Les Isefra, poems by Si Mohand or M'hand Paris, Maspéro, 1969 and Poèmes kabyles anciens, Paris, Maspéro, 198O), and a Berber Grammar (written in Berber). It worked hard to get rid of the oblivious language which was used in its original culture. And that was mainly performed to give this work "the means of a full development" so that "one day the culture of (his) fathers flies of itself" because he refuses that it continues to be "an Indian reserve culture or a marginal activity, more tolerated than admitted".

2.12. Mouloud Feraoun's Biography

Mouloud Feraoun as the other postcolonial writers is obviously viewed as an important maker of postcolonial literature. He and the other fellow writers standardised by assumption the overall structure of the alienation of a pure Algerian postcolonial literature. What follows is a thorough and complete Feraoun's biography which one supposes can, in nothing less than significant, contribute to the realisation of this research work.

2.12.1. Birth and Childhood

The eighth of March 1913 was the day of birth of Mouloud Feraoun in small village called Tizi-Hibel in the location of Bni Douala far from the country town of Tizi Ouzou in Great Kabylia. Mouloud Feraoun was only the nickname of Ali Chaabane who was derived from a poor family of peasants as the quasi totality of that time. His spent a peaceful childhood with his sisters, cousins and especially with his maternal aunt while making crafts namely pots and rugs with looms. His father was really a wandering

beggar who immensely suffered hardships. Mouloud Feraoun never ceased to move from place to place.

Knowingly, he went to many Tunisian and Algerian cities: Gafsa, Bizerte, Kairawan, Annaba, and Canstantine before settling in France in 1958. Mouloud Feraoun excitingly kept moving to seek adventure, most of the time, on foot and at last reached Tunis. These frequent moving inspired him "Mouloud the Son" as the imminent character described as the backbone of his novels respectively "The Poor Man's Son" and "Land and Blood" relating the dreadful conditions from immigrant workers suffered in France, especially those who worked in coal mines. The awful conditions of life which were striking most of the people at that time made three children of Fatma, Mouloud Feraoun's mother, died. In fact, only three girls and two boys survived. As mentioned earlier, all these conditions yielded the idea to Mouloud Feraoun to make inclusive in his novel's autobiography "The Poor Man's Son".

Mouloud Feraoun led a wretched and miserable lifelong due to the poverty that prevailed constantly in that area. As a matter of fact, Mouloud Feraoun's father was wedged to harshly get a living to his family. As worth as it appears to be, the father left the whole family in the hand of poverty and distress, leaving behind him also his son "Mouloud" who was obliged to grow up before time so as to be the father looking after his family and the son thinking about his studies to fulfil the purpose in view. Mouloud Feraoun was known admittedly by these qualities that were attributed to him by those who surrounded him and which made him different in mind and soul from many others: bounty, quietness, generosity, sensibility, sweetness, honesty, modesty, pride and humanism. These were justified by what was cited on him by many literary men. As for Tillion G:

> Mouloud Feraoun was a writer of big race, not only a proud but a modest man as well. When I think of him, the first word that

> comes to my mind is bounty…this honest man, this good man, who never hurt anyone and who devoted all his life the wellness of others" (Tillion, 1957:45)

On another side Déjeux maintained that:

> "a quiet man who always remained humble, simple and silent while others were seeking for fame, his tragic disappearance reached the heart of those who militated for the gathering of all those who have good will"(Déjeux, 1978:15)

Khatibi A. another novelist added that "A generous and cautious man who late in gaining the cause of nationalism and who never intended to hurt anyone" (Khatibi,1968:22)

At last, Colonna F. highlighted that "Before anything else, he used to be a teacher who was mesmerised by his family and his job"(Colonna, 1975:30).

Indeed, Feraoun's inspiration to get the job of teaching was imminent. He emphatically and ultimately went to great lengths to achieve the unexpected.

2.12.2. Mouloud Feraoun's Studies

Owing to the afore-mentioned circumstances, at the age of seven Mouloud Feraoun was enrolled in a comprehensive school called Taourirt-Moussa that was far from his home village about two kilometres. He seldom went to school with naked feet. This extreme image shows how rude was his family's poverty. All time long, from this could spring out the conformity of Feraoun's future in so harsh colonised society. Because of his perseverance, inquisitive and most definitely determined to reach positive learning outcomes, Feraoun went to great lengths for years on end. Until the day he obtained the certificate which allowed him, with the help of his teacher, to

join the college of Tizi Ouzou to make a long story short where he utterly devoted himself to studies with strong ambition to enter the Ecole Normale d'Alger to become a teacher of a comprehensive school. That could be a smashing reward for a young poor indigenous. In the same thoughts Alfred Rolland wrote an unpublished letter in the 5th of June 1977,

> Mouloud Feraoun was not fond of life in the open and physical exercises. He was; however, a great silent hardworking boy who was, all the time, concentrated on the success of his exams which, according to him, could determine a poor boy's life.

Mouloud Feraoun got the middle school certificate in 1932. Worthier then, he sat for the contest in Ecole Normale of Algiers Bouzareah and managed to be among those who succeeded. By way of common sense, he could get the chance to be appointed as a teacher in a comprehensive school "instituteur". At last, he could make his dream come true with which he could honour the whole family because it was the source of happiness. To this extend, he proclaimed that he could reach the ideal. Ultimately, he spent three years of training in the Ecole Normale. This period of time represents for him the pre-requisite qualification to get a job, but an utmost mould where he could grasp and grip a thorough understanding the prevailing ideology that deeply echoed in his writings with an extreme retention in " The Poor Man's Son" and "Land and Blood". For Mouloud Feraoun "l'Ecole" is the centre of life and work.

2.12.3. Professional Career

Mouloud Feraoun started his job in 1935 at the age of twenty one and worked so relentlessly as he used to do in his studies. Thereby, his first appointment was scheduled in Tizi-Hibel school which was close to his home village. Afterwards, he was transferred to a school named Taourirt-Moussa where he started his job of teaching as a newbie. So as to attain the

apogee and diligence of teaching, Feraoun began his career with wholeheartedness, open-mindedness and responsibility.

Besides this devotion, he gave extra free courses to children to put them on the track of life's social and political awareness. During the first year of his teaching, he got married with Dehbia. He fathered seven children. He taught for several years as a teacher, principal and additional courses before being appointed inspector of social centres. His qualities made him quickly climb the social and professional ladder.

Ahead, in times, many appointments and titles honoured Mouloud Feraoun, the teacher and the inspector. The first imminent title in 1932 was director of elementary courses at the Fort National (High Kabylia). Some years later and exactly in 1957 he went to Algiers for good and that was during the liberation war. 1960 was the year within which he was appointed as the inspector of the social centres which was newly created. This strongly justifies the academic power of the man in terms of determination as well as of his knowledge and skills which could not be impeded by the despising of the French towards the indigenous.

2.12.4. Assassination

The cause of Mouloud Feraoun's shooting down is still unknown. It was on the 15th of March, 1962 that Mouloud Feraoun's death was announced. It was just a few days before the beginning of the ceasefire. The event was reported by the media the day of the massacre since five of his companions inspectors were assassinated at the same moment: Ali Hamoutene, Max Marchand, Robert Eymard, Salah OuldAoudia and Marcel Basset.

This murder was committed by a commando of the organisation of the secret army (OAS) sent by Roger Degueldre run by two chiefs of Delta, Jo Rozzo and Gabriel Anglade including Felicien "Kixi" Gardiola, "Petit

Vincent", "Pierrot la Grue" and "Jeannot" Martinez who assaulted and executed in cold blood the six men weaponless stuck to wall . Mouloud Feraoun's corpse was lodged by twelve bullets. While lying dead on a table in Algiers hospital morgue, his son could recognise him though faced off among a great number of other individuals murdered and that event took place four days before the Evian agreements.

Furthermore, years later, the terrorists who had cowardly executed these six beloved men never expressed their remorse. One of them witnessed in the book "OAS, The Forbidden Story": "Mouloud Feraoun had definitely rejected to manifest his solidarity with France in a ceremony at Aumale. What is worth to note, is that the six inspectors, as reported, had a common passion and a common objective which was to save the Algerian youths of the social centres. The objective was, in fact, to allow an entire country, thanks to its youths to make up the technical delays that were considered as under development. In other simple terms, this means leading a life.

In the following morning, the writer "pied noir" Jules Roy wrote in the Daily Express,

> Stuck at the lower part of a wall and riddled of bullets, splashed with black blood in a villa's yard in Biar hills. That what remained from the massacre perpetuated against the six French and Muslims inspectors of the social centres sentenced to death by O.A.S. the six men who devoted their life saving kids, giving jobs to the destitute and treating those who were sick".

The men who killed Mouloud Feraoun because he was gifted by the art of writing, considered though a nasty indigenous, having the courage to exploit it. Actually, he dared to evoke the wretched childhood in his country, his attachment to his companions and most of all to his homeland.

Invariably, this denoted a clear representation of an intolerable outrage and a provocation towards the lords of O.A.S.

Conversely, it was claimed that Feraoun knew some secrets about the negotiations that were held between Si Salah and the French state. What was said to be opaque is that Feraoun always stayed back from the French officials as well as the FLN. In fact, nobody was aware whether Mouloud Feraoun knew anything about these negotiations which were supposedly kept in silence. The upshot resulting from this was the tragic assassination of the six companions. To assert such a thing does not necessary mean to give right to those who accused the social centres to be wicked.

The news of the assassination of Feraoun was, immediately, spread all over Algeria. It was a shock that affected his relatives, friends and all men of letters.

In fact, Mouloud Mammeri wrote at the time:

> "On March 15, in the morning, a small band of assassins presented themselves at the place where, with other men of good will. He was working to emancipate young minds; they were lined up against the wall and ... in doing that they believed cutting off forever the voice of Fouroulou. In no way can that be true even history has showed that they were wrong, since no one recalls them in nothing ... nothing but the bad memory of the stupid and the murderous gesture, however Mouloud Feraoun continues to live among us" (Nait Messaoud Amar: 3).

Mouloud Feraoun lived the Algerian tragedy (The Algerian War) as a personal tragedy. Unfortunately, his unexpected death interrupted his career leaving many novels.

2.13. Public Vs Mouloud Feraoun

Mouloud Feraoun is known as being the most famous writer in Algeria. A questionnaire was administered to students by the Normans and distributed in schools in Algiers, Tizi ouzou and Oran confirmed this statement. The students answered the question "which Algerian writer do you know? 89% of the 432 responses cited “Feraoun”.

This writer was counted among those whose critics treated him as good, gentle and a talented man. According to Feraoun’s biography, it is cited that he had several relations with the Algerians, the French, and even Europeans. Moreover, most of the literary critics approaching this writer described him in their analyses by the good, gentle man ... etc. in this vein; Youcef Nacib described him by saying

> What is this man whose portrait is frozen like a medal? As for his admirers, he is a symbol of gentleness, goodness and talent, while for his detractors; he personifies ineptitude, egocentrism, and cowardice. (Nacib,1984 :45)

He added,

> Democratisation, laicisation, free and compulsory education (law of 1880), ethnic equality and universal brotherhood: all these concepts find in the young Feraoun an echo and more than that they make him live his condition of colonised. (Nacib,1984 :45)

So Feraoun, the writer who spent all his time in French school, was influenced by the spirit of the school, which makes him a man which goal and claim are equality and fraternity among all ethnicities.

Feraoun notes the value of freedom, work, and progress as the base which upon it was built the Bouzareah Normal School. All too often, these values are noticed by the readership of Feraoun's works. As for the sociocritics area, humanism represents an important part of the personality of Feraoun, in such a way that it is made inclusive in many contexts of his writings.

The trilogy (The Poor Man's Son, Land and Blood and The Rising Paths), is a significant examples of a humanistic approach.

Concerning the novel of "Land and Blood", many a passage, shows that Mouloud Feraoun claims a fraternity between all the groups who lived in the Algerian land.

The first image of humanism in Land and Blood is the story of the marriage between a Kabyle man and a French woman. The immigration of the first and his life in France, the life of the French woman and her integration into Kabyle society constitutes the author's wants to tell us that we are all human beings and can live together. In other words, the Kabyle can live in France and vice versa. So Feraoun through the history of integration and especially that of the French woman in Kabyle society wants to send us a message that we can live together. Returning to sociocritical the author wanted to change the worldview of its readers during the colonization, because in this period each group despises the other.

Therefore, the work of Feraoun carried messages of peace to change this outlook.

2.14. Literary Masterpieces

As already mentioned, Mouloud Feraoun's novels are many and diverse. Some extracts of writings were even made inclusive in school textbooks. The fame he was known by was the fact that these literary

productions lucid and clear image of the life of the individual in High Kabylia. This made him a famous and by far the most outstanding and notorious figure of the Algerian literature written in French.

2.14.1. The Poor Man's Son

The revelation of the first literary Maghrebine text was made by Mouloud Feraoun. The novel started in 1939 and was published in 1950 under the title Le Fils du Pauvre. Admittedly, the novel has been translated into German, Russian, Chinese, Polish and Arabic. Notably and exclusively, it became the first reference in Algerian Literature for teaching French and Arabic. This first Mouloud's work ripped the Great Literary Prize in the same year of its publication.

"The Poor Man's Son" is considered as an autobiographical novel because of its great number of similarities between the writer's life and the main character of the novel "Fouroulou Menrad". Mouloud Feraoun asserted in an interview with Maurice Monnoyer in 1953 in answering the question "Is an autobiographical novel, is not it?": "Yes…I'm really attached to that book. First, because I do not eat to be full up, though was springing out from my pen because it allowed me to be aware of my means. The hardships that it carried encouraged me to write other books "." Mouloud Feraoun told his own childhood in his novel mainly as an autobiography, the son of the poor." (Déjeux:115).

This novel is an autobiographical narrative that dramatises the life of the writer in an evident way, the story of a teacher of a peasant origin of the great and modest Kabylia. Mouloud Feraoun's work "The Poor Man's Son" is a witness of the Algerian history during the French colonisation and also a work recorded in the case of ethnographical literature.

Actually, the dominants themes in Mouloud's novel are the representation of life of the common people of his society. Additionally, "The Poor Man's Son" reflects not only what Mouloud Feraoun experienced in the epoch of the coloniser and the condition of the Kabyle society but also the reality of all Algeria at that period. In this line of thoughts, Mouloud Feraoun gave details about the daily life, the traditions of Algerian people and especially those of Kabylia.

It is a work where Mouloud Feraoun described thoroughly and accurately his village, family home and also all the events that happened during that period of his life such as the death of his grand-mother that shows the important status of the woman and the place that she occupied in her social group asserted that, then, at that time the society was matriarchal since it was the mother's to choose their son's wife and essentially imposed some rules of conduct among the whole family members who were obliged to lead their life in the same nest.

In this novel, Mouloud Feraoun described his own childhood in his village and the story of a child who was supposed to become most definitely a shepherd and instead of this he had the opportunity to go to the school.

To illustrate, Mouloud Feraoun cited,

> The story of Menrad is mine. It looks like a sister to many other teachers of Kabylia. Most of them will recognise themselves. Menrad is a child of nation who started from zero. He owes all his material happiness and intellectual to school.

The protagonist, Menrad Fouroulou, recreated, through the novel, the geographical and social structure of his village much less than traditions and customs of the Kabyles society including the work of men and women as well as the status of women. More importantly, he depicted the privileged place of boys, who were thoughtfully valued more than girls in that community.

Fouroulou was the only son; he was cherished by his parents by better food and better care though he did not have the same position as his sisters.

> Comme j'étais le premier garçon né viable dans ma famille, ma grand-mère décida péremptoirement de m'appeler Fouroulou (de effer, cacher). Ce qui signifie que personne au monde ne pourra me voir, jusqu'au jour où je franchirai moi-même, sur mes deux pieds, le seuil de notre maison".(Feraoun,1954 :87)
>
> Since I was the first viable boy born in my family, my grand-mother peremptorily decided to call me Fouroulou (from effer, to hide). This means that nobody in the whole world could see me until I would cross the threshold of our house myself, on my own two feet.

Additionally, he depicts a place where everybody was dirt, poor and always on the verge of being poor. All of the adults' energy and force was spent for feeding the family and if needed, they went to France to get money and send it back home.

He also talks about people who, although fear isolation and prefer living in groups, from time to time they quarrel for silly reasons, but they are always brought together again by sad or happy events, and forget about their foes.

Moreover, Feraoun reports the events with little touches, little anecdotes and memories that come to readership's mind as if he was there. The reader sees the dusty street, feels the heat of the summer, and hears the laugh of children and their running through the village.

Then, things began to change for Fouroulou when he went to school. It was a big endeavour for the family; they needed to buy him supplies and clothes. What is more important is that Fouroulou will not work once in school. This is common in poor communities "school is not seen as vital as working." School was a turning point in Fouroulou's life. For him, at school there were no barriers, no French, no indigenous, no cultural differences between men but only relation pupils-teachers and teachers who jealously care about pupil's education. (Feraoun, 1954:106)

Besides, Fouroulou also told us about his studies till the age of 19 before his admission at the école of Bouzareah as a teacher.

This second novel seems to reflect in Feraoun a kind of prise de conscience that made him obliged to describe the hardships from which the people of his country suffered so much. These endurances which, by force of circumstances, committed these people to take all the risks which in ways could cause them lose their moral and cultural values in order to feed their families.

As Feraoun reached the peak of success thanks to the achievement of his first novel, he felt a little reassured the author allowed himself in shifting from individual misery to collective one and from his own history to the history of society.

The variety of the themes evoked in this novel, on another hand, are concerned with topics as history, sociology, traditional economics, land organisation, immigration, culture, mixed marriage, the injustice of colonial administration, racial and regional segregation between emigrants settled in

France . These are incessant elements are increasingly appear in the deep surface of the novel Land and Blood.

In fact, Land and Blood is the second masterpiece of Mouloud Feraoun's work summarised as follows: Amer-or-Kaci left his native Kabylia at a very young age to work in the French mines. Arrived in exile, he decides not to return to his village and forgets his parents of whom he is the only son. For them, the one who went to work to preserve their last days of destitution is nothing more than "a lost stake". A few years later, he returned to his village. His father is dead; his mother experienced famine and cold but lived worthily from his work.

The return of Amer in Kabylia broke with the failed experience of exile, since it turns out to be a bad choice because now he has to pay his debt. In France, Amer accidentally killed his uncle Rabah, whose family pretends to forgive the cousin for his involuntary crime and treason, with the exception of uncle Slimane for whom the return of the exile is unexpected.

Faithful to the linearity and realism of his stories, Mouloud Feraoun builds his novel around the isotopies of "Land" and "Blood". Amer broke the umbilical connection with his land and let his blood escape. He must now reclaim them. Unbeknownst to him, he will definitely cut himself off from the first and desecrate the second again.

Mouloud Feraoun was a unique individual living during an incredibly unique time period. He was born in a village in Kabylia whose parents emphases on the importance of education from an early age. As a brilliant student he was recognised and given a scholarship to study at a French high school before attending French university in Algeria. However, he always maintained a connection to his Kabyle and Algerian roots. He married a woman according to Kabyle customs. All of these things had a deep impact on his writings. He was convinced and engaged in the Algerian war against

the French. As an Algerian intellectual, he was respected by many of people of the same range. Actually, he played a significant role in both the Algerian war and its aftermath. During this period they often intervened in the debates over decolonisation. Moreover, Feraoun talks about the Muslims and the Christians and how they had "nothing to say to one another" and the "Kabyles" like the "French" were "not thinking about anything (Feraoun:13) All in all, this set of social and political and cultural events in Algeria have driven the raise of some inquiries which could be considered as the motives which led us to investigate the novel.

2.14.2. Les Chemins qui Montent

"Les Chemins qui Montent" is a love story and revenge in a village of Kabylia during the revolutionary war.

"Les Chemins qui Montent" is a fiction which is presented into three parts: the first part entitled "la Veillée" that is exclusively narrated by the voice of Dehbia who recounts their love from outside and their adventures with her personal point of view. Then; the second part entitled "Le Journal", as it is called; it narrates de life of Amirouche which is composed of twelve chapters corresponding to the twelve nights spent in writing this journal.

At last, the third and the shortest part, with a representative title "Encore un suicide à Ighil-Nezman" which is a short chronic of a journal during that epoch, written by Aklin'Ait- Slimane the brother of the assassin and is the country guard of the village reflecting his unfair bias in Amirouche's murder.

Les Chemins qui Montent is a love story between two young Kabyles "Amer" and "Madame". Amer, young, handsome, smart and open-minded, returned to his native village after a long absence in France.

Both in Kabylia and France, Amer felt himself stranger; In fact, though in Algeria because his mother was French and in France because his father was Kabyle. He, indeed, as reported, always felt in no man's land. On another side, Amer's mother equally felt so strange married to a Kabyle though.

Amer met Dehbia, his cousin, fell in love with her once he returned from France. She was young, beautiful and Christian however very poor. Dehbia settled definitively at Ighil-Nezman with her mother Melha.

> Les deux protagonistes de ce roman sont précisément deux êtres à part. Amer est issu d'un couple mixte. Il a vécu plusieurs années en France. Il se révolte ouvertement contre le mode de vie local. Dehbia, quant à elle, est chrétienne. Née à Ait-Ouadhou (les Ouadhias), elle a été éduquée par les Pères Blancs.(Nacib :49)
>
> The two protagonists in this novel are definitely exceptional. Amer is an offspring of a hydride couple. He lived many years in France. He rebelled openly against the local way of life. Whereas, Dehbia, is a Christian. Born in Ait-Ouadhou (les Ouadhias), she was brought up by the clergy men of the Church"

At that time, all young went to France for the same reason which was to get money to better their conditions of life. However Amer was different, he hated his life in his tiny village Ighil-Nezman, and could not endure the inhabitants' way of life which was dominated by the hypocrisy and the disregard towards the destitute, and inflicted themselves as the strongest.

Both Amer and Dehbia faced the same problems in Ighil-Nezman, the problem of identity, religion, culture, education and beliefs. Both were stranger in a conservative society. The "couple" represents a menace for the Kabyle society. They symbolised a transformation of the Kabyle society because of their frequent interaction down there.

Mokrane, the opposite of Amer, ugly, malicious, nasty, fanatic Muslim and conservative with the pure blood, son of a rich and powerful family in Ighil-Nezman saw them as a threat that should be eradicated. Mokrane, a married man, loved Dehbia but he could not marry her because of her mother, her Christianity and above all, he knew that Dehbia hated him and loved Amer. Dramatically, Mokrane took revenge from Dehbia by raping her and few days later, with cool blood he killed Amer accusing him to have committed adultery with his wife. The local investigators concluded that it was a suicide.

Amer died with his secret that only Dehbia knew the truth that could never been spread.

2.14.3. La Cité des Roses

Feraoun has forged more his style in this new book. It is therefore a great deal of pleasure that the reader is devoted when reading the 170 pages of the novel. The book starts by the moving of a teacher with his family from the mountains to settle in the City of Roses. The man left the so loved city of Kabylia, with a broken heart to reach Algiers in an ultimate attempt to flee from death.

There, he met a French teacher with whom he fell in love. The relationship of the headmaster and Françoise is tumultuous. The love of the two main characters was a forbidden love. They were both married and obviously belonged to the two enemy camps of the Algerian war:

> Plus que jamais, il s'agissait pour les Français de garder l'Algérie en supprimant toute opposition. Il s'agissait pour nous de reconquérir notre liberté et d'être maîtres chez nous. » (p.166)

> More than ever, it was for the French to keep Algeria by omitting all opposition. It was for us to reclaim our freedom and to be masters at home.

They promised to make their story a novel, a promise held by the headmaster who delivered it to the reader in the first person singular:

> … je vais donc reproduire ce début qui, dans notre histoire, est plutôt un aboutissement. Puis, toujours pour me justifier et pour excuser Françoise, j'essayerai d'expliquer comment nous en sommes arrivés là. » (p. 67)
>
> ... I will reproduce this beginning which, in our history, is rather a culmination. Then, always to justify myself and excuse Françoise, I will try to explain how we got there.

The story took place in 1958. It was very difficult for the headmaster to love not only French but moreover a married woman.

The writer paints a harsh picture of the intoxicating passion that brought together the two countries whose spectrums still clash today. Those complex feelings of self-love, prejudices, treachery and ignorance invariably lead humanity to look at its own wickedness.

2.15. Conclusion

Under the shade of what characterised the Algerian social and political situations, this chapter gives a broad outlook on the engagement of the Algerian writers in the time of colonisation which preoccupied the Algerian elite. Hence, a range of issues embodied in a situation analysis was

discussed in this chapter to depict what made the Algerians claim about the colonial abuses which undeniably engendered struggles between the other and the self. Years of dehumanisation led to a multiciplicity of chaotic situations that themselves gave rise to a dramatic situation in the life of native Algerians, who, in times, behaved in a rebellion way which was the result of a wretched social life and later a break out of the liberation war. Given that the Algerians had the feeling to be crushed under the feet of the French colonisers and that was what caused the breaking out of the Algerian liberation war.

Chapter Three

3.1 . Introduction

As a more or less practical aspect of this study, this chapter interweaves together the most prominent elements that would constitute an in depth social and academic at higher length understanding. In fact, this chapter offers the reader the invisible of the deep surface of the novel. Its overlook is a plot summary which provides a detailed survey of the story. Other worthwhile elements of this chapter are an overview empirical phase that demystifies the title, the presentation of the book and that of the novel. Other analytical constituents, as components of this study are: time, setting, characters and themes. Admittedly, this analysis is founded on three basic dimensions providing an atomistic non holistic critique of Land and Blood. These are the Other in the society of Self and vice versa. A lucid reflection of the title is highlighted by the inclusion of two main concepts of postcolonial literary critics which are identity and mimicry. Thereby, small sections of the novel are extracted with the objective to underline the importance of the application of these two concepts (The extracts in English are from the novel Land and Blood translated from French by Patricia Geesey). Finally, the limitations of the work make a definite closure of this chapter.

3.2. Plot summary of Land and Blood by Mouloud Feraoun

Originally published in 1953, made available worldwide through a translated version published by Virginia University Press in 2012, Land and Blood is Algerian writer Mouloud Feraoun's second novel. Through this book, Feraoun takes the reader in a voyage through time and space, immersed deep in the lifestyle and customs of native Kabyle village, Ighil-Nezman in Tizi Hibel. Set in the 1920s and 30s, it is a story of hatred, jealousy, pride and honour revolving around the recurring motifs of land and blood.

The novel follows the story of Amer, embodying a long-existing trope that is too familiar in the Algerian or perhaps most postcolonial contexts of

the villager who goes to exile only to return to the motherland weighed down by the guilt and the reproaching stares of his native people.

Amer-or-kaci, a young Algerian man who leaves his native land to work in the Northern French mines, once there, settled among men from his native community, he decides not to return to the village and leave his parents to whom he is the only son.

For them, the boy who was supposed to go to work to preserve their last days of destitution is nothing more than "a lost bet". Fifteen years later, he returns to his village, weighed down by the tragedy that is the death of his cousin on his shoulder after an accident in the mines. His father is dead; his mother had survived famine and cold but lived with dignity from her work; the family pretends to forgive the cousin for his involuntary crime and treason, with the exception of uncle Slimane who was yet to forget the incident that spilled family blood.

Amer came back accompanied by his wife, Marie, secret daughter of the deceased Rabah and a French woman, whom he took for partner to redeem the former’s death. They arrive at the village to find Kammouma, Amer’s mother living in misery after his father sold all their lands for thinking they had lost their only son.

Faithful to the linearity and realism of his stories, Mouloud Feraoun builds his novel around the motifs of "earth" and "blood". Amer broke the umbilical connection with his land and let his blood spill. He must now reclaim them. Unbeknownst to him, he will definitely cut himself off from the first and desecrate the second again. Indeed, it is depicted in the death of Amer by the hands of the vengeful Sliman, who explodes a mine taking both of their lives after discovering the adulterous relationship he was having with his wife Chabha.

The novel ends with Marie throwing her belt on the corpse of her husband to show the village that she was pregnant and that Amer was still there, he would have an heir.

Feraoun here tries to depict the importance and necessity of an heir to keep a family line alive in the Kabyle culture.

Typical to his native customs, Feraoun grounds his story with themes of community over individuality, tribal conflicts, honour, family, vengeances and allegiances, and exile. A small isolated village where all is heard, all is seen and all is known; where great lengths are gone for centuries old traditions to be maintained. Such harmony would not be disrupted by intruders, who would eventually face their fate, returning to their land, where blood is spilled once more; and where land gives birth again, to life.

The story is far from being one of a single individual, despite being based on real life events; it is the story of a people, their social organisation and the foundations of their community. Mouloud Feraoun writes as a tribute to his Kabyle traditions by providing fascinating accounts of the nitty gritty details of the hard life of a simple rural village in the pre independence era of Algeria, told through the storytelling narrative style, typical to his traditions.

3.3. Title's Demystification

The title "Land and Blood" consists of two words "Land" and "Blood" any reader of the book's title wonders what "Land and Blood" signifies, what is the relationship between the two words and what is the reflection of the title in the book?

All these questions may be asked, to know the relationship of this title with the content of the novel. The two words' definition is as:

Land: the earth means the native country, in other words, it is the space to which a human group belongs to.

Blood: This is the element that brings together a whole family or an ethnic group. When people from the same family are mentioned, they are said to have the same blood. We have found that the notion of blood repeats itself a lot in our novel. The narrator through his character Ramadan quoted

the blood "You are childless and you have the same blood" (Feraoun:125). In another passage "It's all but you are of the same blood that Slimane thought he saw his brother again when he met you this morning."Idem

Therefore, the land and the blood are two elements that symbolise ‘belonging’. In other words, by blood, one belongs to a family or an ethnic group. Through the Land one belongs to a people. The title in the novel is concretised by two events: On one side, by Amer’s death which is described by his long absence when he left his work in France and returned to the country. He; therefore, answered the call of the land. And at last, he died buried by the earth and the stones of the mine. So, the death of Amer under the stones, and the earth of the mine concretise the title of the novel.

Youcef Nacib in his book "Mouloud Feraoun" interpreted the title "The death of Amer itself is symbolic: the stones and the earth of the mine killed the lover of Chabha"(Nacib,1984:40). On the other hand, the author shows the reader the mutual love between the Kabyle land and its people. The land has hugged Amer, who left to work in France but this is not the case for Rabah Hamouche, who died there. However, the land has hugged his daughter "Madame"; therefore the blood of Rabah returned to the earth through his daughter.

This interpretation is found in the novel "Land and Blood" as follows,

> he designs of God are impenetrable; we can only bow to the one who guides us. Now, I'm not afraid for you anymore. The blood of Rabah returns to that of his daughter. Yes he returns to our land. Earth and blood! Two essential elements in the destiny of each. And we are insignificant toys in the hands of the Almighty (Feraoun, 2014:130).

3.4. Presentation of the book

"The Earth and the blood" is the second novel of Feraoun after "The Poor Man's Son". This novel consists of 27 chapters, so each chapter complements the other in 270 pages. Our analytical book published in 2014 by the publishing house Talantikit, under the number ISBN: 978-9931-343-61-5.

3.5 Presentation of the novel

In this work, narrative, characters and themes of the novel will be treated.

The story is mostly that of fiction is based on the characters. "Le personnage est un être en papier, crée par le romancier ou le dramaturge ; que l'illusion nous porte abusivement à considérer comme une personne réelle", "The character is a human in paper , created by the novelist or playwright that the illusion takes us to consider him/her as a real person" (Gennete , 1967:P67). Thus, any study of the characters can make the critics applicable in a sociocritical approach. "Ces êtres en papier ne cessent de nous surprendre reflétant d'une manière ou d'une autre des aspects des êtres réels, y compris ceux de leur auteur"Idem, "These human papers never cease to surprise us, reflecting in one way or another aspects of real beings, including those of their author".

Genette means that the character is made of paper which is a signified (the real character) and a signifier (being paper), the character created by a writer facilitates the transition between two worlds (real and fictitious), at the same time it protects the author from all judgments.

This novel before being a fictional story contains many imprints reality.

- The time:

In this work, time's references that are set by the narrator give a colonial impression's outlook. Within this work, he evoked in a given part of the novel the French administration. The writer even evoked the Second World War "From the beginning of September, the Germans had invaded France" (Feraoun, 2014:71)

- The setting:

The events of the novel took place in three distinctive settings. Mainly, Ighil-Nezman is represented as the core setting of Tizi Hibel in high Kabylie in Algerian land and that is considered as the corner stone of the story. Many other events took place in France mentioning Amer's immigration, and others that happened in Germany. Given that Amer was captured and expedited to Germany where he was put in jail, "Il fut capturé avec quelques jeunes compatriotes et expédié en Allemagne, comme prisonnier de guerre" Idem "He was captured with some young compatriots and sent to Germany as a prisoner of war" (Feraoun :57).

3.6. Kabylian Society in Land and Blood

Mouloud Feraoun, in his novel Land and Blood described the humble life of Kabylian society during the colonial period where the inhabitants led a miserable, though proud of it. Their way of life was based on what the ripped from the harvest and land. A feudal system ruled them.

Their ancestors, tribal spirit, taught them some rules which became over years a code that everyone respected and this was what backed up their strength and identity. They really stood together. They had opted for the Muslim religion that they used in their customs and traditions as well as in their socio-cultural exchanges.

Kabylian people used to solve their problems such as disputes and quarrels by calling their religious leaders, in 'Djemaa' where they discussed many and diverse questions then tried to find solutions.

Kabyle men were strong, hard and of rigorous structure who had acquired a lot of knowledge about past civilisations. They were brave, proud, and remarkable for their position and at the same time tenacious. They refused humiliation and dependence on others and especially the usurpers who robbed their land.

In this work, the narrator described the life in a village called Ighil-Nezman which was mountainous where all the emerging peaks reflected the Kabyle's society. The people of the village were most attached to their land and their customs what made them solitary and proud to be Kabylian.

The story told the reader in Land and Blood about the small proportion of the Kabyle people who immigrated for the purpose of acquiring work and providing money and goods for their families. The immigrants meet together as members of families, they used to meet in the same place and do the same labour.

> Ceux qui sont en France ne vivent jamais à l'écart : ils habitent le même quartier, ne se perdent pas de vue, savent à peu de choses près ce que l'un ou l'autre peut gagner ou économiser, (Feraoun :12).
>
> Those who live in France are never off by themselves; they live in the same neighbourhood, never losing sight of each other. They all know, more or less precisely, what the others might earn or save, (Freaoun: 9).

They were easily integrated when this concerned the manual work and especially that of mines in the north of France.

> Bon. On ne pouvait rien faire, dans la mine. Dis-nous simplement, Amer, si tu as entendu ?
>
> Non, je dormais
>
> Vous voyez ? Alors, tu as eu peur d'André , (Feraoun :67).

"Well, there was nothing to be done back there in the mine. Just tell us, Amer, whether you heard a signal?

No, I was asleep

You see ? So, you were afraid of André? (Feraoun :54)

For fear of being sent back to Kabylia, Amer took charge of the crime that was committed while confessing wrong hood "That it is an accident"

> Marie avait vécu trois ans avec Amer, chez madame Garet. Lorsqu'ils décidèrent d'en finir avec Paris pour se fixer à Ighil-Nezman, il n'y eut de leur part ni coup de tête, ni illusions, ni goût de l'aventure. Simplement étaient fatigués d'un certain genre de vie qui pouvait enfin de compte leur réserver des aventures, alors qu'un autre, dont par lait souvent Amer, souffrait à eux, tout gratuit, sans trop de risques , (Feraoun :201)
>
> Marie had lived three years with Amer at Madame Garet's. When they made up their minds to leave Paris and move to Ighil Nezman, it was not because of a sudden impulse, or any illusions, or even out of a desire for adventure. They were simply tired of a certain type of life that maybe in the future could still promise some excitement for them, whereas another life, the one Amer often spoke of, offered itself to them free of charge, without too much risk. (Feraoun : 84)

Marie, the daughter of the deceased Rabah bruised by hard life, accepted Amer as husband and moved to live in Kabylia at the village Ighil-Nezman. The couple felt very strange as 'alien'. Amer's father died, and his mother was still alive; she had endured a situation of misery but she had succeeded at last.

The land that owed Amer's parent was sold during Amer's exile in France by his father who was convinced that his only child would not come back to get back these lands, Amer with the money he had won will buy other lands to fill the lack of which he felt uprooted to find his identity and

have a name among his own. This feeling seems far from being realised because he discovers a hostility of the villagers who watched him. He became suspicious; he lost his attachment to the land because he learned that the Kabyle society rejected him and despised him, now he had something else left to him to conquer the family blood.

He tied an informal love with his uncle Slimane's wife. Chabha got married to a man she never liked "Maintenant il était jaloux: Il savait qu'elle voulait Amer, qu'elle l'aimait et qu'elle le recherchait" , (Feraoun :226) "Now he was jealous. He knew that she wanted Amer, that she loved him and sought his company." (Feraoun : 188)

In fact, she wanted revenge for the murder of her brother and for that reason, Marie, Amer's wife warned her husband of the secret relationship. That was held.

Amer was caught red-handed with Chabha by his uncle Slimane and that was so dramatic that it raised in Slimane a feeling to take revenge. That ultimately happened while trapping him with an exploration of a mine of which he too was a victim.

> Puis ses pensées prirent une autre voie. Il s'avoua que tuer n'était pas facile. Ne valait-il pas mieux continuer à douter et à trouver dans ce doute une âpre sensation, une fougue à laquelle sa femme, en apparence froide, ne résisterait pas ?" (Feraoun : 227-228)
>
> Then, his thoughts took a different direction. He admitted to himself that killing was not easy. Would it not be better to keep doubting and to find in this doubt a harsh sensation, a passion that his wife, to all appearances, could not resist?" (Feraoun :189).

So in conclusion, it is inferred that there was a balance in reincarnation that eventually Amer wanted to initiate and establish the law of the earth and the blood that will be applied.

3.7. Social structures of "Land and Blood"

The social structure is, by way of evidence, the side upon which the story backed up, since it is considered as the provision of an in-depth understanding of the society organisation. These are the foundations that support this society w ith its system of values which are represented by the kharuba, family and religion. The critical aspects associated to the sociocritical analysis of the novel are tightly related to these fundamental elements of the society.

3.7.1. Karuba and the Family

Ighil-Nezman, considered as a fictional village, was the main setting where a big part of the events of Land and Blood took place. Worth to note that, Tizi-Hibel is the author's natal village that he described very well in the first seven pages of his autobiographical novel The Poor Man's Son. Ighil-Nezman is the model of Kabyle village, perched, certainly for historical and strategic reasons, at the top of a ridge, crossed by a main street lined on both sides by houses that clutch one behind the other and from which is born a maze of narrow and dirty alleyways. Houses are clumsily built of an assemblage of stones, earth and wood, and the roof is in crooked tiles.

In the village, there is a white mosque, visible from afar; a tiny school and for each of its neighbourhoods a Djemaa, a kind of public square with stone benches on which sit the villagers to chat; a Moorish café outside the village and a public fountain, common source of water where women come in groups draw, have fun and laugh. The narrator describes it as follows: "le village est assez laid, il faut en convenir. On doit l'imaginer plaqué au haut d'une colline, telle une grosse calotte blanchâtre et frangée d'un monceau de verdure" (Feraoun :5) "The village itself is rather unattractive, it must be said. Picture is planted on top of a hill, like a big, whitish-colour dome, fringed by edges of greenery" (Feraoun :3). The narrator compares the

village to a "big whitish cap" to emphasise the fact that it is placed at the top of a ridge in the manner of the cap, the round cup which covers the top of the head. He adds in another passage that

> "Le village est un ensemble de maisons et les maisons sont faites d'un assemblage de pierres, de terre et de bois. C'est à peine si elles laissent soupçonner la naïve intervention de l'homme-maçon. Elles auraient poussé seules, telles qu'elles s'offrent à leurs occupants" (Feraoun :10).
>
> "The village is a collection houses and made of stones, earth and wood. They hardly even look as if human hands had anything to do with their construction. They could have sprouted there by themselves, sitting there for the taking as if by miracle on this hostile land" (Feraoun :7)

For any reader of Land and Blood while getting involved in the story clearly understands that the village is, by all means, the central element of the novel's society. The village or thaddert as the narrator describes includes karubas. As far as this is concerned, "chaque karuba se compose d'un certain nombre de familles, généralement de la même origine et unies par des liens de parenté" (Hanoteau & Letourneux, 2003 :5) "each karuba is made of a number of families that are integrated by kinship ties" .

The karuba however determines both social and geographical aspects. Relatively members of the same family live together in the same street; the families are fixed forever in their neighbourhoods. The author reveals the unity by blood of these groups as for the rivalries, also, further conflicts between the different karubas that make up the society of the novel. Each one of them forged its own mythology in which it reserves courage, virtue, strength, diplomacy and good roles to his forefathers.

In this line of thoughts, the idea shows that "chacun est fier de son nom. Mais si l'on s'avisait de vouloir écrire l'histoire d'Ighil-Nezman

d'après les témoignages, il y aurait autant de versions qu'il y a des familles" (Feraoun :78) "everyone is proud of his name. However, to write the story of Ighil-Nezman according to the testimonies, there would be as many versions as there are families" (Feraoun :63). The karuba played a fundamental role in the narrative plot of Land and blood namely the Aït-Hamouche and Aït-Larbi as described by the narrator.

3.7.1.1. Ait-Hamouche

The course of the story is suspended in the ninth chapter for a detailed presentation of the family tree of Aït-Hamouche. It should be noted that throughout the novel the narrator has recourse to digression by reflecting from time to time sociological or philosophical tales. On another stand, the oldest family of Ighil-Nezman were probably the Ait-Hamouche and also the ones who had the most beautiful fields. Concerning the Ait-Hamouche the writer says, "ils sont fiers de leur passé. Tout le monde sait que leur ancêtre défricha la première parcelle, traça le premier sillon et construisit la première maison sur la colline d'Ighil-Nezman" (Feraoun :78) "The Ait-Hamouche are proud of their past. Everyone knows that their ancestor cleared the first plot of land, plowed the first furrow, and built the first house on the hill of Ighil-Nezman" (Feraoun :63).

The karuba of Ait-Hamouche knew glory when three brothers named Slimane, Said and Ali were at the head of the family. Slimane the eldest had five daughters whose Kamouma, mother of the hero of Land and Blood. He stood out by his know-how in the field of agriculture, "c'était un fellah réputé aux diagnostics infaillibles, on le consultait pour semer, pour planter un arbre ou le tailler" (Feraoun :79), "he was a fellah who never made a mistake in his diagnostics. The others consulted him for any question related to sowing, planting a tree or pruning" (Feraoun :64)

The luckiest one was Said, the second brother, who lived in the shade of his eldest brother who fathered two boys: Rabah whose accident death in

a French mine triggered the incident of the frame narrative of the novel and Slimane who took the name of his deceased uncle.

Ali was the youngest of the three. He was a notable who was the pride of the family, karuba and the entire village. The writer notes that

> "il avait des amis dans de nombreux villages kabyles, était connu de l'administrateur, du juge de paix, des gendarmes. Il allait souvent à Alger où il prétendait connaître de hautes personalités" (Feraoun :80)
>
> "He had friends in many Kabyle villages and was known from the colonial administrator, the justice of the peace, and the policeman. He often went to Algiers, where he claimed to know important people." (Feraoun : 64-65).

The first Moorish cafe in the village opened thanks to his relationships. The writer of Land and Blood also tells that Ali was the chief of Ait-Hamouche, who managed secretly with success to pull out from his nephew Slimane's mind the promise of revenge "malade, sentant sa fin toute proche, Ali en parla au fils de son frère, lui traça son devoir et lui expliqua que les Aït-Hamouche n'avaient jamais vécu en lâches. Il eut, le vieil Ali, la promesse de vengeance, en secret devant Dieu" (Feraoun :94) "ill and feeling that his end was near, Ali spoke to his nephew Slimane and explained to him what his duty should be. He said that the Ait-Hamouche had never been cowards. Old Ali extracted a promise of vengeance from Slimane, in secret, before God" (Feraoun :67). With this promise Ali softens his last days to weigh down the years remaining to Slimane.

The representative characters of Ait-Hamouche's karuba, those who have marked the narrative plot of Land and Blood, are mainly Kamouma, the mother of our hero, Rabah, the deceased, and Slimane, the last surviving male of this line of Ait-Hamouche as well as his wife Chabha and his parents in-laws Ramdane and Smina .

3.7.1.2. Kamouma

Kamouma: Amer's mother represents the Kabyle woman who suffers during the absence of her son and who is attached to the traditions of the region.

Kamouma was the oldest of Slimane's daughters. She was similar to all her sisters, well planted and hardworking. She married very young to Kaci an Ait-Larbi with whom she had several children, but she could keep only Amer, the hero of Land and Blood, alive. The narrator emphasises that she was patient because she had experienced injustice, poverty and suffering as this passage illustrates:

> "Kamouma est une pauvre, vieille, chargée d'années et d'expérience. Elle ne sait plus où elle en est de sa vie. Mariée toute jeune à Kaci, elle a d'abord vécu sous l'autorité d'un rude beau père et d'une belle mère tyrannique. Elle a eu des belles sœurs […] La famille était nombreuse, la vie très difficile. Elle a appris à supporter et à peiner […] Elle a eu des enfants, filles ou garçons. Elle a connu la souffrance des enfantements sans soins, les nuits de veilles et de maladie, les années de deuil. Elle a vu s'éparpiller dans le village et enfin dans le cimetière toute cette famille ; ses enfants ont rejoint ses parents dans la tombe" (Feraoun :17).

> "Kamouma is a poor old lady, burdened by years and experience. She no longer knows where she is in her life. Married young to Kaci, she first lived under the authority of a harsh father-in-law and a tyrannical mother-in-law. She had sisters-in-law [...] It was a big family and life was difficult. She learned how to endure and to toil ... She bore children, girls and boys. She knew suffering, unassisted childbirth, staying awake with sick children, years of privation and sorrow. She saw all of this big family scattered in the village and in the cemetery; her other children joined the relatives in the grave" (Feraoun : 14).

To highlight Kamouma's suffering and her great patience, the narrator uses words such as suffering, vigils, diseases, mourning, graveyard, grave emphasising on the austere life of this character and her exemplary patience. After, especially, the death of her husband and the absence of his unique son in France her suffering was immeasurable.

3.7.1.2. Rabah

Rabah-or-Hamouche was among the "sedentary", that is to say, the migrant who rejected any reason for returning to the country. He was in somehow the head, or the boss of the Ighil-Nezman colony of miners from the north « il [s'] imposait à tous par sa grosse voix, sa mine débonnaire et puissante, sa mise soignée. […] C'était lui qui leur trouva du travail à la mine et qui servit de trait d'union entre les bureaux, la police et tout les Kabyles de l'endroit" (Feraoun :56) ; "he impressed everyone with his booming voice, his powerful and easygoing appearance and his neat dress. [...] he was the one who found them work in the mine and who served as a liaison among the offices, the police and all the Kabyles who lived around there" (Feraoun :45).

Rabah was the protector and the mentor of Amer, his nephew, and without his approach, Amer would never have pursued a minor's career. Rabah « lui procura des « papiers ». [Amer] changea d'état civil et descendit dans une fosse. Jusque-là Amer était cuisinier du groupe" (Feraoun :57) "his uncle got him « some papers » He changed his legal status and went down into the mine. Until that point, Amer was the cook for the group" (Feraoun :45-46).

His qualities made him a respected and a feared man among those who lived around him. What the writer always notes that in recalling this character is his desire to be with women as illustrated in this passage "… il passait son temps libre à recherché des femmes. Il quittait la ville à bicyclette, allait dans les environs. Il prenait le train, s'abstenait quelque

fois, poussait jusqu'à Lille, y laissait ses économies" (Feraoun :60) "... he spent his free time looking to meet women. He would leave the city on his bicycle and go to the outskirts. Sometimes he took the train and was gone for a day or more, he would go as far as Lille, and spend his savings there" (Feraoun :48).

The narrator points out that Amer admired greatly the personality of his uncle Rabah: first because he was very strong physically, then, for the authority he exercised over his colleagues, and finally for his address of to associate with women. Indeed, it was Rabah who encouraged Amer to love by confession gone day his intimacy, especially his story with Yvonne the wife of his teammate André.

The murder of Rabah in the mine, committed by the cuckold husband André with the blind complicity of Amer, sets in motion the social dynamics of the Ait-Hamouche, especially the value of the blood that determines the entire narrative of the novel. Indeed, the reader easily perceives the importance of this theme of blood in this traditional society, a word that comes up so often in character conversations. This death modified the structure of this story of Feraoun. It is this unexpected event that caused a break in the balance of the initial situation and triggered a series of actions or adventures. It's in this part of the text that the story really begins.

3.7.1.3. Slimane

Slimane was much younger than his brother Rabah. He was only fellah who had never been to France and had never attended school. He was the last male survivor of this line of the karuba of Ait-Hamouche. The narrator reports that his uncle Ali entrusted him, before dying, the mission to kill Amer so as to regain the family honour. This promise of revenge snatched in secret in Slimane's mind, changed the course of his life and weighed down his existence especially after the return of Amer to Ighil-Nezman.

This unexpected return was for him a real torture; he became sick, shady and very wicked. He was unhappy and desperate and even thought of

suicide because the sight of Amer reminded him of his brother, his uncle and his promise. But thanks to the endless efforts of his son-in-law Ramdane and his wife Chabha, the last Slimane's anger of honour was subdued. He returned, indeed, with Amer and the normalisation of relations between the two families took its ordinary course, especially when Slimane learned that Madame was her brother's daughter.

Besides his concern for revenge, Slimane had another concern for the same scale that adds to his life and troubled his marriage. He had no one else to be in charge of except his wife. He was sterile. This curse was watching him everywhere and weighing on his life making him an arrogant and hated man. The narrator states that "he had only succeeded in to be hated and hate everyone" (Feraoun :21). This hostility shown with regard to his family, especially when they decided to get rid of him because of the scandalous story of adultery that was held between his wife Chabha and Amer, and that obliged him to assign, by a legal act, to deprive his wife for of any inheritance coming from him.

From this unfortunate character, the narrator also holds that he was a narrow minded who took over all the superstitions of the old women of the village. The narrator tells that he was persuaded to see visions of the spectres of his uncles Ali and Slimane come demanding him to comply with the code of honour.

The novel ends with the drama that occurred at the stone quarry Ighil-Nezman, made by the explosion of a mine which caused the death of two protagonists. First, that of Amer who was buried under an avalanche of stone and earth, then that of Slimane, the avenger, who after discerning the cry of his victim rushed to the scene of the explosion and received, therefore, a huge rubble at the level of his head. The narrator relates through the only witness the minor Lamara that Slimane held the attention of the latter when he saw Amer arrive in the quarry just before the explosion of the mine. The narrator concludes that this vengeful act of Slimane was due to

the accumulated tension that lasted several: the blood of his uncle to avenge, the betrayal of his wife and nephew as well as the despise of his family karuba.

3.7.1.4. Chabha

Chabha-or-Ramdane was as old as Amer. she was the only daughter of Ramdane and Smina and the wife of Slimane-or-Hamouche with whom she never mothered. Her infertility was the cause of her distress and disturbances of her married life. From this character, the narrator retains her beauty, her simplicity and her kind character which allowed her to be appreciated by those around her. Indeed, "elle n'eut aucune difficulté à se faire aimer" (Feraoun :127) "she had no trouble making herself loved"(Feraoun :106). The narrator emphasises that she played a big role in the reconciliation between her husband and Amer. She worked to bring the two families closer together. First of all, she succeeded in appeasing the last scruples of honour of her husband, then by making advances to the "Parisians" and by making herself loved by Kamouma and Madame, "quoi qu'il en soit, grâce à Ramdane et surtout à sa fille Chabha, l'oncle et le neveu devinrent des amis […] Chabha s'est mis dans la tête, une fois pour toute, qu'elle doit conquérir les Parisiens. Il aurait été difficile de la décourager" (Feraoun :126) "whatever either, thanks to Ramdane and especially to his daughter Chabha, the uncle and the nephew became friends [...] Chabha has gotten into her head that she had to conquer the Parisians. It would have been nearly impossible to discourage her" (Feraoun :105).

In addition to her simplicity and kindness, the narrator adds that she was sensitive and pretty. Indeed, when she tried to please to both Madame and Amer, she had taken the dangerous games of coquetry to let her feelings show to everybody. She admitted to herself that this love was disrupted in her marriage arranged with Slimane who was older than her of fifteen years, and to whom she had imposed a relationship so bashful for ten years of marriage that their married life was deprived of feelings and love. She fell in

love with Amer, who was much younger and much more handsome than her husband. The narrator reports that

> "Dans ses rêves de jeune fille nubile, [Chabha] avait désiré autre chose que Slimane. C'était une fleur pleine de sève un peu âcre, pas trop éclatante mais parfumée à donner l'ivresse. Elle-même était ivre de jeunesse et de désir" (Feraoun :133)
>
> "In her dreams, as a young girl, [Chabha] had wanted something other than Slimane. She had been a flower full of tart sap, not too showy of a flower, but one with enough perfume to intoxicate. She herself had been tipsy with youth and desire" (Feraoun :111).

By the metaphor of woman-flower, the narrator highlights the intimate affinity between woman and flower: the signs are many and diverse: charm, youth, object of desire and seduction. Chabha, the flower full of sap, is so excited by this love relationship that she decided to obey only her instincts and to satisfy the whims of her impulses without being encumbered with vain moral considerations. Thus the narrator makes the reader witness the emergence of a shared love, which he analyses all stages with great psychological finesse, from the game of coquetry and malicious camaraderie to mutual slavery and finally the recognition of reciprocal desire. Although she knew that adultery dishonoured the woman especially, Chabha continued to hold on to this dangerous adventure of love. The most important thing for her was to be well concealed and to be cautious. But it was not so easy to go unnoticed in this closed-door of Ighil-Nezman. The scandal soon broke out and the two lovers were exposed to the sights.

3.7.1.5. Smina

Smina is Ramdane's wife and Chabha's mother. The narrator specifies that she was fat, good-natured, naive and malicious at the same time. Her only concern was to succeed in overcoming the sterility of her daughter. She confesses one evening to her husband "Si je pouvais l'acheter, ce petit fils, le sang de notre sang, je donnerai tous les jours qui me restent à vivre pour

le seul moment où je le verrais naître" (Feraoun :187) "If only I could get him, this grandson, blood of our blood, I would gladly give up all the days that remain of my life just to see him come into the world." (Feraoun :155). Thus, she was ready to favour the love of her daughter and Amer, despite her fear of scandal and the warning of her husband who reminded her of the divine curse that women are supposed to be responsible for. "Ecoute, femme. Vous avez chassez Adam du paradis. […] Un désir trop vif est toujours malsain. Chabha est saine, c'est ma fille! Ne la pousse pas aux folies. Crains de salir mes vieux jours. Non, Dieu n'a pas besoin des hommes, encore moins des femmes, je te le répète." (Feraoun :189-190) "Listen, woman. You chased Adam from paradise. [...] too strong of desire is always unhealthy". Chabha is healthy; she is my daughter! Do not push her to extremes. Be careful not to tarnish my remaining years. No, God has no need of men and even less women, I tell you again" (Feraoun :157). Despite all these reminders of Ramdane, Smina, driven by this crazy desire to have an heir for her daughter, did not give up her satanic project. She had agreed with her accomplice Kamouma to set a trap for their two descendants to spend a night together. And so it was that one night, Chabha was at home alone with Amer, sent by her mother to take care of the house of her uncle Slimane who had gone to consult a marabout in a distant village. From this unforeseen encounter, a love story was born, which was the source of the career drama.

The existence of several families is found headed by the Karuba citing the family of Ayet Kaci, Ait Chaabane ... .etc. These, actually, exist in the Kabyle society as were quoted by Moumed Fredj in his book "The Story of Tizi Ouzou"

Beside this karuba known by its notables and wealth, lives that of Ait-Larbi to which the hero Amer belongs.

3.7.1.6. Ait-Larbi

The Aït-Larbi formed in the eyes of the villagers of Ighil-Nezman an ordinary, Karuba, family because their ancestors did not have exceptional worthy achievements to give them a pride and an absolute disdain in the eyes of the other families of the village. On the other hand, they were very cunning and very hypocritical. The narrator says that they did not support the old Kaci during Amer's absence in France. On the contrary, they had abandoned them after they had put their hands, by cunning means, on all the properties of Kaci. Indeed, "le premier lui prêta de l'argent pendant un certain temps, puis un beau jour exigea le paiement intégral. Kaci dut céder une parcelle dont le prix fut fixé par le créancier. […] Avec le second ce fut plus simple : une rahina (antichrèse), Kaci se réservant la possibilité de reprendre son bien. C'était dérisoire et touchant, mais l'acquéreur n'avait nulle inquiétude"(Feraoun :21-22). The first cousin loaned him some money for a time and then one day demanded payment in full. Kaci had to give up a plot for the amount his creditor named. […] With the second, it was simpler: a rahina or mortgage, and Kaci kept the right to buy back in property one day. It was laughable and touching, but the buyer was not worried. (Feraoun :16)

In fact, the Ait-Larbi had acted in accordance with the logic that prevailed at Ighil-Nezman, a gossip logic as Mehenni Akbal used to say, that of contempt the poor, the widow, the divorced, the orphan. It was according to the same logic that they left Kamouma after Kaci's death. Within this karuba, the narrator makes the reader know two families namely that of Kaci and that of his cousin Houcine.

3.7.1.7. Kaci

The narrator speaks little about this character who plays an accessory role in the Narrative plot of Land and Blood. Kaci was Kamouma's husband and of course the father of Amer, the hero of the novel. He, in fact, was for

his parents their only hope and their reason for being. So their disappointment was great after his final settlement in France.

But, over time, they ended up neglecting him and managed to finish in peace the days that remained to them and that was the reason behind Kaci's decision to sell his fields one after the other "nous allons bientôt partir," dit le vieux, nous nous pouvons nous priver, […] à notre âge, l'argent vaut mieux que le terrain. Il permet de vivre tout de suite" (Feraoun :19) "we will soon be gone, the old man said, we cannot deprive ourselves, [...] at our age, money is worth more than land. We can live off it live right away" (Feraoun :14-15)

This solution was for him his last hope since he was basically attached to his land like all his compatriots. It constituted for him "the apple of his eyes", "a piece of his heart". It is an inheritance passed down from father to son from generation to generation. Kaci and Kamouma "ate" them all, one after the other, and all that remained was the poor house from which nobody would have the cruelty to drive them away.

Kaci died alone, ruined without even leaving his wife money for his burial.

3.7.1.8. Amer

The narrator of Land and Blood recounts the life of Amer, the only son of Ait-Larbi and Ait-Hamouche. He was sent to France with neighbours to the age of fourteen, before the outbreak of the First World War. First he worked as cooker of small colony of his village directed by his uncle Rabah then, the young Kabyle was soon hired in the mine as his companions thanks to the interventions of the one who was his protector and mentor, his uncle Rabah. His uncle died as a result of an accident at the mine one day in July 1914.

The narrator points out that it was a crime disguised as an accident, committed by Andre, the Polish minor in revenge for the adulterous affair that Rabah maintained with his wife, Yvonne. Amer was, indeed, a blind

instrument: awakened abruptly after the break lunch by Andre who told him that the ringtone had sounded, he threw the wagon that killed his uncle usually drowsed at this hour, on the rails. Distraught, Amer took over the version of the event dictated by André and that of the accident was involuntary as explained in this passage:

- Tu es un criminel !

-Je ne me fâche pas, cria André, car tu es jeune ! Et puis, c'est ton oncle. Mais au lieu de perdre notre temps, écoute-moi : je prends la responsabilité de ce qui est arrivé. Tu n'as jamais touché à la machine. Entends-tu ? Sinon, ça va mal pour toi. Moi, je pourrai m'en sortir. Tu n'auras qu'un mot à dire : on a sonné. Oui, trois fois, comme d'habitude. Les autres se débrouilleront. Ton témoignage nous sauvera. Autrement, je déclare que je n'ai touché à rien. Choisis…"(Feraoun :65)

- You're a criminal!

-I am not going to get angry, Andre yelled, since you're young! After all, he is your uncle. But instead of wasting our time, listen to me: I will take responsibility for what has happened. You never touched the machine. Understood? Otherwise, it will not go well for you. Me, I can manage. You have to say that the signal rang. Yes, three times, as always. The others will manage. Your testimony will save us. Otherwise, I'll swear that I never touched the controls. You choose…"(Feraoun :52)

But a few days later, Amer confessed the truth to his companions of Ighil- Nezman after a long discussion with them who decided not to avenge the blood of Rabah because they were not at home and that it was necessary to preserve reputation of Amer and the community,

> "On parla de fatalité et on se senti soulagé […] Il fallait serrer les coudes, ne pas laisser deviner le crime aux compatriotes des autres villages, ne parler que d'accident "(Feraoun :69)
>
> "They spoke of fate, and they felt relieved […] they would have to close ranks and not let anyone from the other villages back

home know what really happened. Everyone must think it was just an accident" (Feraoun :55.56)

Following this incident, Amer who dared not return to Kabylia where he risked to be executed by the family of the deceased, lived very bad times. He engaged in alcohol and debauchery to forget his suffering and his guilt in the death of Rabah. He then gave up any idea of return even whilst the war that forced the majority of its compatriots to return home to flee. The narrator reports that Amer was captured by the "Boches" and sent to the German camps where he knew all kinds of torture and threats. The narrator relates the period of captivity of the hero in the German camps:

"Dès le début de septembre, les allemands qui avaient envahi la France, le trouvèrent à Douai. Il fut capturé avec quelques jeunes compatriotes et expédié en Allemagne, comme un prisonnier de guerre. Il connut plusieurs camps, le travail forcé et les coups. Il passa cinq années dans un pays maudit, une plaine glacée et brumeuse, où il crut laisser ses os. Et pourtant, il en revint" (Feraoun :71)

"In early September, the Germans, who had already invaded France, found him in Douai. He was captured along with a few young Kabyle compatriots and sent to Germany as a prisoner of war. He came to know the forced labour and mistreatment of several camps. He spent five years in a cursed country, on a frozen and misty plain where he thought he would die. And yet, he did return" (Feraoun :57)

After the liberation, Amer moved back to Paris where he worked in many companies. He changed his home four or five times before settling in Barbès in 1922 at Madame Garet's, an old acquaintance who was the link between him and the little Marie, the alleged daughter of his victim Rabah. It was a Sunday morning in August, six years after the disaster, he met Marie again, a miracle he had been waiting for since the death of his uncle "dans son esprit, la petite Marie n'était autre chose que la fille de sa victime, une Kabyle, une cousine !" (Feraoun :76) "In his mind, little Marie was

none other than the daughter of his victim; she was a Kabyle, a cousin, in fact!" (Feraoun :61).

This meeting, for him was a way to stop feeling guilty, opened to him a new era, less tormented, more reasonable, and more dignified. They got married and lived together for three years, lodged at Madame Garet's. The narrator resorts to the technique of the ellipsis to ignore the period of residence of the couple in Paris. For him, the return of the protagonists to the native village as well as their attempt to integrate the society was more important than the difficult period spent in France.

3.7.1.9. Marie

The French woman tries to integrate into a society to which she does not belong to, provides efforts and at the end of the story to get assimilated in this society. The French woman in this novel represents the French people with their full sense of civilisation and culture in general, and who according to the narrator, tried to live with the Kabyles.

From the first pages, the reader notes that the French lady did not have a name, she was simply designated by her race and that she was named by the Feraoun Madame and the villagers the tharoumith 'French woman' throughout the whole novel. The term Madame came back consistently to qualify and to differentiate this foreign native Kabyle. Later on, the narrator revealed her real name when she was close to Amer in the metropole and thus in the history of the couple. Marie was the girl of Yvonne and André. But some of the former miners claimed that his biological father was Rabah, the lover of his mother. The narrator reported that supposition with neither a denying nor any confirming. So he wrote,

> "Certains prétendaient que la petite Marie était la fille de Rabah. Simple supposition. Marie ne ressemblait ni à Yvonne, ni à André"(Feraoun :61)

> "Some even said that little Marie was Rabah's daughter. It was just a guess. Marie did resemble Yvonne, Rabah or André" (Feraoun :48).

Anyway, from that possible blood-binding, the majority of people in Ighil-Nezman knew nothing. Amer wanted that filiations to never be proclaimed openly and that remained a common secret for both families.

The narrator pointed out that Marie did not regret having followed Amer at Madame Garet first, and then in Kabylia. This omniscient narrator who knew everything could reach the intimacy of his characters and knew their feelings, their thoughts and their memories, when revealing in flashback the painful memories that Marie was guarding intact, for her alone, about her life in France before meeting Amer. Indeed, not having endured the naughty designs of Joseph Mitard, the new mother's new spouse after André's disappearance, left the family's home to the suburbs of Paris to wander all over France for a year during which she suffered all kinds of hardships.

From this period the narrator keeps this:

> "Mineure, vivant sous de faux noms, menacée de prison pour avortement, ses amants n'avaient plus d'égards pour elle, commençait à l'exploiter […] Elle avait fait « son tour de France » et séjourner dans différentes villes "(Feraoun :103)

> "She was minor, living under assumed names, risking prison for having had an abortion; her lovers had no longer cared about her and began to exploit her [...] She had made her "tour of France" and had stayed in different cities (Feraoun :85)

After her return to Paris, her misery grew greater especially after the arrest of her lover for a theft. She lived for several months under the grip of a ruthless boss who made her work in his hotel like a slave. She washed clothes and sheets, shone the floor, wiped glasses and dishes, among the

drunkards. The meeting with her prince charming, Amer, and the return to the village were for her a spell that had put an end to her wretched life, her life of "dog of Paris", to open her a new prosperous era. She looked something like

> Une cendrillon pour tout dire qui découvre un royaume à la mesure de son bon sens de fille de peuple, le petit royaume d'Ighil-Nezman. D'un seul coup, elle trouve un monde où on la hisse au premier rang, à la première place. Finies les humiliations! (Feraoun :47)
>
> She is a Cinderella, in short, who discovers a kingdom made to measure just for her, an ordinary, no-nonsense woman: the kingdom of Ighil-Nezman. All at once, she has found a world where she is raised to the highest rank, to first place. No more humiliations! (Feraoun :37)

Once in Ighil-Nezman, Marie saw herself as beautiful as she had never been among the peasants. Nevertheless, the narrator points out that at first, the adoptive society seemed absurd, unimaginable and backward, but little by little she discovered the riddles of the village life and ended up to conclude that there was nothing curious about the Kabyles. That's why she was soon to finish in the shoes of a Kabyle.

3.7.1.10. Houcine

Houcine was almost the same age as his cousin Amer. He enjoyed a certain ease since he had also worked a good time in France. This protagonist stands out by his exhibitionism, his arrogance and his narcissistic character. For him the logic of appearances takes precedence over that of being, as this passage shows:

> Houcine est jeune encore, sa mine respire la santé, ses traits réguliers et impersonnels lui font croire qu'il est beau, il est fier de ses yeux bleus et de son teint clair. Il parle d'un ton doctoral, s'habiller proprement, aime à s'exhiber à la Djemaa ou au café.

> Lorsqu'on veut obtenir quelque chose de lui, il n'y à qu'à le sollicité en public : il ne se sait rien refuser devant les gens. (Feraoun :42)
>
> Houcine was, to sum it up, a nice man. He is still young and his face exudes good health. His regular and ordinary features make him think he is handsome; he is proud of his blue eyes and light complexion. He speaks in a pompous manner, dresses well, and likes to show off at the Djemaa and the café. When anyone wishes to obtain something from him, the best way is to ask it of him in public: he cannot refuse someone when others are present (Feraoun :33)

In addition to his narcissistic vices and deceptive appearances, Houcine was also distinguished by his hypocrisy and unhealthy games that he drew perfectly with his wife Hemama. Among his hypocritical calculations, the Narrator recounts the misleading step he took to seize Tighezrane, the last field belonging to the old, Kaci and Kamouma. He introduced himself as a member of kinship and showed great generosity; he proposed to Kaci to make shopping each time at the market place and so he often invited them at home wherein his wife spoiled them. He was very fond of them and publicly proclaimed that he only wanted their Baraka. On these claims, the narrator comments that " Mais, en plus de la baraka, il ne tarda pas à s'emparer de Tighezrane, le dernier champ" (Feraoun :22) "but in addition to the benediction, it was not long before he got a hold of Tighezrane, the last plot of land" (Feraoun :17). Kamouma did not discover the bad intentions of her "adopted son" only after Kaci's death.

Houcine cared little for her and maintained no connection with her anymore. The narrator points out also the hypocrisy of Houcine. It was during the scene that followed the explosion at the mine: Aït-Larbi cried their son Amer and said it was a loss for the family. The narrator reports that "this idea was expressed aloud by Houcine who was not ashamed to sob in

front of everyone [...] each time that a group of grownups were coming [to] point out how much family ties were strong among the Ait-Larbi" (Feraoun :51). Houcine "the head of snake", who had hoped so much for this death and who had worked so hard for the occurring of the revenge, showed himself moved and very touched.

It was, in fact, the only way that saved his face. Conversely, Houcine was known as "snake's head" That is to say that this man appeared sweet and lovable while, in reality, he dissimulates a very dangerous character just like a venomous snake.

3.7.1.11. Hemama

Hemama, Houdini's wife, was beautiful, but cunning and a proud and arrogant lady just like her husband, whom she guided at the tip of his nose. She did not mother after five years of marriage, so she allowed her husband to get married with once again to get children. The use of this satanic strategy was, in fact, a kind of cunningness with which she could gain importance and become a heroine sacrificing herself for her husband. On this special context, the narrator reports: "lasse d'attendre, [Hemama] prit chez ses oncles, sans cérémonies, la plus laide et la plus insignifiante de ses cousines puis l'offrit à Houcine, qui sur-le-champ, l'engrossa" (Feraoun :140), "tired of waiting, [Hemama] from among her uncles, the ugliest and most insignificant of her cousins and offered her to Houcine, who got her with child right off the bat" (Feraoun :116)

This unfortunate cousin, Fetta, whose role was only to give birth to a child get relegated by the couple once her mission was accomplished and died two years after the birth of the heir son because of the hardships of all kinds of Hemama. The narrator points out that it was after the story of the latter with Fetta that every time the villagers were talking about her, they ended with the saying, "que Dieu lui garde ses péchés!" (Feraoun :146) "May he keep his own sins!" (Feraoun :121)

The narrator also retains from this character her jealousy and her cowardice. Indeed, she was humiliated by Chabha during the dispute with her which took place at the public fountain in the presence of a group of women. Chabha took the opportunity to publicly humiliate her because she was behind all the rumours and slanders about her relationship with Amer: "la dispute ne s'envenima pas car, au dernier moment, Hemama perdit son aplomb et se montra lâche au point qu'en leur for intérieur toutes la méprisèrent. Elle n'osa plus rien dire et s'en alla, boudeuse, au fond de la petite cour" (Feraoun :224) "the argument did not get out of hand, because at the last moment Hemama lost her nerve and showed herself to be so cowardly that deep down inside, the other woman at the fountain all despised her. She did not dare to say another word and went off sulking to the far end of the little courtyard" (Feraoun :186)

To close up this part that is devoted for the analysis of karubas and families who are at the base of the so-called novel society. It goes without saying that the narrator highlights other Karubas such as Ait-Rabah, Ait-Abbas, Aït-Tahar, Aït-Marouf and Issoulah, but these do play virtually no role in the narrative. The narrator mentioned them certainly to reveal some social behaviour like cunningness, hypocrisy and solidarity of the society.

Finally, it is noted that all these characters reflect the actual Kabyle society, either by the names of the characters or families, or by the moral traits and portraits of these characters.

3.8 Themes

The themes addressed by the author are:

- Immigration:

This is the major theme in Land and Blood novel. The writer explained this theme by giving details of this phenomenon which owes its main cause to poverty and that because in that period the country was still colonised and not industrialised. The Algerians were obliged to immigrate to France to work in the mines even if the work was more painful and dirtier. The

essential goal for each migrator was to earn money and the following passage explains all that:

> Les migrateurs vont et viennent, naturellement. Ils s'enrichissent, achètent des champs, se marient et, un jour ou l'autre s'établissent à Ighil-Nezman (Feraoun :55)
>
> The migratory ones come and go, naturally. They get rich, buy fields, get married, and someday finally settle down back in Ighil-Nezman (Feraoun :44)

The only purpose to immigrate was the get enough money in order to get a respectful life.

It goes without saying that during that period, the migrants found lot of difficulties as for the nostalgia of the native country, the distance that separated them from their families and most of all when living in a different society migrants faced different habits and culture.

- Life in Kabylia: The author in his novel relates the lifestyle of the Kabyle, their relationship with each other and with others; so the reader of this novel during his reading learns a lot of the way of life of this society and also their way of dressing. They had special clothes like jalaba for women and gandoura for men:

  > un Ait Abbas de la vieille génération vêtu d'une gandoura de grosse toile, à large échancrure, sans manches et sans ornement, ceint de la courroie de cuir à gros clous jaunes qui retient haut cette gandoura (Feraoun :110)
  >
  > An Ait Abbas of the older generation dressed in a plain, sleeveless, coarse fabric gandoura, with a wide neckline, belted in the middle with a studded leather strap, holding the gandoura up high, revealing dry knees and shiny calves(Feraoun :91-92)

The writer recounted the way of life in Kabylia which was a different society where the villagers were of Berber origin. The writer also used some vernacular words as: Tharoumith, Ima, Chabha, Themourth, and Baraka …..

The writer used and repeated the word "kouskous" which is the main food in Kabylia.

- Love:

  The author mentions the theme of love a lot in his work. In this novel, love helps to forget the past and to open a new page in the lives of people (the story of Marie with Amer), as it generates misfortunes, this is the case of this novel, especially for the tragic end of Amer and Chabha.

- Revenge :

  This theme is found in this novel after the death of Rabah, Amer's uncle, in France in a work accident in the mines, and when Amer returned to his village Slimane wanted revenge on him, as illustrated this excerpt which explains the hatred in his heart:

  Le retour d'Amer surpris tout le monde. On le croyait perdu. Slimane, lui, ne fut pas surpris. Il en devint malade. Il avait toujours espéré vouer une haine stérile a son neveu mais non le revoir là, face à face être obliger d'agir ou au contraire de ne rien faire et laisser penser qu'il n'avait pas le sens de l'honneur." (Feraoun :85)

  Amer's returned has surprised everyone. He was thought to be lost for good. Slimane however, was not surprised. He became ill over this turn of events. He had hoped to nurse a pointless hatred toward his nephew. He had hoped never to have to see him there right in front of him again and be obliged to act or, on the contrary to do nothing and let others think that he had no honour." (Feraoun : 69).

- Poverty and Hunger:

  These are important themes in the novel since they are clear representations of life's characteristics in Ighil-Nezman. As it is quite conspicuous in the daily sufferings of the poor woman Kamouma whose hunger and miserable life in a cold winter as she spent her time

moving between the houses of the neighbours to ask for embers for warm up

> Un matin d'hiver glacial, elle ne put tenir, elle entra chez ses voisins et demanda quelque braise pour allumer son foyer (Feraoun :28).
>
> One icy winter morning, she couldn't help herself: she went over to the neighbour's and ask for some embers to start her fire. (Feraoun :22)

It was a pretext for Kamouma to go and see what the neighbours prepared to eat

> C'était un prétexte. Ses yeux larmoyants et sans cils virent la maitresse de maison jeter un foulard sur le grand plat plein de beignets. Puis la femme se leva principalement pour venir au-devant de Kamouma. Le ton gêné dont elle rendit le bonjour ainsi que l'odeur d'huile chaude qui prenait à la gorge dévoilaient clairement ce que le foulard cachait . (Feraoun :28)
>
> It was just a pretext. Her watery and lash less eyes saw the lady of the house throw a scarf over the large platter of fresh doughnuts. Then the woman jumped up to meet her at the door. The embarrassed tone with which she answered Kamouma's greeting, as well as the strong smell of hot oil, clearly revealed what the scarf was hiding. (Feraoun :22)

- Integration: Integration and cohabitation among peoples seem to be a main theme in the novel.

The narrator throughout the history of the integration of French women in Kabyle society and that of the Kabyle man in French society wants to convey to the reader a message that all human beings can live together.

These themes, all too often, offer the reader an in depth understanding of what is hidden and seen in the social life led by the life of the villagers.

Henceforth, Mouloud Feraoun emphatically succeeded in his writings in revealing the nut and bolt of all the events that took place in this novel.

3.9 The Analysis of Feraoun's Writing

Mouloud Feraoun's writing, when deeply viewed, shows no special intricacies and that was purposefully made to mesmerise the readership and get them involved in chronological events of the novel. He successfully with an authentic ethnologic language oriented could provide linguistic descriptions by being most of the time meticulous. In other words, Feraoun describes the form, the taste, the smell ... etc. From the reading of this novel, it is noticed that Feraoun is careful about small details and always meticulous to see everything being done correctly. This is conspicuous in the description of landscapes and physical appearance of characters and so on and so forth. This is well shown in the following excerpt " On glisse sur une pente insensible, on descend, on descend ; s'il arrive de sombrer, on ne s'en aperçoit même pas. Oh! Cette pente! Qui peut dire qu'il ne s'y engagera jamais?" (Feraoun :19) "you slip down an imperceptible slope, you descend and descend; if you start to give up, then you don't even notice. Ah, This slope! Who can be certain to never know this path? (Feraoun :14)

It is significantly recognised that the knowledge of many cultures turns out the man to an ethnologist, in other words, seeing the culture of others, fosters us to recognise our own culture and reflect it. This is illustrated by Feraoun's recognition of his own culture whilst attending the French school (La plantine: 2005)

As for the notion of land, it is clearly denoted that a tight relationship of love binds Feraoun to his society. Likewise, his works ultimately tell the readership that the Kabyle men have the same traits as those living elsewhere in deep Algeria.

Therefore, the author is an ethnologist by the fact that he is showing that people living in Kabylia make a distinct life. And that is mainly due to his close contact with his society.

Feraoun being an ethnologist is omnipresent in this novel as shown in the following extract where he evokes the dominant poverty within his society. As a matter of fact, with using some literary devices, Feraoun could claim the dramatic situation which is embodied in poverty most of the time.

Turning to another excerpt in which the narrator describes the Kabyle village

> Le village est assez laid, il faut en convenir. On doit l'imaginer plaqué au haut d'une colline, telle une grosse calotte blanchâtre et frangée d'un monceau de verdure. La route serpente avec mauvaise grâce avant d'y arriver. Elle part de la ville, cette route et il faut deux heures pour la parcourir quand l'auto est solide. On roule d'abord sur un tronçon caillassé, bien entretenu, puis après, c'est fini on change de commune. On s'engage, selon le temps, dans la poussière ou la boue, on monte, on monte, on zigzague follement au-dessus des précipices(Feraoun :5)
>
> The village itself is rather unattractive, it must be said. Picture is planted on top of a hill, like a big, whitish coloured dome, fringed by edges of greenery. The road snakes around awkwardly before it arrives there. This same road begins in the city, and it takes two hours to make the trip, if the car is in good shape. The first leg is covered in gravel and is well maintained. The town's boundary line is crossed. Depending on the weather, the next stretch of the road is dust and mud, and it climbs and climbs and zigzags crazily above the chasms (Feraoun :3)

In this excerpt the narrator makes a detailed description of his village. He used figures of speech as the metaphor (the crooked road) he described the shape of the road and coined it as crooked, that is, to say it contains a lot of turns like a snake. Besides, Feraoun qualified the roads with many other adjectives (unattractive, plated, fringed, snakes, gravelled ... etc.). The

narrator went from the description of the village to the description of the attitude of Amer and his wife during this trip.

What the next excerpt consists of lays on the authenticity that the narrator making a description of the setting and the space of the novel in the context of the form and smell of things.

> Un matin d'hiver glacial, elle ne put tenir ; elle entra chez ses voisins et demanda quelques braises pour allumer son foyer. C'était un prétexte. Ses yeux larmoyants et sans cils virent la maitresse de maison jeter un foulard sur le grand plat plein de beignets. Puis la femme se leva précipitamment pour venir au- devant de Kamouma. Le ton gêné dont elle rendit le bonjour ainsi que l'odeur d'huile chaude qui prenait à la gorge dévoilaient clairement ce que le foulard cachait (Feraoun :28)
>
> One icy winter morning, she couldn't help herself: she went over the neighbors' and asked for some embers to start her fire. It was just a pretext. Her watery and lashless eyes saw the ladyof the house throw a scarf over the large platterof fresh doughnuts. Then the woman jumped up to meet her at the door. The embarrassed tone with which she answered Kamouma's greeting, as well as the strong smellof hot oil, clearly revealed what the scarf was hiding. (Feraoun: 22)

Another excerpt connotes the notion of the family

> La famille c'est un peu comme un vieil arbre. Le vieil arbre finit toujours par mourir. Je ne parle pas de la hache. Il se dessèche par le sommet. C'est le centre du tronc qui meurt le premier pendant que le pourtour et les basses branches résistent. Vois toutes les familles du village qui s'éteignent ! Ce sont les descendants directs qui périclitent, les Ait-Hamouche, les Issoulah, les Ait-Arbi !

> …Ceux qui ne comptaient guère, qu'on dédaignait, qui avait tout juste le droit au nom, ceux la se multiplient, s'enrichissent, deviennent forts. (Feraoun :190)
>
> Family is like an old tree, and an old tree always dies, and I am not speaking of the ax. It dries first, while the circumference and branches resist. Look at all the families in the village that are dying out! It is the direct descendants that are collapsing, the Ait Hamouche, the Issoulah, the Ait-Larbi! (Feraoun:157)

Feraoun is, admittedly, in most of literary critics, viewed as an ethnologist and that because he spoke distinctively about the Kabyle people and not the Algerian ones.

Charles Bonn in his article tackled the writing of Feraoun.

> La Terre et le Sang : un roman que je propose de replacer dans une histoire de la littéraire maghrébine fondée, de manière caractéristique, sur l'hôtel du sacrifice tragique (Bonn :2013)
>
> Land and Blood: a novel that I propose to place in the Maghrebian literary history founded, typically, on the hotel of tragic sacrifice.

Thereby, the writer's writing is good to be adopted on the basis on the tragic sacrifice

Christiane Achour treated Feraoun's writing in her book 'Anthodologie de la Littérature Maghrébine' as an ethnographic writing.

> Il entend également donner des informations plus exactes sur la vie du poète, et une appréciation de la thématique de son œuvre :
> Si Mohand apparait ainsi comme un miroir où se reflète l'âme de son pays d'une génération en plein désarroi (Achour :1990)

> He also intends to give more accurate information on the life of the poet, and an appreciation of the theme of his work: Si Mohand appears as a mirror reflecting the soul of his country of a generation in disarray.

Likewise, Youcef Nacib treated Feraoun's writing as a writing that thoroughly serves to reflect a society and not a people. He, then, deals with the writing of Feraoun and considers it as an ethnographic writing by which the author reflects the facts that prevailed within his society. In the same way Nacib evokes the characters of Feraoun; these concretise the spirit of the Kabyle, that is to say, their vision of the world.

> Amer's attachment to the land, the pride of Lounes, the modesty of Chabha, all this is only the translation into bookish sequences of a culture of which he is himself nourished. In the same way, the novelist is easily without an interpreter, practicing himself, the speaking of the group. (Feraoun :25)

Nacib's discussion about Feraoun's trilogy:

> Ethnographic novels, The Poor Man's son, Land and Blood, and the Ways Up are a dense fresco of life in the Djurdjura of the 1950s. There is no doubt that these three works alone are much better at painting the Kabyle's life than any other colonial ethnographic literary textbooks.(Nacib:31)

Interpreting Nacib's comments, it is noticed that Nacib qualifies the trilogy as anthropological works because they combine ethnographic description and narrative form.

Conversely, Nacib considers "Days of Kabylie" and "Poems of Si Mohand" works as purely ethnographic " 'Jours de Kabylie' et 'Poems de Si Mohand' échappent à la catégorie romanesque. Ce sont franchement des travaux d'observateur" p.26 "Jours de Kabylie' and the 'Poems of Si Mohand' go out of the range of romantic gategory critics. They are indeed observers". In another extract still with Nacib "Chez Feraoun, tout ce passe

comme si son projet était ethnographique et son acte un témoignage "In Feraoun, everything goes as if his project was ethnographic and his act as a witness"

To conclude, Mouloud Feraoun is commonly, as evidence indicates, distinctively viewed from the other Algerian writers of 50s since all his writings appeared to be ethnographic. In another hand, the writer represents people of Kabylia, in the sense that he wished to communicate to the French the idea that the Kabyles are men possessing a distinct culture from the other.

Throughout ethnology, Feraoun serves his culture, tradition, customs and so the organisation of society. This is an authentic illustration of Feraoun's use of Berber words that are written in italic in the original text. These are in some instances translated but in others are not.

3.9.1 Translation of some Berber Items

Feraoun purposefully used these Berber items so as to keep sticking to the Kabyle linguistic identity. Inside this, it could be well understood that this will help the readership to decode what is encoded by the author, i.e., this, less than significant than nothing can contribute to the understanding of the meaning of these words contextually.

Tharoumith: French woman.

Ima: mother.

Chabha: beautiful lady.

Themourth: land.

Baraka: support.

Karuba: family.

Djemaa: the group promulgating Kabyle laws.

Belboul: flat round piece of cake (the translation of this word is found on page 27).

Kanoun: a traditional heater that heats with logs.

El mektoub: destiny.

Djellaba: lady's traditional clothe.

Marabout: spiritual preacher.

Gandoura: a traditional man cloth that is worn especially in cold weather.

Fellah: peasant.

Burnous: loose hooded cloak

3.10 "Other" in the society of "Self" and "Self" in the society of "Other"

"Land and Blood" is a story which happened in Kabylia in the 1920's. According to Mouloud Feraoun "Land and Blood" is a realistic novel: "L'histoire qui va suivre a été réellement vécue dans un coin de kabylie"p.5, "The story that will follow is really lived in a corner of Kabylie, p.3. Feraoun begins his novel with a clear description of the village Ighil-Nezman. He describes, in a simple way, the village and the poverty that is, widely, spread. Mouloud Feraoun, in this novel, emphasises that all his characters are ordinary; however he points out that "one of them is French".p.7, the reader is, immediately, attracted towards the Other who penetrates in the harsh and hard world of the Kabyle community which means Self though.

Feraoun focuses in the novel on Self which is represented by Amer and the Other represented by Madame. The story of Amer and Madame is a story of love and forgiveness. The story shows the bond to the homeland and blood's ties.

Adding to this, the writer wanted to show the dramatic side of the story that revealed the perverse feelings of the Kabyle society such as jealousy, hypocrisy and betrayal that are precisely present in women, brought to the tragic end in Land and. Blood.

3.10.1 The "Other" in the Society of the "Self"

Mouloud Feraoun includes in "Land and Blood" the foreign and French character who is called "Marie", Amer's wife, who respectfully

followed his husband in his native village. This presence of the French woman fuelled the inhabitants many questions, though she was immediately accepted among them. Therefore, Madame will become a Kabyle woman like the others.

The story starts by Amer's coming back after fifteen years spent in France bringing with him his French wife. As usual, Feraoun gives a detailed description of Madame or of the Other who discovered the village of Kabylia:

> Elle est svelte, presque de la taille d'Amer. Ses cheveux blonds, soyeux et bien peignés retombent sur sa nuque pleine. Ses yeux bleus songé au mouron et ses lèvres bien rouges au coquelicot. Son visage est plein de grâce et de hardiesse. Il est plutôt large que rond : un front uni, un nez court mais bien planté, des sourcils fournis, régulièrement arqués. (Feraoun :46).
>
> She is slender, almost the same height as Amer. Her blond hair, silky styled, falls on the nape of her neck. Her blue eyes are the colour of pimpernels and her red lips are the colour of poppies. Her face is graceful and open. It is wide more than long, with a smooth forehead, a small and centred nose, and thick and nicely arched brows. (Feraoun :36)

First of all, Madame is different from Ighil-Nezman' women by her physical appearance of a "foreign" lady. In his writing, Mouloud Feraoun, distinguishes her by showing that she represents the Other and describes her first impressions toward the beauty of the Kabylia "elle trouve la Kabylie tres belle…" (Feraoun :46). She finds Kabylia very beautiful (Feraoun :36) Then, Madame or the Other did a comparison between her original society and that she discovered and intended to live with her Kabyle husband. Madame listed the differences between the two societies:

> Ce qui a changé, c'est toute une société : une humanité puissante et dédaigneuse qui ne l'aimait guère, où elle ne compta jamais

> que comme un rebut, comme servante, parfois comme esclave. Une cendrillon pour tout dire qui découvre un royaume à la mesure de son bon sens de fille du peuple, le petit royaume d'Ighil-Nezman. D'un seul coup, elle trouve un monde où on la hisse au premier rang, à la première place. Finies les humiliations (…) Elle se voit très belle au milieu de ces paysannes, belle comme elle ne l'a jamais été (Feraoun :47)
>
> What has changed is an entire society: from a powerful and haughty humanity that did not like her, where she never mattered more than a castoff, treated like a servant or a slave. Now, she is a Cinderella, in short, who discovers a kingdom made to measure just for her, an ordinary, no-nonsense woman: the kingdom of Ighil-Nezman. All at once, she has found a world where she is raised to the highest rank, to first place. No more humiliations! (…) she sees herself as beautiful amid these peasant women, more beautiful than she had ever been". (Feraoun :37)

This comparison shows that the Other lived miserably in her original society; however, the new society welcomed and respected her. The proof of that respect was the fact that she was always called Madame.

In her French society, the women went out either for doing shopping or only for a walk, alone or with someone else. Unlike the women in Ighil-Nezman who went out only and exclusively to the fountain and nowhere else, Madame went with her husband to the coffee and the market. She quickly discovered that the customs were different from the Algerian to the French society. To illustrate this, some of men whom Madame met in France did not speak to her but to Amer because of the change of the social as well as the cultural values. . In the village men spoke only to old women and to their kinship.

> Elle remarqua que les hommes étaient toujours gênés devant elle, ne lui parlant guère, n'osant pas la regarder, préférant s'adresser à

> Amer même lorsque la question la concernait. Et pourtant, c'étaient ces mêmes individus qu'elle avait vus en France aussi effrontés que d'autres. (Feraoun :96).
>
> She noticed that men were always uncomfortable in her presence, barely speaking, not daring to look at her, turning to Amer even if the question concerned her. And yet she had seen many of these men in France, acting as boldly as any others. (Feraoun :79)

Madame admired people who spoke within her presence in French language and stated that it was a sign of respect "Et pendant que tu lui parlais en Kabyle, il répondait en Français. Il est bien élevé, tu sais ! (Feraoun :43) "While you spoke to him in Kabyle, he answered in French. He is well mannered, you know!" (Feraoun :34)

Mouloud Feraoun describes Madame's admiration of the landscape of Kabylia. In visit with her husband, Amer, to the fields and beholding the natural beauty of the scenery which usually made her completely enthralled

> Du haut du village, ils purent admirer une bonne partie de la Kabylie : au nord, le massif des Aït-Djenad qui se dresse comme une barrière imposante devant la méditerranée ; au sud, le Djurdjura encore plus hermétique, qui semble cacher aux regards un monde imaginaire. A l'est et à l'ouest, partout des collines, des montagnes, des vallées profondes et étroites où se devinent des rivières qui toutes vont se rejoindre là-bas, dans la plaine (…) Un vrai visage de montagne" (Feraoun :44)
>
> From the top of the village, they could look out over a large part of Kabylia: to the north, the Ait-Djenad mountains that form an imposing barrier in front of the Mediterranean Sea. To the south, there were the Djurdjura, even more impenetrable, that seem to screen an imaginary world, very different from our own. To the east and west, there are hills and mountains, deep and narrow valleys where rivers can barely be glimpsed before they join up

> with each other on the plane (...) a real mountainous face! (Feraoun :35).

This nature is, exceptionally, splendid. The author goes far beyond and compares between the nature of Self and that of the Other at a reversed extent that within which Amer displayed a distinct mind from that of Madame "Ici, le paysage est tout scintillant car le vernis des feuilles réfléchit la lumière; làbas, l'ombre est si épaisse, le feuillage si touffu que l'on admet facilement que ceux qui s'y trouvent se croient encore à l'aube." (Feraoun :45). "Here, the landscape is all twinkling because the shiny leaves reflect the light. In other spots, the shadow is so thick and the leaf cover so dense that one could easily believe that the mountain inhabitants must always think it is dawn (Feraoun:35)

Madame's outings in this new society made her uncomfortable, and the author describes this embarrassment: "Elle ne se trouva nulle part à l'aise, ni avec les Français, ni avec les Kabyles. Il lui semblait qu'ils formaient tous deux un couple étrange, ridicule, qu'il avait perdu à côté d'elle son caractère de Kabyle et qu'elle n'avait plus celui de Française".(Feraoun : 96).

She did not feel at ease anywhere, not with the French or the Kabyles. It seemed to her that she and Amer formed a strange, ridiculous couple --- that with her, he had lost his Kabyle character, and she no longer felt entirely like a Frenchwoman. (Feraoun :79)

For Clarification, once married, Amer, firmly, believed that Marie was his cousin. Indeed, Yvonne was Marie's mother and was the owner of the hotel where Amer and his uncle Rabah were staying. It is stated that it was in that hotel that Amer's uncle had an informal sexual intercourse with Yvonne who later on mothered Marie. At the birth of Marie, everyone began to whisper that she was Rabah's daughter. This supposition can be considered as an expression of compassion and affection of Slimane (Rabah's brother) toward Madame. This, unexpected, link made them

intuitively call for the Blood especially when it is admitted by some of them, like Amer, that Marie was actually Slimane's niece. (Feraoun :109).

The author, purposefully, let the reader confirm or refute this hypothesis when using the expression (if one accepted, as Amer did, that ...). Therefore, it is no longer the writer who believes in such advance but it is Amer. The proof, he marries Madame and brings her back to her origins Ighil-Nezman. This can be seen as the return of the self blood into the blood of the Other "Le sang de Rabah revient dans celui de sa fille. Oui, il revient dans notre terre"(Feraoun :130). "Rabah's blood returns in his daughter', Yes, he has returned to our land." (Feraoun :108).

Madam resigns herself, therefore, to stay home and tries to lead the life of peasant Kabyle despite the question of the language that arises

> Elle vécut intensément avec ces femmes qui l'obligeaient à comprendre, à se faire entendre, à discuter. Elle eut recours aux gestes, à la mimique amusante qui se terminait par des éclats de rire(Feraoun :97)
>
> She lived intensely with these women who obliged her to understand, to make herself understood, and to discuss things. She had recourse to gestures and amusing charades that ended in outbursts of laughter." (Feraoun :80)

And the author adds "Elle ne s'ennuya plus". (Feraoun:97) "She was no longer bored" (Feraoun:80).

It happened to Madam what happens to every foreigner who enters a new society "au début, cette société lui parut absurde, inimaginable, arriérée pour tout dire(Feraoun :98) " in the beginning, this society seemed to her to be absurd, incredible and backward to say the least" (Feraoun :81). "She had to change her mind about that" Idem. She had to fool herself little by little, and begins to like Kabyle women, and gives a positive opinion "They were polite, reserved, discreet and knew how to be helpful." Idem. The Other,

also, brings a look at the Kabyle women and analyses; women are not all free to be beautiful

> La femme mariée ayant son mari auprès d'elle se permet d'être coquette mais les veuves ainsi que celles dont les maris sont absents tiennent à paraître négligées pour éviter les regards. Les demoiselles pour se marier peuvent se faire valoir (Feraoun :99).
>
> The married woman whose husband was around could allow herself some coquetry, but widows and wives whose husbands were away dressed without any special care to avoid drawing attention to themselves. Young women who hoped o marry could dress to seek some attention". (Feraoun :81)

The adaptation of the Other to the Self society is done rapidly, and the author is involved in by using "us" as a way to show his identity and to be proud of his community that facilitates the adaptation to the Other

> Au bout de quelque temps, Marie ne constata plus rien de curieux chez nous. Simplement, il lui avait fallu comprendre, puis s'adapter pour retrouver ici les hommes et les femmes tels qu'elle les avait connus ailleurs (Feraoun :95)
>
> Marie no longer thought of things as strange or unusual with the people of Kabylia. She simply needed to understand and then adjust her thinking to find that men and women here are just like the ones she knew before in France (Feraoun :82).

This society seems to her a normal society where men and women are similar to those of the society of origin. What is different is the way of life that they manage to adopt after a certain time. Moreover, Madame notes that her French status entitles her respect, and thereby expresses her superiority over the villagers "Elle savait que sa qualité de Française la faisait respecter" (Feraoun :100), "She knew that the fact she was French made her respected" (Feraoun :82) because of the fact that she was French. Here, the

author wants to show that the Kabyles respect the Other even if it represents the occupation of their land (colonisation). There are, nevertheless, exceptions "The Aït-Abbas pratiquent un jeûne austère et détestent les roumis" (Feraoun :111) "The Ait-Abbas are extremely devout. They pray regularly, adhere to strict fasting, and despise nonbelievers." (Feraoun :92). Involved again, the author affirms the Kabyles' seriousness: "Nous avons le sens très précis de l'honneur, du courage et de la vertu" (Feraoun :107). "We have a rigorous sense of honour, courage and virtue" (Feraoun: 88). The reader feels as if Feraoun invites Madam to move forward in Kabyle society without fear because she can be considered in good hands within the three primordial qualities (honour, courage, virtue) that characterise the Kabyle people. The Other can follow the traditions of the Self "Elle apprit rapidement le Kabyle puisqu'aubout d'un an elle put bavarder et plaisanter avec ses amies" (Feraoun :163). "She rapidly learned Kabyle, and at the end of a year's time, she was able to chat and joke with her friends" (Feraoun :134).

However, it is impossible to fully take the place of Self and work like him. "Qu'Amer tînt à enfermer sa femme pouvait s'admettre puisque la dame ne servirait à rien au dehors. Prendrait-elle la hotte ou l'amphore ? Impossible!" (Feraoun :159-160), "that Amer would want to keep his wife at home since the lady could be of little use outside. Would she be carrying a basket or a water jug on her back? Impossible!" (Feraoun :131), the use of the adverb "impossible" here is an assertion by the author that the idea of the Other can never become "Self". The adaptation in the society of Self does not let the Other forgets the feeling of his superiority "Marie avait perdu ses illusions. Elle était en avance sur Chabha tout comme Paris était en avance sur Ighil-Nezman"(Feraoun :181)"Marie had no more illusions. She was ahead of Chabha, as Paris was ahead of Ighil-Nezman" (Feraoun : 150).

Beside superiority, the Other may have other feelings such as jealousy. That is when in a conversation, Amer responds to Madame who warns him

against Chabha, the wife of her cousin, whom she thinks she is not happy in her household "…laissons Chabha tranquille (…) Tu es en train de devenir jalouse" (Feraoun : 182) "... leave Chabha alone (...) You are just getting jealous" (Feraoun :151). The same feeling can sometimes bring certainty. When Madame was convinced of Amer's affair with Chabha, she started crying warmly, reflecting her dismay at being alone in a foreign country, and the betrayal of Self (Amer and Chabha):

> Ce fut d'abord le sentiment de sa solitude et de son exil qui la fit s'apitoyer sur elle-même car elle se vit sans défense, sans ami, abandonnée dans cette société qui lui apparut soudainement hostile. Puis ce fut la trahison de son amie et de son mari qui lui fit mal…(Feraoun :241)
>
> At first, it was her solitude and her exile that caused her to feel sorry for herself, since she lived here without protection, without a friend, abandoned in the midst of this society that suddenly seemed so hostile to her. Then it was her husband's betrayal that hurt her, like an injustice too heavy to bear... (Feraoun : 200-201).

The Other can adopt a life's style even if it is at a long term run. He occupies a considerable and outstanding place because he stayed a long time abroad. However, he can become a victim of Self to whom she makes a total confidence. Feraoun puts Madame in Ighil-Nezman and gives her a painful experience but relieves her with the child she carries in her. A hope will bear after the tragic death of Amer.

3.10.2 The Self in the society of the Other

The Self in the society of the Other, Amer who lived fifteen years in the society of the Other never been considered one of them.

In fact, the French society or the "society of the Other" created in Amer a feeling of inferiority, unlike to Madame who the Kabyle society welcomed her and seemed to be wonderful and familiar from the beginning. The author tells the reader about the feeling of Self at his departure toward

the society of the Other and justifies this departure by saving money that would allow him a better life for future.

> Son angoisse venait de cet inconnu qu'il allait affronter, de la mer à traverser, de cette société dans laquelle il partait avec ses seuls bras pour vivre et pour essayer d'amasser." (Feraoun :51).
>
> His anguish stemmed from the unknown he was about to face, from the sea he was about to cross, and from this society into which he headed with only the strength of his two arms to live and to try to make something of himself (Feraoun :40-41).

Arm "means that the Self has only its physical strength as the only tool to be able to work, because the posts in the administration are given only to the French ones. Amer remembers his first departure in France, and the author gives details about the date, the season, and the time of the day toward the society of the Other, "Ce départ, il ne saurait l'oublier. Le jour et le mois importent peu. C'était en 1910, à la fin de l'hiver, un matin"(Feraoun :50) "He will never forget this departure. It was in 1910, one morning at the end of winter" (Feraoun :40).

The adaptation of the Self in the society of the Other was not so difficult because "Au bout de quelques mois, Amer se transforma. Il oublia Kamouma, Kaci et son village" (Feraoun :56), "After a few months, Amer changed. He forgot Kamouma, Kaci, and his village" (Feraoun :45). Kamouma and Kaci are parents' Amer, and the latter has no remorse for adapting well in France to the point of forgetting them. But not for long, because sometimes he thinks of his poor mother's food while he feasted on it. This is what can be called "the attachment of the Self abroad to the Self left in the country," "Il mettait, à manger, la même ardeur qu'à travailler…Et lorsqu'il lui arrivait de songer à Kamouma qui, peut-être écrasait du gland pour en faire sa farine, il chassait cette pensée insolite qui était noire comme un mauvais nuage",(Feraoun:61) "He took to eating with the same passion he applied to his work…And whenever he happened to

think about Kamouma, who might be grinding acorns for her flour, he quickly chased away that stray thought, dark as a bad storm cloud" (Feraoun :49). It seems that Amer is embarrassed to remember such a thing. That is why; he dropped off this thought from his mind in order not to take the responsibility to leave his own on their account.

As Madame was able to adapt herself to the women of Ighil-Nezman, Amer also can adapt himself to the locals of the Other although, contrary to Madame, the only foreigner in the village, he lived with his many compatriots, mostly workers in the northern mines "En dehors de ses compatriotes, il se familiarisa avec les gens du Nord, partagea leur bière et leur casse-croûte, adopta leur parler, les trouva naïfs et bons enfants" (Feraoun :59) , "In addition to his countrymen, he came to know the people of the North; he shared their beer and food, adopted their way of speaking, and found them to be good-natured and sincere" (Feraoun : 47).

Nevertheless, behind the appearance of paradise offered by the society of the Other, the Self can never claim any status of respectful and respected citizen. This is how the murder of Rabah in the mine, perpetrated by André, is quickly masked in an accidental death, and the Kabyle could not kill André to avenge Rabah or to lodge a complaint against him because they were weak in the society of the Other. At doing effort to kill André, the Kabyles realise that it was wasted efforts.

> "Mais on ne pouvait pas oublier qu'on n'était pas chez soi. On était venu pour le pain des enfants, en malheureux. Il ne fallait pas trop lever la tête, ignorant et pauvre que l'on était, au milieu des gens instruits et puissants"(Feraoun : 68-69).
>
> But they had to keep in mind that they were not in their own country. They had come here for the sake of their families. They could not afford to cause trouble, poor and uneducated as they were, living in the midst of these powerful and educated people (Feraoun :55).

This passage indeed shows the inferiority of Self and its weakness due mainly to its ignorance. Even the testimony of Amer would have been futile since

> Si Amer avait parlé autrement, il aurait été arrêté. De quel poids eût été son témoignage, à côté de celui d'André ? On savait bien comment les choses se passaient, dès qu'il s'agissait « d'Arabes » (Feraoun :68)
>
> If Amer has spoken differently, he would have been arrested. What weight would his testimony have had against that of André? They all knew well enough how things went for "Arabs" (Feraoun :55).

On his return to his society, the Self (or Amer) found no difficulty in rehabilitating as he was able to adapt himself in the society of the Other "Il lui avait donc suffit de deux années pour redevenir tout à fait kabyle" (Feraoun :203), "It had only taken two years for him to become totally Kabyle once again" (Feraoun :168). In other words, the long years of absence could not make Self forget his origin and his way of life. Only, Amer changes from child's way of seeing to that of an adult vis-à-vis people and his village, and he seems to put a barrier between his past and his present:

> Ce qui prouve encore que ce personnage n'a rien de commun avec lui, à présent, c'est qu'il n'arrive même pas à le revoir dans le passé. Il a beau remuer ses souvenirs, il ne peut reconstituer sans lacunes toute son histoire (Feraoun :50).
>
> What also proves that the past person has nothing in common with him now is the fact that he cannot even clearly see himself in the past. Amer searched his memories in vain; he cannot reconstitute his whole story without leaving gaps (Feraoun : 40)

The expression "has nothing in common with him" shows the distance that the character of Amer with his life before departure. But that

does not stop him from studying, analysing and comparing the society of his origin and the society of the Other which occurred in the host country where people do not have the link of blood and neighbourhood bond very strong

> En France, (…) des familles peuvent venir s'installer, d'autres s'en aller définitivement. Des gens totalement étrangers peuvent se rencontrer, vivre côte à côte puis se séparer (…) Dans le village kabyle, la situation est différente (…) Les mêmes cousins habitent la même rue, les familles sont fixées pour toujours dans leurs quartiers. S'il arrive à l'une d'elles d'émigrer à Alger, par exemple, il est rarement admis qu'une famille étrangère vienne demeurer au village (Feraoun :105-106),
>
> In France (…) families can come and go. People who are total strangers can meet, live side by side, and then separate (…) In a Kabyle village, the situation is different (…) Cousins live on the same street; families are established for eternity in their neighbourhoods. If, for example, one of the families moves to Algiers, it is rarely accepted that a family outside the village would come to live there (Feraoun :87-88).

The return to the homeland is not necessarily a favour to the Self who can become a stranger again and be considered as such "Amer, le coeur serré, comprit qu'il aimait bienTighezrane mais que c'était fini : ils étaient étrangers l'un à l'autre" (Feraoun :172), "Amer, with a heavy heart, understood that he loved Tighezrane well but that it was over; they were strangers to one another" (Feraoun :142).

The Self thinks he will find happiness on his way home. But the end devoted for it tells us about the credibility that happiness only exists at home. And if Amer had remained in France, would he find this happiness in the society of the Other? Perhaps ... From here, it is necessary to take another look at this novel, other than the ordinary life of characters struggling to live and survive. Between the lines of this story lies the desire

of Feraoun to see two communities living in harmony and peace in the difficult context of war and hatred. His novel can be summed up in the following sentence: The Self and the Other can cross but never merge.

Mouloud Feraoun gives in this novel a broad description of Kabylian culture and mentality that prevailed long in the colonial period. When readerships get involved in the novel, it can give birth to readers a spontaneous immersion in the community of Amer's village. On another stance, this involvement can make the reader be acquainted by the social rules, the customs, the harshness of life and especially those elements mentioned in the title which denote and connote the Kabylian culture: the earth and the blood.

In the village, the source of living is mainly land cultivating .The fellahs or the peasants are seen as the corner stone of this living. The land and the pair of oxen for ploughing represent the fortune of the Kabyle families. The rank and the place provided to a given family in the community depend on the number and the quality of the land they hold. This puts this family in an honourable position. Speaking about honour which is another essential criterion is laying a special emphasis on the integrity of the family and therefore each member of a family is called to behave in an impeccable way and so does the reputation of the family. The prominence of blood ties are contextually and implicitly shown by Mouloud Feraoun to the reader, when stating Slimane's avenge of the murder of his dead cousin at the mine in France and for that he had to shed the blood of the murderer. Knowingly, these links can be distorted at any time. The mother of Amer will be abandoned by her both own family and that of her husband.

Mouloud Feraoun explains the role of women in a Kabyle family. The woman reflects the honour of her husband, she must behave well, never show interest to other men, do not leave her home except for field work, must control her language and take care of her home. It will therefore be a dilemma in the heart of Chabha who fell in love with Amer. Amer is

married to Marie and Chabha is Slimane's wife. A love story will be born between them but in the village everything is known. So, everyone's deeds and actions are watched and discussed. The rumour is spread over the whole village which conducted the honour of the whole family at stake.

Feraoun also regards the unscrupulous conspiracy of the old women who interferes purposefully in the lives of their children with, in order to perpetuate the inheritance. Thus one does not hesitate, and that was the main intention of the woman, to throw the husband of a sterile woman in the arms of another to have an heir, so that the land remains property of the family.

Apart from the love between Chabha and Amer, it is definitely the absolute little corner of the novel where it is possible to see how little love sentiment is made in the Kabyle society of the bygone time. What is striking then is the harshness of the mentality of the Kabyle people described by Mouloud Feraoun.

As you wander in the village, one can deeply be touched by all these characters, all human, confronted with their duties, their honour, propriety while fighting and repressing their feelings and urges as best they can.

What worth to be added, is that the reader can be touched by Marie, the tharoumith, who fought to adapt herself to know conditions of the Kabyle life. The challenge that was set to Marie was the fact how she could behave beneath a community with different social codes, a different culture which was absolutely distinct from hers. Another impediment was the linguistic one which stood high as a constraint for Marie to understand and to be understood by the mob there.

All this is beautifully described by Mouloud Feraoun in this sumptuous novel feather soft and delicate but realistic. The novel is then composed of several untitled chapters of a few pages each, the author warns the reader at the beginning of the story that the latter is inspired by real facts. It deals with several themes: honour, family, revenge, exile...

It would be a surprise for the reader by this irony of fate which makes Amer, considered guilty of the murder of his cousin in a mine, who was killed in a mine and seemingly with premeditation. Slimane would have finally avenged but there let the life also. "The earth gives life, gives blood but also takes it back. Finally, the earth has primacy over the blood".

3.11 Demystification of Mimicry in Land and Blood

In novels, it is significantly important to assert that mimicry can be found differently as it is indicated by the concept itself to describe how a character feels a person should act and behaves in the community this person lives in. Most definitely, a shift happens to occur from the old to the society. This shift is underlined by the fact that a person needs to become another person to get something out of life.

Amer as well as the other characters who were agents of all the events of Land and Blood invariably struggled to be part of the connotative society Ighil-Nezman that denoted their Berber identity that was mainly made of their special traits, tradition and customs.

Authentically Amer and his wife Marie are the vivid illustration in Land and Blood. Once in France, Amer wanted to be an important and prominent member of the French society and went to great length in order to be utterly integrated in the French community where he worked as a miner, i.e., he tried to mimic people of the host country. He pushed himself to become a man who is needed to contribute to the welfare of the country. And so that happened in a long term run. He actually, got imbued by the French civilisational and cultural traits.

His societal position as an immigrant who belonged to a privileged minority provided him with the ability to distinguish and to be aware of his position towards the coloniser.

When that comes to Marie, the image is completely reversed, since the setting is no longer France but Algeria.

3.11.1 Mimicry in Land and Blood

As an imminent and additional part of the empirical phase, subsequently some extracts were selected from the novel from which mimicry as a concept of postcolonial literature is sorted out. Hereby, this method is adopted purposefully for a prominent provision of analytical and critical linguistic aspects that characterise the in-depth literary assumptions.

> Le monsieur convenait bien a la dame ; lui aussi portait beau, quoique son teint ne fut pas très clair. Il n'avait ni moustache, ni coiffure mais les enfants l'identifièrent des qu'il rencontra des hommes(Feraoun : 6)

> The gentleman was well suited to the lady; he too was good-looking, although his complexion wasn't very light. He did not have a moustache or a hat, but children knew who he was as soon as he met up with the men of the village (Feraoun :3-4)

Mimicry is quite noticeable in the extract above since its premises quite overlap the state of Amer's physical appearance. The first mimic is well shown on the face he wears. A face well shaved with no moustache as this counterturns the traits of this indigenous. Putting a suit also provokes mesmerising from the part of the village inhabitants. Side by side, the couple's imitation to the French was so acute, that Amer with his dark complexion quite fits the relation with his good looking and authentic French like demarche.

> Ima Kamouma est brave, mais sait-on jamais ?
>
> C'est une vielle âpres tout. Moi, je ne réponds de rien, à partir du jour ou elles se comprendront.
>
> "Avec une française, il faut marcher droit et être docile comme un mouton. On dit qu'elle s'est imposée à Amer. C'est elle qui a voulu venir (Feraoun :36)

> Ima Kamouma is nice, but can we know for certain? She is an old lady, after all. We'll see when they really start to understand each other.
>
> "With a French woman, you have to be meek as a lamb. They say she is the one who made Amer come back." (Feraoun :28)

Mimicry is revealed in this extract by Mouloud Feraoun as a linguistically oriented interpretation. To be meek as a lamb is a descriptive connotation the Algerian should hold when with French. Therefore mimicry is expressed through some verbal instances which denote that the Algerians mimic the French in every walk of life.

> Nous vivrons simplement et nous serons ici plus tranquilles qu'ailleurs. Voilà. Et trêve de discours ! Je vois sur le chemin trois femmes qu'il me faut rattraper. Et allons voir chez nous ce que fait maman… Comment dites-vous ?
>
> - Ima.
> - Oui, allons voir ima. (Feraoun :48)
>
> We will live simply, and we will be at peace here more so than anywhere else. So there! No more speeches! I see three ladies on the path, and I need to catch up to them. Let's go see what Mother is doing … How do you say it?
>
> - Ima.
> - Yes, let's go see Ima.(Feraoun:38)

As evidence indicates there is a subtle conceit in the discourse of Marie the French lady when mimicking the Algerian vernacular by uttering the word 'Ima' which stands for 'mother'. Conceivable as it appears, this is a linguistic imitation with view to a certain willingness to get integrated.

Tout le monde connait le petit poème de neuf vers qui commence ainsi :

Quand il était en France
Elle fréquentait les ravins
À présent elle s'entoure de murs
Il paie une bonne pour l'eau…

Il est vrai que certains manquent de retenue. Effectivement, quand ils étaient en France, ils oubliaient tout, leurs femmes étaient libres. Mais, des leurs retours ils se rattrapent effrontément. P.160.

Everybody knows the short poem that goes:

When he was in France
She went about the paths
Now she is surrounded by four walls
He pays a maid to fetch the water…

It is true that some people have no self-restraint. Indeed, when they were in France, they forgot everything, their wives were free. But upon their return, they shamelessly change their ways (Feraoun:132).

Mimicry is as observable as not hidden between the lines. Contextually, in the afore-selected extract, it is quite conspicuous that Amer's didn't give up mimicking in France nor any longer in Ighil-Nezman. When in France, Amer utterly mimicked the French in their overall behaviours of their daily life, likewise in Ighil-Nezman; still he kept sticking to that mimicry. The fact that he brought a maid to his wife is the concrete example of mimicking the French way of living and that, most definitely, never happened before in Ighil-Nezman.

3.12 Identity in Mouloud Feraoun's Novel

The theme of identity is, among all the themes covered in the literary field during the time of colonisation, certainly the most prominent and significant.

Postcolonial literature is characterised by the theme of identity. However, it has not always been treated in the same way in all the novels. Yet, one thing which is undeniable is that the misdeeds of colonisation have been devastating for the people who have suffered. Voices have even risen at the peak moment of colonial rule with the aim of denouncing these actions when observing the damage resulting from this imperialistic action.

> Il n'avait ni moustache, ni coiffure mais les enfants l'identifièrent des qu'il rencontra des hommes. Le premier qui vint à lui baisa sa tête et sa main (Feraoun :6)
>
> He did not have a moustache or a hat, but children knew who he was as soon as he met up with the men of the village. The first come to greet him, with a kiss on his head and hand (Feraoun:3.4)

Identity is a substantive element in the making of the in depths of the novel. A postcolonial novel devoid of the identity of the people, who make the social and cultural scenes, can no longer be considered as a novel.

One of the primordial aspects of identity, in Algeria generally and Kabylia particularly, is the kissing of the head and the hands. This, most definitely, denotes and connotes wisdom, obedience, respect and subjugation among all members of the community and no man is no exception. Identity is more or less is omnipresent in Feraoun's novel Land and Blood since it is not only a formal and authentic reflection of Ighil-Nezman's land but makes the expending social and cultural circle.

> Le jour du marché on pouvait rencontrer sur la route la longue silhouette de Kaci. Il s'en allait de bon matin de son pas mesuré de vieillard, la tête sous le capuchon, un bâton a la main, le sac en peau de mouton dissimulé sous le burnous (Feraoun :20)
>
> On market day, his tall silhouette could be seen on the road. He left early that day with his careful step, a hood pulled over his

> head, carrying a walking stick and a lambskin pouch hidden under his burnousp(Feraoun :15)

The way of people are clad, makes a vestimentory distinction and therefore fulfils their formal identity. Ighil-Nezman and elsewhere in Algerian men and women especially of a certain age wear special cloths according to the weather or the climate of each season. For instance the burnous outstandingly symbolises both manhood and elegance, and at the same time a protection against the cold of the heights of the Djurdjura. Feraoun purposefully used Berber words in his novel Land and Blood so as to prove the readership that voicing Berber words is by all means a way of sticking to the Kabyle identity. Thereby, the linguistic identity is prevalent throughout the whole novel.

> Chacun se contente de soulager la misère non de s'y plonger. Mahomet, pour ne pas être en reste, a imposé à ses fideles un jeûne prolongé de façon à leur bien faire sentir les affres de la faim. (Feraoun :18)
>
> Everyone is content to try to relieve the suffering of the wretched, but not to join their ranks. Mohamed, in order not to be outdone, imposed a prolonged fast on his followers so that too can feel the torments of hunger. (Feraoun :14)

As religion is in no way can it is dissociated since it offers worshipers spiritual comfort and trustworthy beliefs. Their attitudes are invariably constant and rigorous and can never be, in any case, vulnerable to any trouble from outsiders. In fact, no one, nothing, no circumstance can distort their thorough abnegation to religious issues. Whether a known or an unknown prophetic Hadith, would strengthen their faith and make them re-enact their worship.

The example of prolonging fasting quite illustrates what is mentioned above and therefore shows that these people strongly stick wholeheartedly to their

religious practices and never disobey what is recited in the Holy Koran and that makes their ineluctable eternal religious identity.

The representational language of literary passages engages and compels the learners and their emotions, likewise their cognitive ability. Literary works aid learners to exploit their creative thinking and increase their creativeness. In this area of interest, postcolonial literature come and imposes itself as the purveyor of thoughts, assumptions, attitudes and most of all the epistemological beliefs that learners acquire and hold in their minds and souls through the readings of postcolonial literary productions. They are as well yield learners to raise in their researches the issues of colonisation, imperialism as well as issues of orientalism and identity.

3.14 Conclusion

The ground laid on this chapter, was mainly made of concrete aspects of a critical study which built the whole analysis of the novel by the extracts which provided clear images of the concepts sought to constitute the study. As afore-mentioned, the plot summary of the novel is the constituent which entirely upholds the analysis and gives us and in depth understanding of the social, political and cultural life prevailing at the time and the setting of the writing of novel. Also, the book was presented in its form and content which could help the reader depict the hidden aspects of the novel. Furthermore, the assertive backing ups of this study were the following elements: the Other "coloniser" in the society of Self "colonised" and the Self in the society of Other, Identity as an irreproachable concept which proved the existence of the indigenous and how these imitate the coloniser mainly and namely, linguistically and ways of dressing and that is known and underlined as Mimicry.

The platform overwhich this study is backed up is essentially and emphatically on Otherness which describes and illustrates holistically the internal aspects of the postcolonial novel.

General Conclusion

General Conclusion

Evidence highlights that "post-colonial" would designate any literary production after colonisation in a given nation. According to this point of view, postcolonial literature would designate national literatures whose emergence varies according to the time these nations got the independence.

Colonisation is also defined as an imperial practice that is to say as the action of a centre on peripheries which are set to be geographical peripheries, but, more importantly, mental. This ranges an absolute existence of interferences common to many territories marked by specific and distinct national characteristics, that of their emergence from a period of colonisation and affirming themselves by marking their distance from the colonial empires.

Consequently, post colonialism is first and foremost a critique of euro centrism, which tends to reduce the rest of the world to the status of object of analysis, while having the monopoly of theoretical and academic fields. It is worthy to say that the most prominent figures in postcolonial literature are undoubtedly Homi Bhabha, Edward Said, Frantz Fanon and Gayatri Spivak. These outstanding figures of postcolonial literature focused on imperialistic manipulation of the coloniser. They in fact, wished to describe these manipulations and prescribe to the readership ways of behaviour to dehumanising values which characterised the actions and practices by the political stances that were exerted throughout the territories.

This humble work has brought to evidence clear images by form and content of what was dissimulated by using force of words and weapons. In fact, all along the years of colonising had crushed the Algerian population so as to uproot their language their religion, their culture and most definitely their identity. Seeing at many facets, this dissertation has been divided into three chapters. It has been trying to undertake some facts, some events

whether social or political in order to straightforwardly establish an immediate coverage of the making and the backing up of postcolonial literature in general.

The first chapter has laid an emphasis on literature review which consisted of many items such as the linguistic, the cultural, the political and the academic. These items characterised the life in the colonised Algeria. Common sense says and methodologically speaking the procedure was from broad to specific. The assumption was made from the listing of global postcolonial works hitherto the post Algerian revolution. The elements gathered in this chapter worthwhile in their content, contributed invariably to shade a holistic structure of the depth of life in the time of postcolonial literary production. At the outset of this era authors like Mohammed Dib, Kateb Yacine, Mouloud Mammeri and Mouloud Feraoun, fuelled significant, worldwide recognised literary masterpieces which enabled people all over the world to demystify and to be aware of the disgraceful practices which had the attention to make a whole people literally crumble. Many a concept has been underlined in this chapter such as: eurocentricism, orientalism, otherness, ambivalence, identity and mimicry.

The second chapter, in width and depth, has been a situational analysis that marked the Algerian social, political, linguistic and cultural life. Henceforth, the elements discussed in this chapter were mainly listed as follow: The French Policy towards Algerian, Culture at the Time of Colonisation, The Algerian Society in the Time of Colonisation, and The Intercultural Aspects of the French Language in the Algerian literature.

Moreover, more emphases have been laid on the general characteristics of the Algerian literature written in the French language. A good example that illustrates this is the Algerianist literary movements, who were mainly writers of chronicles who in their turn made special school of Algerian writers called ‘Ecole d’Alger’. This was supported by the efforts

made by these Algerians to create an indigenous literature. Meanwhile a political contestation was proclaimed on the fact that the Algerians needed to run their country and release it from the harsh grips of colonisation. The ultimate upshot has been let to the main frame of this chapter which has consisted undoubtedly of Mouloud Feraoun's biography, his studies and professional career wound up by his assassination.

The third chapter, however, has been distinctively structured. It has, albeit, reflected a rather influential empirical study that has been purposefully elaborated to adopt a conventional research structure based upon the state of the art which has been the depicting of 'Otherness', 'Identity' and 'Mimicry' from the novel Land and Blood written by Mouloud Feraoun. As a starting point, a plot summary has been meant to cover the whole and in depth understanding of the events that framed the novel.

The first highlighted concept which can in no way be viewed discretely from the analysis of the extracts is 'Otherness" which intentionally triggered a special corner of the study. It has been, in fact, an a-priori study which cannot be dissociated since writers of this genre have gone to great length to distinguish between the Other and the Self and vice versa. Furthermore, Otherness has been described as a yell to the whole world that Algerians are the natives of Algeria exist as human beings and could stand for their rights.

Another primordial aspect of this research work is identity to which has been devoted an entire part of this phase. Although, the French wanted to deprive the Algerians from their social codes by uprooting their identity, these fought fearlessly and fiercely with their swords and their pen. However, success was really their alien.

Mimicry on another stand and as a conceptual element to have reflection on the specifity as stated by Homi Bhabha of postcolonial literary productions has been underlined as a special focus in the present work.

As revealed in the title of this research work 'Otherness' stands as a premium. As worthy as to note, this concept has, emphatically and essentially, had a concerted attention which has taken a great part of this study. Given that, postcolonial writers had all of them used the French language to write their novels, 'Mimicry' was constantly imbued in their writings so as to show others elsewhere that it is compulsory for them to imply it. It appears in fact one of the elusive and effective strategies of colonial power and knowledge. It is, also, valued by writers as the desire for a reformed, recognisable other, as being different that is almost the same but not quite. As an expanding and outer aspect of this research work, the teaching of postcolonial literature, as an academic content, has come to provide the research with a backup which can constitute itself an academic entity.

It should be pointed out that this research work has been founded on special concepts that are Otherness, Mimicry and Identity. Other than these, postcolonial literature is known to have adopted a multiciplicity of criteria that are considered as concepts forwarded by postcolonial novelists to their readership that cause to produce well rounded postcolonial novels. This ultimately has made this research somehow somewhere limited. Accordingly, this research work has only and mainly endeavoured to rely on the concepts mentioned above, so as to give the other researchers to expand it to further ends.

All too often, the concepts of postcolonial literature are many and diverse and they have not been included in this work. These are Orientalism, Eurocentrism, Ambivalence, and Hybridity which could be unquestionable elements of an eventual research. So far so long, if another postcolonial

research is carried out making inclusive these, it would turn to a groundbreaking asset.

As research evidence indicates, it is striving to look at the possible limitations of our research work. Admittedly, the levels of analyses that contributed to the making of this research work can, in no way, be exhaustive since much more knowledge can be stated and a wide range of items and sections on different dimensions of these literary concepts can also be involved in this study.

In a nutshell, we wish the research work has fulfilled the purpose in view and we also wish that will there be a continuation or a kind of an extension of more analytical studies on the Algerian postcolonial literature which has proved to be so assertive and so situation depicting. Another wish lays on the ground of academic supervision on postcolonial literary issues to be planned in our department so as to students who are interested in this field could embark it. The question that might be raised in this context is: Could postcolonial literature studies enhance students to carry out further researches to further ends? If so what could they be?

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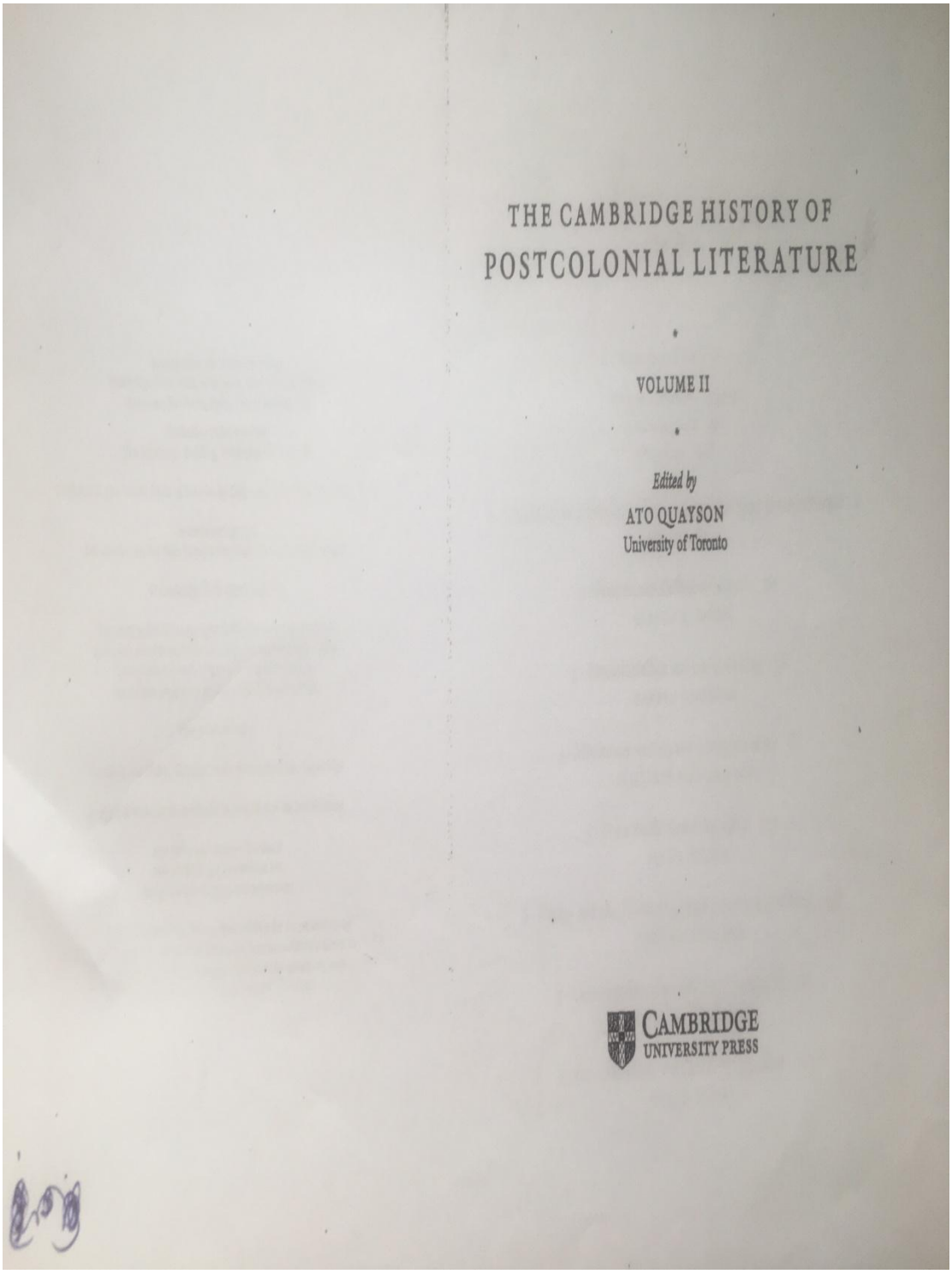
Appendices

Appendix 1



THE CAMBRIDGE HISTORY OF
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Fanon, Memmi, Glissant and postcolonial writing

ANJALI PRABHU

Frantz Fanon, Albert Memmi and Édouard Glissant are three creative thinkers who share something of a common *Weltanschauung*. Without taking the more extreme definition from Freud that the latter is the unified solution as generated from a particular perspective of all the problems of the universe, certainly the centrality of the colonial encounter with otherness forms the overt structuring factor for the worldview of each of these formidable intellectuals. However, their creative paths would take different form. The themes that stage the encounter and the timbre of the voice of otherness in the texts of these intellectuals prove to be quite different in each case. In this chapter I will consider the oeuvre of these thinkers as together forming an aesthetic corpus that anticipates the transnational aspirations of a range of postcolonial francophone writers of encounter.

A defining moment: literary history and the theme of encounter

In considering this material historically I am reminded of Walter Benjamin's idea that:

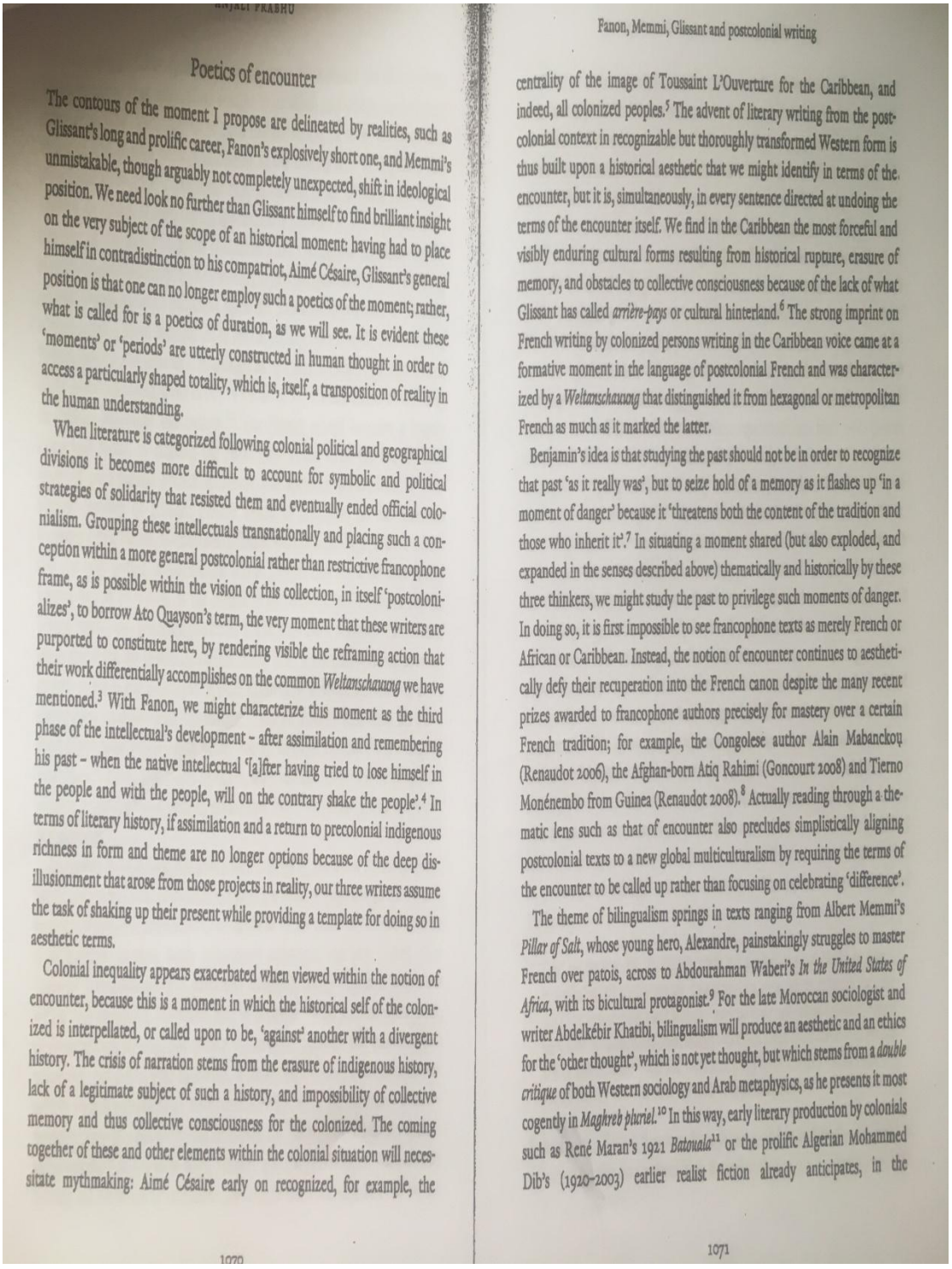
> Thinking involves not only the movement of thoughts but their arrest as well. Where thinking suddenly stops in a constellation saturated with tensions, it gives that constellation a shock, by which thinking crystallizes into a monad… In this structure [the historicist materialist] recognizes the sign of a messianic arrest of happening, or (to put it differently) a revolutionary chance in the fight for the oppressed past. He takes cognizance of it in order to blast a specific era out of the homogenous course of history.[1]

This moment of arrest has been translated diversely but it is the *Jetztzeit* – or literally the time of now or the now-time – which becomes a time of recognition of the unfulfilled potentialities of the past. For Benjamin, it is not simply

that the past illuminates the present or vice-versa. Rather, a particular image brings together the moment of the past with the time of the present in the form of a constellation, which implies, primarily, a form of relation by which these entities are held together and produce a particular coherence. To envisage these writers as occupying a generative space for a vast array of texts presents a way to seize a moment, so to speak, in literary history, and blast open the space of national literatures while creating a new constellation or set of relations. It is also to undo a strictly chronological understanding of a section of postcolonial literature. However, it is important to note that such an act of framing is not purely idealistic, nor arbitrary. It is aided, even suggested, by various historical/biographical realities related to the 'moment' of these three writers who belong to approximately the same generation – all of them being born in the 1920s.

Another important aspect that this framing is able to capture is the fundamental importance of these thinkers to decolonizing processes and the reciprocal importance of that moment to the thought of these and other *évolués*. Each of these men, all of whom were born into the period of dissent, provides unique experiential and intellectual ways of battling with colonial realities and combating their dominating force. In each of them one finds a transformation of the aesthetic experience of writing/reading into an ethical experience of solidarity. In this sense, the different intellectual and experiential unfolding of the moment represents not just different possibilities of reaction, in each case, but more importantly, different *Weltanschauungen* that constellate that same colonial moment differentially.

In considering Memmi alongside Glissant and Fanon in literary history, the most obvious de-linking that occurs is of an area-specific order. Normally, in overviews or anthologies, one would find Fanon and Glissant under 'Caribbean' and Memmi either under 'North Africa' or, in nation-specific organization, under 'Tunisia'. In Patrick Corcoran's informative introduction to francophone literature, for example, we find Memmi and Fanon/Glissant under Maghreb and Caribbean, respectively.[2] Clearly, there is reason to use area-specific organization to understand chronological differences in the political history of specific regions and to be able to situate intellectuals within that history. But in truly accounting historically for the way literary writing emerged in postcolonial 'voice' the more wide-angle-look allows accounting of personal and theoretical interconnections amongst these intellectuals. It also provides a more accurate sense of common language usage and deployment of categories and concepts that came to be available to, and invented by, the francophone writers who created them.



Poetics of encounter

The contours of the moment I propose are delineated by realities, such as Glissant's long and prolific career, Fanon's explosively short one, and Memmi's unmistakable, though arguably not completely unexpected, shift in ideological position. We need look no further than Glissant himself to find brilliant insight on the very subject of the scope of an historical moment: having had to place himself in contradistinction to his compatriot, Aimé Césaire, Glissant's general position is that one can no longer employ such a poetics of the moment; rather, what is called for is a poetics of duration, as we will see. It is evident these 'moments' or 'periods' are utterly constructed in human thought in order to access a particularly shaped totality, which is, itself, a transposition of reality in the human understanding.

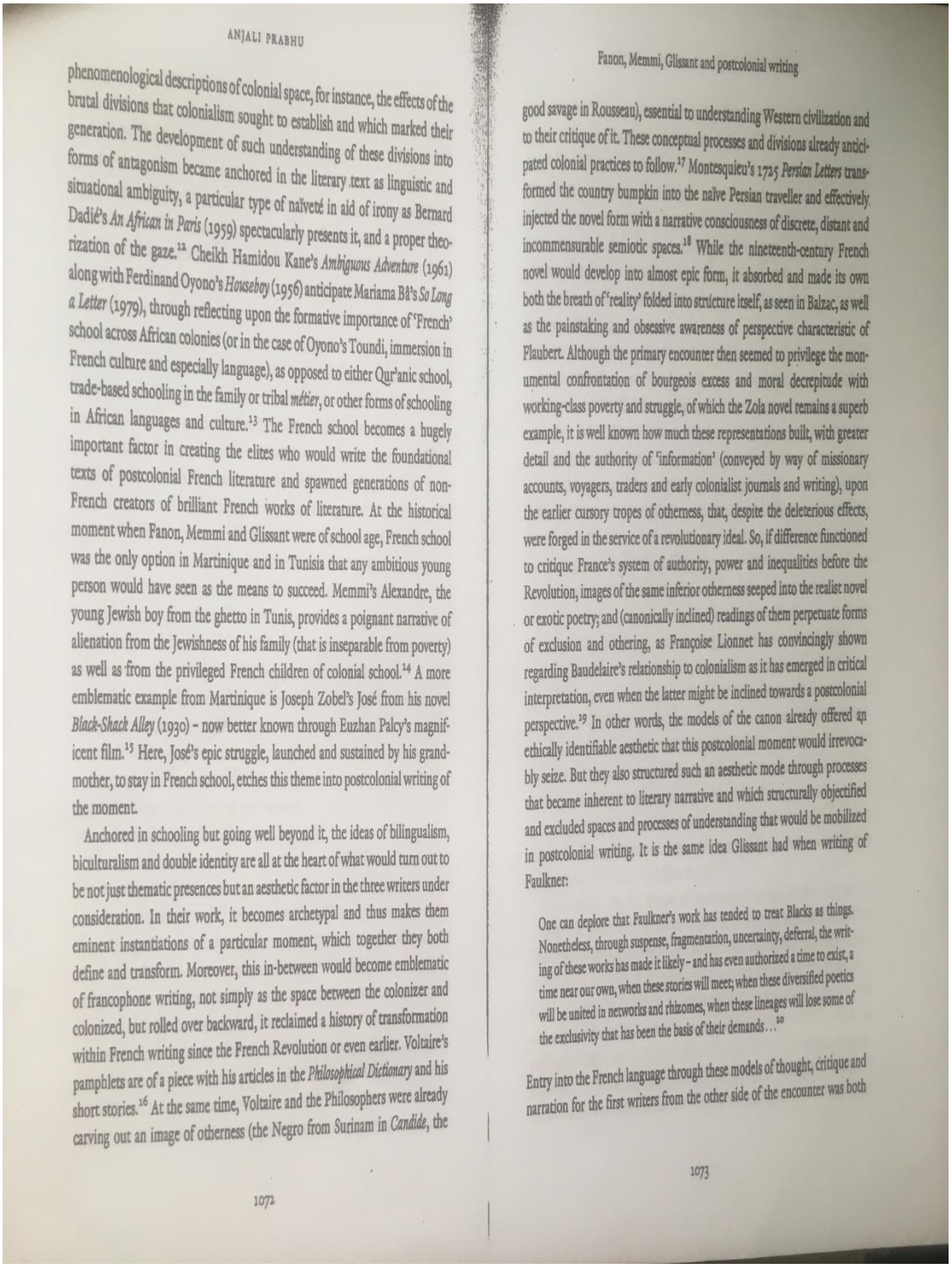
When literature is categorized following colonial political and geographical divisions it becomes more difficult to account for symbolic and political strategies of solidarity that resisted them and eventually ended official colonialism. Grouping these intellectuals transnationally and placing such a conception within a more general postcolonial rather than restrictive francophone frame, as is possible within the vision of this collection, in itself 'postcolonializes', to borrow Ato Quayson's term, the very moment that these writers are purported to constitute here, by rendering visible the reframing action that their work differentially accomplishes on the common *Weltanschauung* we have mentioned.[3] With Fanon, we might characterize this moment as the third phase of the intellectual's development – after assimilation and remembering his past – when the native intellectual '[a]fter having tried to lose himself in the people and with the people, will on the contrary shake the people'.[4] In terms of literary history, if assimilation and a return to precolonial indigenous richness in form and theme are no longer options because of the deep disillusionment that arose from those projects in reality, our three writers assume the task of shaking up their present while providing a template for doing so in aesthetic terms.

Colonial inequality appears exacerbated when viewed within the notion of encounter, because this is a moment in which the historical self of the colonized is interpellated, or called upon to be, 'against' another with a divergent history. The crisis of narration stems from the erasure of indigenous history, lack of a legitimate subject of such a history, and impossibility of collective memory and thus collective consciousness for the colonized. The coming together of these and other elements within the colonial situation will necessitate mythmaking: Aimé Césaire early on recognized, for example, the

centrality of the image of Toussaint L'Ouverture for the Caribbean, and indeed, all colonized peoples.[5] The advent of literary writing from the postcolonial context in recognizable but thoroughly transformed Western form is thus built upon a historical aesthetic that we might identify in terms of the encounter, but it is, simultaneously, in every sentence directed at undoing the terms of the encounter itself. We find in the Caribbean the most forceful and visibly enduring cultural forms resulting from historical rupture, erasure of memory, and obstacles to collective consciousness because of the lack of what Glissant has called *arrière-pays* or cultural hinterland.[6] The strong imprint on French writing by colonized persons writing in the Caribbean voice came at a formative moment in the language of postcolonial French and was characterized by a *Weltanschauung* that distinguished it from hexagonal or metropolitan French as much as it marked the latter.

Benjamin's idea is that studying the past should not be in order to recognize that past 'as it really was', but to seize hold of a memory as it flashes up 'in a moment of danger' because it 'threatens both the content of the tradition and those who inherit it'.[7] In situating a moment shared (but also exploded, and expanded in the senses described above) thematically and historically by these three thinkers, we might study the past to privilege such moments of danger. In doing so, it is first impossible to see francophone texts as merely French or African or Caribbean. Instead, the notion of encounter continues to aesthetically defy their recuperation into the French canon despite the many recent prizes awarded to francophone authors precisely for mastery over a certain French tradition; for example, the Congolese author Alain Mabanckou (Renaudot 2006), the Afghan-born Atiq Rahimi (Goncourt 2008) and Tierno Monénembo from Guinea (Renaudot 2008).[8] Actually reading through a thematic lens such as that of encounter also precludes simplistically aligning postcolonial texts to a new global multiculturalism by requiring the terms of the encounter to be called up rather than focusing on celebrating 'difference'.

The theme of bilingualism springs in texts ranging from Albert Memmi's *Pillar of Salt*, whose young hero, Alexandre, painstakingly struggles to master French over patois, across to Abdourahman Waberi's *In the United States of Africa*, with its bicultural protagonist.[9] For the late Moroccan sociologist and writer Abdelkébir Khatibi, bilingualism will produce an aesthetic and an ethics for the 'other thought', which is not yet thought, but which stems from a *double critique* of both Western sociology and Arab metaphysics, as he presents it most cogently in *Maghreb pluriel*.[10] In this way, early literary production by colonials such as René Maran's 1921 *Batouala*[11] or the prolific Algerian Mohammed Dib's (1920–2003) earlier realist fiction already anticipates, in the



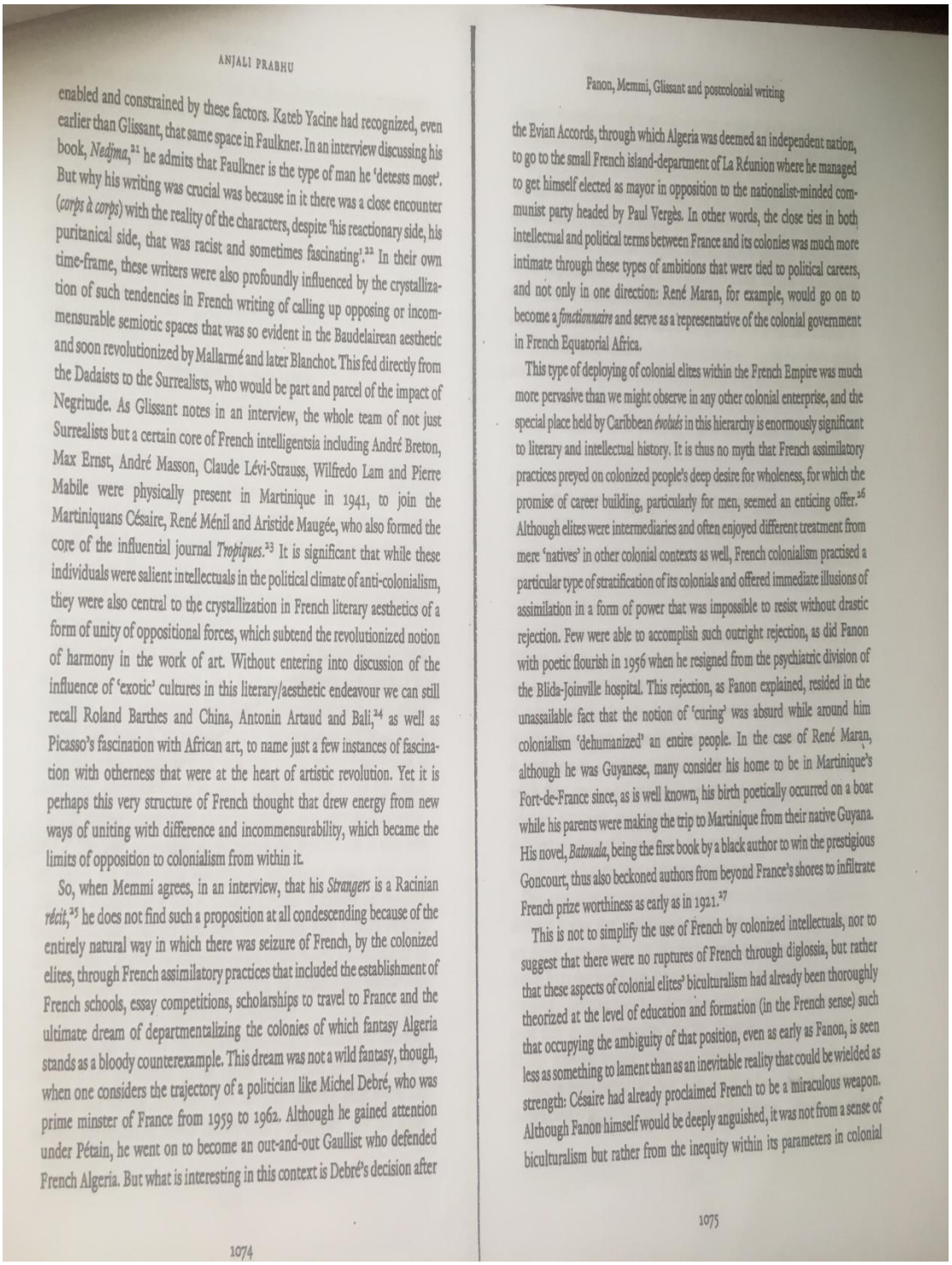
phenomenological descriptions of colonial space, for instance, the effects of the brutal divisions that colonialism sought to establish and which marked their generation. The development of such understanding of these divisions into forms of antagonism became anchored in the literary text as linguistic and situational ambiguity, a particular type of naïveté in aid of irony as Bernard Dadié's *An African in Paris* (1959) spectacularly presents it, and a proper theorization of the gaze.[12] Cheikh Hamidou Kane's *Ambiguous Adventure* (1961) along with Ferdinand Oyono's *Houseboy* (1956) anticipate Mariama Bâ's *So Long a Letter* (1979), through reflecting upon the formative importance of 'French' school across African colonies (or in the case of Oyono's Toundi, immersion in French culture and especially language), as opposed to either Qur'anic school, trade-based schooling in the family or tribal *métier*, or other forms of schooling in African languages and culture.[13] The French school becomes a hugely important factor in creating the elites who would write the foundational texts of postcolonial French literature and spawned generations of non-French creators of brilliant French works of literature. At the historical moment when Fanon, Memmi and Glissant were of school age, French school was the only option in Martinique and in Tunisia that any ambitious young person would have seen as the means to succeed. Memmi's Alexandre, the young Jewish boy from the ghetto in Tunis, provides a poignant narrative of alienation from the Jewishness of his family (that is inseparable from poverty) as well as from the privileged French children of colonial school.[14] A more emblematic example from Martinique is Joseph Zobel's José from his novel *Black-Shack Alley* (1930) – now better known through Euzhan Palcy's magnificent film.[15] Here, José's epic struggle, launched and sustained by his grandmother, to stay in French school, etches this theme into postcolonial writing of the moment.

Anchored in schooling but going well beyond it, the ideas of bilingualism, biculturalism and double identity are all at the heart of what would turn out to be not just thematic presences but an aesthetic factor in the three writers under consideration. In their work, it becomes archetypal and thus makes them eminent instantiations of a particular moment, which together they both define and transform. Moreover, this in-between would become emblematic of francophone writing, not simply as the space between the colonizer and colonized, but rolled over backward, it reclaimed a history of transformation within French writing since the French Revolution or even earlier. Voltaire's pamphlets are of a piece with his articles in the *Philosophical Dictionary* and his short stories.[16] At the same time, Voltaire and the Philosophers were already carving out an image of otherness (the Negro from Surinam in *Candide*, the

good savage in Rousseau), essential to understanding Western civilization and to their critique of it. These conceptual processes and divisions already anticipated colonial practices to follow.[17] Montesquieu's 1725 *Persian Letters* transformed the country bumpkin into the naïve Persian traveller and effectively injected the novel form with a narrative consciousness of discrete, distant and incommensurable semiotic spaces.[18] While the nineteenth-century French novel would develop into almost epic form, it absorbed and made its own both the breath of 'reality' folded into structure itself, as seen in Balzac, as well as the painstaking and obsessive awareness of perspective characteristic of Flaubert. Although the primary encounter then seemed to privilege the monumental confrontation of bourgeois excess and moral decrepitude with working-class poverty and struggle, of which the Zola novel remains a superb example, it is well known how much these representations built, with greater detail and the authority of 'information' (conveyed by way of missionary accounts, voyagers, traders and early colonialist journals and writing), upon the earlier cursory tropes of otherness, that, despite the deleterious effects, were forged in the service of a revolutionary ideal. So, if difference functioned to critique France's system of authority, power and inequalities before the Revolution, images of the same inferior otherness seeped into the realist novel or exotic poetry; and (canonically inclined) readings of them perpetuate forms of exclusion and othering, as Françoise Lionnet has convincingly shown regarding Baudelaire's relationship to colonialism as it has emerged in critical interpretation, even when the latter might be inclined towards a postcolonial perspective.[19] In other words, the models of the canon already offered an ethically identifiable aesthetic that this postcolonial moment would irrevocably seize. But they also structured such an aesthetic mode through processes that became inherent to literary narrative and which structurally objectified and excluded spaces and processes of understanding that would be mobilized in postcolonial writing. It is the same idea Glissant had when writing of Faulkner:

> One can deplore that Faulkner's work has tended to treat Blacks as things. Nonetheless, through suspense, fragmentation, uncertainty, deferral, the writing of these works has made it likely – and has even authorized a time to exist, a time near our own, when these stories will meet; when these diversified poetics will be united in networks and rhizomes, when these lineages will lose some of the exclusivity that has been the basis of their demands…[20]

Entry into the French language through these models of thought, critique and narration for the first writers from the other side of the encounter was both



enabled and constrained by these factors. Kateb Yacine had recognized, even earlier than Glissant, that same space in Faulkner. In an interview discussing his book, *Nedjma*,[21] he admits that Faulkner is the type of man he 'detests most'. But why his writing was crucial was because in it there was a close encounter (*corps à corps*) with the reality of the characters, despite 'his reactionary side, his puritanical side, that was racist and sometimes fascinating'.[22] In their own time-frame, these writers were also profoundly influenced by the crystallization of such tendencies in French writing of calling up opposing or incommensurable semiotic spaces that was so evident in the Baudelairean aesthetic and soon revolutionized by Mallarmé and later Blanchot. This fed directly from the Dadaists to the Surrealists, who would be part and parcel of the impact of Negritude. As Glissant notes in an interview, the whole team of not just Surrealists but a certain core of French intelligentsia including André Breton, Max Ernst, André Masson, Claude Lévi-Strauss, Wilfredo Lam and Pierre Mabile were physically present in Martinique in 1941, to join the Martiniquans Césaire, René Ménil and Aristide Maugée, who also formed the core of the influential journal *Tropiques*.[23] It is significant that while these individuals were salient intellectuals in the political climate of anti-colonialism, they were also central to the crystallization in French literary aesthetics of a form of unity of oppositional forces, which subtend the revolutionized notion of harmony in the work of art. Without entering into discussion of the influence of 'exotic' cultures in this literary/aesthetic endeavour we can still recall Roland Barthes and China, Antonin Artaud and Bali,[24] as well as Picasso's fascination with African art, to name just a few instances of fascination with otherness that were at the heart of artistic revolution. Yet it is perhaps this very structure of French thought that drew energy from new ways of uniting with difference and incommensurability, which became the limits of opposition to colonialism from within it.

So, when Memmi agrees, in an interview, that his *Strangers* is a Racinian *récit*,[25] he does not find such a proposition at all condescending because of the entirely natural way in which there was seizure of French, by the colonized elites, through French assimilatory practices that included the establishment of French schools, essay competitions, scholarships to travel to France and the ultimate dream of departmentalizing the colonies of which fantasy Algeria stands as a bloody counterexample. This dream was not a wild fantasy, though, when one considers the trajectory of a politician like Michel Debré, who was prime minster of France from 1959 to 1962. Although he gained attention under Pétain, he went on to become an out-and-out Gaullist who defended French Algeria. But what is interesting in this context is Debré's decision after

the Evian Accords, through which Algeria was deemed an independent nation, to go to the small French island-department of La Réunion where he managed to get himself elected as mayor in opposition to the nationalist-minded communist party headed by Paul Vergès. In other words, the close ties in both intellectual and political terms between France and its colonies was much more intimate through these types of ambitions that were tied to political careers, and not only in one direction: René Maran, for example, would go on to become a *fonctionnaire* and serve as a representative of the colonial government in French Equatorial Africa.

This type of deploying of colonial elites within the French Empire was much more pervasive than we might observe in any other colonial enterprise, and the special place held by Caribbean *évolués* in this hierarchy is enormously significant to literary and intellectual history. It is thus no myth that French assimilatory practices preyed on colonized people's deep desire for wholeness, for which the promise of career building, particularly for men, seemed an enticing offer.[26] Although elites were intermediaries and often enjoyed different treatment from mere 'natives' in other colonial contexts as well, French colonialism practised a particular type of stratification of its colonials and offered immediate illusions of assimilation in a form of power that was impossible to resist without drastic rejection. Few were able to accomplish such outright rejection, as did Fanon with poetic flourish in 1956 when he resigned from the psychiatric division of the Blida-Joinville hospital. This rejection, as Fanon explained, resided in the unassailable fact that the notion of 'curing' was absurd while around him colonialism 'dehumanized' an entire people. In the case of René Maran, although he was Guyanese, many consider his home to be in Martinique's Fort-de-France since, as is well known, his birth poetically occurred on a boat while his parents were making the trip to Martinique from their native Guyana. His novel, *Batouala*, being the first book by a black author to win the prestigious Goncourt, thus also beckoned authors from beyond France's shores to infiltrate French prize worthiness as early as in 1921.[27]

This is not to simplify the use of French by colonized intellectuals, nor to suggest that there were no ruptures of French through diglossia, but rather that these aspects of colonial elites' biculturalism had already been thoroughly theorized at the level of education and formation (in the French sense) such that occupying the ambiguity of that position, even as early as Fanon, is seen less as something to lament than as an inevitable reality that could be wielded as strength: Césaire had already proclaimed French to be a miraculous weapon. Although Fanon himself would be deeply anguished, it was not from a sense of biculturalism but rather from the inequity within its parameters in colonial

culture. Such inequity proceeded from the fact of his black body being apprehended in, and interpellated by, white culture.[28] This self-conscious assumption of biculturalism and bilingualism that marked the inception of francophone literature becomes part of a political/aesthetic form at the moment identified in this chapter, and is contended with in diverse ways in the literature that follows. Making encounter central, then, encounter with otherness at the level of self and the gendered, racialized or ethinicized other, with land, with language and with culture, can tell of both a chronological history as well as a more explosive history of moments that can draw together different periods, authors and realities.

Three writers in the mangrove

The mangrove is an apt image, made well known by the Guadeloupean author Maryse Condé in her now canonical *Crossing the Mangrove*, which evokes intersecting realities without privileging a centre, and whose beginning and end are not the prerogatives of any observer.[29] Such is Condé's story of Francis Sancher, the ex-colonial whose dead body provokes a series of reflections in the form of 'voices' and thus provides multiple perspectives on an event, on history and on identity. Seeing our three authors in this way amplifies the moment, and indeed destroys it as a singular and contained objectivity, because its compactness cannot be delineated.

Aimé Césaire, who was intimately connected to French thought while sharply aware of his historical place in it as a colonized man, marked the intellectual milieu that would feed francophone writing in the immediate. Michael Dash notes in his introduction to the translation of Glissant's first novel that what Césaire brought with him on his return from France to Martinique, where he would become a professor at the Lycée Schoelcher, was 'this modern notion of the poetic imagination as an instrument of revolution'.[30] The 'best' of francophone writing has also been less easy to align with the trends and movements identified in postcolonial theory. Such texts (Césaire's *Notebook of a Return*, Glissant's *Poetics of Relation* or *Malemort*, Memmi's *Scorpion*, Fanon's *Black Skin, White Masks*, Assia Djebar's *Fantasia*, Kateb Yacine's *Nedjma*, for example) return to the subject and destabilize its self-assuredness.[31] The notion of destabilizing the subject might have become explicitly theorized as revolutionary in hexagonal French thought in the postmodern era, but for these francophone texts, such an aesthetics of openness, ambiguity and the demand for the agency of the reader are compelling in a different way because they have been invented creatively from within the aesthetic constraints of French literary history when they 'met' (to evoke

Glissant's statement on Faulkner's blacks) the reality of the theoretical spaces of otherness. These moves in the postcolonializing process targeted the self-assured white subject in the form of the colonialist, the rigidity of separation between white culture that was inaccessible and any 'other' culture that was inferior, and the central authority vested in colonial power to unmake the myths and stories of entire peoples. This combative impulse, arising more widely in postcolonial writing from urgent realities, imbued the narrative with a sense of responsibility that, actually less easily identifiable in unambiguous form in the francophone text, is recognized in postcolonial criticism as the various forms of social realism. Francophone writing on the whole seems somehow more deeply invested in experimental form and theorizing thought about reality than in direct social critique. It is to Homi Bhabha's credit that what he sought to do in providing a particular version of Fanon to the anglophone world was precisely to liberate the writerly aspect of Fanon, the *jouissance* that would prevent easy recuperation of Fanon in the form of single-line manifestos for violence, against colonialism, for African nationalism, for example.[32] However, Fanon's *jouissance* was also deeply intertwined with real struggle for liberation from historically weighty forms of domination upon his actions, his experiences and his writing. This interconnection between desire and reality, between poetics and politics, between thought and action is the essence of Fanon's creativity. And none other will understand this better than Glissant, who in many ways is Fanon's kindred spirit. What Glissant has sustained in his writing is the poignancy and continued relevance of encounter as an epistemological shock bearing all the force of Fanon's anguished cry before the almost casual 'Look, a negro!'[33] At the same time, Glissant also accomplishes, in some measure, a positive continuation of the utopian elements in Fanon which, there, were articulated in inchoate moments often mistaken for a misinformed humanism, as in Bhabha's reading,[34] but that in Glissant were absorbed and thoroughly theorized in that totalizing movement of reality into thought which is at the heart of the process of what he calls Relation.

Thus, examining the work of these three thinkers as forming a core discourse allows us to view postcolonial writing (here, of the francophone tradition) as not simply responding to the colonial moment, though centrally concerned with it; it can also be seen as an interconnected discourse, which, by virtue of its historical positioning reworks and reinvents notions of the in-between. In this sense their thought incarnates what the Moroccan sociologist Abdelkébir Khatibi famously termed 'unthought thought' or more accurately other thought (*la pensée autre*).[35] Of these three theorists, Fanon has been taken up the most widely across literature and theoretical writing in all languages, while

Glissant's entry into mainstream postcolonial studies has been more tentative. Memmi is less known outside francophone circles although his influence also permeates through his Jewish identity. In the case of Fanon, even in the most transnationally applicable parts of his writing, the particular French context of colonialism and of French language is an ineluctable element of his thought. In fact, it is the basic, humanistically inclined Frenchness of Fanon's thought that would become a thorn in the side of a more postmodernist appropriation of it. The impulse is shared – and not ironically in any way – with the French thinkers of his time and beyond, towards collective good that also sustains notions of French universalism: 'What we choose', wrote Sartre, 'is always the better; and nothing can be better for us unless it is better for all.'[36]

That revolutionary moment of protest preceding formal independences was prolonged through Glissant and Fanon into the aesthetics of a process based in a notion of a progressive totality beyond the moment that these writers themselves could have conceived. And this beyond could not be the fusion of the Negritude moment into that of the proletariat, as per Sartre's analyses in *Black Orpheus*.[37] In Glissant's case, the idea of Relation has a self-referentiality much like Deleuze and Guattari's conception of becoming, which is nothing but itself.[38] Fanon's work carried in it the anticipation of one of the central ideas shared by later strands of postmodernism: and that is, recognition of the constructed nature of our understanding of reality. But it also carries the Marxian impulse, which is far from contrary to the latter, to study how reality as we know it is only a phantom in the process in which objects lose the reality of their (use) value by the changeable nature of exchange value.

Glissant, born in 1928 in Martinique, would begin his career in poetic form and transform his novelistic writing into the poetic aesthetic that for him was born of the contact between man and land. Amongst his early poetic writing from the 1950s, we can signal *Un champ d'îles* and *Les Indes*.[39] As early as this, we see Glissant adopt a different voice in his poetry than might be expected given his activities in France since his arrival in 1946 and his collaboration with other intellectuals involved in the decolonization struggle. Under de Gaulle, he was banned from Martinique until 1965. Before beginning his career in US academic institutions, Glissant established the Institut Martiniquais d'Études, founded the journal *Acoma* and also spent several years as the editor of a UNESCO newsletter from Paris. Particularly in *Les Indes*, which rethinks Columbus's historic arrival in America, Glissant's call for a historical and collective consciousness is already evident; and while this epic poem is dense in its imagery, it prefigures the much later collection of essays published in 1981, and translated by J. Michael Dash as *Caribbean Discourse* as late as 1989.[40]

Likewise Glissant's first novel *La Lézarde* (1958), set in Martinique, would only be translated, again by Dash, in 1985 as the *Ripening*.[41] His most influential essay after the earlier *Intention Poétique* (1969) is probably *Poetics of Relation* (1990).[42] These and other essays as well as his latest fiction record Glissant's continued fascination with processes of creolization that both exemplify his native landscape and inform his intellectual framework and the strong influence of Deleuzian thought.

Fanon was born in Martinique in 1925 and attended the Lycée Schoelcher in the capital, Fort-de-France, at about the same time as Glissant, who would have been younger. Both were profoundly influenced, as were perhaps any young Martiniquans of the time, by the monumental figure of Aimé Césaire (who returned from France to teach at this school). *Black Skin, White Masks* was published in France on the eve of Fanon's departure to Algeria, as head of psychiatry of the Blida-Joinville hospital in Algiers, with the status of a French *fonctionnaire*.[43] He had served in the French army in World War II and then studied in Lyons on a French scholarship. Unfortunately, the plays he is supposed to have written as a student have not been located. From 1956 Fanon was associated with the party newspaper, *El Moujahid*, after he had joined the revolutionary *Front de Libération Nationale* (FLN) in 1954 and he even went to Ghana as the ambassador of the provisional Algerian government. The two works associated most widely with Fanon are *Black Skin, White Masks*, which first appeared in 1952, and *Wretched of the Earth*, which appeared in 1961 with a preface by Sartre, at Fanon's request, in the year he died in Maryland (USA) of leukaemia.[44] *A Dying Colonialism* appeared in 1959 as *L'An cinq de la révolution algérienne*,[45] and contains the famous essay on women in the revolutionary period in Algeria, while *Toward the African Revolution* was published posthumously in 1964 and brings together, amongst other pieces, essays that had appeared in *El Moujahid*.[46]

Born in Tunis in 1920, Albert Memmi grew up near the Jewish ghetto. He began his education at the Hebrew school but by age twelve he went to the French *lycée*. These experiences are documented in the highly autobiographical first novel *Pillar of Salt*.[47] His studies at the University of Algiers were interrupted by Vichy rule, during which he was sent into forced labour in Tunisia. He returned to complete his *licence* in Philosophy in 1943, and in 1946, moved to France. From 1923 French law made it easier for Jews to become French citizens; in 1940, under Vichy rule, Jews were subject to the same laws as in Vichy France, following which there was a full-fledged German presence in Tunisia and deportations to European camps. Memmi returned to Tunis with his French wife, an experience recorded loosely in his second novel, translated

as *Strangers*.[48] Memmi then turned to the essay form: *Colonizer and Colonized* appeared in 1957, followed by *Portrait of a Jew* and *Liberation of the Jew*, both in 1962, and later by *Racism* and *À contre-courants* (Against the Tide).[49] His later fiction includes *Scorpion* and *Désert*.[50] In Paris, Memmi has been affiliated with the *Centre national de recherche scientifique* (CNRS) as well as the Sorbonne and served for many years as president of the French chapter of PEN.

For Fanon it was first the generalizability of colonial domination that interested him as a structural repetition of something like the essence of domination. Fanon's critique of Octave Mannoni's theory of the dependency complex of colonized peoples was based in his opposition to Mannoni's distinctions amongst different forms of racism. He showed inferiority to be a result of colonial domination rather than the cause of it, as Mannoni suggested. Regarding women or the 'masses', Fanon has been critiqued by feminists either for overstating women's role in the revolution or somehow reducing them to silence on the one hand, and on the other, by Neil Lazarus, for example, for not accounting properly for the place of the masses. If Lazarus finds his 'utopian conceptualization of the national liberation struggle'[51] was unfounded because, in hindsight, that is not how things played out for these constituencies, perhaps it is equally possible to see utopia differently. That is, there was nothing utopian (in the sense of unreal or unrealizable) regarding the revolutionary role of women in the struggle as Fanon witnessed it and simultaneously wrote about it. Fanon was able to identify how women were and could be equal agents by assuming such an active stance in the creation and forging of their nation. We might thus say that it is reality that has recorded a failure and retrogression from that revolutionary period, and ask why and how women gave up that possible position forged in the anti-colonial struggle. Madhu Dubey, in her inimitable article, excavates Fanon's text for clarity of analysis regarding the necessity to de-link women from tradition and Europeanism from modernity.[52] This deeply creative and insightful aspect of Fanon's writing was a formative part of the instantiation of postcolonial literature in French. The second lasting mark, which lengthens and opens wide the pre-independence moment, is his conception of this historical process, to which, Fanon writes, 'the unforeseeable should have been opposed'.[53] Seeing reality in its unforeseeable possibility, which is somewhat different from being utopian, becomes essential to the writing form, early in francophone texts.

Memmi, who once wrote literally as the 'colonized' and for the colonized, went through a process, of which the most important point was, one might say, that of moving to France from Tunisia rather than to Israel or anywhere else in the world. Caught up in French intellectual circles, his Jewishness becomes a

dominant factor. In his more recent work, his analyses seem to simply turn on the colonized for the lack of progress made since independence, while he allies himself with a more traditional Jewish position in French thought, which is strongly tied to French Republicanism. He sets up the lack of progress as a result of the colonized simply not 'wanting' to make any effort. Similarly, he accuses the Arab world of not 'wanting' to consider modernization as a way of participating in the universal movement in which all nations are implicated.[54] It did not help Memmi that another self-identified Jew of visibly right-wing orientation, Alain Finkielkraut, would speak to the media from this very position, blaming, as had Memmi more generally in considering France's failed multiculturalism, the black and Arab youth (mostly Muslims) who took part in the 2005 riots. Without going into the details of Memmi's and Finkielkraut's positions, we may note their departure from an established convention of French-Jewish thought (durably anchored in the intellectual tradition of Léon Blum) that has always been linked to left-leaning positions and the idea that French universalism can appeal to and absorb any particularity by the soundness of its universal values. Memmi would never be able to transcend his dismay at being rejected by his Arab brothers within the newly independent Muslim state of Tunisia. This dismay and disappointment become a resentment that his analyses of immigrant behaviour in France will betray, moving him away from his experiences as a Jew *through*, among other things, the experience of poverty and exclusion.

In some ways, one might say that it is Fanon who would espouse the Sartrean idea – from the latter's 1945 *Anti-Semite and Jew* – that the unity of a group comes from a common situation.[55] Memmi would become more invested in the content of Jewishness to combat Sartre's definition that is built strategically through negation, and perhaps somewhat predictably, he would conceive of Israel as a formative solution. In this sense, Memmi is less committed, particularly after his first two novels and his first essay on the colonial situation, to postcolonialize the Jewish position through solidarity as well as through aesthetically bound moves, which we might identify in literary terms in the forms of analogy, metaphor and juxtaposition or various forms of thematic connection between the position of Jews and other dominated populations across history, geography and political boundaries. We might see in this, more generally, the limits to connections that are possible between Jewish experience and thought and postcolonial thought of the same period. Or it might indicate the individual choice or predicament of Memmi to write, in the end, from a Jewish identity rather than a colonized one. Without needing to reduce Memmi's writing to one or the other, it is legitimate to trace a shift in his own thought from a pan-colonized position of solidarity of colonized and dominated peoples to a Jewish perspective regarding historical

persecution from the position of a North African Jew having lived through colonialism and Nazism. In *Portrait of a Jew*, Memmi's take on Jewishness jumps from singular experience to universalisms that lack theoretical and narrative conviction.[56] Following this publication, in the *Liberation of the Jew*, Memmi describes the rupture that Glissant has productively recuperated into form, whereas Memmi ends on a note of despair, returning to a lack of 'content' for Jewishness because of the ruptured history: 'To affirm my Jewishness without giving it a specific content would have been an empty proposition and in the final analysis contradictory';[57] and later 'In the final analysis, to accept being a Jew is to consent to the whole drama, including the cultural drama. And the source of the cultural drama was to be found in language, but the language of the Jew was in bits and pieces, as all his culture was in bits and pieces if there was a culture.'[58] Simply put, as an *évolué* who chose France, Memmi is able to better accomplish liberation from colonial inferiority through language and literary recognition than he is from Jewish victimhood even as an elite. His inability to bring together the two in himself is directly linked to colonial assimilatory practices whereby by all accounts Memmi was successfully assimilated to French status upon his arrival in France, becoming a legitimate resident and a recognized intellectual having won various literary prizes including the Fénéon. His disappointment in discovering that anti-Semitism exists in the workingman and amongst the blacks in Dakar's shantytown is surprising and borders on lamentation.[59] In any event, Memmi states that he has 'been forced to admit that this instinctive solidarity with the downtrodden, which I do not deny and which I shall continue to proclaim will not save me … even if those downtrodden of yesterday were finally to take their revenge; for their cause is not exactly mine'.[60]

Glissant would be translated much later than Fanon and Memmi and his rather opaque writing would keep him from being deployed as an authority as widely as Fanon (often in simplified or contracted form) or even his other well-known Caribbean compatriot Antonio Benítez-Rojo. In fact, he would appeal most to postcolonialists of a decidedly postmodernist inclination. Yet, Glissant would also, like Fanon, provide endless inspiration for a range of writers of the francophone regions, well beyond Caribbean shores. To consider Memmi alongside Fanon and Glissant is to irrevocably tie them to French colonial history and the experience of French assimilatory politics. It is also to acknowledge along a continuum the events in contemporary France as having a deep-seated psychological reality that was of a piece with the economic, political and cultural mode of domination and hegemony of the colonial era, which sparked in these three thinkers, as in a whole generation, an extreme reaction that forever would be the source of their emotional responses and intellectual

enterprises. The transnational frame accords very well with the notion of diaspora in francophone literature, which is theorized and aestheticized saliently in representations of Caribbean reality. Soon the postcolonial condition would strongly espouse diaspora as a form of space-making rather than as a given through history. Memmi somehow capitalizes less on rupture as possibility than is the case with Fanon and Glissant, nor does he pick up the doubleness from language as an aesthetic impulse from which hybridity is liberating, as is the case with other North African writers negotiating the presence of Arabic (and Berber) within the French text. However, like Glissant, but also like Kateb Yacine, Memmi will allow his characters re-entry in the corpus of his work and thus creates a veritable fictive space in which to enact his own version of the encounter. Memmi's peculiar migration toward Jewishness serves to acknowledge the multiple intellectual trajectories that the same moment spawned through the intellectualization of experience and the theoretical difficulty of thinking beyond ethnic identity particularly when it is tied to historical victimhood.

While Memmi was in forced labour camps in Tunis, Fanon served with the *Tirailleurs sénégalais* only to return to Martinique already disillusioned with the idea of Frenchness, as David Macy has documented.[61] Albert Memmi's public fall-out with his friend, Albert Camus, suggests some clues regarding the untenable position of 'French' Africans. Camus, of course, as a *pied noir* born in the colony of Algeria, believed fully that French humanism would eventually be capable of restoring humanity and bringing the best to Arab culture. While Memmi felt acutely his difference from Frenchness and was able to recognize his common cause with Arabs, his position was that although he felt himself to be a 'French' African, the *pied noir* was still a colonizer, still a Frenchman, and thus blind to the deep and total transformation of colonial terms that was needed for Africans to be liberated. Claire Denis's 1988 film *Chocolat*, which is set in Cameroon, is a striking rumination on the position of the French African for a generation of young African children of French parentage, who left Africa at that moment of revolution but for whom the only home, Africa, was equally impossible.[62] Illustrating this predicament, the little France Dalens and the young houseboy Prothée have an exquisitely developed friendship whose impossibility is cleverly inscribed in the first name of the child.

The spectre of Fanon

What is remarkable is the way in which Fanon gave new life to the poetry of Negritude, casting it in direct dialogue with Sartre. Césaire does evoke the Sartrean hero most notably in the form of his Caliban in *Tempest*, when the

character casts off false consciousness in the dramatic end and frees himself from the constraints that such consciousness imposed upon him through Prospero.[63] However, Césaire's poetry is really where one glimpses the coming together of his aesthetics and politics. That is to say, particularly in *Notebook of a Return*, what one sees is not so much the dialectic, nor even existential anguish cast in black terms, but really a deep engagement with the mystical, the mythic, the unconscious;[64] in fact it is where Césaire blazes a metaphysical path quite contrary to a decision, most often attributed to him, whereby Martinique entered departmental status in 1946 (see Murdoch, this volume). That movement joins up with Fanon's lasting gesture towards a human existence outside blackness. The surrealist poets seem almost trivial beside the weight of responsibility felt by the young black students who found themselves in Paris to be, quite simply, niggers. And from this experience would arise a cry that came to be called Negritude, and which sought to encompass the whole world well beyond the context of blackness or Africanness. When Césaire pronounced French to be a miraculous weapon, it was not merely against French colonialism or supremacy. Rather, what he saw was that it enabled a leap towards the survival of humanity in the creativity it allowed him in particular.

By the time Fanon wrote *Black Skin*, the poetic form of Negritude already seemed somehow far removed from the political upheaval that was being felt across the African continent and beyond.[65] There was also, of course, the disillusionment associated with the scope of Negritude since the decision to departmentalize Martinique. For Fanon there is added militancy, a renewed energy to be drawn from the powerful poetry of Césaire, Léopold Senghor or Léon Damas, as he brings out the black man's self-mocking and self-acceptance when scrutinizing the historical juncture that produced Negritude. The need for self-affirmation is strongly felt beyond the individualistic or biographical interpretation we often find, and it is in this vein we might view the narrative 'I' of *Black Skin* which assumes the voice of a universal/historical black man at the dawn of decolonization.[66] Without denying the high complexity of *Black Skin*, we may note the tendency in postcolonial critical studies to become overly invested in metaphor, image and symbol in granting this text almost biblical proportions when all referentiality happens within its sutured whole. In this sense, when reading *Black Skin* there is resistance to truly allowing intertextual dialogue between this text and other accounts of such lived experience, but also more specifically between *Black Skin* and many experiences of blackness under colonialism, which are documented in fictional and non-fictional forms.[67] Such links with other texts, including the interviews Fanon will later

evoke from his time at Blida-Joinville in Algeria, suggest hybrid spaces that are strongly linked to the realities of colonial domination. Hybridity in the complex form it has taken in postcolonial studies is thus not just some inadequate category to impose on Fanon; rather, reading Fanon carefully suggests a different framing for hybridity itself and it also allows us to effectively link Fanon more productively to Glissant's theorization of hybridity as the endless process of Relation.[68]

Fanon's essay 'Algeria unveiled' reclaims Algerian women's identity as self-fashioning through participation in revolutionary action.[69] This essential Fanonian idea, also to be seen in his remarks about peasants' revolutionary action in *Wretched*, marks francophone literary writing as much as it has revolutionary groups such as the Black Panthers in the US or the Tamil Tigers in South Asia.[70] In the literary field, the ultimate space for, in Fanon's somewhat romantic terms, 'pure' or 'absolute' identity comes through reinvention of form: the form of narration, of the conception of the black man, of thought itself, and of collective desire.[71] It is this more than any other aspect of Fanon's writing that is pervasive in the best of literary writing that draws explicitly or implicitly from Fanon. While these may be somewhat more difficult to locate in imputing influence upon younger writers, it is quite centrally present in Glissant or a writer such as the Algerian Assia Djebar, both of whom are intimately familiar with his life and his work.

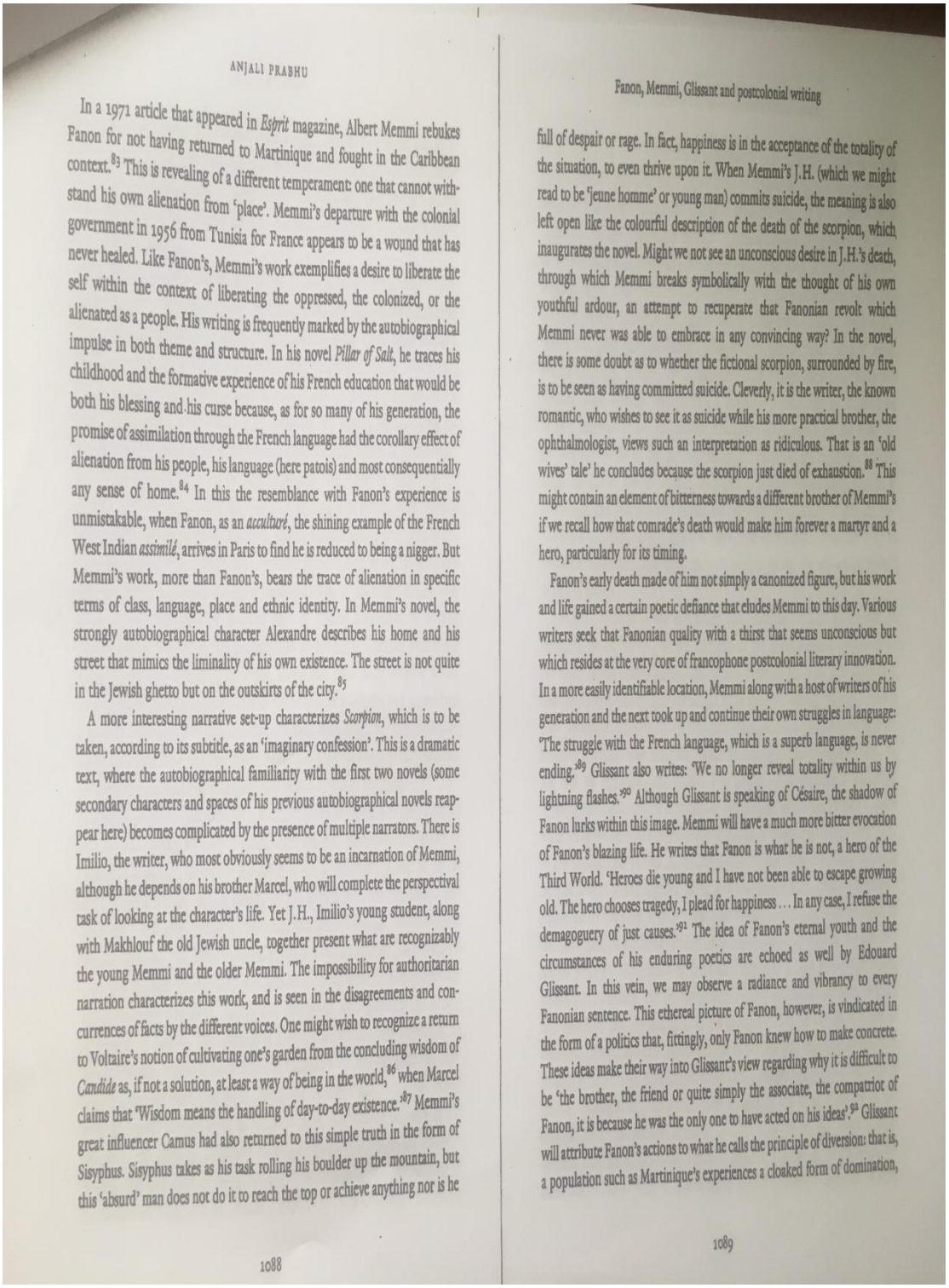
Another quintessential quality of Fanon's writing, which also lends itself to being placed in a Marxian framing, is the oscillation between particular and general. While refusing Mannoni's division of racisms, Fanon makes several moves to separate the Jew from the black, for instance. The difficulty of being black at the time is clearly recognized to come from the most basic and immediate form of difference as it is articulated in appearance. But this is what distinguishes the black from the Jew. It seems quite obvious that Fanon struggled with this requirement of specificity for he is hardly convincing when he writes that the Jews might have been pursued, exterminated and incinerated, but that those were small familial quarrels.[72] Yet this form of struggle is not evident in Memmi. Sartre's text provides a backdrop to Fanon's work, as can be followed simply through the notes of the latter. Fanon seems to choose distinction between the Jew and the black because the black is lynched in (and because of) his body and thus knows his difference first as immediate and real physical danger, while the Jew is first and foremost an idea. Perhaps there is truth to this understanding, although the ultimate fate of Jews was so intensely material; but Fanon's return to the body of the black man is best seen as a historically informed move proceeding from the situation of the black man,

which Fanon understands first and foremost from experience. From a literary perspective, Fanon's theoretical writings thus adopted various poetic devices in order to speak through many voices, and irony is one of them.[73] But the problem is that irony did not render one position wrong and the other right; rather, it showed how every 'right' position required to be forged *in situ*, from which the entire structure would project a totality we might name utopia in the ultimate project of liberation. Gayatri Chakravorty Spivak's influential concept of 'strategic essentialism' encapsulates the same motivation, and in the francophone novel this same concept has been present though unnamed and has given much impetus to narrative form.[74] Fanon's refusal to forge ethical positions severed from experience and history has sometimes been seen as a romantic humanism when it is better recognized as fierce dedication to coherence and unity of purpose in revolutionary and liberating goals alongside strong analytical commitment. Without this combination any politics would be fettered to particularities and immediacy and risk becoming desperate terrorism. Such an ultimately humanistic scope for every act is informed by a central aesthetic, which is also its ethics. Fanon's undying legacy, because it is as poetic as it is revolutionary, provides lasting attractiveness for those who are both idealistic and strongly drawn to action.

The way Fanon was able to make explicit the effects of the stark division between black and white would also mark literary creation in terms of its aesthetics. Whether it be Memmi's essays on situations of inequity, or his adventures with bilingualism or biculturalism in his autobiographical novels, the process of entry into the double space and of marking the margins extends and draws upon Fanonian work to properly define these spaces not simply in terms of their physical and political reality but really in terms of the entire psychological canvas that ensued from it. Ferdinand Oyono's novel published four years after the French *Black Skin* stands as perhaps the most active and immediate aesthetic realization of Fanon's work and participates in developing a style of writing that, like Fanon's, becomes an intervention into the historical moment of its conception.[75] The aspirations to intervene through form and structure as ways of thinking contained in this aspect of postcolonial writing in French somehow marginalize simplistic and nostalgic imitation of or returns to prior forms, language and thought in ways that are perhaps unique and related to the sense of history, of the agency of individuals and peoples in history that was crucial to the legitimacy established even for 'writing back'. For example, Abdelkébir Khatibi's *Mémoire tatouée*, whose subtitle is the 'autobiography of a decolonized man', would actively experiment with form, with the experience of colonialism and its effects on thought processes and

memories, even as it is an active return of the gaze as was *Black Skin*.[76] The actual creation of the text is seen as a form of agency in Fanon's terms, situated between the languages of French, standard Arabic and the narrator's spoken dialectal form of Arabic. As the narrator writes: 'The West is a part of me that I cannot deny inasmuch as I struggle against all occidents and orients that oppress and disenchant me.'[77] Like Fanon's absolute desire for freedom, the decolonizing act here is extended to combat every form of oppression, thus validating the field's recognition in the 1980s that the meaning of postcolonialism had to go beyond a simple response to the isolated oppression ensuing from nineteenth-century colonialism. This valuable aspect of the reach and continued validity of postcolonialism for different but interconnected forms of oppression is echoed in the simple but efficacious idea of 'to postcolonialize', a verb form now used by many to mean something akin to 'decolonize' or 'liberate', while having an explicit intention in Quayson to enlarge postcolonialism's task to combat different hierarchies.[78] It is in the same sense that Khatibi proposed a 'double subversion' as he sought to think that 'unthought thought' which he termed *la pensée autre*.[79] Memmi exemplifies an important recognition within postcolonial studies of the usefulness of specificity in advocating for real dominated populations. Forgetting his own criticism of Camus, Memmi is less prepared to thoroughly rethink and reformulate the meaning of his Jewish identity with and through his status as an assimilated postcolonial individual.

At the same time, it is paradoxical to note that while Fanon vehemently denied Sartre's idea of the poet of Negritude being thrown up as genius through historical circumstance and necessity, Memmi appropriates this very idea in an interview: 'In a sense, I had the good fortune. I mean that it was luck for a writer to find himself to coincide in part, with a moment, a significant slice of the history of the world.'[80] Memmi's experience and dispositions attached him to the realities he has lived, while Fanonian anguish in reality pulled this thought towards theorizing its possibility. Such consciousness in both cases of the position and responsibility of the writer is an acute sense of historical awareness. In fact, this preoccupation both weighs down and liberates francophone writing more than any of its postcolonial counterparts. Whether we see this in Djebar's highly self-conscious representation of Algerian women and her almost perverse presentation of colonial perspective,[81] Glissant's obsessive attention to form and painstaking development of intricate circularity within his narrative prose and poetry, or more recently Patrick Chamoiseau's dizzying array of narrative voices, this historical consciousness of narrating has become an ethical element of francophone aesthetics.[82]



In a 1971 article that appeared in *Esprit* magazine, Albert Memmi rebukes Fanon for not having returned to Martinique and fought in the Caribbean context.[83] This is revealing of a different temperament: one that cannot withstand his own alienation from 'place'. Memmi's departure with the colonial government in 1956 from Tunisia for France appears to be a wound that has never healed. Like Fanon's, Memmi's work exemplifies a desire to liberate the self within the context of liberating the oppressed, the colonized, or the alienated as a people. His writing is frequently marked by the autobiographical impulse in both theme and structure. In his novel *Pillar of Salt*, he traces his childhood and the formative experience of his French education that would be both his blessing and his curse because, as for so many of his generation, the promise of assimilation through the French language had the corollary effect of alienation from his people, his language (here patois) and most consequentially any sense of home.[84] In this the resemblance with Fanon's experience is unmistakable, when Fanon, as an *acculturé*, the shining example of the French West Indian *assimilé*, arrives in Paris to find he is reduced to being a nigger. But Memmi's work, more than Fanon's, bears the trace of alienation in specific terms of class, language, place and ethnic identity. In Memmi's novel, the strongly autobiographical character Alexandre describes his home and his street that mimics the liminality of his own existence. The street is not quite in the Jewish ghetto but on the outskirts of the city.[85]

A more interesting narrative set-up characterizes *Scorpion*, which is to be taken, according to its subtitle, as an 'imaginary confession'. This is a dramatic text, where the autobiographical familiarity with the first two novels (some secondary characters and spaces of his previous autobiographical novels reappear here) becomes complicated by the presence of multiple narrators. There is Imilio, the writer, who most obviously seems to be an incarnation of Memmi, although he depends on his brother Marcel, who will complete the perspectival task of looking at the character's life. Yet J.H., Imilio's young student, along with Makhlouf the old Jewish uncle, together present what are recognizably the young Memmi and the older Memmi. The impossibility for authoritarian narration characterizes this work, and is seen in the disagreements and concurrences of facts by the different voices. One might wish to recognize a return to Voltaire's notion of cultivating one's garden from the concluding wisdom of *Candide* as, if not a solution, at least a way of being in the world,[86] when Marcel claims that 'Wisdom means the handling of day-to-day existence.'[87] Memmi's great influencer Camus had also returned to this simple truth in the form of Sisyphus. Sisyphus takes as his task rolling his boulder up the mountain, but this 'absurd' man does not do it to reach the top or achieve anything nor is he

full of despair or rage. In fact, happiness is in the acceptance of the totality of the situation, to even thrive upon it. When Memmi's J.H. (which we might read to be 'jeune homme' or young man) commits suicide, the meaning is also left open like the colourful description of the death of the scorpion, which inaugurates the novel. Might we not see an unconscious desire in J.H.'s death, through which Memmi breaks symbolically with the thought of his own youthful ardour, an attempt to recuperate that Fanonian revolt which Memmi never was able to embrace in any convincing way? In the novel, there is some doubt as to whether the fictional scorpion, surrounded by fire, is to be seen as having committed suicide. Cleverly, it is the writer, the known romantic, who wishes to see it as suicide while his more practical brother, the ophthalmologist, views such an interpretation as ridiculous. That is an 'old wives' tale' he concludes because the scorpion just died of exhaustion.[88] This might contain an element of bitterness towards a different brother of Memmi's if we recall how that comrade's death would make him forever a martyr and a hero, particularly for its timing.

Fanon's early death made of him not simply a canonized figure, but his work and life gained a certain poetic defiance that eludes Memmi to this day. Various writers seek that Fanonian quality with a thirst that seems unconscious but which resides at the very core of francophone postcolonial literary innovation. In a more easily identifiable location, Memmi along with a host of writers of his generation and the next took up and continue their own struggles in language: 'The struggle with the French language, which is a superb language, is never ending.'[89] Glissant also writes: 'We no longer reveal totality within us by lightning flashes.'[90] Although Glissant is speaking of Césaire, the shadow of Fanon lurks within this image. Memmi will have a much more bitter evocation of Fanon's blazing life. He writes that Fanon is what he is not, a hero of the Third World. 'Heroes die young and I have not been able to escape growing old. The hero chooses tragedy, I plead for happiness … In any case, I refuse the demagoguery of just causes.'[91] The idea of Fanon's eternal youth and the circumstances of his enduring poetics are echoed as well by Edouard Glissant. In this vein, we may observe a radiance and vibrancy to every Fanonian sentence. This ethereal picture of Fanon, however, is vindicated in the form of a politics that, fittingly, only Fanon knew how to make concrete. These ideas make their way into Glissant's view regarding why it is difficult to be 'the brother, the friend or quite simply the associate, the compatriot of Fanon, it is because he was the only one to have acted on his ideas'.[92] Glissant will attribute Fanon's actions to what he calls the principle of diversion: that is, a population such as Martinique's experiences a cloaked form of domination,

one whose hold cannot be revealed from within; Fanon then seeks this principle elsewhere in Algeria and thus links the impossible situation in Martinique to the solutions found there. In these lines we find the idea that Fanon's poetry is the sum total of his life and his acts in a way that would henceforth prove impossible to replicate.

But there is another reason for which Fanon is to be remembered fully, treasured, and the full spectrum of his thought and acts reactivated specifically from within postcolonial studies: it is because it is he, more than Memmi, Césaire, Glissant, or the other most often cited theorists/writers/thinkers, can link us to the realities in the postcolonial world. It is in remembering the totality of Fanon's production of his persona, his legacy, his thoughts, his anguish and his suffering that we can perceive the importance of understanding the complexity in a single autobiography, the value of following the dénouement of a single life, the point of reading one novel. Both Memmi and Glissant share this understanding. The postcolonializing discourse of our three authors together invites us to consider authors such as the fiery Mongo Beti, alongside the highly ambiguous Henri Lopès, or the tragic life of Sony Labou Tansi, with political activists such as Patrice Lumumba or Roland Momie whose lives were also extinguished all too early. Creative expression being intrinsically linked in structure, mood and form with creative action through theorized purpose evident in movement of narrative and action best evokes the life/work of Fanon and characterizes, if we might be permitted such a judgment, the 'best' in postcolonial writing of the encounter, where encounter continues to bind together creativity in action and in thought.

Glissant provides quite literally a sea full of possibilities from within his long and prolific career. Forging a career between the monumental figures of Césaire and Fanon, Glissant's grandeur is quite different: it had to be. It comes from a certain endless quality that is recorded in the repetitions and reinvention that characterize his work and which has been the worthy subject of many scholars. The direct impact Glissant has had on Martiniquan writers is clear, and has been commented upon. It is no accident that Glissant is explicitly and consciously historical, linking his metaphors and meanderings to the movement of history. The writing of Simone Swartz-Barthes (especially in *Ti-Jean l'horizon*) would literally actualize Glissant's notions of openness, non-linearity, and the fluidity between history and fiction.[93] Maryse Condé would establish herself as a creolizer in her own right, reinventing the idea of the rhizome – so close to Glissant's development of this Deleuzian image – through the metaphor of mangrove and problematizing the relationship of the Caribbean to Africa from a female perspective.[94] It is clear that the authors

of *créolité*, Jean Bernabé, Patrick Chamoiseau and Raphaël Confiant, began their collective thinking first in opposition to Negritude but also to Glissantian opacity.[95] Opacity returns and reorients both the possibility and the onus of liberation on the dominated entity.[96] These moments of defiance are to be found sometimes overtly but often at the subtextual level. Although Glissant's fluidity might tempt us into aligning him too quickly with postmodern flux and circularity, his essays and earlier novels allow for a Marxian reading that brings him quite close to Fanon's revolutionary post-Marxian ideals.[97] There can be no doubt, though, that in drawing explicit inspiration from Glissant's writing these authors have become a veritable powerhouse of magnificent literary innovation and experiment. Glissant's predilection for the boat, for the sea, for openness, for understanding and pursuing the experience of the abyss can also be seen as working through and beyond what Césaire exalted as possibility and utopian, and Fanon had yearned for in every anguished sentence and act. In place of Glissant's contingency at the moment of métissage or historical encounter, one finds Memmi returns to the already-accomplished aspect of reality.

Memmi's interest in the encounter takes different forms. As we saw, in *Strangers*, he builds on Fanon's analyses of the psychological difficulties in the space of the couple attempting to defy colonial division. It is significant that the French title of *Agar* (or Hagar from Hebrew) means 'stranger'. In the Old Testament, Genesis 16, we find that Sarah, Abraham's wife, provided her husband a second wife since she herself was barren. This foreign servant, for she was an Egyptian, was Hagar. The English title suggests a reciprocal 'strangeness' between the members of the couple, while the French is more accurate to the situation in which the protagonist brings his foreign wife home to live amongst his people. According to the biblical story, following the birth of Isaac, Hagar will be expelled along with the son she bore, Ishmael. Memmi's insistence on the form of racism will echo Fanon's obsession with the effect of the white gaze on the bodily schema of the black man. Like Fanon, Memmi will accord primary importance to lived experience as a way of understanding racism and its effects. Yet the theoretical point of difference between Memmi and Fanon is that for Memmi, in his gradual return to the affirmation of difference, such difference seems to exist as a given that may or may not then be used in racist ways. This departs from Sartre, Fanon and Glissant, for each of whom, we might say, difference itself is born of the same situation as the thought about it. Memmi remains at "the thought of the other", what Glissant calls 'moral generosity' that accepts alterity; on the other hand, the more revolutionary form of 'the other of thought', which is itself an altering

process, is less accessed by Memmi.[98] Glissant, on the other hand, will take the Caribbean as his model less in service of particular incarnations of hybridity than to understand the liberating possibilities held within the reality of unequal encounters.

Politics of encounter: transforming space/time

Glissant's recurrent play between 'here' and 'there' and his fascination with chaos in *Tout-Monde* veritably push the notion of relativity into scepticism about location.[99] Glissant's poetic drive, through various techniques, draws in outlying areas of exoticism that were constructed by European centredness and ossified through colonial exclusion and exploitation, in order to crack open that structure. This is reminiscent of the way Glissant views Faulkner's narrative of exclusion, as we have seen earlier, which for him allows the time of excluded spaces to, in the future, come together with the time of that which has been excluded. That moment is one recognized and seized by postcolonializing intellectuals. Participating in this moment, extending and redefining it, are authors not only from the francophone world, but from various parts of the recognized postcolonial world as well as of the former metropolises. The 2008 winner of the Nobel Peace Prize, J-M.G. Le Clézio, draws on his ancestral colonial connection with the island of Mauritius, his travels all over the globe, and the substantial time he has spent in New Mexico.[100] In fact, he develops his own form of non-hierarchical relations, global connections and mythical entry into today's realities that joins up with Glissant's innovative circular detours. In Fanon's case, his task was very much implicated in the tightest moment of the colonial hierarchy and bound to it by the circumstance and timing of his death.

In developing such a poetics, Glissant's lengthy career continued to theorize the space sought by Fanon for absolute existence, which colonial culture amputated. Sartre draws attention to the deep interconnection with others that Fanon and Glissant recognize, when he focuses on the paradoxical moment of his existential narrator who looks through a keyhole unobserved. I am what I am, looking in. The moment I hear footsteps approaching, the presence of the other alerts me to my own existence and I am no longer identical with myself because of the split.[101] Similarly Fanon describes how even from his space of objecthood, it is the other's attention which is a 'liberation', by momentarily removing him from the world.[102] This beyond, to be found easily in Fanon and Glissant and often becoming a source of their obscurity, is less evident in Memmi. Glissant takes overt inspiration from Victor Segalen (1878–1919), the naval doctor, whose voyages to Tahiti and

China inspired his poetic and novelistic creation. Glissant makes space for a different meaning of exoticism in the encounter with otherness as Segalen inscribes it in his largely ethnographic novel *A Lapse of Memory* (1907; translation, 1995), where he takes on the ethical task of adopting the point of view of the Tahitians under the French civilizing mission.[103] In reclaiming Segalen for himself, Glissant makes it less easy to ascribe predictable positions based on belonging to particular groups that simplistic appropriations of Fanon have sometimes tended to do. Glissant's work, particularly when read alongside Fanon's, reveals the complexity of Fanon's thought and writing, as it emerges in both the specific Caribbean experience of colonialism and the more general dilemmas and positions of *évolués* under colonial culture.

With Memmi, such an *évolué* returns to Tunisia with his white French wife who problematizes the narrator's desire for Frenchness and for escaping Jewish particularity through his identity as the white woman's husband.[104] The precarious hierarchy between white women and native culture within colonial framing, while both troubling and complex, marginalizes women of colour even further. Solid literary production by women writers such as Assia Djebar and Maryse Condé historicizes and privileges the particularity of women in forging canonical form, even as they continue to theorize from and through the revolutionary language-space inaugurated in the encounter. In a writer like Assia Djebar (b. 1936), we find a reinvention of these questions of self and other, of violence and hybridity, of love and of war strongly present in Fanon and developed in different ways by Memmi in particular. Memmi conquers his in-beween position between the native Arab and the French colonialist by movement as a *French* citizen to Paris only to be struck by a return to Jewishness that is all the more painful because it was abandoned. Djebar will exemplify, and particularly in *Fantasia* like no other writer before or since, the anguish of Fanon, the endlessness of Glissant, and the repetitive in-between ambiguity and anxiousness of Memmi.[105] Other Algerian women such as Leïla Sebbar, who was born to an Algerian father and French mother in 1941, raised in Algeria then settled in France, as well as the younger Malika Mokeddem, born in 1949, revolutionize the terms of representation, while fundamentalism within the country emerges strongly. But in these writers one finds equally huge inspiration from their own life experience: Malika Mokeddem's intense, poetic prose, for example draws from her deep connection to her Bedouin roots, while Djebar's complex sentences come from a deep desire for the Arabic language itself – a language from which she has been separated by her attending French school from an early age.[106] Djebar's use of French, while clearly part of her colonial heritage, is used to subvert both

patriarchal power as well as to go beyond 'writing back' to the colonizer. Her use of colonial archives to reimagine Algerian history is brilliant for its exploration of the autobiographical self in the narrative and linguistic task of such a historical endeavour. For her part, the Mauritian writer Ananda Devi Anenden, whose biography does not share the intense political climate of her Algerian sisters, speaks in eloquent, poetic terms through her novelistic array and forms a strong web of identification with the interconnected, transnational canon of quite particularly francophone writing.[107]

These brief remarks cannot do justice to any of the authors mentioned in dialogue with the three authors treated here, but they are meant to establish clearly that the parameters of these core writers cannot 'explain' any aspects of particular francophone texts or their authors. Yet it is possible to establish a set of interrelations across time and nation, across gender and particularity, through which we might view the quite special but non-exclusive language-space of francophone literary creation, marked as it was by encounter and quite particularly by its articulation through Caribbean sensibility. In this way we can understand historically how Abdourahman Waberi, a young man from Djibouti (which became a republic as late as 1977), who went to study English in France, became in essence his country's first novelist and produced a text as profound and complex as *In the United States*.[108] Explicitly acknowledging Glissant but unconsciously reinventing Fanon, Waberi, in his satiric transposition of the world where Europe and America are miserable places whose populations flee to the majestic, powerful United States of Africa, is able to erupt into novelistic writing without following any predictable tendencies because of the robust historical presence of a core of writing that has been canonized and made a tradition to contend with, not simply alongside the 'French' canon, but really intersecting it and establishing the space itself of France's 'exotic' others.

At the same time, it is also important to remember that French imperialism was closely connected to promotion of the French language. In fact, the moment of Negritude cannot be properly understood separately from the way France continues to annex its former colonies, well after their official independence, through tools such as the *Organisation internationale de la francophonie*, which brings together the various French-speaking nations, most of which are former colonies. It goes without saying that in proposing such a moment, its reach can and should go well beyond any idea of *francophonie* in order to actualize transnationalism that can itself escape being another new heritage that colonialism had somehow prepared. Thus it is an exciting opportunity to extend this moment fittingly within these volumes by drawing

together the history of Caribbean and Arab literatures, and developments in Latin America for example. At the same time, Glissant gives us a lucid sense of how a moment of danger can perpetuate its reach: 'Every poetics is the search for the reference. The reference is only when those it concerns, without exception, are imprinted by it.'[109] If, as in the writers considered here, the encounter itself becomes a poetics, then it seeks out doubly (in the sense of encounter that must implicate meeting 'otherness' *and* in the above sense of poetics that needs a reference) the context and collectivities implicated in/marked by such a poetics of encounter.

While writing back was seen as an effective but also as a historically limited form of resisting colonial domination, space-making itself was appropriated by postcolonial thinkers. Beginning from an early notion of transculturation, associated with Cuban anthropologist Fernando Ortiz, however much it was steeped in a European anthropological model in the end, writers such as Glissant, Derek Walcott or Antonio Benítez-Rojo envisaged Caribbean space as a unity in diversity and as a constant interaction of particular and general.[110] Edward Kamau Brathwaite's interest in the figure of the Creole also attempts to use the encounter in its Caribbean and historical specificity as well as to privilege a process of creolization that could produce a new 'wholeness'.[111] This tendency is strongly present in Fanon even though he is less identified with Caribbean space. In Fanon, it is exhibited in poetic form, through the narrative shifts identified earlier in this chapter. It is also present in the notion of global solidarity versus national particularity that characterizes *Wretched*, and in the more personal struggle between individual and collective consciousness, between reality and utopia in *Black Skin*.[112]

We might say, by way of conclusion, that the trauma that marked the encounter was the trauma of historical rupture and of erasure of subjectivity. The continuities we see thematically and aesthetically through the mapping of postcolonial francophone writing by encounter thus carry the history of that traumatic encounter without repeating it. The aesthetically recognizable continuities tell of a history that was never possessed, particularly in the poignancy of Caribbean reality that marked, indelibly, all of francophone writing in sensibility and timbre from its incipience. In literature, the refusal to repeat is not just a question of poetic individuality; it can be read as a historical imperative for healing. Glissant writes: 'Diversion is not a useful ploy unless it is nourished by reversion: not a return to the longing for origins, to some immutable state of Being, but a return to the point of entanglement, from which we were forcefully turned away; that is where we must ultimately put to work the forces of creolization, or perish.'[113] Making detours in form,

postcolonial writing in the francophone voice resolutely returns to the point of entanglement and endlessly creolizes the literary space.

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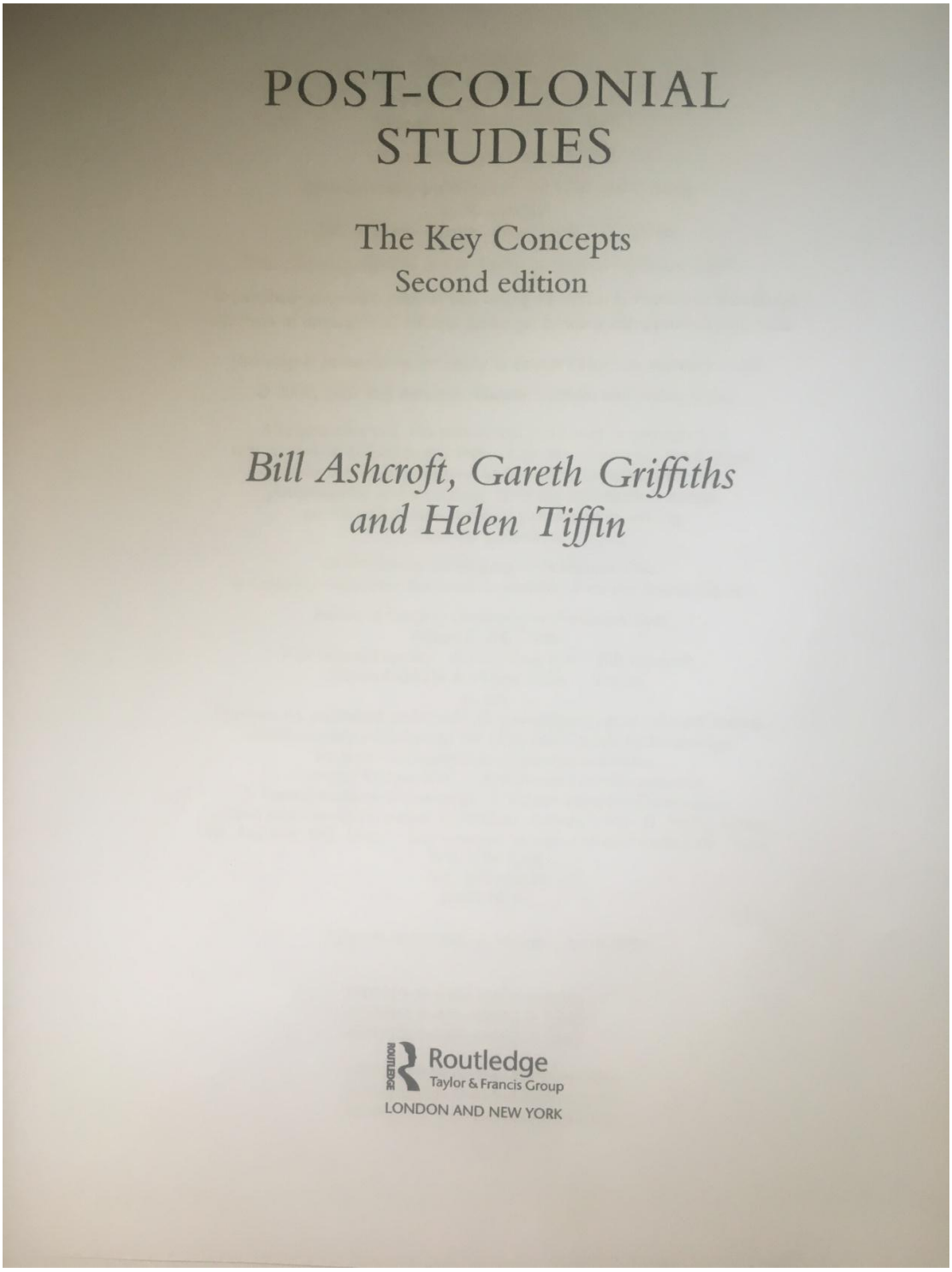
Appendix 2



POST-COLONIAL STUDIES

The Key Concepts
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Bill Ashcroft, Gareth Griffiths and Helen Tiffin

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Further reading: Bharucha 1997; Gramsci 1988, 1991; Olson and Worsham 1999; San Juan 1995; Viswanathan 1989.

HYBRIDITY

One of the most widely employed and most disputed terms in post-colonial theory, hybridity commonly refers to the creation of new **transcultural** forms within the contact zone produced by colonization. As used in horticulture, the term refers to the cross-breeding of two species by grafting or cross-pollination to form a third, 'hybrid' species. Hybridization takes many forms: linguistic, cultural, political, racial, etc. Linguistic examples include **pidgin** and **creole** languages, and these echo the foundational use of the term by the linguist and cultural theorist Mikhail Bakhtin, who used it to suggest the disruptive and trans-figuring power of multivocal language situations and, by extension, of multivocal narratives. The idea of a polyphony of voices in society is implied also in Bakhtin's idea of the carnivalesque, which emerged in the Middle Ages when 'a boundless world of humorous forms and manifestations opposed the official and serious tone of medieval ecclesiastical and feudal culture' (Holquist 1984: 4).

The term 'hybridity' has been most recently associated with the work of Homi K.Bhabha, whose analysis of colonizer/colonized relations stresses their interdependence and the mutual construction of their subjectivities (see **mimicry and ambivalence**). Bhabha contends that all cultural statements and systems are constructed in a space that he calls the 'Third Space of enunciation' (1994: 37). Cultural identity always emerges in this contradictory and ambivalent space, which for Bhabha makes the claim to a hierarchical 'purity' of cultures untenable. For him, the recognition of this ambivalent space of cultural identity may help us to overcome the **exoticism** of **cultural diversity** in favour of the recognition of an empowering hybridity within which cultural difference may operate:

> It is significant that the productive capacities of this Third Space have a colonial or postcolonial provenance. For a willingness to descend into that alien territory . . . may open the way to conceptualizing an *inter*national culture, based not on

> the exoticism of multiculturalism or the *diversity* of cultures, but on the inscription and articulation of culture's *hybridity*.
> (Bhabha 1994: 38)

It is the 'in-between' space that carries the burden and meaning of culture, and this is what makes the notion of hybridity so important.

Hybridity has frequently been used in post-colonial discourse to mean simply cross-cultural 'exchange'. This use of the term has been widely criticized, since it usually implies negating and neglecting the imbalance and inequality of the power relations it references. By stressing the transformative cultural, linguistic and political impacts on both the colonized and the colonizer, it has been regarded as replicating assimilationist policies by masking or 'whitewashing' cultural differences.

The idea of hybridity also underlies other attempts to stress the mutuality of cultures in the colonial and post-colonial process in expressions of syncreticity, cultural **synergy** and **transculturation**. The criticism of the term referred to above stems from the perception that theories that stress mutuality *necessarily* downplay oppositionality, and increase continuing post-colonial dependence. There is, however, nothing in the idea of hybridity as such that suggests that mutuality negates the hierarchical nature of the imperial process or that it involves the idea of an **equal** exchange. This is, however, the way in which some proponents of **decolonization** and **anti-colonialism** have interpreted its current usage in **colonial discourse** theory. It has also been subject to critique as part of a general dissatisfaction with colonial discourse theory on the part of critics such as Chandra Talpade Mohanty, Benita Parry and Aijaz Ahmad. These critiques stress the textualist and idealist basis of such analysis and point to the fact that they neglect specific local differences.

The assertion of a shared post-colonial condition such as hybridity has been seen as part of the tendency of discourse analysis to de-historicize and de-locate cultures from their temporal, spatial, geographical and linguistic contexts, and to lead to an abstract, globalized concept of the textual that obscures the specificities of particular cultural situations. Pointing out that the investigation of the discursive construction of colonialism does not seek to replace or exclude other forms such as historical, geographical, economic, military or political, Robert Young suggests that the contribution of colonial discourse analysis, in which concepts such as hybridity are couched,

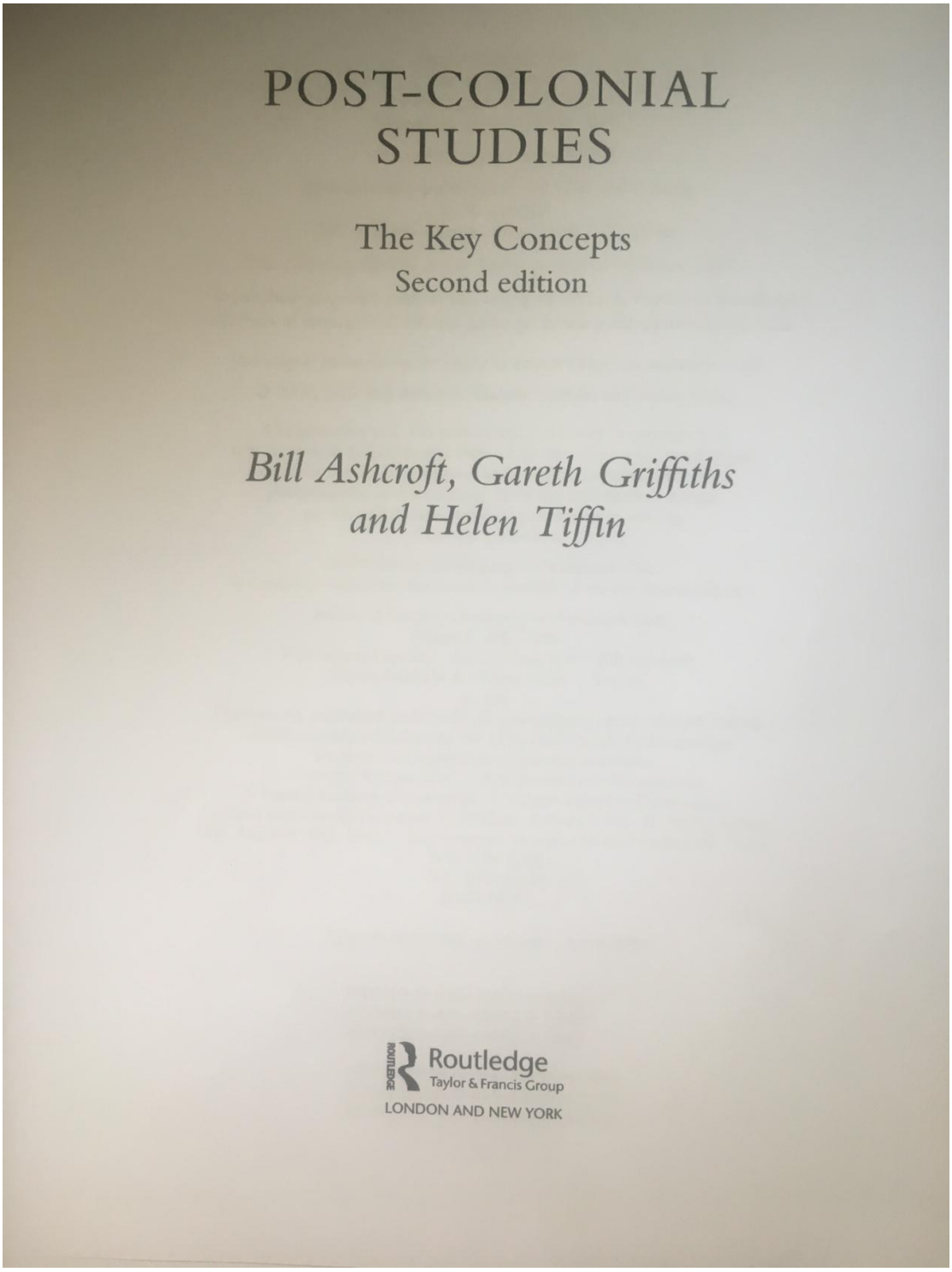
> provides a significant framework for that other work by emphasising that all perspectives on colonialism share and have

> to deal with a common discursive medium which was also that of colonialism itself: . . . Colonial discourse analysis can therefore look at the wide variety of texts of colonialism as something more than mere documentation or 'evidence'.
>
> (Young 1995: 163)

However, Young himself offers a number of objections to the indiscriminate use of the term. He notes how influential the term 'hybridity' was in **imperial** and colonial discourse in negative accounts of the union of disparate races – accounts that implied that unless actively and persistently cultivated, such hybrids would inevitably revert to their 'primitive' stock. Hybridity thus became, particularly at the turn of the century, part of a colonialist discourse of racism. Young draws our attention to the dangers of employing a term so rooted in a previous set of racist assumptions, but he also notes that there is a difference between unconscious processes of hybrid mixture, or creolization, and a conscious and politically motivated concern with the deliberate disruption of homogeneity. He notes that for Bakhtin, for example, hybridity is politicized, made contestatory, so that it embraces the subversion and challenge of division and separation. Bakhtin's hybridity 'sets different points of view against each other in a conflictual structure, which retains "a certain elemental, organic energy and openendedness"' (Young 1995: 21–22). It is this potential of hybridity to reverse 'the structures of domination in the colonial situation' (23), which Young recognizes, that Bhabha also articulates. 'Bakhtin's intentional hybrid has been transformed by Bhabha into an active moment of challenge and resistance against a dominant colonial power . . . depriving the imposed imperialist culture, not only of the authority that it has for so long imposed politically, often through violence, but even of its own claims to **authenticity**' (23).

Young does, however, warn of the unconscious process of repetition involved in the contemporary use of the term. According to him, when talking about hybridity, contemporary cultural discourse cannot escape the connection with the racial categories of the past in which hybridity had such a clear racial meaning. Therefore 'deconstructing such essentialist notions of race today we may rather be repeating the [fixation on race in the] past than distancing ourselves from it, or providing a critique of it (27). This is a subtle and persuasive objection to the concept. However, more positively, Young also notes that the term indicates a broader insistence in many twentieth-century disciplines, from physics to genetics, upon 'a double logic, which goes against the convention of rational either/or choices, but which is repeated in

Appendix 3



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science in the split between the incompatible coexisting logics of classical and quantum physics' (26). In this sense, as in much else in the structuralist and poststructuralist legacy, the concept of hybridity emphasizes a typically twentieth-century concern with relations within a field rather than with an analysis of discrete objects, seeing meaning as the produce of such relations rather than as intrinsic to specific events or objects.

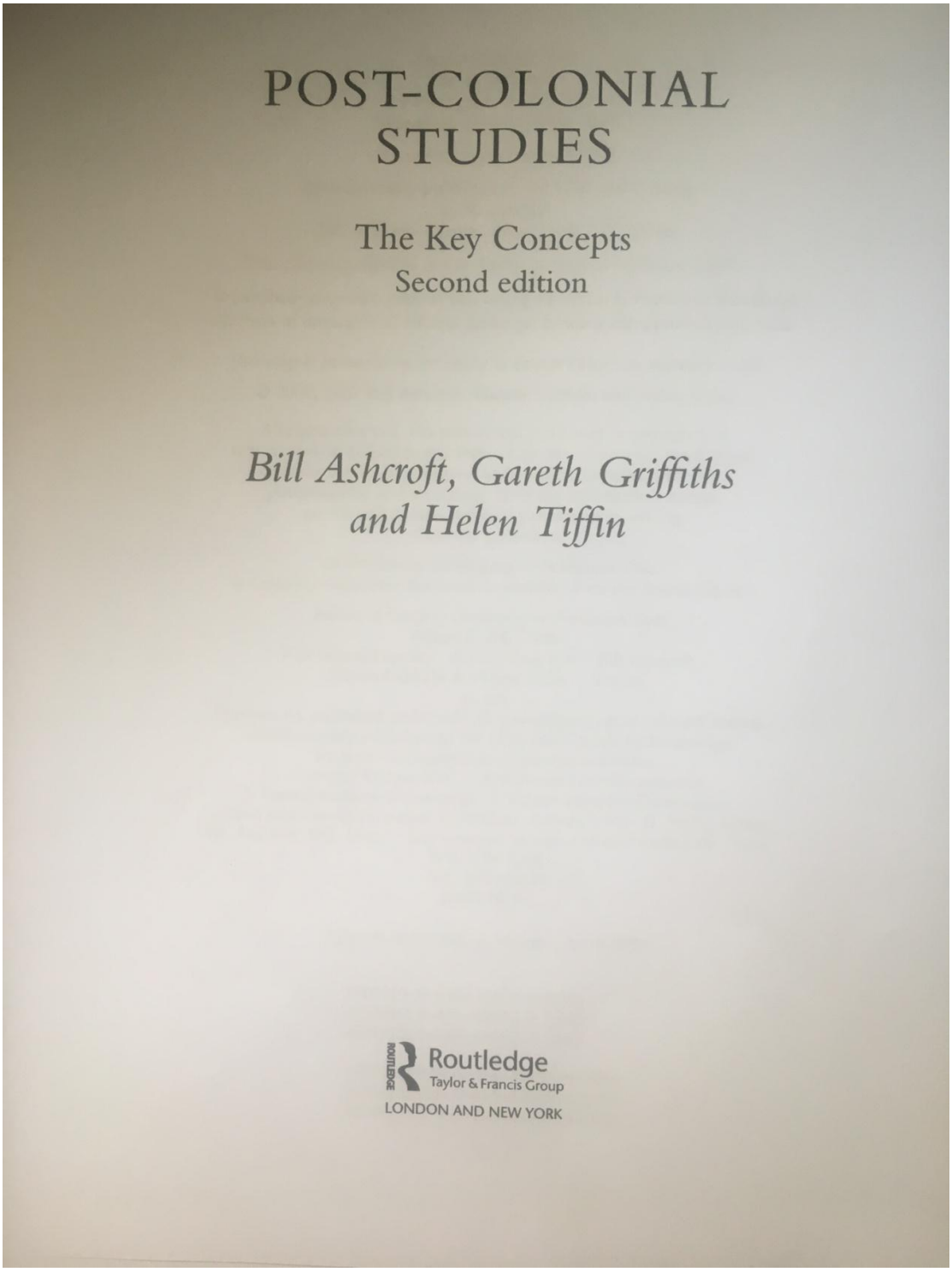
Whilst assertions of national culture and of pre-colonial traditions have played an important role in creating **anti-colonial** discourse and in arguing for an active **decolonizing** project, theories of the hybrid nature of post-colonial culture assert a different model for resistance, locating this in the subversive **counter-discursive** practices implicit in the colonial ambivalence itself and so undermining the very basis on which imperialist and colonialist discourse raises its claims of superiority.

Further reading: Bakhtin 1981, 1994; Bhabha 1994; Kraniauskas 2004; Puri 2004; Radhakrishnan 2000; Ramazani 2001; Smith 2004; Stoneham 2000; Young 1995; for opposing views see Ahmad 1992; S. Mishra 1996; Parry 1987; Smyth 2000.

IMPERIALISM

In its most general sense, imperialism refers to the formation of an empire, and, as such, has been an aspect of all periods of history in which one nation has extended its domination over one or several neighbouring nations. Edward Said uses imperialism in this general sense to mean 'the practice, theory, and the attitudes of a dominating metropolitan centre ruling a distant territory', (Said 1993: 8), a process distinct from **colonialism**, which is 'the implanting of settlements on a distant territory'. However, there is general agreement that the word imperialism, as a conscious and openly advocated policy of aquiring colonies for economic, strategic and political advantage, did not emerge until around 1880. Before that date, the term 'empire' (particularly the British variety) conjured up an apparently benevolent process of European expansion whereby colonies *accrued* rather than were *acquired*. Around the mid-nineteenth century, the term 'imperialism' was used to describe the government and policies of Napoleon III, self-styled 'emperor', and by 1870 was used disparagingly in disputes between the political parties in Britain. But from the 1880s imperialism became a dominant and more transparently aggressive policy amongst European states for a variety of political, cultural and economic reasons.

Appendix 4



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to editions of texts in various designated world or local 'markets'. As culture is increasingly commodified, the ownership of these agencies for commissioning, licensing and distribution can have profound effects, not only on the pricing and availability of material, but on the selection of the art forms and genres, themes and styles of products that are actively promoted.

Further reading: Altbach 1975; Barringer and Flynn 1998; Griffiths 1997; Griffiths 2000; Lefevere 1983; Viswanathan 1989.

COLONIALISM

The term colonialism is important in defining the specific form of cultural exploitation that developed with the expansion of Europe over the last 400 years. Although many earlier civilizations had colonies, and although they perceived their relations with them to be one of a central *imperium* in relation to a periphery of provincial, marginal and barbarian cultures, a number of crucial factors entered into the construction of the post-Renaissance practices of **imperialism**. Edward Said offers the following distinction: '"imperialism" means the practice, the theory, and the attitudes of a dominating metropolitan centre ruling a distant territory; "colonialism", which is almost always a consequence of imperialism, is the implanting of settlements on distant territory' (Said 1993: 8).

The scale and variety of colonial settlements generated by the expansion of European society after the Renaissance shows why the term colonialism has been seen to be a distinctive form of the more general ideology of imperialism. Although Said's formula, which uses 'imperialism' for the ideological force and 'colonialism' for the practice, is a generally useful distinction, European colonialism in the post-Renaissance world became a sufficiently specialized and historically specific form of imperial expansion to justify its current general usage as a distinctive kind of political ideology.

The fact that European post-Renaissance colonial expansion was coterminous with the development of a modern capitalist system of economic exchange (see **world system theory**) meant that the perception of the colonies as primarily established to provide raw materials for the burgeoning economies of the colonial powers was greatly strengthened and institutionalized. It also meant that the relation between the colonizer and colonized was locked into a rigid hierarchy

of difference deeply resistant to fair and equitable exchanges, whether economic, cultural or social.

In colonies where the subject people were of a different race, or where minority indigenous peoples existed, the ideology of race was also a crucial part of the construction and naturalization of an unequal form of intercultural relations. **Race** itself, with its accompanying racism and racial prejudice, was largely a product of the same post-Renaissance period, and a justification for the treatment of enslaved peoples after the development of the **slave** trade of the Atlantic Middle Passage from the late sixteenth century onwards. In such situations the idea of the colonial world became one of a people intrinsically inferior, not just outside history and civilization, but genetically pre-determined to inferiority. Their subjection was not just a matter of profit and convenience but also could be constructed as a natural state. The idea of the 'evolution of mankind' and the survival of the fittest 'race', in the crude application of Social Darwinism, went hand in hand with the doctrines of imperialism that evolved at the end of the nineteenth century.

The sexist exclusivity of these discourses (man, mankind, etc.) demonstrated their ideological alliance with patriarchal practices, as numerous commentaters have noted (see **feminism and post-colonialism**). As a result of these new formulations, colonization could be (re)presented as a virtuous and necessary 'civilizing' task involving education and paternalistic nurture. An example of this is Kipling's famous admonition to America in 1899 to 'Take up the White Man's Burden' after their war against Spain in the Philippines rather than follow their own anti-colonial model and offer the Filipinos independence and nationhood (Kipling 1899: 323–4). In this period, and for these reasons, colonialism developed an ideology rooted in obfuscatory justification, and its violent and essentially unjust processes became increasingly difficult to perceive behind a liberal smoke-screen of civilizing 'task', paternalistic 'development' and 'aid'. The development of such territorial designators as 'Protectorates', 'Trust Territories', 'Condominiums', etc. served to justify the continuing process of colonialism as well as to hide the fact that these territories were the displaced sites of increasingly violent struggles for markets and raw materials by the industrialized nations of the West.

In the case of the non-indigenous inhabitants of **settler colonies**, the idea of a cultural inferiority exceeded that of mere provincial gaucherie as race permeated even the construction of 'white' settlers. These were frequently characterized as having wholly degenerated ('**gone native**') from contact with other races, as in the case of white Creoles in the West Indies (Brathwaite 1971), or, in the case of settler colonies

such as Canada or Australia, as having developed specific limited colonial characteristics (physical prowess, sporting ability) but not others (cultural and social sophistication). The same practice of characterizing 'colonial' peoples by signifiers of naivety, of social and cultural provinciality and of originary taint ('Irishness', for example, was imported from the internal discriminations of Britain in the Victorian period to its colonialist constructions of both America and Australia) was a feature of English texts even as late as the early twentieth century.

This was so even for Americans, despite independence and the radical shift in their own power position in the world at large after American industrialization in the late nineteenth century (see, for example, the presentation of Americans in such late nineteenth-century and early twentieth-century texts as Conan Doyle's Sherlock Holmes stories, or Shaw's *Man and Superman*). Thus the negative construction of self was as important a feature of self-representation for settler colonies as for colonies of occupation where race and the idea of an alien or decayed civilization were a feature of colonial discrimination. (Although Canada had achieved independent status in the 1870s and Australia became an independent Federation in 1900, the people of both these settler colonies retained many symbolic links that emphasized their continuing dependence on the imperial centre; thus, for example, Australians did not carry separate and distinctive national passports until 1946). By the end of the nineteenth century, colonialism had developed into a system of ahistorical categorization in which certain societies and cultures were perceived as intrinsically inferior.

In Britain, at least, and arguably elsewhere too, by the end of the nineteenth century, a domestic programme for the function of Empire could be clearly discerned, as Victorian society faced increasing internal dissension and division (Disraeli's 'Two Nations'). The doctrine of the New Imperialism was in many ways Disraeli's response to his perception that Britain was divided into two nations of rich and poor, industrial and non-industrial. Empire became the principal ideological unifier across class and other social divisions in Britain. It was to be the principal icon of national unity in the face of the widely perceived social threat of class unrest and revolution that had arisen in post-industrial British society. An **other** (the colonized) existed as a primary means of defining the colonizer and of creating a sense of unity beneath such differences as class and wealth and between the increasingly polarized life of the industrialized cities that developed the wealth and that of the traditional countryside to which its beneficiaries retreated or retired. The colonialist system permitted a notional idea of improvement for the colonized, via such metaphors as parent/child, tree/branch, etc.,

which in theory allowed that at some future time the inferior colonials might be raised to the status of the colonizer. But in practice this future was always endlessly deferred.

It is significant that no society ever attained full freedom from the colonial system by the involuntary, active disengagement of the colonial power until it was provoked by a considerable internal struggle for self-determination or, most usually, by extended and active violent opposition by the colonized. It is one of the great myths of recent British colonial history in particular that the granting of independence to its colonies was the result of a proactive and deliberate policy of enlightenment on the part of the British people, a policy that distinguished British colonialism from the inferior and more rapacious European brands. Such readings are, of course, part of the construction of the ideology of late nineteenth-century imperialism in which literary representation played a vigorous part, whether actively, as in the work of Kipling, or in a more ambivalent way in the works of Conrad. Despite the anti-imperial strain in some of his writing, Conrad continues to distinguish actively between the English model of colonialism, which has 'an ideal at the back of it', and the mere rapacity of the imperialism of 'lesser breeds' of imperialists. These specious distinctions are projected back into the narratives of the rapacious Spanish conquistadores, though the British treatment of the Indians in Virginia differed from that of the Spanish only in quantity not in the degree of its brutality (Hulme 1986).

Even the granting of Dominion status or limited independence to white settler cultures was the result of long constitutional and political struggles and was made dependent on the retention of legal and constitutional links with the Crown that limited the right of those societies to conduct their own affairs and to develop their own systems of justice or governance. In such societies, of course, the indigenous peoples were not granted even the most limited form of citizenship under these new constitutional models. In Western Australia, for example, even in the 1920s, the Government Department that had charge of Aboriginal affairs was called the Department of Fisheries, Forests, Wildlife and Aborigines. Recent attempts to 'offload' the guilt of colonial policies onto the colonial 'settlers' as a convenient scapegoat emphasize the periods when metropolitan, government policy was more enlightened than that of the local settlers. But in general such ideological discriminations were in no sense alien to the spirit of the metropolitan, colonial powers that had set up these colonies, nor did this essentially discriminatory attitude on the part of the 'home' country change after the granting of federal or dominion status. Racial discrimination was, in the majority of cases, a direct extension of colonial policy and

continued to receive both overt and covert support from the ex-colonial powers as well as from the newly emerging power of America throughout the period up to and even after the Second World War.

Such policies of racial discrimination reached their nadir in South African apartheid, which had its roots in earlier colonial discriminatory policies (Davidson 1994). In the case of societies where the factor of race was less easily resolved by such internal discriminatory categorizations, the importance of racial discrimination was even more obvious. British India and European African colonies, for example, had to engage in a long and frequently bloody process of dissent, protest and rebellion to secure their independence. It is also significant that in those cases where European colonial powers held on longest, for example the Portuguese colonies, they were often able to do so and indeed were encouraged to do so by the degree to which their colonial governments were really only a front for a 'broader imperialism', as Amilcar Cabral himself noted (see **anti-colonialism**). Similarly, the nationalist government in South Africa was able to survive only because it was supported by the investment of those very countries who were supposedly opposed to the regime. Thus **colonialism**, far from disappearing as the century goes on, too often merely modified and developed into the **neo-colonialism** of the post-independence period.

Further reading: Croizier *et al.* 2002; Dirlik 2005; Dixon and Heffernan 1991; Eagleton 1990; Easton 1964; Ferro 1997; Fieldhouse 1981; Hart 2003; Havinden and Meredith 1993; Hogan 2000; Kent 1992; Loomba 2005; Prakash 1995; Reiss 2004; Ukai and Harrington 2005; Wesseling 1997.

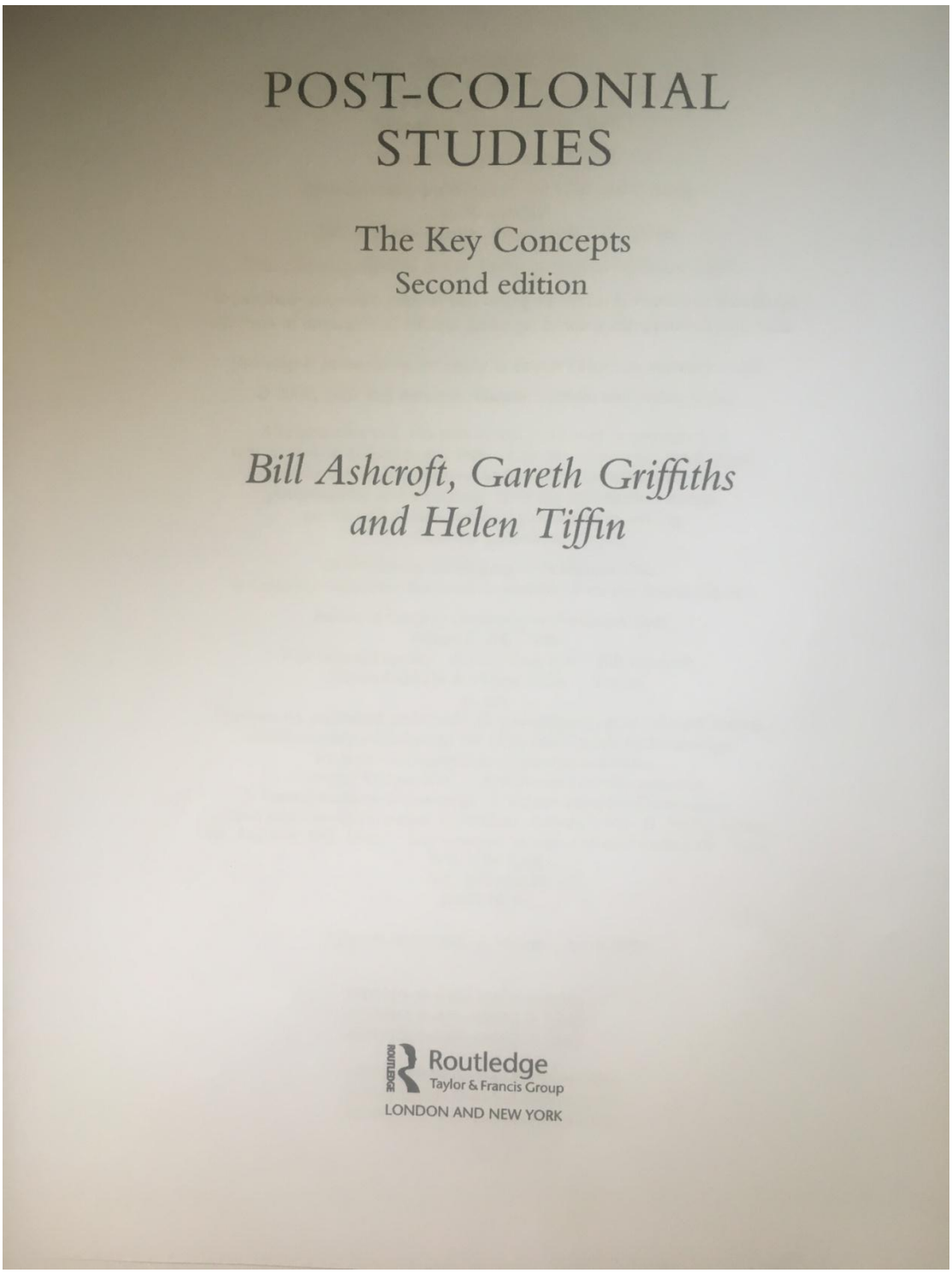
COMMONWEALTH

Formerly the British Commonwealth of Nations, i.e. the political community constituted by the former British Empire and consisting of the United Kingdom, its dependencies and certain former colonies that are now sovereign nations.

COMMONWEALTH LITERATURE

Broadly, the literatures of the former British Empire and Commonwealth, including that of Britain. In practice, however, the term has generally been used to refer to the literatures (written in English) of colonies, former colonies (including India) and dependencies of Britain, excluding the literature of England. (The term has sometimes included

Appendix 5



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(the preferred settler position). Ironically, the ideas of the proponents of this kind of psychiatric model were used by later anti-colonialist theorists, such as Fanon, who took the idea of a 'native mind' and employed it to suggest that certain colonial disorders were the direct result of the construction of the native as inferior and as deformed. Of course, Fanon did not accept the **essentialist** ideas that underlay colonial ethnopsychiatric models and critiqued the idea that the 'native' was a natural category, demonstrating how the mental deformations of the patients in Algerian psychiatric wards were the direct result of the racist policies of the colonial administration.

Further reading: Carothers 1953; D'Andrade 1995; Fanon 1961.

EUROCENTRISM

The conscious or unconscious process by which Europe and European cultural assumptions are constructed as, or assumed to be, the normal, the natural or the universal. The first, and possibly most potent sign of Eurocentrism, as José Rabasa explains (1993), was the specific projection employed to construct the Mercator Atlas itself, a projection that favoured the European temperate zones in its distribution of size. This map of the world is not merely an objective outline of discovered continents, but an 'ideological or mythological reification of space' which opens up the territories of the world to domination and appropriation. 'The world' only acquired spatial meaning after different regions had been inscribed by Europeans, and this inscription, apart from locating Europe at the top of the globe or map, established an ideological figuration, through the accompanying text and illustrations, which firmly centralized Europe as the source and arbiter of spatial and cultural meaning.

By the eighteenth century this conception of a collective 'Europe' constructed as a sign of superiority and in opposition to the rest of the world's cultures had become firmly consolidated. Then, as now, such collective constructions existed in a troubled or ambivalent relationship with an alternative stress on the nationalism of emerging individual European nation-states and their particular cultures. European colonization of the rest of the globe, which accelerated in the eighteenth century and reached its apogee in the nineteenth, actively promoted or facilitated Eurocentrism through exploration, conquest and trade. Imperial displays of power, both in the metropolitan centres and at the colonial peripheries, and assertions of intellectual authority in colonialist

institutions such as schools and universities, and through the civil service and legal codes, established European systems and values as inherently superior to indigenous ones.

Edward Said's *Orientalism* examines the ways in which Eurocentrism not only influences and alters, but actually produces other cultures. **Orientalism** is 'a way of coming to terms with the orient that is based on the orient's special place in European western experience' (1978: 1) or 'the western style for dominating, restructuring and having authority over the orient' (3). This authority is, in Said's view, a product of a systematic 'discipline' by which European culture was able to construct and manage the Orient during the post-Enlightenment period.

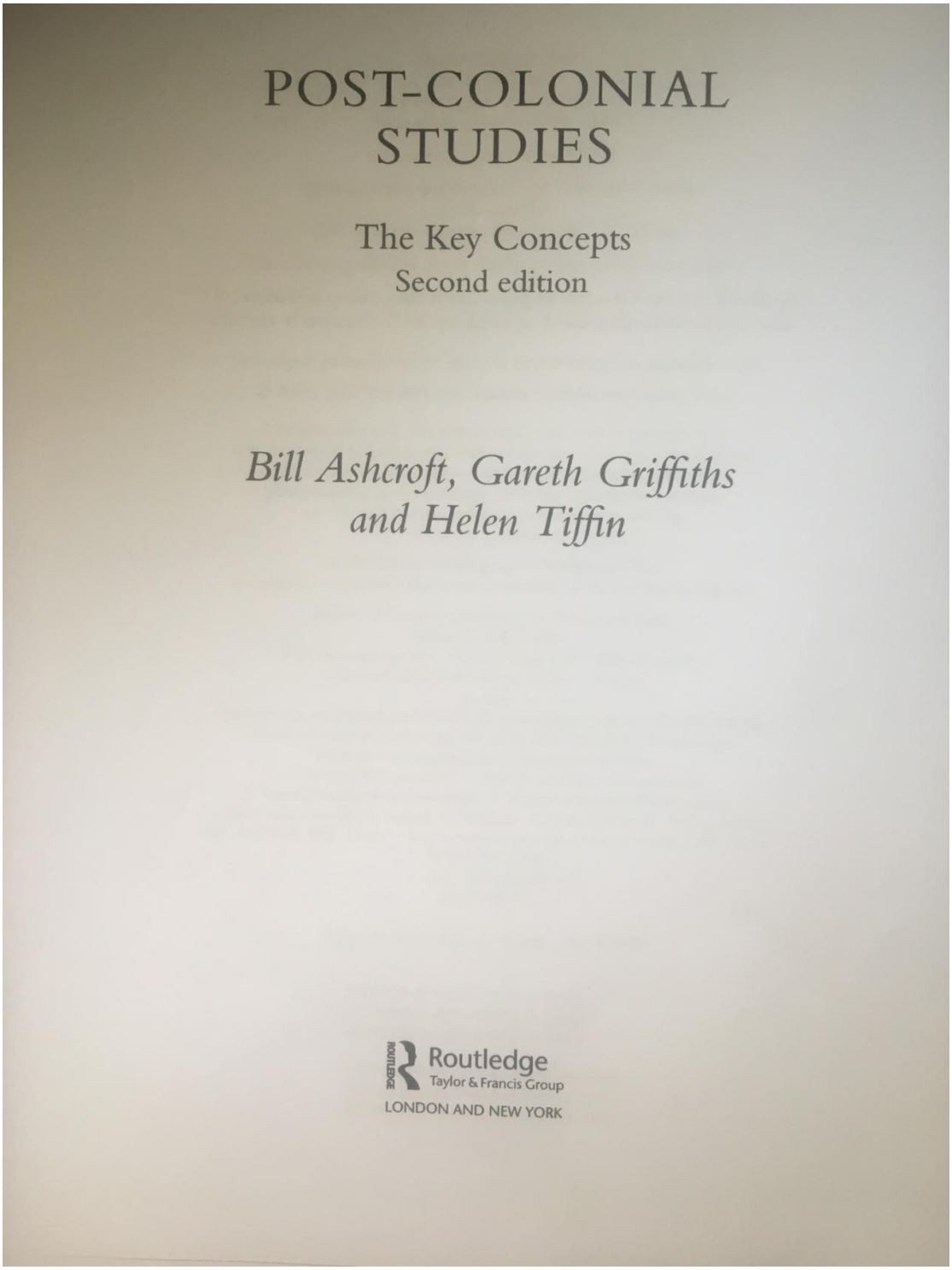
Eurocentrism is masked in literary study by concepts such as literary universality, in history by authoritative interpretations written from the point of view of the victors, and in early anthropology by the unconscious assumptions involved in the idea that its data were those societies defined as 'primitive' and so opposed to a European norm of development and civilization. Some cultural critics have argued that anthropology as a discipline in its classic, unrevised form came into being in such a close relationship with colonization that it could not have existed at all without the prior existence of Eurocentric concepts of knowledge and civilization. Eurocentrism is also present in the assumptions and practices of Christianity through education and mission activity, as well as in in the assumed superiority of Western mathematics, cartography, art and numerous other cultural and social practices which have been claimed, or assumed, to be based on a universal, objective set of values.

Further reading: Blaut 1993; Chakrabarty 2000; Dirlik 1999; Dussel 1993; Dussel and Mendieta 1998; Ferro 1997; Kanth 2005; Lazarus 2002; Rabasa 1993; Shohat 1994.

EXILE

The condition of exile involves the idea of a separation and distancing from either a literal homeland or from a cultural and ethnic origin. Critics such as Andrew Gurr (1981) have suggested that a distinction should be drawn between the idea of exile, which implies involuntary constraint, and that of expatriation, which implies a voluntary act or state. In a sense, only the first generation of free settlers (of all the many peoples of the varied colonial societies) could be regarded as expatriates rather than exiles. For those born in the colonies, the idea of

Appendix 6



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the metropolitan 'centres'. Post-colonial writers such as V.S. Naipaul have attempted to question or dismantle/disrupt this hierarchized binary by exposing the idea of an imperial 'centre' as chimeric. Since the 'centre' can never be found, the distinction between metropolis and colony, centre and periphery necessarily collapses. In practical terms, however, control of publishing and distribution was (and in many cases still is) centred in the European (and, latterly, North American) metropoles, and, together with the migration of artists and intellectuals to Paris, London and Madrid, reinforced (and to some extent still reinforces) the cultural power of 'the metropolis'.

While there are obvious similarities here between the empires of England, France and Spain, it should be noted that the ways in which their empires were administered and the attitudes of colonials to the different 'centres' varied significantly. In the empire of France, cultural power was invested almost exclusively in a Parisian intellectual élitism that rendered the rest of France as culturally 'peripheral' as the African or Antillean colonies. Colonial intellectuals who migrated to Paris could share in that 'cultural capital'. By contrast, although the controlling cultural institutions of the British Empire were generally collected in London, significant cultural differences between colonies and 'the metropolitan' remained in a **binaristic** hierarchy more usually formulated as 'England and the colonies' or 'Britain and the colonies'. Colonial writers and artists could succeed in London, but their primary affiliation was usually regarded as being with their colonial homelands. As these writers became increasingly prominent, however, Britain has widened its metropolitan self-concept to include contemporary post-colonial writers originally from Australia, Africa, India and Pakistan under the label of 'British'.

Further reading: Ball 2004; McLeod 2004; Spengler 1926; Stoneham 2000.

MIDDLE PASSAGE

(see **slave/slavery**)

MIMICRY

An increasingly important term in post-colonial theory, because it has come to describe the **ambivalent** relationship between colonizer and colonized. When colonial discourse encourages the colonized

subject to 'mimic' the colonizer, by adopting the colonizer's cultural habits, assumptions, institutions and values, the result is never a simple reproduction of those traits. Rather, the result is a 'blurred copy' of the colonizer that can be quite threatening. This is because mimicry is never very far from mockery, since it can appear to parody whatever it mimics. Mimicry therefore locates a crack in the certainty of colonial dominance, an uncertainty in its control of the behaviour of the colonized.

Mimicry has often been an overt goal of imperial policy. For instance, Lord Macaulay's 1835 *Minute to Parliament* derided Oriental learning, and advocated the reproduction of English art and learning in India (most strategically through the teaching of English literature). However, the method by which this mimicry was to be achieved indicated the underlying weakness of imperialism. For Macaulay suggested that the riches of European learning should be imparted by 'a class of interpreters between us and the millions whom we govern – a class of persons Indian in blood and colour, but English in tastes, opinions, in morals, and in intellect' (Macaulay 1835). In other words, not only was the mimicry of European learning to be **hybridized** and therefore ambivalent, but Macaulay seems to suggest that imperial discourse is compelled to make it so in order for it to work.

The term mimicry has been crucial in Homi Bhabha's view of the ambivalence of colonial discourse. For him, the consequence of suggestions like Macaulay's is that mimicry is the process by which the colonized subject is reproduced as 'almost the same, but not quite' (Bhabha 1994: 86). The copying of the colonizing culture, behaviour, manners and values by the colonized contains both mockery and a certain 'menace', 'so that mimicry is at once resemblance and menace' (86). Mimicry reveals the limitation in the authority of colonial discourse, almost as though colonial authority inevitably embodies the seeds of its own destruction. The line of descent of the 'mimic man' that emerges in Macaulay's writing, claims Bhabha, can be traced through the works of Kipling, Forster, Orwell and Naipaul, and is the effect of 'a flawed colonial mimesis in which to be Anglicized is emphatically not to be English' (1994: 87).

The consequences of this for post-colonial studies are quite profound, for what emerges through this flaw in colonial power is *writing*, that is, post-colonial writing, the ambivalence of which is 'menacing' to colonial authority. The menace of mimicry does not lie in its concealment of some real identity behind its mask, but comes from its '*double* vision which in disclosing the ambivalence of colonial discourse also disrupts its authority' (88). The 'menace' of post-colonial writing, then, does not

necessarily emerge from some automatic opposition to colonial discourse, but comes from this disruption of colonial authority, from the fact that its mimicry is also potentially mockery. While Macaulay's interpreter, or Naipaul's 'mimic man' (discussed below), are appropriate objects of a colonial chain of command, they are also 'inappropriate' colonial subjects because what is being set in motion in their behaviour is something that may ultimately be beyond the control of colonial authority. This 'inappropriateness' disturbs the normality of the dominant discourse itself. The threat inherent in mimicry, then, comes not from an overt resistance but from the way in which it continually suggests an identity not quite like the colonizer. This identity of the colonial subject – 'almost the same but not white' (89) – means that the colonial culture is always potentially and strategically insurgent.

Mimicry can be both ambivalent and multi-layered. In his novel *The Mimic Men*, V.S. Naipaul opens with a very subtle description of the complexity of mimicry when he describes his landlord:

> I paid Mr Shylock three guineas a week for a tall, multi-mirrored, book-shaped room with a coffin-like wardrobe. And for Mr Shylock, the recipient each week of fifteen times three guineas, the possessor of a mistress and of suits made of cloth so fine I felt I could eat it, I had nothing but admiration. . . . I thought Mr Shylock looked distinguished, like a lawyer or businessman or politician. He had the habit of stroking the fore of his ear inclining his head to listen. I thought the gesture was attractive; I copied it. I knew of recent events in Europe; they tormented me; and although I was trying to live on seven pounds a week I offered Mr Shylock my fullest, silent compassion.
>
> (Naipaul 1967: 7)

This deeply ironic passage uncovers the way in which both **hegemony** and mimicry work. Although the title suggests a disparagement of the tendency to emulate the colonizer, the complexity and potential insurgency of mimicry emerges in this passage. The narrator not only copies the habits of the landlord, but mimics the guilt of a post-war Europe concerning the Jews, a guilt that is embedded also in a cultural familiarity with the implications of the name 'Shylock' (the Jew who demanded repayment of a pound of flesh in Shakespeare's *Merchant of Venice*). He is encouraged to mimic a compassion for the one exploiting him. But the very irony of the passage suggests an inversion, a mockery just under the surface; not a mockery of Shylock but of the whole

process of colonization that is being enacted in the narrator's mimicry and cultural understanding. The mimicry of the post-colonial subject is therefore always potentially destabilizing to colonial discourse, and locates an area of considerable political and cultural uncertainty in the structure of imperial dominance.

Further reading: Bhabha 1984a, 1994; Castro-Klarén 1999; Huggan 1994, 1997; McQuillan 2002; Parry 1987.

MISCEGENATION

Miscegenation, the sexual union of different races, specifically whites with negroes (*OED*), has always haunted European colonizers and their settler descendants (see **apartheid**). Colonialist practice was obsessed with the products of such unions, particularly in those areas where black and white had also been further hierarchized as slave and free. Nineteenth-century slave-owners developed extensive codifications of the various divisions of admixture resulting from miscegenation. French colonizers, for example, developed no fewer than 128 differing degrees of pigmentation to distinguish between the children of mixed race relations. Since the maintenance of absolute difference between Europeans and others, colonizers and colonized, was crucial to military and administrative control, miscegenation raised the constant spectre of ideological (and sometimes external) destabilization of imperial power. Yet, as theorists such as Bhabha have suggested, the very process of insisting on racial difference may mask a hidden and opposite fascination, as the colonizer sees a menacing **ambivalence** in the ways in which the colonized is both like and unlike. As some critics have argued, the fear of miscegenation thus stems from a desire to maintain the separation between **civilized** and **savage**, yet that binary masks a profound longing, occluding the idea of the inevitable dependence of one on the existence of the other.

One of the earliest theorists of **race**, Gobineau, expressed this ambivalence in his long and influential essay 'Essai sur l'inegalité des races humaines', emphasizing, as Robert Young notes, that there is a positive as well as a negative feature to racial admixture which 'accords with the consistent tendency for the positive to intermingle with the negative, growth with degeneration, life with death' (Young 1995: 115). Young also notes that in this respect Gobineau looks forward to modern ideas concerning the tendency of the socially repressed to return symbolically, citing Stallybrass and White's argument that 'disgust always

Summary

This research work aims to examine the work of Mouloud Freaoun Land and Blood using specific postcolonial concepts that are namely, ‘otherness’, ‘identity’ and ‘mimicry’ so as to shed light on the political, social and cultural colonial impact on the writings of the authors of the 50s. Among this generation, Mouloud Feraoun was selected as a sample of French language Algerian writers. It, at a large scale, starts from general with postcolonialism influential strategies. It is, then, limited to the Algerian context encompassed with a detailed study of the novel by analysing selected extracts from the novel Land and Blood.

Key Words : Colonialism, Postcolonialism, Mouloud Freaoun, Land and Blood, Identity, Mimicry, Otherness.

Résumé

Ce travail de recherche vise à examiner le travail de Mouloud Freaoun La terre et le Sang en utilisant des concepts postcoloniaux spécifiques, à savoir "altérité", "identité" et "mimétisme" afin de mettre en lumière l'impact colonial, politique, social et culturel des écrits des auteurs des années 50. Parmi cette génération, Mouloud Feraoun a été sélectionné comme échantillon d’écrivains algériens de langue française. À grande échelle, cette recherche commence par des stratégies d’influence postcoloniale générales. Elle se limite donc au contexte algérien englobé par une étude détaillée du roman en analysant des extraits choisis du roman La Terre et le Sang.

Mots Clés: Colonialisme, Postcolonialisme, Mouloud Freaoun, La terre et le sang, Identité, Mimétisme, Altérité.

ملخص

يهدف هذا العمل البحثي إلى فحص عمل "مولود فرعون" الذي هو الأرض والدم باستخدام مفاهيم ما بعد الاستعمار المحددة التي يطلق عليها، "الآخر" ، "الهوية" و "المحاكاة" من أجل إظهار التأثير الاستعماري سياسيا واجتماعيا وثقافيا في كتابات مؤلفي الخمسينيات من القرن العشرين، من بين هذا الجيل ، تم اختيار مولود فرعون كعينة من الكتاب الجزائريين الذين كتبوا باللغة الفرنسية. إنه وعلى نطاق واسع ، هذا البحث يبدأ من الاستراتيجيات المؤثرة في مرحلة ما بعد الاستعمار. إذن، فإنه يقتصر على السياق الجزائري المشمول بدراسة مفصلة للرواية من خلال تحليل مقتطفات مختارة من رواية الأرض والدم.

الكلمات المفتاحية: الاستعمار ، ما بعد الاستعمار ، مولود فرعون، الأرض والدم، الهوية، المحاكاة، الآخر .