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Title

**Post-Colonial Discourse As Mediation Of The Western Ideological
References. Two Literary Works as a Case Study: *The Honor of the
Tribe and Midnight's Children.***

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Certification

I certify that this thesis (Post-Colonial Discourse As A Mediation Of The Western Ideological References. Two Literary Works As A Case Study: *The Honor Of The Tribe* And *Midnight's Children*) was prepared under the supervision of Professor Brahim Mansouri at the University of Alger II, Bouzareah, Algiers, Algeria, Faculty of Foreign Languages, Department of English, as a partial fulfillment of the requirements for the degree of Doctorate in Language Studies and Linguistic Communication. I also certify that this thesis is the result of my own work and does not suffer any violation of the scientific probity nor does it contain any trace of plagiarism.

Dedication

To Baya...

*The five pearls, the maverick
little Loaye, and the
newcomer Ayad*

Abstract

This thesis investigates the post-colonial literary writing as expression of the post-colonial intellectual class. The foundational assumptions it is based on revolve around the contention that the colonial structures have enduring effects on the formation of the post-colonial ideology, values, and worldview. These effects are assumed to be markedly salient in fictional works written before and after independence. The colonial/Imperial structures are explored in order to demonstrate the mechanisms that govern the emergence of the colonized voice, mainly in literary works. Two of the colonial/imperial processes are put forth so as to have an in-depth view of how the colonized voice was fostered in its inception: dismantling and restructuration. It is by means of these processes that colonialism/imperialism managed to govern, frame, re-name, and design the colony after the image entertained by colonial/imperial discourses and which stresses the superiority of the Western model. This enterprise was sustained by State Ideological Apparatuses which attempted to channel the Western/colonial ideology via schooling in particular. Within this ideology-based colonial structure, the colonized voice is assumed to have emerged, shot through with models, values, worldviews that later become material for post-colonial fictional works. It is with this colonial framing that a sizable post-colonial fiction writers start to produce literary works that resist the post-colonial ruling power, and also mark cultural, philosophical displacement with regard to the nation they pretend to speak for. This research attempts to investigate, explore, and analyze a selection of post-colonial literary works produced both in the British and French ex-colonies in order to display the Western/colonial ideological references that are transmitted through the literary sign. It also aims at characterizing the post-colonial writer's displacement stance with regard to the Western norms and the ex-colonized nation's values, norms, and worldviews, aiming through this characterization to reveal the power relation holding between the post-colonial fiction writers and the readers. The former are assumed to exert hegemony over the latter on account of their power of the word, status, social position and the right to access knowledge. Reaching this outcome is made possible through the application of a discursive approach represented by Fairclough's Critical Discourse Analysis tools (CDA). The investigative character of

this research starts from the wider scope of colonial/imperial connection and interplay that produced ideologies and discourses to a narrower one that focuses on a selection of post-colonial literary works. This procedure is adopted in order to gradually reach two ex-colonized nations, represented by Algeria and India. From these two countries, two works are selected, *The Honor of the Tribe* by Rachid Mimouni, Algeria, and *Midnight's Children* by Salman Rushdie, India. The analyses carried out on these two works have reached some results that confirm the initial assumptions as to the post-colonial fictional works are mediation of the Western ideological references.

الملخص

تبحث هذه الأطروحة في الكتابة ما بعد الكولونيالية باعتبارها تعبير طبقة المثقفين ما بعد الكولونيين. تتمحور المسلمات التي تقوم سويها هذه الأطروحة سوي الحجة التي تعتبر ان البنى الكولونيالية لها تبعات مستدامة أثرت سوي تكوين القيم و الايديولوجية و النظر قبل وجود لمرسوة ما بعد الكولونيالية. تسوم هذه الأطروحة أن هذه الآثار تظهر بشكل سوي في الأعمال الروائية المكتوبة قبل مرسوة الاستقلال و بعدها. تكمن الغاية من وراء استكشاف البنى الكولونيالية و الامبريالية في بيان الميكانزمات المتحكمة في ولادة صوت المستعمر المهيمن سويه ، و ذلك في الأعمال الأدبية سوي وجه الخصوص. لقد تم إظهار اثنين من الطرائق الكولونيالية الامبريالية بغرض الوقوف عن كذب سوي الكيفية التي تمت فيها رعاية صوت المهيمن سويه عند ولادته :التفكيك ثم إعادة الهيكلة. من خلال هذين الطريقتين تمكنت الكولونيالية و الامبريالية من التحكم في المستعمرة و تاطيرها و إعادة تسميتها و رسمها تبعاً لصوره المتداولة في الخطاب الكولونيالي و الامبريالي و المكسة لتفوق النموذج الغربي. تم إسناد و دعم هذا المشروع بواسطة الجهاز الإيديولوجي لدولة التي عوت سوي تمرير الإيديولوجية الاستعمارية الغربية عبر التوعيم سوي وجه الخصوص. تفترض هذه الأطروحة انه في إطار هذه البناء القائم سوي الإيديولوجية الكولونيالية ظهر صوت المستعمر المهيمن سويه مفعماً بنماذج و قيم و نظراً لوجود أصبحت في ما بعد مادقلاً فن الروائي ما بعد الكولونيالي. فبهذا التاطير الكولونيالي بدا العديد من الروائيين ما بعد الكولونيين في إنتاج أعمال مقاومة نظام الحكم ما بعد الكولونيالي و أيضا إظهار انزياح ثقافي وفسفي حيال الأمة التي يدعون الحديث عنها. تحاول هذه الأطروحة القيام بعمل استكشافي و استقصائي ة تسوي لمجموعة من الأعمال الأدبية ما بعد الكولونيالية المنتجة في كل من المستعمرات السابقة لبريطانيا و فرنسا بغية عرض المرجعيات الكولونيالية الغربية التي يتم تمريرها من خلال الإشارة الأدبية. كما أنها تهدف إلى القيام بتوصيف لانزياح الكاتب ما بعد الكولونيالي حيال المعايير الغربية و كذا حيال قيم و معايير الأمة المهيمن سويها، مستهدفة من خلال هذا التوصيف إظهار العلاقة القائمة بين الكاتب ما بعد الكولونيالي و القارئ. حيث أن الكاتب يفترض فيه هيمنة يجريها سوي القارئ بحكم سيطرة الكمة التي هي سوكه و الموقع الاجتماعي و الأحقية في التمكن من المعرفة. سولتمكن من الوصول إلى ذلك كان سوي هذه الأطروحة إتباع مقاربة خطابية و تطبيقها ممثتا في نموذج نورمان فيرسكو و المقتبس من التسويل الناقد سولخطاب. يبدأ الطابع الاستقصائي لهذه الأطروحة من الصورة الأوسع لرباط الموجود بين الكولونيالية و الامبريالية و التي أنتجت ايديولوجيات و خطابات إلى صورة أضيق في تركيزها سوي مجموعة من الأعمال الأدبية ما بعد الكولونيالية . تم تبني هذا الأسلوب بغرض الوصول تدريجيا إلى اثنين من الأمم المستعمرة سابقا تمقهما الجزائر و الهند. تم اختيار عوين من هذين للدين و هما " شرف القبيلة "لرشيد ميموني من الجزائر، و " أطفال منتصف لليل " لسيمان رشدي من الهند. توصل التسويل الذي اجري

سوى هذين العميين إلى تأكيد الافتراضات الأولى بكون الأعمال الأدبية ما بعد الكولونيالية هي واسطة
سليمرجعات الايديولوجية الغربية.

Résumé

La présente thèse entreprend un travail d'investigation comprenant les écrits littéraires post-coloniaux pris comme expression de la classe intellectuelle post-coloniale. Les suppositions sur lesquelles cette thèse est basée sont axées autour de l'argument que les structures coloniales ont des effets durables sur la formation de l'idéologie, les valeurs, et la vision du monde à l'ère post-coloniale. Ces effets sont supposés être remarquablement présents dans les travaux de fiction écrits avant et après l'indépendance. Les structures impériales et coloniales sont explorées en vue de montrer les mécanismes présidant à l'émergence de la voix du colonisé, plus particulièrement en littérature. Deux procédés coloniaux sont mis en exergue afin d'avoir une vision plus rapprochée sur la manière dont la voix du colonisé avait été prise en charge dès sa conception : le démantèlement et la restructuration. C'est au moyen de ces procédés que le colonialisme et l'impérialisme sont parvenus à gouverner, quadriller, renommer, et concevoir la colonie selon l'image entretenue dans les discours coloniaux et qui met l'accent sur la supériorité du modèle occidental. Ce projet s'appuyait sur l'Appareil Idéologique de l'Etat qui essayait de canaliser l'idéologie occidentale/coloniale, en particulier à travers l'éducation. Au sein de cette structure idéologique coloniale, la voix du colonisé est supposée avoir pris naissance, foncièrement imprégnée de modèles, de valeurs, et de visions du monde qui deviennent par la suite du matériel aux travaux de la production romanesque. C'est grâce à cette mise en condition coloniale qu'une bonne partie des écrivains post-coloniaux ont commencé à produire des travaux en littérature s'opposant au pouvoir post-colonial, mais aussi faisant montre d'un déplacement culturel et philosophique à l'égard de la nation, au nom de laquelle ils prétendent s'exprimer. Cette recherche tente de mener un travail d'investigation, d'exploration et d'analyse sur une sélection d'œuvres littéraires post-coloniales aussi bien dans les ex-colonies britanniques que françaises. Ceci est motivé par le besoin d'en faire sortir les références idéologiques occidentales et coloniales que transmet le signe littéraire. Elle vise aussi à caractériser le déplacement de l'écrivain post-colonial vis-à-vis des normes occidentales et aussi des valeurs, des normes, et de la vision du monde propres à la nation ex-colonisée. Cette caractérisation sert à monter le rapport de force entre les écrivains post-

coloniaux et les lecteurs. La présente recherche suppose que les écrivains exercent leur hégémonie sur les lecteurs en vertu du pouvoir du mot, du statut social, et du droit d'avoir accès au savoir. Pour pouvoir atteindre ce résultat, cette recherche tente une mise en application d'une approche discursive que représente Norman Fairclough avec son modèle inspiré de l'Analyse Critique du Discours. S'appuyant sur l'investigation, cette recherche commence sa démarche à partir de la grande vision du rapport colonialisme-impérialisme qui produit les idéologies et discours, jusqu'à une vision plus restreinte, plus focalisée sur une sélection réduite de travaux littéraire post-coloniaux. Cette démarche est adoptée en vue d'arriver d'une manière graduelle à deux nations ex-colonisées, représentées par l'Algérie et l'Inde. De ces deux pays, sont choisies deux œuvres, *L'Honneur de la Tribu* de Rachid Mimouni, Algérie, et *Les Enfants de Minuit*, de Salman Rushdie, Inde. Les analyses entreprises sur ces deux œuvres ont abouti à des résultats qui confirment les suppositions initiales quant au rôle de médiation des œuvres littéraires aux références idéologiques occidentales.

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Tables and Charts

- Table 1.....page 70
Related to the loans allocated to promote education for the European and the Algerians.
- Table 2.....page 73
Related to the number of trainees among the Algerians and Europeans at the Ecole Normale Supérieure (E N S) of Algiers.
- Table 3.....page 80
Classification of the Algerian writers according to their being:
1) Ultra assimilation defenders, 2) gradual assimilation defenders,
3) resistance/dialogue defenders, 4) ultra resistance, or 5) cultural resistance.
This classification obeys the criterion of ideas and ideologies.
- Table 4.....page 81
Classification of the Algerian writers according to their being:
1) Ultra assimilation defenders, 2) gradual assimilation defenders,
3) resistance/dialogue defenders, 4) ultra resistance, or 5) cultural resistance.
This classification is based on the writers engaging in narrative prose.
- Table 5.....page 91
Related to writers who pose themselves as intermediary partners to represent the Algerian reality.
- Table 6.....page 125
Related to themes debated in post-colonial literary discourse (in english)
- Table 7.....page 219
Related to the link between the tenor and the metaphorical expressions delivered by the Zitouna population in *The Honor Of The Tribe*.
- Table 8.....page 279
Related to the comparison between the colonial master words that describe the Algerians and those extracted from the *The Honor Of The Tribe*, after analysis.

- Chart 1.....page 192
Related to N. Fairclough's theoretical model on the three social phenomena.
- Chart 2.....page 232
Presenting the major characters of *Midnight's Children*.

Contents

Dedication.....	i
Abstract.....	ii
Acknowledgement.....	viii
Tables and Charts.....	ix
Table of content.....	xi
Introduction.....	1
Part I: colonialism/imperialism discourse and ideology.....	15
Chapter 1: colonialism.....	17
Defining colonialism, its characteristics and effects.....	18
Colonialism-imperialism connection: hegemonic characteristics.....	25
Imperial ideology as justification for colonial discourse.....	38
Defining discourse and ideology.....	47
1) Discourse.....	47
2) Ideology.....	51
The colonial discourse/ideology representation of the colonized (the Other), examples from Africa and Asia.....	56
Chapter 2: Inception of the subaltern voice: the first writing of the colonized, examples from Algeria.....	66
Role of the colonizer in the emergence of subaltern voice in Algeria: schooling and the Teacher Training School of Bouzareah, Algiers.....	68
Emergence of the colonized French-speaking voice.....	79
Presenting and preserving.....	89
1) Presenting the self.....	89
2) Preserving the social, material, and cultural capitals.....	94
The making of a subaltern discourse/ideology among the Algerian French speaking elite.....	97
Part II: Postcolonialism.....	109
Chapter 1 : Post-colonial/postcolonial discourse.....	110
Post-colonial/Postcolonial discourse.....	112
History of postcolonial discourse.....	115

Characteristics of post-colonial discourses in the British Empire, Africa and Asia.....	123
Characteristics of post-colonial discourse in the French colonies in Africa.....	132
Resistance and Displacement.....	142
Ideology-based displacement and resistance of post-colonial discourse.....	145
Chapter 2: Post-colonial discourse in Algeria.....	154
Characteristics of post-colonial discourse in Algeria.....	156
Categories of post-colonial writers in Algeria.....	160
Themes debated in the Algerian post-colonial writers' literary discourses.....	166
Post-colonial discourse as mediation to the Western ideological references in Algeria.....	174
Part III: Analysis of two post-colonial literary works:	185
• <i>The Honor Of The Tribe</i> , by Rachid Mimouni	185
• <i>Midnight's Children</i> , Salman Rushdie	181
Chapter 1: <i>The Honor Of The Tribe</i>, by Rachid Mimouni.....	182
Presentation of the author and work.....	184
Synopsis of the novel.....	185
Structure of the novel.....	188
Analysis of the novel.....	192
1) Society.....	197
2) History.....	203
3) Metaphor.....	208
Results.....	222
Chapter 2: <i>Midnight's Children</i>, by Salman Rushdie.....	227
Presentation of the author and work.....	229
Synopsis of the novel.....	234
Structure of the novel.....	238
Analysis of the novel.....	243
1) Society.....	248
2) History.....	254
3) Metaphor.....	262
Results.....	268

Conclusion.....	274
Bibliography.....	284

Introduction

Although hybridity and cultural transnationalizations more and more dominate debates in literature worldwide, it is also worthy of notice to draw attention to the more and more shrinking tendency to accept the mono-cultural aspect of globalization, presently underway and led by the US and the West. Resistance to globalization takes many forms, among which cultural specificities seem to take the lead. While not directly triggered by globalization, many signs of cultural specificities have become the driving force of political upheavals worldwide. This could be checked and spotted in separatist movements (the Kurds in the Middle East, Catalonia in Spain, Scotland in the UK), community, ethnic, and religious extremism (the interethnic killings in Africa, the religion-based slaughter of Muslims in Myanmar, Islamophobia in Europe, armed groups in the Arab world). Whatever political qualifications might be ascribed to these phenomena, they all boil down to labels linked to cultural protectionism.

Cultural protectionism, however, is not reducible to refusing other cultures; its task consists rather in preserving one's identity, and in avoiding loss within the hegemonic waves of the superpower's ideological onslaught. Culture then becomes the shield with which ideology is pushed off. As a cultural artifact, literature, and post-colonial literature in particular, was expected to serve as an eye-opener to the post-colonial people on behalf of whom it pretended to speak. Yet, what becomes more and more visible is that this very literature starts to reproduce ideologies having more links with Western societies than with the post-colonial peoples, in Asia and Africa. Western/colonial ideology is found to be stealthily injected in literature in ways that old colonial reflexes are favorably revisited.

Fictional works and ideology have accumulated much theorizing through two periods that scholars unanimously agree to name 'classical', the first one, and 'postclassical', the second. The former period is marked by the works of Gerard Genette, Roland Barthes, and Jonathan Culler while the latter is known for a series of narratologists such as Wayne Booth, James Phelan and Peter Rabinowitz. Accounting for the presence of ideology in narratives, Barthes (1974, P: 19/20) writes that "ideology forms part of the cultural code that refers to a body of cultural knowledge

activated by the narrative”, while Genette (1979, P: 73) construes ideology within fictional works as a “body of maxims and prejudices that make up both the worldview and a system of values”. Culler (1994, P: 141) defines it as a “range of cultural stereotypes or accepted knowledge”. The postclassical scholars shifted their focus onto rhetorics to qualify fiction as a double-communication way engaging author and reader where the latter is free not to identify with the work’s imbedded ideology. The right to go against the work’s ideology, that is given the reader, nullifies the validity of ideology being a ‘common’ “cultural code”, as Barthes put it.

What is worthy of notice in the definitions offered by the classical scholars is that ideology gathers total agreement of being:

- a) cultural code/cultural knowledge
- b) body of maxims/cultural stereotypes/accepted knowledge

To enjoy the community of culture, knowledge, and maxims, ideology must necessarily draw either on a common ‘social text’ or some set of cultural universals. Drawing on a common social text implies ideology to be located within a given civilizational sphere; exploiting the cultural universals to insert into a fictional work implies a boundless ideology that is likely to develop into a type of globalism. These two extremes have been used as signposts to qualify fictional works along a continuum that comprises universal, gendered, local, ethnic, racist, or even egocentric.

Within the context of postcoloniality, observation has unveiled some phenomena in post-colonial fictional writing, mainly among writers whose language happens to be that of the ex-colonizer. Post-colonial writers address, in their writing, three entities, 1) the ex-colonizer, 2) the post-colonial ruling elite, and 3) the post-colonial nation. This position allows them to subvert the literary and aesthetic norms of the Western center, to resist what seems to them hegemonic tendencies of the post-colonial ruling power, and mark cultural, ideological, and philosophical displacement with regard to the very people they claim to speak for. Resistance and displacement then come up as distinctive features of this intellectual post-colonial class. However, the subversion-resistance-displacement interplay has produced a discourse that stands at the crossroads of various ideologies. This research attempts to disambiguate the

network of these ideologies in order to discover the nature of the ‘social text’ their writing draws on.

The objective targeted above is motivated by some historical facts related to colonialism roles in laying the foundations for the emergence of (1) the social formation, (2) the social institution, and (3) the social event that mark the itinerary of post-colonial authors. These three social phenomena will be dealt with in III.1.A.3 below where discontinuities between pre-independence and post-colonial periods in literary production will suggest what Edward Said qualifies as a ‘community of feeling’ that links most of those authors who underwent (1), (2), and (3) above. Assuming that these three social phenomena have had some effect, this research deems it necessary to question the nature of the ideology imbedded in the literary works of the post-colonial authors because, had not been for the training they benefited in the three social phenomena, they would not have had access to the power of the word and speech, the right to speak for their nation and the role to suggest ideologies in their attempt to subvert the ruling power (resistance) and to redirect the nation’s culture, to shake up its consciousness, and to drag it out of backwardness (displacement).

These three social phenomena, however, were made possible through the working of colonialism through two operations:

- 1) Dismantling the colony’s social, economic, cultural, political, intellectual, and religious structures.
- 2) Restructuration of the colony along the lines of the colonizer’s social, economic, cultural, political, and religious model.

It is this re-moulding of the colony that seems to have allowed the streaming of the colonial/Western ideological references into the colonial institutions in charge of controlling the emergence of the colonized ‘*evolué*’ and the inception of his writing and literary production. From a post-Marxist stand-point, these institutions could be named the State Ideological Apparatuses that produce the ideology of the dominant class and thwart the counter discourses that might destabilize the established order. Post-colonial literary works, within the limits of this research, are assumed to reproduce much of the Western/colonial ideological references that literary criticism does not cover. This is due to the fact that literary criticism is much more concerned

with the aesthetic side of the literary product. It, nevertheless, would gain much if it positions itself in the wider scope of interdisciplinarity by calling in some of the critical tools provided by Critical Discourse Analysis.

C D A is then suggested as a framework within which—referring to the definition of ideology—statements, such as ‘accepted cultural code and knowledge’ are called into question, thus revealing the hegemonic aspect of the discourse of the powerful class as it is compared to the silenced discourse of the powerless. The post-colonial situation stages the post-colonial author in the position of the powerful who delivers a discourse that carries much of the Western ideological references; the addressee, i.e. the post-colonial nation, must be empowered to inspect the type of ideology that is being suggested in order to make sure the environmental social cognition is not riddled with ideologies copied verbatim from outside its own social text. This research distinguishes between aesthetic and ideology. If the former reflects one of the human universals in its appeal to love the beautiful, the latter has been proved to be hegemonic, instrumental to dominate the powerless and manipulate the masses for the benefit of the powerful.

In *Japanese Discourse* journal (Vol. 1, 1995, PP: 17/27), Teun A. Dijk, defining the task of CDA, writes:

Much working CDA deals with the discursively enacted or legitimated structures and strategies of dominance and resistance in social relationships of *class, gender, ethnicity, race, sexual orientation, language, religion, age, nationality* or *world-region*[Moreover] Much work in CDA is about the underlying *ideologies* that play a role in the reproduction of or resistance against dominance or inequality (*Italic in origin*)

In addition to Teun A. Dijk, other critical discourse analysts have tackled the issue of ideologies, carried in discourse, that show domination (the powerful) and resistance (the powerless). Such studies have been conducted by Norman Fairclough (2013), Ruth Wodak (1997, 2003, 2009), Ruth Wodak and Michael Meyer (2002), and Van Leeuwen, T. (2007). These studies aim at unveiling the effect of discourse in legitimating the ideology of the dominant classes in the Western context.

The use made of CDA is to call into question the taken-for-granted dominance of the powerful, i.e. the post-colonial writer who, based on the power of knowledge, language, and the right to have a voice, might exert a certain type of domination over the post-colonial addressee. The imbalance in power relations between the sender of discourse (the post-colonial writer) and the receiver (the post-colonial reader) needs to be investigated and exposed. This objective is one of other features that show the importance of this study. This issue seems to be unattainable if investigation is limited to the instruments made available by literary analysis. While the latter is primarily concerned with the aesthetic of the literary sign, C D A tools go beyond, in search of the underlying ideologies that determine the choice made of language, syntactically and semantically.

Given that literary works are primarily artistic/aesthetic artifacts, this research considers it unfair to instrumentalize them in ways that ideology becomes their main focus, luring the reader into the belief that the act of purchasing a novel is an act of buying art. This is not a call to hail the 'ideology' of "art for art" nor a wish to restrict literary production to a mere mimetism, copying life as it is; rather, the aim thereof is to honor the contract implicitly signed between the author and reader, a contract that provides for an ethically sealed communication where adverse ideologies would not be foregrounded and adopted through shedding favorable light on some characters, attitudes, and idea in a clear intent to ideologize the literary work. A polyphonic literary work would be a safeguard against such a problem, where every possible social voice is set free to express itself; dialogism is a safe ground to reduce the effect of the doxa within fiction.

The grievances expressed above come to be more perceptibly felt when Western/colonial ideologies are reproduced in post-colonial works addressed to post-colonial readership. While they fully engage in post-colonial nation-building, post-colonial writers deliver discourses that are fraught with tensions opposing them to the ruling power; the people they claim to represent is either faithfully represented or (un)intentionally re-presented. This swinging move between representing and re-presenting seems to stem from this type of authors being biological insiders but cultural/ideological outsiders with regard to their nations. A situation that has been

evidenced by the emergence of themes like ‘identity’ and ‘alienation’ in their writing, thus raising some concerns hardly felt, complained about, or acclaimed by the majority of the relatively new independent people. Debating ‘identity’ and ‘alienation’ in the post-colonial writing might indicate the tension that post-colonial writers underwent on account of the clash that breaks out between their ‘discursive attitude’ and the naked reality of both post-colonial ruling power and nation.

Moreover, it seems that, in order for the post-colonial writers to successfully cross over to their audience, they feel the need to clothe their themes with some Western ideological references so as to cast on their discourse a sense of respectability, given that the ex-colonized peoples are often known to inwardly acknowledge the superiority of the Western world. It seems that this psychological disposition is the agent that has inspired the post-colonial writers to invest and entertain a certain aura around an idealized Western source of knowledge. Such an attitude would be interpreted as a manifestation on the part of the post-colonial writers to preserve dearly purchased intellectual capitals, following their schooling before and after independence.

The complicated situation above reveals how post-colonial writers come to grip with the ruling power and experience a partial indifference to their literary products on the part of the nation at large. History tells of many instances where post-colonial authors were persecuted, imprisoned, forced to emigrate, and even killed by post-colonial authorities for reasons that did not go further than ideological incompatibility. It is sad to notice the loss of intellectual elites on the ground that they did not align their writing according to the politics of the established order. Given this situation, the present research considers that the problem is worthy to be investigated in order to unravel the nature of the ideological incompatibility that caused a rift between the post-colonial state and the discourse of the post-colonial elite. In clearer terms, the issue is problematized and expressed by the following research question: to what extent are the Western ideological references filtered down in post-colonial discourse and presented to the post-colonial reader? This research question covers the literary works as they are taken for mediatory tools through which Western ideologies are channeled. A sub-question is judged necessary to include in order to circle over both

the works and authors: What ideological motives and alternatives do post-colonial writers offer to justify their resistance and displacement?

Three hypotheses are formulated in an attempt to be as close as possible to a reasonable answer that the results and findings of the analysis carried out in this research would corroborate or invalidate. The following selected hypotheses stand good chances to answer the research statement above:

- 1) Post-colonial writers faithfully represent their nations through foster-ideologies that are in no way at odds with their respective countries' worldviews, culture, history, faith, and outlook. It is the undemocratic post-colonial ruling class which pushes them to appear resistant and to adopt displacement with regard to the people.
- 2) The enlightened views of the post-colonial writers are faithful reproductions of Western/colonial ideologies, hence the reaction of both the nation and the ruling class comes as an uncompromising rejection of their participation in the nation-building. This move has led these intellectuals to resist and adopt displacement with regard to the people.
- 3) Post-colonial literary works arise from a natural human tendency to produce fiction. They too proceed from literary systems governed by aesthetic, linguistic, and philosophical convictions and conventions. Taken as discourse, these literary works are incidentally taken for mediatory means to funnel Western ideological references.

On account of the interdisciplinary character of the present research, four approaches will be adopted:

- 1) Historicist
- 2) Sociological
- 3) Psychological
- 4) Discursive

The historicist approach will serve to cover and highlight the colonial circumstances under which the colonized world was reshuffled, remade, renamed, and controlled. These four colonial processes will be reduced to two qualifying names: dismantling and restructuring. They are the two colonial operations which invented a new type of

the colonized individual who, under the colonial pressure, attempted to voice his community's ills through writing. Historical facts will be presented to show the emergence of the subaltern voices and how they took colonial means to ward off colonial injustice. This historicizing of the colonized condition stretches over both the British and French colonies, exploring as much as possible the interconnectedness holding between the Western philosophies, ideologies, imperialism, and colonialism. The aim that this research seeks is to map the imperialist ideology on colonial discourse; it is also to establish a cause-effect relationship between the Enlightenment-inspired European philosophies, on the one hand, and the imperialist/colonial ideologies, discourses, and practices, on the other. This research assumes that the colonial/imperialist ideology struck its roots in the colonized consciousness so deep that the latter started to manifest some social traits that appropriately fit the social pattern that imperialism engineered and partially succeeded to plant in the colonized environment.

This social pattern is what the sociological approach will cover. It is an approach that rests on a model borrowed from the French philosopher Louis Althusser's works (the State Ideological Apparatus and the State Repressive Apparatus). The use made of the model is to demonstrate how the colonized was 'socialized' within the colonial S I A, namely schooling. In Algeria, the Ecole Normale Supérieure (E N S) is taken as an example in order to have an in-depth view of the working and effect of the colonial/imperialist discourse and ideology on the trainees, among whom many were to become part of the colonized intellectual elite. Another model was borrowed from the French sociologist Pierre Bourdieu. It consists in stressing the subjective goals that a category of the colonized elite sought to reach, after they were upgraded to the rank of 'civilized', 'educated', and 'socially-fit' individuals.

As a result of the S I A mechanism, the colonized is assumed to have acquired some psychological reflexes in terms of the mode of expression. To understand how this colonized psychology initiated the beginning of the subaltern discourse, a psychological approach will be selected revolving around Jacques Lacan's theory of discourse, in order to take advantage of the four types of discourse it suggests: 1)

University Discourse, 2) Master Discourse, 3) Hysteric Discourse, 4) Analyst Discourse. This research will focus on discourses 2 and 4 to categorize the discourses of the colonized intellectual and literary production. This technique will allow to distinguish between those pre-independence writers who fully adhered to the colonial ideology, politics, and discourse (Master Discourse) and those who resisted them (Analyst Discourse). It will also serve to characterize the post-independence writers who likewise split into two categories, i.e. those who complied by the politics of the post-colonial ruling authorities (Master Discourse) and those who subverted it (Analyst Discourse). This angle is hoped to shed light on the psychological motives driving the post-colonial writers to produce their discourses.

As this research means to carry out thorough analyses on a selection of post-colonial literary works, it will adopt a discursive approach focused on the text. Norman Fairclough's Critical Discourse Analysis will primarily serve as a broad framework; Teun A. van Dijk's techniques will as well be employed to complement the analysis. The end product of the analysis will be to unearth the Western ideological references imbedded in the post-colonial literary works. Much focus will be on the discourse carried through the literary sign, leaving the aesthetic dimension to literary criticism, an orientation that does not constitute any of this research's concerns.

Part III of this research will embark on the analysis of two literary works. The first one, dealt with in Chapter 1 of Part III, is *The Honor of the Tribe* (1989) by Rachid Mimouni, from Algeria. The second one, covered by Chapter 2 of Part III, is *Midnight's Children* (1981) by Salman Rushdie, an Indo-British author. The choice made of these two works obeys some criteria that pertain both to the authors and works. Rachid Mimouni has been found to enjoy the following characteristics:

- a) He has not been directly exposed to the effects of the colonial S I A as he did not graduate from, mainly, the Ecole Normale Superieure. As it will be unfolded, a good number of the Algerian authors do have pro-Western leanings expressed in their works. Their ideological tendency is either determined by their schooling or by their social position, owing to the relationship their parents enjoyed within the colonial order. Mimouni is an appropriate

representative sample of individuals who neither led a well-off life nor were 'beaten into acceptable shape' by the S I A.

- b) He belongs to a semi-urban location (Boudouaou, a small town, some 35 kilometers east of Algiers). This geographical position allows this research to strike a balance between discourses produced in the extremes, i.e. urban vs rural.
- c) He is not part of the Algerian diaspora residing in Europe, France in particular.

As for his work, *The Honor of the Tribe*, the following features have prompted the choice made of:

- a) It is subversive with regard to the ruling power.
- b) It makes use of irony to aggrandize the post-colonial political and social calamity brought about by the ruling class.
- c) It employs history to highlight the vain attempt in its reinvestment to revive the nation.
- d) It looks forward for unlimited integration in the course of History.
- e) It foregrounds popular beliefs and myths and presents them as braking devices of progress.
- f) The narrator is omniscient, ubiquitous and is represented by the first person singular 'I'.

Unlike Mimouni, Salman Rushdie is a pure product of the British S I A for he emigrated to Britain at the age of fourteen, pursued his studies there until he graduated from Cambridge, UK, and decided to permanently live there. He is:

- a) Son to a Muslim family but, unlike Mimouni, he is of an upper-class status. This feature is helpful to the present research in that it allows covering both middle (Mimouni) and upper-social post-colonial classes (Rushdie).
- b) He belongs to the post-colonial diaspora, disseminated throughout the Western world. A position that informs the present work about the nature of a discourse that could adequately be named 'discourse of in-betweenness'.
- c) He belongs to one of the most important British ex-colonies (the Indian sub-continent) and may be a good representative of the colonized discourse. This

quality becomes more important when it is supplemented by the multi-ethnic nature of India, its diversified linguistic environment, and the numerous religions it holds within its geographical boundaries but nevertheless shares with the surrounding spheres.

As far as his work is concerned, *Midnight's Children* tackles themes that frontally discuss:

- a) The ephemeral notion of identity, the imagination-based sense of the coherence and cohesion of society, and the issue of belonging.
- b) The fictionality of history.
- c) The necessary adoption of secularism as a means to reach an overarching pan-Indian politics to manage the country.
- d) The post-colonial voice as it is expressed by minorities and the diasporic elite, mainly those intellectuals living in the Western world.
- e) The colonial legacy as an integral and enduring part of post-colonial India.
- f) The hybrid nature of India, taken both as a pre- and post colonial entity.

In light of these data, *The Honor of the Tribe* and *Midnight's Children* share many features that serve the objective of this research. As far as Western ideological references are concerned, they permit a richly furnished set of instances that attest to the close links holding between them and the Western philosophical and ideological background. This quality is hoped to render the present work's investigation reasonably productive.

The present thesis comprises three parts, with two chapters each. Obeying the requirements of the objectives sought, this research will progress from the wider scope of colonialism/imperialism—as they were birthed out of a multitude of reasons—to a more focused view related to Western ideology being imprinted in the colonized writing and literary production. Chapter 1 of Part I will explore the links between imperialism and colonialism, displaying the hegemonic effect of the former, owing to the ties linking both. As a consequence to colonial/imperialist hegemony, ideology and discourse will be exposed, defined, and investigated within the actual colonial context. British and French colonies from Asia and Africa will be selected as site for displaying how colonial discourse justifies colonial ideology. This will develop into presenting

the ideology-based representation of the colonized in the colonial discourse. Out of this picture, Chapter 1 will close on referring to the way the colonized was interpellated and named, and how his cultural stock was appreciated by European artists. This awareness produced in the colonized a will to express himself, that Chapter 2 of Part I will cover.

Chapter 2 will trace the inception of the colonized voice, dubbed the first writing of the subaltern, focusing mainly on Algeria. In this ex-French colony, the role of the colonizer is put forth and assumed to be a determining factor in the emergence of such a voice. By way of sustaining this assumption, schooling and the Teacher Training School (Ecole Normale Supérieure of Bouzareah, Algiers) will be taken as exemplars to introduce the working of what Louis Althusser names the State Ideological Apparatus. The effects of the S I A will be assumed to take the shape of behaviors—adopted by the colonized emerging elite—that obey the two notions of (1) presenting the self and (2) preserving the symbolic-intellectual capital gained through the new status of the ‘évolué’. Based on this psychological trait and the working of the colonial S I A, the chapter will close on the making of the colonized discourse-ideology among the Algerian French-speaking elite.

Chapter 1 of Part II will open on telling apart the hyphenated (post-colonial) and the non-hyphenated terms of postcoloniality (postcolonial). It will then explain that the focus will be much more on the hyphenated version. History of post-colonial discourse will include a sufficiently clear view on postcolonial studies with the main scholars known worldwide. This is to locate post-colonial discourse in the wider image of post-colonial studies. Inception of the colonized discourse being dealt with in the previous chapter, this one will deal with this same discourse and display the characteristics thereof. A good number of literary works will then be listed, partially analyzed and commented, written by post-colonial authors originating from British and French ex-colonies. The British ex-colonies’ authors will be represented by such names as Ngugi Wa T’iongo (Kenya), Saro Wiwa, Wole Soyinka, Chinua Achebe (Nigeria), Ruth Pravar Jhabvala (German-born but with Indian origin), Salman Rushdie, Vikram Seth, Mulkraj Anand, and Kiran Desai (India).

The French ex-colonies' novels are represented by the Senegal, the Congo, and North Africa. Ousmane Sembene and Georges Ngala will be selected from the Senegal; from the Republic of the Congo, six works, written by Sony Labou Tansi, Guy Menga, Jean Baptiste Loutard, Emmanuel Dongala, Pius Ngandu Nkashama, and V. Y. Mudimbe, will be partially analyzed. North Africa's works will be selected from Morocco, represented by Driss Chraïbi and Tahar Benjelloun. The analysis will be conclusive to determining the most prominent characteristics of post-colonial discourse, based on specimen taken from literature. From among the characteristics, it will isolate displacement and resistance and investigate their underlying ideologies. It is by this means that this research hopes to unearth the bedrock ideologies which are assumed to motivate the post-colonial fiction writers.

After surveying representative samples from the British and French colonies' post-colonial discourse, Chapter 2 of Part II will be exclusively concerned with Algeria, presenting the characteristics of, and the themes debated in, post-colonial discourse, along with categories of the post-colonial writers. The research will line up a number of four literary works, written by Tahar Djaout, Rachid Boudjedra, Assia Djebbar, and Mouloud Mammeri. The partial analysis made of these works will reveal the themes debated therein, how Western/colonial ideology is intertwined with them, and how the aesthetic of literature foregrounds the former and overshadows the latter. It is hoped that, so far, the reader is sufficiently introduced into the usefulness of going beyond the aesthetic of the 'literary sign' to delve into the ideology underneath. The partial analyses carried on works from the British, the French ex-colonies and Algeria will hopefully prepare a smooth introduction of the third and last Part, where analysis per se will constitute the bulkiest work.

Similar to the previous two parts, Part III is divided into two chapters. Chapter 1 will be concerned with analyzing Rachid Mimouni's *The Honor of Tribe* whereas Chapter 2 will deal with the analysis of Salman Rushdie's *Midnight's Children*. In both chapters, readers of each work are assumed to belong to relatively homogeneous discursive communities that share society, history, and metaphor as distinctive features. The analysis is expected to compare the ideologies imbedded in these two works with the Western/colonial ones that were produced during the colonial

encounter. It is this comparison that will supply material for reaching the results ending the entire part.

Part I

Chapter 1

Colonial/imperial discourse and ideology

Introduction:

Colonialism is to imperialism what the instrument is to the mindmaster. It is this connection that seems to have determined the type of discourse and ideology that was produced before and during the colonial encounter. Under the dominant and prevailing discourse of colonialism, the colonized witnessed the creation of stereotypes which constituted the pattern of representation addressing him. Such representations set the colonized apart, imprisoned him in a monolithic image, and inexorably led to exclusionary othering. Helpless, the colonized spent a large period under the colonial condition in a state of namelessness, unable to understand his rapidly changing environment, society, history, and existence.

This is assumed to be instigated through the execution of two operations: dismantling and restructuration. The pre-colonial society was dismantled then restructured to fit the projected plan of colonialism/imperialism. Successful at the cost of many losses, these two operations rendered the colonized deprived of any voice, put him in a state of anomy, and led him to seek salvation from the exclusive source of expression made available by the colonial order. Nevertheless, the colonized kept a raging spirit of revival, clung to a resilient call of his past, culture, and personality.

I) Colonialism

Epistemic view

After the collapse of the European medieval world, following the decline of feudalism, the Church's role as a uniting element of Christendom waned. Nation-states emerged as new socio-political structures in Europe, de-centring the clergy and taking its place as sovereign ruling entity. Alan Cassels (*Ideology and International Relations in the Modern World* .1996) draws a straight line between Machiavelli's *the Prince* and the resulting "endorsement of force and fraud at the expense of morality and principle" (p.9). He states that the European state system was accompanied at its inception by the birth of what he termed "the Italian methods of diplomacy". The major tenets of this type of diplomacy derive from "the wolf-like habits developed by the Italians of the Renaissance". Cassels added that "the door was opened wider to Machiavellian amorality" (p.9), thus unleashing brutality to serve as a means to settle down conflicts. This new "code of conduct" had the effect of a snow-ball, leading the then nascent European nation-states to follow their own interests, heedless of any moral barriers. It was with this "state of mind" that the European nation-states made their encounter with the non-European, namely the African, the Asian and the South American: A wolf-like conception of human relationships.

Roger Garaudy, in his *Le Terrorisme Occidental*, (2002), [*Western Terrorism*] states that, according to Paul Valery, continental Europe has been forged by three traditions:

- 1) Christianity, which handed down a moral legacy.
- 2) The Roman Law, endowing Europe with the bases of Law, Politics, and State.
- 3) The Greek tradition, which fueled Thought and Art.

Singling out the first tradition, Garaudy argues that, under the influence of Saint Paul, Jesus Message was re- cast into a mix of Judaism and Christianity whereby the initial God of Jesus, the God of Mercy that incites believers to "love thy neighbor", has metamorphosed into the exclusive God of Israel. The Jesus of the New Testament is

closely linked to David of the Old Testament, thus allowing a Theology of Domination to squarely settle into the European collective and individual subconscious.

The wolf-like conception of human relationships and the Theology of Domination, borne out of the Saint Paul's Judeo-Christian tradition, appear to be the founding principles that would orient the European nation-states in their contact with the non-European. However, the Roman Law and the Greek Tradition are not to be neglected; their impact on shaping the European propensity to domination, although deeply enshrined into the remote past of Europe, stems from the conflicting relationship between the powerful gods and the powerless plebeian in the Greek mythology and the marking-off of the Other as a Barbarian, thrown behind the Limes.

I.1.A) Defining Colonialism, its characteristics and effects

There has been a large amount of historical writing on colonialism, its effects and implications on the colonized peoples in the pre and post-colonial experiences through which they have undergone. This phenomenon is, however, differently perceived; divergences among scholars about its significance, its motives and objectives stem from the different angles from which the colonizing project has been tackled. A defining formulation of colonialism is, therefore, called upon to allow for the various strands that are linked to its historical development. Marxist theorists are said to conceive of it as a fortunate phase, paving the way for the emergence of a capitalist society that, in turn, will supply the seed for the inner class conflict, thus announcing the advent of the socialist, then the communist, society where the proletariat class will impose its way of governance. On account of the feudal-mercantile-capitalist-socialist-communist teleological Marxist view of human society, colonialism stands for an operation that is historically determined, where man has no power over it. Still, what the Marxist view does explicitly stress is that the colonized society, prior to colonialism, is assumed to be pre-capitalist, i.e. pre-modern, that colonialism, supposedly capitalist, came to change into a historical human entity.

Although Marxist critical theory has given rise to many scholars whose discourse and analysis are highly critical of colonialism, yet the focus, within Marxist views, is mostly oriented towards this conception with a strong stress put on the

material exploitation of the colonized. In *Colonialism/Postcolonialism*, (2005), Ania Loomba defines colonialism as “the takeover of territory, appropriation of material resources, exploitation of labor and interference with political and cultural structures of another territory or nation” (p.11). This definition converges with the Marxist conception of material dispossession, but is expanded to cover a non-material aspect, i.e. the political and cultural structures being object to foreign interference. The lack of stress, on the part of the Marxist definition, on the political and cultural structures might be due to the Marxist’s belief that the infrastructure determines the superstructure. The former being the material world, the latter the ideas, the politics, the culture and the worldview that the material world is said to create. Farther in the same book, Ania Loomba (p.23) states that it is a “forcible takeover of land and economy”, adding, by way of contextualization, that the European colonialism is “a restructuring of non-capitalist economies in order to fuel European capitalism”. Inserting the notion of “restructuring” could refer to the word “interference” used in Loomba’s first definition, but “interfering” with the colonized political and cultural structures might not have the same destabilizing consequences that “restructuring” has. She, however, specifies the objects of both “interference” (political and cultural structures) and “restructuring” (the non-capitalist economies), thus allowing both definitions to encompass economics, politics, and culture.

Loomba’s second definition seems to be an attempt to link colonialism to capitalism, suggesting a reference to the long history of competition that involved France, Britain, Spain, Portugal, and Belgium, earnestly urged by their respective fortune seekers and traders in the nineteenth century, to conquer ever more markets abroad. The economic motive of the colonial enterprise is stressed in *Empire: The British Imperial Experience from 1765 to the present*.(John McLeod, HarperCollins, 1996). It is argued therein that colonialism was first and foremost part of the commercial venture of the Western nations. This link would give us to understand that not only does colonialism have links to capitalism but to imperialism too. This conclusion may lie in Lenin’s *Imperialism, the Highest Stage of Capitalism* (1947) where it is argued that out of the industrial and “finance-capitalism” growth in the Western countries, an enormous accumulation of capital was created. Lenin asserts

that, due to the imbalance between shortage of labor and availability of money in the Western countries on the one hand, and lack of capital but abundance of labor in the colonies on the other, Western capitalists “exported” their accumulated capitals to non-industrial countries to subordinate them to the benefit of their capitals’ growth. The Congo, a case in point under the Belgian colonial régime, seems to credit Lenin’s analysis with realistic truth in that it was site for international capital pouring in when King Leopold II, owing to financial difficulties, leased out large portions of the Congolese territory to European and American industrialists. (*Postcolonial Literatures. Continental Europe and its Empire*. 2008).

Colonialism has as yet been defined in connection to (a) interference with political and cultural structures, (b) restructuring of the economy, (c) economic exploitation, (d) imperialism. However, what these definitions need more is the inclusion of the means by which colonialism was carried out in order to reach points (a) through (d). Here comes the idea of differentiating settler colonialism from protectorate. Under the latter form of occupation, colonialists practiced indirect rule, like in Rwanda where Belgium relied on the Tutsis tribe to administer the country, the majority of whose population was (and still is) composed of the rival Hutu tribe. Protectorates are said to be technically independent entities under the colonizer’s protection (indirect rule). The British approach of indirect rule “was supposed to involve governing colonized people through their political institutions by taking local rulers into partnership with colonial administration, and was portrayed by its apologists as less destructive of indigenous authority than the French system of direct rule” (*Postcolonial literature. Continental European Empire*, 2008.P.122). In the case of French colonialist expansion, the protectorates were Togo, Cameroon, Syria, and the Lebanon, each headed by a resident or a resident-general.

Settler colonialism, on the other hand, named the occupied lands “colonies”, headed by Governors-General, and included Algeria, Indo-China, French West Africa, Madagascar, and French Equatorial Africa. The state under which these territories were subjugated corresponds to the definition supplied by the Oxford University Press Dictionary (1995): “A settlement of territory, the exploitation or development of sources, and the attempt to govern the indigenous inhabitants of occupied lands”. John

McLeod (*Beginning Postcolonialism*, 2000), noted the importance of emphasizing ‘settlement of territory’ and the ‘unequal relations of power which colonialism constructs’. Settlement of territory epitomizes what settler colonialism is really like, for it points to the physical presence of the colonizer’s army, administrators, clergymen, school teachers, doctors, fortune seekers, farmers and even adventurers. The aim was to outnumber the indigenous population in order for the colonizer to construct unequal relations of power.

Although the unequal power relations between the colonizer and the colonized was the very reason that allowed the establishment of colonialism—owing to the disproportionate relations in terms of weaponry, military personnel and economic development—yet the number of the colons was, for the colonizers, of paramount importance as far as reaching two of the objectives of the colonialist enterprise was concerned:

- 3) Dismantling the colony’s social, economic, cultural, political, intellectual, and religious structures.
- 4) Restructuration of the colony along the lines of the colonizer’s social, economic, cultural, political, and religious model.

Attaining these objectives was of primary importance on account of the fierce competition engaging different colonizing powers: once a colony is remade in the image of the metropolis, the other rival would not attempt to conquer it, for the restructuration of the colony is so firm that dislodging the first colonizer would seem impossible. In the case of the French-British colonial rivalry, the example of India’s Trading Posts, created by the French in 1673, shows how the mere pursuit of material gains, neglecting the dismantling and then the restructuration of the Indian society, was at the origin of ousting the French from India, by the British. In Chems Eddine Chitour’s *De la Traite au Traité* (2007 P:103), one of Karl Marx quotations, concerning England’s “double mission to accomplish in India”, clearly stated that it forked into “destroying” then “regenerating” the old Asian society through “annihilation” before “laying the material foundations for the Western society”.

The awareness of other competing colonialisms led the French, after the Indian drawback, to readjust its colonial policy. France, through assimilation, aimed at

integrating the overseas territories within the “motherland” to create the “Greater France”. This project was strongly resented by the colonized. Franz Fanon, describing the effects of colonialism wrote:” colonized people are not simply those whose labor has been appropriated but those in whose soul an inferiority complex has been created by the death and burial of its cultural originality” (*Colonialism/postcolonialism*, Ania Loomba, 2005:23). The “inferiority complex” resounds in most of anti-colonial literature, for not only was it the effect of the colonial administration only but also the consequence of the “scientific rationalizing mission” undertaken by some racial studies. Count Arthur de Gobineau, in his *Essay on the Inequality of Races* (1848), is certainly one of the inspiring sources for what would become a discipline of “rationalized racism”.

In *Grandeur et Servitudes Coloniales*, (Paris 1931), A. Sarraut unveiled the racially-based colonial enterprise. He contended that “nature has, throughout the planet, unequally distributed the abundance of raw materials; whereas it has localized in Europe the inventiveness of the white race, the sciences of using the natural riches, it has concentrated the bulkiest part of these materials in Africa, Asia, and Equatorial Oceania towards which the need to live and invent supplied the driving force to the civilized countries”. Here, Sarraut sets the tone for race-based discourse through the clearly racist use of “white race”. Racial demarcation between the Europeans and the colonized was to unleash a fundamentally debasing conception of the colonized, denying him any claim to human, civilized existence. This is what seems to be referred to in Fanon’s *death and burial of the cultural originality*. Fanon, in his defining description of the effects of colonialism, focuses on the cultural originality, which he seems to consider as the last entrenchment of the colonized after witnessing how the exploitative enterprise had led to his material dry up, social restructuration, and the rewriting of his historiography by the colonizer.

It seems that it was not contingent to colonialism to have targeted the killing and burial of the colonized cultural originality. According to Abul Kassim Saad Allah’s *The Cultural History of Algeria* (2011, Vol. 3), French colonialism in Algeria intentionally planned near-to-total destruction of the many pre-colonial education institutions. He states the expropriation plan that deprived the Algerians of all religious

foundations (*Waqf*), brought under direct control nearly all mosques, zaouiyas (temples for ascetics), and schools. It also laid claim to all the religious dependencies and demolished those of little interest, such as shrines; on the emptied sites, public meeting places were created, roads built, churches erected, military facilities set up, warehouses constructed. This systematic dismantling of the cultural infrastructure was meant to serve as a preparatory phase prior to achieving the second objective, mentioned earlier, i.e., restructuration of the colony. Abul Kassim Saad Allah argued that schooling was the foundational stone that France relied on, in its quest to culturally restructure Algeria. He added that as much as France was fervently eager to start afresh its educative system in Algeria, so it was worried about bringing to life, among the Algerian youngsters, a generation of future adults whose intellectual features contrast with their elders' "hopelessly dogmatic" minds.

Such a systematic colonial process of dismantling then restructuring the colony could be checked in the reconfiguration of the borders delimiting the colonies after the Berlin Conference, an international meeting held from November 1884 to February 1885, that was convened to settle the issues connected with European colonization of Africa. The colonial powers, co-signing the treaty, conceived a territorial design to apply on their respective colonies that was disrespectful to the ethnicity and language-based distribution of the many tribes inhabiting the central African zone. Different tribes were forcibly made to accommodate with one another, each linguistically and racially different from the others. Some ethnicities cut across large areas encompassing French, Belgian, Portuguese and British colonial possessions. This dismembering of local history and geography was to have destabilizing consequences both for the cultural originality of the people and for the post-colonial state as a unifying apparatus.

One of the consequences that touched the cultural originality relates to language. Many of the post-colonial African countries uncritically accepted the discourse of the former colonizer's language being a gift to the colonized. Amirca Cabral "one of lusophone Africa's foremost intellectuals and leader of the liberation movement of Guinea and Cape Verde in the 1960s[.....] saw Portuguese as the only language capable of fostering unity in the multilingual, multiethnic state he was fighting to bring into existence."(*Postcolonial literatures. Continental Europe and its*

Empire, p.431). Thus, national unity could be ensured neither on ethnic nor on linguistic bases. This double process of dismantling-restructuring was made use of not to reshape the Guinean or the Cape Verdean societies into a verbatim Portuguese type. Rather, it was a consequence of the joint will of the European colonial powers in the infamous Berlin Conference, whose conception served rather economic aims.

In Algeria, the cultural dismantling-restructuring process attempted by France was echoed, for a long time during the postcolonial period, in statements like “la langue française est un butin de guerre” [The French language is a wartime loot]. It caused strong resentment among many of the Algerian proponents of cultural originality, for which Arabic is said to be the most viable representative. The linguistic divide opposing “Arabophones” to “Francophones” in Algeria could be traced back to the partially achieved colonial double plan of the cultural dismantling-restructuring.

It is judged worthy of notice to underline that, so as to articulate the emergence and role of the postcolonial writers, all through this research, focus will be put on the colonial cultural dismantling-restructuring. This is to uncover what is thought to be Western ideological stratum underlying the postcolonial writers’ discourse.

So far, colonialism has been defined as a European driving force towards encounters with the Americas, Africa, and Asia. The different historical vicissitudes that shaped colonialism have cast on it various shades, wherefrom various definitions have been attempted. Some of them have linked it to economic reasons, some others to religious, political and cultural reasons. While no single definition in particular could be said to exclusively cover it, there is always a need to include other factors that did have a certain influence, such as racial considerations. Aware that the definitions presented here do not claim exhaustiveness, we have made this selection only for the pertinence each definition seems to enjoy as concerns the historical facts brought to sustain a guiding idea: that colonialism is a systematic cultural dismantling-restructuring process. This concern is motivated by the need to trace the colonial context and schemes from their inception until the emergence of the postcolonial writers’ discourse.

It must also be noticed that colonialism has been presented as if it were self-contained; this impression, again, is due to the relative comprehensiveness of all the

definitions put together. This is why we still feel the incompleteness of the image thereof; a connection to imperialism will be of useful interest for it supplies the general framework wherein colonialism is supposed to find its natural birthplace. This view seems to sustain the metaphor that imperialism is to colonialism what a mastermind is to the instrument of execution.

We have decided against including, in Section 1.A, the colonialism-imperialism connection for the cumbersome task of linking the historical details pertaining to colonialism with the bigger image that constitutes imperialism. Section I.1.B will be dealing with the connection between colonialism and imperialism.

I.1.B) Colonialism-Imperialism Connection: Hegemonic Characteristics.

In this section, imperialism will not be in the foreground, what will be laid bare is the actual working of colonialism. The connection between colonialism and imperialism will be tackled in as much as to point to their close relationship, in ways that the latter is shown to serve as an endorsement to, and a feature of, the former. It is important to notice, however, that just a little light will be shed on the ideologically-driven schemes of imperialism, to mirror the tasks of colonialism that are presented, in Section I.1A, as being the achievement of a (1) social,(2) economic,(3) historical, (4) geographical, and (5) linguistic dismantling-restructuring process, with more stress put on the cultural side (the sixth). All these six objectives are seen as the surface manifestations of the underlying imperialist schemes. As concerns ideology, it will be argued, in Section I.1. C, that imperialism:

- (1) Rests on its supposed racial, cultural, and social uniqueness
- (2) Is the result of a systematic Othering,
- (3) Focuses on man rather than on territory.

Hence, it will deal with the imperialist ideology that gave rise to the colonial discourse which, in turn, birthed colonial practice. For the time being, Section I.1.B will not tackle imperialism according to the ideological underpinning of points 1 through 3 but will focus on the resulting hegemonic character of colonialism and how it appears as a plundering and thwarting apparatus, i.e. the colonial practice that wiped off the indigenous presence from his own land. It will also show how colonialism was

instrumental in running the colony and its indigenous occupiers along these three “tenets” of imperialism.

Etymologically, the word “empire” derives from the Latin *imperium*, whose essence was the issuing of orders or commands. Taken in this meaning, any state could be described as imperial, as long as *issuing orders or commands* is an intrinsic attribute of any political entity in charge of governing a community. An imperial state, then, could be differentiated from other types of governance by the ruler being an emperor. However, “Over the course of time, its meaning came to be extended so that by the first century BC it was being used to express power more broadly, as in the phrase, *imperium populi Romani*, which could denote the power or authority of the Roman people over others” (*Roman Imperialism*, Andrew Erskine.2010:5). Thus, imperialism is not necessarily and exclusively linked to those states whose rulers happen to be emperors. Modern time British, French, and American imperialism was not initiated by Emperors leading these countries. Yet, their imperialist status is established for they made use of colonialism to put into practice order, authority, and power.

In the rest of this section, colonialism will unfold into some practices, exerted on the colonized, which endeavored to faithfully embody points (1), (2), and (3) mentioned above. Russian, Belgian, British, and French types of Colonialism will be taken as illustrative samples. It will be shown how the down-to-earth colonial practices were carried out, away from any direct ideological doctrine being dictated. The colonial behavior of brutally excluding the colonized, both materially (reservations, in the case of the Amerindian tribes; the ghettos in racist South Africa; declaring large areas as Military Zones and adopting the scorched earth policy in the case of Algeria; expropriating the colonized populations of their fertile lands to forcibly reducing them to grapple with barren soil) and culturally (pushing off the colonized cultural legacy in ways that the indigenous loses track of his traditional modes of expression), will be presented as concretized measures of Othering¹. It will be argued that this process of Othering was triggered by and according to the specific

¹It is a mental disposition to classify, distance, and exclude people upon regional, ethnic, religious, or cultural bases. This attitude makes of the excluded individuals a “They” and those who exclude become “Us”. Thus, both become Other with regard to one another. Othering is a colonial practice against the colonized.

social, economic, and cultural conditions of the colonies; the colonial administration, deeply concerned with maintaining its authority, made use of exclusion-Othering as the easiest way to govern.

Parallel to Othering, it will be shown how colonial practice presented, as an alternative to the colonized social and cultural model, the colonizer's own model of civilization, depicted as a unique, modern way of life. These two colonial extremes had the effect of the largely popular metaphor of the stick and carrot policy. The colonized was kept in a permanent swing between the rugged life that Othering led to and the bright, shining side that the "uniqueness of the Western, i.e. colonial, civilized way of life", sported by the colonizer in his enterprise. In the light of this machinery, hegemony sets in its full sense, overarching the operation through which the colonizer planned to make of the indigenous "a consenting subject". This process is what Joseph V. Femia referred to when defining Antonio Gramsci's hegemony concept (*Gramsci's Political Thought. Hegemony, Consciousness, and the Revolutionary Process*, 1981).

Femia wrote that "Gramsci states that the supremacy of a social group or class manifests itself in two different ways: domination, or coercion, and 'intellectual and moral leadership'. This latter supremacy constitutes hegemony. Social control, in other words, takes two basic forms: besides influencing behavior and choice *externally*, through rewards and punishments, it also affects them internally, by moulding personal convictions into a replica of prevailing norms. Such 'internal control' is based on hegemony, which refers to an order in which one concept of reality is dominant, informing with its spirit all modes of thought and behavior." (p. 24). The combination of Othering and the presentation of the colonizer's unique model of civilization unveil how colonialism focused on man: leading the colonized to adopt "personal convictions into a replica of prevailing norms". The "one dominant concept of reality", in the colonial context, is that which consolidates colonial rule in its control of society. Below are some examples of colonialism as it puts into practice the four instruments: (1) Dismantling, (2) restructuring, (3) Othering, and (2) presenting the colonizer's unique model of civilization.

The first colonial power is Russia, an East European country whose imperial might may be less known than the other West European ones, which were more engaging in the colonial enterprise.

Russia

Russia, under the Tsars, was an imperialist power. Russian and Soviet historians of Central Asia tend to characterize the eighteenth and early nineteenth centuries as a period of stagnation, de-urbanization, decay, and disruptive political chaos, requiring the firm hand of the Imperial power to restore stability and commercial prosperity. Thus Russia undertook its imperialist expansion. From the large area of Central Asia, we have selected only one country, Turkestan, whose main city was beautiful Samarkand. This country fell under Russian occupation for a period of forty-two years (1868–1910). Russian colonialist move attempted to clear Turkestan of what seemed to be the most impeding obstacle to total subjugation: Islam.

Many approaches to this goal were envisaged but “enlightenment, in the sense of a moral integration” way was thought best suitable through “education offered to Muslims by Russian pedagogues will be such as is suitable to them in moral and intellectual terms” (*Russian Rule in Samarkand 1868–1910A Comparison with British India*. Morrison. P: 67). Note here the tendency to push back the Turkestan education institutions (known as *maktabs*) because of the belief that “religious propaganda does not follow on the heels of Russian speech” (idem: 67). The idea that such institutions are necessarily subversive, not sources of knowledge as is the case elsewhere in Europe, for example, is a stark instance of a practical Othering; exclusion by means of an ideologically loaded phrase: religious propaganda. This negative qualification would be considered as part of colonial discourse only, but it gave rise to Russian administrative harassment that ended up closing many of them. Containment of these institutions could be possible as well but due to “religious education is by no means opposed to progress” and “does not preclude their intellectual development in all fields of human knowledge” colonialist Russians “saw the establishment of the new ‘Russian-native’ schools, which, it was hoped, would... begin to introduce the natives of Turkestan to the wonders of Western thought” (ibid: 68).

Displacement of the Turkistan cultural, religious and social heritage, i.e. identity, was seen attainable only by means of *maktabs* exclusion, giving way to the 'Russian-native' schools, which would introduce "the wonders of Western thought" to fill the intellectual vacuum. Some of Turkistan intellectuals, by way of resisting the colonizer's Westernization/Russification, brought new educational programmes for the *maktabs* of Turkestan to reform them. However, this reformist movement (known by the name *Jadid*) was viewed with great suspicion for the allegedly connections it had with some modernizing movements scattered throughout the Muslim countries, with a center supposed to be Hejaz and Constantinople, like the Young Turks. The Pan-Islamic coloring that was ascribed to *Jadid* movement was still to deepen more their Othering, excluding them from their geography.

The Russian colonial administration promoted the 'Russian-native' schools without really succeeding in gaining the population enthusiasm. From the outset they "were beset by problems of low attendance" (ibid P: 68). Morrison (P: 69) noted that "there were some indications that the wealthy and those with positions in the native administration were sending their children to attend the schools and the administration was anxious to enlist their loyalty and support". What needs to be underlined in this quotation is the fact that the colonial administration was anxious to enlist the loyalty and support even of those who sent their sons to study at the 'Russian-native' schools. This anxiety betrays the deep concern about the implanting, in Turkistan, of the Russian cultural uniqueness. To counterbalance this anxiety, the administration encouraged the bourgeoisie class to demonstrate their loyalty, in an attempt to overshadow the general lack of interest.

Ibn Amin Bek, a case in point, (youngest son of a former *khan* of one of the Turkistan regions) volunteered to write an article for *Turkestanskaya Tuzemnaya Gazeta* where he advised his fellow citizens, saying "Listen to me, brother Muslims. Study the Russian language, send your children to Russian schools and introduce the study of the Russian language and Russian sciences to the Madrasahs. These sciences do not interfere with our faith, but are useful. Your children and grandchildren will bless you" (Morrison P: 69). This example illustrates the partial success that Russian colonialism achieved in its focus on man.

Before the Russian colonization, Turkistan used to regulate its economic life through a set of rules deeply rooted in the Islamic heritage. Concepts like *zakat* and *kheraj* generated a host of other measurement tools proper to the Turkistan population, like *Abi*, *Bahari*, *Dallali*, *Aminoma*, *Boj*, *Su-puli*, *Tanob-puli*, *Tanap*, *Alof-puli*, *Qosh-puli*, and, *Mirabona*². It was dismantled through the landed gentry that Russian colonialism created, based on a Russian-inspired land management system. The Russian “better” system of land management was then imposed as an alternative to the “backward” indigenous system.

The second European country to be involved in colonialism is Belgium. Although it had only one colony in Africa, yet the atrocities Leopold II is accused of may surpass in brutality those committed by the world notorious dictators.

Belgium

The Congo was a Belgian colony in Central Africa between 1908 and 1960, in what is now the Democratic Republic of the Congo (DRC). Leopold II, king of Belgium, was granted ownership of this country by the Berlin Conference (1884–5), in virtue of which he became, in 1885, sovereign of what he renamed “État Indépendant du Congo” or “Congo Free State” (1885–1908). He was free to rule his “Congo Free State” as his own personal property. Rubber was discovered in the Congo Free State, drawing all the industrial world greed for benefit. It was a lucky moment for Leopold II to build up his empire right at the beginning of the rubber boom. “Following Dunlop’s invention of the pneumatic tyre, rubber was in high demand, and Leopold found the Congo Free State to be a golden goose in a new technological era, where rubber became a worldwide necessity for developments such as car tyres, telephone cables and telegraph wires”. (*Postcolonial Literatures. Continental Europe and its Empire*: 47). As the demand was far greater than what the Congolese manpower could supply, he imposed harsh measures on workers who extracted wild rubber along forced labor regime.

He set up a sizeable army of Force Publique, a ruthless pack of violent soldiers in charge of forcing workers to go deep into the jungle for wild rubber extraction. The

²These concepts refer to water taxes, land tax for market-gardens, taxes levied on irrigated lands and on rain-fed ones and constitute a structured system.

soldiers were, with impunity, allowed to punish, kidnap, rape and torture workers and their families. Countless reports about hands and feet being cut and carried by the Force Publique members as justification, before white officers, for the bullets spent on the workers, leaked with no possibility to silence them.

News of this large-scale human rights violation was made public, creating a violent tempest of discontent among the Belgian Government and Parliament. Under International pressure, namely the USA and Britain, Leopold II was obliged to hand over the Congo to the Belgium Government, which renamed it the Belgian Congo. A new era of colonialism then began for the Congolese, during which the Congolese people was given the impression that this “false start” was only a one-off mishap. Upon colonization, the prevailing discourse was that the Congo was stepping into history, for, shortly before the Berlin Conference, “[Belgian] popular claim [was] that the region was indeed an ahistorical no-man’s land”, and echoed in Victor Hugo’s famous “*L’Afrique n’a pas d’histoire . . . Allez, Peuples! Emparez-vous de cette terre. Prenez-la. A qui? A personne.*” [Africa has no history...Come on, Peoples! take hold of this land. Take it! Whose is it? None] (idem: 9). Now, the new masters started writing the Congolese historiography, and engineering a new ethnic map : signing contracts of allegiance with the Lunda royal family at the expense of the Chokwe, a tribe of high mobility and acknowledged warrior-like characteristics. National unity is thus pushed back, leaving vacuum for the colonial order to fill. “Colonial policy was determined by a small group of persons, in particular the minister of colonies, a handful of top civil servants in the Ministry of Colonies, some prominent Catholic ecclesiastics, and the leaders of the private companies that were investing increasing amounts of capital in the colony”. (*Encyclopedia of Western Colonialism since 1450*: 127).

Thus, the triumvirate colonial power, composed of the administration, capital, and the (Catholic) Church, carried by the on-rush of economic greed, maintained a tight grip on the Congo in:

- 1) Engaging the rural masses in stagnating agriculture

- 2) Encouraging foreign capitals to invest in agriculture (large-scale plantations, e.g., palm oil production by the enterprise founded by the British businessman William Lever [1851–1925])
- 3) Reducing the Congolese petty bourgeoisie to an embryonic size.
- 4) Making of a tiny fraction of the Congolese population an élite that it named “les évolués”, [evolved] who succeeded in assimilating the European way of life. The very meaning of the word “évolués” suggests an upward motion that is supposed to have led the Congolese from a “low” position, next to primitiveness, up to a human, high position of manhood.
- 5) Choosing to neglect secondary and university education.

Points (1) through (5) highlight the three-dimensional colonialist scheme (racial/cultural uniqueness of the colonizer; Otherness; focus on man) in that they point to the way how the economic prospects were reduced only to some Congolese adventurous secessionists, like Moïse Tshombe with his ethnic-based region of Katanga. Linkage to the European and international economy was the way to prosperity through exploiting the mines in Katanga. Points (4) and (5) reveal how the small Congolese élite of “évolués” was promoted to split post-colonial Congo into factions, each with its deep-rooted ideological convictions, but mostly with a predominant Western leaning. History has recorded that Mobutu and Kasavubu assassinated Patrice Lumumba and his colleagues, Mpolo and Okito.

The third colonial power is Britain which is said to have possessed an empire that upon which the sun never sets down. It outstretched its colonial rule on almost all the continents of the world ,yet it is less known for colonial atrocities than Belgium is.

Britain

In “*Colonial Justice in British India*”, (2010), Elizabeth Kolsky writes:“The assumption that British justice would be beneficial and appealing to colonial subjects elided the fact that the establishment of the colonial state and its laws required the displacement of a pre-existing order, a displacement achieved without the consent of the governed” (P 3). The displacement of the pre-existing order could be checked in the fact the peaceful coexistence that reined between the different ethnicities, prior to

colonization, was shaken. Under the influence of British education, some middle-class Indian Muslims created reformist movements. “Among them was Sayyid Ahmad Khan, a rationalist who turned to a public career on behalf of his co- religionists after retiring from the judicial service of the Raj. A British loyalist, he founded the first center of western higher education specifically for Muslims, the Anglo – Oriental College at Aligarh” (Burton Stein, 1996,P: 267).

Other Muslims, known by the name Deobandis, reacting to Sayyid Ahmad Khan, launched another movement whose ideology was anti-British. The colonial authority, in order to counterattack, accused them of affiliation with the Wahhabi ideology. Links to Djamal Eddine El Afghani were also evoked, in the clear intent of silencing the project of aligning Muslims and Hindus in anti-British cooperation. The hard-line stance taken by the Deobandis was due to the clear westernization that the colonial authority patronized, in addition to near-to-official partiality in favor of the Hindus as concerns the Cow Protection Regulation. “Cow Protection outlawed commercial slaughterhouses that dealt in beef” (idem: 266-7). Of course the Cow Protection was initiated by some Hindus in the north, but the Muslims, mainly those of the Deobandis movement, were naturally expected to feel frustrated. The colonial authority, although able to lead the two communities to reach common ground for peaceful and mutual understanding, saw this religious and ethnic divide highly profitable to guard against colonial order being challenged.

As concerns the Othering of the colonized, the fact of naming the governed a “subject” is a manner of emptying India of the legal presence of its people, as it is viewed by the colonial order. Still more, in the first half of the nineteenth century, one Parliamentary Act stated that Hindus and Muslims were not British subjects, while another held that only natives of the UK and their descendants were. This segregationist move stands for a total erasure of the social fabric of India; the colonial order, along with its “uniqueness of race, culture and social model” were to be left room for. Moreover, it is notorious that physical violence against the Indians was widely practiced. Many stories, reporting how British and Europeans of other nationalities killed their servants, were brought to news spotlight and courtrooms. However, the culprits were very rarely accused of intentional criminal act. The proof

to their innocence was sought in medical science; British doctors easily accommodated their knowledge to the evidence that the Indians were “internally” weak and could not support the shock of blows. In *Colonial Justice in British India* (p.136), Elizabeth Kolsky writes

“In the late nineteenth century, British criminals were routinely relieved of the capital consequences of a murder charge by a diminish-responsibility defense that made death an accident or attributed the cause of death to internal, rather than external, causes. In trials of Britons who killed Indians by striking them with sticks, bricks, whips, and kicks, medical evidence was often presented by colonial doctors to support the claim that Indians had weak insides and were therefore more susceptible to such blows”.

Human nature then differs from one place to another; the Indian is weak by nature, in opposition to the British, the European, who by nature are strong, i.e. more suited to govern and colonize. This way of excluding the Other is too much insidious for it is wrapped in “scientific” knowledge.

The fourth and last colonial country is France. Most of its colonies are geographically grouped in Africa with some others scattered in Asia (Indochina), Oceania, and even Antarctica. Its colonial experience was markedly gruesome, especially in Algeria, and Indochina at a lesser degree.

France

The examples pertaining to France colonialism will be restricted to Algeria only. It is in this country that France exercised the utmost brutalities, discarding any consideration as to human rights or to the spirit of chivalry. The French colonial enterprise not only focused on the exploitation of the riches of Algeria but endeavored to strip the population of their humanity, committed mass killing when dehumanizing proved fruitless. The conquest of Algeria was not an easy campaign; resistance kept alive long after 1830, the year of occupation. The fierce battles fought by El Amir Abd-el-Kader in the West and Ahmed Bey in the Eastern part of Algeria were not put an end to until the Treaty of Tafna in 1847. The subsequent consequences were to

revive still more the burning need to wipe out the feeling of being defeated. Unrest swept across the country all through the 130 years of French colonial occupation. Not a decade passed on without a revolt was signaled: Ouled Sid Echikh, Bouamama, Zaatcha, El Mokrani, Boubaghla, Lala Fatma N'Soumer, each cost France heavy losses and considerable death toll. France realized that, given the uncompromising resistance of the population, the wholesale means to thwart future uprising would be to apply the ill-famous scorched earth policy, after which large areas were emptied, its occupiers displaced to remote places. Many resistant leaders and their followers were expatriated, transplanted in far flung countries like Caledonia, then a French colony.

Mahfoud Kaddach, in *Histoire du Nationalisme algérien* (1980), states that the Algerian (Muslim), prior to 1865, did not enjoy any juridical status. On July 14th, 1865, a Senatus-Consult was issued in virtue of which the Algerians were labeled French subjects. This new situation, making of the Algerians some sort of “diminished” citizens, reminds us of the British law that denied the Indians British citizenship, reducing them to British subjects. There ensued from this decision that both colonial France and the Algerian people were entrenched into separate legal spaces: the former carved itself the role of the decider, the latter, out of despair, unwillingly fell into a resigned state of the secluded, the excluded, the Other. The practical application of excluding the Algerians was made possible through a set of laws that Kaddach summarized in six areas:

- 1) The Indigénat [native administrative code]: This system was applied in the first place in military zones where the commanders were vested with extended authority. It was then applied on civilian-populated villages and towns. Kaddach (29) points to the very specified nature of this code as concerns ;
 - a) Reducing the Muslim judicial Law and subordinating it to the colonizer's.
 - b) Inequality in terms of criminal law between the European citizens and the Algerian subjects.
 - c) Organizing of a repressive justice specially directed to the Muslims.
- 2) The Military: No non-naturalized indigenou, if enrolled in the Spahis, is liable to be given a commission as an officer higher than a captain, and a

lieutenant if a member of *tirailleurs* corps, a rank meaning “skirmisher”, in English.

- 3) Taxes: Taxes were not uniformly applied on the Algerians and the European colons. The former, in addition to the traditional taxes linked to Islamic economic management, had to pay others, levied on any business, small or large. Kaddach (34) says: “Palm trees plantations bought by Europeans were not subjected to taxes, whereas those that were only 8 kilometers distant from a European residence were. (Being situated at this distance from a European residence they were considered to belong to indigenous areas)”.
- 4) Civil Service: It was forbidden for any French subject to apply for entitlement to any job “of authority”, be it a primary school head teacher. There were, however, some Algerians who held some administrative positions [Cadi [judge in the Islamic jurisprudence] or Mouderes [teacher of Arabic or Kor’an]. They were appointed to these positions because they were better suited than any other European clerk but their European counterparts (judge or school teacher) received salaries twice as much.
- 5) Religious Freedom: Although secularism is one of the products of the French Revolution, yet the separation between the church and the state was not applicable to the mosques in Algeria. The religion of the indigenous (Islam), along with mosques, were managed through direct control by means of administrative measures. (Kaddach 37). Kaddach adds that the agents working in mosques and whose economic situation heavily depended on the administration were in no way able to oppose the authorities. The imams in charge of leading services or the muphties [knowledgeable scholars in charge of Ko’ran exegesis] were selected not according to merit and aptitude, let alone on the basis of the people’s consent, but were granted the position in the light of what the colonial police investigation came up with in terms of political docility.
- 6) Education: In *The Cultural History Of Algeria*, Abul Kassim Saad Allah states that between 1830 and 1836 education was totally neglected, leaving for the Algerians not even the least trace of its former schools. In 1833, the “école

d'enseignement mutuel" [school for mutual education] was set up and offered schooling to Christian and Jewish pupils. In 1836, the colonial authority created a school that it baptized "l'école urbaine française" [the French urban school] designed to address the indigenous. It is worthy of notice, Abul Kassim Saad Allah writes, that it was directed towards the urban indigenous, not the rural population, clearly intent on integrating the urban indigenous in a gradual process that would end up severing any links with his fellow countrymen in rural areas. By 1870, the total number of schools in all Algeria was around 40, named "les écoles franco-arabes" [Franco-Arab Schools]. The curricula they applied were mere content-based programs that aimed at pure brain-washing operations. They had very often military personnel serving as headmasters, previously working for the "Bureaux arabes" [Offices for the Arab Affairs].

These instances of the imperialist behavior of colonialism show recurring reflexes that aim at erasing the colonized past (history, language, culture) in order to indoctrinate him by means of the colonized civilizational uniqueness, this being presented as the only alternative left for him after the exclusionary process he endured. In George Orwell's *1984*, "...history is continuously rewritten. This day-to-day falsification of the past, carried out by the Ministry of Truth, is as necessary to the stability of the regime as the work of repression and espionage carried out by the Ministry of Love" (165). The striking resemblance between the Orwellian oppressive atmosphere in his imaginary land and the colonialist-imperialist domination of the colonized tells too much of how deep-rooted the propensity to hegemony is in Europe's attitude toward the Other. *1984*'s Ministry of Love focuses on the individual's private life, spying on it to repress any of its signs of agency. Colonialism followed suit in that it concentrated on the individual through reshaping his world vision in ways he becomes most obedient and docile.

In the following section, it will be demonstrated how this colonialist practice was accompanied and sustained by a colonial discourse that finds its justification in imperial ideology. A mapping of colonial discourse on imperial ideology will emerge after delving into the philosophical, anthropological, and scientific foundational convictions that European Imperialism feeds on. This will shed more clarifying light

on the angle from which ideology will be understood, in this research, throughout the subsequent parts and their chapters.

I.1.C) Imperial Ideology as Justification for Colonial Discourse.

Among the most prominent empires that history has recorded, one can list a good number thereof. In the Far East, there was the Chinese Empire, which lasted for some four centuries from 202 BC to 220 AD, and the Indian one. Modern history still keeps afresh the names of Japan's Emperors, whose imperialism cost Korea and China big losses in lives and important drains of their natural resources. Historians have recorded some salient dates marking Japanese Empire's interaction with its neighbors, such as “the annexation of Korea, the Great War plundering of China, the post-war occupation of Siberia, the China ‘Incident’ and subsequent ‘advance’, and then the Second World War.” (Donald Calman, 1992. P:5). In the Middle East, the Persians had their own too.

In Europe, the Roman Empire extended from Britain in the North to Libya in the South and from Spain in the West to Syria in the East. If the conquest of Italy in the third century BC, the barbarian invasions of the fifth century AD, and the Byzantine period are accounted for, then, some historians argue, the Roman Empire would be said to have lasted for seven centuries. Modern time Europe saw the emergence of two imperial powers: France and Britain. By the year 1939, these two countries covered an area approximating 17400000 square miles of occupied colonies, and a colonial population around 535.000.000 inhabitants. This colonial geography would not end until around the second half of the twentieth century, the era of independences. Tzvetan Todorov, in his *The Fear of Barbarians* (2010), put forth the uncontroversial notion of cultural universalism being the main root cause leading to imperialism. He states:

“Those who believe in absolute, and thus trans-cultural values, risk taking as universal values those to which they are accustomed, and falling prey to naïve ethnocentrism and blind dogmatism, convinced that they have eternal possession of truth and justice. They risk becoming really dangerous on the day when they decide

that the whole world needs to benefit the advantages proper to their society and that, so as to better enlighten the inhabitants of other countries, they have the right to invade them. This is the line of argument taken by the ideologues of colonization in previous times”(P: 13).

Though longer than conventional academic quotations usually are, we consider that the insertion of Todorov’s statement in its entirety is here of much help in covering the links between colonialism and imperialism. The notion of universalism is very much stressed, allowing us to understand that the more universal an idea, an ideology, a philosophy claims to be, the less consideration towards the Other’s particularities it shows. Todorov’s assertion supplies us with a time-line upon which colonialism-imperialism’s historical development is portrayed as stemming from the inception of a set of *absolute values* that sharpen an extremist ethnocentrism upon the belief of an *exclusive and eternal possession of truth and justice*. The entwined growths of colonialism and imperialism have created reciprocal influences between them; the former was endowed with the impetus that concretely allowed colonizers to execute the dismantling-restructuring process, mentioned earlier, thus furnishing positive feedback as concerns the soundness and right outlook of the “exclusive and eternal possession of truth and justice” and “absolute values” that imperialism undertook to imprint on the colonized unconscious.

In this section, it is contented that the imperialist ideological build-up was initially triggered by the universalism encapsulated in the Renaissance, the French revolution and Enlightenment. These three historical frameworks will be investigated against a theoretical framework that this Section borrows from Louis Althusser and that of Norman Fairclough. The former helps understand how ideology is fostered and molded into state apparatuses until it creeps up into becoming consciousness within a system. The latter is made use of to shed light on the means by which this very [imperialist] ideology gives birth to colonialist discourse. This theoretical appropriation is justified by the fact that both Althusser and Fairclough supply highly critical tools addressing the imbalance in power relations between the powerful and the

powerless in the Western capitalist society. The colonial context seems to fit this scheme for it bears similar philosophical foundations as those of the metropolis.

The Western civilizational model is reported to be born during the Renaissance and culminated to full completion around the middle of the nineteenth century. Historians tend to date the premises of its crisis as occurring after the First World War, a moment that marks the emergence of various attempts to resolve this crisis, first, through direct imperialism, then, neo-colonialism. Many factors could be evoked to explain the birth of this model, but it is judged more convenient to limit the number thereof to the following structural characteristics:

- 1) In the social sciences, modernity (an accompanying feature of the Western model of civilization) refers to a condition of social existence that is radically different from all past forms of human experience that are categorized as ‘traditional’ and/or ‘primitive’ (*Robbie Shilliam, P:12*)
- 2) The emergence of a Western type of knowledge and science that was profoundly value-free. It was detached from man and dealt solely with quantifying.
- 3) Alongside this type of knowledge, there emerged bourgeois classes in cities run by militias totally independent of the centralized feudal system. Within this climate, the bourgeois classes gained a relative freedom that kept increasing over the years. A new commerce-based economy developed inside the perimeter of cities, away from the control of the feudal and the Catholic Church religious values.
- 4) This “freedom” found its expression in the Religious Reformation [Protestantism] which stressed the idea of salvation being a personal matter between individuals and God where the Church, and even society, did not have to be involved.
- 5) As a corollary to 3 and 4 above, the Church religious foundations and values were reduced to nullity. This state became more visible when, during the nineteenth century, the bourgeois class seized power and unleashed, through its scholars, a spirit “totally freed from the religious and moral heritage”. It was

within this framework that industrialization and modernity were set off in Europe.

- 6) Historians argue that, as the European experienced industrialization for the first time in history in the nineteenth century, he lacked the prerequisite skills from past human experience. Lack of guidance from the past was thus a salient characteristic that led the Western modernity and industrialization to mean dismissal of the past and war against religion.
- 7) The framework within which Western modernity was achieved could be labeled “global secularism” which not only meant separating church from state, but also separating all human, religious, and moral values from human life, be it public or private.
- 8) Nature, the biosphere, society, and human relations became measurable and instrumental entities that could be reducible to material bases. Even time morphed into divided and discrete parts amenable to rational use; time started to mean money.

This research assumes that the eight points above represent the major tenets that would ferment in the imperial experience to give rise to an ideology sustaining much of the colonial discourse as an end product. However, although these eight points were inscribed in the philosophy and culture that the Western world shared, they were not loosely floating in the air so that any colonialist would easily catch and clothe in a linguistic form in the course of the down-to-earth colonial reality. The imperial powers, namely France and Britain, managed to set up socio-economic and administrative structures that would funnel the “appropriate” ideology and discourse.

In the case of Britain —whose indirect rule required the involvement of private interests into the imperial enterprise—historians point to the Colonial Society. This institution “was founded expressly to give people who were interested in all the colonies—but not the whole world—a place to exchange views *about colonies* (and not about trade) with colonists and with each other. (*Empire as the Triumph of Theory*, Edward Beasley: 14). It is reported, again, in this same reference, (P.14), that the Colonial Society

“[consisted of] Fellows and a Council, which shall occupy as regards the Colonies the position filled by the Royal Society with regard to science, or the Royal Geographical Society with regard to geography. In this Society each Colony may be represented. It is proposed eventually to open a lecture hall, a library and reading room, and a museum of science, industry and commerce, where the natural and other products of the several Colonies will be exhibited....”.

One can see here the clear intent to (a) understand; (b) control in order to (c) deal with the colony against the philosophical background of points 1 through 8 above. The act of “understanding” an alien society leads to interpreting it, but, as any “interpreter” must be located, so the Colonial Society was located in its philosophical convictions and therefore could not escape relaying the Eurocentric ideology into the colony.

Another structure, the East India Company, almost had India as its exclusive possession. The Pitt’s India Act stipulated that the territories acquired in India should be under the control of the Company and that it should be the sole agency in Britain to trade with India. It rivaled with the biggest British business corporations that traded in textile and many other products, to the extent that it faced a lobby, headed by Adam Smith, calling for its nationalization. This mega-company enjoyed many connections linking it to the Parliament, influential scholars, and many public personalities; the impact it had on the British colonial policy was highly determinant.

Sir William Sleeman (Officer in the Military and Civil Service of the Honorable East India Company), is reported in *British Policy in India*, (P: 1) to have said: “Of all the instruction which the servants of the Honorable East India Company have ever brought with them from their parent land to India, that which they derived from the lectures of that truly amiable man Dr Malthus, on Political Economy, has been, perhaps, the most substantially useful to the country”. This unveils the crucial role that the East India Company played in channeling ideology through the colonial enterprise.

France imperialist project relied, in practice, on settlement colonialism, which means direct rule. This aspect differentiates it from the British colonialist model, i.e. indirect rule. Once France found itself stretching over large areas of occupied

territories, it felt the need to delegate the ruling of the colonies to other institutions to share with the Naval Ministry, up to then the sole structure in charge of the overseas territories. Thus in 1894 was created the Colonial Ministry but whose task was still seen tough to manage, that is why control of the colonies was taken over by three other institutions:

- 1) Ministry of the Interior, in charge of Algeria for this country was considered an integral part of France.
- 2) The Foreign Ministry, in charge of the protectorates.
- 3) The Ministry of Colonies covered the rest of the colonies.

Prem Poddar *et all.* (P: 122) write that after the first level of administration, 1, 2, and 3 above, there was a second one represented by:

- 1) Governors-General, heading the administration of Algeria, Indo-China, French West Africa, Madagascar, and French Equatorial Africa. They added that each of these territories was ruled by a Governor.
- 2) Resident or Resident-General, heading the protectorates.

Under the Governor and Governor-General were appointed “Commandants de Cercles”, assisted by “Chefs de subdivisions”. These “Commandants de Cercles” were empowered to act as the local representatives of the French State.

It must be noted that if the British colonialist model was presented as being led by the Colonial Society and the East India Company, that does not mean that Britain had no military presence in its colonies. Similarly, the stress put on the French military and administrative structures in the colonies should not overshadow the highly effective role partaken by the civilian side of the French colonial rule. What is sought to be highlighted through this depiction are Louis Althusser’s concepts of the State Repressive Apparatus (S R A) and the State Ideological Apparatus(S I A). Both the British Colonial Society and the East India Company and the French muscle-flexing military-administrative representations seem to agree with the description Althusser ascribes to these two types of Apparatus. He shares Gramsci’s belief that the State belongs to the dominant class and is therefore “neither public nor private” (P: 22),

stressing the importance that should rather be given to the functions that it has its Apparatuses vested with. The S R A functions with violence whereas the S I A makes use of ideology in its functioning. However, by way of honing the definition of the S R A and S I A, he adds that both have overt and covert functions: the former has a violence-based overt function but an ideology-based covert one, while the latter fulfills an ideology-based overt function and a violence-based covert one. Each has a prevailing and a secondary function.

The cooperative task that both Apparatuses are assigned is meant, according to Althusser, to ensure the reproduction of the exploitative relations between the dominant and the dominated. Whereas the S R A is represented through:

- 1) the military,
- 2) the police,
- 3) the secret state police,
- 4) the thought police ,
- 5) and the judiciary,

the S I A is said to have, as instruments:

- 1) the religious institutions,
- 2) the schools,
- 3) the family,
- 4) the political parties,
- 5) the trade unions,
- 6) the media (newspapers, television, radio),
- 7) and culture with its different ramifications, such as literature, the fine arts, sports...

Joined together, these twelve concrete structures reflect their respective overarching Apparatuses which, in turn, reach as far back as the eight European Modernity tenets, mentioned earlier, and feed on in order for the reproduction process to keep going on. The colonial encounter between colonizers and colonized resulted in bringing to the surface the multi-faceted contrast between the two groups. Their relations were also marked by fierce resistance on the part of the dominated and merciless repressive measures on the part of the dominant.

Following Norman Fairclough (*Critical Discourse Analysis*, 2010), the twelve oppressive and ideological apparatuses above are social institutions. As such, it would be all too natural to expect them to share the same characteristics that Fairclough put forth. He contends that in all human societies, “a social institution is (among other things) an apparatus of verbal exchange or an ‘order of discourse’ ” (p.40). He adds that “we may regard an institution as a sort of ‘speech community’ ”, constructing its ideological and discursive subjects. It should be noticed that the word “subjects” here is defined as “members of an institution....those who have institutional roles and identities acquired in a defined acquisition period and maintained as long-term attributes” (p.41). Subjects then espouse the institution’s ideology and adopt the ensuing discourse. Peripheral to the institution, “the client” is being drawn by Fairclough with contours that render it defined “as outsider rather than a member of an institution, who nevertheless takes part in certain institutional interactions in accordance with norms laid down by the institution” (p.41). The “public”, equally peripheral, is the addressee of messages that must be interpreted according to norms laid down by the institution, but whose members do not interact with institutional subjects directly.

It would not be hazardous to bring into focus the similarity between the colonizer’s agents (French or British) and the “subjects” as depicted by Fairclough. The “client” could be likened to the indigenous elite whom the colonial authority granted a certain status, social, political, intellectual or other. The “public” may be equated to the colonized population in general.

If we take schools as social institutions operating under the colonial order, we would safely consider the teacher as acting out the role of the “subject”; his utterances are his own but, according to Mikhail Bakhtin, “each sphere in which language is used develops its own *relatively stable types* of these [individual] utterances. These we may call *speech genres* [italic in origin]” (*Why Fairy Tales Stick*, Jack Zipes, 2006, P: 16). The “subject”, in this example, is under institutional constraints in ways that the type of communication that he engages in with his professional environment “ decomposes into (a) a process of public expression of a mental representation and (b) a process of mental interpretation of the public representation” (*Why Fairy Tales Stick*, Jack

ZIPES,2006, p.11). This communicative interaction between the “subject” and the institution ensures the latter to keep developing its own *relatively stable types* of the individual utterances. Given that the institution is regarded by Fairclough as a “speech community”, the “subject” evolving within it will necessarily use its ideology-laden discourse.

The “client” could be fairly likened to those auxiliary agents, selected among the indigenous population to play the role of pupils, students, or workers filling petty tasks in schools. They may take part in the institution interactions but they must do so in accordance with certain norms laid down by the institution.

This hierarchy, when cast on the colonial situation, reveals much about how, for example, the twelve institutions, mentioned above, map colonial discourse on imperial ideology. There is a host of colonial discourse scattered through a great number of writings. One can locate them in literary works, newspaper articles, almanacs, personal journals, school and history books, and administrative regulations, each of which reflects one side of the imperial ideology that rests on the eight Western modernity tenets mentioned earlier. The linguistic clothing (text) that expresses the imperial ideology draws its lexicon from the *relatively stable colonial speech community* as presented by Bakhtin.

For illustration, the first example to select is from *A History of India* by Burton Stein (2010) where Thomas B. Macaulay — appointed in 1834 by British patrons to repair his financial fortune and to assist in codification of Indian law—is reported to have written in his minute:

“I have no knowledge of either Sanscrit or Arabic. But ... I have read translations of the most celebrated Arabic and Sanscrit works. I have conversed with men distinguished in the Eastern tongues. I am quite ready to take the Oriental learning at the valuation of the Orientalists themselves. I have never found one man among them who would deny that a single shelf of a good European library was worth the whole native literature of India and Arabia. The intrinsic superiority of the Western literature is, indeed, fully admitted by those members of the committee who support the Oriental plan of

education ...We must at present do our best to form a class who may be interpreters between us and the million whom we govern; a class of persons Indian in blood and colour, but English in taste, in opinions, in morals and in intellect". (P.254/5)

Clearly enough, the underlined part of the quotation gathers a good number of signs that reflect the colonial discursive patterns in which imperial ideology is embedded. It is easily noticeable how knowledge is Euro-centrally evaluated, leaving next to no value to attribute to India and Arabia, thus cornering two continents(Asia and Africa) into the margin of the world knowledge production. They are unproductive because they are non-Western. This remark squarely matches points 1 and 2 of the eight structural characteristics of the Western civilizational model mentioned earlier.

I.1.D)Defining discourse and ideology.

I.1.D.1) Discourse

“The term ‘discourse’ has become common currency in a variety of disciplines: critical theory, sociology, linguistics, philosophy, social psychology and many other fields, so much so that it is frequently left undefined, as if its usage was simply common knowledge. It is used widely in analyzing literary and non-literary texts and it is often employed to signal a certain theoretical sophistication in ways which are vague and sometimes obfuscatory. It has perhaps the widest range of possible significations of any term in literary and cultural theory and yet it is often the term within theoretical texts which is least defined.” This is how Sara Mills introduced the term ‘discourse’ in her *Discourse* (*Discourse*, Sara Mills, 2004, p: 1) where a common definition of the word seems hard to attain. It is undefined, vague or least defined. The author further noticed that this unstable definition of the term is due to its being appropriated by many and different disciplines, thus, she concluded that “ discourse....cannot be pinned down to one meaning, since it is used in a range of different ways by different theorists” (p: 5/6). She added that “most theorists when using the term do not specify which of [these] particular meanings they are using” (p: 6/7). However, some theorists in fact do make it clear what they mean by the use of the term ‘discourse’ but their

definitions operate within a dichotomy where ‘discourse’ is defined as being opposed to some other terms. Emile Benveniste opposes ‘discourse’ to the ‘language system’ and to ‘history’; some other theorists contrast it with ‘ideology’.

In order for this research to attain a working definition of ‘discourse’, the rest of this Section will attempt to do so by drawing on the basic tenets of some Linguistics Schools, Discourse Analysis and Critical Discourse Analysis trends, Psychology Movements, and Critical Theories. These diversified sources will be made use of so that a honed definition would be reached, serving the aim of this Section. To start with, it is judged useful to supply two dictionary definitions:

Discourse: 1) a conversation, especially of a formal nature; formal and orderly expression of ideas in speech or writing; also such expression in the form of a sermon, treatise, etc; a piece or unit of connected speech or writing. (*Longman Dictionary of the English language*, 1984).

Discourse: 1) verbal communication; talk, conversation; 2) a formal treatment of a subject in speech or writing; 3) a unit of text used by linguists for the analysis of linguistic phenomena that range over more than one sentence; 4) to discourse: the ability to reason (archaic); 5) to discourse on/upon: to speak or write about formally; 6) to hold a discussion; 7) to give forth (music) (archaic). (*Collins Concise English Dictionary*, 1988).

One can notice that both definitions agree on the formal characteristic of discourse. They also ascribe to it the two modes of expression: oral and written. The second definition, however, parts company with the first one in that it stresses the communicative dimension of discourse. It also sheds light on ‘discourse’ as a stretch of language being the object of analysis by linguists. This latter definition joins the view that considers discourse as the study and analysis of the language beyond the sentence or the clause. By so looking at ‘discourse’, it meets the structuralists’ theories that Zellig Harris stands a good chance to represent.

The next definition may be extrapolated from Zellig Harris’s research during the 50s of the Twentieth Century. It was the first time that, in Harris’s seminal work *Discourse Analysis* (1952), the notion of “Discourse Analysis” was introduced to the field of linguistics. According to Harris, language is organized as “connected speech”.

This speech connectedness is manifested by means of “morpheme sequences” that come, through analysis, to show “patterns of formal equivalences”. H. G. Widdowson, in his *Text, Context, Pretext* (P: 1) comments that “Equivalence [,....] has nothing to do with what semantic meaning these stretches have but with the textual environment in which they appear”. Widdowson, here, underlines the structuralists’ focus that is put on the formal equivalences, i.e. sentences as abstract grammatical constituents, that Zellig Harris meant to analyze, leaving aside any consideration to the semantic dimension. This conception of discourse led to confusions being made about the distinction between *text* and *discourse*.

Widdowson, in his attempt to define ‘discourse’, relies on the task of distinguishing between ‘text’ and ‘discourse’ by means of introducing another concept: ‘context’. Stressing the indexical function of the linguistic sign (be it a sentence, a word or even a letter), he states (P: 7) that, given the letter **P** sign that stands for *Parking Lot* seen in an area, “how I interpret the text **P** depends on where I see it and what I know about.....car parks. It depends, in other words, on relating the text to something outside itself, that is to say to the context: to where it is located on the one hand, and to how, on the other hand, it keys in with my knowledge of reality as shaped and sanctioned by the society I live in – that is to say, my social knowledge”. For Widdowson, a text gathers a connected collection of linguistic symbols that are insufficient for reading in discourse. In order to uncover discourse, these linguistic symbols must not be read “as conventional element(s) of the code but as an index whose function is to point away from itself to the context, and so indicate where meaning is to be found elsewhere”. (P: 8). Thus, the distinction between ‘text’ and ‘discourse’ is linked to the importance given to the social information that the context supplies. To identify a text as such needs only an understanding of what the linguistic signs stand for; to interpret a text as a discourse requires activating it by the contextual connections, allowing the context to act on the code. By way of summarizing what has been said so far, it is useful to suggest what Widdowson writes “It is this activation, this acting of context on code, this indexical conversion of the symbol that I refer to as discourse. Discourse in this view is the pragmatic process of meaning negotiation. Text is its product” (P: 8).

N. Fairclough (*Language and Power*, 1989, P: 24), views a ‘text’ only as “a product rather than a process”, whereas ‘discourse’ “refers to the whole process of social interaction of which a text is just a part”. In the light of this definition, it has become clearer that discourse constitutes part of the social practice, the ideas, the philosophies, cultures and the worldview of societies that interact and contribute in shaping up people’s texts. This broader definition is one that extends beyond the earlier notion that tended to equate discourses with texts. It also allows understanding that ‘discourse’ operates as a key to the ‘community socialization’ where members “learn to be effective agents of the institutional community [and] to become familiar with and gain some mastery over its relevant social processes and practices” (Helen Marriottet.all. *Learning discourses and the discourses of learning*, P: VI). This learning involves interaction with “anything from a historical monument, a policy, a political strategy, narratives in a restricted or a broad sense of the term, text, a speech, to language per se (Wodak, R. 2008, *Qualitative discourse analysis in the Social Sciences*. P 1—29). The definition of ‘discourse’ has as yet come closer to be based on the material dimension thereof. The fact of including “historical monuments” as constituents of discourse reveals that the cultural and historical sides of discourse do play important roles in the making of discourse. This view seems to present “discourse” as the ideational substance of the utterance being used to express it. Thus the language use cannot be void of a type of discourse that is wrapped within.

Clare O’Farrell in her *Michel Foucault* (2005) states “‘Discourse’ itself was originally a technical term in linguistics and rhetoric, meaning a reasoned argument, but in some usages it has now come to mean something equivalent to ‘world view’” (p: 77/78). It is worth noticing here the insertion of ‘world view’, for it underlies a certain way of seeing and analyzing the world, that discourse highlights and gives shape to by means of language. This does not mean that discourse and the language expressing it are conflated; it only represents discourse as it is embedded in language. It seems that this view joins that of Michel Foucault as he went through different stages while attempting a clear and final definition to ‘discourse’. Clare O’Farrell writes that Foucault, first, uses discourse to mean ‘a certain ‘way of speaking’, then uses it to define ‘the group of statements that belong to a single system of formation

[of knowledge]', for example 'clinical discourse, economic discourse, the discourse of natural history, psychiatric discourse' (P:77/78). It is recognizably evident here that discourse is the substance while the language is the form. A little further, O'Farrell states "Foucault first starts to use the term in *The Order of Things* but only in a very limited and specialized historical context to describe a particular process of using words to represent the order of things during the eighteenth century. In his subsequent work, Foucault adopted the more familiar view of discourses as verbal traces left behind by history. In this model, discourses do not 'represent things'; they are not transparent windows onto the real world. Neither are they merely signposts to hidden meanings that have to be endlessly searched for. Instead, Foucault argues, discourses have their own materiality, density, thickness and consistency as objects in the world and just as economics has laws so does the arrangement of discourse. These 'discourses' are both objects and events, historical traces left behind in words, and they form the building blocks of Foucault's archaeological method". For Foucault, then, discourse ends up being ascribed a materiality, embodied in objects and events. But it will not have been lost on this research that 'words' are given the role of recipients of these objects and events. What is most interesting in this respect is the importance accorded to language. Because this research is interested in investigating the ideological content that post-colonial discourse carries, this section will focus on defining both discourse and ideology and then establish a link that will shed light on the reciprocal influence that both impact on one another.

I.1.D.2) Ideology

The word 'ideology' [in French, idéologie] came to being during the French revolutionary era. It was then the right moment for endorsing the Enlightenment ideals as a means to part company with all metaphysical views in matters related to ruling, organizing and promoting society. The scholars who embraced this stance happened to be followers of J. Locke and Condillac and thus were later to be qualified as empiricist philosophers. On account of their profound conviction in empiricism, they were associated to 'ideologues'—as opposed to ecclesiastical metaphysics—and were to keep this title because of their commitment to "construct an *ideal* commonwealth

founded on Enlightenment precepts of empiricism, human reason and natural law” (Alan Cassels *Ideology And International Relations In The Modern World* 1996, P :1). In 1795, their views won official approbation and the new ideology they championed became one of the lines of conduct to reforming society. The first scholar to have voiced in writing the notion of ‘ideology’ was Destutt de Tracy in his *Eléments d'idéologie* (1804). Alan Cassels writes that de Tracy “spoke frankly of “regulating society” (p: 1). The clash that ensued shortly after the French Revolution between the Church and the seculars was a premise to toppling the church’s position as a source of teachings for managing society. History reports that the *philosophes* (or the ideologists, overwhelmingly secular) had the upper hand and managed to remove ecclesiastic discourse. The new situation gave way to “ideology... to lay down moral guidelines previously supplied by the churches” in ways that “Europe’s intellectuals became the new priests” (Alan Cassels, p: 2).

The subsequent developments of the notion of ideology brought into focus philosophers ranging from Engels, Marx, Eduard Bernstein, Lenin, to Karl Mannheim. All of them converged on ideology being *false consciousness*. For Karl Marx, since the material conditions of life, the ownership and control of the modes of production, and the resultant class relationships are the true reality [infrastructure] that determines the superstructure, any ideology is a false consciousness if it is not responsive to this material reality. To this assertion, Eduard Bernstein responded by asking whether “the body of thought we call Marxism is not itself a false consciousness” (Alan Cassels, p: 3). To rescue Marxist contention, Lenin suggested an oppositional dichotomy between two types of ideology, saying “the *only* choice is—either bourgeois or socialist ideology” (Alan Cassels, p: 3). Lenin’s proposition allowed for the possibility of another world view, different from that of Marx philosophy. It also sheds light on the fact that “ideology” is a philosophical content, intellectual assumptions which are given a chance to surface through language use, social practice and power. Drawing on Lenin’s suggestion, Karl Mannheim swept off ideology on the grounds that it pertains either to a dominant class or to a less powerful social group-- the ideology of which is for Karl Mannheim a type of Utopia. In order to get rid of this “cultural relativism and understand reality without the blinkers of ideology and Utopian

dreams” (Alan Cassels, p: 3), Karl Mannheim proposed ‘free intelligentsia’ as the only class that has any hope to do so. Again, seen from this angle, ideology stands a clear chance of being described as home to ideas, philosophies, and intellectual assumptions within a rigid framework that serve a given class, community or a social group. Sure enough, the definition ascribed to ideology is largely disputed among these scholars. This observation could be made use of to point to every one of these scholars’ assumptions to unveil the ideological background that apparently no one can be free of.

According to the scope of this research, it is posited that ideology represents the ideational content of language use. This view will be sustained so much so that the different definitions thereof, those which will be put forth, will be presented as they explicitly or implicitly draw the link between language use and ideology in terms of content—for ideology—and container-- for language use. It is, however, possible that other media serve as containers for ideology, such as pictures, attitudes and practices. This adds up into confirming ideology in its status as content.

Attempting to answer the question What Is Ideology? , Terry Eagleton (*Ideology: an introduction*. 1991), supplies fifteen definitions:

- (a) The process of production of meanings, signs and values in social life;
- (b) A body of ideas characteristic of a particular social group or class;
- (c) Ideas which help to legitimate a dominant political power;
- (d) False ideas which help to legitimate a dominant political power;
- (e) Systematically distorted communication;
- (f) That which offers a Position for a subject;
- (g) Forms of thought motivated by Social interests.
- (h) Identity thinking;
- (i) Socially necessary illusion;
- (j) The conjuncture of discourse and power;
- (k) The medium in which conscious social actors make sense of their world;
- (l) Action-oriented sets of beliefs;
- (m) The confusion of linguistic and phenomenal reality;
- (n) Semiotic closure;

(**0**) The indispensable medium in which individuals live out their relations to a social structure;

(**P**) The process whereby social life is converted to a natural reality. (T. Eagleton, P: 1/2)

Given these definitions, this research will not concern itself with ideology being viewed as “illusion, distortion and mystification”. Rather, it will focus on it more as “function of ideas within social life” than as “reality or unreality” (T. Eagleton, P: 3).

The most common thread to all of these definitions is the presence of some basic, abstract ideas and notions that link individuals to their environment. Words such as ‘meanings’ (**a**), ‘signs’(**a**), ‘values’(**a**), ‘body of ideas’(**b, c, d**) ‘communication’(**e**), ‘thought’(**g**), ‘identity thinking’(**h**), ‘sets of beliefs’(**I**) unmistakably refer to a certain content that language is vested with the act of expressing. The language being a medium, it lends itself to being taken for ideology itself, as is the case with definition (**m**) where language and phenomena are said to produce ‘a discourse’ that the definition, (**m**), qualifies as ‘confusion’. This discourse, which the interaction between language and phenomena has as product, again, appears to be content. As concerns definition (**o**), ideology is described as medium that allows individuals to regulate their relations within society. What is for definition (**o**) a medium is in fact a set of beliefs, representations embedded either in language use or in the social practices by means of which “individuals live out their relations to a social structure”.

Definition (**e**) may refer to the distortion that may mark a two-way communication where the two interlocutors have different ideological backgrounds. As for definition (**f**), reference is apparently made to discourse as it reveals the speaker’s status in society, academia, scientific community etc... Definitions (**i**) and (**j**) converge on underlining the power relations within society; (**i**) pointing to the dominant class in its attempt to keep the less powerful classes clinging to what Karl Marx names *false consciousness*, while (**j**) prefers to see ideology as the resulting effect of the combination of power and discourse. Definition (**k**), again, refers to the dominant class as it contrives a dominant ideology in order to maintain its dominance. This enterprise very often gives birth to the emergence of a closure in the sense that rival ideologies are barred off. This notion joins what definition (**n**) seems to refer to,

i.e. semiotic closure. The last definition, (p), seems to refer to what ideology is said to be mostly linked to: legitimating the power of a dominant social group or class. T.Eagleton (p: 5) writes “A dominant power may legitimate itself by:

- 1) *promoting* beliefs and values congenial to it;
- 2) *naturalizing* such beliefs so as to render them self-evident and apparently inevitable
- 3) and *universalizing*
- 4) *denigrating* ideas which might challenge it;
- 5) *excluding* rival forms of thought, perhaps by some unspoken but systematic logic;
- 6) *obscuring* social reality in ways convenient.

From the definitions above, one can notice that ideology is a set of assumptions, intellectual precepts, and ideas held to be pure truth by a social class, a community or nation. The status of truthfulness that ideology has is due to the fact that, right at its inception, it is attended to by scholars in charge of producing academic discourse that, presumably, is motivated by the need to defend the interests of the community they are situated in. It could also be the effect of many accumulations of beliefs in a given society but, because of lack of scientific credence, it is left stranded behind until it ripens into a coherent body and becomes an ideology of resistance, that some scholars qualify as fit to counter the ideology of the dominant class. Between these two extremes—that, it seems, is adequate to name top-down for the former, and bottom-up for the latter—there develops a profound divergence as to what type of ideology can one ascribe the status of rationality. No ideology can claim universality, unless it is woven to a system of power that sustains it. The connection between ideology and power sheds light on the high stakes that every community feels called upon to defend, be it a dominant or dominated class. Being a resilient source of incomprehension among different social classes and groups, ideology proves to be unable to enjoy a unanimous definition. The sixteen definitions suggested above prove the diversity of angles from which ideology is perceived. It would be safe to consider all these definitions as necessary in order to corner this concept in ways that no significant aspect therefore is left missing.

However, what is strikingly salient about ideology is that it is both a means of domination and resistance. The powerful makes use of his power to create a dominant ideology and keeps it alert, in order to guard against any threat from rival ideologies. To do so, the dominant power sells itself by means of a discourse that serves the master's interests, or those of his class. The rising ideology—the dominated ideology—reacts in nearly the same way; it must develop its own discourse within which is wrapped its ideology. Both sides excessively indulge in the instrumentalization of language in that this latter gives birth to a discourse that is fraught with rigid frameworks of assumptions, beliefs, and philosophical ideas that bear the name of ideology. This instrumentalization of language leads to a confusion being entertained among (1) language, (2) discourse, and (3) ideology. Power as a redoubtable means can be labeled as neutral as far as it is the expression of human instinct, but it is of priceless value when it serves any given ideology. Moreover, any triumphant ideology is unable to survive had not been for the weight of power sustaining it. This denotes that only powerful classes do have their discourses and ideologies heard.

I.1.E)The colonial discourse/ ideology representation of the colonized (the Other) (examples from Africa and Asia)

The colonial representation of the colonized relates to a state where a certain image of the latter is made, in order to accommodate the former's whole plan of colonization. The conflicting and unequal power relation that is established in a colonial situation urges both sides to identify with the characteristics that are more likely to set a demarcation line, thus allowing the two parties to draw their respective self portraits, faithful enough to what they think they are. In *The clash of Civilizations*, (P: 67), S. Huntington states “In social psychology, distinctiveness theory holds that people define themselves by what makes them different from others in a particular context”. This is to suggest that people define themselves by what they are not. This way of defining oneself betrays hidden desires that drive individuals and societies to indulge in essentializing themselves and their Others. According to Monica Heller *et.all* (*Language, Power and Social Process*, 2005), “essentialism is the habit of looking for

or imposing a 'true' or 'inherent nature' in things, events or persons. It has been eschewed by reformists and political movements as the arch-enemy of change and transformation". (P: 224). To essentialize a race, an area, a nation or individuals is to strip them of the 'irrelevant' features that overshadow the most basic constituent characteristics, thus bringing the object being essentialized to fit into a category. Essentializing and categorizing, then, are the two processes by which people, events and things are described.

In a colonial situation, there occurs a reciprocal essentializing and categorizing; both the colonizer and the colonized coin terms to qualify each other. However, due to the colonizer's far more powerful might, it has been very often proved that his voice is much more dominant; the wealth of knowledge that his colonizing enterprise produces allows him to have the upper hand in terms of characterizing the colonized, that is kept in his captivity. Essentializing and categorizing unveil both the colonized and the colonizer's representations of each other. How each party looks at the other; how bad or good images each one shapes about the other; to what extent the reciprocal conceptions are debasing or glorifying. These are the main points that will be investigated in this section. In so doing, focus will be put on the varied manners in which the colonizer worded his representation of the colonized. The wording of the representation is laid bare in literature, newspaper articles, political declarations, school course books, and the law. These are the loci where the colonizer produces and reproduces the culture that maintains the colonial order alert and intact. They also exert on the colonized a daily pressure which is expected to deepen still more the belief that the powerful is inherently right and good and that the powerless is essentially bad and wrong.

Before exposing the colonizer's representations of the colonized, it would be useful to mention the notion of exteriority that E. Said evokes in *Orientalism* (2003). In page 21, E. Said writes:

“ It is clear, I hope, that my concern with authority does not entail analysis of what lies hidden in the Orientalist text, but analysis rather of the text's surface, its exteriority to what it describes. I do not think that this idea can be overemphasized. Orientalism is

premised upon exteriority, that is, on the fact that the orientalist, poet or scholar, makes the Orient speak, describes the Orient, renders its mysteries plain for and to the West. He is never concerned with the orient except as the first cause of what he says. What he says and writes, by virtue of the fact that it is said or written, is meant to indicate that the *Orientalist is outside the Orient, both as an existential and as a moral fact*. The principal product of this exteriority is of course representation”. [*Italic is from this research author*].

It appears from this quotation that the representer is located outside the space of the represented. If for E. Said the representer is the Orientalist authority, this research concerns itself with designating the colonizer as the representer and, consequently, locating him outside the colonized sphere.

The colonizer’s representational exteriority is clearly mentioned in *Coloniser, Exterminer, Sur la guerre et l’Etat colonial*, (2005) by Olivier Le Cour Grandmaison. From page 41 to 52, the author displayed Western scholarship authority as being the generator and conveyor of the colonizer’s representations of the Algerians under the French colonial rule. Although known for their staunch opposition to Bourgeois ideology, yet Engels and Marx are quoted as having expressed their total philosophical consent for the French conquest of Algeria. Engels encouragingly hailed the defeat of El Amir Abdelkader on the ground that the collapse of his enterprise “would urge the beys of Tunis and Tripoli, as well as the Emperor of Morocco, to engage on the way of civilization....and find better occupations for their people, other than piracy”. (P: 41). It is very clear here how Engels represented the people living in North Africa: uncivilized and engaging in sea robbery. A little further, Le Cour Grandmaison refers to one of Engels statements where the philosopher, commenting the French conquest of Algeria, writes that

“if we can regret the loss of freedom, we must not forget that these very Bedouins are a people of robbers whose main means of existence consist in engaging in incursions upon their neighbors

[...] taking whatever they find, slaughtering all those who resist, and selling the remaining prisoners as slaves”. (P: 41).

In addition to being uncivilized and high sea robbers, the Algerians are again described as barbarous: waging wars against neighbors, looting and killing, and selling humans as slaves. These worded representations conclusively lead any reader to categorize the Algerians into an unproductive, troublesome set of people. Engels is reported to consider the French conquest of Algeria as a way to free the Algerians from feudalism and usher them into the world of commerce, hence allowing them to improve their means of production, seen as a necessary accompaniment to colonization. The social organization in pre-colonial Algeria, then, is, for Engels, of a feudal sort that France was historically called upon to help humanity get rid of. The debased representation that Engels has about the Algerians proceeds from his fundamental premises that the human species obey a hierarchy that splits men into two categories: “civilized” who are allowed to oppose the domination of the Capital, and the “barbarous” who defend backward societies that history condemns.

This observation led Le Cour Grandmaison to conclude that it clarifies why Marx and Engels fervently endorsed the independence of the Irish people and refrained from any support to the non-European struggles for independence against France and Great Britain. (P: 49). The Irish anti-colonial leaders were thus qualified to deserve attention and consideration on account of the cultural, civilizational, historical, and ideological community they shared with Engels and Marx. The Eurocentric position of both philosophers, therefore, renders them in a state of exteriority with regard to the North African and Indian societies. Exteriority, coupled with ideological biases, seems to be the main reason that blurs the representer’s vision, thus leading him to deliver, if not a deformed representation, at least a checkered one. Thus, it seems, is the case with Engels and Marx who, rather than representing the North African people from within, they re-presented them in the sense of presenting them again, as if they lacked any glorious past, any cultural, historical, sociological or civilizational existence. For these philosophers, the North Africans and Indians needed to be presented and made known to the world.

Because the colonized is essentialized and categorized, he becomes an object whose image calls forth a host of associations that frame him within a rigid set of qualifiers. In *la Guerre d'Algérie, 1954-1962* (2000), Hartmut Elsenhans, writing on the French propaganda in Algeria, says that the Muslim population was represented as “sentimental” and “slightly rational”, adding that “they were organized in a fatalist manner within traditional social structures”. (P: 544). Le Cour Grandmaison, (P: 29) writes that the Arabs, mainly those living in Algeria, were ascribed laziness as their major characteristic. This image led the colonizer to conclude on the Arabs being stagnant, identical to their original state centuries ago, a characterization that explains, for the colonizer, why the Arabs are unable to transcend their condition. Citing P. Gaffarel’s book (*L’Algérie, Histoire, conquête et colonisation*, Paris, 1866, p: 4), Le Cour Grandmaison quotes: “Neither the Romans nor the Turks have managed to transform them [the Algerians] and thus they remained unyielding to progress. Such they originally were and such they will stay throughout centuries”. H. Guys in his *Etude sur les moeurs des arabes et sur les moyens d’amener ceux d’Algérie à la civilisation*,(P : 31) writes: “ We believe that it is our duty to admit that due to their nature, the Arabs, troublesome, untamed, greedy, unstable, and disloyal,[...] will never have their character change , their acts being a natural consequence”.

These examples imprison the Arabs, and those of them who live in Algeria, into a set of characteristics that are as follows:

- a) Sentimental
- b) Irrational
- c) Lazy
- d) Stagnant
- e) Unchanging
- f) Troublesome
- g) Disobedient to order and law
- h) Unstable
- i) Disloyal
- j) Greedy

They put the Algerians at opposite odds with civilization, and therefore disqualify them from self-government or any form of self-management. They are condemned to remain dependent on the (i) rational, (ii) active, (iii) straight, (iv) loyal, (v) law-abiding Western white man. The dichotomous pairing of the colonizer and colonized was always to the advantage of the former, the latter being powerless and, therefore voiceless. It is worth noticing that these ten features focus on the psychological side of the colonized, but the social one could be implied, since the colonial discourse is full of observations pointing to the Algerian society being backward and, thus, necessarily could not fail to give birth to individuals of the sort. This way of describing the Other through categorizing him joins what Alastair Pennycook writes: “Dichotomizing the world into an East/West, We/They contrast, Orientalism then produced an essentialized, static Other, allowing Orientalist scholars to speak with paternalistic ease of ‘The Arab’, ‘The Oriental Mind’” (*English and the discourses of colonialism*, 1998, P:163).

Other representations of the Arabs in Algeria go as far as depicting their sexuality. Time and again the Algerian males are shown as morally corrupt for they exalt sodomy; their females lustful. Both males and females are represented as the archetypical products of a profoundly depraved social organization. Le Cour Grandmaison, (P: 62), referring to the French representation of the Algerians, reports an analysis that sketches the Algerian male in this way: Because the Algerian is alienated by many violent passions that determine his relations to the others, he is ferocious towards his relatives. His wife (wives) is (are) the first victim of his brutality. He is reported to burden them with household tasks that should be taken over by males; as a consequence, he ends up with no work. The end product of this state is the Algerian becoming helplessly idle.

In *Impressions Algériennes, Notes de voyage de Normaliens des Années 30*, Doctor Said Benzerga compiled a set of reports written by the Teacher Training School trainees of Bouzareah, Algeria, (E N S), after their customary yearly study tour during which they used to cover the eastern part of the Sahara and Kabylia. The trainees were to pay visits to primary schools scattered in the south and Kabylia, after which they had to submit individual reports, telling their impressions and commenting

that part of Algeria they were likely to be appointed in after their training finished. This book may be qualified to rank within the *travel writing* category, for it faithfully furnishes the writings of French natives as they write about Algeria as a French colony, including its people, landscape, history, language, customs, culture, past, present and future.

In page 12, one trainee writes: “For our supper, the table was laid and this must have been a good omen for the little shoe polishers, accustomed to the generosity of tourists”. The little boys [the shoe polishers] are shown as a veiled pack of beggars, waiting for the money of the (European) tourists. Again, page 13 introduces a report about a school in Biskra where the trainee notices that there were “many pupils who seem to have already adopted good habits of cleanness and hygienic rules”. This remark unveils the trainee representation of the Algerian as being naturally unclean, and the image of Biskra school happens to be an exception. Pages 37 and 40 reveal the trainee’s conviction that France’s mission in Algeria was to “up-root the Arab fanatical and warring civilization” in order to “civilize this still savage country”. It seems that the trainees were deeply concerned with highlighting the contrast that existed between the colonizer’s models and those of the colonized. Such is the case with the repeatedly mentioned comparison between the teaching methods being applied in the French schools and those used to learn the Koran in the zaouias. If in page 46 the trainees were “attracted by the zaouias that triggered in them questions in need of explanations as concerns the primitive pedagogical methods of the Koranic schools”, page 61 is site for the trainees to express their felicity because “thanks to it [the French school], we introduce science, make light, and erase error, prejudice and fanaticism”. These comparisons, once more, uncover the notion of primitiveness being stuck to the Algerian as he is represented by the colonizer. Still more, page 65 bears the following trainee’s comment: “Sidi Okba! The holy city that is venerated by the Arabs and the Berbers alike, where the great invader fell and whom the little indigenous naively compare to Napoleon the First”. Thus the Algerians’ once leader is so little that comparing him to Napoleon proves to be stark naivety. The Algerians’ leaders are no more than uncivilized invaders that do not deserve the equal and same respect which the colonizer’s ones are accredited with.

The representations mentioned as yet stem from the notion of essentialization and categorization which the colonizer convinced himself of and forced the Algerians to put up with. The major category that the colonizer contrived was the concept of ‘indigène’ [indigenous] whereby a split was operated between the Algerians and the French settlers. In *Impressions Algériennes*, page 57, one of the trainees writes: “the welcome was beyond our expectations since all the municipality was there, with the French and indigenous nobilities”. It is worth of notice to underline the unambiguous split between the two qualifying words, ‘French’ and ‘indigenous’ although Algeria was considered as an integral part of metropolis France. The categorizing word of ‘indigène’, however, does not seem to be coined only to describe a recognizably distinct ethnicity in Algeria. René Gallissot in *Algérie colonisée, Algérie algérienne* (P: 8) writes: “[the word] ‘indigènes’ bears two leanings that may possibly be named pre-racist”, adding a little further “by etymological and naturalistic considerations, ‘indigène’ refers to biology. ‘Aborigine’, which seems more informed and will be the support to racism and to the exclusivity of the white man during the colonial and post-colonial domination in Australia, is applied first of all to the flora of a country; ‘indigenous’ lengthens out the idea of belonging to the flora and the fauna; they are the natural (beings) of the land, if not of the landscape”. [...] the notion of ‘indigenous’ cannot be detached from a difference of species, of race in the etymological meaning of pedigree or of descent, proper to the populations of the colonies”. It seems that Gallissot is referring to a state in which the colonized may be described as underdog, hopelessly disqualified to pretend for any equal rights with the colonizer.

In *History, Representation, Globalization and Indigenous Cultures: A Tasmanian Perspective*, a contribution in *Indigenous Cultures in an Interconnected World*, edited by Claire Smith and Graeme K. Ward, Julie Gough writes “ The museum is a global decentred space, where the original site (as perceived by the West), provenance, ‘discoverers’ and their dates are delegated as primary facts about the objects collected because the actual significance and function of collected items was often considered either arbitrary or indeterminable and unfathomable. In the museum space, the collection was a metaphor for control and containment of the unknown ‘global Other’”. (P: 101). This quotation, once again, demonstrates how the Western

colonizer represented the colonized: mere objects that are manageable, controllable, and easily knowable by means of the Westerner's mastery of science, knowledge and technology. The museum, in this example, stands, in reduced dimensions, for the indigenous colonized land; it is meant to serve as an area where the colonized is faithfully represented and whose nature is truthfully made known beyond any doubt.

However, if the Western colonial states treated the colonies upon ideology-based plans, most of the Western artists positively represented the colonized. Examples are legion, starting from Etienne Dinet in Algeria to what Thomas Benjamin in *Encyclopedia of Western Colonialism since 1450* writes: "Many artists, indeed, many of the best artists, depicted slaves and chieftains as dignified and noble individuals. The historian C. A. Bayly suggests one motive for artists: "They seemed to long for a past which had now sadly become 'the other'". Appreciation of "the other" as a subject for art, for whatever reason, however, did not lead to any serious appreciation of non-European arts, at least not for many decades." (P: 94). The artists may obviously be less expected to produce debased images and representations about the colonized. This fact may be due to their being interested solely in aesthetics, a field of interest that seems to be less inclined to deal with ideology and the imperialist enterprise. But what is of interest in Thomas Benjamin's quotation is the fact that the non-European arts did not enjoy serious appreciation, until apparently the post-colonial period came.

Conclusion

In view of the numerous agents engaged in creating the West-centered ideologies, it becomes clear how the colonized was named, labeled, and categorized. Had not been for the contribution of famous scholars, colonialism would not be able to instrumentalize history, science, philosophy, and culture to further its enterprise; its task would be limited to the sole military operations. Not only did these scholars' contribution legitimize the colonial mission, but their intellectual task resulted in the creation of new labels that subdued still more the colonized, in a clear intent of convincing him of the inherent superiority of the colonizer and the natural inferiority of the colonized.

The machinery that ideologically and discursively served colonialism ranged from famous thinkers down to ordinary European settlers of the conquered colony. This is to attest to the wide range of interests that the colonizer sought: occupying the territory and keeping the indigenous in permanent dependency upon one and unique model, that of the West. This plan would be rightly expected to lead the colonized into a permanent intellectual, cultural, economic captivity. A captivity that not only was contrived to ensure an enduring control of the colony but was expected to create new types of the colonized who would fiercely defend the colonial order more than the European colonizer would.

Chapter 2

**Inception of the subaltern voice: The first writing of the colonized
(examples from Algeria)**

Introduction

This chapter will focus on Algeria and will attempt to illustrate the natural tendency among the colonized to voice his discourse in various ways. Algeria is singled out among the rest of French and British colonies for the sole reason that it rightly represents a specimen of settlement colonialism, thus representing the other colonies under this type of colonialism. It also satisfies the need to check how a long period of colonial order in a colony succeeds in seeing its plan through. As most of the rest of colonies did not experience a colonial presence as long and cruel as Algeria's, they will be presented in the next chapter with the post-colonial discourses they delivered, leaving aside the causes that are behind.

Inception of the first discourses in colonized Algeria will be displayed, touching upon the sources thereof, namely schooling and the Teacher Training School of Algiers. This presentation will cover the working of the State Ideological Apparatus and how it succeeded in creating a type of the colonized individual who presents certain traits that comply with the requirements of the colonial order. It will be shown that through this mechanism, the colonized discourse/ideology was made to emerge, especially among the French-speaking Algerian elite. The social framing of the Algerian elite, under the colonial order, is assumed to create in the colonized Algerian certain psychological features that determined the type of discourse he produced.

I.2.A) Role of the colonizer in the emergence of subaltern voice in Algeria: Schooling and the Teacher Training School [Ecole Normale Supérieure of Bouzareah, Algiers]

In order to grasp the full image of the emergence of the colonized voice, it seems useful to shed light on some of the determining socio-economic factors that resulted from the colonial rule over Algeria. As it is mentioned in Chapter I, section 1, colonial France was preoccupied with a dismantling-restructuring process, stretching on every aspect of the Algerian people life. It touched upon the very conception about the self; the Algerian was meant to interiorize the belief that he would remain permanently uncivilized unless he abandoned the backward social model in which he was kept prisoner by his barbarous ancestors. The almost ceaseless resistance with which the Algerians faced the Colonial rule was reason for France to apply wholesale plans that aimed at forcing the population to accept the new order.

In addition to the debased category of “indigenous”, the colonizer referred to the Algerian by means of three names (1) Arab, (2) Muslim, (3) native. Peter Dunwoodie in his *Writing French Algeria* (P: 4), refers to Rabah Belamri’s *L’oeuvre de Louis Bertrand: miroir de l’idéologie coloniale*, (Algiers, 1980), where he writes that “these three words were based on ideological presuppositions”, adding that “the term Arab helps the colonizer satisfy his desire to push the colonized out of society. The term refers to a foreign country, a distant country, Arabia. It is designed to remind the Algerians that their ancestors arrived in Algeria as colonizers, thirteen centuries ago. The term Muslim refers to a theocratic community, a backward social formation fossilized for centuries. As for the term “native”, it conveys both disdain and paternalism”. Dunwoodie states that “between 1865 and 1875, only 371 Muslims accepted naturalization”. This minority of Muslims who merged in the French order is a sign of how difficult it was for the colonizer to curb the Algerian’s will to preserve their identity. Even the expropriations, that were meant to impose economic constraints in order to corner the colonized into cooperating with the colonizer, were fruitless but, though, “generated a rural proletariat that fled the countryside under the impact of capitalist concentration of ownership” (Dunwoodie, P: 17).

The expropriations caused the Algerian peasantry to suffer the double misery: that of the loss of its source of living and the fact of having to move into the cities as wage-earner proletariat. The colonial order, having stripped the population of its wealth, now planned its education along the cultural lines that served the most the colonial project. Abul Qassim Saad Allah's *The Cultural History of Algeria* enumerates four phases of the French educational reforms that were designed to structure the colonized schooling. Shortly after 1832, France set up the 'écoles mutuelles' where Muslims, French Christians and Jews were to go in order to 'teach each other'. This project failed however, and a new plan was prepared in 1840 according to which French-language based instruction was adopted. Eight years later, in 1848, The French Ministry of War was vested with the authority of running the Muslim schools (the medersas), while the Ministère de L'Instruction Publique run the Jewish and the European ones. Finally, in 1850, "a system of 'écoles arabes-françaises was set up" that Dunwoodie comments in these terms: "The intention was to use education in order to 'undermine the influence of 'marabouts' and 'Tolbas', amulet sellers and charlatans [who were] always opposed to French influence" (P: 19). The intention of the colonizer is then clear; its methods show the trial-and-fail approach that was adopted in search of the most effective way to fabricate a docile, consenting type of French loving indigenus. After the introduction of the 'Régime de l'Indigènat' (a body of laws that separately regulates the life of the indigenus), repression befell the Muslim religious centers (the Zaouias) and in 1880, secular education was finally announced, making it clear for the colonized that only the principles of the French colonial state, the French civilizing mission, and the Euro-centric philosophy were to dominate.

To cast credit on this secular education, Jules Ferry set up a Certificate designed solely for the Indigenus, that was named 'Cerificat d'études indigènes'. After six years of primary schooling, pupils were to be granted this Certificate. This secular education was not exclusively addressed to the indigenus; European children were also meant by it. Dunwoodie (P: 19) states that, starting from 1882, the number of pupils increased every ten years until it reached 25300 pupils in 1901, distributed over 228 schools "plus 474 'indigenous classes', attached to European schools" (P: 19).

However, these figures do not specify whether they relate to the Algerian children or to the Europeans. Abul Qassim Saad Allah (V. 3) gives the number of 4.562 European pupils after 1847, a date that refers to the defeat of El Amir Abdelkader and the treaty with France. Saad Allah adds that there were other educative institutions named ‘Agricultural Camps’, hosting in 1848 between 2000 and 3000 European pupils. In 1851 the number of the European pupils reached 12.766. In 1882, primary schools destined for the European pupils reached the number of 697 with 53.666 pupils, whereas those that would receive the Algerians did not exceed 21 with only 3.172 children. This disparity unveils the double standard policy that Colonial France adopted towards the Algerians. More than that, Saad Allah draws the following table, related to the loans (in French francs) allocated to promote education for the Europeans and the Algerians:

Table 1

Year	For the French Pupil Education	For the Algerian Pupil Education
1902	5.081.823 F.f	1.389.274 F.f
1903	5.558.978 F.f	1.179.165 F.f
1904	5.732.003 F.f	1.299.424 F.f
1905	7.847.368 F.f	1.314.234 F.f
1906	8.189.649 F.f	1.385.064 F.f
1907	8.955.390 F.f	1.594.464 F.f
1908	9.923.368 F.f	1.617.639 F.f

Despite this discouraging situation, there was a visible increase of the Algerian pupils, mainly between the two World Wars and after. In 1920, the Algerian pupils were 36.797 and counted 2.034 girls.

These numbers would later on fall short of growing because the Algerians, as Dunwoodie writes (P: 20), “...opposed with passive resistance attempts to force their children into the schools set up by the colonizer, arguing that the disorientation and

corruption which could result would merely produce ‘m’tourni’ (turncoats or renegades) [from naturalized]”. This retreat on the part of the colonized encouraged the settlers to operate cuts on the budget destined for “native schools”. The primary school graduates revealed that their schooling aimed at allowing them to occupy minor positions, just enough to assist the European colonization. This awareness created in the colonized a feeling of mistrust toward the colonizer. The principles of equality that the policy of assimilation heralded among the population clashed with the crude reality; the Algerians then were torn between engaging into the colonizer’s education system for better work prospects and the worries about being used for a veiled status of colonization servants. The official discourse of the colonial order, however, managed to convince part of the population of the sincerely humanist project embodied by France in Algeria. These efforts brought the number of children undergoing primary schools only to 10% in 1930.

Saad Allah explained the low number of the Algerian pupils in the French schools by mentioning the fact that many of them went to medersas, where Koran used to be learnt. The Algerian children used to spend about 12 hours of study between the Koran schools and the French state ones. This fact denotes how important knowledge acquisition for the Algerian was. They were motivated both by the need to gain a respected social position within the colonial order and to keep in touch with their religious and cultural origins. This must have put more strains on families and their children, in addition to those already exercised by the colonial order.

For the pupils who went to the French state schools, not only did they suffer from segregation due to their being sons and daughters of indigenous descent but also endured the rigidity the then French colonial schools were famous for. Commenting on the French educative system in his *Pratique des Activités d’Eveil et d’Expression*, (1979), Gerard Boughourlian writes that, due to the 1968 youth demonstrations in France, the French school saw tremendous reforms, after which a “new vision will try to dust off the pedagogical practice” (P:27). This is to say that prior to the events of 1968, France’s educative system gave rise to a type of school that Jean Vidal’s *La Pédagogie au Ras du Sol*, (P:11/12), described in the following way:

“Up to now, Schools represented a protected enclosure. They are spoken of as if of Religion: only confirmed experts – philosophers, politicians or pedagogues—took the risk to talk, on the tip of their pens. One spoke in them in the same way one did in Churches, where only the priests leading prayer has the right to raise his voice. Doors were closed with precaution on strangers, including the children’s parents. Inside, as Alain puts it, everything was “ceremonial”: school exercises showed as much seriousness as the religious exercises of Saint-Ignace—it happened that they were repeated in chorus. The lessons turned into catechism. With the promise of extra-curricular rewards, the exams appeared as if they were real sacrament: weren’t they irrefutable in their principles, incontestable in their affirmation, eternal in their nature? ; thus were perpetuated the beneficial effects of the School, even when its direct agency had stopped[.....] school had ended up becoming an end in itself, substituting its own final goals, its programs for the natural and social objectives of safeguarding, helping to blossom and preparing the Youth for the coming and external life”.

It was in these conditions that the indigenous pupil walked in the French schools and was taught according to the spirit of what one trainee of Bouzareah Teacher Training College wrote in his report: “In spite of all, we shall strive to continue and perfect, if possible, the work undertaken by the education of the indigenous, dominated [as we are] by that noble idea that our director very often repeated to us: ‘you are working for the greatness of the French empire’”. (Impressions Algériennes, P: 232). The director mentioned in this quotation is the Teacher Training College’s, to which this trainee belonged. The climate in which the Algerian pupil learnt was that of:

- a) An uncivilized individual that school was there to civilize.
- b) An obedient, law-abiding individual whose revolt would eject from civilization.
- c) A conformist individual who was to follow in the footsteps of the colonial order norm.
- d) An aspirant after the position of an ‘evolué’ within the colonial order.

Conformism was the most salient feature of the colonial school in charge of teaching the indigenous; even the word to name the pupils' incorrect answers was 'faute', [mistake] instead of 'erreur' [error], as if the rigidity of the pedagogical methods relied on the penal code to regulate education. The pupil was subjected to a colonial structure, totally oblivious of his individuality. School was conducted to behave in ways that liken it to Althusser's Ideological State Apparatus. Within an atmosphere of this sort, the Algerian pupil grew up emulating the colonial model of 'becoming civilized', motivated by the prospects of being accepted by the colonial order in the job market and stirred by the need to single himself out of the poverty-stricken indigenous social surrounding. Aware as he was that that was the only possible way to satisfy his parents' wish to see their progeny occupy a respected position in society, the Algerian pupil strove to reach that goal through the previously prepared colonial channels.

Another colonial institution was set up in Algeria and made in charge of preparing primary school teachers. Founded in 1883, the institution bore the official name of Ecole Normale Superieure, or E N S for short [Teacher Training School]. It was named after the already existing E N S in metropolitan France. The trainees were selected among both communities, the Algerian and the European. A census dating from 1936 gives the number of 86 European trainees for 60 Algerian ones. The following table displays in detail the composition of both communities' trainees.

Table 2

Europeans		Algerians	
Jews	6	Arabs	32
Sons of metropolitan fathers	43		
Spanish	17		
Italians	7	Berbers	28
Swiss	1		
Greek	1		

Sons of Spanish fathers	13		
Sons of Italian fathers	4		

Source: *Writing French Algeria*, Peter Dunwoodie. Clarendon Press. Oxford. UK. 1998.

This table may serve as a sample exemplifying the imbalance that existed between the Algerians and the Europeans in terms of access to education, knowledge acquisition, and work opportunities. Because it was vested with the task of preparing agents that would work for the ‘greatness of France’, Bouzareah School was considered to be planting an education in the Gramscian sense: domination by consent. The graduates were to be appointed to areas very far removed from city life. All parts of Algeria received them as school teachers and as agents relaying an ideology that was expected to imprint in the minds of the primary school children consenting attitudes toward the greatness of France. In *Impressions Algériennes*, (P:69), one of the trainees, while visiting a female-gendered primary school in Setif, Algeria, wrote: “As it was mentioned by our Director, it is this type of schools for girls that will enable us to make a giant leap forward in our conquest of spirits and hearts”. The aim was then located at the lowest rung of the social echelon. The quotation was of the trainee’s own making but it seems noteworthy to underline the fact that he referred to what his director’s enjoining sentence contained. This fact seems to reveal how ideology-laden E N S was, with its covert and overt missions in Algeria. The overt mission was obviously made known to society at large: training individuals to become primary school teachers. The covert one, however, worked along the line of re-enforcing the colonial domination through inculcating Euro-centric principles that, it was hoped, would make it impossible for the Algerians to imagine another way to improve their situation, apart from their state of being annexed to colonial France.

Referring to a research carried out by Collona, Dunwoodie writes that E N S “maintained clear racial distinctions, some major, such as different syllabuses (until about 1924), many minor, such as dormitory, benches and metal plates for native pupils, rooms, chairs and crockery for the Europeans. Similarly, the informal ‘tutoiement’ [you] was the standard form of address to all native pupils who, for instance, could never become ‘surveillants’ [supervisor]” (P: 24). These racial

segregations would lead the natives to feel resentful but they did have no reliable means to fend them off. Even if the natives wanted to express their discontent, they would rely on the ‘humanist’, ‘republican’, ‘enlightened’, French notions of equality, thus reproducing those very principles that Colonial France made use of to keep the Algerians dependent on it. The native contestation then evolved within the political sphere, not the ideological one: they expressed their refusal of these racial segregations in the name of French principles, not in the name of an extraneous philosophical framework that would undermine the colonial ideology that gave birth to them.

The manner in which E N S ‘educated’ the Algerian natives calls in a study that would focus on the psychology of the latter. This aspect will be dealt with in the rest of this section in order to have an idea about the outline of the ideology-based discourse that these natives would produce in their writing as teachers of French or as French-using writers. It is judged suitable to apply the Lacanian Discourse Theory. In *Lacanian Theory of Discourse. Subject, Structure, And Society. (1994)*, Mark Bracher, contributing a paper in the book, introduces discourse as a determinant factor in constructing the subject identity.

For Lacan, discourse plays a constitutive role in our relations to the external world. By way of illustration, he contends that even science is the effect of discourse for “[it]involves not a better understanding of the world but rather the construction of realities that we previously had no awareness of, since they did not exist in any manner at the level of our perception. What science constructs is not just a new model of the world, but a world in which there are new phenomena, and this constructed world occurs solely through the play of logical truth, a strict combinatory: the system of signifiers that constitutes scientific knowledge” (P:108). Thus discourse constructs scientific realities through the array of signifiers that they make use of, within the field of science; hence scientific discourse. These signifiers are what differentiate a scientific discourse from another. The social order is likewise constructed by discourse in that it is submitted to a force that discourse has. Discourse exercises force in the social order in that “it is linked to the interest of the subject”, (Bracher, P:108). The author adds that “ the real force of discourse in the social as well as the psychological order derives from the fact it is on discourse that every determination of the subject

depends, including thought, affect, enjoyment, meaning, and even one's identity and sense of being" (108).

These affirmations are supported by the very early experience that infants go through. Lacan argues that humans' early intersubjective experiences take place between the mother and her infant, in a context of the enjoyment of the Other, where the Other is the mother who takes care of him, attributes significations about his self. Lacan says that during this phase there is discourse but without speech. During the period of discourse of speech, i.e., where the infant is able to use language for expression, the enjoyment of the Other reaches a more developed stage in which the child makes attempts to recover and repeat. From this phase on, the child will experience changes in discourse; consequently, changes in the psychological and social order will occur as well. The early significations provided by the mother will make way for the articulated systems of knowledge that will exert force on the social individual in society. The force of the articulated systems of knowledge that is exerted on the individual aims at positioning him, identifying him, establishing an identity for him. Lacan adds that the primary identification "continues throughout the subject existence to exercise a decisive influence on the subject's desire, thought, perception, and behavior" (P: 111). The early significance is supplemented and extended by various secondary identifications, represented by values and ideals, and play a crucial role in discourse and that Lacan calls master signifiers.

A master signifier is "any signifier that the subject has identified with (or against) and thus constitutes a powerful positive or negative value" (P: 212). Lacan supplies a set of master signifiers like "God", "Satan", "sin", "heaven", and "hell" in religious discourse, and terms such as "freedom", "democracy", "communism" in political discourse. They are said to be "significant not only for the force they exert in messages but also for the larger role they play in structuring the subject—specifically in giving the subject a sense of identity and direction". (P:212) Lacan extends this discourse structure from the infancy experience to adulthood where the caretaker (mother, father) steps back to leave space for society at large. Early significance, primary and secondary identifications are, at adulthood, taken over, according to Lacan, by larger systems of knowledge represented by the following:

- 1) University Discourse
- 2) Master Discourse
- 3) Hysteric Discourse
- 4) Analyst Discourse

University Discourse is described as a totalizing System that is self contained. The students are for Lacan discursive subjects whose desires, idiosyncracies are ignored because “Individuals are to act, think, and desire only in ways that function to enact, reproduce, or extend The System” (P:115). Lacan explains the reason why the Discourse of the University is so powerful that no revolt could defeat it by stating that “One factor that makes the discourse of the University so powerful and tyrannical is the force of its master signifiers, which operate, for the most part, surreptitiously” (P:116). As a supporting argument he adds “In the field of science, for example, the major master signifier is knowledge itself. It is impossible, Lacan observes, not to obey the commandment-that is, the master signifier or ultimate value-that is- a place of truth in the discourse of science: "Continue always to know more”. It is clear how master signifiers operate in the articulated systems of knowledge.

As for Master Discourse, or Discourse of the Master, Lacan describes as “The discourse [that] promotes consciousness, synthesis, and self-equivalence by instituting the dominance of master signifiers, which order knowledge according to their own values and keep fantasy in a subordinate and repressed position” (P:117).

The Hysteric Discourse is thus presented: “This discourse takes its name from the fact that its most striking instance is hysterical neurosis, whose physical symptoms manifest in the most striking way possible the subject's refusal to embody-literally to give its body over to-the master signifiers that constitute the subject positions that society, through language, makes available to individuals (P: 107). The description goes on to qualify individuals in hysterical neurosis as they manifest“refusal of the body to follow the master signifier manifests itself in symptoms like anaesthesia, paralysis, or tics—disorders whose basis, Freud discovered, lay not in neurological dysfunction but rather in a conflict involving representations of the body” (P:122). This discourse represents the retreating individual who passively refuses both the overarching, totalizing discourses of the University and the Master.

The last discourse is that which is named the Analyst Discourse that Lacan introduces in these terms: “the discourse of the Analyst that offers the only ultimately effective means of countering the psychological and social tyranny exercised through language”(P:123). This is the discourse of the revolutionary who opposes tyranny by means of producing another discourse of the Master that counters the first Discourse of the Master in ways that the master signifiers are created by the subject rather than being imposed on the subject from outside.

Given the oppressive colonial context, the Algerian primary school pupils and the E N S trainees were necessarily exposed to the colonial articulated systems of knowledge. The master signifiers marking those systems of knowledge must have imprinted in their unconscious lasting influences, either positively or negatively. As the E N S was a locus for indoctrination that reinforced and reproduced the ideology of the dominant French colonial order, it certainly relied on University and Master Discourses with all their pertaining master signifiers. However, the Algerian trainees must not be viewed only as passive recipients of the influence of both discourses; it is posited that some adopted the Hysteric Discourse, others the Analyst one. It should be noted that there was a certain number of the Algerians who identified positively with the Master Discourse, on account of the nature of training they received and the socio-economic conditions that constituted their social context at the time.

This research assumes that the Lacanian model is applicable to the colonial situation at the level of education and training. The University Discourse is taken to match the colonial philosophically and scientifically-based ideology that fed the discourses being entertained in E N S and society at large. The Master Discourse is viewed as it is reflected in the many master signifiers that flourished in the colonial context, such as ‘indigenous’, ‘greatness of the French empire’, ‘uncivilized Algerians’, ‘civilization goes through dependence on France’, ‘child-like natives’, ‘equality’, ‘friendship’, ‘justice’, and all the Euro-centric master signifiers. The Hysteric Discourse may be likened to the presence, in post-colonial Algerian cinema, of the character of the ‘crazy’ to whom a voice is given and through which a split personality is portrayed as it expresses passive refusal of injustice, wrongdoing, and the pleas of the downtrodden people. This feature of the post-colonial Algerian cinema

stems from the interplay of passive resistance and the cruel domination of the University and Master Discourses.

The Analyst Discourse is assumed to be that of the Algerian voices who opposed the colonial order through their revolutionary writings and discourses. Algeria counts many of this type of writers, albeit some were expressing their opposing voices along the lines of an assimilation-oriented policy. In the following section, (I.II.2), an exhaustive list of the Algerian pre- and post-colonial writers will be presented, where the three types of discourses will be shown as they were natural reactions to the colonial order, either as expression of approval of, passive resistance or revolution against.

I.2.B) Emergence of the colonized French-speaking voice.

During the French colonial period, and mainly in its early phase, the Algerian lettered class was subdivided into five categories:

- 1) The ultra defenders of assimilation
- 2) The defenders of gradual assimilation
- 3) The defenders of resistance but through dialogue (Resistance-dialogue)
- 4) The ultra defenders of resistance
- 5) The defenders of cultural resistance

Those among whom who had the ability to express their opinions through the medium of writing necessarily fit in one of these categories. Christiane Achour's *Anthologie de la Littérature algérienne de langue française* (1990) supplies a list of twenty writers that qualify to be named the pioneers of the colonized voice. The list is as follows :(PP/13-41)

- 1) Hamdan Kodja; 2) Ismael Hamet; 3) Hadj Cherif Cadi; 4) Si M'Hamed Ben Rahal; 5) Dr Taieb Morsly; 6) Louis Khodja; 7) Cherif Benhabiles; 8) Emir Khaled; 9) Ferhat Abbas; 10) Mohamed Soualah; 11) Mohamed Ben Si Ahmed Bencherif; 12) Abdelkader Hadj Hamou; 13) Chukri Khodja; 14) Mohamed Ould Cheikh; 15) Jean Amrouche; 16) Aly El Hammamy; 17) Aissa Zehar; 18) Rabah and Akli Zenati; 19) Djamila Debeche; 20) Taos Amrouche.

Christiane Achour split this list into two sets, ten writers in each, starting from Hamdan Khodja up to Mohamed Soualah for the first, and, for the second, from Mohamed Ben Si Ahmed Bencherif to Taos Amrouche. In so doing, the author writes that the first writers' literary genre belonged to prose (involving ideas), whereas the second ones dealt with narrative prose.

This section will focus on the classification of the first ten authors according to the ideological thread that their writings contained. It will do the same thing as concerns the second set. The criteria of selection will also include the possible links that might exist between their ideology—as it is expressed in their writing—and each one of the five categories presented above. The following tables, (Table 3) (Table 4), will represent this classification and will precede the necessary explanatory comments that are founded on some samples of the authors' works.

Table 3 Prose (involving ideas)

Ultra assimilation defenders	Gradual assimilation defenders	Resistance/dialogue defenders	Ultra resistance	Cultural resistance
1) Hadj Cherif Cadi 2) Mohamed Soualah	1) Ismael Hamet	1) Hamdane Khodja 2) Si M'hamed Ben Rahal 3) Taeb Morsly 4) Ferhat Abbas 5) Louis Khodja 6) Said Faci	1) Cherif Benhabiles 2) Emir Khaled	1) Mohamed Bencheneb

Table 4

Narrative Prose				
Ultra assimilation defenders	Gradual assimilation defenders	Resistance/dialogue defenders	Ultra resistance	Cultural resistance
1) Mohamed ben Siahmed Bencherif 2) Rabah Zenati 3) Djamila Debeche	none	1) Abdelkader Hadj Hamou 2) Mohamed Ould Cheikh	1) Chukri Khodja 2) Mohamed Ould Cheikh 3) Aly El Hamamy	1) Jean Amrouche

In Christiane Achours' *Anthologie de la Littérature algérienne de langue française* (PP: 19:27), Hadj Cherif Cadi and Mohamed Soualah (ideologically-oriented prose writers, and assimilation ultra defenders), are presented as having glorified the policy of Colonial France in Algeria. Cadi, in one of his essays celebrating the June 14th anniversary, wrote: "June 14th, 1830! A holy date among all! How would I be without it, how would Algeria be? I, myself, would be a poor Bedouin, wandering over the valleys, in quest of a meager subsistence [that is] often acquired through murder. Algeria, that the Romans had admirably cultivated, [and then] became again barren, would be still home for the feats of the looters and robbers". It is clear in this extract

how enthusiastic the author is about the civilizing mission of the French conquest of Algeria. This is, perhaps, due to his social position as member of a family counting many magistrates. His status made him closer to the colonial order; this is why he is said to be one of the rare naturalized Algerians. Mohamed Soualah, author of *La Société Indigène de l'Afrique du Nord* (1936) [The Indigenous Society of North Africa], highly spoke of the good deed of the French civilization and, as Christian Achour commented, saved metropolitan France in his criticism of the policy applied in the colony, i.e., Algeria. For him a full francizing of Algeria is the touchstone of the project of the French civilizing mission. Abul Qassim Saad Allah's *The Cultural History of Algeria* (V: 6, PP: 260/1/2), counts him among the defenders of assimilation, adding that he was much more of an orientalist author than of a Muslim one. He adds that Soualah served as an intermediary between the Europeans and the Algerians, introducing to the former the latter's religion, customs, history, and folklore.

The second category counts only one writer. Ismael Hamet believed in assimilation but through gradual progression. His book, *Musulmans français du nord de l'Afrique* [French Muslims of North Africa] reveals his desire to integrate French life without losing the links with the origins. Abul Qassim Saad Allah (P: 262. V:6), in comparing him with Mohamed Soualah, writes : “ it seems to us that Hamet's opinions and outlook were more grounded and far sighted than those of his colleague (meaning Soualah), although both of them nearly belonged to the same school”. The very title of his book bears the noun ‘*Muslims*’, instead of Hamet's book's title that characterizes the Algerian society by means of ‘Indigenous society’, drawing on the French ‘articulated system of knowledge’ that has, among its ‘master signifiers’, the term ‘indigenous’.

In the third category, there are six writers. The most common feature that unites them is their focusing on the material misery from which the Algerians suffered. Their demands related to:

- 1) Justice.
- 2) Despotic power of the colons and administration.
- 3) Abolition of the ‘Indigenous Status’.

- 4) Alleviation of taxes.
- 5) Granting of loans for agrarian ends.
- 6) Military service.
- 7) Equal chances to education access.
- 8) The 'indigenous' representation in the Assembly and other institutions.

These socio-economic demands were moderated through the strategy of resisting the colonial order by means of dialogue. The texts that expressed them are full of pleas addressed to metropolitan France in the name of the founding principles of the Republic and those that ground the objectives of the 'civilizing mission'. The most repeated argument sustaining their requests was that, unless actions were taken in the sense of satisfying these demands, France would see its domination become still harder by the growing number of the illiterate, the underfed, the violent indigenous. These consequences, they warned, would render France's 'civilizing burden' still heavier to support.

Cherif Benhabiles and Emir Khaled are the only two ultra resistance writers of ideology-based prose that this research has been able to reach. Both men were members of the movement Jeunes Algériens [Algerian Youth], a movement that was born in Turkey and gradually had firm footing in many areas in the Arab world. In Tunisia, a similar name was attributed to a movement of young revolutionary militants. Most members were of intellectual background, who reacted both against the state of backwardness to which colonialism led their societies and against what they considered as traditional, backward, and unscientific modes of leading the colonized societies to independence. These 'backward modes of leadership' were, for the Algerian Youth, represented by the zaouias, the chieftaincy of the Imams. This is why Cherif Benhabiles, in his book *L'Algérie française vue par un Indigène* (1944) [French Algeria seen by an Indigenous], introduced his movement as being different from the 'vieux turbans' [the old turbans]. His comparatively radical stance led him to join forces with Emir Khaled for more radicalism, but, as Christian Achour writes, this latter was deprived of seeing his movement through, because he "did not oppose the colonial power with a coherent, lasting, and efficient state counter-project" (PP: 23/24).

Mohamed Bencheneb, the only representative of cultural resistance, wrote articles that did not take part in the ideological debate underlying the colonizer-colonized relations. He was much more preoccupied by the presentation-preservation of what he considered as cultural heritage of Algeria. He could fairly be classified as a cultural resistant but, due to the strategy he adopted, his position as resistant through dialogue seems to be more suitable. It is the choice of topics (inter-ethnic marriages; Turkish origin of some Algerian words; presenting of old Arab poets) that qualifies him as a cultural resistant through dialogue. His objective was to unearth the Algerian cultural features likely to highlight a cultural specificity that he seems to be highly concerned with.

The second group of writers presents a more delicate case to classify; the genre they wrote in is not as explicitly ideology-charged as the first one. The novellas or novels they produced don't easily lend themselves to clear-cut classifications. Their authors resist any category, for the ideology they display is overshadowed by the limitless boundaries that the nature of literary and artistic products is characterized by. However, this research will rely on the scant information supplied by Christian Achour's *Anthologie de la Littérature algérienne de langue française* along with whatever significant idiosyncratic indications that unveil the authors' leaning.

Mohamed Ben Siahmed Bencherif, Rabah Zenati, and Djamilia Debeche could be classified as ultra defenders of assimilation on account of the themes of their literary products and because of their social status within the colonial order. Mohamed Ben Siahmed Bencherif was in the military, a captain, then a Caid. His novel, '*Ahmed Ben Mostepha, goumier*' relates the story of an Algerian soldier in the French army. His adventures took him to take part in the French war against Morocco, his life in captivity in Germany before his first encounter with the European life. It also narrates how the hero set foot, for the first time, on the French soil. The story refers also to *Ahmed Ben Mostepha's* life in Algeria. Nowhere in the novel is there any mention being made to the hero's status: did he refer to himself as French? An Indigenous? An 'evolué'? Only a soldier fighting in the name of France.

Rabah Zenati wrote a novel entitled '*Boulanouar, le jeune Algérien*', in which he relates the story of a young Algerian who used to go, simultaneously, to French and

Koran schools. His father, traditionalist, pious and bigamist, was not appreciated by him, although he enjoyed high esteem from his community. The young Boulanouar, inwardly despising his father, ended up identifying with the Cadi (Muslim judge, acculturated), who became his god-father. Christian Achour (P: 37) comments that, owing to the use of the debased stereotypes concerning the Koran school and Arabs being bigamist, Zenati indulged in the discourse of colonial literature.

Djamila Debeche wrote two novels, *Leila, jeune fille d'Algérie*, (1947) and *Aziza* (1955). Both stories involve young Algerian girls whose lives were complicated because of the conflicting identities they embodied: the identity of a girl with an indigenous descent, and that resulting from the modern education received in the French schools. As reported by Christiane Achour, *Leila, jeune fille d'Algérie* tells a story of landowner's girl in the southern part of Algeria who, after graduating from a religious institution in Algiers, knew of her father's death. Prior to this bad news, the girl was intent on returning home but decided against because her step-mother and uncle required of her to wear the Islamic veil and be wed to her cousin Hamza, son of the very uncle who conspired against her with the step-mother. She went back to Algiers, asking help from a French female friend, Madeleine Lormont. At last, Leila traded her safety for her renouncing of her part of inheritance. The contrast between the French mode of life and the Algerian one is visible in this novel; the French side is represented by the religious institution she graduated from whereas Algeria is site for marriage, hiding the girls under the veil, and quarreling over inheritance. It seems worth mentioning the lack of information about the religious institution from which she graduated, although it apparently seems to be a school for Jesuit nuns. Upon returning home, the girl was constrained to fit in a system of moral rules that she refused and, eventually, decided to seek refuge at her French friend's home. The Algerian home is no more a welcoming place.

The second novel is a sort of 'love story' that, again, the conflicting modes of life come to disturb. Aziza, an orphan who was raised by her uncle, successfully pursued her studies until she became a journalist. Aziza fell in love with a young lawyer but his brother opposed him marrying her on the ground that she was much more of a European type of woman. The couple married however, but Aziza kept

having some nagging suspicions about her husband's surroundings, that she considered traitors. These suspicions hardened still more when the lawyer took the defense of an Algerian who was accused of anti-French activities. It is noticeable that there is a repeated pattern of reflexes that Djamila Debeche's story characters display: the Algerian traditional rules always curb the natural drives of human feelings; the Algerians could lead a better life provided they align along the French norm. In both novels, the feminist strand seems to have neglected all the multi-faceted suffering of the Algerians under the colonial order.

Resistance through dialogue is represented by Abdelkader Hadj Hamou and Mohamed Ould Cheikh. The former used to celebrate a French-Muslim peaceful coexistence which he metaphorically described as the union of reason and heart, ascribing the first to France and the second to the indigenous Muslims. In 1925, he wrote a novella and a novel. Christiane Achour writes (p.29) that a French commentator's critique of Hadj Hamou's novella, *Le Frère d'Etthaous* [The brother of Etthaous], presented him as a teller "of the shrewd and cunning spirit of his fellow Muslims". His novel, *Zohra, femme du mineur* [Zohra, the minor's wife] exalts the Islamic moral values, that are seen as the protecting shield against the harmful effects of the Western way of life for those indigenous individuals who might not be aware of. The swinging discourse of the author between a celebration of the French-indigenous coexistence, and that of an uncompromising defender of the protective Islamic values reveals his attitude as a proponent of resistance by means of dialogue.

Mohamed Ould Cheikh, a member of a family in whose custody a holy shrine was entrusted, presents the features of belonging both to resistance-dialogue and to ultra resistance. In his novel, *Myriem dans les palmiers* [Myriem among the palm-trees], he displayed a confusing image of allegiance to the colonial regime with a call to preserve the indigenous cultural identity. This hesitating attitude could be expressive of his being in favor of resistance through dialogue. However, the theatre play he entitled *Khaled* reveals his political leanings towards Emir Khaled, whose movement acted along ultra resistant lines.

In addition to Mohamed Ould Cheikh, Chukri Khodja and Aly El Hamamy may count as ultra resistant prose writers. Their overt and out-spoken resistant discourse

could be extracted from their novels. Chukri Khodja wrote *Mamoun, l'ébauche d'un idéal* in 1928; a year later he wrote his second one, *El Eudj, captive des barbaresques*. In both novels, the author stresses the impossibility of seeing assimilation be brought to success. The plots in the two novels involve the encounter of one member of either the Indigenous with the European community or a European with that of the Indigenous; in either case, the events develop in ways that eventually unfold in the failure of any scheme to make assimilation succeed.

Aly El Hamamy, equally resistant, was a member of the Jeunes Algériens, and overtly adherent to an independence-oriented policy and struggle. He took part in the journey that he made to the USSR, along with some other Jeunes Algériens members. In 1941/1942, in Iraq, he wrote his novel *Idris*, where he put forth the idea of appropriating the colonizer's modern means to lead the battle.

Jean Amrouche invested mostly in the popular cultural songs, mainly those of Berber origin. He was very much interested in safeguarding the national and regional cultural heritage, nearly in the same way that Mohamed Benchneb had undertaken before him. This is perhaps why Amrouche could be labeled as cultural resistant.

In light of what these twenty authors wrote,—whatever their underlying political motives might be—the striking observation that could be made is their lack of awareness concerning the nature of the conflict between the colonizer and the Algerian society. In *La Lutte Idéologique* (2005) [The Ideological Struggle], Malek Bennabi draws a tripartite image of the ideological struggle that takes place in colonized countries in which are involved:

- a) *Expressed ideas* that morph into *Imprinted ideas*
- b) The population
- c) The colonizer

The *expressed ideas*, for Bennabi, are ideas that undermine the foundational principles upon which the *colonizer* rests to keep the *population* in a state of lethargy. These expressed ideas belong to revolutionary intellectuals who think out of the colonizer's box. They situate the debate between the colonizer and the colonized not within the political sphere but bring it up to the ideological plane. In so doing, they discard the political instruments that are the product of the colonizer. Their refusal to

use them as means of defense is grounded on the awareness that they are no more than tools that serve the colonizer much more than they can do any good to the colonized. For them, to make use of the laws and the universal human rights, within the colonial order, to claim equal rights with the colons or those living in the metropolis is another way to legitimize colonization. Expressed ideas, then, represent danger to the colonizer for they call into question the very presence of the colonizer in the colony, considered as illegitimate owner of authority and power over the colonized. They address those state regulations that tend to naturalize the colonizer's status as the only provider of law, order, justice, management, knowledge, and way of life. It is therefore too natural that the colonizer fiercely fights back, and quenches any attempt to stir ideological debates. Moreover, the colonizer contrives and encourages structures that invite the colonized to peacefully voice his claims, based on colonial laws. These structures could be political parties, obedient associations, lobbies.

In the case of the Algerian writers mentioned above, one can classify them as voices that used to operate within the political sphere; the ideological debate in which they were expected to engage was unattainable because of the absence of any revolutionary expressed ideas through which they would shake up the very foundations of colonialism. That is why they enjoyed French tolerance as long as they kept abiding by colonial laws. Even the defenders of resistance through dialogue and the ultra resistance defenders seemed unaware of the more effective field of ideological struggle. Their discourse, though dissent as it seemed, invested in the colonial political literature, thus increasing their dependence on the colonizer's system. Hence they could not help clinging to the System's Discourse and to its master signifiers, as Lacan's Discourse Theory put it. The inability to face the colonizer on ideological planes may attest a lack of any anti-colonial ideological background shared by the Algerian intellectual class. This is what may be reason for them to resort to political discourse, superficially pointing to the origin of the ills. The history of the Algerian Nationalist Movement during the mid-thirties on shows that the more the Nationalist discourse hardened the closer it was to the ideological debate in its dealing with the colonial authority. As a consequence to this, colonial France started to adopt a more drastic strategy that Malek Bennabi (P: 39) describes as consisting of “

preventing any contact between thought and political action in order to render thought [a] sterile [activity] and turn politics a blind [one]”. In order for the colonial project to succeed, France lured the colonized into believing that an ideology-free political activism was enough for them to see their claims through.

I.2.C)Presenting and Preserving

I.2.C.1)Presenting the self.

In sections I.II.1 and I.II.2 above, this research discussed the channels through which the Algerians underwent their schooling according to the French colonial order. It also portrayed the early writing by the Algerian elite, which was the genuine product of French education. A non-exhaustive list of writers was supplied to sort out the themes, interest, and objectives with which their works were fraught. The conclusion that both sections reached is that the Algerian elite developed psychological attitudes that brought them very much likely to adopt either one of the four Lacanian discourses, with no other possibility to express their ideas. The list of the early writers also showed how the Algerian elite was broadly split into resistance and assimilation defenders, paralleling the Lacanian University and Master Discourses on the one hand and the Analyst one on the other. Moreover, it was proven that both classes of writers made use of political discourse that derives from a Eurocentric ideological framework, thus going into a circulatory cycle that ended up reproducing a type of literature whose range did not go as far as undermining the ideological basis of colonialism and imperialism.

Hisham Sharabi, (*Neopatriarchy. A Theory of Distorted Change in Arab Society*) argues that during the colonial period “the upper crust of the native society was usually divided in its attitude toward the ruling power: opposition or collaboration were determined more by the possibilities offered for political accommodation with the colonial authorities than in terms of national demands” (p.63). This generalization should not be taken at face value and applied to any country regardless of the local specificities. However, one could draw on it to check what determined opposition or collaboration in the Algerian context. Sharabi’s quotation uses a generic qualifying term (upper crust) to mean the elite. This may include leaders active in the field of

politics and the intellectuals as well. In the Algerian case, the writers may be included in this class and will be dealt with as such.

In the present sub-section, a brief recall of the early twenty Algerian writers, mentioned earlier, will be presented and followed by a set of other ones, in order to investigate the motives that underlie the literary works as well as the objectives thereof. As a means to frame this investigation, two notions will be introduced: Presenting and Preserving. They will highlight the social function that the Algerian elite found itself invested in, as spokespersons of the Algerian society before the colonizer, and the interests that seemed to ground their social role. ‘Presenting’ will tackle the writers’ attempt to present themselves as faithful experts of the Algerian society, highly knowledgeable about its history, ethnicities, religion, language, psychology, and people’s expectations. It will also shed light on the angle from which they presented the Algerian society. In the sub-section I.II.4, ‘Preserving’ will explore the writers’ interested moves while presenting the Algerian society. It will be posited therein that all the writers, behind their presenting of the Algerian society, did have interests to secure and preserve.

Christiane Achour, (p.15), writes:

“Thus, the first voices that were heard in French are those of a minority in the genre of claims and representation which is the essay: according to a lived experience, a training or function, [where] each one expresses his point of view on the “indigenous issue”: conserving of the personal status, naturalization, military service, expropriation, taxes, institutional representation, emigration, education”.

These issues were the focal points of the early Algerian elite writing. One can see them as attempts on the part of the writers to poise themselves as intermediary partners to present the Algerian reality. This function is visible through the very titles they chose for their works. Below is a table of the writers’ names along with the titles of their works.

Table 5

Writer's name	Title of the work	Observation
Ismael Hamet	<i>'French Muslims of North Africa'</i>	Presenting Muslims of North Africa
Hadj Cherif Cadi	<i>'Land of Islam'</i>	Presenting Islam
Si M'Hamed Ben Rahal	<i>'The revenge of the Sheikh'</i>	Presenting indigenous social customs
Dr Taieb Morsly	<i>'Contribution to the Indigenous question in Algeria'</i>	Presenting the Indigenous
Louis Khadja	<i>'The Indigenous question by a French of adoption'</i>	An accultured indigenous presenting the indigenous
Cherif Benhabiles	<i>'French Algeria seen by an Indigenous'</i>	Presenting the indigenous
Emir Khaled	<i>'The situation of the Muslims of Algeria'</i>	Presenting the Algerian Muslims
Ferhat Abbas	<i>'From the colony to the province'. 'The young Algerian'</i>	Presenting the changing status of the colony
Mohamed Soulah	<i>'The Indigenous society in North Africa'</i>	Presenting the indigenous
Mohamed Ben Si Ahmed Bencherif	<i>'Ahmed Ben Mostapha, goumier'</i>	Presenting a sample of the indigenous society
Abdelkader Hadj Hamou	<i>'The Brother of Etthaous'. 'Zohra, the minor's wife'</i>	Presenting a sample of the indigenous society
Chukri Khodja	<i>'Mamoun'. 'El Eudj, a captive of the Barbarians'</i>	Presenting a sample of the indigenous society
Mohamed Ould Cheikh	<i>'Songs for Yasmina'. 'Myriem among the palm-trees'</i>	Presenting a sample of the indigenous society
Jean Amrouche	<i>'Ashes'. 'Berber Songs of Kabylia' (poems)</i>	Presenting the indigenous culture
Aly El Hammamy	<i>'Idris'</i>	Presenting a sample of the indigenous society
Rabah Zenati	<i>'Boulanouar, the young Algerian'</i>	Presenting a sample of the indigenous society

Djamila Debeche	<i>'Leila, a young girl of Algeria'</i> <i>'Aziza'</i>	Presenting a sample of the indigenous society
Aissa Zehar	<i>'Story of a Mother'</i>	Presenting the indigenous hardship in society

These authors acquired the position of speaking for the Algerian indigenous after they underwent a process of interactions with the colonial authorities. Their primary status of colonized determined the treatment that they received from the colonizer. As far as schooling is concerned, section I.II.1 above showed how colonial education tailored its institutions and programs in ways that a generation of French-educated indigenous was brought up with nearly a uniformed intellectual set of reflexes. In the majority of their writing, one can notice reference being made to notions of rights, equality, justice, modernization, and so forth...but whose ideological underlay was the very French ideological background. Their acculturated training, be it in primary schools, E N S, or in their university extension, seems to have endowed them with the University and Master Discourses. This could be contrasted with the minority of the authors whose writing is marked by revolutionary discourse, i.e. Discourse of the Analyst.

Whatever category these authors could belong to, the common feature they share is the fact of their being upgraded from the status of a colonized indigenous to that of an indigenous spokesperson. This new identity grew out of what Althusser epitomized by the notion of interpellation. He says that identity comes into being when it is interpellated by someone in authority. Authority being the French colonial system, these authors, after being interpellated by means of 'indigenous', 'Arabs', 'Berbers', 'uncivilized', were given new qualifying names, like 'bons sauvages', or 'indigène évolué' [a good savage; upgraded indigenous]. As France proceeded on a 'divide-and-rule' basis, new identities were ascribed to individuals with links to shrine-keeping families, retired soldiers, sons of landowners, or to city bourgeoisie. Under colonial order, individuals being interpellated acquire identities that direct their social function.

Hisham Sharabi, in his *Neopatriarchy* (1992), referring to the cultural dominance that colonialism exerts on the colonized, raises the issue related to a class division, within the colonized society, that comes as a result to the act of interpellation. He writes that "Socially, the most obvious effect of this cultural

dominance appears in the rise of a new class division (specifically in the opposition of elite versus mass, urban versus rural), which paralleled the one-sided dominance in the division between metropolitan center and peripheral society” (p.76). Sharabi was, in his book, depicting the class division that emerged in post-colonial Middle East countries. The most important idea in this quotation is the fact that cultural dominance produces nearly the same results across countries and nations. He adds that cultural dominance gave rise to the ‘effendi’ in Middle-Eastern countries around whom the social hierarchy was centered. The ‘effendi’ is, for Sharabi, a new social class that presented itself as the native counterpart of the European, locally named ‘Khawaja’. As the ‘Khawaja’ symbolizes everything Western, i.e. superior, “thus, in order to be good, strong, able, and right, one has to be like the European” (p.76).

To be able to speak for the indigenous population is then a new identity that allows its holder to occupy a new social status, marked with intellectual characteristics that single him out of the larger mass of the indigenous rest. This position entails an awareness of the self that bears some empowering characteristics, superior to what the mass possesses in terms of access to knowledge, power, and voice. In *Selves and Identities in Narrative and Discourse* (2007), Cecilia Castillo Ayometzi writes: “Social identity, the ‘selves’ that people construct with others, are created and maintained through social interactions and the appropriation of resources, including language, space, time, and routinized practices” (p.42). The social identity that these authors constructed in their relations with the colonizer was partly based on their already acquired material and social capitals. Following Pierre Bourdieu, one can assume they enjoyed a capital that includes material things, with possible symbolic value, highly significant attributes such as prestige, status and authority. Those authors with poor descent made their success through hard work and at high costs, like Ferhat Abbas. However, what unites them is the mastery of the French language, a means to access knowledge and, hence, power. They, then, presented themselves, first, as reliable experts with respect to the indigenous society, and, second, presented the Algerian society, each selecting an area on which to focus his presentation. Table 5 above presents the areas of interest that the authors chose to concentrate on in their writing. It would be worthy of notice to say that these writings are dated prior to the

thirties of the twentieth century, a period that represents a turning point in the Algerian nationalist movement whose discourse took on a more revolutionary tone. The writers who belong to this period could not fail to be influenced by the general mood of clear challenge to colonialism.

I.2.C.2) Preserving the social, material, and cultural capitals.

What the pre-thirties writers seem to present the colonizer with is the Algerian society, with all its various dimensions. The undeclared goal, however, was to preserve the material, cultural, and symbolic capitals they had accumulated in the heat of the battle they undertook to secure a position in the colonial order. The rivalry between them and the colons as regards assimilation made them strive still more in order to attain French citizenship and stand an equal chance with them. Abul Qassim Saad Allah (V: 6. P:74) reports that the French colonial authorities directed its policy of assimilation towards the Algerian elite that was meant to serve as a spearhead for total assimilation that would cover the whole indigenous population. The colons opposed it on the ground that the Indigenous would constitute a threatening force likely to overthrow their power in the colony. Thus, following Bourdieu, a cultural field emerged where the indigenous elite and the colons clashed in their quest to preserve, for their perpetuation, their “rules, rituals, conventions, categories, designations, appointments and titles” (Jen Webb *et all.*2002, P:22). The cultural field constituents “constitute an objective hierarchy [...] which produce and authorize certain discourses and activities” (p.22). In addition to these attractive cultural field constituents that empowered the Algerian indigenous elite, there were other capitals—mentioned in the previous section—that were of equal importance.

Assimilation and naturalization were then a profitable project for the early indigenous elite, who saw in it a means to challenge the colons—not metropolitan France—in order to speak for the population and enjoy the position of a reliable counterbalance of the colon force. Metropolitan France was enthusiastic in its effort to accomplish full assimilation, if not of the whole population, at least of the minority of the indigenous elite. The Violette Project of 1936 was conceived to lead to that objective, but failed to succeed. As a consequence, Abul Qassim Saad Allah writes:

“The failure of the Project led to disappointment among the indigenous assimilationists. Some of them joined ‘the people’, like Ferhat Abbas and his followers. Some others cling to illusions, like Rabie Zenati and Ben Djelloul. Still, others, by way of gaining assimilation, adhered to some French parties, like the Socialist Party, the Communist Party, and even the Fascist Party, for others”(V.6.p.371/2).

Dissatisfaction with the colons’ opposition to grant them the right to assimilation led the indigenous elite to look for alternative solutions. The parties in which they enrolled were French political structures that were thought of as reliable means likely to allow them keep and secure the symbolic, material, and social capitals they were to benefit from had not been for the collapse of the Violette Project. It was within these structures that the bulkiest part of the Western ideological references started to be part and parcel of the subsequent indigenous political activism. An Analyst Discourse with revolutionary tone emerged among the socialist and communist elite that would later on serve as an ideological background to some revolutionary discourse in essays and other literary works. The socialist and communist tendencies represent one of three poles, the other two being the Ulemas and the Nationalists.

The role of presenters of the Algerian society that these authors claimed, then, proved to be only a pretext to present themselves in order to defend their own interests. Their interested stance was unveiled by their refusal to join efforts with the nationalist leaders, active in popular movements. They, instead, preferred to join again French political structures, thus reinforcing their dependence on the Master Discourse. Their unwillingness to join the nationalist leaders would be explicable by what Jen Webb *et all*, referring to Bourdieu, write:

“Bourdieu explains the competition for capital within fields with reference to two terms, reproduction and transformation. By and large, agents adjust their expectations with regard to the capital they are likely to attain in terms of the ‘practical’ limitations imposed upon them by their place in the field, their educational

background, social connections, class position and so forth. Consequently—and to a certain extent, paradoxically—those with the least amount of capital tend to be less ambitious, and more ‘satisfied’ with their lot; in Bourdieu’s terms, ‘the subjective hope of profit tends to be adjusted to the objective probability of profit’ (p.23).

These authors saw their chances likely bigger to secure their capitals in the French political parties than elsewhere; a possible place in the nationalist arena would be challenged by other agents, who enjoyed stronger foothold therein. Only Ferhat Abbas seems to have successfully crossed the gap separating assimilationists from frankly independence-oriented leaders, although Peter Dunwoodie (1998, P:27) reports him having dismissed the very existence of an entity named Algerian nation, in these terms:

“Had I discovered the Algerian nation, I would be a nationalist and I would not blush as though I had committed a crime.....However, I will not die for the Algerian nation, because it does not exist. I have not found it. I examined history, I questioned the living and the dead, I visited cemeteries; no one spoke to me about it. I then turned to the Qur’an and I sought for a single verse forbidding a Muslim to integrate himself with a non-Muslim nation. I did not find that either. One cannot build on wind”.

Yet, he managed later on to negotiate a smooth turn towards identifying his ideology and politics with the aspirations of the people.

In the following section, (I.II.4), a second list of writers will be displayed. It contains those writers whose discourse paralleled the political struggle in which the nationalist formations were engaged between the two World Wars and after. The events of May 8th, 1945 were crucial in bringing the French-speaking Algerian elite back to the Algerian people’s preoccupation. This is why this research prefers to title

the coming section “The making of a Subaltern discourse/ ideology among the Algerian French-speaking elite”.

I.2.D)The making of a Subaltern discourse/ ideology among the Algerian French-speaking elite.

In this section, a new list of authors will be presented, comprising those whose writing seems to have acquired a larger, more national reach with regard to those of the former list. If the former list’s authors were influenced by their personal idiosyncrasies, presenting either their immediate environment, their interest-based concerns, the present authors’ writing covers larger areas of Algeria, with a more daring, revolutionary discourse. Even those whose works were restricted to limited regions of Algeria appear to be reporting reality, instead of speaking for, or on behalf of a region and making use of French political discourse to alleviate the population’s suffering. Instead, the moment and historical realities form the core of their writing in ways that mark off Algeria from the standardized and legitimizing colonial discourse.

The first part of the list will present the essay writers and will include four authors:

- 1) Mohamed Cherif Sahli
- 2) Saadedine Bencheneb
- 3) Mostefa Lacheraf
- 4) Mouloud Feraoun

Mohamed Cherif Sahli produced “*Le Message de Youghourtha*” in 1947, [The Message of Youghourtha], and in 1953 “*Abdelkader, chevalier de la foi*”, [Abdelkader, the knight of creed]. These two personalities seem to symbolize, for Sahli, the unceasing Algerian will to fend off national sovereignty and freedom. Sahli, through his two essays, seems to be concerned with reconstituting a national, lost memory by means of re-appropriating the Algerian history that colonial ideological discourse strove to disfigure. Kateb Yacine seems to be concerned with the same idea as that of Sahli. In 1947, he published “*Abdelkader et l’indépendance algérienne*” [Abdelkader and the Algerian independence].

Saadedine Bencheneb wrote, in 1945 and 1946, respectively, “*La poésie arabe moderne*” [Modern Arab poetry], “*Contes d’Alger*” [Stories of Algiers]. A visible strand towards preserving the Algerian non-material heritage seems to mark these two essays. The title of the first essay bears the qualifying word “modern”; the intent is visibly to cast on Arabic and its derivatives a modernist shade, thus refuting what colonial derogatory discourse incessantly produced about everything Arabic.

Mostefa Lacheraf, like Saadedine Bencheneb above, seems to be concerned with protecting the popular cultural heritage that he saw most expressively represented in women’s songs. It seems that he targeted three objectives: (a) giving voice to women, (b) unearthing their songs, which they used to chant in their household, and (c) upgrading orality to make of it a written product of the Algerian society. In 1953, he published “*Chansons de jeunes filles arabes*” [Songs of young Arab Girls] where the Andalusian, Turkish, and Arab backgrounds mingle to give a genuinely Algerian cultural mix, totally different from the European model that colonial ideological discourse had been working hard to imprint in the popular unconscious.

Mouloud Feraoun published, in 1960, “*Les Poèmes de Si Mohand*” [The Poems of Si Mohand] in which precise information is given about the Kabyle poet along with analyses of the themes of his poems. This work seems to be concerned with liberating the poet from a double-layered shield of oblivion: (1) the overarching colonial culture that smothered the particularities of the Algerian culture and (2) the mostly Arabic-speaking cultural environment elsewhere in Algeria. A nearly similar objective was sought by Mostefa Lacheraf’s *Chansons de jeunes filles arabes* where women were given access to social expression, cutting through the male and colonial barriers.

One could qualify these four authors as cultural resistant, in a period of French colonial triumphant enterprise in Algeria. Starting from 1947, these cultural expressions seem to have re-gained nationalist consciousness after the vain attempts towards reaching equal status with the French colons through the long-demanded application of assimilation and naturalization. The bloody events of May 8th, 1945 came to deepen still more the belief in the failure of any reconciliatory policy on the part of metropolitan France or the Algerian Assimilationist movement. The armed

struggle was also a far less successful means, as most of the independence-oriented movements were outlawed and banned, thus weakening any gathering under a unified leadership. Culture, then, came to be given honor of place in that it was the last resisting channel against the multi-dimensional onslaught of colonial France.

In the rest of this section, a second list of authors will be displayed, with coverage of their most known novels. It must be noticed that the list will include only those novels written between 1947/8—1962.

- 1) Mouloud Feraoun
- 2) Mohamed Dib
- 3) Mouloud Mammeri
- 4) Malek Ourary
- 5) Kateb Yacine
- 6) Malek Haddad
- 7) Abelhamid Benzine
- 8) Djamal Amrani

Mouloud Feraoun wrote “*Le Fils du Pauvre*” (1951) [The Poor Man’s Son]; “*Jours de Kabylie*” (1954) [Days of Kabylia] ; “*La Terre et le Sang*” (1953) [The Earth and the Blood]; “*Les Chemins qui Montent*” (1957) [The Ascending Roads]. In *Encyclopedia of African Literature* (edited by Simon Gikandi, Routledge, 2003), Mouloud Feraoun is depicted as “a fervent nationalist” but whose fiction is “largely rooted in his home territory of Kabylia” and his novels “offer testament to the impoverished condition of the inhabitants and their suffering during the French-Algerian war” (p.269). His *The Poor Man’s Son* narrates the story of a poor boy who fights hard to go to French colonial schools. The *Encyclopedia of African Literature* (p.269) notes that “Several chapters offering a critique of French colonial education were omitted in the 1954 printing of the text, but were later published as part of the posthumous *The Birthday (L’Anniversaire)* in 1972”. Omitting these chapters may denote a strategy to avoid a possible wrath on the part of the colonial authorities on the eve of the 1954 Revolution.

Mouloud Feraoun’s *The Earth and the Blood* and *The Ascending Roads* totally divert from the then troubled Algeria. The former is a love story, whereas the

latter deals with emigration. The two themes were certainly very much close to human social life and affection but they should not overshadow the glaring fire of the Revolution. These observations may be corroborated by what Abulqassim Saad Allah writes: “His adherence to the National Movement was not clear, nor decisive” (V.9.p.181). History reports that Feraoun was appointed Head Teacher at a Middle School in Algiers, was elected member of Larbaa Town Hall Assembly, in virtue of which he was vested with some administrative functions. These prestigious positions did not diminish in him the feeling that colonial France “despised him and the indigenous alike” (ibid). Again, Abulqassim Saad Allah (V.9.p.181) reports that Feraoun signed a petition requesting De Gaulle to invalidate a previously pronounced death sentence against 150 Algerian militants while, the same source maintains, he “used to consider the Revolution as an absurd act” (V.9.p.181).

Feraoun disagreed with his friend Albert Camus as regards the Independence of Algeria on the ground that the former was afraid to be obliged to travel to independent Algeria with a French passport. To which Feraoun retorted, saying that the Algerian Muslim used to travel to France, holding a passport although he never felt that he was French. This subtle answer, his mid-way position with regard to the Revolution, and the bold decision to sign a petition that was addressed to De Gaulle contribute to portray Feraoun as a humanist who was torn between his intellectual leaning and a blurred belonging to a nation. His Kabyle region-bound novels, however, reveal that he was more interested in his immediate geography than in the wider, Algerian one. This regional concern may express an urging need to stress “his right to difference and an affirmation of his identity” (Christian Achour), an identity that seeks emancipation and affirmation along the secular tenets of the Third Republic that exerted profound influence on him. (Christian Achour, p.51).

It would be worthwhile to mention the fact that Feraoun was a graduate of the then prestigious E N S (Teacher Training School) in Algiers. A school that was presented in section I.II.1 above as site for indoctrination wherefrom identity would be shaped according to the four discourses offered by Lacanian Theory through, mainly, what Lacan names University and Master Discourses, that affect identities and

outlook by means of their Master Signifiers. This may explain the reason why Feraoun was favorably receptive to the secular principles of the Third Republic.

Mohamed Dib is son of an old Bourgeois family in Tlemcen, Algeria, that ended up losing its material capital. After his primary and tertiary schooling between his hometown and Oudjda, Morocco, he was appointed teacher. During the Second World War, he worked as accountant, then translator for the Allied forces. Upon the end of war, he returned to Tlemcen where he worked at a carpet weaving factory until the early 1950s where he worked as a journalist for the communist newspaper *Alger Republicain* then for *El Houria*, the Algerian communist party newspaper. (Abulqassim Saad Allah, V.9.p.160). Famous for his trilogy, *La Grande Maison* (1953) [The Large House]; *L'Incendie* (1954) [The Fire] ; *Le Métier à Tisser* (1957) [The Loom], Dib received a favorable welcome among the nationalist movement but was negatively criticized by the colonial press. This is due to his first novel being unambiguously revolutionary; The *Large House* contains a passage where Omar, an outstanding character of ten years of age, witnesses his school teacher in the classroom warn the pupils not to believe the discourse as to France is “our motherland”.

In *The Fire*, little Omar is still a boy who is made to travel to the countryside to see the wretched state of the population there. The events of the novel are situated during the Second World War, but the book was published shortly before the outbreak of the Revolution. The two novels then embrace two of the most hurting themes: affirming identity as opposed to the one offered by the colonial discourse, and bringing to broad daylight the miserable life that the Algerians were leading. Unlike Feraoun, Dib's narrative encompasses the whole geography of Algeria, though the descriptions of the scenery and social practices of the novels' characters let the reader suspect the presence therein of a clear personal experience of the writer. The third novel, *The Loom*, published when the Revolution reached its most raging peak, might be associated to those prophecy-based writings, in that its very title symbolically refers to the re-construction of an Algeria that, at last, would be freed from the colonial yoke, after, of course, a heavy toll of dead and demolitions.

It must be added that the character represented by Ben Seradj gives off a revolutionary discourse that draws on some references loosely linked to communism.

This may be accounted for by the fact that Dib had a job as journalist for *Alger Republicain*, and *El Houria*, two newspapers of communist ideology. This remark comes in to stress the situatedness of any author, whether socially, historically, or ideologically. The historical moment in which Dib found himself involved is necessarily determinant in the choice that he made of the means of struggle. The then available means happen to be linked to a communist anti-colonial ideology that Dib judges suitable to insert into his literary production. What needs to be underlined, however, is the shift in the means of struggle: Dib discards the political instruments that rely on the colonial good-will, and adopts an ideology that challenges colonialism.

Mouloud Mammeri is famous for his *La Coline Oubliée* (1952) [The forgotten Hill] and *Le Sommeil du Juste* (1955) [The Sleep of the Just]. Critics notice that his first novel caused a whirl of angry reactions of criticism expressed by the Algerian nationalists. This is because of the novel stress being put on what the author portrays as ‘the traditional society’ that is the source of all the ills that the new trend of young people suffer from. The events of the story take place in Kabylia, revealing the regional concern of the author, and linking him to the same geographical background as that of Feraoun, mentioned earlier. What seems to be of most importance is what the historian Abulqassim Saad Allah writes: “He was bitterly criticized for he condemned the indigenous society without condemning the French colonialism” (V.9.p.178). This is why, Saad Allah maintains, Mammeri’s novel was favorably commented by the French colonial critics. The characters of the novels are repeatedly made to revolt against the lifeless routine they lead in their village, but their revolt, instead of being addressed to the source of their misery, i.e. colonialism, is formulated against the Sheikh of the village, a reference to tradition that clumsily veils religion and ancestral customs.

The second novel, *Le Sommeil du Juste* [The Sleep of the Just] comes as a totally different production from the first one. Mammeri discovers the sense of belonging to a nation, larger than his immediate geography. He condemned colonialism, rendering it the source of all the suffering endured by the Algerian people. Tradition represented by old generations is no more at opposite odds with the youthful drives towards emancipation, but a necessary boosting factor toward

development. In the novel, one can skim a discourse encouraging the population to endorse the armed struggle that is shown as a natural continuation of the many revolts during the preceding nineteenth century. The reversal of discourse between the first and second novels may attest to the author's conviction of the Revolution under the influence of his uncle, a then minister in the Moroccan government, who offered him asylum after the French authorities in Algeria obliged him to leave the country shortly after the Revolution broke out.

Mouloud Mammeri shows an undecided ideological stance toward society and the 1954 Revolution. This might be due to a lack of interest in matters outside his immediate preoccupations closely linked to his narrow geography. It could also be the result of Westernized outlook that Saad Allah ties to the author having been educated in his prime infancy by Christian nuns operating in Kabylia (V.9.p.176). However, the second novel reveals a more enthusiastic position with regard to the armed struggle, probably due to the influence of his uncle in Morocco, whose king, Mohamed V, was known to be an unconditional supporter of the Algerian Revolution.

Malek Ourary, author of *Le Grain dans la Meule* (1956) [The grain in the Mill], prefers also to restrict his writing to the region of Kbylia. The story narrated in this novel relates events of a vendetta that triggers deadly conflicts between families. The time of the events has to be guessed by the reader; it could be either in pre-colonial Algeria or during colonization. What is striking about this novel is the nearly total ignorance of what was taking place in Algeria during the very year it was published. Commenting the events of the story, Christiane Achour writes: "Idhir, who killed Akli and had to be killed by the brothers of the latter, flees 'abroad', that is, to an 'Arab country'; but, unable to bear this exile and his fugitive life, he returns 'home' in order to surrender to his enemies. Refusing this sacrifice, Akli's father proposes that he exchange his blood for his identity: Idhir stays alive if he accepts to forget his original identity and take the place of the dead. He has also to forget that he is "Idhir Nath-Sammer" and become "Ath Quassy" with the benediction of the respected Sheikh of the village who came from elsewhere but managed to impose himself by his wisdom and creed." Achour adds that an ideological reading of the novel would situate it in the colonial context, that, unfortunately, the author empties his novel of. Referring to

identity within a colonial context would normally lead to foregrounding the indigenous alienated cultural identity against the effects of colonialism. The author, however, directs his focus to supposedly alien surrounding identities.

In 1956, Kateb Yacine wrote *Nedjma*, [Star, in Arabic] followed by *Le Cadavre Encerclé* [The encircled Corpse] in 1958. The literary circles consider *Nedjma* as the most outstanding work that both Kateb Yacine and the Algerian literature have ever produced. Although it is object to many and different interpretations, *Nedjma* is very often held to refer to Algeria; a star among a constellation of other celestial bodies, each competing with the others to win possession of her. In the events of the story, Kateb gives body and soul to *Nedjma* who happens to be a woman, born out of a marriage that tied her unknown Algerian father to her equally unknown French mother. She is incessantly on the run, chased as she was by four male persons, Lakhdar, Rachid, Mustapha, and Mourad, who are all desperately in love with her, and relentlessly intent on possessing. None of them manages to succeed in his attempt, although they are led to cross wide areas, in their quest. Kateb depicts these four characters as heedless adventurers, braving all risks while searching for the fleeting beloved *Nedjma*.

The novel points to the repeatedly treated theme of the Algerian identity. Kateb ascribes to *Nedjma*, i.e. Algeria, an unknown origin, since it is dependent on the still unknown origins of her parents. She is a hybrid being, the result of an encounter of two civilizations, embodied by the Algerian father and the French mother. This notion of hybridity is a salient feature in postcolonial theory when the colonized identity is dealt with. Kateb seems to exalt an Algeria that came out of a struggle against a multitude of invaders that, centuries in, centuries out, made of it a mixture of identities that none of the invaders can squarely identify with. The Algerian identity may then be nondescript, yet reflecting a variety of identities. *Nedjma*/Algeria gathers the esteem, the love, the fascination of all the components of its identities. This is, perhaps, why four male lovers are made to compete in chasing her, with none being selected as winner.

The author certainly weaves the story of his novel against the colonial background, pointing to colonialism as the source of the Algerian tragedy. He,

however, seems to be at odds with his earlier book glorifying El Amir Abdelkeder who, historians maintain, is considered as the founder of an Algerian state, including the outlines of a unifying and discrete identity. It seems to be worthy of mention to underline the fact that colonial discourse very much stressed what appeared to be a syncretic nature of the Algerian indigenous identity; the University and Master Discourses drew on history to conclude that the Algerian geography had been site for many foreign invasions that shaped and reshaped the local population identity. The unsaid discourse that the colonial narrative contains is a stark justification of the colonial cultural erasure made on the Algerians in order to reshape their identity. What seems to be problematic in *Nedjma* is the fact that most critics have not yet shed enough light on Kateb's work as concerns the strange convergence of Nedjma's unknown origins and the colonial version about the syncretic nature of the Algerian identity.

Less ambiguous than Kateb, Malek Haddad is mostly known for his four novels:

- 1) *La Dernière Impression*(1958) [The Last Impression]
- 2) *Je t'offrirai une gazelle* (1959) [I will offer you a gazelle]
- 3) *L'Elève et la Leçon* (1960) [The Pupil and the Lesson]
- 4) *Le Quai aux fleurs ne répond plus* (1961) [The flowered Qay no more answers]

In an article, Mohammed Saad, from the University of the West of England, wrote: "Malek Haddad's novels described confusing situations where difficult decisions had to be made because of the war against France". He added that the generation of the Algerian writers, contemporaneous with Haddad,"was driven by the aim of revealing the malaise and the real living conditions of [the] Algerians. [Their literature] was essentially being written by writers describing themselves as members of the indigenous population experiencing malaise and injustice". However, Christiane Achour (*Anthologie de la littérature algérienne*) leaves the reader free to conclude that Malek Haddad may be singled out as different from his fellow contemporaneous writers. She states, (p.76), that all Haddad's four novels share that fact that the intellectual finds it difficult to situate himself in the present time because of what he conceives of as a contradiction: his indigenous culture as opposed to that of

his schooling, where the French humanities are sporadically expressed in the writer's works alongside other indices that reveal his attachment to his indigenous culture, that he sees closer to his heart.

A little further, Christiane Achour takes the last lines of *Je t'offrirai une gazelle* to conclusively assert that they reveal the obsessive discourse of Haddad concerning his inability to say in French what he really wants to express. The French language inability to allow the Algerian indigenous to express his innermost cultural self highlights Haddad's concern and awareness about what Ngũgĩ wa Thiong'o writes in his "*Decolonizing the Mind. The Politics of Language in African Literature*" (1994): "The choice of language and the use to which language is put is central to a people's definition of themselves in relation to their natural and social environment, indeed in relation to the entire universe"(p.4). Prior to this statement, Ngũgĩ daringly declares in the *Statement* introducing his book that his future literary production will cut all links with English as a means of expression, thus writing:

"This book, *Decolonizing the Mind*, is my farewell to English as a vehicle for any of my writings. From now on it is Gikuyu and Kiswahili all the way. However, I hope that through the age-old medium of translation I shall be able to continue dialogue with all".

This decision was taken as a reaction against what the Kenyan writer saw as a lingering sign of Imperialism. On page 5, he writes "African countries, as colonies and even today as neo-colonies, came to be defined and to define themselves in terms of the languages of Europe: English-speaking, French-speaking or Portuguese-speaking African countries", lamentably adding that

"Unfortunately, writers who should have been mapping paths out of that linguistic encirclement of their continent also came to be defined and to define themselves in terms of the languages of imperialist imposition. Even at their most radical and pro-African position in their sentiments and articulation of problems, they still took it as axiomatic that the renaissance of African cultures lay in the languages of Europe".

Malek Haddad could be rightly qualified as postcolonial and well ahead of Ngugi wa Thiong'o. His postcolonial stance stems from his contestation against his linguistic alienation. The difference between him and Ngugi, in this respect, lies in the latter putting into practice what he saw as a way to decolonizing and liberating the mind.

Abelhamid Benzine and Djamel Amrani wrote, respectively, *Journal de Marche* (1956) [Marching Journal] and *Le Témoin* (1960) [The Witness]. These two works were written during the Algerian Revolution and therefore should be understood against the ferocity of the armed struggle. Their outstanding and common feature is their being reflection of their authors lived experience of the war. They, therefore, are inscribed in non-fictional literary products. Abelhamid Benzine narrates his life as a freedom fighter in the region of Tlemcen where he joined the FLN/ALN revolutionary army. A member of the then Algerian Communist Party, he engaged in the battle under the sole leadership of the FLN, abiding by a set of conditions constraining any political party member to join the Revolution as an individual, away from any partisan allegiance. His *Journal* relates the down-to-earth daily events that life in the forest unfolds.

Djamel Amrani's *Le Témoin* [The Witness] unveils the author's traumatized self at the unexpected fate that he had to face in the dark rooms of torture. Although he was very young, the French army suspected him of collaborating with the guerrilla and had him tortured, in spite of his family being very much pro-French; his father is reported to have rendered valuable services to the colonial authorities. This traumatizing experience led Amrani to denounce the brutal methods used in torture rooms against the Algerians. His book gives the impression that Amrani's modern version of *J'accuse* discovered the uncivilized side of France, hitherto unknown to him.

Conclusion

In this chapter, a long, yet non-exhaustive, list of Algerian writers was supplied, showing the beginning of the colonized discourse until a certain maturation was reached, pertaining to language use, political militancy, cultural defense, and national identity. It was also demonstrated that little ideological homogeneity unified them; some authors were resistant as far as culture was concerned, some others were more concerned with subjective issues. A small number of them constituted a first nucleus of frankly nationalist intellectuals aiming at total independence. The observation that deserves to be underlined is, however, the fact that political resistance used French laws and political means in voicing the ills of the people. None made use of separate ideologies entirely different from those that derived from the Western 'frame of knowledge'.

The inability to reason 'outside of the colonial box' could be explained by the little margin of freedom these intellectuals were allowed to access. It could also point to the effect of the French S I A. It was the 1954 Revolution that managed to sift positions and allowed midway stances to tilt to the side of the nation. The next Part, with its two chapters on post-colonialism, will unfold in light of the given situation that prevailed particularly in Algeria, before Independence. Alongside independent Algeria, other colonies' post-colonial discourses will be introduced with, hopefully, informative parallels to draw.

Part II

Postcolonialism

Chapter 1

Post-colonial/Postcolonial discourse

Introduction

In this chapter, a defining distinction between the two forms of postcolonialism will be supplied, i.e. between postcolonialism (without a hyphen) and post-colonialism (with a hyphen). This distinction will inform about the stress that this part of research will put on which version. History of post-colonialism will then follow and will be brought back to the foundational moments. It will be shown that, basically, it is based on Postcolonial Studies which not only did it stem from literary analysis but reached even historical studies and anthropology, claiming not only to study history but also to enable political practice and agency. This historicizing will unveil the Western site as the birthplace of postcolonialism.

Post-colonial discourse will be presented as it developed in the British and French colonies; a number of works will be partially analyzed, sorting out the imbedded ideologies and demonstrate how some identify with Western models while others show subversion. Two dominant characteristics (Resistance and Displacement) pertaining to post-colonial discourse will be presented, defined, and illustrated in order to discover the ideologies lurking behind. In all instances, it is the works, written by famous post-colonial authors, which will serve as analysis sites in order to spot the themes debated and discover the Western ideological references.

II.1.A) Post-colonial/Postcolonial discourse

This research judges it necessary to deliver clear definitions of what postcolonialism is. However, as it is shown in the title of this section, the notion of postcoloniality is disputed by two terms; a hyphenated one, i.e. post-colonial, and a non-hyphenated version, postcolonial. The former refers to “the common-sensical definition of post-colonialism as the period following independence from colonizing powers. Thus, it is both a geographical term (particular countries are post-colonial) and a historical period” (*Geographies of Postcolonialism. Spaces of Power and Representation*. Joanne P. Sharp. 2009. P.4). This definition underlines the break that was operated on geography, splitting apart the two areas of the former colonizer and that of the ex-colonized. But more light seems to be shed on history where two periods are markedly pointed to: the era following the end of colonialism as opposed to the one prior to it. Such an understanding challenges a global view covering a unifying conception of post-colonialism worldwide. The wave of decolonization that crossed the French and British colonies did not uniformly share the same period in history. Haiti, a case in point, “was post-colonial decades before much of the rest of the world was colonial” (*Francophone postcolonial studies. A critical Introduction*, edited by Charles Forsdick and David Murphy, 2003. p. 34).

Moreover, in *Postcolonial literature*, (Palgrave Macmillan, UK. 2008), Justin D. Edward, invoking the description of Prince Charles, heir to the throne of England, of the conditions of the flight that took him to attend the Hong Kong handover ceremony, argued that the absence of the customary royal honors that are due to the Prince was an indication of his highness dethroning. What is striking about the author is the fact that he considers the handover event less as an act of decolonization than as a sign of Britain’s decentring, adding “...the monarchy has been replaced by other structures of power and new forms of imperialism—the independent governments of former colonies, media moguls, multinational corporations, the International Monetary Fund and the World Bank. (p.10). Hong Kong did not then step into independence but was introduced to another type of imperialism. By way of lessening the sharpness of his contention, the author adds, a little further, that “this change, this de-centring, is an

example of what many contemporary theorists and critics refer to as postcoloniality”(p.10). According to this view, Hong Kong is hardly post-colonial.

Similar to the Hong Kong case, one could refer to Canada, the USA, and Australia as post-colonial, given that they were British and French colonies that accessed to independence. However, Ania Loomba (P:14) denies these countries the status of post-colonial and, quoting Mary Louise Pratt, she argues that “The elite creoles... sought aesthetic and ideological grounding as white Americans” and attempted to create an independent, decolonized American society and culture, while retaining European values and white supremacy”. She concludes then that “the quarrels of these Americans with colonial powers were radically different from anti-colonial struggles in parts of Africa or Asia and so,...they cannot be considered ‘post-colonial’ in the same sense” (p.14). Prior to this affirmation, Loomba, (p.13), writes: “Thus the politics of decolonization in parts of Latin America or Australia or South Africa where white settlers formed their own independent nations is different from the dynamics of those societies where indigenous populations overthrew their European masters”. In *The Empire Writes Back* (2002), Bill Ashcroft *et.all.* write that “The literature of the USA should also be placed in this category [post-colonial]. Perhaps because of its current position of power, and the neo-colonizing role it has played, its post-colonial nature has not been generally recognized” (p.2). In the light of these definitions of post-colonialism, the present research will consider only those nations that sought and accessed independence through the agency of the indigenous populations.

Postcolonialism, i.e. with no hyphen, on the other hand, is described as a critical approach to analyzing colonialism and one that seeks to offer alternative accounts of the world. It came as a reaction against the fact that “Western values, science, history, geography and culture were privileged during colonialism as ways in which the colonizers came to know the places and peoples they colonized” (Joanne P. Sharp.p.5). This epistemic violence supplied the postcolonialist intellectuals with the awareness of their being shaped up according to those “knowledges and values[that] were insinuated through institutions of education, governance and media, [...] [and] became (to a greater or lesser extent) the ways in which the colonized came to know

themselves”(p.5). Hence much of the focus that postcolonialist intellectuals put on their relationship with colonial constructs was around cultural productions in order to critically analyze the “ways in which western knowledge systems have come to dominate” (ibid) through the representational effects of “documents of explorers, educators, governors, novels, songs, art, movies and advertising as forms of knowledge about the world, and as ways in which this knowledge is communicated” (ibid.p.5).

Finally, Ania Loomba (p.16) writes that “it has been suggested that it is more helpful to think of postcolonialism not just as coming literally after colonialism and signifying its demise, but more flexibly as the contestation of colonial domination and the legacies of colonialism”. She sustains her definition by saying that “such a position would allow us to include people geographically displaced by colonialism such as African-Americans or people of Asian or Caribbean origin in Britain as ‘postcolonial’ subjects although they live within metropolitan cultures”(p.16). This view seems appropriate because it allows the present research to include such postcolonial writers as Edward Said, Guayatri Spivak, and Homi Bhabha. It also permits to cast on postcolonialism what Jorge de Alva, quoted in Loomba, writes: “[postcoloniality should] signify not so much subjectivity “after” the colonial experience as a subjectivity of oppositionality to imperializing/colonizing (read: subordinating/subjectivizing) discourses and practices”.

As concerns the term ‘discourse’ that accompanies the qualifying adjectives post-colonial/postcolonial, the present research understands it in two ways:

- a) Discourse as a result of the reader’s involvement in the meaning making that he/she participates in while reading the text for interpretation.
- b) Discourse as it is represented in the author’s ideology-fraught text.

Given the historical context in which postcolonial authors were engaged, and on account of this research scope, the discourse that will be sought is that which postcolonial literary works contain: a discourse of opposition to that currently known as colonial discourse, be it before or after political independence of the colony. In section II.1.A below, more clarification will be brought to follow the historical development of postcolonial discourse in the British and French colonies.

II.1.B) History of postcolonial discourse.

As a trend marked with anti-colonial contestation, postcolonialism is closely linked to the history of colonialism and its aftermath. After the long experience under the exploitative colonial rule, the colonized felt the need to retake possession of his destiny; an undertaking that necessarily led him to question the foundational principles of his newly independent society. The colonial order left on the colony nearly indelible imprints, affecting all aspects of social, political, administrative, and cultural life. This fact clashed nearly in most colonies with the nationalist tendencies to assert legitimate pride as to the merit and right to run the newly independent country. However, the management of the country needed an erasure of the colonial remnants that were likely to keep nagging the colonized by reminding him of his 'superior' ex-colonizer. This situation was characteristic of most newly independent colonies. Some colonies attempted to adopt policies in total opposition to those of the ex-colonizer, apparently urged by the need to avoid falling prey to neo-colonialism, at least at the economic and political planes. Some others seamlessly adopted policies almost identical to those of the ex-colonizer. This aspect of postcolonialism fits the meaning ascribed to the hyphenated word, i.e. the one linked to the period following independence.

In both types of the newly independent countries, the intellectual class was certainly not excluded from the debate around the ways and means to preserve independence and consolidate national identity. It seems worthy of notice to stress the fact that the class of intellectuals who started to voice their discourse were not all residing in their motherlands; many of them formed a Diaspora that was scattered around the world. Still, the roots of their postcolonial discourse did not stem from the period following their countries' independence. Rather, postcolonial discourse goes back well before political independence was recovered. This section will display the epistemic origins of postcolonial discourse along with an exposure of the attempts to theorize it. In so doing, it will refer to Postcolonial Studies and Theory as the original templates according to which postcolonial discourse was to be oriented and re-oriented. Needless to say, of course, that Postcolonial Studies itself was instigated by historical circumstances related to the colonial encounter and that it was taken over by the academia for intellectual enrichment.

In *Postcolonial Theory and the Specter of Capital* (2013), Vivek Chibber writes “...postcolonial Studies does have some common political and theoretical commitments at its core. It is known for its critique of Eurocentrism, nationalism (the nation form), colonial ideology, and economic determinism. Its leading theorists claim to have excavated the sources of subaltern agency and reinserted culture as a central mechanism in social analysis; indeed, they are known for their insistence on the importance of the cultural specificity of ‘the East’” (p.4). This characterization of postcolonial studies points to five notions:

- 1) Eurocentrism
- 2) Nationalism
- 3) Colonial ideology
- 4) Economic determinism
- 5) Eastern cultural specificity

This research focuses on points (1), (3), and (5) for they were predominantly foregrounded in most of the postcolonial authors’ writing, mainly the Asian current. Moreover, these three points explicitly lay bare the ground upon which the colonized discourse resisted the colonizer’s thrust into the colony.

According to Charles Forsdick *et al.* (2003), postcolonial studies was given birth to by the works of some eminent European scholars. They underline the debates surrounding the representations of the Blacks, as Other, and assert that it was the French philosophers who sowed the seeds for the subsequent resistant discourse that the colonized developed. Lahontan³ is said to have “placed the Other at center stage and injected a new dynamism into the debate about cultural difference” (P:20); Montaigne is reported to have “tackl(ed) the concepts of property and conduct(ed) in his Essay ‘des Cannibales’ (1850) a sympathetic discussion into the status of otherness” (p.20). Montesquieu and Diderot are quoted respectively to have given voice to the Other in ‘Lettres Persanes’, implying incomprehension at otherness, and to have shown, in ‘Voyage de Bouguinville’, for example, that the Tahitian civilization

³Louis Armand de Lom d’Arce(1666-1716). A French baron who required to be named baron of Lahontan, after the name of a land that his father had bought in the French region of Béarn. His *Dialogues avec des cannibales*(1850) was published posthumously.

was admirable in many ways. Invoking these four scholars to date the first attempts of resistance against the powerful/colonial discourse is ignoring the agency of the powerless/colonized.

A little further, (p.29), Charles Forsdick *etall.*, again, assert that the Tahitian “Revolution represented the pinnacle of Enlightenment universalism, for it challenged the most extreme and brutal form of oppression in the Atlantic world, and ultimately created a world in which liberty and citizenship were granted to all, regardless of race. As Susan Buck-Moss writes, during the decade of the 1790s, ‘the black Jacobins of Saint-Domingue surpassed the metropole in actively realizing the Enlightenment goal of human liberty, seeming to give proof that the French Revolution was not simply a European phenomenon but world-historical in its implications’”. Here, the unsaid discourse denies the indigenous Tahitians all agency in conceiving their own way of emancipation. The construction of their nationalist consciousness that eventually led to independence was merely of a European inspiration, drawing both on Enlightenment universalism and the French Revolution. Such a view of the birth of postcolonialism seems to be a typical feature of French culture when it comes to dealing with its colonies.

Within France itself, universalism, which was cast on French culture, worldview, and way of life during the late forties and early fifties of the 20th century, led P. Bourdieu, M. Foucault, and J. Derrida to feel its thwarting effect and stood up against what David Swartz (*Culture and Power*, 1997) said it was the Institution. David Swartz writes:

“Bourdieu, of course, was not unique in being viewed by his Parisian peers as a young ‘provincial’. There were many others. Foucault too was a provincial outsider to the Parisian intellectual heirs. Indeed as Bourdieu remarks, the anti-institutional dispositions of all three—Bourdieu, Derrida, and Foucault—may stem in part from their respective background as outsiders to a milieu dominated socially and culturally by Paris” (p.18).

The centrality of Paris within France and that of the latter within its colonial geography seem to have overshadowed what the colonies were brooding over in terms of anti-colonial sentiment. The exclusive attitude of colonial France generated a systematic othering of everything that did not fit in its civilization pattern. With regard to Africa, colonial France exoticized all its colonies there through the Exotic Expositions that were organized, where African tribesmen were staged and exposed to public curiosity in many French cities.

Universalism, othering, and exoticism were, then, enough reason for the colonized to develop a resistant postcolonial discourse. Charles Forsdick *et al.*, quoting Young, note that “the fragmentation of colonial cultures according to differing exoticist strategies eclipsed the already rumbling resistance to colonial authority that was beginning unexpectedly to link colonies in a ‘dynamic counter-modernity’” (p.49). The overarching universalism was perceived by the colonized as a means to dilute the indigenous cultural authenticity; othering and exoticism prompted him to value his location. Consequently, it was too natural to expect him calling into question the very reason that legitimizes Eurocentrism, colonial ideology, and the ideas sustaining the supposedly European cultural superiority. The early contestations that were expressed by the colonized elite were mainly based on analyses solely focused on politics and economics. The discourse of that leading elite was in fact postcolonial in the sense that it challenged the colonial inequities in the colonies. However, it was not as radical as the subsequent more developed forms of resistance that emerged before and after World War II. These radical forms culminated in the armed struggle that took place in Algeria and Kenya.

Vivek Chibber (2013) states that Postcolonial Studies’ “point of origin was in literary and cultural studies, where it started as a movement to transcend the marginalization of non-Western literatures in the canon” (p.1). This fact may lead to conclude that, during the colonial period, the Algerian authors Mohamed Bencheneb, Mouloud Ferraoun, Jean Amrouche, and Saadedine Bencheneb were culture-based postcolonial writers. But a close view of their works reveals that they were not; the cultural core of the writing was limited only to presenting whatever the Algerian society enjoyed in terms of cultural and literary heritage. Nowhere in their books is

there any contestatory strand, undermining the foundations of colonial prejudice about Western (European/French) cultural superiority. Moreover, they were not postcolonial for they neither contested the colonial literary and cultural works nor produced any theory likely to open new perspectives on how to inoculate the colonized against ‘mind colonization’, to take Frantz Fanon formulation. Joanne P. Sharp writes (p.6): “Postcolonial theory has been dominated by scholars from the discipline of literature. Their focus has been on the texts of colonialism in terms of the books written by travelers, academics, colonial administrators, anti-colonial resisters, politicians and novelists, amongst others”.

Vivek Chibber states that the trajectory of postcolonial studies was marked by two facts:

- 1) Postcolonial studies migrated beyond literary analysis to reach historical studies and anthropology.
- 2) Postcolonial studies not only claimed to study colonial history but also to enable political practice.

This development in postcolonial studies was accompanied by some new shifts in world ideology and politics. Vivek Chibber, (p.2), writes that postcolonial studies “has stepped quite consciously into the vacuum left by the decline of Marxism in both the industrialized West and its satellites.” Although most of the postcolonial scholars had belonged to the Marxist movement, the break that was to be operated between them and Marxism was motivated, according to Vivek Chibber, (P.2), by the awareness that “...the world has moved on; that the dilemmas of late capitalism, particularly in the Global South, cannot be apprehended by the categories of historical materialism; even more, that the failure of liberation movements in the twentieth century was, in substantial measure, the result of Marxism’s abiding theoretical inadequacies”.

In *Colonial Discourse and post-colonial theory*,(p.4) Patrick Williams *et.all*,(1994),write: “It is perhaps no exaggeration to say that Edward Said’s *Orientalism*, published in 1978, single-handedly inaugurated a new area of academic inquiry: colonial discourse, also referred to as colonial discourse analysis”. Said is counted among postcolonial theorists and scholars, yet he is said to have been preceded by “a number of academic texts from a German intellectual tradition which

shared Said's concerns with the historical and theoretical relations between Western economic/political global domination and Western production". Names such as Theodor Adorno, Max Horkheimer, Walter Benjamin, and Hannah Arendt are among those intellectuals who set out first to dismantle the foundations of Western discourse. Their dissatisfaction stems from the horrors engendered by "the German fascism, Soviet totalitarianism, and the totally administered US capitalism" (P:7). The theoretical insights made about Western fascism and totalitarianism prompted postcolonial writers, such as Said, to reconsider useful application to colonialism and imperialism. Another intellectual, Michel Foucault, is reported to have profoundly influenced Said's *Orientalism*. Foucault's notion of the relationship between knowledge and power, and their mutual influence, opened new perspectives for Said to analyze the colonizer's power. For Said, the powerful has access to knowledge. Likewise, knowledge allows one to become powerful.

Before Edward Said's works, one can single out two postcolonial scholars from Asia and three from Africa. Gayatri Spivak and Homi K. Bhabha, both residing in the West but sharing the same country of origin: India. Franz Fanon, Leopold Sedar Senghor, and Amilcar Cabral share the same continent, i.e. Africa, but originate from three different countries of birth. Gayatri Spivak developed a thesis according to which the aftermath of colonialism still bears the same conditions of coloniality as before, in that the lower class people do not have equal access to the bounties of Independence. She coined a new term, borrowed from Gramsci's *Notebook of Prison*, to qualify the state of what she considered as the lowest social class: the Subaltern. Among this class, the condition of women, as a subaltern, gathers most of Gayatri's focus. The interest that Gayatri saw in the Subaltern stems from the new trend in the historical studies in which she took part, namely History-from-below trend that originates from Western Marxism. Homi Bhabha is famous for his refusal of the binary opposition between the colonized and the colonizer, contending that both are the product of mutual influences that ultimately produced what he named hybridity, a feature that he considered common to both the ex-colonized and the ex-colonizer.

Franz Fanon, in his anti-colonial discourse, focuses on culture as the cornerstone of liberating the colonized. However, he limits his conception of culture to

the geographical boundaries of individual countries, thus refusing to racialize it through some essentializing theories. He assimilates national culture to the struggle for political independence, refusing those theses that draw from history the cultural features to present as proofs of a cultural pre-colonial existence. In an article he contributed in *Colonial Discourse and Post-colonial Theory* (Patrick Williams & Laura Chrisman), Fanon wrote “This historical necessity in which the men of African culture find themselves to racialize their claims and to speak more of African culture than of national culture will tend to lead them up a blind alley” (p.39). It is easy to conclude that this comment opposes the notion of Negritude for which Leopold Sedar Senghor is famous. Senghor’s notion of Negritude highlights what he considers a distinctive set of features encompassing all of Africa, mainly those cultural characteristics that pertain to the peoples inhabiting the African continent. In an article published in *The Africa Reader: Independent Africa*, Wilfred Cartey and Martin Kilson (1970), Senghor wrote: “What, then, is negritude? It is—as you can guess from what precedes—the sum of the cultural values of the black world; that is, a certain active presence in the world, or better, in the universe.” His outlook for a cultural liberation in Africa lies in an awareness and acceptance of some essential traits that distinguish the African from the European. As suggested by Fanon, Negritude notion fell prey to the same racialist distinctions upon which colonialism rested in its campaign. The European is, for Senghor, essentially static, objective, and dichotomic; the African, consequently, is the opposite. His thesis is said to have reinforced the Eurocentric patterns through which colonialism categorized the African. Bill Ashcroft *et.all*, in *The Empire Writes Back* (2nd ed. 1989) write:

“...it (Negritude) adopted stereotypes which curiously reflected European prejudice. Black culture, it claimed, was emotional rather than rational; it stressed integration and wholeness over analysis and dissection; it operated distinctive rhythmic and temporal principles, and so forth. Negritude also claimed a distinctive African view of time—space relationships, ethics, metaphysics,

and an aesthetics which separated itself from the supposedly ‘universal’ values of European taste and style” (P.20).

This passage demonstrates the counterproductive effect of imitation. Senghor’s Negritude fails to serve as a counter discourse answering the colonial center because it copies models from the very colonial center that it claims to subvert.

Amilcar Cabral conceived of African cultural self-assertion and liberation through a Marxist scheme. In an article published in *Colonial Discourse and Post-colonial Theory* (1994,P.55), Amilcar Cabral wrote:

“The principle characteristic, common to every kind of imperialist domination, is the negation of the *historical process* (italic in the original text) of the dominated people by means of violently usurping the free operation of the process of development of the *producing forces*. Now, in any given society, the level of development of the productive forces and the system for social utilization of these forces (the ownership system) determine the *mode of production*. In our opinion, the mode of production whose contradictions are manifested with more or less intensity through the class struggle is the principal factor in the history of any human group, the level of the productive forces being the true and permanent driving power of history.”

It is clear how Amilcar’s vision is of a Marxist type. Its revolutionary tone, with a Marxist background, sets it at odds with the moderate thesis of Negritude without rendering it similar to that of Franz Fanon. The latter vision is revolutionary as well, yet it is closer to the use of revolutionary violence than it is philosophical.

In this section, the history of postcolonial discourse was not presented chronologically. Rather, what seem to be its main scholars were cited in order to highlight the two points presented above, namely:

- 1) Postcolonial studies migrated beyond literary analysis to reach historical studies and anthropology.

- 2) Postcolonial studies not only claimed to study colonial history but also to enable political practice.

Thus, the order that could possibly be established is not upon a time line; rather, literature was shown as the paradigmatic start that later led to historical studies and anthropology, which, in their turn, were an enabling factor to invest political practice. Edward Said's work seems to relate to point one; Franz Fanon's to point two. The rest of the other scholars, cited in this section, dealt with both points but less deeply in comparison with the former ones.

II.1.C)Characteristics of post-colonial discourse in the British Empire, Africa and Asia.

This section will deal with the hyphenated version of the term 'postcolonial'. This signals that the focus will be put on the discourse that was produced after the ex-colonies' independence. Furthermore, the discourse whose characteristics will be investigated is the one inherent to the literary production. The stress will, therefore, be on the themes shot within, and the language used in the literary works.

Bill Ashcroft *et.all* note that "though British imperialism resulted in the spread of a language, English, across the globe" (P.8), there emerged across the ex-colonies a variety of Englishes that the authors choose to write 'english'. This phenomenon may denote a tendency to subvert the hegemonic status of the imposed standard code, and give a voice to the ex-colonized by means of an English-based vernacular that seems much closer to the colony's reality. In *Postcolonial Literature, (A reader's guide to essential criticism*, Justin D. Edwards, 2008), Saro-Wiwa's *Sozaboy: A novel in Rotten English* is presented as an example where there stand, side by side, in a blend of pidgin, "corrupted English and occasional flashes of standard idiomatic English" (P.28). Here, the use made of English is an attempt on the part of the author to "Nigerianize the text, departing from the standardized form of English by using oral techniques, culturally specific vocabulary and word morphologies found only in Nigeria" (P.29). A nationalist-based ideology is easily deducible from such a stance for it points to a more daring attitude towards the linguistic domination of English felt elsewhere. Ngugi Wa Thiong'o, from Kenya, an active participant in the debate

around this issue, is known for his radical posture over English as being a stumbling block towards the complete decolonization of his country. In page 31 (ibid), Thiong'o is reported to claim that "writing in the language of the colonizer means that many of one's own people are not able to read one's original work". He went as far as to say that "texts written in a European language cannot claim to be African and, as a result, the work of (even) Saro Wiwa, Wole Soyinka and Chinua Achebe is, from this perspective, Afro-European literature".

This linguistic debate sets the literary scene at a swing, between either foreignizing the English standard code or domesticating it. Ultimately, the post-colonial literary scene was confronted with two attitudes: (a) abrogating and (b) appropriating English. Bill Ashcroft *et.all* state that abrogation involves a "denial of the privilege of English" and a rejection of the "metropolitan power over the means of communication." (P.37). Appropriation, on the other hand, implies making the language convey one's own cultural experience. The two processes are complementary in that without appropriation, writing could not make use of the language to express the ex-colony's spirit, thus abrogating it. The bottom line dispute seems to lie much more within ideology and culture than within language per se. English as a linguistic code of the metropolitan center is rejected not so much for its status than for its being a conveyor of the culture and ideology of the ex-colonizer. The ideological resistance to the domination of the center is here fully displayed, albeit the use of English is maintained in its appropriated or abrogated form. Saro-Wiwa's *Sozaboy: A novel in Rotten English* seems to stand for a typical case of abrogation and appropriation. Ngugi Wa Thiong'o's *Petals of Blood* shows how he stepped beyond the appropriation-abrogation process, to start writing in his native tongue, Gikuyu, saying "farewell to the English language as a vehicle of [his] writing of plays, novels and short stories". (*Decolonising the Mind*, Zimbabwe Publishing House, 1981, P.xiii). This extreme position of Thiong'o towards English marks one type of the ideological and cultural resistances in post-colonial literary discourse.

Another characteristic of post-colonial literary discourse relates to the themes chosen for the literary production. Bill Ashcroft *et.all*, in *The Empire Writes Back*, enumerate four themes, common to post-colonial literary discourse (in english), in

some of the works selected for illustration. The table below displays three of them, the fourth will be presented right after.

Table 6

Theme	Literary works
a) Celebration of the struggle toward independence.	→ <i>Kanthapura</i> , Rao (India); <i>A grain of wheat</i> , Ngugi, (Kenya)
b) The dominating influence of foreign culture.	▶ <i>No longer at ease</i> , Achebe, (Nigeria)
c) Construction or demolition of houses.	▶ <i>Remember the house</i> , Rao (India)

These works share these themes with other post-colonial works that this research decided not to include because they are located in areas outside the scope of the investigation, i.e. in the Caribbean, Australia, Canada, though some critics consider as post-colonial. The common thread linking these three themes points back to colonial experience, with its resistance to the harm of colonialism. Bill Ashcroft *et. All* state that “the existence of these shared themes and recurrent structural and formal patterns is no accident. They speak for the shared psychic and historical condition across the differences distinguishing one post-colonial society from another.” (P.28).

The fourth theme, exile, is reminiscent of the tremendous movement of population within, and outside, the ex-colonies, due to the colonial intervention in the social, economic and cultural patterns of the indigenous population. Large movements of geographical displacement occurred, leading families to tear asunder. Another perception of exile, more abstract, existed in the post-colonial colonies and which was linked to the status of the writer using English to speak for his own people. Such a type of writers felt what would be named a linguistic exile: a foreign language, i.e. English, used as a vehicle to describe, analyze, and speak for a society whose worldview, culture, history, land and outlook are embedded in another linguistic code, namely the diverse mother tongues of the ex-colonies. The last type of exile is of a nature that was

closest to the ex-colonies' elite. Ngugi speaks of his own experience as an intellectual who was forced to exile. In *Decolonising the Mind* (P.62), he narrates how he heard of the arrest warrant issued in 1983, ordering the Nairobi Airport security authorities to detain him upon arrival from abroad. He writes that other Kenyan intellectuals were also object of similar warrants. This tension between the Kenyan government and post-colonial intellectuals forced many of the latter to flee their country and settle for indeterminate periods of exile in the West. The case of Kenyan post-colonial intellectuals could be cast on most of the ex-colonies' intellectuals in their post-colonial histories.

Although post-colonial intellectuals were confronted to this double exile, (linguistic and the forced departure to settle abroad), they oriented their literature towards a will to "take as its subject the emergent postcolonial nation and its people, and assist in forging national consciousness" (Shirley Chew *et. all. A concise Companion to postcolonial literature*, 2010, P:212). However, the attempt to take part in rebuilding their respective nations did not espouse the politics of the governments in power for, in contributing in the 'forging of the national consciousness', they adopted critical attitudes thereof. This might be the reason why Shirley Chew *et. all* (P.212) conclude that "much postcolonial writing about the nation is deliberately non-nationalist in its approach", taking Chinua Achebe's *Things Fall Apart* as an exemplifying specimen. The novel, Shirley Chew *et. all* comment, "assists in the postcolonial imagining of Nigeria [but] it does not assume a distinctly nationalist or revolutionary position; indeed, much of the novel challenges the kind of heroic masculinity which has so often appeared in more militant kinds of anti-colonial nationalisms." (P.112)

The general refractory attitude among post-colonial writers to comply with the official discourse might be symptomatic of their common aspiration for a better, ideal management of their countries by the newly appointed national authorities. Their awareness of neocolonial pitfalls was reason enough for them to develop some fears as concerns the future in prospect. Shirley Chew *et. all* (P.213), commenting on Achebe's work, write that "As *Things Fall Apart* makes clear, the writer in the newly-emerging postcolonial nation has at least two responsibilities: these are the cultural regeneration

of the colonized location, and the maintenance of a critical, unromantic eye to the imperfections and difficulties in the nation's colonial past and its transitional present". Still more, the Ghanaian writer, Ayi Kwei Armah, is more radical in his "increasingly condemnatory representation of nation" for he was "alarmed by the conduct of the new ruling elites". (Chew *et.all* P.213). In his novel, *The Beautiful Ones Are Not Yet Born* (1968), Ayi Kwei Armah is reported, in *A concise Companion to postcolonial literature*, to have "explored the impact on ordinary Ghanaian people of a crooked, self-interested, and worryingly neocolonial government"(P.213).

Furthermore, given that post-colonial intellectuals had their schooling in colonial institutions, their intellectual horizon was imbued with universal ideals mostly attributable to the influence of Enlightenment and Modernism philosophies. In *Orientalism* (P.116), Edward Said, delivering a statement about how ideas spread within systems of knowledge, writes " ideas are propagated and disseminated anonymously, they are repeated without attribution; they have literally become *idées reçues*: what matters is that they are *there*, to be repeated, echoed, and re-echoed uncritically". This does not mean to say that post-colonial writers were passive receivers of ideas and systems of knowledge that had been prepared elsewhere. Rather, given their belonging to the literary system, they must have undergone mutual influences due to interactions with their fellow writers worldwide. Following de Saussure's notion of the language being a self-contained system, many critics conclude to the same self-contained nature of the literary systems. Tropes, images, styles in the literary productions are said to be exchangeable characteristics among literary works. One of these characteristics, rewriting crosses many post-colonial works.

This literary practice, rewriting, consists in drawing on Classical and European tradition while producing a new type of narrative. Post-colonial writers who engage in such a practice do so with the intent to challenge and subvert the literary canon, generally understood as a product of the literary sphere of the ex-colonizer. Justin D. Edwards, in *Postcolonial Literature*, writes:

"Rewriting is, in fact, a common postcolonial practice, and works such as *The Tempest* (1611) by William Shakespeare (1564-

1616), *Robinson Crusoe* (1719) by Daniel Defoe (1659-1731) and *Great Expectations* (1860) by Charles Dickens (1812-70) have been revised, restructured and scrutinized from non-European perspectives. After all, the telling of a story from another point of view can be an extension of the deconstructive project to explore the gaps and silences in the canonical text” (P.52).

Heat and Dust, a novel written by the Indian Ruth Praver Jhabvala, is an instance of rewriting E. M. Forster’s *A Passage to India*. Harry, a character in the novel that remotely refers to the homosexuality of E. M. Forster, is made to dream “of a future in which humanism triumphs and India becomes a place where interpersonal relations transcend politics” (Justin D. Edwards, P.57). This sequence is said to be a rewriting of Forster’s “liberal humanist plots in order to repoliticize the English writer’s stay in India” (ibid.).

Jhabvala’s novel might also be an instance of intertextuality, as is the case with Salman Rushdie’s *Midnight Children* (1981). In this novel, the author does not engage in a subversive act of the British canon. Rather, the author “rejects separations and divisions between literary histories. As a result, *Midnight Children* includes a range of literary references and diverse sources that include everything from the Koran, ancient Sanskrit writings, classical Arabic literature, as well as contemporary German, American and Latin American fiction” (Justin D. Edwards, P.60). Rushdie’s multi-source references set his novel in midway between intertextuality and rewriting; his syncretic narrative may be due to the fact that he lives in Britain while maintaining his Indian identity of origin. This geographical displacement might have spawned in him a multitude of convictions that converge into shaping up his sharp sense of hybrid identities. Whatever his rewriting might be, it could not be classified among the subversive types developed above.

If post-colonial subversive discourse, directed against the center, rested on nationalist motives, it is nonetheless equally true that a sizable part of it was essentially of Western inspiration. A good number of post-colonial literary works are shot through with ideological references directly drawn, among other Western sources,

from Enlightenment and Post-Enlightenment ideologies. India, a case in point, witnessed a wave of Western ideology-based writings, mainly after the intellectual and literary bold move of Salman Rushdie's *Midnight's Children*. Due to its ethnic, linguistic, and religious fresco, post-1947 India was caught in the compromising ideology of Nehru. In *Praxis International*, Vol. 7, (1987/1988), Nehru is reported to regard "India's modernizing nationalism as inextricably linked with the radical transformation of *Western modernity*", thus borrowing from the modern Western tradition of political thought. One of the outstanding Western ideologies that had pride of place in the process of nation building was secularism. India's secularism is heavily influenced by the Nehruvian vision. Although "evolving from the liberal democratic tradition of the West" (Neelam Srivastava, 2008, P: 21/2) it is said to be rationalist in that it is neither antireligious nor sectarian, i.e. inclusive, and is based on the idea of India as a 'composite culture' (ibid, 23).

Another version of secularism emerged and was labeled 'radicalist' for it "takes into account religious belief as a valid worldview not always already subordinated to the claims of reason" (ibid, 24). It claims representation of society, but from a minority standpoint, sweeping away all overarching, hegemonic religion. Its anti-totalizing activism makes of it a radical secular trend especially turned towards demonizing religious worldviews. This depreciation of religious currency is carried out to the advantage of inclusive cultural dimensions of all India. Such an enterprise would be acclaimed as promoting Indian-bound cultural heritage if it did not lengthen out its outlook to the whole world. Inclusiveness is such that Indian specificity is drowned amid a large amount of cultural, philosophical, religious, ideological shades, reaching as far out as Europe, Africa, and Asia.

The outlines of this imagined India are reflected in post-colonial literary works, spanning a number of writers that could be grouped under either one of the two types of secularism: rationalist, majority; radical, minority. Salman Rushdie is said to lead the latter with his *Midnight's Children* (1981) and *The Satanic Verses* (1988), while Vikram Seth represents the former with his *A Suitable Boy* (1993). It needs, however, to be underlined that both writers are ideological avatars of Nehruvian secularism which, in turn, was domesticated from Western models. It is interesting to notice that,

like Nehru's inspirational effect on Salman and Seth, the Ibadan-Ife Group (the second generation of West African writers), took their lead from the Marxist Amilcar Cabral. This ideological stance made them oppose Wole Soyinka for "his satisfaction of the 'bourgeois' desire for stylistic experimentation and aesthetically pleasing forms" (Stephanie Newell, 2006, P: 161). For the Ibadan-Ife Group "the period of intense political crisis following decolonization in West Africa was no time for art to be divorced from politics" (ibid.P:160). Like Marxism for the Ibadan-Ife Group in West Africa, secularism in India, as an ideology borne out of historical Western experiences, was channeled into the political practice of the Indian post-colonial ruling class, and became instrumental in making of literature an arena of ideological battles, leaving aside its essential vocation: art and aesthetics.

Although polyphonic, yet Rushdie's *Midnight's Children's* "articulates a secularist perspective enunciated from minority positions, and radicalizes the discrepancy between rationalist secular and religious worldviews by refusing to subsume the latter into the former" (Srivastava P: 21). This hostile attitude is theoretically addressed to all religions, but its focus is much more on Islam, mainly in *The Satanic Verses*, where "alternative and blasphemous" account of the Prophet of Islam's revelation from the angel Gabriel is provided. This selective treatment of Islam betrays an Islamophobia that still lingers from colonial and Western ideologies and coheres with modern British legal texts concerning blasphemy. Srivastava, (P: 22/3) comparing the official reaction to *The Satanic Verses* both in India and Britain, notices that in the latter "the book couldn't be banned under the blasphemy law because this law only covered acts or texts considered offensive to the Christian faith", adding that this very blasphemy law is directed much more to "the supposed 'intolerance' of Muslims, [than] the concealed Judaeo-Christian origins of contemporary European secularisms."

Vikram Seth's *A Suitable Boy*, on the other hand, is "premised explicitly on a Nehruvian politics and civil society" (ibid.P:24/5) and ideologically backed up by rationalist secularism. P Prayer Elmo Raj presents the narratives of the novel as marking "the realities of India with secular intent", reinforcing, through reference to Srivastava's quotations, seen earlier, the ideology of secularism as a substratum

underlying the story. There are other literary works that seem to relay Western ideologies with a clear intent to resist indigenous social and cultural structure. Such works are *Untouchable* of Mulk Raj Anand (1935) and Kiran Desai's *The Inheritance of Loss* (2006). Both authors are Indian, yet the first novel fits the category of the non-hyphenated postcolonial discourse, for it displays characteristics of nationalist claims and was published before the Indian Independence. The second one could be labeled post-colonial for it was published in 2006.

Untouchable laments the double imprint of indigenous social structure and British colonial practice on reinforcing the caste system whose effects operate to erase individuality. The novel views the characters, under the structure of the caste system within the Indian society, as permanently essentialized by their belonging to the caste, with no room left for individualizing identities: an untouchable is condemned to live as such however his will to climb the social hierarchy. This situation levels identities and erases individuality. The novel certainly subverts colonial practices, rendering them responsible for formalizing the caste system through the colonial arsenal of laws meant to understand, structure, and then control the Indian colony. In the process of understanding, structuring and controlling, Sashikala Sunmugam *et.all* (*Identity Dilemma in Mulk Raj Anand's Untouchable and Kiran Desai's The Inheritance of Loss*, 2015) write, the British "resolved to westernize the caste system to be able to colonize the natives" and ended up stabilizing "the system legally and bureaucratically" (P: 206). However, the novels subversion is made possible only by means of Western concepts which, in turn, are grounded on an equally Western ideology: Individualism.

The Inheritance of Loss of Kiran Desai presents the main character, a Judge, who feels inferior when he confronts a white-skinned person because of the years of study he spent in England, where he was essentialized, categorized, and typified as Indian. The victimization of the main character denotes the novel's ideology being centered on the belief that the West is the model, the template, the measure according to which one's identity is valued. Although critical of Britain's colonial practice, yet the novel stresses a supposedly resilient yearning of the colonized to be positively viewed through the lenses of the ex-colonizer. This may be explained by Malek Bennabi's concept of 'colonizability': a syndrome of colonialism's indoctrination that

successfully leads the colonized to identify with the colonizer's model in his quest and affirmation of self. A post-colonial literary work, however critical of or apologetic for the ruling elite, should theoretically hail the returning national sovereignty along with the pride of a nascent national identity. Of course, the colonial encounter has engendered a blend of cultures involving both colonized and colonizer, but a minimum of authenticity should be kept. Edward Said may be right to affirm that "far from being unitary or monolithic or autonomous things, cultures actually assume more 'foreign' elements, alterities, differences, than they consciously exclude" (*Culture and Imperialism*, 1994, P: 15), but the case of the Judge unveils this novel's complaints of the ex-colonizer's segregation against an Indian who is supposed to have regained his sovereignty. This could be interpreted as a veiled reassertion of the long held belief in the colonial burden.

II.1.D) Characteristics of post-colonial discourse in the French colonies in Africa.

This section will deal with three African areas where it attempts to explore the characteristics of post-colonial discourse in literature. They are (a) the Senegal, (b) the Democratic Republic of the Congo (D.R.C) (c) North Africa. This selection is based on the following criteria:

- a) The Senegal is the oldest French colony in Africa. It is also the colony where colonial assimilation policy is reported to have the profoundest effect. This status is expected to reveal the genuine impact of French ideological and cultural reworking of the indigenous intellectual ground and, consequently, the literary post-colonial discourse.
- b) Republic of the Congo seems to be a good example of the African Diaspora worldwide. Many of this country's intellectuals chose to settle permanently in France and some went as far west as the US. This quality may allow this research to introduce the notion of displacement.
- c) North Africa, though African it is, belongs to a cultural, linguistic and historical sphere that refers much more to the Arab world. However, its geographical location makes of the population a sort of a receptacle of Mediterranean, Arab, Berber, and African cultural background. The interaction between the

indigenous reality and the colonial practice in this part of Africa might be source of a different post-colonial discourse, compared to those of (a) and (b) above.

These three colonial experiences are expected to shed light on how Western ideological references blend to empower the African intellectual to release (a) a self-assertive, (b) a contestatory, and (c) modernist post-colonial discourse in literature.

The Senegal.

In *Regards sur les littératures d'Afrique* (OPU.2006, Algeria), Amina Azza Bekhat inserts Ki-Zerbo's statement about the aftermath of colonialism in Africa: "Après en avoir terminé avec la parenthèse coloniale, les pays africains ressemblent quelque peu à l'esclave libéré qui commence à essayer de retrouver ses parents et les origines de ses ancêtres" (P.42) [After finishing with the colonial parenthesis, the African countries somewhat look like a freed slave who starts trying to find again his parents and the origin of his ancestors]. This metaphor renders the state of cultural and identitarian bewilderment to which the French ex-colonies were confronted in their post-colonial history. This might be due to the French typically 'civilizing mission' that tainted its type of colonialism, compared to the 'brute mercantilism' of the British (D. Murphy, *Francophone Postcolonial Studies*, P.220). Both the French and the British ex-colonies, though, went through nearly the same hardships of colonialism, the African French colonies, however, endured a more marked Eurocentric cultural onslaught that succeeded in reducing the colonized voice to grappling with proving the humanity of the African colonized.

Reducing the African colonized individual to the state of a human underdog, an infrahuman, has led him to seek refuge in a purely race-based essentialism, as is the case with the Negritude notion. Although the proponents of Negritude glorified African endogenous features, they are very often accused of being implicated in the process of re-inscribing the Western categorizations. The mirror image of the Africans that Negritude presents also calls to the forefront the Eurocentric binary oppositions between a supposed European reason and an African emotion...etc. Although Negritude did have some currency among African writers and even within the Negro

literature in the US, it was later on played out by means of a counter-Négritude discourse that reverberated in literature. Ousmane Sembene, who represents such a counter discourse to Négritude, is a Senegalese committed Marxist who wrote *God's Bits of Wood* (1960). In this novel, he shifts the locus of the African self-assertion from the race-based essentialism of Négritude to the wider, universal realm of ideas. In *Francophone Postcolonial Studies*, David Murphy writes that “*God's Bits of Wood* tells the story of the 1947-8 railway strike on the Dakar-Bamako line. The male strikers and their female relations are not simply looking to earn better pay; they are engaged in a struggle to create a new Africa, claiming the benefits of ‘Western’ modernity as their own. A committed Marxist, Sembene rejects the facile amalgamation of ‘modernity’ with capitalism, and his African characters demand the right to adapt those elements of ‘Western modernity’ that will be useful in the creation of egalitarian African societies”. (P.225)

The rejection of Négritude led to the rejection of all those features of tradition that are related to the locality of the African society. Thus, in *Littérature nègre* (Armon Colin, 1984), Jacque Chevrier reveals how Ousmane Sembene, in his *Mandat*, presents the readers with the main character, Guibril Guedj Diop, [the name's sounds remind of Djibril, Gabriel, the Archangel who was vested with the authority to convey the Koran to Prophet Muhammad, and Guedj looks like a transformation of the word ‘Haj’, a pilgrim] as someone who, though a fervent Muslim and descendant of a pious family, was convicted of incest. For Sembene, tradition is to be discarded because “instead of encouraging mastery of nature by means of science, it (tradition) maintains oppression, develops venal practices, nepotism, mindless management, and those flaws by which are covered the lowest instincts of man” (P.129). This open hostility towards tradition signs a resolute commitment to modernism, through which Western ideas were to serve as guidelines to universality. This identification with Western models of modern life sets the tone for a cultural displacement that characterizes a good number of post-colonial literary discourses.

However, the staunch loyalty to Western ideals coupled to the total opposition to tradition, seen earlier, came to be moderated by a new trend in literary discourse. Some writers saw in the African oral discourse a prestigious element to exploit along

with the “efficiency of the Western narrative techniques” (J. Chevrier, P.129). Georges Ngal’s *Giambatista Viko ou le viol du discours africain* [Giambatista Viko or the rape of the African discourse] is a representative of this trend. The author of this novel makes his hero express his wish to write a novel where “the opposition between diachrony and synchrony is erased, allowing coexistence between elements belonging to different ages” (ibid). It is visible how Ngal attempts to revive African orality, yet the use of which he means to make must fit within a Western model, i.e. the “efficiency of the Western narrative techniques”. The use of the qualifying word, efficiency, is an implicit avowal of a supposed inefficiency of the African techniques of storytelling. Such a state-of-fact acknowledgement deepens still more the African epistemic dependence on the Western references. Even the exaltation of the African tradition must be made within a Western framework. It seems that within this attitude is embedded an ideology long held as true and conveyed by colonial discourse.

Republic of the Congo

The Congo’s most famous writer is Sony Labou Tansi. His novels allow critics to classify him among the post-colonial disenchanted authors. He was born at Kimwanza in the Belgian Congo, later known successively as Congo Leopoldville (until the 1960s), Congo-Kinshasa (until the 1970s), and Zaire (1972–97) before being named République Démocratique du Congo in the late 1990s. His father was a Congolese from Congo-Kinshasa (the Belgian Congo) while his mother was a Congolese from the neighboring Congo-Brazzaville (formerly the French Congo). This changing ‘culture of belonging’, in addition to the colonial atmosphere he was brought in, must have made of him a prolific author, compared to his colleagues throughout the neighboring French ex-colonies in Africa : the fact of being son of parents each with a different national descent and an ex-colonized who underwent two colonial experiences must have been a source for a wider horizon. He wrote :

- *La Vie et demie*(Life and a Half) (1979)
- *L’Etat honteux*(The Shameful State) (1981)
- *The AntiPeople* (L’Anté-Peuple) (1983),
- *The Seven Solitudes ofLorsa Lopez*(Les Sept Solitudes de Lorsa Lopez) (1985)

- *Les Yeux du volcan* (The Volcano's Eyes) (1988)
- *Le Commencement des douleurs*(The Beginning of Sufferings) (1995).

These novels, and other writings, came as a reaction against the political climate brought about by his country's post-colonial leaders. "The settings" of his novels were "dominated by political violence, devious sexuality, human cowardice, ugliness, corruption, silence, and death", and is "generally within the context of violence as experienced in postcolonial African countries with repressive, dictatorial, and frequently military states". (P.704), (*Encyclopedia of African Literature*. Simon Gikandi, 2003).

In his writing, he adopts a strategy that rests on the following:

- Africanization of the French language (the author prefers the verb "tropicalize"). This way of writing makes use of the African orality, drawing on his homeland stock of tales in order to subvert the monologic discourse (Bakhtin), hence developing "a carnivalesque open stage in which the audience is exhorted to participate in the verbal struggle against the grotesque dictatorship, and the imposition of silence". (*Encyclopedia of African Literature*, P.704).
- Resort to the usage of the fantastic, gigantic, and horrible chaos and non-realistic dimensions. This is a way to denounce his society's post-colonial ailments, and attempt to "awaken the dormant peoples that are subjected to the fantasies of dictatorship", (ibid.P.704), without giving himself as a radical resistant, intent on braving his country's authorities.

It is worth noticing that, in both the Senegalese authors' works and Labou Tansi's, there is a common will to maintain French as the only linguistic code through which the novels are written. There seems to be no common ground between these writers and the projects of Saro Wiwa (subverting the language of the dominant) and Ngugi Wa Thiong'o (employing the author's native language). However, many other Congolese authors chose to settle in the West, partly because of the post-colonial disenchantment they felt but also for personal intellectual promotion. Perhaps due to the profoundly conformist and assimilationist cultural atmosphere in France, some

displaced Congolese writers were granted honor of place in the literary realm. Among these, Guy Menga was awarded The Grand Prix Littéraire d’Afrique Noire for his *Tribaliques* (Tribaliks), Sony Labou Tansi for *L’Anté-peuple* (The Antipeople), and Jean Baptiste Tati-Loutard for *Récit de la mort* (Story of Death). Moreover, three other exiled Congolese authors/academics chose to settle in the USA, Emmanuel Dongala, Pius Ngandu Nkashama, V. Y. Mudimbe. This displacement, the expatriation of the Congolese authors gave birth to a hybrid culture that their novels were recipients of.

North Africa

Driss Chraïbi, a Moroccan author, wrote, between 1954 and 2001, many novels, among which six contributed to make his fame: *Passé simple* [*Simple Past*] (1954) Gallimard; *L’Âne* [*The Donkey*](1956) Denoël; *Civilisation, ma mère* [*Civilization, my mother*](1972) Denoël; *Mère du printemps* [*Mother of Spring*] (1982) Denoël;; *Une Enquête au pays*[*An investigation back home*] (1999) Seuil;*Naissance à l’aube* [*Born at Dawn*]Points(2009).

Interest will mainly be focused on *Passé Simple* [*Simple Past*], *L’Ane* [*The Donkey*] and *Civilisation, ma mère* [*Civilization, my mother*]. *Passé Simple* received highly positive critical feedback from the metropolitan literary authorities in France and was dubbed a truly literary masterpiece. In Morocco, however, criticism was acerbic for it saw in the narrative a story fraught with colonial ideology insidiously calling for an extended presence in Morocco of the French imperial power. The anger that it aroused among the Moroccan nationalists was founded on the observation of the narrator repeatedly foregrounding Arabo-Islamic patriarchy as the main peg on which the ills of the country are to be hung. The story tells of a “young French-educated man’s revolts against his tyrannical Moslem father” ... “revealing the indictment of the strict and often hypocritical Islamic traditions that hold people prisoners from finding self-fulfillment”. (IRELE, F. Abiola, 2009, PP: 115:116)

The binary opposition between the “Arabo-Islamic hypocritical traditions” and the Enlightenment-inspired education that the hero is said to have received, sets the tone for an explicit ideology that reproduces colonial reflexes as to the fate-bound, resignation-riddled, and passive culture of the Moroccans. The supposedly justified

revolt of the French-educated hero fails to be directed against the colonial order (Morocco would wait still two years before it won its independence); instead, the social and cultural traditions in Morocco are made targets. The novel's closing chapter reveals still more an unfounded behavior of the hero: While on a one-ticket trip for France by plane, the hero decides to urinate on the heads of the Moroccan people, left behind. This gesture connotes a desperate, bitter spite directed toward a nation that he could not change nor resist.

In *The Donkey*, Chraïbi treats the Orient and Occident from a too large humanist angle; his quest to get rid of narrow ideologies is, however, at odds with the delicate moment at which he wrote *The Donkey*: his country's independence. As a post-colonial literary product, this work was expected to allow for the colonial harmful build-up that befell the Orient, which it did not, thus failing to avoid the uncomfortable posture of blaming both the colonized and colonizer for not being able to know one another. In *Littérature maghrébine d'expression française* (1996), Charles Bonn *et.al* state that the characters in *The Donkey* represent Man's strife to overcome his weakness, a weakness that renders him unable to know the Other. The Orient (Morocco included) is thus to blame for it was unable to forget the colonial experience and engage in knowing the colonizer. Putting the colonizer and colonized on an even plane is to re-set the debate on colonialism in an existentialist frame, thus sharing much of the Talmud-inspired discursive arguments with Emmanuel Levinas. In her *Learning from the Other: Levinas, Psychoanalysis, and Ethical Possibilities in Education*, (2003) Sharon Todd, quoting Levinas, writes "The Other as Other is not only an alter ego: the Other is what I myself am not. The Other is this, not because of the Other's character, or physiognomy, or psychology, but because of the Other's very alterity" (P: 3). The stress is here put on the infinitely unknowable Otherness of the Other to which *The Donkey*'s characters are portrayed in their struggle to overcome.

This manner of intellectualizing the colonial encounter is a partially veiled attempt to divert attention from colonialism's sole responsibility for the state of backwardness in which the colony was driven. Under colonial order, the Moroccan was investigated, known, labeled, and controlled; he was made to know the European Other as an exclusively dominant Other, while his image was that of the permanently

dominated. This imbalanced power relation could by no means allow the colonized to thoroughly know the colonizer, let alone to empathically interact with him.

Civilisation, ma mere [*Civilization, my mother*] is a story of a woman in search of her freedom. Bonn *et.all* suggest that the novel foreshadows bright prospects for independent Morocco particularly because the image of the father—presented in the ugliest form ever in *Passé Simple*—is positively depicted, due to democratic signs that he is made to show. Women and men of Morocco are then expected to improve the state of their backward society provided that they operate *mutations in their mentalities*, if they ever want to bring a political change. Requirement of change in mentalities is strangely similar to H. Guys’ idea, quoted in Section I.1.D above, where he is reported to have written: “We believe that it is our duty to admit that due to their nature, the Arabs, troublesome, untamed, greedy, unstable, and disloyal,[...] will never have their *character change* , their acts being a natural consequence”. If H. Guys’ paternalistic attitude is understandably justified on the ground that he spoke as a representative of a colonial power, Chraïbi’s mimetic suggestion could only be seen as evidence of his literary work being a mere reproduction of Western/colonial ideology.

Tahar Ben Jelloun has a prolific literary production such that he obtained, in 1987, the prestigious Prix Goncourt for his *La Nuit Sacrée* [*The Sacred Night*]. A year later, he was admitted to the French Académie bearing the same name, Goncourt. In *Encyclopedia of African Literature* (Simon Gikandi, 2003), however, Ben Jelloun’s work is presented as having been “widely celebrated” but “certain scholars, especially from the Arab world, have criticized his novels for pandering to Western desires for an exotic Orient and fueling preconceived ideas of Islam through his depiction of Sufi mysticism” (P: 77). To pander to, as defined by the Oxford Advanced Learner’s Dictionary of Current English, amounts to giving “help or encouragement (to somebody, to his base passions and desires)”; Merriam-Webster equates the verb to providing “gratification for others’ desires”. These two definitions may allow one to interpret Ben Jelloun’s act as a reproduction of what the West is expected to accept: the image of an Other who complies with the stereotypical model wrought out of the Western imperial ‘knowledge framework’.

According to Simon Gikandi, (P: 77), Ben Jelloun was harshly criticized even by “feminist scholars” who “have been greatly disturbed by the sexual violence towards women that [he] reenacts in the majority of his work”. *Harrouda*, his first novel (1973), is replete with female genitalia where description goes further than what the Moroccan society could bear. The woman is either presented as a prostitute, as in *La Prière de l'absent* (1981), or serves as template for violent sex that society applies on her frail body. In both instances, the woman is the suffering recipient of the patriarchal society's desires and psychological ills. A nearly similar depiction is supplied by colonial discourse as shown earlier in Section I.I.4 where Le Cour Grandmaison writes “Because the Algerian is alienated by many violent passions that determine his relations to the others, he is ferocious towards his relatives. His wife (wives) is (are) the first victim of his brutality”. This stereotypical image about the Arabs' sexual violence, turned towards their wives and women in general, pinpoints a good number of Algerian post-colonial novels, such as Mammeri's *La Traversée* or Boudjedra's most works. The image most often revolves round the Algerian males being primarily interested in sex that would lead wives to have their ‘bellies swollen’ and a ‘pack of children born’.

His *The Sand Child* (1985) and *The Sacred Night* (1987) form a dyadic literary work that shares the theme of gender construction in the Moroccan society. In the former, the narrative conveys the story of a father who, “after producing seven girls” (Gikandi, P: 78), is saddened by the eighth child being female too. He then decides to raise his daughter as if she were a boy. This daughter/son was given the double surname of Ahmed/Zahra; he/she would lead a faked male life, going through make-believe circumcision and marriage until he/she becomes his/her father's inheritor. In this novel, Ben Jelloun explores the multi-faceted image and identity that society constructs around individuals, among whom females. Femaleness, according to the narrative, is a social construct and, hence, liable to be questioned.

Two years later, *The Sacred Night* came to serve as a continuation to *The Sand Child*. Ahmed/Zahra's life develops into a more complicated existential ordeal: She is informed of her real gender. “From this moment Zahra is reborn as a woman and must deal with the exploration of her new sexuality and gender. Through a narrative that

mixes events with dream sequences and hallucinations, Zahra recounts her sexual awakening as a journey through violence, rape, perversion, and murder.” (Gikandi, P: 79) What may be deduced from this narrative amounts to the socially constructed femaleness, the absence of any objective, determining factor that may constitute who/what a woman is like. Ahmed/Zahra is reported to have successfully made her way through the fundamentally male society, but once she was reborn a woman, she had to fight for a safe existence. The idea that gender is socially and culturally determined has been tackled by sociologists, not to nullify the biological factor but to highlight the effect of culture in the creation of social hierarchies.

The ideology embedded in *The Sacred Night* and *The Sand Child* seems to draw on the famous statement of Simone de Beauvoir to give shape to its substance: “One is not born, but rather becomes a woman”, (S.d.Beauvoir, *The Second Sex*, Vintage Classics, new edition, 1997). Claudia Card in her *The Cambridge companion to Simone de Beauvoir* (2003) states that Beauvoir’s statement “seemed to indicate the ways in which human beings born with vaginas were habituated and initiated into the roles of adults called women” (P:248). She then adds that “[this statement] soon became central to the feminist critique of patriarchy” and that it is an “invitation to rethink the structures” thereof. Ben Jelloun’s two novels then challenge the Moroccan patriarchal authority by means of Western ideologies that are historically and socially at odds with the Maghrebian context. It is perhaps appropriate to call in here Achille Mbembe’s comment in his *On The Postcolony* (2001) to understand where Ben Jelloun’s narrative stands: “by defining itself both as an accurate portrayal of Western modernity [...] and as a universal grammar, social theory has condemned itself always to make generalizations from idioms of a provincialism that no longer requires demonstration since it proves extremely difficult to understand non-Western objects within its dominant paradigms” (P: 11).

II.1.E)Resistance and Displacement.

In post-colonial discourse, expressed in literature, two phenomena are worthy of notice: Resistance and Displacement. On a political plane, post-colonial literary authors “reflected on colonialism the better to understand the difficulties of the present

in newly independent states. Real problems of democracy, development, and destiny, are attested to by the state persecution of intellectuals who carry on their thought and practice publicly and courageously” (Edward SAID, *Culture and Imperialism*, p.18). Said then lists a number of persecuted authors, among whom Eqbal Ahmed and Faiz Ahmed Faiz in Pakistan, Ngugi wa Thiongo in Kenya, or Abderahmane el Munif in the Arab world. Said views the involvement of post-colonial intellectuals in the ex-colonies as consequential to an inter-nations state of conflict mainly due to the resilient effects of what he names the “period of high European imperialism”.

This state of conflict surfaced and took the form of a split among the post-colonial intellectuals. Said states, (p.18),

“Large groups of people believe that the bitterness and humiliations of the experience, which virtually enslaved them, nevertheless delivered benefits – liberal ideas, national self-consciousness, and technological goods--that over time seem to have made imperialism much less unpleasant. Other groups in the post-colonial age retrospectively reflected on colonialism the better to understand the difficulties of the present in newly independent states.”

These two groups disputed the role to speak both for the people and for the ideal policy of managing the country. The authorities, as post-colonial policy makers, represent a third partner in charge of implementing a different agenda. Hence, resistance emerged, in reaction against the state policy, led by the second group in countries whose political choices were in harmony with the ideology of the West, warning against imitating the ex-colonizer in conducting the country; the first group, however, resisted in countries where non-alignment or starkly communist or socialist choices were favored.

So far, only a politics-oriented type of resistance has been tackled. Another type of resistance is developed in Sathya RAO’s article (Orées, Concordia University, n°1,2007)*L’écriture post-coloniale en traduction : entre résistance et déplacement. Contribution à une théorie post-coloniale du langage*, where the author, by way of clarifying what is really meant by “translation”, suggests that post-colonial

writing “combines, under equally varied and subtle guises, a multiplicity of languages, idiolects or dialects”. According to the author, this strategy is made use of to go beyond both the hegemonic power of the ex-colonizer’s language and the “crippling” indigenous languages. This in-betweenness is likened to an act of translation where two (or more) languages meet: the “metalanguage”, i.e. the language of the ex-colonizer, and the “infralanguage”, i.e. the ancestors’ language. The former is said to be connected to authority, expresses neutrality and is rational, while the latter is an inward call and is a site for indigenous dream and myth. Referring to S. Mehrez’s article, the author stresses the point that “It was crucial for the postcolonial text to challenge both its own indigenous, conventional models as well as the dominant structures and institutions of the colonizer in a new forged language that would accomplish this double movement”, (Mehrez, 1992: 121-122).

Going beyond the colonizer’s and the indigenous languages is a task that accomplishes two tasks:

- 1) Challenging the reader of the colonizer’s language through a strategy that Sathya RAO names ‘untranslatability’. *A Grain of Wheat*, of N. wa Thiong’o is an example where a good number of Gikuyu words are introduced with no explanation or contextualization thereof. Resistance here takes on the form of shadowing complete readability of the post-colonial text to the reader in the colonizer’s language. However, as much as this strategy resists the colonizer’s language, it excludes as well the monolingual reader in that it seals itself off from the indigenous access, because it is written in a foreign language, and is inaccessible to the ex-colonizer. Awareness of having excluded the indigenous reader may be the reason why N. wa Thiong’o, in Kenya, and Rachid Boudjedra, in Algeria, decided to write in Gikuyu, for Ngugi, and Arabic, for Boudjedra.
- 2) Undertaking the task to sabotage⁴ the linguistic order of the colonizer, dominating language. This strategy consists in introducing borrowings, connotations, new narrative forms, unexpected collocations or

⁴ See *Rotten English*, by DORA Ahmed(an anthology). 1st edition 2007.W.W. Norton & company, USA.

unprecedented metaphors. Thus a new textuality is cast on the post-colonial literary discourse. It would be justified to say that, according to Bakhtin, ‘untranslatability’ and ‘the linguistic sabotage’ render the post-colonial literary discourse dialogic, where the voice of the colonized is expressed. The monologic voice, linguistically represented by the colonizer’s language, is challenged by the agency of the colonized within the field of the literary and social discourse.

Sathya RAO ascribes to ‘untranslatability’ and ‘the linguistic sabotage’ a fertilizing effect that is said to have benefited post-colonial literary discourse. However, one could rightly suspect that this fertilization does not limit its effects to the diversified discourse of the post-colonial authors; the effects reach out for a wider ideological sphere that the next section will attempt to explore. The wider ideological sphere will be presented as an extra basis for resistance. A resistance to the traditional authority embodied in both the indigenous and colonial ideologies.

Consequential to ‘resistance’, as presented above, ‘displacement’ comes to stand for a second feature of post-colonial discourse. Viewed neither as a translatory nor as a writing process, displacement stands “outside the geolinguistic limits that colonialism tries to impose” on the colony (RAO). Being aware that these geolinguistic limits are firmly rooted in the colonial ideology, the post-colonial author displaces his writing into another sphere that opens on unlimited realities. In Rao’s article, Mehrez, (1992: 122) is quoted as writing: “By drawing on more than one culture, more than one language, more than one world experience, within the confines of the same text, postcolonial anglophone and francophone literature very often defies our notions of an ‘original’ work and its translation. Hence, in many ways these postcolonial plurilingual texts in their own right resist and ultimately exclude the monolingual and demand of their readers to be like themselves: ‘in between’, at once capable of reading and translating, where translation becomes an integral part of the reading experience”.

Displacement is a feature that characterizes many post-colonial writers and theorists, among whom, Rao cites S. Rushdie, H. Bhabha, F. Pessoa, V.S. Naipaul or

H. Biancotti. Post-colonial writing is said to abound with many travel metaphors that are given shape to in the exile or nomadism themes. These discursive traits tend to cast on post-colonial writing a common craving for renewing such categories as ‘nation’ or ‘borders’. Thus, one could suggest that post-colonial writers share a common mind-set that champions universality over locality, hybridity over uniqueness (H. Bhabha). These features cast on the post-colonial literary discourse a polyphony that challenges, with its multitude of voices, the monologic voice of the post-independence political authorities. Hence, a displacement markedly characterizes post-colonial writing with regard to the dominant discourse, and, thus, brings both post-colonial writers and the political authorities to conflicting situations over ideology-based issues. The next section will deal with this point.

II.1.F) Ideology-based Displacement and Resistance of post-colonial discourse.

In this section, most of the focus will put on Africa. This is motivated by the need to serve as much as needed the next Chapter entitled Post-colonial discourse in Algeria. In order to highlight how ideology-based the displacement and resistance of post-colonial discourse were, the study will shed light on the following foundational ideological concepts:

- 1) The new patriarchy advocated by nationalism
- 2) Postnationalism
- 3) Identity
- 4) Feminism
- 5) Migrancy
- 6) Alienation

Once independence was recovered, political and intellectual life in the ex-colonies witnessed latent tensions between intellectuals and the ruling elite. On both sides, dreams of a fair and democratic society were entertained, under the same, yet differently perceived, notion of a common belonging to the same nation, a nation whose building was not an easy task to embark on. In the aftermath of the colonial experience, the ruling elite had to pull together all the diverse tendencies to hail the idea of nationalism as a uniting concept. However, the apparatus within which this

unifying nationalism was to start the edification of the nation happened to be a knot of discord that the ruling party represented.

Paul Salem, in his *Bitter Legacy, Ideology and Politics in the Arab World* (1999) states that “throughout the developing world, nationalism provides a way to adopt many of the patriotic, secular, and progressive outlooks of the West, recast them in a nativist form, and then use them as a weapon against the domination of the West. It is a way to marry the ideas and principles of the West to the symbols and identity-structures of one’s native culture” (P.71). This ideological syncretism was to be brewed within the Party, overarching all other possible outlooks that might be put forward by different views. It was this *engineering of the nation* that was at the bottom of disputes opposing authors and intellectuals to the ruling elite. Engineering the nation is not a self-contained enterprise; it needed two other backing tasks: engineering history and engineering literature.

In *Nation-building, Propaganda, and Literature in Francophone Africa* (2002), Dominic Thomas, asserting that “the African context offers a unique opportunity for the exploration of the disorientation that has accompanied political transition, i.e. independence”, draws a parallel between the assimilationist policy undertaken during the colonial French rule and the “similar philosophies [that] prevailed in the postcolony at the service of nationalistic agendas” (P.9). Thus, African leaders “soon recognized the importance of controlling both political and cultural mechanisms” (ibid, P.6), generating a wholesale policy aimed at radicalizing the politics of nationalism, as did Ngouabi and Sassou Nguessou in the Congo. This postcolonial situation led authors to decide whether to “align themselves with the governing elite or maintain their autonomy” (ibid, p.18). A posture never thought of before independence, it created a state of disorientation, mentioned above, where authors came to know that, although maintaining autonomy was a good thing to achieve, yet it led to exclusion from national literary and cultural scene.

Another aspect of disorientation stems from the singularity of the postcolonial authors sharing nearly similar ideological leanings with their respective government’s frameworks, yet they resisted the too narrow, dogmatically nationalistic frame within which implementation was to take place. This category of authors became the target of

extreme measures to silence their voices, which were in total dissonance with the official discourse. Dominic Thomas states that the works of non-official authors “expose the manner in which members of the postcolonial elite acquire, maintain, and manipulate power, and in doing so, undermine these processes and subject them to scrutiny of outsiders” (P.49). The intellectual and cultural landscape, then, was split into official and non-official discourses where those unrelenting resistant authors were sometimes accused of anti nationalist agitations. The exclusionary behavior of the ruling elite towards this category of authors drove the latter to seek refuge in ideologies by way of sustaining their opposing stance.

Paul Salem, drawing on Strain Theory, suggests that individuals falling prey to existential exclusion very often experience an “intense personal alienation from the social environment accompanied by feelings of helplessness and fear” (P.16/7). According to Salem, because ideologies “owe much of their existence to the role they play in satisfying particular psychological needs of individuals experiencing acute social and cultural strain [.....] they can provide a sense of identity, a means to escape from intellectual and moral confusion” (P.72). Postcolonial non-official authors seem to fit into the Strain Theory frame for they seem to share similar symptoms of the subjects thereof. The symptoms are related to three levels:

- 1) Emotional level, where “ individuals feel lonely, unloved, fearful and overwhelmed[....] lose their sense of self-worth
- 2) Psychological level, where they find the symbols and structures of the new society unfamiliar. They are alien and meaningless to them. They are unable to derive a clear identity and role structure for themselves.
- 3) Intellectual level, where they come face-to-face with national or international institutions with which they are unfamiliar and which they are simply at a loss.(P.16)

These three levels were simultaneously felt in ways that postcolonial non-official authors faced identity, moral, and intellectual crises. It is too natural that these crises needed outlets in the form of what Salem stated as the fourth crisis: Crisis of Aggression. This type of crisis represents the need to let loose the resentment that results from the first three crises. Salem quotes “To keep this resentment from

drowning individuals and shattering their modest stability and self-esteem, they must be presented with suitable targets for aggression on which to unload their hostility freely and healthily” (P.20). To freely and healthily satisfy the flow of aggression, ideology was very often out there for the postcolonial authors to exploit. Because “able ideologues can construct a more coherent description and explanation of reality and individuals’ places in it” (Ibid, P.20), it was all too easy for the postcolonial authors to counterattack the too patriarchal nationalism advocated by the ruling elite. This was done through a committed investment in ideologies opening on universalism, breaking out from the too narrow and patriarchal outlook of nationalism.

Edward Said might be right to state in the Introduction to his *Culture and Imperialism* (1994, xxii) that he does not believe that “authors are mechanically determined by ideology, class, or economic history, but authors are [...] very much in the history of their societies, shaping and shaped by that history and their social experience in different measures”. However, authors also—Edward Said included—are not “outside or beyond geography” and “none of us is completely free from the struggle over geography. That struggle is complex and interesting because it is not only about soldiers and cannons but also about *ideas*, about *forms*, about *images* and *imaginings*” (Ibid, P.7) [stress is mine]. Geography, then, is alongside *ideas*, *forms*, *images* and *imaginings* the locus of the struggle that the postcolonial authors undertook by way of releasing the charge of aggression accumulated under the pressure of the three crises mentioned above.

If any credence is to be given to the postcolonial studies being located in and oriented by the metropolitan center, as suggested by Ayo A. Coly in his *The Pull of Postcolonial Nationhood, Gender and Migration in Francophone African Literatures* (2010), then one rightly asks what conceptions the non-official postcolonial authors had about nationalism. In an article presented by Christophe Jaffrelot, Director of the CNRS research center, France, (Céri/Sciences Po, *Autrement*, 2008) nationalism would be defined by active allegiance that a given group witnesses to a nation. This allegiance is given shape through the symbols that the group members identify with, the interest they defend, and the cultural features they share. Since postcolonial non-official authors didn’t share any common political reality with the ruling elite, they

clung to the symbols, interests, and cultural features they shared with the people. These three topoi were the stepping stones upon which postcolonial non-official authors stood to champion universality in order to avoid anomie and reach for postnationalism. Tey Marianna Nunn, (*Hemisphere Journal*, 2009) in an article entitled *What is postnationalism?*, defines postnationalism in the following terms: “Postnationalism discourse takes culture, society, government, politics, and the economics of an individual nation and inserts these components into an increased regional, continental, hemispheric, and global perspective narrative. A postnational construct, while shared, is complex as it straddles, blurs, and shifts borders”.

One of the consequences of extending the notion of belonging to postnationalism is the crisis of identity. Isaac Yetiv, contributing an article in *African Studies Review*, Vol. 15, No. 1 (Apr., 1972, PP: 147-150) writes: “the emergence to nationhood of Tunisia, Algeria, and Morocco has been accompanied--and often preceded--by a cultural search for identity which is reflected in the works of a certain number of autochtone writers”. This might be due to the anomy felt through the lack of cultural, social, and ethical standards. In the Algerian case, Salah Ameziane, in an article (*Le roman algérien : Un espace de questionnement identitaire*) for Centre de Recherche Textes et Francophonies, CRTF-E.A. 1392, Cergy-Pontoise University), contends that, following the dispossession and depersonalization that were consequential to colonialism, official Algeria opted for the exclusive national identity of Arabism and Islamism. He argues that this choice was taken regardless to the local diversity that fed on the multitude of cultures that had crossed the Algerian soil. This idea reverberates in many of other African nations: the quest of a national identity free of the ruling elite ideological coloring. Dominic Thomas, in *Nation-building*, states that “Current attempts to construct the nation are presented as achievable only at the expense of individual, cultural, and traditional aspirations, and non-official literary works therefore stand as attempts to reinscribe these and to offer alternative structures upon which society can build its future” (P.31). These cultural and traditional aspirations, revolving around identity, were the battering logs by means of which non-official writers aimed at destroying the official ideology.

Although none of the relationships holding between these six topoi are iron-clad laws of cause and effect, yet one can suggest that feminism reflects nearly the same concerns as those of identity, in reaction to the too narrow patriarchy of nationalism. Feminists contented that, owing to the double-layered pressures of nationalism and local reactionary traditions, women, during the post-colonial era, had to “continue the observance of religious rules that men were finding difficult to carry out; they must maintain the cohesiveness of family life and solidarity with the kin to which men could not now devote much attention”. (*The Pull of Postcolonial Nationhood*, 2010. P: xv). Ayo A. Coly adds that “the new patriarchy advocated by nationalism conferred upon women the honor of a new social responsibility and by associating the task of female emancipation with the historical goal of sovereign nationhood, bound them to a new, and yet entirely legitimate, subordination.” (Ibid. P. xv). Feminism then claimed a say into the nation-building, outside the official nationalistic ideology. Women were no more ready to bear the subordination status from which they doubly suffered during the colonial period.

Migrancy, consequential legacy of the colonial experience, emerged as a post-colonial phenomenon very often attached to uprooted and deterritorialized non-official writers and intellectuals. A. Coly, in *Pull of Postcolonial Nationhood* (P.XII), writes: “The lack of a direct confrontation with colonialism allegedly has emancipated this postcolonial migrant offspring from roots and national attachments in favor of multiple passports, euphoric vagrancy, and self-indulging cosmopolitanism”. According to this statement, the post-colonial generation of intellectuals, because they had stood aloof during the struggle for independence, was more inclined to adhere to wider horizons, beyond national borders. Ayo A. Coly, (P. xi) adds that “the topos of migration signifies the refusal to be contained and accounted for by the frameworks of home and nation”, thus turning the “migrant [into] a guerillero whose sabotage of borders produces a “rupturing of time” and imposes a new epistemological, political, and aesthetical order”.

According to *Longman Dictionary of American English* (2009), to alienate a person amounts to making them “stop feeling friendly or stop feeling like s/he belongs in a group”. This unfriendliness and lack of belonging to the motherland are the outer

expression of a nagging concern attached to displacement and resistance, albeit jointly worked out under the constraints of postnationalism, identity, feminism, and migrancy that came to intensify. Alienation, then, seems to be the culmination of cumulative effects of these four topoi, rendering the writing of post-colonial authors a site for enumerating the social practices, beliefs, and worldviews that build up into leading to alienation. Douglas Killam, in *Literature of Africa* (2004), presents us with the Nigerian Buchi Emecheta's literary works, illustrating Emecheta's alienation coinciding with the main character's life in *The Bride Price* (1976). In this novel, Aku-nna, the main character, crosses five instances of alienation ingrained in the Nigerian social practices. First, her "desire to continue her education, begun in Lagos, is frowned upon" (P.41). Second, this depreciation of one's right to education is justified only by a rhetorical question: "what good is education for a woman in a male-dominated community where women perform all domestic functions?" (Ibid), an obvious wink towards patriarchy's unfair treatment. Third, although Aku-nna is allowed to continue her education, it is only "because it is judged this will increase her bride price" (Ibid), a clear reference to the greedy, materialistic condinations towards women.

The other two instances of alienation show up through the course of the story. Aku-nna is, first, denied the right to marry who she loves, a man of slave descent. Racialism is the second source of alienation. Second, Aku-nna's education situates her at odds with the superstitious beliefs of her ethnicity: she is *obanje*, "a person doomed to a cycle of birth, life, early death, and rebirth" (Ibid). These five instances of alienation lead Aku-nna to elope with the man she decides to be wife of, in stark defiance to the racially stratified society and its customs. A resistance and a displacement that are materially given shape to in elopement whose final destination is the location of Ughelli, where Aku-nna's husband finds a job in newly discovered oil pits. A journey that starts from the darkness of superstitions, racialism, patriarchy towards prosperity, economic independence and the exercising of one's competence regardless of the backward spirit of the Nigerian society.

Conclusion

In this chapter, it was shown how Postcolonial Studies and Theory was the original template according to which postcolonialism was to be oriented. It was also demonstrated that it was the consequence of historical circumstances linked to the colonial encounter that created, in turn, three currents disputing parentage thereof:

- 1) French scholars are assumed to claim precedence in raising the issue of resisting colonial domination. Names like Diderot and Montesquieu are often mentioned in this respect. This claim, however, strips the ex-colonies of any agency.
- 2) German scholars like Theodor Adorno, Max Horkheimer, Walter Benjamin, and Anna Arendt are said to have been the pioneering intellectuals who produced discourses of resistance, on which Postcolonial Studies was to draw later on. However, this leading role was due to these intellectuals' dissatisfaction with Western ideologies, namely Nazism, totalitarianism, and the US prison-like capitalism.
- 3) Asian and African postcolonial scholars, some composing a diaspora scattered throughout the Western world, include names like Gayatri Spivak, Hommi Bhabha, Franz Fanon, Leopold Sedar Senghor, and Amirca Cabral. They are said to be the most famous figures in the field. However, Edward Said enjoys more piercing views for he drew both on their studies and on the German tradition.

Characteristics of post-colonial discourse, both in the British and French colonies are shown as they belong to two types:

- 1) In the British ex-colonies, phenomena like linguistic resistance and displacement in literary works are observed alongside rewriting great Western literary works, showing a resilient dependency on the latter norms. Themes like secularism and individuality hold predominance, thus ignoring the ex-colony's social organization.
- 2) In the French ex-colonies, it was observed that, due to the too hegemonic and brutal nature of French colonialism, the characteristics of the ex-colonized

discourse, mainly in black Africa, grappled with proving the African humanity only. The notion of Negritude is an instance of race-based essentialism.

What is worthy of notice is the fact that both the post-colonial scholars who theorized about post-colonialism and the authors of literary works draw on Western ideologies. This phenomenon was the focus of Strain Theory, in light of which three levels were brought to light:

- 1) Emotional level
- 2) Psychological level
- 3) Intellectual level

This is to attempt an explanation of the reasons that led the post-colonial authors to seek refuge in ideology in their literary production.

Chapter 2

Post-colonial discourse in Algeria

Introduction

This chapter will present the Algerian pre-independence political scene as it was composed of tendencies that adopted separate discourses corresponding to their respective ideologies. Post-independence Algeria took on a political contour that pitted these ideological groups against the ruling power's ideology. Whereas the governing authorities hailed nationalism, pan-Arabism, and socialism, the other tendencies were split into three broad ideologies:

- 1) The communists
- 2) The Unlemas
- 3) A nebulous of secular and liberal activists, remnants of Messali Hadj and Ferhat Abasse

This ideology-based categorization is to give rise to still other fine-tuned ones. Three suggestions will be offered in an attempt to sort out the post-colonial authors, with their respective categories. Only one category, of the three, will be kept because it serves this research in that it supplies a list of writers that are judged most representative of the post-colonial discourse. This pre-selection will be useful for the next section that tackles the themes debated in post-colonial literary discourse. From this list, only four works will be taken as exemplars for partial analyses. Up to now, a connection is hoped to be established between (1) ideological formations, (2) political groups, (3) cultural practitioners and literary production. This link will be meant to search for (a) the ideologies imbedded and (b) the themes debated in the literary works.

It will be argued that post-colonial literary discourse serves as a mediatory means to the Western ideological references in Algeria. The key to this operation is thought to be domestication, where Western ideologies are naturalized by means of the aesthetic of the literary sign. The insertion of ideology within literary works splits readership into groups separated more by ideology than by aesthetic.

II.2.A) Characteristics of post-colonial discourse in Algeria

Like all ex-colonies in Africa, Algeria stepped into a type of post-coloniality —the conditions following liberation from the colonial power— that was fraught with a mixture of characteristics as much related to the nature of French colonialism as it was to the ethnic, linguistic, and political specificities of Algeria’s decolonizing experience. However, it should be recalled that French settlement colonialism’s dismantling and restructuring, introduced earlier in Section I.1, had enduring effects. The colonial process, institutions and exploitative structures had struck roots in the colony to such an extent that post-colonial discourses in Algeria were much more a reaction to it than they were a genuinely, colonial-free, authentically home-made Algerian action. This situation may be due to the deep ideological split separating the different groupings of the political trends; each ideology spawned corresponding discourses that aimed at becoming the most dominant one (N. Fairclough, 2013). Upon Independence, the pre-revolution ideological landscape resurfaced again, displaying nearly the same ideological arguments used to sustain the leaders’ political stance. Although the armed struggle had succeeded in uniting the divergent ideological tendencies under one urgent, overarching principle: national independence, yet, once independence recovered, the armed means had no uniting power to exercise, for the era was that of a clash between ideas, politics, ideologies, worldviews.

The new political elite in power showed signs of Pan-Arabist and socialist orientations, thus choosing to align its policy along a too obvious anti-imperialist fold. As “the construction of cultural and national identities has often been inseparable from the discourse of nationalism in the African context” (Dominic Thomas, 2002, P: 2), it became clear to the intellectuals, writers, culture practitioners, and political leaders of independent Algeria that Pan-Arabism and socialism equate to the state version of nationalism. Any diverging views would, then, be assimilated to anti-nationalism. The intellectual, cultural and ideological reality was, however, not necessarily as it should please the ruling elite. There were the communists with their *Alger Republicain* newspaper, the Ulemas with their *Al Bassair*, a nebulous presence of secular and liberal activists, remnants of the then scattered MTLD and UDMA of Messali Hadj and Ferhat Abass, respectively.

The discourses of these political/ideological formations were reflected in cultural debates and literary productions in ways that writers echoed similar grievances expressed against the authority by political dissents. Malek Benabi, a thinker and essayist, stood good chances to relay the discourse of the Ulemas' reformism, with an intellectualized tone. To a certain extent, he qualifies to be named the pioneering Algerian theorist and analyst of post-colonialism. Kateb Yacine may be selected to stand for the mouthpiece of the downtrodden, a stance closely linked to the discourse of the communist movement. His political commitment permeates through all his works without, of course, reducing his discourse to mere propaganda. The "ideological approach that the playwright adopts is clear. It is illustrated through the presence of Ho Chi Minh. By glorifying Ho Chi Minh, Kateb Yacine glorifies his firm will to fight imperialism and capitalism." (Lebdai Benaouda, *Alger Republicain* 1991). The remaining category of discourses could be lumped under one nameless type, syncretic in that they sit astride secular, liberal, and locally situated cultural matters.

We contend that these three categories are representative of the cultural and literary production in post-colonial Algeria. They converge on stressing the necessary democratic principles the ruling elite should abide by in order to mark off the nation building against the oppressive background of colonial ordeal. However, as democracy opens on many disputes and questionable fundamentals relative to the diverse ideologies, implementation of democratic mechanisms, that would satisfy all the diverse ideological tendencies, was close to a utopian task. The one-party rule, espousing a too narrow conception of nationalism, set limits to political activism, cultural and literary production. It sped up its action to ban the communist party, the Ulema Association, and to drive Malek Bennabi to voluntary exile. These moves set the stage for the literary landscape to break asunder into two groups: the official writers, nationalistic, championing the state rule; the non-official ones, nationalist, counter-marching the state ideological line.

Abdelhamid Benhedouga, an author writing in Arabic, led the row of official writers. He was vested with official positions, ranging from president of the Conseil National de la Culture [National Council for Culture], the first Secretary of the Conseil Consultatif National [National Consultative Council] to becoming the Director

General of the state-run publishing house, ENAL (Waciny Larej's article *Abdelhamid Benhadouga: l'histoire d'un homme et d'une genèse* in *Algérie Littérature Action*, an electronic Journal). These positions would not be attainable without a staunch allegiance to the official ideology. The status of official authors as opposed to non-official authors, within the state ideological scope, is reminiscent of similar situations elsewhere in Africa, as mentioned in II.1.E earlier. Moreover, Benhadouga used Standard Arabic in his writing, a feature that would put him on a linguistic split with regard to those other Algerian post-colonial authors using French. It happened that the former came to represent, for the latter, state ideology wrapped up in Pan-Arabism. A two-fold reason that allowed a type of exclusionary policy to be addressed some authors.

Rachid Boudjedra, in an article by Dr. Saddek Aouadi, Annaba University, entitled *Mohamed prends ta valise de Kateb Yacine : entre retour aux sources et nostalgie de Molière*, is granted mention of high esteem being expressed by Kateb Yacine. Boudjedra, for Kateb, stood bright chances to successfully lead literary production in French. This evaluation highlights the close linguistic and ideological affiliation holding between the two authors. It may also inform on the exclusion that Boudjedra was victim of; after the 1965 coup of President Boumedienne, he was expelled from the country and would not be allowed entry to Algeria until 1975. The ten-year exile, then, made of Boudjedra a non-official author, a status that he kept until 1977, when he became counselor to the Ministry of Information and Culture.

The ideological and linguistic divide between official and non-official authors jelled into aligning hosts of authors on both sides. The contestatory post-colonial discourse, however, did not as much address the political legitimacy of the ruling power as it lamented for the loss of hope following the mismanagement of the ruling elite. The ideological issue was tackled only to highlight the drift to backwardness if Pan-Arabism was indiscriminately implemented. Again, colonial history is referred to but shouted down by the much more acute concern related to the domestic policy of managing the country. Celebrating the struggle towards independence is a characteristic that pin-points many of the Algerian novels but none is wholly dedicated

to the actual, down-to-earth armed operations of the revolution as is *l'Opium et le Baton* of Mouloud Maameri or *L'As* of Tahat Wattar.

It seems that, in the eye of the post-colonial authors, going back to the days of yore in literature is not limited to the eight-year anti-colonial revolution; the Algerian history is much larger to explore. This past reaches back to the pre-Islamic era, where identity and cultural roots are to be unearthed, thus subverting both current state and the previous colonial versions of history. In challenging the ruling elite, the Algerian post-colonial discourse, then, rests on investing the following tropes with rationality in managing society:

- 1) Democracy
- 2) Departing from the exclusionary, hegemonic Pan-Arabist ideology
- 3) Adopting a policy with an anti-colonial and anti-imperialist hue
- 4) Investing the Algerian remote past to reshape the national identity

Situating the Algerian post-colonial discourse within the center-periphery framework, one would find it extremely hard to find any similarity linking it to the British ex-colonies' sphere. Due to a multitude of reasons, English, in the colonies, was challenged and denied the status of the standard code, the language of the erstwhile imperial centre. A local code was invented commonly known by the name of the non-capitalized english, a "linguistic code which was transformed and subverted into several distinctive varieties throughout the world" (Ashcroft et al. P: 8). Such a linguistic phenomenon is nonexistent in the case of French as a code used in the production of the post-colonial discourse in Algeria. Caught between the extremes of abrogation or appropriation of the colonial language, the British colonies' post-colonial discourse chose a third option that talked back to the center but in a linguistically subversive way.

A creolization of French in Algeria would facilitate the emergence of a non-capitalized "french", in which case a blend of abrogation and appropriation would strike a balance between authentically answering back the center and becoming an immanent voice of one's own people. That the Algerian post-colonial authors appropriated the ex-colonizer's language, however, does not necessarily imply that they followed the European/Western aesthetic model. Kateb Yacine's famous "French

is a wartime loot” is metonymic of the general belief in French as the most suitable means through which the voice of the colonized was heralded and a modern mode of expression offered. French was instrumental in as far as answering the center was concerned. Yet, whether seen through the Whorf & Sapir Hypothesis or through the model of D.E.S. Maxwell, introduced in the *Empire Writes Back* (24), the use of the colonizer’s language, i.e. a foreign language, is very much likely to distort reality because in invaded colonies, where “writers were not forced to adapt to a different landscape and climate, [...] had their own ancient and sophisticated responses to them *marginalized by the world-view which was implicated into the acquisition of English*” [stress is ours] (Ashcroft *et al*: 24). Although this model is appropriate to the relationship with the notion of place, we contend that it could be extended to cover other areas pertaining to culture, society, and life in general.

II.2.B) Categories of post-colonial writers in Algeria.

Categorizing the Algerian postcolonial writers is open to diverse possibilities, each supplying a different pattern. Broad periods of the literary post-colonial production were a strategy preferred by Mohammed Saad, University of the West of England, Bristol, where four periods of the Algerian writers are suggested. The first period starts from 1920 to 1950; the second one from 1945 to 1962; the third one from 1963 to 1988; the fourth one from 1992 up to now (2016). It needs to be noticed that this historical periodisation rests on the non-hyphenated postcolonial discourse, for it starts from the early twenties of the twentieth century. Within this meaning, postcolonial writing is taken to refer to that literature that counterbalances the colonial discourse. This research judges it useful to include it but with more focus being put on the period from 1963 onward, post-colonial per se. What seems to be interesting in this classification, however, is the link that is established between the production of discourse and the then prevailing socio-economic and political circumstances. If, during the first period, mimetism and acculturation mark the discourse of an economically and socially privileged class of writers, the second period was overwhelmingly shaped by the atrocities of the May 8th 1945 events.

The third period comes at a highly important turn in the modern history of Algeria: Independence. The fourth one is presented as being “reinforced by the events of 1988 (October riots which led to the introduction of multipartism and market economy) and 1992 (interruption of the legislative elections and outbreak of violence) in Algeria, which led to a migration of educated people.” (Mohammed Saad). While the authors of the first and second periods were historically situated within a colonial context, the third and fourth ones belonged to a new generation whose discourse had social and historical underpinnings that were given birth to by the internal politics, culture, and other social factors of independent Algeria. Responsive to the socio-political, cultural, and economic fall-out following independence, the post-colonial discourse (post-1962) undertook to tackle the tropes mentioned in section II.2.A, suggesting ideological safeguards, that swung between resistance and displacement, in attempts to ward off any risk to hijack the revolutionary principles, to miss modernity, or to fall prey to neocolonialism.

A second model of categorizing the Algerian post/post-colonial authors is suggested by Christiane Achour in her *Anthologie de la Littérature algérienne*. Unlike Mohammed Saad’s model, this one presents overlapping periods, the distinctive features of which did not exclusively stem from political or social events. Rather, Achour singles out slightly different criteria upon which she sets her categorization. The first period takes a temporal space between 1948 and 1962 wherein an esthetic superiority marks the discourse, compared to the period prior to the outbreak of the Setif events of 1945. The second period is situated between 1954 and 1987, where the post-colonial writing operates a break in the form, serving the national cause, i.e. the Revolution, and exploring memories to unearth the pain endured during the struggle for Independence. The third period stretches from 1953 up to 1987 and is qualified as a phase of the emigration/exile writing, where the discourse displays a literary phenomenon of “two differentiated cultural fields, in Algeria and France”. (C. Achour. p: 173). The fourth period, wholly post-independence because it starts from 1962 to 1987, during which Achour notices a change in the literary scene after the return from voluntary exile of KatebYacine and Mouloud Mammeri. This period was a time of

diverse debates about defining the Algerian culture, embedded in the rich production of essays, a neighboring literary genre to that of the novel.

These two categorizations, based on periodization, may be adopted as a time frame for another equally valid categorization where culture, ideology, and language serve as working criteria. What is worthy of notice is the distinction that one can make between those authors who claim unambiguous, extreme ideological leanings and those whose discourse dwells in between. The ideological extremes, Marxism and bourgeois ideology, are embodied in the writings of Bachir Hadj Ali and Kateb Yacine, on the one hand, and Assia Djebbar, on the other, respectively. Mohamed Dib could fit in between, giving the broad image of an ideological continuum whose extreme poles are in stark opposition. Assia Djebbar, born to an Algerian petty bourgeois family, graduated from l'École normale supérieure de jeunes filles [Training College for female teachers], joins a bourgeois ideology to a Latin-oriented vision of what the Algerian culture, soil, and history are. Salah Ameziane, in his article titled *Le roman algérien : Un espace de questionnement identitaire*⁵ [The Algerian Novel : A space for identity questioning], lists three fundamental elements in Djebbar's writing that attest to her discourse being Latin-based:

- 1) A return to the Mediterranean cradle, associated to a remote Latinity of Algeria.
- 2) Repatriation-appropriation of the French language, which colonialism grafted on the cultural scene of Algeria.
- 3) Reference to Albert Camus.

These three topoi put Djebbar at odds with the other ideological extreme represented by Bachir Hadj Ali and Kateb Yacine. Marxism, as viewed both in Hadj Ali and Kateb, parts company with any vision that associates nation building with imperial models, namely Western Europe in general, France in particular. The universalist call of Marxism was not to easily fit into the too narrow Mediterranean Latinity of Algeria or put up with Camusian Absurd.

⁵www.msh-m.fr/le-numerique/edition-en-ligne/doctorales/les.../salah-ameziane, visited July 2017.

Mohamed Dib, situated in midway between radical Marxism and bourgeois ideology, gives off the image of an ideologically eclectic author. He neither underwent ENS training nor was adherent of an extremely clear-cut ideological militancy. This characteristic is reflected in his post-colonial attitude and writing. As noted in an article by Mohammed Saad, “achieving independence meant for Dib the end of his political commitment and the return to his favorite style of writing”. This is a sign of Dib’s discourse being void of either Marxist communism or bourgeois ideology; otherwise, he would have kept faithful to either ideology by way of explaining the new post-independence reality.

A second continuum—of a linguistic and cultural nature—could possibly display at one end Jean Amrouh and at another Malek Haddad. Born to a Catholic family, Jean Amrouh, after obtaining French nationality, was admitted to pursue his studies at l'École normale d'instituteurs of Tunis [Primary School Teacher Training College], and later at the prestigious ENS of Saint-Cloud. Catholicism, French nationality, and the professional disposition ingrained in the ENS program all contributed to put Jean Amrouh at the locus of ideological working effects. David Walsh, in *Cultural Reproduction*, (p: 228), states that “within society, a dominant ideology emerges as a *hegemonic culture* which *incorporates* and *institutionalizes* the interests of the dominant class and serves as a social cement which binds the whole social order into a particular and prevalent *pattern*” [stress is ours]. Domination of a hegemonic culture, its incorporation and institutionalization, then, lead to creating a prevalent pattern through which the individual defines him/herself. The Catholic faith conduces to sustain the feeling of an affective belonging to a distinct sphere within the Algerian society; the French nationality and the ENS training period rationalize the meaning of self that Jean Amrouh makes of himself. In *Patriotism and Other Mistakes*, (2006), George Kateb, (p: 4), reinforces this view by contending that

“it is claimed that the most gratifying definition of self comes from the limits imposed and permissions granted by membership in cultural or identity groups. A large number of intellectuals have undertaken to defend the claims of group identity and affiliation as

such, because the underlying idea is that only such identity and affiliation can bestow a coherent meaning on life (or establish a purpose for life)”.

Edward Said, in *Culture and imperialism*, (p: 14), introduces the idea that “the literature itself makes constant references to itself” thus creating what he terms “structures of feeling” that support, elaborate, and consolidate the practice of the dominant culture and ideology. This research does not intend to strip Jean Amrouch’s literary production of being part of the Algerian literary scene. Rather, what is sought is to shade light on Amrouch comparatively alienation-free position within the French cultural and linguistic sphere. In *Negotiating Belongings* (2016), Melanie Baak, quoting Paul Gilroy (2000), introduces the idea of “the changing same” in order to emphasize “both being, as the sameness we have once been or continue to be, and becoming, as the changing movement and shift towards becoming something else” (p: 11). Jean Amrouch seems to fit within this image in that he enjoyed French-based aesthetic, cultural, linguistic, and affective leaning (being) and tended to become a mouthpiece for his birthplace cultural and historical heritage (becoming).

Malek Haddad, novelist and poet, is situated at the other end of the cultural and linguistic continuum. Although he wrote in French, he was profoundly uncomfortable over cultural identity. For him, the type of literature produced either in pre or post-independent Algeria needed to be “truly Algerian” (*Encyclopedia of African Literature*). The status of the Algerian literature not being truly Algerian is due to the French language which “could not adequately represent thoughts and concepts that were Arab-Berber in origin” (ibid). Still more, “the French language” became, for Haddad, “an emblem of the disjuncture between a nascent Algerian national identity and a rich Arab-Berber cultural history” (ibid). These grievances cumulatively build up into a permanent sense of alienation that is repeatedly tackled in Haddad’s works. The word “disjuncture” above is highly expressive of the cultural and identity alienation, thus creating a disconnect between the author and the French metropolitan ideology. In some interviews, Haddad is reported to have expressed counter discourses as to the pernicious effect of French education, such as “school colonizes the soul”, or “it is true that whenever a baccalaureate holder is made, it is a Frenchman who is

made”. One famous statement is said to be his: I am less separated from my motherland by the Mediterranean Sea than by the French language.

The authors that this research situates between the two extremes of the continuum mentioned above form a list that does not claim exhaustiveness. Their number is around eleven and constitutes a fresco of diversified linguistic and cultural French-oriented leanings: Rachid Boudjedra, Boualem Sansal, Assia Djebbar, Rachid Mimouni, Mouloud Feraoun, Hamid Tibbouchi, Messaour Boulanouar, Abdelhamid Laghouati, Tahar Djaout, Malek Aloula, and Nabile Farès. It is interesting to notice the presence of Assia Djebbar in this continuum and the previous one. Here, she is considered from an exclusively linguistic and cultural angle while in the previous one ideology allegiance is the criterion of selection. Situated between the two extremes of the continuum, these authors swing between a total appropriation of, and identification with French aesthetic-cultural models and exalting the authentically Algerian cultural and aesthetic heritage. It should be noticed, however, that only the discourses of Boualem Sansal and Kamel Daoud exceptionally show blatant intent to devalue anything related to Arab, Islamic or even Algerian heritage. Abdellali Merdaci, a university lecturer, describes them, in an article entitled *La littérature nationale algérienne comme horizon* in the Algerian daily newspaper *Liberté*, on December, 30th, 2014, in acerbic terms. He goes as far as saying: “...Daoud and Sansal, who furiously beat up their country in order to discredit it in the eyes of Western nations, cozy up to the Parisian Zionist literary lobby, indiscriminately distributing security tokens to attain French consecrations, as if it were the ultimate goal of literature”.

It would be useful to call in again the notion of “structures of feeling”, introduced above, to lump those authors in the middle of the continuum (except for Daoud and Sansal) in one relatively coherent literary community. The most outstanding and common features joining them seem to be:

- a) Staunch adherence to the Algerianess of their literary production.
- b) Appropriation of the French language, as mode of expression to answer back the metropolis and satisfy a growing national readership in French.
- c) A resisting force against the irrational, outmoded, and rigid mode of governance.

- d) A relentless critique of the popular beliefs that still cling to outdated cultural frameworks.
- e) Openness to the worldwide sweeping waves of change in culture, art, politics, philosophy, and even ideology.
- f) A resolute stance not to lag behind the quick movement of modernity.

It should be recalled that points (c) and (d) echo the notions of “resistance” and “displacement”, introduced earlier in section II.1.D. This research hopes that these features will pave the way for the next section, which, in a down-to-earth way, deals with the themes debated in the Algerian post-colonial writers’ literary discourses.

II.2.C) Themes debated in the Algerian post-colonial writers’ literary discourses.

This section will consider only four works of those post-colonial authors who occupy the middle space of the continuum, namely Tahar Djaout, Rachid Boudjedra, Assia Djebbar, and Mouloud Mammeri. But before that, some observations seem to be of paramount importance to start with, relative to the notion of “structures of feeling”, introduced earlier. These authors belong to a generation that inherited a literary tradition; they share the same geography, history, identity awareness, and a sense of belonging. Moreover, the pre-independence period, rich in experiences pertaining to literary production as a means to show intellectual and cultural agency, did not fail to imprint in them some master words, or ideologemes⁶. These master words, born out of historical conjunctures, form a network of ideological relations that revolve within the field of politics, economics, culture, ideology, history, religion, human rights, democracy, secularism, women, justice, dignity, modernity, authenticity, freedom. It is this network of ideological relations that seems to be common both to the pre and post-colonial authors, and which represents a background against which this research intends to select the themes debated.

Edward Said, in *Culture and Imperialism*, discusses the notion of pastness, pointing to the interpenetration of the past and present. This idea is sustained on page 7

⁶Graham Allen in “Intertextuality” (2000) asserts that ‘Kristeva employs the term in the context of her work on Bakhtin and relates it to the manner in which texts do not simply reflect but contain elements of society’s ideological structures and struggles. (P:221)

where “people in the so-called Western or metropolitan world, as well as their counterparts in the Third or formerly colonized world” share the same belief that the “age of empire”, coming to an end shortly after the second World War, “has in one way or another continued to exert considerable cultural influence in the present”. This is to highlight the resilience of culture, ideology, tropes, which happen to seamlessly cross historical periods. It also points to what E. Said says it is “the historical sense” that “involves a perception, not only of the pastness of the past, but of its presence”, adding that it “compels a man to write not merely with his own generation in his bones”, but with the “feeling that the whole of the literature [worldwide] and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order” (ibid).

It is hoped that these observations have presented us with a broad image that covers both the pre and post-independence periods. A closer look within it, however, may reveal the changing status of the post-colonial author. During the colonial period, the author was in the position of the “client”, according to the model of Fairclough, introduced in section II.1.C., earlier. The “client”, under the French colonial order, could be likened to the indigenous elite whom the colonial authority granted a certain status, social, political, intellectual or other, but he was considered “as outsider rather than a member of an institution, who nevertheless takes part in certain institutional interactions in accordance with norms laid down by the institution” (Fairclough 2013, P:4). Once independence was recovered, the post-colonial author felt he was part and parcel of the nation building process and, naturally, cast off the “client” role. His will to engage in the reconstruction of the nation was, therefore, unleashed, thus moving from producing the Lacanian model’s Hysteric and Analyst Discourses (that were his during the colonial period) to claiming a higher status in University and Master Discourses. These discourses uplifted the post-colonial authors’ discourse to a bolder position of a more critical stance. As if convinced of the legitimate Intellectual Capital (P.Bourdieu) that they enjoyed among a population of next to zero-literacy, the post-colonial authors felt they were vested with the right to rescue the people from backwardness and supply safeguards to the ruling elite against the pitfall of neocolonialism. (Resistance and Displacement)

Tahar Djaout, in *Les Vigiles* (Paris, Seuil, 1991), presents us with an Orwellian atmosphere where, in a village, a town hall employee, Skander Brik, keeps the population under constant watch. He works for a nonofficial police, appointed to report whatever behavior, speech or other undesirable act that a refractory citizen would make. He is compared to an insect that imperceptibly flies around to pick up news; this reminds us of the small helicopter that hovers around, in *1984* of George Orwell, among blocks of buildings, spying on people through the windows that must be left open all the time. The ruling elite of this village duplicates the role of Big Brother and, likewise, makes use of religious and ideological dogmatism to subdue the population, instead of politics and history, as insinuated by Djaout's novel. School, as an official institution, comes under the critical light of the novel where, on page 66, teachers are said to lead their pupils to outcry those of the parents who drink alcohol. This is a clear indication of what looks, for Djaout, to be a religious dogmatism that, joined to the restrictive measures imbedded in the state ideology, thwarts any *republican* and *secular* ideals to live along.

The suspicion that reigns over the village is due to the arrival of a teacher who has just invented a loom but wrestles with the administrative red tape, to be granted a patent for his invention. The inventor feels down and the general impression given to the reader is this: this is a society that—because of a prison-like life, a stagnant political life, a religious and ideological dogmatism, a moribund school— will never accept innovation, scientific reasoning and discovery. A stereotype that relays colonial ones. The alternative to these grievances are summed up in republicanism and secularism. One would, however, dare ask about the closeness of republicanism and secularism to the cultural heritage of the Algerian society.

Rachid Boudjedra, in *La Répudiation*, (Folio, 1981) targets the “rites and myths of the tribe” (C.Achour, p: 134) through the depiction of the narrator's childhood and youth life at home. The tyrannical power of the father, Zoubir, is unbearable because it weaves relations, among the family members, that are violence-ridden, and sex-stained. A semiotic analysis of the surname Zoubir would uncover Boudjedra's motive in choosing it, for it would allow of the inclusion of an Arab anecdote referring to this name being composed of two parts: Zob and Air, both meaning penis. This

observation reminds us of the colonial ideology that essentializes the Arabs as being sexually potent and violent. This phallocratic critique of the family leads the novel to close on the *repudiation* of Zoubir's son along with his mother, an end that incidentally invites a feminist reading. Critiquing the phallocratic rule within the family in this vein is reminiscent of the very first attempts of feminism during the Enlightenment era, thus forcefully squeezing a Euro-centered ideology into a historically, culturally, and socially different context: Algeria.

La Répudiation's phallocratic critique is not limited to the family; it ricochets against the family surface to hit the ruling elite as well. Here, Boudjedra's novel illustrates the post-colonial author's "resistance" and "displacement", as does Djaout's. It seems also worthy of notice to mention the similarity that holds between Boudjedra and Djaout in choosing the setting of the novel. Djaout decides that a village, outside Algiers, i.e. the periphery, be the site for the story, while Boudjedra selects the tribe. Both places connote a geographical closure, thrown outside the center, i.e. the norm. Although this is part of sociological studies, and is an objective and observable fact throughout societies, one is given to notice a transposition of the colonial dichotomous ideology, opposing the center to the periphery. What is particular to the use of the center-periphery binary in both novels is that the latter is portrayed as a place of reclusion to backward ideas.

Assia Djebbar's affinities with the Algerianist literary trend, led by Albert Camus, set the tone for her ideology-laden literary discourse. She is known to have called for an Algerian open space, ready to engage in critical dialogues with old and external texts, in order to break out of the "identity closure" put forth and applied by the ruling elite shortly after Independence. This outlook unveils a desire to contrive a hybrid scheme for the Algerian identity. It also points to the incarceration in which females are condemned to live, under the role of the jailor that males are made to represent. In *Vaste est la prison* [Vast is the prison] (2002) a cry for women freedom reverberates through "Vast is the prison that crushes me. When shall you come to me, deliverance" (P: 9). A quest that is undertaken to cover the whole country and the family alike. While Boudjedra's *La Répudiation* and Djaout's *Les Vigiles*, respectively, are resentful of the "rites and myths of the *tribe*", and target the *village* as

a suffocating place that staunchly opposes intelligence, freedom of thought and speech, and is refractory to innovation, Djebbar's *Vast is the prison* addresses the *family* as site for the ills that plague the country. This is to uncover the common reference to the notion of place in all three authors' works. The very places that host the Algerian people, no one else: A clear indication of "displacement".

Not only does she write about women living conditions and status, she engaged in film-making to highlight the same theme as well. So much so that one can liken her to Gayatri Spivak in her attempt to allow the voiceless Subaltern to speak (i.e. women). But in Djebbar's enterprise to unveil the gendered Algerian society, controversial and ideology-fraught ideas are put forward. In *Vast is the prison*, she makes use of a frightful myth in Algeria that the moral of which stresses the safer decision, for women, to indulge in adultery with the man they love than to put up with a husband they are constrained by tradition to marry. Moving a step ahead, Djebbar's works unambiguously mark clear-cut ideologies. In her *Algerian white* (2003), the discourse is described by Jane Hiddleston, in *Assia Djebbar Out of Algeria* (2006), in these terms: "Djebbar criticizes forms of religious and political discourse that prescribe an artificial, monolithic and backward-looking set of rules" (p:120). Again, Marianne Goncalo Newbold, in her MA thesis, quotes Clarisse Zimra as stating: "The essay « *Le Blanc de l'Algérie* », [...] constituted her own declaration of war toward the programmatic Arabization (one national language) and Islamization (one national religion) of the current regime. It sealed her entry into permanent exile" (p: 1).

A radically subversive feminist, a staunch opponent of Arabization and Islamization, a defender of a Latin-oriented Mediterranean identity of Algeria, a deconstructionist of history in both its post-colonial, colonial, or pre-colonial versions, Djebbar is said to have diverted from the aesthetic of literature to invest in the field of politics. She uncomfortably sits at the crossfire of many criticisms, among which, the one addressed by Amine Zaoui, quoted in an article contributed in *El Khitab* Journal, (N°16). The author, Amel Chaouati, President of Assia Djebbar Friends Circle, reports Amine Zaoui to have written: "Assia Djebbar, as I see her, is a writer taken hostage of a theme that depends on a politico-social register dating back to the fifties, feminism in particular. In Assia Djebbar's writing, the political is dominant in her texts, more and

more weightily crushing, compared to the literary, more and more retreating” (p: 40). Politics here should be understood as the manifestation of ideological underpinnings, a characteristic that turns her writing into a channel mediating the Western ideological references and convictions. Perhaps this mediatory role lurks behind her liking for a hybrid, syncretic cultural identity for Algeria.

Mouloud Mammeri, unlike the three previous authors, seems to eschew to frontally insert too much Western-oriented ideology in his literary works. Perhaps this wary attitude stems from his academic training in anthropology and ethnography that might have “rationalized his poetics”. The prestigiously high academic and administrative positions he held might also have a role in the orientation he took in his writing. Upon Independence (1963), he became the first president of the Union of the Algerian Writers, then, “from 1969 to 1981 he directed the CRAPE (the Anthropological, Prehistoric, and Ethnographic Research Center) in France. In 1982, he founded the CERAM (Center for Amazigh Studies and Research) and the journal *Awal* in Paris”. (Fazia Aitel, P: 90. 2014) Coming from a rural area and fostered by one of his uncles under the care of the Moroccan monarchy, Mammeri’s intellectual development comfortably sits astride on a three-sided plane:

- a) Attachment to and exaltation of the Berber culture, language, and past.
- b) Resisting the ruling elite’s ideology without an abrupt displacement with regard to the culture, beliefs, worldview of Algeria as a whole.
- c) Awareness of the cultural and historical heritage common to his Berber-centered interests and the surrounding Maghrebian sphere.

Points (a) through (c) seem to be the guiding tenets that cross Mammeri’s literary production. In *La Traversée* (1982), the reader lives with Mourad, the main character, the experience of censorship that the ruling power exerts on freedom of thought and speech. Mourad, journalist working for a state-owned newspaper, is notified that one of his articles needs amendments in order to align its content with the state politics and ideology. This state intrusion leads him to resolutely decide to resign, and leave the capital, intent on leaving for France. But, because he was previously designated to accompany a French female journalist in an investigative tour in the Algerian southern desert, his resignation is postponed. However, shortly before the

tour starts, the Party expresses discontent with what it sees as subversive content in an article that Mourad has already edited and published. The order is worded in a way Mourad could no more bear, and definitely decides to resign, yet accompany the French journalist anyway.

Before the tour starts, the novel displays the scene of the newspaper offices where Mourad works. Two names, Djamel and Boualem, are introduced in order to hang on the former qualifications of learned, yet gloomy, knowledge of the suspect leader who glorifies religion, and on the latter blind obedience of the unconditional disciple. This leader-disciple relationship is knit in an atmosphere of conspiracy, hatred, ignorance, and black ideas (pp: 20, 21, 22) entertained against beauty, science, openness, and everything connected to the West. The favorable—or unfavorable—stance that the narrator may expose toward the different characters could be traced in the dichotomous relationship established between the protagonists.

Mourad is the resistant, democratic, intellectual, non-violent journalist, whose interest does not go further than preserving his freedom and doing a good job. However, Boualem, whose only solace, that he cannot refuse, is “reciting the psalms of the Quran and [attending] the lessons of the master (Djamel)” (p: 24), is described, a little farther, as bearing a grudge “against the world because of its beauty”. This binary opposition betrays an old colonial stereotypical frame of values that essentializes the Algerian as irrational, with no fine manners, and desperately backward because of his refusal of the language and the aesthetic model of the West. Boualem, here, epitomizes this type for he “was in a hurry to leave the meeting of the drafting committee. He had not understood everything that was said, the others having very often spoken in French”. (P: 19) The French language, then, is a signal of negativity or positivity, depending on whether one ignores or masters it.

The content of the controversial article relates an imaginary *crossing* of the desert that a large group of people makes, led by heroes who, by the end of the travel, split into two types: those, disruptive, who end up being killed, and those who prefer to indulge in taking advantage of the “historical and heroic status” and like to wallow in the bounties of the ruler’s governance. This allegory-fraught story of a crossing has an indexical function that points to the pathetic situation of post-independence Algeria.

The novel then veers into suggesting to the reader a second *crossing*, by way of revealing the contrast between true Algeria and that which is given birth to by the ruling elite. On page 32, two images are used in an answer put in Mourad's mouth, relative, on the one hand, to the easy-going, insouciant, uncaring attitude with regard to the prospect of managing the country, and, on the other, the clumsy, unprepared, irrational, and contingent modes of ruling the country.

This dichotomous staging of the post-independence ideological scene is given shape to through the image of the Orgeat syrup, semiotically referring to almond milk, orange petal oil, watermelon seeds, and some other fragrance and sweet ingredients. Jericho Trumpets, on the other hand, is the second image that call in references to the Biblical narrative about seven priests who, owing to Providence help, started playing the trumpets for seven days (notice the recurring number "seven", and its possible connection with the seven years of the Algerian Revolution for Independence) in order to help the army occupy the city of Jericho, then under siege. The priests' trumpet performance, inadvertently, succeeded in leading the walls of Jericho to crumble. The seven priests, of course, did not supply any rational, logical, or scientific explanation to the effect of their trumpets.

Such is the situation in post-independence Algeria: A Manicheistic one, where society either yields to the pitfall of lazy relaxation after the strain of colonialism, and enjoys gulping the sweet riches of the country, (enjoying Orgeat syrup), or proceeds by mere trial and error, waiting for the good will of Providence (keep blowing the Jericho Trumpets). This is an old Euro-centered ideological stereotype that stresses the greedy habits of the Arabs, the Algerians included, and their total dependence on metaphysical forces in managing their life, be it personal or public. It is also the "wish" that colonial France nurtured upon leaving Algeria, to leave a total vacuum in the institutions that would lead the Algerians to inwardly implode after the wealth was eaten up, or shape up a state similar to the sheikhdoms; in both cases, Algeria would become a failed state. The institutional vacuum was expected not to be filled by the Algerians on account of their visceral inaptitude to break out of the metaphysical, irrational, and superstitious mind-set. This is what the Jericho Trumpets encapsulate.

II.2.D) Post-colonial discourse as mediation to the Western ideological references in Algeria.

In the light of the preceding section, (II.2.C), one is given to notice that the analysis carried out on the selected novels reveals a feature common to nearly all the authors. It consists of domesticating foreign, i.e. Western, ideologies, and foreignizing local cultural ideas and ideals. These two processes are wrapped in structural and semantic devices that serve, in the first place, the aesthetic and literary objective of the novelistic work. However, the ideological working underneath may be the bedrock of the singularity of the novel. This section undertakes the task of showing how these two processes operate in turning the post-colonial literary discourse into a mediatory agent of the Western ideological references in Algeria.

Domestication is a process by which ideology is stealthily integrated into the language through the use of Master Signifiers. Its support is sometimes metaphors, as in the case of Orgeat syrup or Jericho Trumpets, seen earlier; in some other instances, it is the selective use of syntax. By some smart subterfuges, authors present the readers with objective theses that enjoy unanimous agreement among society members. A thesis such as the “necessity to grant citizens equal rights in education” is a common wish, and thus suffers neither highbrow criticism nor is shunned by laymen. Once it is discursively exchanged, it becomes a discursive construct that requires more explanations, illustrations, arguments, and exemplifications. It is through these devices that ideology comes in.

To take the example of Orgeat syrup and Jericho Trumpets, the bottom line point is to spare Algeria the sad fate of mindless management, either because of some beatific idiocy and contentment of formal independence, or because of irrational decisions in running the country. As literature is a system of literary signs, Orgeat syrup and Jericho Trumpets become vested with the role of signaling some referents that have explanatory, illustrative, argumentative, and exemplifying power. Here, Jericho Trumpets is transposed in the Algerian context to mean avoiding religion-based mode of management, thus sweeping away a host of lived experiences ingrained in the Algerian cultural heritage. Given this, the critical reader would not fail to notice the intended ideological reference.

This process is part and parcel of discursive strategies that bring to the fore the ideology meant to be domesticated, i.e. naturalized. Naturalizing consists of imperceptibly introducing the intended ideology in ways that it looks obvious, natural, normal, hence accepted within the framework of social cognition. Thus described, ideology will have some social functions that Teun A. Van Dijk (*Journal of Political Ideologies*, P: 115-140) enumerated as follows:

- a) Organizing and grounding the social representations shared by the members of (ideological) groups.
- b) Becoming the ultimate basis of the discourses and other social practices of the members of social groups as groupmembers.
- c) Allowing members to organize and coordinate their (joint)actions and interactions in view of the goals and interests of the group as a whole.
- d) Functioning as the part of the sociocognitive interface between socialstructures (conditions, etc.) of groups on the one hand, and their discourses and other social practices on the other hand.
- e) Legitimizing domination, but also articulating resistance in relationships of power, as is the case for feminist or pacifistideologies.
- f) Functioning as the basis of the 'guidelines' of professional behavior—for instance for journalists or scientists.

Points (a) through (d) show how ideology addresses and constitutes groups, rather than individuals. They also indicate how lethal the effect of ideology is when literature is shot through with. A literary work is an artistic feat that embraces aesthetic sensibility and distinction. However, when art diverts from its main task and invests itself in politics and ideology, readership reception splits into pros and foes, not on aesthetic grounds but on ideological ones. Suffice it to recall the harsh critique addressed to Assia Djebbar by Amin Zaoui, in section II.2.C above, or the angry accusation formulated by Abdellali Merdaci, mentioned earlier, against some present-day Algerian literary authors, leveling them with mere Francophile scribes.

The author, being member of a professional group, i.e. a writer, and of an ideological sphere, is entitled to be called an institutional entity. Thus conceived,

he/she will not fail to exercise his/her power over the readers. In the Algerian context, the fact of possessing the writer status, the French language, and access to knowledge, entails possessing social capitals, hence power. While the readers expect the literary work to explore aesthetics, they are unaware of being supplied with ideology, which risks to create a disconnect between reader and work. The disconnect would be more imminent if one checks the structure of ideologies which, according to Teun A. Van Dijk (*Journal of Political Ideologies*, P: 386) is intimately linked to six items:

- a) Identity (Who are we? Who belong to us? Where do we come from?)
- b) Activities (What do we usually do? What is our task?)
- c) Goals (What do we want to obtain?)
- d) Norms and values (What is good/bad, permitted/prohibited for us?)
- e) Group relations (Who are our allies and opponents?)
- f) Resources (What is the basis of our power, or our lack of power?)

Within this ideology structure, it becomes evident that the act of reading an ideology-laden literary work would be rewarding only for those readers who happen to share the same ideological line.

In Rachid Mimouni's *Le Fleuve détourné* [The diverted River], two instances showcase how literature reproduces and domesticates ideologies that stem from colonial prejudices. The main character, serving as shoe-mender for the FLN fighters during the Revolution, is injured in combat and was rescued, two days later, by military doctors while he was aimlessly running for safety. His health state and the amnesia he suffered kept him in hospital well after Independence. During his absence, he was reported dead and, consequently, his wife benefits from the state monthly pension that Shahid's widows are exclusively entitled to. Upon his return to his village, it was not possible for him to register himself among the living in the local Town Hall records. The reason for this denial is supplied by the Mayor, who happens to be his cousin.

Due to old rivalries opposing the hero's tribe and another one living in the vicinity, the Mayor (PP:61/2/3/4) refuses to write the hero's name back on the records for fear that the rival tribe would interpret that all the story of the hero's death was

contrived in order to grant the hero's wife a monthly pension. This complicated situation, where the individual as much as the collectivity gets entangled in absurd laws governing society, stands for the Algerian social network being ramshackle, and unable to constitute a unified whole within which individuals prosper and the collectivity coheres more. Still, the social construct is depicted as thwarting individuals' identity, to the extent that the hero is helplessly condemned to lead a life of a dead. This is a faithful reproduction of the colonial stereotypes concerning the absence of social organization in the Algerian society; had not been for the "civilizing mission", the stereotype goes on, the Algerian population would never have been able to distinguish between civilization and primitive life.

The second instance concerns the hero witnessing, in a police station, a woman who comes in a desperate state, to complain about her husband brutal treatment. She shows bruises on her thighs and blues on the face. The police officer on shift advises her not to complain because, he argues, that would mean a long imprisonment for her husband, in which case, he warns, she would be left stranded, with no one to provide for her and her children. The officer adds as a concluding wisdom: "The law knows only how to punish, but not how to correct men". (P: 76) This sequence shows again how the Algerian social fabric is fundamentally wrong to the extent that even injustice has strong arguments on its side.

The excessively caricatured depiction of the Algerian society in this novel tangentially moves along the line of the Absurd of Albert Camus. It is said that Camus' Absurd narratives hatched after the atrocities of the Second World War where life seemed to have lost its glaring light of hope in man, which had been hitherto a long cherished ideal of Modernism. The absurd life of post-colonial Algeria, as it is presented in this novel, foregrounds negativity and ties it as much to the ruling elite's mismanagement as to the people's cultural and social background. However, if critiquing any political entity is part of democratic practices and legitimizes the use of any conceptual framework, addressing critique to people runs the risk of (a) essentializing or (b) othering them. For the evaluative criterion upon which stands any critique addressed to people is closely linked to the assessment the critic has about their type of ethnicity, culture, religion, mode of social life, aesthetics, and worldview.

This research attempted to explore any historical motive susceptible to have led Mimouni's novel to cast an absurd veil on life in post-colonial Algeria but could not reach any defensible argument.

One of the ideologies largely held in esteem in literary and cultural circles is the need to break and resist taboos. The belief sustaining this recurrently followed practice strikes roots back in the era of Enlightenment and the French Revolution where the Western world saw emancipation of man more concretely achieved in rebellion against the precepts of the church. Religious moralism, then, lost much of its currency and was superseded by what might be termed "secular moral" to the exclusion of religion. Topics that had been the preserve of the church were deconstructed and new conceptions about them reshuffled. Marriage lost its aura of sacred bonds linking men to women; licentious tendencies were unleashed to the extent that Choderlos de Laclos wrote his famous epistolary book *Liaisons Dangereuses* in the seventeenth century, pointing to the perversion degree France reached.

The eighteenth century saw the world of literature integrate a psychosexual view with Le Marquis de Sade's works. Sade would have a long-lived influence, so much so that well after the Second World War, interest to research Sade revived. Psychology brought new breakthroughs under the impetus of Freud's psychoanalysis. Libidinal drives of the reader were brought to the fore and Roland Barthes likened the act of reading to the full satisfaction of a sexual intercourse. Literary works, then, nearly indiscriminately started to be peppered with erotically bold scenes. A new ideology of breaking taboos, then, emerged; scientifically sustained by psychology and intellectually fortified by prevailing trends of realist leanings, it invaded fictional works. The Western environment in which this ideology was born should not be surprising for, as Malek Bennabi states in his *Le problem de la culture* (2006), the "Western culture has inherited, from the Greco-Roman tradition, the cultivation of the "beautiful" (P: 133).

As an illustration to the Western exaltation of the "beautiful", Malek Bennabi writes: "By mere aesthetic reasons, the Western society has cultivated, among the arts, painting the "naked" in particular". (P: 32) According to this vision, aesthetics, then, corresponds to the "beautiful", and the "naked" is the most faithful representative

of both. This offshoot of the Western cultural heritage is the artistic, i.e. aesthetic, justification for breaking taboos in literature. Mimouni's novel seems to abide by this ideology in that it supplied the reader with extremely bold scenes of sex. On pages 39 and 40, a disgusting description of human-animal sexual practices is displayed at length. A little further, page 42, the narrator, activating his imagination, blends the image of his female cousin's body parts with those of a jenny that he had had sexual intercourse with. Last, but not least, on page 68, the narrator, a seller working for a state-run supermarket, describes how he had sex with a wife of an official in the backspace of his counter. These are scenes ascribed to what the author saw the Algerian reality is like.

Universal ideals, like human dignity, freedom, equal rights, love, justice, prosperity, toleration, generosity, progress, hospitality and so on, can never constitute topics that humans would reject. However, they become sites for contention when they are instrumental to favor the ideology of the powerful at the expense of that of the powerless. In Algeria, fiction writers enjoy the power of the word, access to knowledge, hence the status of authority. This fact might create an imbalance of power relation between author and reader. The Algerian people, taken as a collective reader with a particular discourse community, that he belongs to, does not necessarily share all the ideological strands contained in the fictional works. This imaginary collective reader draws on three tributaries that make up his own discourse community: (a) the social, (b) the historical, and (c) the metaphorical. Claire Kramsch writes (P: 6) “People who identify themselves as members of a social group[...] acquire common ways of viewing the world through their interactions with other members of the same group. These views are reinforced through (social) institutions [...] for their socialization. Common attitudes, beliefs, and values are reflected in the way members of the group use language [...]. Thus, in addition to this notion of speech community, composed of people who use the same linguistic code, we can speak of discourse community to refer to the common ways in which members of a social group use language to meet their social needs.”

Conclusion

It is hoped that this chapter has managed to display a comprehensive image of post-colonial discourse in Algeria. Characteristics (section II.II.1) and categories (section II.II.2) of post-colonial discourse were made to serve as a lead-in to introducing the themes debated and the ideologies treated in sections II.II.3 and II.II.4 respectively. The characteristics have revealed how the political and ideological trends, which had prevailed in pre-independent Algeria, kept their influential effect in the post-independence era. The linguistic and ideological divide, within the circle of post-colonial elite, gave rise to official and non-official writers. The characteristics also brought to light the absence of any linguistic displacement with regard to the norms of the French language.

However, post-colonial discourse in French manifested clear ideological resistance addressed to the ruling elite as regards pan-Arabism and the restriction of national history to the period of Arabization and islamization. Democracy, anti-colonialism, and anti-imperialism were presented as prominent topoi that would ideologically sustain the themes in their literary works. Categorizing the Algerian post-colonial authors supplied three models; only the third of which was adopted in order to avoid the selection of the themes to be randomly made. Four works were selected to illustrate the types of themes debated; the partial analysis made of showed how (1) patriarchal society and family, (2) religious dogmatism, (3) rites and myths of the tribe, (4) the suffocating effect of family and society were addressed acerbic critique while (1) republicanism, (2) secularism, (3) the Latin cultural extensions of Algeria were favorably foregrounded.

Focused on ideology, the last section showed how the Algerian society is essentialized and 'othered'. Due to the aesthetic of the literary sign, the ideology transposed in the selected works was displayed as it was domesticated and naturalized. Imbedded in the text were notions of the unjustified absurdity of post-colonial context, individuality being thwarted by the social structure, the absence of social organization, and the fundamentally wrong Algerian social fabric. These features show close similarity with Western/colonial stereotypical statements that colonial discourse is replete with.

Part III

Analysis of two post-colonial literary works:

a) *The Honor Of The Tribe*, by Rachid Mimouni

b) *Midnight's Children*, by Salmane Rushdi

Chaprt 1

The Honor Of The Tribe, by **Rachid Mimouni**

Introduction:

This chapter will open on a brief introduction of the author in order to situate him within the general historical, social, cultural, political and ideological context that stands as a background to the literary works he produced. Knowledge of the author's social and geographical background will also help understand the reason behind the choice made of: his mid-way position between urbanity and rurality and his middle-class status. These two features make of Mimouni a reliable sample of the Algerian post-colonial authors where geographical and social extremes are avoided. The work under examination was written in French, in the first place, but it is the into-English version which will undergo analysis.

The synopsis of the novel's story will inform the reader of the events' development, thus paving the way for the selection of the most suitable structure and story arc(s). The analysis per se is judged incomplete unless a theoretical framework is supplied where the principles of Critical Discourse Analysis will be applied, following the model of Norman Fairclough. Within this framework, the analysis will take the Algerian post-colonial reader as an idealized and unified reader who belongs to a relatively homogeneous discourse community. Society, history, and metaphor will be selected to stand for the tributaries of this reader's discourse community; the analysis will explore the novel in order to dig out the ideologies imbedded therein and evaluate the extent to which they adhere to, or subvert, the Western/colonial ideological references. It is expected to reach some results that will corroborate or invalidate the hypotheses put forth in the Introduction to the entirety of this research.

Chapter 1: Presentation of the author and work.

The Honor of the tribe, by Rachid Mimouni.

This research considers it important to supply a reasonably informative presentation of the author. This is motivated by the need to locate him historically, socially, culturally, and ideologically. It is through these sources that the choice of the work to analyze becomes clearer. Rachid Mimouni's short biography tells of a writer whose descent is neither rural nor urban; his social status is rather middle-class. As for his ideological background, he did not undergo the famous pre-independence ENS training. Put together, these three factors may help idealize the sample to analyze, in the sense that authentically Western/colonial structures are eliminated, leaving for the analysis a relatively faithful representative work of post-colonial literature.

In chapter 2, Salman Rushdie will also be presented. As this author belongs to the Indian diasporic intellectuals residing in the West, his work will as well be taken as a representative sample of the post-colonial literary discourse as it emerges from a Western environment. Unlike Mimouni, Rushdie's atheism, cosmopolitanism, use of magical realism, and fictionality of history will inform the reader of the type of work that this research will analyze. Both writers provide this research with important insights about the working of the Western/colonial structures inside the ex-colony and outside it.

Rachid Mimouni was born in 1954, in Boudouaou, a small town, some 35 kilometers east of Algiers. He is of a poor and rural family descent but managed to make his way through a successful schooling that led him to study commerce in Algiers and Montreal, Canada. During the 70s, he was appointed lecturer at Algiers School of Commerce. His actual career as a writer started in 1978, with the publication of his first novel, *le printemps n'en sera que plus beau* [*Spring will only be more beautiful*] in which the 1954 War of Independence and post-colonial disenchantments constitute the central concern. In 1982, his second novel, *Le fleuve détourné* [The diverted river], shows how the new ruling masters of independent Algeria came into possession of the Revolution to make it serve their interests. *Tombéza* and *Une peine à vivre* [The trouble with living] focus on the misery that was

consequential of the post-colonial mismanagement of society in Algeria. These works represent unavoidable landmarks in the Algerian post-colonial literary discourse. But the novels which truly made an enduring fame for Mimouni are *The diverted river* and *The Honor of the tribe*.

The Honor of the tribe, originally written in French, was first published in 1989 by Robert Laffont Editions, France. Two other editions followed in 1999 and 2008 by, respectively, Stock Edition and Sédia Edition. The novel covers 213 pages and is issued, in all editions, in paper cover. In 1992, the novel was translated into English by Joachim Neugroschel and, in the same year, printed and edited by William Morrow and Company, Inc. New York, USA. The into-English copy covers 173 pages, with a one-paragraph final note on the author, ending the whole book. This research will carry out the analysis on the English version of the novel, but, as the student in charge of the elaboration of this thesis is well-versed in French, consulting the original version, when judged helpful, is necessary for complete coverage of the areas targeted for analysis. Although expertise of some University teachers in Algeria was supplied to us, attesting to the good quality of translation thereof, some shades of meaning might suffer loss through translation.

III.1.A) *The Honor Of The Tribe*, by Rachid Mimouni

III.1. A.1) Synopsis of the novel.

The novel is span out of two temporal periods: the colonial era and the post-independence one. The narrative moves back and forth between them, leading the reader to pull together all those historical moments that contribute to shape up both events and characters, thus supplying reliable “historical conjunctures” for the events. The milieu (or setting) is a fictionalized Zitouna village whose population is presented as a collection of families that had been forcibly driven from elsewhere to settle there. One family is selected to serve as home for the main character of the story: Omar El Mabrouk. Hassane El Mebrouk, the main character’s grand-father, is a turbulent youngster whose desires broke all communal and moral laws. After he was refused to marry a girl, he decided to break into her family house, by night, and force her to elope with him, under the threat of his loaded gun. The couple had a baby boy but the

mother died some time later. The orphan, Slimane, was taken into the custodian care of his uncle to his mother, known by the nickname of Aissa the Club-footed.

Slimane was endowed with a phenomenal physical build, a strong penchant for work, a predisposition for serving the community, and—or because of— traits of a simpleton. Because Slimane was born to a couple not wed according to the Islamic laws, he was taken for an illegitimate son, and was, then, all through his life, made to believe in his debased status. Young Slimane, however, fought his way through society to end up being accepted and granted a wife. This marriage gave birth to two children, a boy, Omar El Mabrouk, and Ourida, his sister. The mother died some time later to make of Slimane a widower with two children. The village was periodically used to receiving a gypsy who performed some games and feats that were sources for him to make a living. One day, he brought a bear to challenge the inhabitants: anyone able to beat it would have his name heralded all through the places this gypsy would visit and, consequently, would save the honor of the tribe. Slimane volunteered and won for three times on a row, but was killed in the fourth time, under the bewildered gaze of his son and daughter, then aged somewhere around seven and ten.

The two siblings bore grudge against the whole inhabitants of the village for they didn't do anything to rescue the father, Slimane, from the claws and mandible of the bear. They believed that their father volunteered to fight the bear in defense of the honor of the tribe. The miserable life they led made of the brother a highway bandit, looting, raping, and cursing. The village inhabitants grew more and more hateful in his eyes, and him more and more dreaded and cursed. He moved on to seduce the daughter of a French colon. In spite of her cleft-lip, he developed with her close familiarity to the extent that he frequently had sex with her. As a colon from Corsica opened a brothel, Omar El Mebrouk made it a habit to hang around and tie connections with the female supervisor and some sex workers there. One day, Omar had a brawl with a French soldier in the brothel that ended by the death of the latter. Omar fled, for fear of French Army retaliation. At the time, the War for independence was raging; Omar sought refuge among the FLN warriors.

His sister was harassed by the Army to sell out her brother's whereabouts but she didn't know. While she was in the military barracks, she felt nausea and some

pains in her stomach. She disclosed to the Army captain that she was pregnant following the rape she was victim of: her brother, the very Omar El Mabrouk, raped her. She begged the captain to let her stay in the military facility for she knew she would not be welcome if released. Come Independence, the woman had already given birth to a baby boy who was adopted by a lawyer, previously sent to Zitouna by punitive measures, as he was a political activist openly adherent of the Revolution. He was sent there and put under house arrest until Independence. Zitouna's population underwent crucial events, upheavals, and dangerous periods without being engaged in any. Upon independence, their village, Zitouna, was promoted to the status of Baladiya, [administrative name given to villages that grow in size such that they need representation in political institutions. In the case of Zitouna, a mayor had to be elected and a council created].

Prior to the election, the population was frightened by the arrival of a foreign company whose personnel spoke a different tongue, neither French nor Arabic. A war veteran, Georgeau, recognized it was Russian. The company started its project, meant to develop the region. The population showed its resentment, fear, and refusal of the change. At the dismay of the population, Omar El Mabrouk reappeared to oblige the population to accept the change. He was intent on monopolizing all representative roles in the region, because, in virtue of his revolutionary past, he was promoted Wali, a governor of a large district, administratively named Wilaya. He offered himself the right to nominate the mayor and subdue any refractory idea coming from any government official in charge of running the business of the region, decidedly taken for his own property.

Omar El Mabrouk's projects being underway, large patches of land were leveled, and houses demolished, to make space for the construction of new economic facilities and buildings to house "civilized" populations, displaced from Algiers. The population did not feel they were concerned in any way with what was being done to their disfigured village, until the moment they felt abused, so they decided to sue the authorities. They lamented the loss of grazing areas for their cattle, and the closing down of the olive oil press machine, which was the only outlet for exploiting the families' olive groves. This bold move on the part of the population was made

possible by the advent of a newly appointed young judge. He was said to be fair, uncompromisingly on the side of justice. Upon a meeting with him, the population representatives unraveled the hidden motives of Omar El Mabrouk's management of their village. The complaints made the judge decide to brave Omar El Mabrouk to settle the litigation for good.

Upon hearing of the judge's attempt, Omar El Mabrouk furiously rushed into the tribunal offices. He unexpectedly soothed down by the sight of the young judge face, which he said was familiar to him. The discussion unfolded into the judge declaring that he was the sinful product of Omar El Mabrouk's act of rape on his own sister, Ourida, who happens to be the judge's mother and aunt at the same time; a weird situation that brought the novel to a close. Omar El Mabrouk is reported to have hysterically denied any parental link with the judge. The novel hints at his suicide, according to what people say.

III.1. A.2) Structure of the novel.

It would be less informing to reveal the novel's structure to the exclusion of displaying the story arc. Story arcs are graphically represented by a fall-rise/rise-fall pattern whose parts combine to create six narrative archetypes:

- 1) A complete rise.
- 2) A fall.
- 3) A fall then rise.
- 4) A rise then fall.
- 5) A rise then fall then rise.
- 6) A fall then rise then fall.

Any narrative archetype of the six above is determined by the development of the plot and the roles attributed to the characters within it. Successful stories, however, very often combine some or all six arcs, thus creating a complex one. Whatever choice is made, there is often one main arc that dominates other smaller ones. This option is subservient to the author's concern with the different characters' roles, apart from the main one. A multi-character story might need this double-arc scheme in order to track

the various characters' development and serve the general plot's requirement. The smaller arc(s) may be similar or different from the bigger, overarching arc.

The Honor Of The Tribe seems to be knit out of a fall arc. The state of colonized that Zitouna population was in follows a remote past that was full of defeats, disillusionment and abated pride. It also precedes a post-colonial phase that was not dissimilar from the previous one. The colonial rule had given way before an equally ruthless Omar El Mabrouk seized power, seamlessly continued the colonial practices verbatim, and planned to dismantle then restructure Zitouna in all respects, as is mentioned in section III.1.A.1 above, when definition of colonialism was the concern of this thesis. The different characters weaving the events of the story have each their own narrative arcs. For instance, Slimane, Omar El Mabrouk's father, fits a fall-rise arc for he emerged as a simpleton, illegitimate son of a bandit, then he grew in value the closer to adulthood he became. Society held him in high esteem for the public service his physical strength furnished, and for his availability and readiness to prove useful. The novel portrays him as the one who fought the bear for the sake of the tribe's honor. The reader would not fail to grant him the title of martyrdom.

Omar El Mabrouk's part in the narrative could possibly correspond to a fall-rise-fall pattern. His tumultuous life as a disturbing youngster made him stand at the lowest rung of the social hierarchy. Still, the incest act he committed aggravated his already bad notoriety. However, the ascension he would enjoy later on started the moment he joined the FLN fighters, and would continue well after Independence. This rising status, though, was only contingent to a haphazard brawl with a French soldier in a brothel. The honor attributed to those fighters who managed to oust the French colonial power was incidentally extended to him, making of him a hero. He was socially and politically upgraded by the position of a wali [Governor] that he was granted, unleashing still more his greedy appetite for power, wealth, and fame. His downfall was initiated for the second time when he reappeared and caused dismay among the population. The ultimate fall would come later on, upon the unexpected encounter with his incestuous son.

Now that *The Honor Of The Tribe* is assumed to fit a fall arc, what will follow is an attempt to figure out its corresponding structure. Four structures will be lined up

and used as a framework within which the novel will be explored in order to find out which of them is the most corresponding one. A brief description of each structure is supplied:

- a) The Milieu Story is a story focused on the material surrounding, such as place, society, family, institutions, weather. A milieu story is structured in ways that it evolves around the natural elements pertaining to geography and its dependent qualities. In a novel where this structure is dominant, the real beginning of the story parallels the intervention of the milieu in the narrative.
- b) The Idea Story would be exemplified by Agatha Christie's novels where the beginning is marked by a question asked to solve a mystery. All along the story, this question and its possible answer(s) are reflected in the characters' behaviors and roles. The end is tied to the right answer that unravels the mystery that prompts the story in the first place.
- c) The Character Story is focused on the transformations that the character(s) undergo (es). Characters are assigned roles in the community within which they are made to act and react. What is most important in this type of stories is the different changes that befall them, to the exclusion of what they do.
- d) The Event Story is concerned with orderly or disorderly situations pertaining to human communities, societies, histories, development, decadence, or glory. A "golden age", for example, becomes the topic that triggers nostalgia; disruptive circumstances, leading to change in the social order, are reason for lamentations.

In the light of the specifics of these four structures, it seems that *The Honor Of The Tribe* is woven along structures (a), (c), and (d). Structure (b) is excluded, for the story is not based on an enigma that the plot unfolds and deciphers by the end of the story. No question is asked at the beginning, likely to set the tone for either a mystery to unravel or a secret to lay bare. The story of this novel is briefly introduced through the synopsis in section III.1.A.1 above. But the milieu is overshadowed by the storyline that highlights the most important events that spin the novel. The broad lines of the actual novel cover a concern with Zitouna's geographical aspect that the description of which foregrounds, in order to show the scant livelihood that the

inhabitants wrestle to make. The scorching heat, the rugged land, and the miserable adobe dwellings of the village all contribute to conclude that structure (a) is dominant in this respect. Other areas are also described, but only to mark the contrast with Zitouna. The lengthy description of Paris, supplied by Georgeau, is one example.

The second structure that seems to operate in the novel is (c), i.e. character structure. This structure seems to address the whole inhabitants of Zitouna, taken as a collective persona. The inhabitants are hopelessly passive, because their agency is thwarted, first, by the administrative dependency on a neighboring village named Sidi Bounmeur. Second, their Saint, buried in the middle of Zitouna, close to an olive-tree [i.e. Zitouna, in Arabic] remotely but unmistakably controls their worldview by means of the prophecies he had emitted before he died. Third, the dream to re-appropriate the glory of the green valley, that their ancestors used to live in, keeps them imprisoned of a chimera, loosely connected to reality. These three characteristics turn the inhabitants of Zitouna into a passive collection of people, with no active agency on their part to determine their existence, let alone proaction. They are, consequently, made to change their state, not by endogenous but by exogenous factors. Therefore, the most corresponding structure to them would be (c).

Given that *The Honor Of The Tribe* is a story that stands astride two historical periods, i.e. the colonial and post-colonial eras, it goes without saying that it tackles the events that mark both. The colonial experience, the forced displacement of the population, the Revolution, Independence, and the new ruling power all have converged to shape up events that permeate individual lives as much as collective ones. Though insignificant if taken in isolation, yet the brawl that Omar El Mabrouk picked with the French soldier had a domino effect in that it ushered a succession of other events that would lead him to a glorious life full of honor, power, and wealth. The wrong situation of post-independence Algeria is represented by Omar El Mabrouk, the upstart, whose ascension takes to an act as loathsome as a fight in a brothel. This sad observation invites mourning for some, indignation or resignation for others; whatever reaction comes, the focus is evaluating events. The most suitable structure to frame the events is, therefore, (d).

As it is visible, all three structures are found in the novel, but the dominating one seems to be (d), the other two apparently serve the general objective of the whole story: relating the “changing sameness” of Algeria, from the colonial context to the post-colonial era. A changing sameness that tells too much of the “being” of Algeria, and attempts to foresee a possible “becoming”.

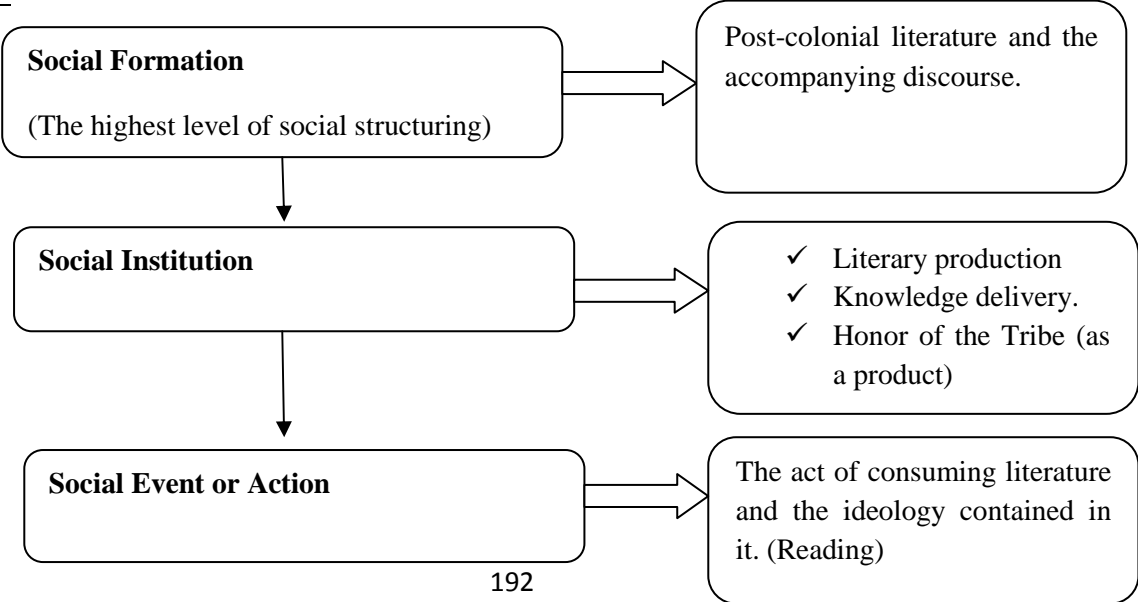
III.1.B.1) Analysis of the novel

For the sake of clarity of analysis, this research adopts the scope of N. Fairclough’s theoretical framework relative to three social phenomena:

- 1) Social Formation
- 2) Social Institution
- 3) Social Event

For illustration, Fairclough takes the example of education to write that “features of the school as an Institution (e.g., the ways in which schools define relationship between teachers and pupils) are ultimately determined at the level of the Social Formation (e.g., by such factors as the relationship between the schools and the economic system and between the schools and the state), and that the actions and events that take place in the schools are in turn determined by institutional factors” (P:40). This model will be adapted to this research topic, such that instead of education, as Fairclough’s example, ideology-based literary production will be focused on. The following chart will help:

Chart 1



This scheme allows the research to articulate the relationships that holds between these three social phenomena. It is assumed that there is a top-down determination, i.e., the Social Formation determines the Social Institution which in turn determines the Social Event and Action. Following Fairclough's model, this research considers the Social Institution (literary production and knowledge delivery) to be characterized as follows:

- a) It facilitates access to literacy (reading) and constrains the Social Action in that it requires of it positive responses to its ideology.
- b) It is determined by the Social Formation (Post-colonial literature and the accompanying discourse) in that it replicates identical tenets inherent to the characteristics of the Algerian post-colonial discourse as shown in section II.2.A above.
- c) It is regarded as a speech and discourse community in that it shares relatively the same "structure of feelings", as suggested by Edward Said.
- d) It is an apparatus of verbal interaction in that it engages in dialogues with the readers through the literary artifacts it supplies the intellectual market with.

Because of the considerations (a) through (d), the analysis will be of a critical type, i.e., the principles of Critical Discourse Analysis will be applied.

A close scrutiny of the first 50 pages (representing one-third of the whole novel's pages) has revealed that the dominant voice of narration is mediated by the pronoun "we" and its derivatives. The total number of the pronoun "we" reaches 85; the possessive adjective "our" is repeated 84 times whereas the pronoun "us" counts 34, amounting to 203 recurrences of a linguistic sign that ascribes a single voice to one, supposedly coherent community. As asserted by Brian Richardson in an article he contributed in *Analyzing World Fiction* (2011), the "we" narration option, in post-colonial literary discourse, is very often indicative of the narrator speaking on behalf of a native community, i.e. a communal voice. This observation suggests that the *Honor's* narrator stands for the mouthpiece of the community he pretends to represent or re-present.

From a reader's standpoint, this research takes the addressee of *The Honor of the Tribe* for one collective subject [reader] as well, relatively sharing one common discourse community whose three tributaries (society, history, and aesthetics) combine to paint the Algerian's worldview that dictates what to say, or not to say, and how to say or not say it. The three-sided framework against which the analysis will be carried out seems to be adequate enough to relate structures of discourse with structures of society, i.e. the Algerian society. In *Ideological Discourse Analysis* (pp: 135/6), Teun A. van Dijk, quoting Fairclough, (1989, 1992), Kedar, (1987), Kramarae, Schulzand O Barr, (1984), Kress, (1985),and Ng and Bradac, (1993), writes: "Social properties or relations of, e.g., class,gender or ethnicity, are thus systematically associated with the structuralunits, levels, or strategies of talk and text embedded in their social,political and cultural contexts. The same is true for the relations betweensocial organizations, institutions, groups, roles, situations, power, orpolitical decision making, on the one hand, and discourse structures, onthe other hand".

It is hoped that this strategy will allow this research to examine what ideologies are associated with the position of the author/narrator while defending a given ideology or destroying another one by discourse. Given the descriptors relative to post-colonial discourse and authors supplied from section II.1.A down to II.2.D, the analysis will aim at bringing to light what power relation holds between the Algerian society (taken as a collective reader) and the socially, intellectually powerful position of the author/narrator. To reach this aim, some political, social, and cultural characteristics pertaining to the supposed (imagined) Algerian collective reader seem to be necessary to display. The presentation of these characteristics does not pretend exhaustiveness for it will serve only to lay the background likely to inform of the reception stance of *The Honor of the Tribe* by the aforesaid Algerian collective reader. This angle of vision would not have been possibly envisaged had not been for the striking contrast between the ideological sphere of the Algerian society and the Western one, which this research embarks to unearth from within the discourse of the novel under examination. As a starting point, mastery of the French language by the Algerian people will be tackled during both the colonial and post-colonial periods. In his *la guerred'Algérie 1954-1962*, Hartmut Elsenhans (P:188) writes that in 1954,

only 6.3 % of the Muslim women and 15.3% of men possessed oral linguistic skills in French against a figure of 1.6 % of women and 5.9 % of men who could write this (or in this) language. This eye-opener is a telling evidence of how powerful was the social position of those among the indigenous who mastered French. It also lets one wonder about the status and development of this code under the language policy and planning that was undertaken in post-colonial Algeria. President Boumedienne, is reported in *Algeria... a country study*, by Helen Chapin Metz, (1994), that in the late 1960s, “decided upon complete arabization as a national goal and began the first steps to promote Arabic in the bureaucracy and in the schools. Arabization was introduced slowly in schools, starting with the primary schools and in social science and humanities subjects” (P: 89). By the mid-70s, Chapin Metz adds that Arabization reached “the primary schools, instruction was in literary Arabic; French was taught as a second language, beginning in the third year. On the secondary level, arabization was proceeding on a grade-by-grade basis. (P:90)

The more Arabic extended its presence, the narrower the French language sphere became. By the early 90s, Arabization became so expansive that no stream in Secondary School education used any more French as the language of instruction. The French language status swings, up to now, between second and foreign language. What is interesting to underline in this respect is the declining chart that could be drawn as concerns the level of mastery of French among the Algerians. Even in the regions of Tamazight-speaking population, Standard Arabic enjoys a strong foot-hold among primary, middle and secondary school pupils, thus a linguistic double-layer is created for pan-Algerian communication: Standard Arabic and its vernacular varieties. This is an effect of the state-monitored language policy and planning that reinforced still more discrete outlines of a linguistic community that embraces, if not all, at least most of the Algerians. This linguistic community was to be strengthened during the 70s when the Ministry of Justice arabized wholesale its services, thus involving Arabic to mediate between the people and the legal implications of their social roles in society. Moreover, the media managed to spread a linguistic and discourse ambiance that linguistically and discursively tied still better the Algerians in matters dealing with sport, politics, economy, culture, administration, education...etc.

As a consequence, this linguistic, or speech community, came to be institutionally reinforced through the inter-group and interpersonal interactions, creating in the process “common ways of viewing the world” (Kramsch, P: 6). This is to highlight the effect of language on culture, which basically feeds on Arabo-Amazigh and Islamic stock; the Mediterrean cultural tributary is nonetheless worthy of notice, but its effect is comparatively less influential. The big cultural image of Algeria, then, appears to be made up of:

- a) A linguistic double-layer
- b) An Arabo-Amazigh stock
- c) Islamic heritage
- d) A common society as site for the interaction of (a), (b), and (c) above.

Needless to say that the interaction between (a), (b), and (c) stretches over the long history of Algeria and the effects of which have certainly been the main agents that shaped up the Algerian society. It would therefore be imperialistic to engage in any critique addressed to the Algerian society’s ills without calling in the external agents that are historically determined. Equally important, failing to consider the internal, fundamental, essential characteristics of societies would lead any critique to devise an evaluation grid that contains criteria that refer to universal or regional models of societies. This is true cultural imperialism, as opposed to cultural relativism.

The analysis that will follow will be centered on the areas containing Western ideological references. It will explore how the ideologemes⁷ contrast or cohere with the three main fields of the collective reader, assumed to be the Algerian people. These three main fields are:

- a) Society
- b) History
- c) Metaphor

⁷Graham Allen in “Intertextuality” (2000) asserts that ‘ Kristeva employs the term in the context of her work on Bakhtin and relates it to the manner in which texts do not simply reflect but contain elements of society’s ideological structures and struggles. (P:221)

III.1. B.2) Society

From page 51 on, three characters emerge, playing roles that depict Zitouna society in materialist and Machiavellian terms. Slimane, coming of age to deserve a wife, is drawn in the vortex of conflicting economic interests that involve his care-giver, grandfather, and the imam. The former having previously agreed to hire his grandson to tend the latter's land and cattle, came to reconsider asking the imam to raise his grandson's wage. The request was refused, which was reason enough for Aissa's father to terminate the contract. Slimane turned to work for his grandfather, and his ardor started to show clear signs of a dangerous competition awaiting the imam's business. Upon debating his marriage project, the djemaa members, presented by the narrator as being under the influence of the imam, enthusiastically encouraged the idea. The imam jubilated for he thought that marriage would reduce Sliman's power at work, thus eliminating the threat. Aissa's father, however, decided against the imam's hidden will, fearing the prospects of being economically outpaced in his turn.

“His grandfather, who realized how much his new prosperity owed to Slimane's formidable activity, held his tongue” (P: 52) is a way to read in the mind of the grandfather the wanton desire to exploit his grandson, sweeping away any human or kinship bonds linking both. He *“held his tongue”* from uttering any consent. The imam, an institutionalized person, was moved as well by economic considerations, while his seemingly disinterested enthusiasm for Slimane's marriage appeared as an act in accordance with his primary task. This depiction transposes a materialistic conception underlying the Marxist views as concerns the economic motives being behind all human activities. The Grand Narratives of Marxism stresses the *homo economicus* aspects that overshadow all other human facets.

“After some resistance, he [i.e. the grandfather] finally gave in to the advice of the djemaa, which was influenced by the imam, who had hit on this tactic for eliminating his competitor” (P: 52) articulates the clash between the intention of the imam and the reason that led the grandfather to accept the djemaa proposal. The grandfather unexpectedly suggested his own daughter, Meriem, as a compromise. The idea to marry one's aunt—contrary to the expected reaction in a Muslim tribe—did not cause much indignation among the djemaa members. The response was just enough to

remind the grandfather of the incorrect union between an aunt and her nephew. The grandfather was, however, put in the position of a mean Machiavellian who can run over the sharpest sense of honor in order to reach his goal. Again, Meriem's reaction consisted only in weighing her chances of success with Slimane against the sad fate of her elder sister who had previously married a man, as burly as Slimane.

Seen through this angle, Zitouna population is no more than a collection of individuals whose social network of relations is desperately in need of a moral code, for their interactions are basically motivated by economic interests. They even show visible evidence of being inspired by the philosophy of Consequentialism where only the selfish and positive consequences of actions count. Marxism, Materialism, Machiavellian tendencies, and Consequentialism all converge to imprint on the reader an image of an inborn instinct, a wolf-like habit that move the Zitouna population. This ideologeme is reinforced in page 79 where the narrator, speaking for his tribe, said "*From our hot-blooded ancestors, we have inherited a love of challenge and prompt actions. We kill for a word [.....]. Deprived of enemies, we had become trigger-happy toward one another*". This is to emphasize the visceral habit of aggressiveness, violence, lawlessness, and unfounded bellicose tendencies that the Zitouna inhabitants were born with. It is interesting to recall the surprisingly corresponding stereotypes contained in the colonial discourse (section I.3), which stresses the supposedly chaotic social state that Algeria had been in before the "civilizing mission" began.

What is equally important to underline is the absence of any hint as to the causes that led to the miserable state of Zitouna society save for the imam's mischievousness. This latter is ubiquitously acting on the destiny of the village, mainly focusing on Slimane. On page 49, the reader is informed that "*when Slimane turned five, the imam refused to admit him to the Koran school*" because, addressing the grandfather, he said, "*the union between Hassan and your daughter never received the fatiha*". Again, in page 50, Slimane, "*on the day of Aid, borrowed a burnouse from his uncle and attended the morning prayer at the same time as we did*" but "*when he arrived, the imam pushed him back with a gesture, [saying], 'you cannot enter these premises*". Still more, page 51, "*Slimane would rise at the crack of dawn, with the*

first cry of the muezzin. After performing his religious duties outside the mosque, he...". Slimane is said to allow himself *"to rest only on religious holidays, less out of piety than to avoid incurring the imam's anathema".* The focus of the imam on Slimane seems to be a key novelistic phase in order to lay the ground for the economy-based, conflicting scene presented above, which displays the signs of a natural characteristic inherent to the nature of the imam's hegemonic discourse and the materialist, consequentialist, and Machiavellian disposition of the population.

This novelistic strategy seems to shift the critical spotlight from the colonial order to the imam's roles. Even if it is admitted that the depiction of the Zitouna society reflects reality, the reader's thirst, to know how French colonial order was involved, is left unsatisfied. In this sequence, the French colonial practice on the population of Zitouna seems to fit the category of the 'unspoken of' topics. Likewise, the narrator presents the reader with a French colonist, (p: 76/7), known by the name of Martial, who bought the property of another colonist, and set out an ingenious economic project. He *"packed his mule down with a huge number of rifles and wolf traps, then struck off toward the woods, where he spent several weeks. When he returned, his mule was loaded with furs, and Martial greeted every passing farmer with a malicious laugh"* because he knew that *"indeed this strange commerce proved fruitful"* and *"Martial soon prospered"* for he found in the neighboring village of Sidi Bounmeur a rewarding market. This economic success is narrated without stating the privileged situation of Martial as a European colonist, compared to the downtrodden Zitouna population.

Put side by side, the Zitouna society, in its endeavor toward material gains, and Martial's economic project seem to display two contrasting social models. Zitouna is depicted as being composed of wolf-like individuals, whereas Martial, the civilized, the industrious, the inventive, all too legally purchased a property from another European, with no malicious intention to cheat or to overpower him. What is missing in this contrast is the historical, political, and ideological contextualization of both sides. Here again, the narrator decontextualizes Martial, subtracting him from the overarching colonial order, that the policy of which was applied at the expense of the Algerians, and overwhelmingly in favor of the European colonists. Given this, the

reader would be led to conclude on the intrinsic superiority of the European over the Algerian. This conclusion is justified by the omission of the workings of the colonial context. This absence is a makeshift of what looks like a background knowledge (BGK), or a vaguely shared knowledge that upon which interpretation of the text is made.

Norman Fairclough, (2010), distinguishes between Discourse Analysis, (DA), and Critical Discourse Analysis, (CDA), in that the former assumes that (1) orderliness and coherence of discourse “depends upon taken-for-granted ‘background knowledge’ (BGK) and (2) BGK subsumes ‘naturalized’ ideological representations, i.e., ideological representations which come to be seen as non-ideological ‘common sense’” (P: 31). Critical Discourse Analysis, on the other hand, fundamentally adopts critical goals that “aim to elucidate such naturalization, and more generally make clear social determinations and affects of discourse which are characteristically opaque to participants” (Idem). It is this very opacity around the affects of discourse which seems to redirect the reader’s attention toward the imam’s mischievousness, the intrinsic barbarism, backwardness of Zinouna’s inhabitants and their outdated beliefs, leaving aside the colonial condition that led to the ills that the narrator denigrates. The narrator in *The Honor* assumes the following:

- Zitouna’s djemaa being under the direct influence of the imam, the social organization of the village (tribe) is necessarily the reflection of the imam’s ideology.
- The imam’s ideology being grounded on materialist and Machiavellian motives, the social behavior of the population is fundamentally interested, thus a result of the conflicting tendencies of individuals and groups.
- This conflicting social make-up leads everyone to adopt a consequentialist stance, even at the expense of morality.

These assumptions cast on the text of *The Honor of the Tribe* a coherence of discourse where a cause-effect relationship is established, facilitating a smooth reading. The consequences of the assumptions, therefore, become naturalized, normalized, before they are made into BGK which will, later on, serve as support for

the discourse of the coming sequences of the text. Such consequences, as Martial being industrious and inventive in comparison to the negativity cast on the Zitouna society, are built on the erasure of the colonial order effects on both Martial and the indigenous. This erasure leads the reader to assume an intrinsic positivity in Martial, and a visceral negativity in the society of Zitouna. This is a colonial stereotypical ideology that was repeatedly stressed during the colonial period, and which sections I.1.C and I.1.D above have explored.

The Zitouna society, in page 33, is presented as a cluster of people living around a Saint whose death turned the whole community into a state of anomy:

The death of their spiritual guide plunged our forebears in great spiritual distress. They felt orphaned, helpless, at the mercy of the misfortunes of the world. Dreadful was their sense of loneliness. The women's sorrow bordered on hysteria, [...] the most fatalistic people drifted into an indolent stupor that robbed them of their love of life. Those who detested the idea of bowing to the tutelage of the infidels suggested that they continue their march and place themselves under the protection of the nearest Moslem sultan".

This passage points to the profound influence of the spiritual guide on the early settlers of Zitouna. The narrator refers to this guide as *his* forebears' guide, [*The death of their spiritual guide*] swapping the dominant 'our' for 'their', in order to signal an ideological displacement with regard to the forebears.

Attachment of the early population to the land is very loose, because it was suggested that the community "continue their march" right after the death of the spiritual guide. Continuing the march presupposes the tribe being on the move, with no permanent place to settle in and develop a sense of belonging that underpins modern nationalism. The feeling of belonging to a geographical milieu is dependent on the presence of a Moslem sultan under the authority of whom the tribe would feel safe. These assumptions prepare the reader to re-appropriate the colonial ideology describing the nationalist movements as being off-shoots of Middle-eastern ideologies, imported into Algeria for disrupting aims. Colonial France always considered the Algerian community as an a-historical society for it was made up of unsettled tribes

that came in through the waves of migration and the incessant conquests swarming the land. Society requirements were missing because there was no fixed settlement. The *Moslem sultan*, under whose authority safety was sought, refers to the notion of loyalty. In this sequence, it is stressed that loyalty is to the notion of the large Umma, at the exclusion of any belonging to the land as recipient to nationalism. “*Immense are the lands of Islam, and their sultans are still powerful. We will find another happy valley where clove and jasmine blossom*” (P: 34).

This early community of Zitouna inhabitants seems to be structurally monolithic because as much as it was guided by the deceased Saint so it remained until the imam took the guiding role. A community under the guidance of a Saint then an imam can never succeed to positively interact with its surroundings. Evidence for the soundness of this assertion is illustrated by the coming back of those among the Zitouna inhabitants who had previously emigrated to the cities of the plains (P: 87/8). They were turned back to their village by the new post-colonial authorities. It was Omar El Mabrouk, then a prefect of Zitouna, who announced their arrival. Their homecoming brought along sad stories of their inability to adapt with the new places they were intent on settling in. The reason seems to be much more the social structure of their village than an unjust decision of the authorities. This image of Zitouna being monolithic was to be disrupted by the post-colonial era when Omar El Mabrouk reappeared with his project. School was the first innovation to challenge the imam’s authority, the sole braking device of Zitouna’s development.

Zitouna, or the tribe, is metonymic of the Algerian society that *The Honor’s* narrator sees as structurally designed along the lines of superstition, unbridled quest for material gains, internal conflicts, ancestral fatalism, Machiavellian tendencies, lack of agentive roles, promiscuous sexual behavior, ungrounded fits of violence and aggressiveness. These are the traits of the Algerian society as portrayed in the Zitouna village. They correspond to the stereotypical ideologies that French colonialism produced in order to justify the implementation of its “civilizing mission”. Many scholars were nurtured amid this ideological framework and managed to produce a host of works that were funneled into the colonial State Ideological Apparatus that sustain the colonial enterprise. Post-colonial literature, torn between justifiably

resisting the ruling power and displacement with regard to society at large, seems to have fallen prey to the reproduction of near-to-identical colonialist stereotypes.

III.1.B.3)History

History awareness among the Zitouna population is determined by the very first lines of the novel. Before starting the story, the narrator adopts a style reminiscent of religious discourse in mosques. “*But I can’t begin this story without evoking the name of the Almighty, the All-knowing, the Creator of all creatures, the Ruler of all events, and the Master of all destinies. He has set down everything in the Great Book of the World*”. (P: 9) Because of the presence of *the Ruler of all events, and the Master of all destinies who has set down everything in the Great Book of the World*, limits are set as to the version of story/ history/History that the narrator is about to deliver . The Lawgiver (P: 53), a variant of the signifier God, is the overarching power that determines History, leaving no room for human agency, incidentally hinting at an intertextual relation with Protestant Predestination.

This literary sign, Lawgiver, is interchangeable with Allah or God, thus three entities are supplied to accompany Zitouna all through its History. Being under the confessional might of these three signs, the Zitouna population perceives History from a fatalistic angle, and yields to the crushing effects of History. Mansour Benchehida, in *Insaniyat* (PP: 85/101), writes that in *the Honor*, “History is made up of elements external to the inhabitants of Zitouna”, adding that their “collective historical memory is articulated not around what they have achieved, but around what they have undergone”. This remark is justifiably grounded on the structural hollowness of the Zitouna society; the social structure being as it is presented in the previous section, it is too natural that Zitouna lacks a social, cohesive body able to be master of its destiny. The hollowness of the social structure in Zitouna is repeatedly mentioned throughout the novel. A summing-up of the reason that led to this hollowness could be:

- 1) The existential determination of the Lawgiver.
- 2) The historical determination of the Saint whose last pre-death speech resonates posthumously.

- 3) The social determination of the imam whose influence on the djemaa represents the organizing apparatus of Zitouna.

These three determinations have stripped Zitouna of all agency, preventing it to become master of its destiny, thus falling prey to whatever historical effects befall it. The negative effects of the History on Zitouna are only derivatives of the combinations of these three determinations. All through the story, the narrator calls in History in order to:

- a) Foreground the tribe's (or Zitoun's) clinging to its tradition at the expense of knowledge, science, and technology.
- b) Show the lack of boldness to dust off the traditional culture stock and how it leads to the emergence of the silly dream to reach someday the lost valley of tulips. (The Islamic civilization when it was at its zenith).
- c) Highlight how false consciousness is often veiled in the notion of honor, thus eliminating all readiness to accept change. This very change is perceived by Zitouna as morally depraving.

The story plot turns (a), (b), and (c) resilient characteristics as long as (1), (2), and (3) above still exert their power. Zitouna's history is depicted as being riddled with crippling events that run against the movement of History, and which originate from (1), (2), and (3), and so embodied by the 'living executive representative': the djemaa as a social organizing system under the influence of the imam. Below are supplied supporting quotations that illustrate the working of (1), (2), and (3) as they are given shape to by (a), (b), and (c). They also illustrate how Zitouna has no decision as concerns its destiny or history.

- a) "*Fully aware that the greatest dangers surged from our midst*" (p: 30). These dangers might be partially ascribed to the mountebank (suspected to be Jewish), whose bear defeated Slimane in front of his children's frightened eyes, and caused him to die later on. Before leaving, he announced a terrible omen: "*You ought to know that your troubles have now begun. The son saw his father rolling in the dust, and none of you dared to come to his aid. He will never forget*". (P: 66) This scene attests to the fact that Zitouna history is determined

by external factors. Omar El Mabrouk is the element that made, from within, the mountebank's external omen come true.

- b) Internal conflicts are not due to obvious social class conflicts. The motives are ingrained in the inborn tendencies to exercise violence in order to satisfy the need to have permanent enemies. This is expressed by “*deprived of enemies, we had become trigger-happy toward one another*”. (P: 79)

Again, the Zitouna population bears the fall-out of History for they fail to contribute in its making. The reason lies in:

“*They agreed to close those profane tomes and lock them away in arcane and inaccessible places. Rejecting the quest and torments of inquiry, they lived in the comfort of the certitudes of their faith*”
(P: 15).

This refers to illiteracy being the main reason leading to historical death. It should also be underlined, however, that (1) religion-based certitudes, (2) lack of critical thinking, and (3) absence of intellectual interest are the core causes of this lethargy.

It seems that the narrator agrees with Malek Bennabi on points (a), (b), and (c) for they refer to the social and political inner ailments that very often lead any nation to “fall out of History” and become open to foreign intervention, losing any will over its destiny. This is what Bennabi terms in French ‘la colonisabilité’: a state at which a declining society becomes so weak that colonialism settles in very easily. Bennabi blames the colonized for this state of weakness because he contends that this latter prepares for his decline by losing track of some conditions contained in his *Les conditions de la Renaissance*. Points (a), (b), and (c) could roughly correspond to Bennabi's (1) Post-Almohadian Man's ailments, (2) Dead Ideas, and (3) Lethal Ideas. However, Bennabi and *the Honor*'s narrator part ways when it comes to other factors, such as (c) below.

- c) As a consequence to (1), (2), and (3) in (c) above, Mansour Benchehida contends that Zitouna, being under the might of the Lawgiver, professes a ‘religion of right’ where “everything was provided for and therefore was object of a divine revelation, which means that this ‘religion of right’ is à priori infallible. This suggests the uselessness of reasoning about events. It underpins

a determined space over which time has no power”. Zitouna, then, is fatalistic in its view of History, does not see the necessity to engage in creating or influencing it, and is open to foreign intervention for its historical existence. All this is due to its inability to call into question the precepts of this à priori infallible ‘religion of right’. The right to reason about events outside the frame of religion is, then, the way to upgrade society and transform it into a historical one.

In a more concrete image, Zitouna’s history is shown as being made by outsiders on two levels:

a) **The global level.**

This level presents Zitouna as part and parcel of the Islamic nation. Its history mingles with that of the entire Muslim world, where explanation of Zitouna’s failures is supplied against the wider historical background of all Muslims. In page 15, the ubiquitous narrator lengthily describes the journey on boat that took Georgeau to fight for France during the First World War. Georgeau, one of the inhabitants of Zitouna, is recipient of the comment made while comparing the Muslims’ forebears to their progeny. The former are said to be “*foolhardy enough to venture out into the most perilous seas*”. However, their descendants (Georgeau included) “*realize that it was useless roaming the world in order to explore the hidden and implacable laws governing them. That arrogant craving for knowledge competed heretically with divine omniscience*”. Consequently, their progeny “*now, hundreds of years later, [...] found themselves in boots and helmets, sailing across those forgotten seas, being led against their will toward a thoroughly unknown destiny*”. It is then the colonial condition that took the progeny *toward a thoroughly unknown destiny*, thus making of them elements of a global history (colonial and imperial) that contains and shapes Zitouna’s history as well.

b) **The Local Level**

Five foreign agents were lined up by the plot to constitute the pre and the post-independence history of Zitouna. One agent, Hassan El Mabrouk, has his action limited to the pre-independence period; his grandson, Omar El Mabrouk, has his

contribution cover both periods. Mohamed, the post-colonial mayor of Zitouna, the ‘civilized population’ who were displaced from Algiers to live in the newly built apartments, and the foreign company in charge of the housing project have their intervention temporally located in the post-colonial history of Zitouna.

Hassan El Mabrouk, as is reported in the story, forced a woman for marriage, against her parents’ will and chose to live away. After his wife’s death, he is reported to have joined the Ben Hadjar tribe to re-start a life of a highway bandit. Zitouna wouldn’t hear of him anymore until independence when news spread about him becoming an active member of the FLN freedom fighters. He is also reported to have killed the French army lieutenant who exploited Ourida sexually while she was in the military barracks. The execution of the French army lieutenant is an act of heroism since it took revenge on a soldier who had sullied the honor of all Zitouna through the act of rape on Ourida. Hassan El Mabrouk, an outlawed erstwhile Zitouna member, now is foreigner for he married a woman from Ben Hadjar and never intended to settle in Zitouna again. Had not been for him, Ourida’s honor would not be defended, not even by her grandfather, or Aissa, her uncle.

Omar El Mabrouk’s post-colonial come-back revealed a different person. He looked well-off, in contrast with the disruptive, hotheaded, mischievous brat that he had been in his youth. Now, he was an officially appointed prefect, in charge of restructuring the Zitouna society, restarting a new history for this remote place. The housing project was prepared outside Zitouna, heedless of any psycho-social considerations relative to the population, let alone involving them in its application. Upon Independence, Zitouna population was not even aware of the turn that History had taken; the post-colonial era was, then, not too much different. As much as alien to their history during the colonial period, so they remained after it. Omark El Mabrouk insulted and despised them as much as the French military authorities had done before, a comparison that tells too much about how the pre- and post-independence dominance stripped the population of any collective memory likely to remind them of their remote ancestors’ revolt against debasing insults. He most eloquently insulted them on page 133, saying “*You sons of whores! I’ll screw every last one of you in broad daylight*

and then go to your virgins and your wives. You're going to learn that as of now there is one person of authority in this place and only one: me".

Mohamed, the post-colonial mayor of Zitouna, is widely made known to the reader through the plea the imam addressed him to intercede for Zitouna to stop the devastating effect of the foreign company in charge of a building project (P:101). He was reminded of his forebears having been rejected by all yet admitted within Zitouna in spite of their ill-fame. The imam's speech revealed that Mohamed was foreigner to Zitouna, yet he was the leading official representative of the Community. This is to say that Zitouna's post-colonial history is, again, made by an outsider. His status as foreigner vested with making Zitouna's history is stressed by his being appointed mayor by doctoring the elections under the supervision of still another foreigner, Omar El Mabrouk who presides over the destiny of Zitouna from a geographically remote place, Algiers. This exteriority of the agents holding the reins of Zitouna reinforces still more the idea of this tribe's alienation with regard to its history.

The 'civilized population' arrival was programmed by the authorities; it signals again the passivity of the local population even after Independence was regained. This population will shape new contours to Zitouna, introducing new lifestyles, new social practices, hence, a new contemporary history will be written where no room was left for Zintouna population's agency: passive they were, and passive they will remain. The last agent imposing foreign agency on Zitouna is represented by the foreign company which was in charge of materially pave the way for Zitouna's transformation.

III.1.B.4)Metaphor

Mansour Benchehida (Revue du CRASC, N°9,1999, PP: 85/101) suggests that *The Honor* overall conception of the population forming Zitouna's society amounts to three spheres:

- 1) The herd, which stands for the populace.
- 2) The 'civilized', or the 'évolués', in charge of executing the orders of the masters.
- 3) The arrogant masters who issue the laws and decrees.

They constitute a closed area where communication is marked by the dominance of a one-way doxa in front of which there is no critical paradoxa (Roland Barthes, in *Intertextuality* by Graham Allen, 2011). This closure pits the three spheres against each other, leading each to draw on culturally/ideologically specific referential sources to exercise its social roles. These specific sources in turn refer to the mythical past, for the populace, and the central political governing power, for the masters and the ‘civilized’. The linguistic and social interaction between these three references displays a welter of metaphors that the narrator puts in the mouth of the protagonists or uses as descriptive devices. The dogmatic nature of their respective references operates a break between the three spheres, thus creating an internal confrontation that feeds on the conflicting social relations, leaving aside adaptive social behaviors.

The *Honor*’s narrative abounds in metaphors that are of three types:

- 1) Those that are directly taken from popular daily speech.
- 2) Those that transpose religious heritage
- 3) Those produced by the imagery of the protagonists and/or narrator.

1) The first type:

This type contains a variety of metaphors that are closely linked to the affective life of the Zitouna population, such as notions of pride, honor, or kinship. The notion of honor is metaphorically expressed by means of the nose⁸, an organ that culturally strikes deep roots in the Arabo-Islamic heritage. It needs to be noticed, however, that the metaphor of nose/honor in itself cannot reveal its ideological underpinning unless it is viewed within its context of use. Its appearance gradually escalates into ideological significance from page 15, 20, up to 156. In page 15, there is a passage that describes how Georgeau was forcibly enrolled in the French army to fight during the First World War. The journey on boat turned Georgeau sad at the state of captivity he was driven into. Georgeau’s experience serves as support for a historical overview—streaming the events that paint the declining chart of the Muslims—which ironically

⁸The English version avoids using this image, turning ‘en dépit du nez de nos sages’ into ‘in defiance of our sages’ (Fr.version,p: 26; Eng.version,p:20); ‘en dépit de leur nez’ (p :17) is rendered ‘against their will’ (p :15)

laments them to have become “*wise enough to realize that it was useless roaming the world in order to discover its unknown lands*”; that they considered the “*craving for knowledge*” was arrogant and “*competed heretically with divine omniscience*”; that they “*lived in the comfort of the certitudes of their faith*”. These historical failures cumulatively led the “*sons [to find] themselves in boots and helmets [...] against their will*”, i.e. their honor/nose. The unsaid discourse in this passage is the equation being contrived between the “will/nose” and life “*in the comfort of the certitudes of their faith*”. Had not been for the stubborn, unwise determination to cling to the faith, the honor of the Muslims would have been saved and Georgeau would not have found himself “*in boots and helmets*”.

Rendering religion the sole cause of decline is a tropism borne out of the Western historical experience. Its justification rests on real historical facts and was still more reinforced after the emergence of atheist movements, which later on spawned materialist trends that sealed once and for all the divorce between the Western intellect and religion. The *Honor*'s narrator transposes this Western historical experience into a totally different context. In so doing, the narrator selects the nose metaphor to undermine the very same element that underlies it: religion. A metaphor is a mental construct that summarizes a given life experience of a given people; it is so ingrained in culture that it passes for an assumption upon which a large part of social behavior is built. The *Honor*'s narrator, then, attempts to revisit the honor of Zitouna through deconstructing its assumptions, in nearly similar ways as did Western modernists with regard to their spiritual heritage.

The second instance in which the nose metaphor is used is in page 20 where ‘*en dépit de leur nez*’ [in spite of their nose] is substituted for “*in defiance of their will*”. Here, another ideology creeps up to sustain the already established belief that the dogmatic creed of Zitouni is self-sufficient and does not believe in politics as a competing framework to religion in the management of society. This is evidenced in the sequence where Mohamed, the future mayor of Zitouna, is reported to have engaged in political activism “*in defiance of their will*”, i.e. the djemaa members’ will. This will/nose that is challenged denotes an extra indication of Zitouna’s resolution to protect a false notion of honor. The narrator stresses it as a source of the population’s

lagging behind, unable to inscribe its destiny in History. This passive predisposition, again, comes to be added to the ideology imbedded in the previous metaphor: the defense of an honor that is source of backwardness.

The third use of the nose/will/ metaphor comes in page 156. Georgeau, becoming comparatively well-off following the arrival of the ‘civilized’ population into the expanding village of Zitouna, wanted “*to marry a virgin of less than twenty*” (P: 155). The villagers were scandalized and even the imam refused to sanctify this union by withholding to recite the Fatiha. Georgeau retorted, saying “*I don’t need your blessing. I’ll go to town hall and have a civil ceremony*” (P: 156). Thus, the “*wedding took place in defiance of the villagers*” (P: 156). This move, then, decidedly defied the villagers’ nose/will/honor, laying bare the crippling philosophy of Zitouna as opposed to the explosive energy of Georgeau, who previously had announced “*I can assure you I have never suffered from any ailment. Over in France, I fornicated more furiously than a rutting buck. I still feel I’m in the prime of life and capable of having offspring*” (155). The intense opposition between Georgeau’s life-loving tendency and Zitouna’s lack of interest in life is still more apparent when one of the djemaa members told the former that “*time has passed, and today you should think only of ensuring your sojourn in the afterlife*” (P: 155), closing any hope of enjoying the bounties of life or trying to regenerate it.

Georgeau, because of the twenty years he had spent in France, has acquired a philosophy of hope in life, and a stubborn will to regenerate, whereas Zitouna is death-bound, recoiled around its fatalistic worldview. The notion of honor being only the tip of a religious ice-berg, it then needs to be challenged so as to let the individual break free, out of its prison into the openness of free-will, self-determination, and secularism that “*the town hall*” is site of. The tone is then set for a binary opposition between two worldviews: that of Georgeau, repeatedly depicted as inheriting a wealth of experience from his French stay, and Zitouna’s. This is one of the colonial ideological remnants that is brought into play by means of intertextuality. Julia Kristeva’s intertextuality and Edward Said’s notion of ‘structures of feeling’ may combine to explicate the interconnectedness holding between most of the *Honor*’s ideologies and those conveyed by the colonial biased one.

2) The second type:

In page 142, Prophet Muhammad is given the qualifier 'Apostle' and his teachings are made to supply discourse to the population of Zitouna as concerns women. According to the Apostle's teaching, women have "no piety", their "minds are more frequently impure than their vaginas", and are "unconcerned about the day of Resurrection". These three features are reason enough for the patriarchal society of Zitouna to act upon the Prophet's wisdom and "insist on keeping them within their natural roles: procreation and housekeeping". This depiction of women renders a mental representation that equates women with impurity, of both mind and vagina; this image refers to a famous word very often added to any description of women in Algeria: Hashak. This 'Hashak' is hard to translate into any language, but is deeply anchored in Standard Arabic and means 'far be it from you', employed within a context of use that is exclusively linked to topics where animals and dirty, filthy, loathsome, and disgusting things are being discussed. Rachid Mimouni made use of this metaphor, "Hashak", in *The Honor*, to express the same meaning above: "sauf votre respect", (French version, p: 88), is rendered in English by "if you pardon the expression", (p: 73).

Reproducing crude popular metaphors falls under requirements of realist literature, and adds a flavor that expresses the 'subaltern voice'. It could also render the narrative polyphonic, thus allowing the 'unspoken, the unsaid, and the unwritten' to access public expression. However, attributing the origin of the metaphorical Master Word 'Hashak', with its semantic associations, to Prophet Muhammad's teachings is reminiscent of Western ideologies, ranging from Dante's *Divine Comedy* up to the more recent orientalist's works, such as the French Maxim Rodinson's *Mahomet* (Seuil, 1961). The metaphor that associates dirt with women comes short of overcoming a contradiction that is represented, a little further on page 142, by the refusal of the Zitouna males to let their wives pray, lest they should arouse sexual appeal at the sight of the prostrating position. The spokesperson of Zitouna declares that although his tribe members "insist that [their] wives and daughters respect [their] religious rituals, [they] have never tried to impose [their] faith on them. [They] don't quite know what the image of a prostrate woman might suggest". Blending religious

rituals with sexual suggestion overshadows the filth that women are said to represent. This contradiction may reveal an exteriority position that the narrative takes to render religion-based metaphors. A position as exterior as were the colonial and Western attitudes towards the colony.

Page 147 contains a statement of Omar El Mabrouk who, by way of convincing the Zitouna population of the soundness of his projects, promised that he would “*lead [them] out of [their] darkness into the light*”. Light and darkness, in all three monotheist religions, [Judaism, Christianity, and Islam], hold human existence in a dichotomous tension where the first enjoys a positive value, whereas the second a negative one. Light refers to righteousness that leads to peace, prosperity, and blissful life; darkness is synonymous of error, ignorance, debauchery, poverty, and hard life. In the Zitouna/Algerian context, this metaphor stems from the Holy Book of the Muslims, the Qur’an, and sheds light on one of the sources of social cognition: religious discourse. Omar El Mabrouk, elsewhere feared and loathed, is here vested with the authority to use a religion-inspired metaphor in order to talk the population into consenting to his construction plans; his previous dirty language— [*You sons of whores! I’ll screw every last one of you in broad daylight and then go to your virgins and your wives (P: 133)*] — with the population steps back and passes into oblivion as if the population has not yet reached adulthood.

The use of this metaphor may connote one of two possible meanings:

- 1) Religion is as instrumental to exploiting people as any other ideology.
- 2) The Machiavellian attitude of the post-colonial state makes use of any tool to subdue the population

Whatever connotation it may convey, this metaphor and its use underlie the assumption that, owing to the ontologically immutable sources of Zitouna’s social cognition, successful political discourses move between the mosque and the ‘historical legitimacy’ that the post-colonial ruling class is said to exclusively possess. Yet, however Machiavellian it may be, the use of this metaphor succeeds in destroying the separating line between the ‘sacred’ and the ‘profane’, thus lumping both as alienating factors: Omar El Mabrouk is as mischievous as the imam. This state marks much of

Postmodernist literature where ambiguity seems to be an outstanding feature, after many of the modernist long established tenets were called into question. So, it seems, is the function ascribed to the use of this metaphor in the Algerian context.

3) The third type:

This type of metaphors covers three angles: (a) bad language where particularly sex is foregrounded, (b) translation of the Algerian popular representation of the world, (c) the Algerian ethos as opposed to what seems to the narrator as the norm.

(a) Bad language and/or sex.

Pages 16/17 contain a dialogue between Georgeau — after his return from his French experience as emigrant — and some Zitouna people. He recounts to his enthralled audience how in France water is easily attainable by merely turning a faucet and “*there’s a mysterious surge, and a furious spurts out, it’s more powerful than the pearly liquid of an adolescent penetrating his first woman*”. It’s worthy to notice here the use of ‘surge’, ‘furious’, ‘more powerful’ and ‘penetrating’ to describe the flow of water as opposed to the content of a comment made by one of the listeners: “*in our well, we’ve got singing mineral water, it’s more joyful than a virgin on her wedding day*” where ‘singing’, ‘joyful’, and ‘virgin’ mark a feminine coloring that contrasts with the masculine meaning ascribed to water flow in the first statement.

This exchange brings to the fore the binary opposition between ‘what is French, European, and Western’ and ‘what is not’, calling to memory the ‘furious’ and ‘powerful’ ‘penetration’ of the Westerner into the ‘joyful’ ‘female’ colony. Ascribing femaleness to the colony is one of the metaphors that have accompanied colonial discourse and ideology by way of reinforcing the immutable state of the powerful and the powerless, respectively attached to the colonizer and colonized. It also echoes the dichotomies that have nourished colonial discourse and which pertain to ‘reason’, ‘rigor’, and ‘power’ as signifiers of the signified colonizer; the colonized as a signified is referred to by means of ‘sentimental’, ‘interest in the colorful, and the fabulous’ even though ephemeral it is.

Upon his post-independence come-back, Omar El Mabrouk is irritated by the hot weather of Zitouna. He utters “*It’s hotter than a goat’s vagina*” (P: 67), revealing his moral disposition as concerns the relation he would entertain with the region and the population. Being known as a turbulent, disruptive brat in old days, Omar El Mabrouk’s morality as a whole may also be meant: the practice of sexual intercourse with animals is not to exclude when describing him. This observation may be grounded on the intertextual relation that this very expression holds with Rachid Mimouni’s *The Diverted River* where, in pages 39 and 40/2, human-animal sexual practices are given roomy space. This taboo-breaking metaphor is inserted here in order to shed light on what seems to the narrator/author as an actual, stubborn fact that the Algerians are accustomed to. It may be justified as far as realist literature is concerned, yet one would wonder whether this sexual practice has reached phenomenal dimensions as to deserve mention in literary works. The only explanation that seems plausible is that *The Diverted River’s* narrator/author obeys Western ideological demystification of taboos.

In a rally to gather unanimous adherence to his modernizing plan, Omar El Mabrouk(P: 96) enumerates to the populace the bounties that he would provide, saying “*A hundred varieties of cheese, those with the firm consistence of the breast of a barely nubile virgin, those with the softness of desired lips*”. Associating cheese (food) to sex-exciting female parts denotes a fundamental hunger that strikes the Zitouna/Algerian stomach and genitalia alike. It, however, highlights more the sexual hunger for, in Omar El Mabrouk’s metaphor, it serves as a lead to introduce an as yet unknown item, i.e. cheese. This lead is so strong that the population is caught between a propelling sexual desire and a dragging force of the new food. This metaphor underlines sexual obsession that is supposedly due to the social and dogmatic inhibitions of sexual drives. One of the cures to this sexual frustration is unbridled libertinism, where individuals will freely decide to do whatever they want with their bodies. This is one of the cornerstones of secularism that *The Honor of the Tribe* conveys.

In page 150, Omar El Mabrouk again, promises to “*recruit an imam trained at the finest universities, remunerated appropriately, and his quicksilver rhetoric will*

fascinate you more than the breasts of the daughter of Rabah”. Here again is blended religious rhetoric with sex appealing images. The metaphor of religious rhetoric being more fascinating than the breasts of a girl fits the same pattern as that of the cheese/food, seen above. However, if the cheese/food metaphor’s aim is to gain the population’s full acceptance of Omar El Mabrouk’s developing projects, the imam’s rhetoric/ breasts of the girl one is apparently meant to desecrate the religious function of the imam/mosque, thus divesting both of any social agency likely to compete with the prefect’s power. This intention is strangely reminiscent of the French colonial practice in its effort to domesticate the religious institutions as it sensed their danger shortly after the invasion. The *Honor of the Tribe* in this instance seems either to point to the unchanging state of the imam/mosque before and after independence, or to actually strip the institution of any serious role in post-colonial nation building.

(b) Translation of the Algerian popular representation of the world.

By translation, this research means the way the author renders in French the popular language turns that make the world intelligible. Through these turns is unveiled the manner in which the populace views, analyzes, and interprets the world. The world meant here is, however, split into two types:

- 1) The outside world (European, mainly) with which they come in contact, the technological novelties that Georgeaud introduced into Zitouna, or via the promising speeches that Omar El Mabrouk ceaselessly charged with references to the modern Western artifacts.
- 2) The world that Zitouna populace was born into, with its lived experience, aesthetics, hardships, culture, history...etc

The outside world is made known to the populace upon Georgeaud’s home-coming from France. He brings a collection of miscellaneous objects that arouses the curiosity and a baby-like surprise of the populace. In page 16, the narrator extensively describes what Georgeaud brought, starting with a ‘camera’, a ‘wireless radio’, and, apparently, a ‘portable electric lamp’. He words his description thus: “*An apparatus that congealed images on paper—in the teeth of the Prophet’s beard—copper wires that captured distant voices which all of us hear, a lamp that shone without a*

flame".(*The Honor of the Tribe*, P:16/17) After Georgeaud's commercial success, he is said to have "*purchased an apparatus for making the sugar snow*" (P: 154), meaning ice-cream machine; television-set is named "*the apparatuses that make you laugh and cry*" (P:161), and diabetes is renamed "*sugar disease*" (149). Omar El Mabrouk's promises to the populace include building villas that would be equipped with "*those apparatuses that blow cold in summer and hot [heat] in winter*" (P: 95), meaning 'air conditioners'.

These examples crudely picture the state of backwardness that the Zitouna population was in before and well after Independence. A state that not only tells too much about the yawning gap that separates Zitouna from modernity but also informs about the child-like reaction of the population when brought in touch with modernity's gadgets. The narrator, as a spokesperson of Zitouna, seems to feel responsible to faithfully render the exact formulation of his community's speech. However, this responsibility does not look like being consistently observed for, elsewhere, there are instances where the linguistic formulation that expresses the population speech is finely elaborated even on topics outside the Zitouna's environmental cognition reach. Such instances could be gleaned through pages 57/58/63, 62/3, 65, and 105 where new technological novelties are presented to Zitouna population yet no naïve metaphors nor child-like reaction is noticed.

Pages 62/3 show how the mountebank shows "a violin" and announces that he would take "a photo" (P: 65) of whoever succeeds to beat his bear. Both "violin" and the act of "taking a photo" are intelligible to the population and need no metaphorical representation. Again, in pages 57/8 and 63 the mountebank, in the course of his life story narration, tells the population of far removed places and events without noticing the least sign of gapping mouths due to astonishment. Last, but not least, in page 105 the narrator says "*the invaders had stored their ravaging cannon, their obstinate tanks, and their invincible planes in their overseas depots*", using the word "*planes*" to mean "war aircrafts", instead of a possible naïve popular metaphor such as "roaring big birds", or "iron-made eagles". In these instances, the population is made to react in normal ways to the technological novelties whereas in the case of the French-made

gadgets that Georgeaud brought, the population's reaction is pictured in the manner already seen.

It is all too surprising to notice how the narrator maintains a master-pupil relation between France and the Zitouna population through the awe-inspiring effect of the French products and the population reaction. Coining metaphors to name the French gadgets could also be interpreted as a deep-rooted desire to exclusively appropriate everything French. It could, however, be understood as a way to linguistically mark a resistance with regard to the norms established by the center, i.e. French literary norm, as is the case with some post-colonial writers in the ex-British colonies, like S. Rushdie, H. Bhabha, F. Pessoa, V.S. Naipaul or H. Biancotti, seen earlier in section II.I.5. This possibility seems to be underrated because in page 119 (French version), Rachid Mimouni uses a construction [**sont-ce** eux qui en souffrent? translated in "Are they the ones who are suffering?", page 98 in the English version] that the French grammar reference Grevisse hardly tolerates for the "sont-ce" pattern belongs to old French. This demonstrative-copula inversion in French is a remnant of school grammar taught during the colonial period in Algeria. Rachid Mimouni seems to fall under 'linguistic hypercorrection syndrome' that post-colonial subjects are said to present.

As for the metaphors that reflect the inner world in which the Zitouna population was born, four are spotted in pages 79, 81, 87, and 103 and selected as representative samples. Two of which are related to the human face while the other two reflect religious concerns. In page 79, the narrator, describing Ourida, sister of Omar El Babrouk, says that "*she was blonder than a head of grain on the day of its harvest, and her face shone like the moon at its full*". The "*head of grain*" refers to 'fair complexion' and draws on 'nature' as source of inspiration while "*the moon at its full*" refers to 'brightness' and, likewise, relies on 'nature' for imaginative creation. Brought close to the metaphors describing the 'camera', the 'wireless radio', and the 'portable electric lamp' seen earlier, a common element seems to link them all in that they draw on a same entity: nature. The following table may help:

Table 7

Tenor	Zitouna metaphorical expressions	Cultural background/reference
Camera	<i>congealed images on paper</i>	paper, image
Wireless radio	<i>distant voices are captured</i>	Voice= nature
Portable electric lamp	<i>lamp that shone without a flame</i>	flame= nature
Ice-cream machine	<i>making the sugar snow</i>	sugar, snow= nature
Television-set	<i>make you laugh and cry</i>	laugh, cry= nature
Diabetes	<i>sugar disease</i>	sugar, disease= nature
Ourida's face	<i>head of grain/the moon at its full</i>	grain, moon= nature

Except for “paper” and “image”, which are the products of human intervention through the mastery of nature, the other sources for metaphorical inspiration stem from crude nature, basic human behaviors (laugh, cry, or voice), and elements of nature (flame, sugar, moon, snow, disease, grain). Contrasting the French-made technological artifacts with the crude elements of nature is portraying the difference between culture and nature, the former being the quality of civilized men and the latter being that of primitiveness. This observation summarizes the foundation that underlies the Zitouna/Algerian worldview, and narrows the definition of culture to the material signs, mainly those produced by the West, or, better, France.

The second metaphor that is related to the human face comes in a comment of the narrator on Ourida's behavior, saying: “*I can tell you we were proud of that girl! She made our faces turn red with pleasure*”. (P: 81) It needs a semiotic analysis in order to clarify the signification of the red color cast on human faces. As a generally admitted common meaning, sudden rushes of the red/rosy/crimson color are signs of shyness, anger, pride, or guilt. In the Algerian context, only the meaning of pride is upgraded to metaphorical language, producing sentences like “May Allah turn your face red”, meaning, “May you be always proud, honored”. It also serves as an acknowledgment of someone's act being so good that it requires gratitude from the beneficiary. However, the faces that the narrator says they “*turn red with pleasure*” do so for only one thing: Ourida's good behavior saves the honor of Zitouna. Only this

concern moves the inhabitants, otherwise, women are to be treated as creatures whose “*minds are more frequently impure than their vaginas*”, as seen earlier. This is an indication of how Zitouna’s population hypocritically deals with women, a topic so dear to Western ideologues as concerns women’s situation in Arab societies.

The other two metaphors linked to religion are spotted in pages 87 and 103. The first one refers to a prayer, prescribed to occur at noon, that the popular language, borrowing the name from Standard Arabic, calls Dhohr. The same prayer that occurs on Fridays is called Djoumoua, but the narrator prefers to name it the “*great noon prayer*”, marking a break in the seemingly constant strategy of being faithful in rendering the real language of the Zitouna populace. If the narrator resorts to faithfully rendering in French the actual wording of the popular utterances, he may have a set of objectives in so doing, among which linguistic displacement or what this research comes out with in this respect. However, preferring *great noon prayer* to Djoumoua seems to fall under the strategy of foreignizing alien cultural elements as opposed to the act of domesticating French technological items by means of the metaphorical turns. Domesticating French artifacts and foreignizing domestic cultural/religious elements may be an act of engaging in an acculturation process, but this possibility lacks sustainable arguments. Acculturation is a two-way communication process with the Other, where there must occur cultural interpenetration.

The second and last metaphor is relative to number five that “*cinq dans ses yeux*” metaphor contains [five in his eyes]. This metaphor is thought to be of a magic consequence and so is very often said to fend off the effects of covetousness and envy that a deep-rooted popular belief locates in the eyes; a piercing gaze is said to emit these supposedly evil effects. Number five, in this metaphor, symbolizes a sura in the Qur’an that is composed of five verses and which is said to be endowed with the power of nullifying the bad effects of envy. The narrator of *The Honor* draws on popular beliefs in order to uncover the underpinnings of the Zitouna/Algerian worldview. The metaphor now under study epitomizes how Zitouna is under the sway of superstitious beliefs and thus reinforces colonial representations in this respect.

(c) The Algerian ethos as opposed to what seems to the narrator as the norm.

Under this heading, this research has been able to select only one example contained in a comment that the narrator makes about Omar El Mabrouk's misbehavior upon his post-independence come-back. Because he does not take off his sunglasses while talking to the Zitouna populace, his conduct is labeled as disrespectful, or "*worse than passing someone without greeting him, worse than eating with the left hand*" (P: 67). "*Eating with the left hand*" is a behavior very often reprimanded mainly when noticed in children eating habits; the right hand is attributed socially esteemed actions as it is the organ used in handshaking or in professing the oneness of God that Muslims name Shahada. Forbidding the use of the left-hand while eating is then a salient cultural feature in Algeria, as much distinctive as table etiquette is in French culture for example. In *Signs in Use. An introduction to semiotics*, (2002) Jørgen Dines Johansen and Svend Erik Larsen write that culture is the product of a "dynamic historicizing of our environment through an ongoing modification process"(P: 4). This is to mean that cultures of nations are socially immanent phenomena; that they are given birth to through "an ongoing modification process" and therefore, in virtue of cultural relativism, should not be judgmentally evaluated.

Having put side by side "*passing someone without greeting him*" and "*eating with the left hand*", the narrator succeeds in casting on both the same degree of negativity. In so doing, he conflates two different human types of behavior: a universally acknowledged act of rudeness and incivility (the former) and a culture-specific notion (the latter). This conflation might induce non-Muslims into taking the ethos of the Algerians for weird, ungrounded, irrational set of beliefs. Many non-Muslim cultures throughout the world see no harm in using either hand; the left-hand use while eating is culturally unmarked for them. Overlooking this cultural specificity may lead intercultural communication to misfire, where misunderstanding will be a natural outcome.

Such is the case with "*cinq dans ses yeux*" metaphor [five in his eyes], seen above. Because of lack of cultural underpinnings, this metaphor was wrongly translated, giving "*he ordered the enumeration of all males of a fighting age (five years and older, in his eyes)*" as a rendering of "*il ordonna du haut de son cheval, le*

denombrement des males en age de combattre (cinq dans ses yeux)”. The translator added “*years and older*”, thinking that number five refers to the age of “the males to be selected for fighting”. This confusion might be one sign of cultural displacement of *The Honor*’s author with regard to his motherland cultural heritage. However, what is certain in this misleading amalgamation is that it reinforces the colonial stereotypical representation of the Algerians’ culture being irrational and unintelligible.

III.1.C)Results

The results, based on the above analysis, have been extracted from the intricate fabric of the overwhelming verbal irony that characterizes nearly all *The Honor*’s discourse. Many utterances are said to mean one thing, but they actually mean other things. This technique (verbal irony) allows Mimouni to express the unsayable, the unspoken of. However, expressing the unsayable has led *The Honor*’s narrator/author to instill a good number of Western ideological references into the narrative. The form of holism adopted in the act of analysis/interpretation draws on CDA tools and proceeds by interpreting parts in light of the whole text, extending the process even further to encompass the author’s broader corpus and other related texts. The author’s historical and psychological considerations were discarded in order not to incidentally fall within the area of hermeneutics, a process of interpretation that is out of this section’s interest.

According to the pattern adopted for analysis (Society, History, and Metaphor), it seems that History is the main factor that provides grounds for the acerbic critique contained in *The Honor* and addressed to Zitouna/Algeria. It is presented as the product of foreigners, locally and globally. Moreover, it is a history mainly lived as a determined set of events wherein Zitouna has no role, let alone question or change; a history governed by three determinations: (1) metaphysical determination of the Lawgiver, (2)historical determination of the Saint, (3)social determination of the imam. Such historical depiction tangentially ushers in materialist interpretation of history—fundamentally constitutive of Marxist materialism and its derivatives— as antipodes in order for Zitouna /Algeria to historically inscribe its destiny. Moreover,

these three determinations come to be attributed to foreign factors, added to those mentioned and divided into local and global levels.

The idea that Zitouna's history is made by metaphysical and foreign actors is an ideology that stealthily consolidates French colonial discourse which used to view Algeria as a vacuum to fill. A vacuum marked by the presence of metaphysics and the absence of rationality; an emptiness that welcomes those foreigners who happen to occupy it first. Since History is made by the victor, the military might of colonial France is reason enough to allow foreigners write the history of Algeria, a history that sweeps metaphysics and sets up rationality. For *The Honor's* narrator, Zitouna's metaphysics-based history has given birth to a community, Zitouna, whose features are those of primitiveness. It is here where society comes under the critical light of the narrator.

Owing to mythical history, Zitouna is made up of a collection of people who engage in social activities according to the laws of a mythical source that the imam represents. They are unable to constitute a solidly coherent society because of this very mythical source's ideology and discourse. Their ethos is nourished by:

- 1) Greedy materialism.
- 2) Machiavellian tendencies
- 3) Consequentialism
- 4) Visceral habits of aggressiveness
- 5) Violence
- 6) Lawlessness
- 7) Unfounded bellicose tendencies
- 8) Opposition to School as source of knowledge
- 9) Superstition
- 10) Internal conflicts
- 11) Fatalism
- 12) Promiscuous sexual behavior

These characteristics are the foundational ideologies of Zitouna, all of which stem from the three determinations seen above. They are strangely next-to similar to

the colonial stereotypes enumerated in Section I.1.D that are worthy of being restated here:

- a) Sentimental
- b) Irrational
- c) Lazy
- d) Stagnant
- e) Unchanging
- f) Troublesome
- g) Disobedient to order and law
- h) Unstable
- i) Disloyal
- j) Greedy

The social hollowness of Zitouna makes of it an open space for the intervention of foreigners, both as ideas, technological novelties or political structures. This is evidenced in the relation that holds between the populace and:

- 1) Omar El Mabrouk = total submission, fear, and hypocritical behavior.
- 2) The French/Western technological artifacts = child-like reactions, surprise.
- 3) The post-colonial central authorities = total ignorance of legal ways to deal with the defense of their right.

This is the effect of the three determinations, observed at the level of society where lack of critical reasoning has produced dictatorship (Omar El Mabrouk), lack of awareness of civil engagement has yielded loss of rights, and confinement inside myth has given rise to the child-like reactions when seeing the technological novelties.

Taken in isolation, these grievances are quite reasonable, yet the type of critical reasoning that is suggested— in order to ban the emergence of dictatorship— is understood to be directed, in the first place, against the metaphysical determination. This suggestion foreshadows secularism, a master signifier that encapsulates Western historical experiences, not necessarily easily applicable elsewhere. This ideology is thrust inside *The Honor's* narrative without being explicitly named; the reader's

involvement in the reading/ interpretation act (meaning making) will discover the discourse, based on the context.

As concerns the literal translation of the popular metaphors, this research notices a persisting will to stress the cultural dependency of the Zitouna/Algerian populace being exclusively on French products. This dependency reveals that the ideology of neocolonialism is a feature that appears both in the ruling class and the populace. What this research also notices is the process of foreignization and domestication: *The Honor's* fails to domesticate Djoumoua and Dhohr, but succeeds in domesticating 'camera', 'air conditioner', 'ice-cream machine', 'diabetes'. This seems to be due to the former being the avatars of the metaphysical determination, whereas the latter are the product of rationality, exclusively attributed to the West, or, better, to France.

Given the above, it seems that *The Honor's* imbedded ideologies are at odds with the Zitouna/Algerian discourse community. A clash in the perception of the world between *The Honor's* ideology and the Zitouna's speech community is made clearer when comparing the colonial representations ("a" through "j" above) and those that this research has extracted from the novel. The Algerian nation, however flawed it is, acknowledges the failures in seizing the historical opportunities and knows the part of colonialism in stressing them. It is also aware of its multi-faceted society, but is unlikely to deny its essential, foundational building blocks that could be summarized in relatively (a) homogenous speech community, (b) homogenous discourse community, (b) homogenous spiritual background, (a) common history. Like all nations worldwide, it prides itself on its cultural heritage, history, customs, and language. Therefore, qualifiers as those extracted from *The Honor's* narrative, though made by an Algerian, frontally clash with its beliefs.

Conclusion

It is hoped that the application of Critical Discourse Analysis tools and Fairclough's model in particular, has dissipated the taken-for-granted status of the ideologies encapsulated in the literary sign. Such a scheme has allowed revealing the novel's cultural displacement with regard to Zitouna/Algeria, but next to no trace of linguistic displacement was to be found as regards the colonial linguistic code, i.e. the French language. This discrepancy is made possible by the use of two processes: domestication of Western/French-related ideologies, and foreignization of some authentically Algerian cultural features.

The constant recurrence of domestication and foreignization has stripped the Algerians of any agency in shaping up their society or history; both were presented either as the outcome of foreign factors or the consequence of internal flaws. What was left as qualifiers to describe Algeria was the metaphysical determination that constitutes a monolithic frame within which the Algerians have acquired a type of social skills that have given off a series of traits similar to those colonial stereotypes, inherited from the colonial/imperialist discourse and ideology.

It was also discovered that the Algerian metaphors contained in the novel were evaluated according to some norms outside the Algerian's 'social text', still another instance that might attest to the novel's ideology having taken the Western/colonial ideologies as inspirational sources.

Chapter 2

Midnight's Children, by Salman Rushdie

Introduction

Given that *Midnight's Children* is a semi-autobiographical novel, the analysis will be premised by one non-fictional work of Salman Rushdie. This is to provide an ideological backdrop likely to shed more light on the path that the analysis will take. Roland Barthes will also be called in in order to take advantage of his famous notions of 'readerly' and 'writerly' texts, the distinction of which will help situate the *Midnight's Children's* text. These two tools will be useful in that they clear off the ambiguities created by the nature of the text under study: magic realism.

Similar to the previous chapter, this one will employ the same theoretical framework (Critical Discourse Analysis) with N. Fairclough's analytic tools. The use that will be made of will target Indian (1) society, (2) history, and (3) metaphor where the ideological concern will guide the investigation and analysis. Considerations relative to post-modernist literature will be relied on to separate aesthetic motives from ideological underpinnings that combine to cast on *Midnight's Children's* text layers of ambiguities, especially under the effect of magic realism.

Unlike the *The Honor of the Tribe*, *Midnight's Children* presents a challenging analytic task because it speaks for a tremendously diversified India, thus directing the narrative in multiple directions, each pointing to one of the multitude of facets that the Indian sub-continent's society and history enjoy. The analysis will make its way through the complexity of the narrative by singling out some of the outstanding master words that post-modernism has spawned, such as post-nationalism, and its avatars such as compolitanism, hybridity, fictionality of society, nation, and history. These sites are assumed to host the Western ideological references.

Chapter 2: Presentation of the author and work.

The author:

Salman Rushdie was born on June 19, 1947, to a rich family in Bombay, India. His father was a wealthy lawyer who graduated from Cambridge, UK. His mother was a school teacher. At the age of fourteen, his well-off family sent him to Rugby, a private school in England. He would prove a studious student who successfully moved to Cambridge where he graduated with a Master's Degree in history in 1968. In 1964, the Rushdies moved from their native India to Pakistan, a country which then became their permanent residential choice. After his graduation, Rushdie briefly resided with his family in Pakistan where he worked as a television writer but eventually decided against remaining there. He therefore returned to England to settle for the rest of his life. From 1970 to 1980, he swapped job positions that ranged from acting to a free-lance advertising copywriter. Although of a Muslim descent, he is very often referred to as a hard-line atheist.

His career as a writer started in 1975 with *Grimus*, a fantasy and science fiction novel that received no noticeable interest from critics. In 1981, he published *Midnight's Children*, a novel that depicts post-colonial India against the backdrop of its changing history, which the novel presents as non-unitary and as the product of fiction. Unlike the first novel, this second one was favorably received in the critics' circles. It won the Booker Prize and later in 1993 and 2008 was granted the 'Best of Bookers' Prize. A series of distinctions followed after this literary success as non-British literary institutions positively hailed Rushdie's works, like the French Prix du Meilleur Livre Etranger, awarded for his third novel *Shame* (1983). After a journey in Nicaragua in 1986, he published *The Jaguar Smile: A Nicaraguan journey*, a non-fiction book that relates the political turmoil then shaking this Latin American country. A year later, Rushdie published his too much polemical novel *The Satanic Verses* (1988) that made of him as much a famous writer as a man to kill after the Iranian fatwa, calling all Muslims to physically execute him. Although the novel was banned in many Muslim countries, including India, yet it received the Whitbread Award.

In 1990, Rushdie released his *Haroun and the Sea of Stories*, a phantasmagorical story that depicts a city so old that it forgot its very name. The setting is in Rushdie's native country, India. It seems that, owing to an overwhelming interest in history, Rushdie wanted to summarize his conception of nation through his non-fiction *Imaginary Homelands, Essays and Criticism* (1992). Many short stories followed, all compiled in *East, West* (1994) before the sixth novel was published bearing the title of *The Moor's Last Sigh* (1995). This novel deals with a one-hundred-year history of India. Faithful to historical concerns, Rushdie published in 1999 *The Ground Beneath Her Feet* where he suggests an alternative history of rock music. *Shalimar The Clown* (2005) is a fictional work woven along magical realism lines. The story goes as far back as the Mughal era and takes the disputed Kashmir area as setting that hosts an imaginary city in the real and existing region of Srinagar. Shalimar, the main character, takes the name of the famous Shalimar gardens that flourished under the Mughal reign and symbolized undivided India.

From 2008 to 2017, Rushdie's works took a new direction in that they focused on civilizations encounters. *The Enchantress of Florence* (2008) tells the story of a European who made a visit to the Mughal Emperor Akbar claiming to be one of his relatives as he was the son of an Indian princess married to a Florentine man. The theme stresses the encounter of nations and how the dividing lines could be easily blurred. In 2015, *Two Years Eight Months and Twenty-Eight Nights* was published, revealing Rushdie's concern with the notion of strangenesses that arises among nations to cause enduring conflicts and wars. Two years later, Rushdie published *The Golden house* (2017), a novel that tackles again the encounter of civilizations and cultures. An Indian, named Nero Golden, emigrates to the USA, then under Obama's presidency. Nero Golden and his three sons identify with the American way of life and become financially well-off in downtown Manhattan. These nine years of fiction production (between 2008 and 2017) are, however, also productive of a non-fictional work entitled *Joseph Anton: a memoir* (2012). In this memoir, Rushdie is said to have chosen the pseudonym *Joseph Anton* in memory of Joseph Conrad and Anton Chekov, Polish-British nineteenth-century writer, and Russian short fiction writer, respectively.

The Work:

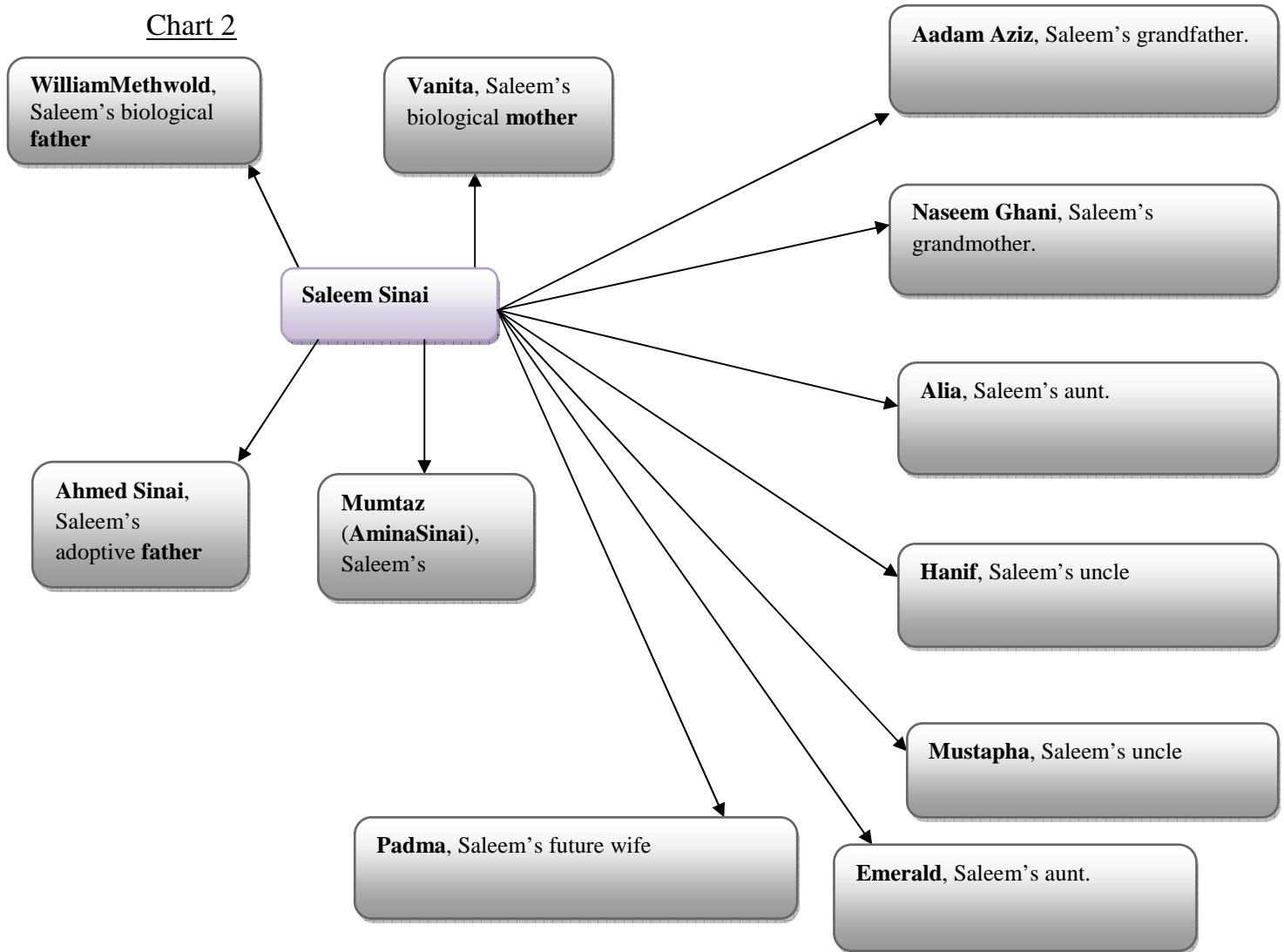
III.2.A) *Midnight's Children*, by Salman Rushdie.

Midnight's Children was first published in 1981 by Jonathan Cape Ltd, Arrow Books Limited Random House, 20 Vauxhall Bridge Road, London SW1V 2SA, Great Britain. It lies in 530 pages and is divided into three parts, or books, as some publishing houses name them upon presenting the work in later editions. The first part bears nine titles that introduce the chapters, and starts on page 9 to end on page 120. The second part contains fifteen titles and covers pages 121 through 344, whereas the third and last part is composed of seven titles and goes from page 345 to page 530.

The main character/protagonist, Saleem Sinai, is also the omniscient narrator who uses the first person singular pronoun 'I'. The events of the story govern the use of the tenses; as most of them relate to near and remote history, the past tense outweighs the present. The time/setting is limited to the period enclosed between 1915 and 1977, whereas the place/setting is in India, Pakistan and Bangladesh. The tone is generally ironic and satirical and is cast on the novel's major conflict that opposes Saleem Sinai, the hero, to Shiva, the anti-hero. The novel counts thirty-six characters, eleven of whom are Saleem Sinai's closest relatives. This inner circle constitutes the hero's real and 'contrived' families: Saleem's biological parents are not those he lives with.

Saleem, along with his 'contrived' and biological families, all engage in social interactions with other social members whose number reaches twenty-four, thus closing the count of the novel's protagonists to thirty-six, Saleem Sinai included. These social interactions stretch from the lowest rung of society (Parvati-the-witch, a witch; Tai, an old boatman from Kashmir) up to the highest spheres of politics (General Zulfikar). This wide range, coupled with the long historical period covered (from 1915 to 1977), may account for the 530 pages of the novel. Below is a chart that exposes all the characters with the relationships they hold with one another, Saleem Sinai occupying the center of the network:

Chart 2



What seems to be worthy of notice in this chart is that the right-hand characters represent Saleem's relatives but only on his adoptive mother's side; his father, whether biological or adoptive, does not have any family extension.

The second set of characters includes diverse individuals. Mary Pereira, a health worker, seems to be the lead. She is the character whose act of switching the newborn babies at the hospital (Saleem Sinai and Shiva, born on the same day and in the same hospital) led to the above family pattern. As a result of this baby switch, Shiva becomes Saleem's arch-rival all through the story. Another baby, born at the same moment as Saleem, is attributed the role of a witch, and bears the name Parvati-the-witch. Saleem's future is foreshadowed very early in some statements of Ramram Seth, a character presented as a prophet.

The rest of the characters are introduced in virtue of their family connections or on account of their professional positions in society. The military caste, the politicians, financial tycoons and artists are introduced with their professional backdrop. General Zulfikar has a son named Zafar and is married to Emerald, Saleem's aunt. Commander Sabarmati kills his wife, Lila Sabarmati, because she is allegedly accused of cheating her husband. Mian Abdullah and Joseph D'Costa, both politicians, the former is a pre-independence politician, the latter is a radical politician whose beliefs are said to have incited Mary to switch the newborn babies. Homi Catrack is a magnate in the world of film making.

Family connections involve Nadir Khan, the first husband of Amina who is Saleem's adoptive mother. Wee Willie Winki is Shiva's adoptive father. His son, Shiva, forms a married couple with Parvati-the-witch and they have a son named Aadam Sinai. Mary, the health worker, has a sister named Alice Pereira. Ghani is presented as Naseem's father. As to the remaining characters, they form a diversified collection of individuals, ranging from Tai, a boatman from Kashmir; Farooq, Shaheed, and Ayooba, three soldiers who serve with Saleem in the Pakistani army; Evie Lilith Burns, a strange American girl; Picture Singh, a snake charmer; Sonny Ibrahim, a child living on Methwold's property; Doctor Narlikar, and a group of women bearing the collective name of Narlikar Women.

The large radius of actions and roles attributed to the thirty-six characters casts on the novel a concern to cover as much as possible the diversity of the region encompassing India, Pakistan, and Bangladesh. This may reveal Rushdie's interest to allow the subaltern to speak for himself, contradictions to be brought to broad daylight, relativism to challenge absolutism, and subjectivity to be uplifted to a pride of place. These four features confer on *Midnight's Children* the rightful position of a subversive post-colonial literary work. If it is often associated with magical realism, post-colonial fiction, and post-modern literature, it must be due to the fact that it subverts:

- a) Grand Narratives, among which official, unifying national history.
- b) What is said to be a universal truth.

On the other hand, it champions Small Narratives, i.e. individual histories as expression of subjectivity and individuality in order to subvert one of the fundamental tenets of modernism: objectivity. As a post-colonial work of literature, *Midnight's Children* introduces a revolutionary element into the field of post-colonial discourse: the post-colonial diasporic writers' view of nation and history. This category of intellectuals enjoys an insider and outsider's view of the colonial/post-colonial experience.

III.2.A.1) Synopsis of the novel.

The novel opens on Saleem Sinai, the main character, as he presents himself with his failing health. The reader is informed that Saleem's birthday is on August 15th, 1947, at the exact moment that India recovers its independence. Now he is 31 of age, as old as his country's independence. Fearing to die sooner than he finishes telling his life story, he hastens the pace to his one-member audience, Padma, who later on would become his wife. Going back to 1915, the protagonist narrates how his grandfather, Doctor Aadam Aziz, after finishing medical studies in Germany, starts, in Kashmir, to treat Naseem who would become his wife three years later. Because Naseem has always been covered by a sheet during the doctor's examining, it is only on the wedding night that her husband sees her in full.

The marriage takes place by the end of the First World War (1918). The couple has three daughters and two sons, Alia, Mumtaz (who later becomes Amina), and Emerald, Mustapha and Hanif, respectively. Doctor Aziz becomes adherent of an anti-partition movement⁹ led by Mian Abdullah who ends up being assassinated. His assistant, Nadir Khan, fearing the same fate as Mian's, is on the run but Doctor Aziz offers his home for protection. While in his hiding place, Nadir Khan falls in love with and decides to marry the doctor's eldest daughter, Mumtaz. Emerald, a younger daughter of Aziz, sells out Nadir Khan's hiding place to General Zulfikar. The general is unable to lay hand on Khan for the political activist leaves the place before the security forces arrive.

⁹The British decision of 1947 to divide British India into the Republic of India and the Dominion of Pakistan.

Heartbroken for the loss of a possible husband, Mumtaz unenthusiastically accepts to marry Ahmed Sinai, a wealthy merchant. She then changes her name into Amina Sinai and moves to Delhi with her husband. Once pregnant, Amina decides to consult a fortune-teller to foresee her as yet unborn baby's future. She is informed that her baby "*will never be older than his motherland—neither older nor younger*" (*Midnight's Children* p: 81), mentioning on the fly the sight of two heads, knees and a nose. Ahmed Sinai goes through some financial difficulties and takes his pregnant wife to Bombay, looking for a cheaper house to buy. There, he purchased one from an Englishman, William Methwold, on the point of leaving for England. The house is part of a larger estate bearing the name Methwold Estate that Wee Willie Winki, a poor Indian clown, is in charge of entertaining the inhabitants of. Winki's wife, Vanita, has an affair with the departing William Methwold and is pregnant.

Amina and Vanita's pregnancy having come to full term, they are admitted on the same day into hospital to deliver. At midnight, both women give birth to a baby boy each. A midwife, Mary Pereira, switches the babies' nametags, giving Amina's baby to Vanita, and Vanita's to Amina. Amina names her baby Saleem Sinai, Vanita decides to call hers Shiva. Saleem is then offered a prosperous life while Shiva is doomed to lead a miserable one. Because Saleem was born with an enormous nose, boys of his age laugh him to scorn; his parents, expecting the fortune-teller's prophecy to undo its enigma, have him under their constant observation. These two strains drive Saleem to feel social phobia and, thus, decides to hide in the laundry room. One day, as he is in his hiding place, he sees his mother, Amina, as she sits down in the toilettes. When she notices that he is watching, she angrily punishes him to one day of silence. Speechless, he starts hearing a multitude of voices inside his head. This state unfolds into a gift that Saleem is as yet unaware of: he becomes endowed with telepathic capacities that allow him to read people's thoughts.

Through this medium, Saleem comes in contact with all those children born on the same night as he was. He then discovers that all have magical powers, at varying degrees dependent on the birth being close to or remote from midnight. These children's number is 1000, Saleem is the 1001st. Saleem knows every detail of them all; he knows that 420 of them died and that only 581 are still alive. He decides to

create an institution that gathers all the midnight's children. He names it Midnight's Children Conference (MCC). This Conference brings all members to meet, and all barriers are broken. Shiva gets in touch with Saleem and suggests that they be co-leaders of the Conference. One day, Saleem is injured in his hand and taken to hospital where, after blood tests, it is discovered that he cannot possibly be the biological son of Ahmed and Amina. Once out of hospital, he is sent to stay for a short period at his uncle's house, Hanif. Saleem goes back home and hears of Hanif's act of suicide shortly after. During the funeral of the defunct, Mary Pereira discloses the long held secret of the baby switch, thus attesting to the absence of any parental link between Saleem and his parents. Ahmed and Amina, later on, will have a baby girl, fruit of their loins that they name Jamila, nicknamed in her childhood the Brass Monkey, and Jamila Singer when she reaches artistic fame in Pakistan.

Because of this unhappy discovery, Ahmed grows violent and alcoholic. He urges his wife to take the two children to stay at her sister's house, Emerald, who then is already married to General Zulfikar. Pakistan goes into political unrest following Zulfikar's coup that overthrows the government in place. Saleem's enormous nose develops a congenital congestion that needs surgical intervention which, four years later, upon returning to Bombay, he successfully undergoes but, as a result, loses his telepathic powers. He, however, discovers that he is endowed with an alternative power: a sense of smell that extends to detecting people's emotions. By this time, India is at war with China and eventually loses, leading the whole of Saleem's family to move back again to Pakistan where Jamila gains fame through her singing competence. During this war, Saleem summons the midnight's children for a meeting but without Shiva being invited. He is afraid that Shiva would know that he is the true biological son of Amina and Ahmed. The Midnight's Children Conference members having noticed the absence of Shiva's mind in the Conference, revolt against and decide to leave Saleem.

A sudden war breaks out between India and Pakistan that results in the death of all Saleem's family, except for him and his sister, Jamila. He nevertheless is hit on the head by a flying silver spittoon during an Indian air raid blasting the area. As a consequence, he loses his memory. Owing to his magical smelling powers, he finds

himself conscripted in the Pakistani army, tracking enemy forces in the jungle. As the region of Bangladesh is by then still part of Pakistan, Saleem is involved in crushing an independence movement there, incidentally witnessing the degree of atrocities caused. This experience pushes him to retreat from the conflicting scene and seek refuge in the jungle, along with three soldiers. There, he recovers his memory but is still unable to remember how he is named. As the Indian army advances into the Bengali territory, along with a host of magicians, Picture Singh, the snake charmer, and Parvati the Witch, Saleem meets the latter who offers to smuggle him in her basket into India.

In the meantime, Shiva is a military commander in the army, who has an affair with Parvati-the-witch, one of the midnight's children, now a grown-up female. After a short life of a united but unmarried couple, Shiva's relations with Parvati deteriorate and the latter moves back to where she used to live: the magicians' ghetto. There, she meets Saleem for the second time and falls in love with. Because of her short-lived experience of wife to Shiva, she is now pregnant and shunned by the magician's ghetto's inhabitants. She, however, convinces Saleem into marrying her, and converts into Islam. Parvati's labor lasts a whole month before she gives birth to a baby that Saleem names Aadam, although he knows that in fact the baby is Shiva's. The birth of this baby coincides with The Indian Prime Minister Indira Gandhi declaring a State of Emergency. This political move results in Shiva and the army destroying the magician's ghetto and arresting Saleem. He goes through security interrogation and divulges the names of all midnight's children living in the compound, who are rounded up and sterilized. Certain that the midnight's children no more represent a threat, Shiva and the army free them all.

Saleem and Parvati's baby shows signs of bad health, suffering from tuberculosis that even Parvati's use of magic cannot cure. The last chapter of the novel informs that the baby is cured of tuberculosis after taking breast milk of a woman whom Picture Singh is in love with. By now, Saleem is thirty-one of age. He takes Aadam and accompanies Picture Singh to Bombay because the latter has heard of a snake charmer who claims to be the best in the world. Picture Singh wants to challenge him and win the contest. He wins the contest and faints out of joy. While there, Saleem

is served chutney for food and likens its taste and flavor to the one that he used to see Mary Pereira prepare. He enquires about the factory that prepares it and immediately walks to ascertain the similarity. Once at the factory's gate, he meets Padma, who would become his wife. Mary Pereira is in fact the owner of the factory. Saleem's son starts babbling his first words: abracadabra is the first. Turning to the present, Saleem says that he decides to write the future and describe his death. On the day of his marriage to Padma, his body explodes and disintegrates into six hundred specks of dust.

III.2.A.2)Structure of the novel

The novel's Story Arc

Midnight's Children is a semi-autobiographical novel where the main character, Saleem Sinai, is the protagonist in charge of narration. Omniscient and ubiquitous, he seems to be Salman Rushdie's alter ego telling a story in which his personal life story blends with that of his country since Independence/Partition in 1947. Making use of allegorical representation, the novel "enacted a discursive reconfiguration of the relationship between self and Nation". (Josna. E. Rege, P: 146) This is to highlight the challenge imbedded in the novel's discourse as to the prominence of official history, compared to personal, less objective life stories. Thus, the narrative builds the story around a double entity: Saleem Sinai's life story and Indian history. The former is, however, more visible than the latter in that, all along the novel, major historical/political events are made to serve as a backdrop to Saleem's life events. On account of this scheme, the story arc of the novel would be more appropriately mapped on Saleem's life development as it is displayed in the story.

As presented in III.1.A.2 above, the possible story arc that would be selected from the six narrative archetypes [1) A complete rise, 2) A fall, 3) A fall then rise, 4) A rise then fall, 5) A rise then fall then rise, 6) A fall then rise then fall], would be the one that most faithfully traces Saleem's life alongside the ramifications that tie other characters' lives to his. Based on the synopsis of the novel presented earlier, Saleem was born to a poor Hindu family that an ideologically-based whim (Mary's act of baby switch, suggested by D' Costa, a political activist) would grant with a prosperous life

at the home of a well-to-do Muslim couple, Ahmed and Amina. This start marks social ascendance that the baby is endowed with at birth, as opposed to the miserable life he would lead if there was no baby switch. A social upper class status is initiated to mark a rising story arc. The boy is to grow under the double strain of his peers making fun of his big nose, and his adoptive parent's expectation around the fortune-teller's prophecy to be unraveled, a situation that results in the infant being punished to a one-day silence due to his insolent peeping.

These three types of uneasiness would suggest a falling story arc. However, the subsequent events lead to a rising story arc that keeps rising up to the climax. Although punished to keep silent for one day, Saleem has telepathic powers that allow him to access people's thoughts. Here, a rising arc is activated, leading Saleem to get in touch with all those children born on the same night as he was. Telepathic communication then becomes a medium for setting up the Midnight's Children Conference (MCC), an achievement that upgrades Saleem to nation-wide fame. It should be noticed that no sooner a rise is operated than a fall follows, giving the image of a succession of falls and rises that echo a philosophical spirit in Chapter Two of Book Two titled Snakes and Ladders. Snakes and Ladders is a board game that Saleem used to play while a boy. The principle of the game is to win points by going up a series of ladders but, unless you dodge them, many snakes await you to eliminate your moves. The philosophical statement that could be drawn from this game is: for every failure there is success; it could also be formulated otherwise: in every good there is evil, and in every evil there is good.

Saleem enjoys ascendancy over the other midnight's children for he is the one who convenes their meetings. He is, however, afraid that Shiva, his archrival, would know of the baby switch and thus know his real parents. This fear urges Saleem to dismiss Shiva from the MCC; the other members know of this dismissal and unanimously decide to abandon Midnight's Children Conference and leave Saleem. This downfall is accompanied by Saleem's health worsening, following the congestion of his nose. Two consecutive falls that are shortly after alleviated by Saleem undergoing a surgical operation after which he loses his telepathic power but gains an equally miraculous power: the power of smell and reading people's emotions. A fall

followed by a rise. This situation is not to last very long for, simultaneous to his surgical operation, a raging war opposes India to China that ends by the former losing it.

By the end of the Indo-Chinese war, Saleem's family moves to Pakistan, driven to despair of recovering a pride that the Chinese have smeared. There, the Indo-Pakistani war causes Saleem to lose his memory, yet his smelling powers are kept intact. The memory loss is a fall, followed by another fall represented by Saleem being conscripted into the Pakistani army, in order to make use of his smelling power in tracking enemy forces. A rise awaits Saleem in the Bengali jungles where he is named Buddha for the position he gains through the practice of his power of smell. Refusing the atrocities committed on the Bengali population, Saleem flees to the Magician's ghetto, thus scoring a rise for the humanistic sympathy his behavior shows. Two instances of rise that don't last long because in the magician's ghetto, he meets Parvati the Witch whom he marries, although shunned by the inhabitants of the ghetto for she is pregnant after she has married Shiva. Saleem marries her but Shiva appears, leading an army battalion intent on destroying the ghetto, rounding up and sterilizing all midnight's children living there.

These last defeats of Saleem mark the last series of falls that precede his being freed after delivering all the names of midnight's children. He then moves to Bombay, in company of Parvati's new-born baby (Parvati is killed during Shiva's onslaught on the ghetto) and Picture Singh. The birth of Parvati's baby may be the climax for it represents a chance given to Saleem in order to extend his scheme through adopting the baby. In Bombay, hereunites with Mary Pereira, knows Padma for the first time and decides to marry her. His baby (in fact, Parvati's and Shiva's) starts to babble his first words, a sign of hope, rebirth. On the day of his marriage with Padma, his ailing body disintegrates, exploding into six-hundred specks of sand. This explosion is as much a rise as a fall. A rise in that the body of Saleem, although defeated by Shiva, is pulverized into as many bits as there are inhabitants of India, thus spreading his power and philosophy over the people for a rebirth after the sterilization campaign of Saleem and his companions, the midnight's children. A fall, in that it marks the extinction of Saleem, though a rise seems to be more plausible.

While it may be said that as yet the novel has a rise-fall-rise story arc, other sub-arcs could be drawn from other characters' roles and life development. Shiva is representative of such characters, whose birth initiates a fall in that he is the biological son of a well-off Muslim couple, Ahmed and Amina, but is doomed to lead a miserable life with Wee Willie Winki and Vanita, a poor Hindu couple. The name, Shiva, which is given him, refers to the Hindu god of both destruction and procreation. The antinomic qualification encapsulated in the name is the frame within which Shiva's life evolves. He both gives birth to an endless number of illegitimate children following the affairs he has with upper-class women and others of poor social class descent, and makes use of violence, ranging from gripping his father with his powerful knees to the war prowess he carries out as commander of the Indian army during its wars and the destruction of the magician's ghetto.

The procreative power is counterbalanced by a will to destroy, two qualities that announce a rise-fall arc. Coupled to the fall caused by the baby switch, the arc would be fall-rise-fall and stands as the opposite of the one that Saleem's roles draw: rise-fall-rise. As Saleem represents creation and Shiva destruction, the general story arc of the novel seems to be made up of two parallel arcs, a dominant and a minor one. This double arc crosses the entire novel, but highlights more Saleem's roles, alongside those of the other midnight's children's, than Shiva's. The other characters' roles follow arcs that are determined by haphazard political or social circumstances, hardly foreseeable or controllable. Tai, an old boatman from Kashmir, mediates Aadam Aziz meeting with Naseem, leading them to marry; Aminamarries Ahmed Sinai while she was supposed to be wed to Nadir Khan; her meeting with the fortune-teller is the result of contingencies following a fortuitous encounter with the peepshow box owner; the raging wars that oppose India to China and, later, to Pakistan lead Saleem's family to many displacements; owing to chance, Saleem is the son of a wealthy family while Shiva grows in poverty; Saleem meets Parvati the Witch by pure chance in the magician's ghetto and marries her; he reunites with Mary Pereira by pure coincidence.

All these events are the product of pure chance and therefore the characters interacting in them hardly have arcs as discrete as those of Saleem and Shiva. This is why Saleem Sinai is constantly concerned with questioning the part imparted to

providence in shaping up people's destiny. This concern triggers in him the need to conceive of a history that he, in company of the midnight's children, is called upon to make, challenging in the process the unitary, official history written by the Authority. For him, History is the product of imagination, and since imagination produces as much fiction as history, it is equally valuable to make history out of individual fictions. It is an attempt to challenge the official aspect of history as presented in history books. Some of the individual histories shared by the other characters are foregrounded against the backdrop of real events taking place in India or throughout the world.

Saleem and all midnight's children's birth is on the same day that India wins its Independence; Naseem's fit of anger, after hearing that her daughter is still virgin, is on the same day when the USA drops the atomic bomb on Hiroshima and Nagasaki; Ahmed buys a house in Bombay on June 4th, 1947 when Lord Mountbatten announces the partition of the Indian sub-continent into Hindu India and Muslim Pakistan; on Saleem's tenth birthday, the Indian government's Five Year Plan fails; when Parvati gives birth to her first child, it is on the day that Indira Gandhi declares a State of Emergency in India. The personal histories are for Saleem the counterpart of the Grand Narratives that official histories introduce and which he intends to challenge by means of the Small Narratives, remaking history within the Midnight's Children's Conference that he is unsuccessful to set up. As a makeshift for this failure, Saleem's body explodes into six-hundred specks of sand that spread all over India, instilling his scheme and ideology. In final account, Saleem's rise-fall-rise arc seems to dominate the novel.

The novel's Structure

Given the four structures presented in III.1.A.2 above, the Character Story and the Event Story structures may stand better chances to be selected as the ones characterizing *Midnight's Children*. Character Story structure is focused on the transformations that the character(s) undergo (es). Characters are assigned roles in the community within which they are made to act and react. What is most important in this type of stories is the different changes that befall them, to the exclusion of what they do. This refers to the various stages that nearly all *Midnight's Children's* undergoes, starting from Aadam Aziz loss of faith, Amina's husband switch, her husband's

tribulations in setting up his businesses, the different transformations that befall Saleem and Shiva, Jamila Singer's name change (she used to be named the Brass Monkey in her childhood) and her fame as singer in Pakistan, the name change of Saleem's grandmother, who becomes Reverend Mother, Parvati's son becomes the true grandson of Ahmed and Amina, because the male who births him is Shiva, their true son.

These transformations fit a Character Story structure which envelopes the most outstanding roles played by Saleem and Shiva, the other characters being no more than subservient, backstage agents. As the transformations in *Midnight's Children* involve structures and persons through the multitude of events, the second structure that seems to fit the novel is the Event Story. This structure is glossed as being concerned with orderly or disorderly situations pertaining to human communities, societies, histories, development, decadence, or glory. India's post-colonial history, people and policy being fictionalized, magical realism is called in to draw an imaginary India where history takes a path congruent with the author's philosophy and goals. Magical realism sets in motion the creation of characters, events, situations that escalate various developments. *Midnight's Children* hosts a large number of characters, whose interactions create numerous situations, both orderly and disorderly.

III.2.B.1) Analysis of the novel

Tracing the Indian English literary scene in post-colonial India, Josna E. Rege (P: 151/152) selects three post-colonial periods during which the Indian English novels are said to have crossed:

- 1) The first period, which lasted into the first decade after independence, is that of the nationalist movement for independence where novels "tended to identify themselves and their protagonists idealistically with the struggle". (PP:151)
- 2) The second period extends over the early sixties and late seventies.

The literary scene during this period presents the following characteristics:

- a) Scarce mention of individual realities, under the pressure of the "overriding story of the nation". (P: 152)
- b) The nationalist speech resulted in a literary silence.

- c) Many writers dropped themes related to society. When they felt concerned with it, the novels they wrote “settled into a rather tired social realism that no longer throbbed with urgency or captured imagination”. (P:152)
 - d) The novel “was robbed of authenticity, unable to find an acceptable voice, form or subject matter that was at once uniquely its own and indisputably Indian”. (P:152)
 - e) The protagonists “were routinely faced with and forced to embody drastic, impossible choices: self or nation, loyalty or betrayal, modernity or tradition”. (P:152)
- 3) The third period is comprised between the late seventies and early eighties. It is this period that saw Salman Rushdie drag the Indian English novel out of the doldrums it was in. *Midnight’s Children* was Salman Rushdie’s means to radically rethink the “unitary model of the modern nation-state and the Indian English novel”. (P:153) The breakthrough operated by Salman Rushdie brought *Midnight’s Children* to the literary fore to become the focus of many studies and analyses, revealing other specificities thereof.

In “*Midnight’s Children and the allegory of History*”, an article contributed to *Ariel*¹⁰ (1995) (a review of international English literature), Neil Ten Kortenaar writes that “*Midnight’s Children* is commonly read as a national allegory giving imaginative form to India and its history”, adding that critiques “argue that the novel is a cosmopolitan text that exposes the false consciousness of nationalism”.(P: 41) Cosmopolitanism and allegory then are frames within which *Midnight’s Children* evolves. Whereas cosmopolitanism can easily be said to represent a challenge to nationalism, allegory, as a narrative means that encodes meaning, ideology, or message, needs to be explicated. Simon Brittan (2003) tracks the history of the word allegory back to the fifth century and ties it to the foundational works of the Algerian cleric Saint Augustine.

Saint Augustine argues that, when dealing with the Holy Scriptures, interpretation grapples with literal senses as well as with non-literal meanings. However, as the non-literal meanings are hardly easy to encompass, he, and his

¹⁰<https://journalhosting.ualgary.ca/index.php/ariel/article>, visited September 2017.

disciples among the church clerics later suggest three possible senses to reach through interpretation: 1) literal, 2) moral, and 3) mystic. Simon Brittan writes that these senses “became four: 1) literal, 2) moral, 3) allegorical, and 4) spiritual (or anagogical)” (ibid.PP.1/2). Still, whatever sense is arrived at, Saint Augustine stresses that it has to “point to the same infinite and unalterable truth of God’s word” (ibid.PP.1/2). What is worthy of notice is the fact that the ‘mystic sense’ stands as ancestor to the ‘allegorical and spiritual’ ones. Again, a frame is imposed to contain any of the four senses: the unalterable truth of God’s word.

Given this clarification, it does not seem risky to contend that as much as the ‘unalterable truth of God’s word’ represents a limited area for interpreting the Holy Scriptures, so is magical realism an open space wherein *Midnight’s Children’s* allegory is to be interpreted. Instead of God’s word, magical realism unleashes various possibilities of the Indian history, society, events, and people, where no rational questions are allowed to be asked as concerns the possibility of occurrence of an event, the rationality of a behavior, or the plausibility of an outcome. As allegory carries images, symbols, signs, and all sorts of hints, it invites the reader to decipher the text against the material reality serving as a background, in order to uncover whatever meaning lies therein. However, this task proves to be somewhat harder to achieve within *Midnight’s Children*. Besides the diversity of meanings offered by magic realism, an additional reason for the ‘explosion of meanings’ seems to be linked to the very type of text that clothes the novel.

In *Image Music Text* (1977), Roland Barthes presents his view of text analysis, which he distinguishes from the structuralist one. He writes that the analysis he suggests:

“conceives the text as taken up in an open network which is the very infinity of language, itself structured without closure; it tries to say no longer *from where* the text comes (historical criticism), nor even *how* it is made (structural analysis), but how it is unmade, how it explodes, disseminates—by what coded paths it *goes off*” (PP: 126/7, *italic* in origin)

By discarding the historical and structural analyses, Barthes aims at addressing the text, not as a closure, but as a site for a profusion of meanings to extract. In this respect, he distinguishes between ‘readerly’ and ‘writerly’ texts.

A Readerly text is that which readers explore in order to find a unique meaning put in by the author. It is a text that Barthes describes as containing a *doxa*; a single, stable, and unified meaning encapsulated in it and meant to be carried for the readers to unearth. On the other hand, a writerly text is “plural, structured and yet infinite”. (Graham Allen, 2011, P: 77) The plurality and infinity pertain to the explosion of meanings that the narrative of a writerly text provides. As an example, Graham Allen takes the analysis that Barthes carried out on Poe’s *The Facts in the Case of M Valdemar* in order to illustrate the writerly text. Poe’s story tells of a mesmeric experiment that M Valdemar undergoes and that ends in his uttering some strange words before collapsing “into a liquid mass of loathsome—of detestable putridity”(ibid 77). By way of commenting, Graham Allen writes:

“Such a story leads us steadily towards a truth which is literally impossible and undermines the very notions of truth, certainty, science, meaning; the readerly text explodes into a plurality which undermines its status as a readerly text, which makes it, at least in its dénouement, writerly, plural, structured and yet infinite.” (ibid, 77)

Such is *Midnight’s Children’s* text: writerly. Salman Rushdie’s novel is replete with instances of lack of truth, irrational facts, and unscientific assertions. In Book One, Chapter Three [Hit-the-spittoon], page 38, three pictures are made to engage in conversations involving three characters, Mian Abdullah, Nadir Khan, and Aadam Aziz. Again, in page 38, Mian Abdullah is endowed with a strange power: humming. The narrator describes him in this way: “*Mian Abdullah’s hum rose and fell in direct relationship to his work rate. It was a hum that could fall low enough to give you toothache, and when it rose to its highest, most feverish pitch, it had the ability of inducing erections in anyone within its vicinity*”. This same Mian, upon a terrorist attack he is victim of at the University campus, is reported to have emitted humming

sounds so high that “*the assassins' eyes became wide as their members made tents under their robes*” and when the “*humming rose out of the range of our human ears, and was heard*” thousands of dogs turned and ran for the University to rescue him. “[They] *went noisily, like an army, and afterwards their trail was littered with bones and dung and bits of hair... and all the time Abdullahji was humming, humming-humming, and the knives were singing. And know this: suddenly one of the killers' eyes cracked and fell out of its socket .Afterwards the pieces of glass were found, ground into the carpet!*” (P: 40).

In page 48, Book One, Chapter Four [Under the Carpet], Saleem Sinai's grandmother “*visited Emerald's dreams, and found another dream within them-Major Zulfikar's private fantasy*”; she discovers in this way that “*her daughter had been meeting her Zulfy in secret, in places where speech was possible*” and saw “*her husband walking mournfully up a mountain in Kashmir with a hole in his stomach the size of a fist, and guessed that he was falling out of love with her, and also foresaw his death*”. In Chapter Two [Snakes and Ladders], Book Two, “*comets were seen exploding above the Back Bay*”, “*flowers had been seen bleeding real blood*”, and “*a mad Bengali snake-charmer, a Tubriwallah, was travelling the country, charming reptiles from captivity, leading them out of snake farms*”. He causes the cobras to “*escape from the Schaapsteker Institute*” and vanish into “*the sewers of the city*”; even “*banded kraits were seen on the buses*”. (P: 136) Chapter Seven [Alpha and Omega] of Book Two pictures the Methwold Estate being invaded by cats during a severe drought that hits the area. Cats are endowed with human-like intentional will to harm and voices to frighten with: “*Cats climbing bougainvillea creepers and leaping into sitting-rooms, cats knocking over flower-vases to drink the plant-stale water, cats bivouacked in bathrooms, slurping liquid out of water-closets, cats rampant in the kitchens of the palaces of William Methwold.The Estate's servants were vanquished in their attempts to repel the great cat invasion*” (P: 228).

Recounting Saleem military experience in the Bengali jungles, Chapter Three [Sam and the Tiger] of Book Three shows how soldier Shaheed, one of Saleem's three companions, is shot and gnawed at by an army of ants that follow the blood trail while Saleem takes him to a near-by mosque. Again in Book Three, Chapter Seven

[Abracadabra], Saleem feels his body crack and starts to see a multitude of visions, stringing a series of persons, ranging from “*my grandfather Aadam and his wife Naseem, and Alia and Mustapha and Hanif and Emerald, and Amina who was Mumtaz, and Nadir who became Qasim, and Pia and Zafar (...) and also General Zulfikar(...)Rashid, Ayooba Shaheed Farooq with Mutasim, Black Angel, and Shiva*”. These visions are a prelude to Saleem’s body disintegration into a countless number of sand specks. Saleem himself expresses his ending in this way: “*I am the bomb in Bombay, watch me explode, bones splitting breaking beneath the awful pressure of the crowd, bag of bones falling down, down, down, just as once at Jallianwala (...) a broken creature spilling pieces of itself into the street*”.

In these sequences, meanings are as much ungraspable as they open a wide horizon of possibilities; the reader is constrained by the loss of meaning as he is freed from a unitary, unique meaning that readerly texts are said to carry. This feature renders *Midnight’s Children* hard to locate in one meaning and, therefore, leads the reader/analyst to look for other means in the search for the ideology imbedded. Pierre Macherey, quoted in *Texte et Idéologie*, by P. Hamon (1997), supplies one of the other means suggested earlier. He states (P: 12) that to know a work would be to state what one speaks about without naming it. For him a real analysis must meet the never-said, the unsaid, and must target the work lurking behind. This strategy seems adequate to embark on the analysis of *Midnight’s Children* for it explores its pre-text in an attempt to uncover the ‘influences’ that carry ideology. Based on CDA tools and Macherey’s strategy, the next section will suggest an attempt to analyze *Midnight’s Children* against the background of society, history, and aesthetics, following the same pattern employed while dealing with *The Honor of the Tribe*.

III.2.B.2) Society

Before exploring how the Indian society is represented in *Midnight’s Children*, it is judged useful to call in Salman Rushdie’s *Imaginary Homelands* (1991) and use it as a background to the novel now under study. In this book, Rushdie reveals the relationship he holds with India through *Midnight’s Children* narratives, expressly declaring that:

“writers in my position, exiles or emigrants or expatriates, are haunted by some sense of loss [...] our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost; that we will, in short, create fictions [...] not actual cities or villages, but invisible ones, imaginary homelands, Indias of the mind. (P:10)

This statement may be highly informative as to the exteriority position which Rushdie occupies; it may also be helpful in locating the ideologies that cross the novel. Although the author’s ideologies should not be conflated with those of the narrator, it seems that this rule only partially applies to *Midnight’s Children* for this novel in particular is labeled by most critiques as a semi-autobiographical work. Salman Rushdie’s convictions are laid bare in his *Imaginary Homelands* and thus will be taken as sites for the inception of the ideologies imbedded in *Midnight’s Children*; correspondences will then be established between Rushdie’s convictions in *Imaginary Homelands* and the Western-based ideologies contained in *Midnight’s Children*.

Nowhere in the novel does the narrator mention the Indian lower class of the Untouchables nor reveal the riches of the Urdu cultural stock. These two extremes of the Indian social integral parts are erased, thus replicating the British colonial attitude towards the lower reaches of the social classes and its hostility towards any culturally challenging colonized entity. As the old Mughal nobility, the Hindus and Muslim communities were the major Indian partners with whom colonial Britain dealt, so is kept the same design of the social fabric in *Midnight’s Children*. The Indian society is made up of witches (Pavarti), snake charmers (Picture Singh), thus orientalizing still more an already orientalized India, product of the Western imagination and discourse, as Edward Said put it. Upon her visit to the fortune teller, Amina is being informed that her baby will go through the following stages:

Washing will hide him-voices will guide him! Friends mutilate him-blood will betray him! [...]Spittoons will brain him-doctors will drain him-jungle will claim him-wizards reclaim him! Soldiers will try him-tyrants will fry him...He will have sons without having

sons! He will be old before he is old! And he will die... before he is dead. (P: 81/82)

This prophecy foretells Saleem's future and is taken as the guideline of *M C* story, thus rendering clearer the image of the Indian society for Salman Rushdie.

The India that Salman Rushdie pictures in *Midnight's Children* reflects his convictions in *Imaginary Homelands* where, in page 10, he writes that "my India was just that: 'my' India, a version and no more than one version of all the hundreds of millions of possible versions". Among the other "hundreds of millions of possible versions", there is a selective choice made of a restricted number of "possible versions", apparently those that more readily correspond to secularism in particular. Speaking of the Indian Hindus and Muslims living in Britain, Rushdie writes that "We are Hindus who have crossed the black water; we are Muslims who eat pork" (P: 16), before linking this statement to a comment on Bombay which he praises for the "remarkably secular ambiance" it enjoys. Identifying the Indo-British individuals with those of India is a hasty move in that it contradicts the real facts of the Hindu and Muslim co-existence in India. The clashes that flare every now and then between the two communities attest to the little cohesion that joins them as a unified population in Bombay. The cosmopolitan status of the city does not necessarily reflect an in-built secularism within both communities.

There is certainly no denying of the cosmopolitan nature of the Indian society, yet assuming secularism as an inherent feature of India is a transcendental attitude reminiscent of the colonial reflexes towards the colonies. Whereas *Imaginary Homelands* adopts a constative discourse as regards secularism, *Midnight's Children* presents it in its performative shape. In pages 94/95 (*Midnight's Children*), Methwold, upon selling his estate, requires that the purchase deed be effective only after the Indian Independence day and so Ahmed Sinai, entering the villa (Buckingham Villa) he has bought, finds

"a cocktail cabinet (...) he is discovering the delights of fine Scotch whisky and cries, 'So what? Mr Methwold is a little eccentric, that's all—can we not humor him? With our ancient

civilization, can we not be civilized as he?’...and he drains his glass at one go’.

This encounter with the Western ‘objects’ stages Ahmed Sinai as a Muslim who cares less of his faith than of becoming civilized, involved in the move of history, leaving faith requirements aside. It seems that secularism is an overarching topo that thoroughly crosses the novel; it is initiated at the very beginning of the story when Aadam Aziz, Saleem Sinai’s grandfather, hits his nose “*against a frost-hardened tussock of earth while attempting to pray*” (*Midnight’s Children*. P: 1). Because his nose starts bleeding and drops of tears spring in his eyes, Adam Aziz “*resolved never again to kiss earth for any god or man. This decision, however, made a hole in him, a vacancy in a vital inner chamber*”. (*Midnight’s Children*, P: 3)

This prayer-induced hole is reported being filled with the love that Aadam Aziz devotes to his wife. Love as opposed to religion is a man-made alternative that enables humans to live in peace with one another; it thus annihilates all sources of tension and conflicts that are birthed by religions. In spite of this and in exchange of Aadam’s love, his wife, Naseem [Saleem Sinai’s grandmother], a devout Muslim, gathers all the signs of extremism, fanaticism, and religious die-hardism. She has an “*iron grip upon her household*” that “*never faltered*” (*Midnight’s Children*. P: 35); when her husband takes control of his children’s education, she confides to her cook, saying that her husband “*fills their heads with I don’t know what foreign languages, whatsitsname, and other rubbish also, no doubt*”. She’s afraid for her children because, unlike her husband, who is “*racked by ambiguity*”, she “*had remained devout*” and makes “*only one education stipulation: religious instruction*”(*Midnight’s Children*. P: 36). She is angry at her husband and even insults him because he has dismissed a teacher hired to educate his children at home. Aadam Aziz justifies his decision by the fact that the teacher “*was teaching them to hate, [...]. He tells them to hate Hindus and Buddhists and Jains and Sikhs and who knows what other vegetarians*”, ending his argument by asking: “*Will you have hateful children, woman?*” (*Midnight’s Children*. P: 36)

The wife would not relent, however; she is the pure product of uncompromising Islam and her husband’s ethos, due to his education in Germany, is the pure product of Western toleration. It should be underlined that, all through the novel, there is scarce

mention of non-Muslim communities being moved by religious motives in their conflicts against Muslims. The case of the Ravana gang, named 'fanatical anti-Muslim movement', shows how non-Muslims are so nationalist that they write their leitmotiv "no partition or else perdition!" on Muslim properties, reminding them to guard against leading the Indian sub-continent to split into Muslim Pakistan and Hindu India. This gang goes as far as burning factories, not based on religious reasons, but only for financial goals: through threat of setting fire to factories, they ask for ransoms. In pages 78/79/80, Ahmed Sinai goes to hand the ransom money to the Ravana gang but is rescued by an army of langurs. After the Indian Independence and Partition, Ahmed is sent a notice from the tax administration announcing that his assets are all frozen because, the narrator comments, of his Muslim descent. However, the decision is dropped after the intercession of a relative.

However, the Muslims are portrayed as viscerally dogmatic, refractory to democracy and liberalism; they are the agent behind troubles and turmoil because they can't conceive of India as a fresco of religious, racial, linguistic, and cultural fabric. This multiplicity of the Indian society is epitomized by the multitude of inheritances Saleem Sinai announces in page 108 (*Midnight's Children*) well before he was born. He is said to have inherited 1) the failure of the Cabinet Mission¹¹ scheme; the determination of M. A. Jinnah, who was dying and wanted to see Pakistan formed in his lifetime, 2) Lord Mountbatten with his extraordinary haste to partition the Indian sub-continent, 3) white travesties, 4) bone-setters and mongoose trainers at the fortune-teller's house, 5) his father's dream of rearranging the Quran, 6) Ramram the fortune-teller who made too much prophecy, 7) the burning of his father's warehouse which turned him into a man of prophecy and not of leather cloth, 8) the Raleigh's portrait of a fisherman, Mthwold's Estate, an Englishman's lust for an Indian allegory and the seduction of an accordionist's wife [the affair between Methwold and Vanita, Wee Willie Winki's wife], 9) Times of India heralding his birth all through India, 10) his mother's dreams, 11) his father's imaginary ancestors.

These inheritances are the composing elements of Saleem Sinai, a midnight child, tied to history, involved in his country's destiny, which must equally be

¹¹The commission set up in order to lead India to independence but without being split into two countries.

diversified. The fixed, permanently unitary entity of India is a myth, a lie. India is made up of a multitude of sources that blur the ethnic, linguistic, religious, historical and cultural edges such that notions of a unifying, all-encompassing identity becomes ambiguous. Even one's biological heritage is untraceable because it is ambiguous and blurred; the baby switch between Shiva (Ahmed Sinai's biological son) and Saleem Sinai (Vanita's and Methwold's biological son) sheds light on the colonial effect in identity building. The fact that Saleem Sinai is the biological son of an Englishman, Methwold, who is made to recreate post-colonial India, is too much telling about the rootedness in the country of Britain's culture, language, worldview, history, and even blood. Shiva, on the other hand, is the biological son of Ahmed and Amina, i.e. a Muslim couple, and named after the Indian god of destruction, thus in total opposition to Saleem, son of Methwold, who symbolizes construction. This binary opposition betrays an unnamed ideology that glorifies and exalts the ex-colonizer's taken-for-granted goodness.

Saleem is endowed with powerful gifts and intends to make use of them to unite all the midnight's children under one, unifying conference, that he names Midnight's Children Conference (M C C), in order to recreate a society after the image of the multitude of his inheritances. However, he is hindered in his project by the very Shiva, symbol of destruction. Though his project fails, Saleem keeps exercising his power, becoming an all-knowing spectator. He knows of Lila Sabarmati's "*thousand and one infidelities*", the affair between Methwold and Vanita, his mother Amina's dream of Nadir Khan, Shiva having fathered many children out of the affairs he has with upper-class and poor women, Ishak (a Muslim character) coveting his brother's wife, and his father, Ahmed, flirting with his secretaries. These instances contrast with Saleem's intended society that Midnight's Children Conference would bring to life. In his *Imaginary homelands*, Rushdie states that "Saleem's greatest desire is for what he calls meaning" (P: 24), a meaning that he cannot make about the Indian society because of distrust, lack of truth that characterize it. This idea joins many of the comments found in reports of the British colonial administration.

In *Colonial Justice in British India, White Violence and the Rule of Law* (2010), Elizabeth Kolsky reports that:

Colonial administrators, Christian missionaries, and a wide range of commentators on Indian society consistently characterized the subcontinent as a place teeming with perjurers, forgers, professional witnesses, and a general population that did not value truth.(P:108)

Truth is then the thing that Saleem looks for in the Indian society and which he does not find. This is why, it seems, Saleem decides, by the end of the novel, to start writing the future as both the stories he recounts and the society he describes are hopelessly unreliable. If nothing can be true absolutely, then how can meaning be created? This question seems to accompany Saleem all through the novel, and is a key narrative instrument that diverts all attention away from the real problems of post-colonial Indian society. Nowhere in the novel is there enough focus on the social class struggle, the power relations holding between the social strata. The novel is as much addressed to the neocolonial politics in India as it hides the grassroots reasons leading to it. The sequels of the British politics in the subcontinent are rarely pointed to or, if they are, it is only to raise the interconnectedness between colonized and colonizer, thus displacing the topic to a different debate. This absence of truth as concerns society stems from Rushdie's repeatedly stressed notion of nationhood being an imaginary construct. Arthur Moss, in an article entitled *Problematizing History and the Nation in Salman Rushdie's Midnight's Children* (2015), states that Rushdie "breaks down the nation into its basic fictional and contrived forms". Quoting David Birch¹², Moss adds that "Since Saleem and his family are an allegory for the nation, Rushdie, 'explodes the notion of nation having a stable identity and a single history'". In the next section, reasons for Rushdie's skepticism around the real existence of society and nation will be more extensively shown as they are linked to post-modernist relativism.

III.2.B.3)History

Before exposing the conception of history in *Midnight's Children*, it would be useful to explore Rushdie's intellectual background reflected in his novel. As a post-colonial,

¹²Author of "Postmodernist Chutneys", Textual Practice Vol. 5. N 1, in Taylor & Francis Online website at www.tandfonline.com, consulted on January,5th, 2018.

diasporic intellectual, Rushdie experiences what would be appropriate to name an identity “no-man’s land”. In *Imaginary Homelands* Rushdie describes the Indian diasporic generation, including himself, in these terms: “Our identity is at once plural and partial. Sometimes we feel that we straddle two cultures; at other times, that we fall between two stools”. (P: 15) This in-betweenness (falling between two stools) puts him in the position to claim a double-layered heritage which

“includes both a Bradford-born Indian kid's right to be treated as a full member of British society, and also the right of any member of this post-diaspora community to draw on its roots for its art, just as all the world's community of displaced writers has always done”.
(ibid.15)

These two cultural stocks come to be reinforced by a host of other inheritances that allow Rushdie and his diasporic generation to be able to “quite legitimately claim as our ancestors the Huguenots, the Irish, the Jews; the past to which we belong is an English past, the history of immigrant Britain”. (*Imaginary Homelands*. P: 20). He adds that “Swift, Conrad, Marx are as much our literary forebears as Tagore or Ram Mohan Roy”. Taking advantage of this multi-dimensional identity, Rushdie is led to gain a multi-faceted image about knowledge, culture, history, nation and religion. As a consequence to this composite intellectual, spiritual, historical, and national identity, he starts developing doubts as to the universality of truth, going as far as negating the founding tenets of modernism, thus adopting the partial, atomized, relative, incomplete status of knowledge.

In addition to the uncertainty around knowledge, history, society, Rushdie’s atheism¹³ adds an additional weight on his already profoundly seated uncertainty that now is extended to God and all the faiths derived from Him. These tensions undermine his modernist-based beliefs, releasing a host of discourses relative to truth, religion, nation, and history. Instead of the oneness of God, a multitude of gods are integrated

¹³ “I am a modern, and modernist, urban man, accepting uncertainty as the only constant, change as the only sure thing, **I believe in no god**” (*Imaginary Homelands* p. 405)

in *Midnight's Children*, representing the multiplicity of religious faiths in India; the unitary notion of one people equating one nation is challenged on the grounds that, since the members of a community cannot meet at one place and physically know one another, the sense of their belonging to one, homogenous nation is a pure product of their individual and collective imagination, echoing the terms of Arthur Moss as to *Midnight's Children* being "the assertion of the nation as a fictional construct". History, in its turn, is likewise challenged and denied universal truth; the diverse historical accounts of events mean that the latter lend themselves to different possibilities of expression. This fact strips the official, State historical version of any monopoly to speak for what really happens, because other versions, though non-official, could equally claim historical truth. This stance problematizes the idea of universal truth in history, especially when historians are monitored by the State.

It becomes clear that, in addition to faith and nation, history represents a major concern in *Midnight's Children* where Saleem Sinai, making use of imagination, maps his contrived version of history on real historical events that actually happened in India and throughout the world. This parallel, double-version of history is, however, flawed by the errors that are intentionally inserted in Saleem's story. What is sought through this 'lack of truth' in the protagonist's historical narration is a hint at the relative value of any historical rendering and at the fact that all history books, mainly those bearing the State official seal, should be taken with a pinch of salt. Asserting that, after all, history writing is the product of imagination, be it individual or collective, Rushdie straddles imagination and reality in his enterprise to dispute truth by means of fictional works, similarly a product of imagination. Fiction and history then engage in a conflicting relationship with regard to history writing. Thus, Rushdie makes use of fiction to unmake and make history, "blurring the boundaries between historical fact and fiction" (Arthur Moss [article], 2015). However, unmaking history does not at all mean denying the historical events as they actually happened. Rather, it is the impact they produce on people and the perception the latter have. This amounts to challenging the State authority over what interpretation should be made of historical facts.

This view is reflected in *Midnight's Children* in a number of instances. The lead-in to the focus being put on the perception of history is triggered in Book One,

Chapter Two, entitled Snakes and Ladders and which bears the philosophy of relativism: in every good there is evil, and in every evil there is good. The Ladders that allow Hanif to climb up the echelons of success in movie making are challenged by the assassination of Mahatma Gandhi: on the same day that Hanif presents his film premiere to a restricted public (*Midnight's Children*. PP: 142/143), news of Gandhi's assassination comes to spoil the happy event of success. Again, Amina and Ahmed are afraid of Hindu retaliation if the Gandhi's killer would turn out to be Muslim, yet they feel relief and happiness when he is announced to be Hindu. Rushdie focuses on the response of people to historical facts; the responses are different because the perceptions are different as well. Therefore, history interpretation is dependent on the perception one makes of, and this very perception is dependent on the type of representation that differs from one person to another. This individual perception is still more expanded to cover whole communities, thus casting a general tendency on all India as concerns the collective imagination it engages in to claim a glorious, common history.

In page 111 (*Midnight's Children*), Tick Tock Chapter, the narrator/author makes the following comment:

New myth to celebrate, because a nation which had never previously existed was about to win its freedom, catapulting us into a world which, although it had five thousand years of history, although it had invented the game of chess and traded with Middle Kingdom Egypt, was nevertheless quite imaginary; into a mythical land, a country which would never exist except by the efforts of a phenomenal collective will-except in a dream we all agreed to dream; it was a mass fantasy shared in varying degrees by Bengali and Punjabi, Madrasi and Jat, and would periodically need the sanctification and renewal which can only be provided by rituals of blood. India, the new myth-a collective fiction, in which anything was possible, a fable rivaled only by the two other mighty fantasies: money and God.

Although this comment acknowledges the greatness of India's past (five thousand years of history; the invention of chess; trade with Middle Kingdom Egypt), yet it presents the Indian history as a mere mental construct of whole communities. It should be stressed that this qualification of the Indian history is issued at the sight of the festivities that prepare for the Indian Independence day. The fervent mood of the Indian people awaiting their freedom is only a sanctification of a collective dream, imagination, and a myth that are fabricated around a supposedly collective, national history encompassing all. Moreover, the Indian nation is declared non-existent despite its age-old past.

The historical and national denial thus expressed is motivated by Rushdie's concern to dismantle universality that official history pretends to possess in virtue of the State seal; the wholeness of history that overlooks particular details within the grand historical narratives runs against his philosophical convictions of relativism and pluralism. These latter notions present *Midnight's Children's* outlook as being atomistic and subjectivist, as concerns Indian history.

- 1) It is atomistic in that it breaks down the global history of the nation to the extent that any meaningful reading of historical events becomes groundless; the traditional view of history obeying cause-effect rules appears to be void of any validity: historical enquiry will be concerned with events in isolation, with no link joining them to the general context within which they arise.
- 2) It is subjectivist in that it concerns itself with particular lives and how individuals randomly make their way through the maze of events. In this respect, *Midnight's Children* abounds in this sort of lives. At close scrutiny, the historical and political events in the Indian subcontinent, presented alongside some characters' life experiences, seem to be whimsically and randomly orchestrated.

The parallel drawn between the novel's characters' lives and the Indian pre- and post-independence history pictures both experiences as produced by pure chance and coincidence. The marriage of Ahmed and Amina is made possible by pure chance; their 'son' (Saleem) becomes theirs by pure coincidence: the arrival of Vanita on the same day to deliver. The prophecy given by Ramram comes as a result of mere

coincidence: Amina saving his relative from being killed by a Muslim mob. All three instances attest to the randomness of individual life experiences. These chance-dependent lives correspond to other equally contingent political events. No reason is given to the Muslims' decision to carve their Pakistan away from India, except for the hint that Zulfikar sends to Ahmed as concerns the prospects of wealth there after Partition. Partition, nevertheless, is made to appear as a consequence of intricately conflicting relationships opposing Hindus and Muslims but without any clarifying reasons to these conflicts, save for the mosque incident where a relic is stolen from by a Hindu.

Still more, in page 91, upon the purchase of Methwold Estate, the owner requires that the deed attesting the transaction be not effective until the day of independence, at midnight. The narrator qualifies both acts as power transfers, the former taking place at a popular level whereas the latter occurs at the high, official, political spheres. Again, in page 109, Saleem narrates his mother's health state prior to going to hospital for delivery while, alternately, recounting what is going on in the world of politics. Mentioning the famous Indian Congress Party, he writes "*while astrologers make frantic representations to Congress Party bosses*" his mother "*lies down for her afternoon nap*"; "*While Earl Mountbatten deplores the lack of trained occultists on his General Staff*" is opposed to "*the slowly turning shadows of a ceiling fan caress Amina into sleep*". When referring to Partition, then underway, he writes "*While M. A. Jinnah, secure in the knowledge that his Pakistan will be born in just eleven hours, a full day before independent India, for which there are still thirty-five hours to go*" next to which he says that "*Amina's head, too, is moving from side to side. But she is asleep*".

The Congress Party, Mountbatten, and M. A. Jinnah make history and are the official counterpart of other individuals about to write (or are writing) histories while undergoing personal experiences. Amina's labor gives birth to an individual whose powers will make history, and bring change as much as politicians' acts prepare for the birth of a new India, albeit split into two. Subjective history, however, is not exclusively tied to individuals situated outside politics; it is also written by politicians. What differentiates them is that the latter enjoy the official status of the State whereas

the former do not. The parallel established between official/non-official (individual) histories runs through the entire novel, bringing far removed events closer to one another. Saleem's birth starts a subjective history that accompanies India's independence and post-colonial history; Naseem's fit of anger against her husband is on the same day that the U S A dropped the atomic bomb on Hiroshima and Nagasaki; the birth of Shiva and Parvati's child is when Andira Gandhi's Emergency Plan is promulgated to reduce the birth rate; Djamila singer's habit of setting fire at shoes coincides with the Egyptian President Nasser's belligerent move to sink ships in the Suez canal in 1956; Saleem falls in love with Evelyn Lillith Burns[Love in Bombay Chapter] while the Indian government takes steps of rapprochement with the USA.

Foregrounding individual histories and shedding light on minority groups is a strategy undertaken in *Midnight's Children* to challenge official history that pretends to possess the absolute truth. It is a strategy that seems to be more open to embrace voiceless histories; it is democratic in outlook for it allows every Indian voice, narrative, or history to contribute in the making of history. Moreover, it calls in every historical event, every cultural element, and any leader that marks history, be they Indian or foreign, in order to present a multi-dimensional image of the Indian history. The inclusion of Cyrus II, founder of the Persian Empire, and of Amir Khusro, an expert in Persian poetry is an indication of the extra-national dimension of the Indian history. Again, naming two of the most dominant characters in the novel by Christian names (Joseph D' Costa, Mary Pereira) extends the interpenetration between the Christian West and the Hindu India. Still, Arab names of the Indian Muslims, although representing a large minority, brings an additional historical stratum to the already foreign layers constituting Indian history.

Though suffering no theoretical flaw, viewing national history through an angle like this is a veiled reference to democratic post-nationalism where national bonds and identity lose their relative importance to supernational entities. The nearest phrase to qualify the era of post-nationalism is 'the advent of globalism'. This notion of post-nationalism comes in the aftermath of what Philip Leonard contends is the Empire's power being overstretched on the world and, mainly, on its ex-colonies. In *Nationality*

Between Poststructuralism and Postcolonial Theory. A New Cosmopolitanism (2005), Leonard, quoting Hardt and Negri, argues that power is to be found

“In the operations of transnational markets that are irreducible to national territoriality. ‘Empire’ is the newly inflected term for what is... a global condition that encompasses all cultural forms, yet leaves world culture disharmonious and acentred”(P: 51).

He adds that the Empire “is illimitable since its rule extends to enclose all social strata” and can only be “conceived as a universal republic, a network of powers and counterpowers structured in a boundless and inclusive architecture” (ibid.P:51). This type of globalism overdetermines national sovereignty, providing “a global ‘multitude’ (workers, the poor, nomads) with the resources to rethink collectivity”(ibid.P:51).

Midnight’s Children’s global multitude paves the way for the shattering of national bonds where individuals would lack a shared national context, thus losing “an appropriate range of meaningful options in making choices concerning their life plans” as Katherine Tonkiss puts it in her *Migration And Identity In A Post-National World* (2013, P: 11). Under such an atmosphere imbued with:

- 1) Secularism
- 2) Society/nation being a pure product of individual imagination
- 3) Cosmopolitanism
- 4) Orientalizing of the Indian society
- 5) Ambiguity
- 6) Multi-faceted history that is built on myths
- 7) Fictionality of Indian history
- 8) Extra-territorial historical elements making the history of India
- 9) Post-nationalism

India is to stop drawing on its proper history to conceive of its identity. Rather, it should reorient its interests toward a history-free, a cosmopolitan future where its specificities should drown in the outlook of globalism so as to be, later on, subservient to Globalization with its waves of Western re-colonization.

III.2.B.4)Metaphor

Following Maizura Osmanaet.all, in an article entitled *Social Criticism via Myths and Metaphors: an Ad-hoc Analysis* (2014), this section will consider that “myths are metaphors serving as a social criticism”.Regarding the profuse and diffuse number of myths employed in *Midnight’s Children*, metaphors will be tracked within these very myths. Given that *Midnight’s Children* steps on magical realism as a novelistic strategy, myths come to serve as epitomes of a large array of metaphors that explode into countless meanings. The meaning that would be made of the metaphors embedded in the myths is factored against the correspondence between the myth employed and the link it has with real historical events, in India or elsewhere old or cotemporaneous the Indian modern history. This clarification is made in order to account for the fact that, in *Midnight’s Children*, myth and reality are closely interwoven. Other instances of metaphors will also be targeted although not imbedded in any myth.

To start with, Saleem, the protagonist, is the son of Methwold and Vanita, a hybrid. His biological Christian father and his Hindu mother, taken as a blend of two ethnicities, will develop into other types of hybridity: he is raised by a Muslim couple and a Christian care-taker, Mary Pereira. If the former blend points to race, the latter refers to culture; an image (a metaphor) that is too much telling as concerns the cosmopolitan, anti-nationalist discourse that is imbedded in there. Methwold, an Englishman, leaves the scene shortly after India gains its independence, and puts his parentage of Saleem in the custodian care of Muslims. In virtue of his descent, Saleem symbolizes construction. This metaphor stresses the good side of the colonizing enterprise as it represents a civilizing mission. However, Shiva, the biological son of a Muslim couple, is made to represent destruction. This essentializing of both Saleem and Shiva brings to a clashing contrast two civilizations: East and West.

Aadam Aziz, Saleem’s grandfather, is a doctor, who has graduated from a German medical faculty, but suffers from a nagging accusation of his backwardness due to his being an Indian Muslim. This obsession haunts him even while praying and causes him to abandon his faith, creating a hole in his soul. The narration alternately makes Aziz utter the Qoran verses and inserets the German city of Heidelberg with

those of the German colleagues that Aziz once knew there. The blend made of the two images gives the following scene:

“In the Name of God, the Compassionate, the Merciful...-‘the exordium, spoken with hands joined before him like a book, comforted a part of him, made another, larger part feel uneasy’... Praise be to Allah, Lord of the Creation...’-but now Heidelberg invaded his head; here was Ingrid, briefly his Ingrid, her face scorning him for this Mecca-turned parroting; here, their friends Oskar and Ilse Lubin the anarchists, mocking his prayer with their anti-ideologies-’...The Compassionate, the Merciful, King of the Last Judgment!...’-Heidelberg, in which, along with medicine and politics, he learned that India-like radium-had been ‘discovered’ by the Europeans; even Oskar was filled with admiration for Vasco da Gama, and this was what finally separated Aadam Aziz from his friends, this belief of theirs that he was somehow the invention of their ancestors-’...You alone we worship, and to You alone we pray for help...’-so here he was, despite their presence in his head, attempting to re-unite himself with an earlier self which ignored their influence but knew everything it ought to have known, about submission for example, about what he was doing now, as his hands, guided by old memories, fluttered upwards, thumbs pressed to ears, fingers spread, as he sank to his knees”. (Midnight’s Children. P: 4)

Though disturbed by the German memory, yet Aziz performs his prayer but hits his nose on a hard tussock. Seeing his nose bleed, he rolls his mat and feels *“knocked forever into that middle place, unable to worship a God in whose existence he could not wholly disbelieve. Permanent alteration: a hole”*. (idem P: 4)

The hole that is created in the doctor’s soul is a metaphor that denotes an existentialist questioning revolving around a tension created between the Indianess of Aziz and his being Muslim. The proof is evidenced by the narrator’s comment: *“attempting to re-unite himself with an earlier self which ignored their influence but knew everything it ought to have known”*. Going back to the “earlier” self ends up

leading him to be *unable to worship a God in whose existence he could not wholly disbelieve*. The *middle place* where he stands is a compromising solution to get rid of the tension opposing his faith to the Western modernity. This metaphor incidentally goes against the author's claim that *Midnight's Children* raises the issue of identity from a minority angle. Here, Aziz, a Muslim, is being dislodged from his minority location. The motive thereof, it seems, is not as much to champion any nationalist discourse—such as the Nehruvian version—as to usher a Western notion of limitless belonging and secularism.

After Ahmed Sinai's assets are frozen, his wife, Amina, starts gambling on horse-racing and wins a sizable sum of money. The narrator, commenting on Amina's financial success and how her mother, Naseem Ghani, a bigoted devout Muslim, forbids her to do so, evokes the Snakes and Ladders game to qualify Amina's gambling and Naseem's bigotry. In page 141, the narrator says:

“I record that no sooner had my mother discovered the ladder to victory represented by her racecourse luck than she was reminded that the gutters of the country were still teeming with snakes”.

Again, the Snakes and Ladders metaphor is still more explicated through equating the latter with rationality and the former with occult sinuosity:

“The solid rationality of ladders balances the occult sinuosities of the serpent; in the opposition of staircase and cobra we can see, metaphorically, all conceivable oppositions”. (ibid. P: 141)

The binary opposition between rationality and sinuosity is one of the remnants of colonial discourse describing the Orient. It stages two contradictory cultural backgrounds represented, on the one hand, by racecourse, gambling, and the money gained and, on the other hand, by Naseem, her bigotry and ethos. The final outcome of this metaphor boils down to introducing the notion of consequentialism in order to challenge the belief, ethos, and worldview of Naseem.

The metaphor of 'nose' and 'knees' is, in page 1, presented to the reader when Aadam Aziz attempts to pray. He drops his knees to the ground and kneels to pray but hits his nose on a hard tussock; it is again used in the Ramram prophecy announcing the inception of Saleem and Shiva; the third instance where it is called up is in Chapter Two of Book Three (In the Sunderbans). Here, the narrator, in company of two privates, sees his companion Farook being killed by a sniper bullet. The description of the soldier's death borrows the metaphor of the 'nose' and the 'knee' (forehead). Page 378 (*Midnight's Children*) presents it thus:

In the distance, at the far end of the field, somebody drops to his knees; somebody's forehead touches the ground as if in prayer; and in the field, one of the crops, which had been alive enough to shoot, also becomes very still. Shaheed Dar is shouting a name: 'Farooq! Farooq, man!' But Farooq refuses to reply.

Similar to Aadam Aziz kneeling down for prayer, Farook bows down before death, thus both God and death lead to emptiness, nothingness, nullity. Aadam's prayer leads him to stand in the "middle space" and a "hole" is bored in his soul; likewise, Farook falls in emptiness, lifelessness. This symmetry, established between God and death, is reminiscent of the death of God, a notion birthed by Western philosophy that rests on atheism. Thrusting atheist ideas like this in India is ignoring the foundational spiritual and religious strata of the Indian society. The diversity of faiths in India constitutes a pivotal element around which individual and collective lives are organized. A nation that boasts a period of thirty centuries of religious history (Auguste Barth, 2013. Introduction. P: xxii) must have, ingrained in its worldview, a culture which is at odds with the nonchalant treatment of religions in the post-Enlightenment West. It should, however, be underlined that such view on religion that *Midnight's Children* carries seems to be exclusively focused on Islam; other faiths are referred to through the myths they bear. Hinduism and Brahmanism are such religions that are hinted at through the myths of Shiva, the Hindu god of both destruction and procreation, and Brahma, the god of creation, represented by Saleem.

In Hindu mythology, the Shiva-Parvati relationship is thought to be a perfect model and Shiva is very often considered an ideal husband. However, in *Midnight's Children*, Shiva is reported to have an extra-marital affair with Shiva and a baby is born, named Aadam before the relation breaks up. This transformation of a deep-rooted myth serves the requirements of magic realism but at the same time harmfully shakes the foundations of the Hindu belief, thus ignoring the religious sensitivity of the largest portion of the Indian people. The metaphor of destruction and procreation imbedded in the use of Shiva as Saleem's archrival serves to display the post-colonial Indian history in ways that may lead the reader to believe in the pernicious nature of Shiva because this latter is depicted as an ally to the Indian Government. Shiva, leading an army battalion, destroys the magician's ghetto and presides over the sterilization campaign conducted against the midnight's children. This operation runs parallel to Gandhi's Emergency Plan that actually occurs in the real history of India. In final account, Shiva and the Indian post-colonial government share the same degree of the author/narrator's enmity that crosses the entire novel.

Zulfikar, the character who becomes the fictionalized President of independent Pakistan takes his name from Prophet Mohammed's cousin, Ali, because of the two-pronged sword the latter used to hold and comes to be famous for. This information is supplied in page 55 (*Midnight's Children*), within the same environment that contains narration of the atomic bomb that was dropped on Japan:

Zulfikar is a famous name amongst Muslims. It was the name of the two-pronged sword carried by Ali, the nephew of the prophet Muhammad. It was a weapon such as the world had never seen. Oh, yes: something else was happening in the world that day. A weapon such as the world had never seen was being dropped on yellow people in Japan.

Zulfikar, Ali/the two-pronged sword, and the atomic bomb are joined together to constitute a metaphor that gives off the idea of shattering, explosion, division, and disintegration. As much as the two-pronged sword shatters the flesh into shreds, so

does the atomic bomb when dropped on an area. Zulfikar, the fictionalized President of Pakistan, is made to tear the Indian subcontinent apart on account of his religion-backed ethos. His religion, a metonymy for division, is wrapped in “*a weapon such as the world had never seen*” has many characteristics to share with the atomic bomb “*dropped on yellow people in Japan*”. (*Midnight’s Children*, P: 55)

In page 67 (*Midnight’s Children*), a Muslim-owned company active in making bicycles is burned by the anti-Muslim Ravana gang. The brand name of the company is Arjuna Indiabike, after the Hindu hero Arjuna, son of Indra and King Pandu. This Arjuna occupies much of the Mahabharata epic within the Hindu tradition. The narrator observes that although the brand-name shows Hindu religious background, yet the factory is burned, rendering Arjuna helpless to protect Muslims:

...it was the Arjuna Indiabike godown that was burning-the Arjuna brand-name, taken from a hero of Hindu mythology, had failed to disguise the fact that the company was Muslim-owned. (Midnight’s Children P: 67)

This observation stresses the religion-based reasons of the inter-ethnic conflicts that rage in pre-independence India. Here again, religions come under the author/narrator critical light to justify secularism.

As *Midnight’s Children’s* text is self-referential in nature, so is Saleem. He grants himself the role of challenging official history and stands as the sole re-maker of Indian society and history. He is endowed with extraordinary powers and deserves to be considered as the One, the Mubarak (*Midnight’s Children*, P: 113) who intends to engulf the whole of the Indian society and history. These qualities start building up ever since Saleem is forbidden to talk for one day. In pages 163 and 164, following the effect of the one-day silence, Saleem looks like Prophet Muhammad when he first received the Revelation from God in Mount Hira. God’s Revelation is likened to the voices Saleem starts hearing but, unlike the Prophet of Islam, he lacks the comfort the latter was lucky to receive from his wife and friends. Both Saleem and Prophet Muhammad receive external voices, rendering them equally liable to be leaders to

follow. If the Prophet received the Quran through Gabriel on Mount Hira, Saleem is likewise instructed “*on a two-storey hillock opposite Breach Candy Pools*” (*Midnight’s Children*, P: 164) to look ahead and utter the word “tomorrow”. The image that the reader would come up with after this comparison is the historicizing of the prophetic mission that Muhammad was entrusted with and aggrandizement of little Saleem’s mission and role in the Indian nation-building.

Both historicizing the prophetic mission of Muhammad and the aggrandizement of Saleem’s mission are based on psychological reasons. Saleem starts receiving voices because he is forbidden to talk; Muhammad must have similar reasons before claiming to receive a Revelation. This notion is one of the cornerstones upon which stands most of the orientalist discourse, a discourse that has accompanied the colonial and imperial enterprise since the eighteenth century.

III.2.C)Results

Given that the most recurring notions in *Midnight’s Children* are: (1) Secularism, (2) Society/nation being a pure product of individual imagination, (3) Cosmopolitanism, (4) Orientalization of the Indian society, (5) Ambiguity, (6) Multi-faceted history that is built on myths, (7) Fictionality of Indian history, (8) Extra-territorial historical elements making the history of India, (9) Post-nationalism, the ideological underpinnings are of a sort that still view the ex-colony as one of two entities:

- a) Either as a potentially threatening nation to the erstwhile exclusively favored Britain. In which case, the ideological machinery, aiming at economic goals, is instrumentalized to de-center the national government, shatters all globalizing discourse likely to unite the people around a sense of linguistic, religious, ethnic, and historical community. What is stealthily dangerous about ideology is that it hides its existence within the discourse it delivers; the type of ideology embedded in *Midnight’s Children* attempts to demystify the deep rooted convictions in the Indian society without exposing the typically Western underpinnings that move it. Rather, what is put forth is a set of assumptions that look universal. The idea of society/nation being a pure product of individual and collective imaginations is only valid as far as it is taken as a pure

theoretical construct. Beyond and above this theoretical construct, the Indian people know how dearly purchased their freedom is, are aware of their endeavour to reach independence, have clear vision of what geography, history, and identity they belong to. They also know that their past cumulatively led to their present state, a state they want to improve and leave the colonized condition. This is exactly what needs to be erased from the memory and consciousness of the Indians so as to break the barriers that are markedly disadvantageous to the ex-colonizer.

- b) Or as a collection of people who have wrongly accessed independence, for whom the management of the independent colony might pose a challenging task. It seems that by pure Euro-centrism, much of *Midnight's Children* ideology focuses on the lack of rationality and presence of unexplained, unfounded ethos in India. This focus betrays a Euro-centric concern linked to the civilizing/colonizing burden, a burden that 'morally' constrains the ex-colonizer to attend to the post-colonial good management of the ex-possession. This paternalism is a resilient characteristic that holds between most colonizer/colonized relations, crossing both eras, pre- and post independence.

The depiction of the Indian society and history in *Midnight's Children* bears the imprint of two historical and intellectual Western inheritances. Rushdie first experiences modernist disillusionment, and stands "as an intellectual product of colonialism" who is "alienated and exiled from two worlds: the world of the West and its lingering modern values; and also from the Eastern world tradition and religious belief systems, the world of faith-ridden India". (Arthur Moss, article, 2015) From this disillusionment, he then develops rational skepticism that hails pluralism and relativism, thus positioning himself within post-modernism, a notion forcibly thrust into a nation that has not yet reached even the threshold of modernism. This attitude may indicate the exteriority position of the Western ideologies when dealing with the colonies: a partial knowledge of the colony that leads to building misconceptions about it.

The idea that knowledge of the world, history, and nation is all but relative, atomized, and incomplete transposes a typically Western historical experience that has nearly nothing to do with the relatively stable 'social text' that Eastern nations have accumulated through long centuries. One of these social texts that constitute the bulkiest part of the Indian worldview is religion. *Midnight's Children*, moved by models of the Western modern society, suggests secularism as a compromise solution to what seems to be a problem: cosmopolitanism. If the American society takes pride of its melting pot's features, the Indian nation's cosmopolitanism must be featured as a source of troubles that no means can help to avoid is better than secularism. However, what is worthy of notice is that the kind of secularism offered in *Midnight's Children* is shot through with atheism, a philosophy that ignores the affect of all the Indians, the Muslims in particular. Moreover, due to the use of allegory within the frame of magic realism, atheist ideas are formulated in ways that depreciate religions and ironize their icons, symbols, and prophets. This treatment certainly does not hold weak links with the intellectual European revolt against the church.

The theoretical constructs of the fictionality of the nation and history, upon which *Midnight's Children's* ideology is built, are used as a premise that, once accepted, would render equally acceptable all those notions relative to the mythical nature of India, instead of the religious nature. The use of the term 'myth', instead of religion, to describe the Indian faiths, is a way to bring to the fore the stark contrast between modern rationality and primitive mythical life. Although mostly secularist, the modern West still relies on Judeo-Christian faiths to identify itself and avoids the use of the term 'myth' when referring to them. Phrases like 'Christian mysticism' are used instead, allowing a certain respectability to be cast on the Western religion, and subtly insinuating it into a place of pride within the field of contemplation, next to philosophy.

To deepen still more the backward nature of India with its myths, *Midnight's Children* stages magic and magicians as leading agents in social and political lives alike. Occultism is likewise foregrounded through the roles attributed to Picture Singh, the snake charmer, thus stressing still more the already orientalized Indian society. Orientalizing is another way to essentialize, imprison an entity into a fixed idea and

picture; this attitude is what Edward Said repeatedly refers to in his writing, contending that the Orient is the invention of the Occident. *Midnight's Children*, in this respect, follows in the footsteps of the Western ideological build-up that contrived a specific ontology of the colony and its inhabitants. A monolithic image serving the goals of colonization; a permanent image that was instilled into the colonized being through the Ideological State Apparatus.

Hybridity is another unnamed notion injected in *Midnight's Children* that aims at rubbing all traces of the colonial experience, save those bright signs of the 'civilizing mission'. It breaks the cultural barriers between the ex-colonizer and the ex-colonized to the extent that the dominant and dominated selves appear to be mutually and equally influential on each other. This idea contrasts with reality for the supposedly cultural interpenetration that is given rise to is always to the advantage of the ex-colonizer. The mere fact of the ex-colonizer's cultural models and language being guidelines for the post-colonial colonized is proof enough of the imbalance in the power relation between them. National specificity in cultural matters and hybridity seem to be mutually exclusive as long as the latter makes no room for the ex-colonized to be authentically and effectively influential in cultural encounters.

What is remarkably salient in *Midnight's Children's* ideology is the exclusive focus put on (1) history, (2) nation, and (3) religion. All three represent the three tributaries of any discourse community [society, history, metaphor] and happen to come under the critical light of the novel under study. While the intent of the novel ideological onslaught on these three constituents is to undermine their officiality and fictionality, the alternative brought as a remedy swings between exalting the Western models and expressing hopelessness as to the possibility of dragging India out of the post-colonial plague it is in. This position looks like a stalemate that neither opens paths of hope nor blatantly reunites the Indians to the ex-colonizer, thus betraying one of post-modernism's resilient ideas: ambiguity. Indecision and irresolution (due to ambiguity) are certainly behavioral and mental traits that bring additional flavor to dramatizing human existence in literature. However, casting this individual specific trait on the destiny of a whole nation seems to be not a little hasty.

It should be noticed, in final account, that resistance and displacement, in *The Honor of the Tribe* of Mimouni and *Midnight's Children* of Rushdie present a deep concern with challenging, respectively, the Algerian and the Indian post-colonial powers. It appears, however, that in their act of ideological resistance and displacement, they mark themselves off with regard to the people and nation they pretend to address and speak for. Ridiculing the religious, moral, and ethical codes of a whole people will engender a sure-fire reticence on the part of the average reader, thus leading the aesthetic quality of literary artifacts to dwindle in the neighborhood of ideology-based pro-Western propaganda.

Conclusion

This chapter made use of two tools in order to operate an opening in the too much intricate architecture of *Midnight's Children*. It relied on Rushdie's *Imaginary Homelands* in order to draw the ideological, philosophical, and cultural leanings that are likely to be reflected in the novel now under study. It also drew on Barthes' notions relative to the descriptors of texts: readerly and writerly texts. It is by this means that this study was enabled to qualify *Midnight's Children* a writerly text and therefore dealt with it as such.

Magic realism, as a narrative strategy, consisted, in *Midnight's Children*, in a contrived set of events that were reflected in actual, real historical events that took place in India and elsewhere. It is this connection that permitted ideologies to be extracted and related to Western backgrounds. Among the ideologies gleaned throughout the novel, the analysis has come up with 1) secularism, 2) society/nation being a pure product of individual imagination, 3) orientalizing of India, 4) ambiguity, 5) myth-based history of India, extra-territorial historical elements making the history of India, and post-nationalism. These topoi were linked to the bitter legacy of imperialist/colonial discourse and ideologies.

This chapter has reached what seems to be the most influential idiosyncratic experience of the author, which sustains his work's ideology: atheism. Atheism was discovered to be overwhelmingly instrumentalized against a particular religion among the many faiths of India: Islam. This observation invalidates the author's pretence to

challenge the Grand Narratives from a minority standpoint because, although Muslims in India represent a minority, yet they are the most denigrated in the novel. The image of Mother Naseem was found to be used as an epitome of all Muslims with the bigotry she kept stubborn not to leave.

This Islamophobia crosses the entire text of *Midnight's Children*, leaving the reader wondering about the possible links it might hold with its Western birthplace in modern times. Still more, it reminds of the colonial/imperialist discourses the ex-colonies had experienced for centuries of colonialism.

Conclusion

This research work rests on the assumption that colonialism-imperialism connection succeeded to imprint indelible marks on the colony mainly because of two fundamental processes: Dismantling and Restructuration. If the former operation attempted to perform erasures of the colony's pre-colonial material and immaterial heritage, the latter was meant to remake, re-name, re-present, and control the colony and population. Pursuing these two goals, the colonial order made use of its military might to crush the revolts, and then restructured the colonized society along ad hoc colonial management. The land was cultivated, riches extracted and exploited, and infrastructures set up. What remained to be mastered and reshaped to the projected image of an obedient colonized was, however, not easily graspable. The many revolts that broke now and then signaled the difficulties that the colonizer would account for.

Man, i.e. the colonized man, was to be framed within controllable structures. The colonial powers (Russia, Belgium, Britain, and France) having realized how hard the task of 'civilizing' the colonized was, a preliminary phase was therefore needed. It consisted of producing and re-producing large amounts of discourses that characterized, labeled, described, and analyzed the colonized. The objective sought was to establish a dichotomous relation between the colonized and the colonizer where the former is essentially othered and secluded into image-signifieds referred to by signifiers such as 'ferocious', 'disobedient', 'unstable', 'greedy', 'subject', 'uncivilized', 'unproductive', 'troublesome', 'sentimental', 'irrational', 'unchanging', 'troublesome', and 'disobedient to law and order'. The colonizer then brought these labels under one heading: 'indigenous'.

It is this interpellation that underlies the scheme according to which was engineered the social and psychological conditioning of the colonized. Swinging between the urge to cast off these labels and the need to upgrade his nation's status, the colonized engaged in expressing his voice, using the language of the colonizer. Yet, mastering the colonizer's language required a specifically prepared structure in charge of providing the appropriate education. The S I A took the form, among many others, of schooling and, in the Algerian case, of the Teacher Training School (ENS) of Bouzareah, Algiers. In such structures, the indigenous took the role of the 'client',

according to the model offered by N. Fairclough, but swung between adopting the Master and Analyst Discourses.

In either case, the colonized discourse showed visible signs of being wrought by the dominant discourse and ideology of the colonial order. Whereas the Master Discourse aligned itself with the colonial order, the Analyst Discourse, however resistant it was, made use of Western/colonial ideological master words to defend the nation. In both cases, the struggle hardly reached the ideological plane where the colonial foundations would be subverted and challenged. The situation was such that the ideological debate in which the indigenous elite were expected to engage was unattainable because of the absence of all revolutionary 'expressed ideas' likely to shake up the very foundations of colonialism. This inability to face the colonizer on ideological planes may attest a lack of any anti-colonial ideological background shared by the Algerian intellectual class.

In addition to this narrow scope of political activism through fiction writing, the resistant indigenous elite and the assimilationists shared a common feature of being upgraded from the status of colonized indigenous to indigenous spokespersons. Both of them then acquired a new social identity which, according to Bourdieu, required new capitals to gain. In pursuing these capitals, the indigenous elite positioned themselves still more firmly in the field of representation/re-presentation. They thus engaged in fierce competition with the European colons, not metropolitan France. The right to speak for the people, coupled with being a reliable indigenous intellectual, made of the Algerian elite a second source of discourse, after the colonial one. This position that came second in rank was ideologically hardly different from the colonial position of first order of discourse and ideology.

The early emergence of the colonized discourse being birthed within and under the colonial order and control, it was posited that enduring effects of this parentage were vividly felt even after independences were gained. Post-colonial discourse, in addition to having benefited from Western influences through the ex-colonized diasporic elite, came to be partially re-productive of Western/colonial discourses and ideologies. This observation was assumed to be due to two phenomena: Resistance and Displacement. This research has linked these two characteristics to ideological factors

driving the post-colonial elite to take ambiguous stances with regard to the ruling power and the population. To disambiguate the network of ideologies imbedded in the post-colonial fictional works, a selection of novels, chosen from both the ex-British and the ex-French colonies was partially analyzed. The objective sought was to check the resilience of the colonial S I A's effect as well as investigating the historical, social, and political motives behind their stance.

In both types of the ex-colonies' post-colonial fictional works, the results displayed recurrent themes being tackled: 1) postnationalism, 2) identity, 3) feminism, 4) migrancy, and 5) alienation. The new patriarchy advocated by nationalism came under acerbic critique, apparently in reaction against to hardline nationalistic position of the ruling class. In the Algerian post-colonial discourse in fictional works, however, this research discovered four mostly recurrent topoi: 1) democracy, 2) refusal of what is qualified as exclusionary, hegemonic Pan-Arabist ideology, 3) adoption of anti-colonial and anti-imperial policies, and 4) investment in the remote Algerian past in shaping the national identity. Although inspiring no controversy at the theoretical level, yet these topoi were instrumental in the introduction of Western/colonial ideologies in literature.

Drawing on studies defining the role of ideologies in discourse, this research noticed that the effects thereof address society as it is composed of groups that engage in conflicts due to opposing identities, interests, exclusive belongings, and distinct discourses. Moreover, ideology was discovered to be in favor of one dominant group, at the expense of other equally valid counter-discourses. These discourse descriptors create separate groups with discrete characteristics pertaining to 1) identity, 2) activities, 3) goals, 4) norms and values, 5) group relations, and 6) resources. Fraught with ideology and conceived along the requirements of these guidelines, fictional works were found to depart from their primary and essential task and engage in dividing readership on ideological, rather than on aesthetic, grounds.

What prompted this research to investigate the disconnect between literature's aesthetic and cultural vocation and the ideology-laden discourse it is very often burdened with, is the violation of the moral contract which is implicitly signed between readers and authors. Buying a novel is in essence a cultural act that must be as

much respected as the reader must not be lured into buying ideology instead of art, culture, and literature. Aware that no fictional work is ideology-free, this research has focused on the distinction that should be made between two social texts: 1) authentically local texts that draw on the indigenous environment and 2) the alien, Western/colonial social texts. If the former draw on the cultural, aesthetic, social, historical and ideological environment of those whom they represent or speak for, the latter's intent is to stretch out their ideologies on foreign cultural spheres.

While it is unhealthy to confine fictional works to strictly national limits, it is as well hegemonic on the part of the post-colonial fiction writers to supply their national readers with ideological references that clash with the local discourse community. Universalism and locality in literature and cultural studies seem to hold a contrasting relationship; recent trends, however, have attempted to reconcile them through the coinage of a new term: 'glocality', from the blending of 'globality' and 'locality'. This attempt aims at empowering this notion to move its focus "beyond bipolar models of global against local; power against resistance and focuses instead on the relationship or the complex processes at play"¹⁴. However, glocality's appropriateness seems to enjoy acceptance only in cultural spheres that present more affinities than divergences.

In the case of the ideologies of the ex-colonizer as opposed to those of the ex-colonized, their encounter in post-colonial fiction was found to be much less a rehabilitation of the latter than a re-production and re-confirmation of the former with their hegemony. This research contends that cultural and ideological encounters between the ex-colonizer and the ex-colonized in fictional works are very often to the advantage of the former, where Western/colonial ideologies are reproduced, deepening still more the master/follower relationship. This was evidenced by the results obtained after the analyses that were carried out on post-colonial works from both the British and French ex-colonies. In this respect, glocality's objective is by no means a way likely to lead to cultural/ideological interpenetration where mutual influences would bring about reciprocal understanding. Rather, Western/colonial models, worldviews, perceptions, conceptions, ethos, values, norms, and morals would be favorably

¹⁴NAAR/GADA, Nadia, in a doctoral thesis (P: 2) entitled 'Modern African Literature Revisited: a Study of literary Affinities in Selected Early Novels by Achebe, Feraoun, Kateb, Ngugi, Armah, and Mimouni', supervised by Pr Bouteldja Riche, Mouloud Mammeri University, Tizi Ouzou, Algeria, 2014.

revisited, keeping post-colonial writers in a state of unproductivity because of lack of inventiveness and creativity, while the reader would either reject the works wholesale or uncritically adhere to their ideologies, thus offering his consent to be a post-colonial product of the erstwhile active colonial S I A.

Given this, the present research was premised on the belief that while post-colonial discourse marks frontal displacement with regard to the post-colonial people's culture and ideology and resistance against the ruling post-colonial power, it does not clearly reveal the ideology it is grounded on. This unclear ideological backup is due to its being national and universal, local and global, nationalist and post-nationalist, tribe-bound and cosmopolitan, but with a constant foregrounding of the second member of these couples. A double ideology as this has led post-colonial discourse to become void of any ideological option to offer in its resistance against the post-colonial ruling class; its displacement with regard to the ex-colonial center offers only a decentering of the linguistic norms, mainly in the British ex-colonies. As concerns the type of displacement with regard to the post-colonial indigenous cultural and ideological heritage, the analyses have revealed clear indications of estrangement between the post-colonial literary works and the deep-rooted beliefs, culture, ideology, and worldview of the post-colonial nation.

Due to the observations above, the initial research question was concerned with the extent to which the Western ideological references were filtered down in post-colonial discourse and presented to the post-colonial reader. It was also motivated by the need to bring to light the ideological motives grounding post-colonial resistance and displacement, and the ideological/cultural alternatives offered to the ruling class and the nation in general. Throughout this research and after the partial analyses carried out on a selection of literary works, the contour of a possible answer begun to be clear as to which hypothesis stood better chances to be chosen as the final answer. It was only after the full analyses of the selected corpus (*The Honor of the Tribe* by Rachid Mimouni, and *Midnight's Children* by Salman Rushdie) were brought to completion that hypothesis 2, i.e. 'the enlightened views of the post-colonial writers are faithful reproductions of Western/colonial ideologies, hence the reaction of both the nation and the ruling class comes as an uncompromising rejection of their

participation in the nation-building. This move has led these intellectuals to resist and adopt displacement with regard to the people' proved to be the closest to answer the research main and secondary questions. This selection is made in light of the findings and results that the analysis of the corpus has reached where striking similarities between the colonial master words and some characterizations offered, for example, by *The Honor of the Tribe* as descriptors of the Algerian/Zitouna society. A recall of this similarity may help:

Table 8

<i>The Honor of the Tribe</i> 's characterization	Colonial characterization
1) Greedy materialism.	a) Sentimental
2) Machiavellian tendencies	b) Irrational
3) Consequentialism	c) Lazy
4) Visceral habits of aggressiveness	d) Stagnant
5) Violence	e) Unchanging
6) Lawlessness	f) Troublesome
7) Unfounded bellicose tendencies	g) Disobedient to order and law
8) Opposition to School as source of knowledge	h) Unstable
9) Superstition	i) Disloyal
10) Internal conflicts	j) Greedy
11) Fatalism	
12) Promiscuous sexual behavior	

Midnight's Children also displays many instances that more boldly propose ideologies directly inspired from Western lived experiences. Atheism and secularism are such master words that are crudely presented to a fundamentally religious India, with the multitudes of faiths counting as essential constituents of the social fabric. The Western-inspired Islamophobia seems to have determined the novel's ideology, mainly focused particularly on defaming Islam. The challenge to nationalism, by means of cosmopolitanism-post-nationalism, directly reflects the relatively homogenous Western cultural and ideological sphere that are basically of Greco-Roman and Judeo-Christian leaning. The borderless area containing the West has given rise to a

cosmopolitan and post-national entity that *Midnight's Children's* tends to transpose into the Indian sub-continent. What the novel's ideology seems to overlook in this respect is the Western leading world role in military might, economic power, and political influence.

What brought this research to select hypothesis 2 as the appropriate answer to the research question is the fact that neither Rachid Mimouni nor Salman Rushdie suffered State persecution due to their ideological stance. This is to highlight the lack of convincing power noticed in hypothesis 1, although most post-colonial ruling classes were far from being democratic. As for hypothesis 3, this research acknowledges a certain soundness therein, yet the literary systems that the fictional works proceed from are themselves grounded on Western ideologies. Taboo breaking, irrationality, absurd, lack or absence of meaning, are such foundational tenets. Their insertion within post-colonial works automatically leads them to be at odds with the post-colonial reader's cultural background and appear to be a mouthpiece to the Western/colonial ideological references.

However, the findings and results that this research has reached are only valid as far as this work is concerned. They can in no way be taken as final, absolute statements relative to the novels analyzed, either those partially studied or those on which full analysis was carried out. Yet, what this research takes credit for is the fact that it:

- a) Brought literary works closer to being analyzed by means of Critical Discourse Analysis tools, which the general belief very often limits within the confines of news reports, advertisement, political speeches, and conversation analysis.
- b) Repositioned post-colonial literary works in their relations with the post-colonial addressee. This is to evaluate the power relation involving both and check whether or not there is any hegemony being exercised on the reader, assumed to be powerless, as opposed to the power position that post-colonial authors are assumed to possess, in virtue of the power of the language, the powerful position of being writer, and the access to knowledge.

- c) Drew attention to the duplicity of the literary sign, which, although it aggrandizes the literariness of the text and casts aesthetic dimensions on it, it is also site for hegemonic ideologies that need to be investigated.
- d) Contributed in helping to open still wider interdisciplinary paths that would hopefully encourage the university community to break down the imaginary barriers separating disciplines that belong to relatively homogenous and coherent frames of knowledge.

Had they been analyzed by different researchers using C D A tools, the two novels (*The Honor of the Tribe* and *Midnight's Children*) might have delivered other and different results. This is why the present research work is only an attempt and is hoped to have pointed to directions likely to prompt researchers, university lecturers, and students to explore still more the cultural roles that local literary works play in national literay scenes. Given the focus of this research (exploring Western/colonial ideological references), the main concern does not mean to take the imbedded ideology as the sole criterion for evaluating literary works. The most important aim is rather to value post-colonial aesthetic and artistic dimensions along with awareness of the effect of the ideologies being carried. Again, this is not a call to activate or encourage censorship to be exercised on whatever post-colonial literary work that is whimsically judged hostile or bearing adverse ideologies. The point at issue is to infuse graduate or post-graduate students with a spirit to read literature critically.

The didactic interest of this research's focus might engage readers to consciously employ C D A instruments in their reading experiences. This would usher them into the field of the unsaid, the unspoken of, and the untought of. Moving beyond the form of words is a concern expressed by the German philosopher Ludwig Wittgenstein who, in *Concise Encyclopedia of Philosophy of Language* (1997, P: 127), is quoted having said "*If I had to say what is the main mistake made by philosophers of the present generation...I would say that it is when language is looked at, what is looked at is a form of words and not the use made of the form of words*". Should any credit be granted Wittgenstein's reasoning, language then becomes an exclusively social possession, given that

“Words only have meaning through being used in sentences, and sentences only have a meaning through being used in speech-acts. Speech-acts themselves are only to be understood through understanding the needs, values, and social practices of the society that uses them—a complex which Wittgenstein calls a ‘form of life’. What might be called the contingently private uses of language—thinking to oneself, making entries in a diary—are parasitic on language’s more public forms”.

(idem)

It is this ‘form of life’, suggested by Wittgenstein, that needs to be explored, studied, and analyzed in order for any literary work to fruitfully interact with its audience, imagined or real. Applied on the relationship between post-colonial writers and readers, this quotation renders both the former and the latter active participants in speech acts, mediated by literary works. This condition may have salutary effects on writers and readers; reading a literary work with a critical eye would uplift readers from passive receivers to active participants in the speech act that the novel would initiate. The writer, in turn, would bring to social cognition aesthetic sources that would contribute in the artistic taste of the nation. However, as the ideology of exciting, destabilizing, and disturbing the reader’s convictions and taken-for-granted beliefs is predominant in most of the post-colonial works, little hope seems to be left for promoting a sizable readership among the population. The reason seems to lie in the fact that the process of exciting, destabilizing or disturbing the readers proceeds from some of the writers’ ideologies which very often make no allowances for the contrast holding between these very ideologies and the readers’ sensibilities.

To talk about the readers’ sensibilities is not a way to suggest an ‘à la carte’ fiction writing and production. Rather, the sensibilities meant here are not individualized, but taken as a collective set of beliefs shared by the majority of the nation. This community of beliefs refers to what was termed in Part III ‘discourse community’ that Society, History, and Metaphor contribute to constitute. It is this shared discourse community that supplies individuals with a sense of belonging and identity. Once violently shaken through ideology-laden discourse, this sense would lead readers either to refuse consuming the literary goods or align themselves along

the work's ideology, thus leading readership to segment into ideologically ghettoized groups. Whereas literary aesthetic and artistic taste should guide choices, ideology is in this way made the guiding principle.

It seems that as much as care is taken while writing literature for children, so is the case when addressing communities and nations. In the first case, child psychology is called in to direct the literary production while in the second sociology and social psychology must as well be taken into consideration. The use of these disciplines might inform the author about the subtle ways to avoid mind mastering the minds, manipulating them, and filling them with propaganda. However, literature has some subverting roles that need to be played. Such roles might be to raise awareness about the imbalance in social power relations, lethal ideas gnawing at the discourse community's constituents, or any braking device that impedes progress and development. It might also call into question social models that do not undermine the discourse community's foundations.

Analogous themes to these ones were noticed, in the analyses carried out, to be tackled by a good number of post-colonial works. They were, however, treated as consequential phenomena of the very principles underlying the post-colonial society. As remedy to these failing principles, Western/colonial models were offered, thus undermining the very existence of the post-colonial discourse community. In other instances, the discourse of the literary works mocked, caricatured principles as profoundly ingrained in society as religion, customs, moral, and beliefs. It is this double contempt (mocking and swapping the foundational principles of the discourse community for some Western/colonial alternatives) which is the prime concern of the present research.

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