

**MINISTRY OF HIGHER EDUCATION & SCIENTIFIC RESEARCH**

**UNIVERSITY MOULOUD MAMMERI DE TIZI-OUZOU**

**FACULTY OF FOREIGN LANGUAGES**

**ENGLISH LANGUAGE DEPARTMENT**



# **DISSERTATION**

**Submitted in partial fulfillment of the requirement for the  
master's degree in comparative literature**

**Domain: general and comparative literature**

## ***Theme***

**Violence and body in Toni Morrison's *Beloved* (1987)  
and Ahlem Mostaghanemis' *Memory in the Flesh* (1993)**

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**Promotion : 2017/2018**

## **Abstract**

This research is a comparative study that explores the notion of violence and body in Toni Morrison's *"Beloved"* (1987), and Ahlem Mosteghanemi's *"Memory in the flesh"* (1993). It aims at revising the representation of the body and the portrayal of violence against it in both of them. The study tries to compare and contrast the way; degree and background of traumatic violation against the body in both narratives manifest. The study adopts two theories, whose choice was made according to the similarity of the historical backgrounds between each of the two novels and the corresponding theory, in terms of policies and the interrelation of violence and body in a meantime. In our analyses we resorted to in one hand to Michel Foucault's theory on body violence in his book "discipline and punish" (1975) due to the relevance that it reveals concerning racism toward the black community, in addition to slavery as a main issue that shapes that historical period. On the other hand, we resorted to the conceptional analyses of Hannah Arendt her theory "on violence" (1987) that studies terror of the late twentieth century and its impact on our colonized communities. This research is divided into three chapters. The first chapter resorts with the relevance of the historical roots of violence in America and Algeria as geographical location for each novel in its own. The second one shows how do memory and past's extent contribute in violence against the body. The third chapter revises the notions of exile and escape. Highlighting the way do both novelists make their portrayal of violence in the different presented communities.

**Key words:** body, violence, trauma, physical violence, symbolic violence, memory, exile, escape, racism, disappointment.

# Dedication

I would like to offer this work to my family,

My lovely parents

My husband

My sisters and brother

My nephews

All my friends who stood by me especially Abedlbasset and Houssam

Thanks to all of you for help, and attention you paid to make me succeed in achieving this work.

# Acknowledgments

I would like to thank all those who participated in the fulfilment of this modest work, which would never been achieved without the help of Allah, and their collective cooperation.

I would like also to show my deepest gratitude to Miss Bensafi who devoted me her time, and provided me generously with knowledge and guidance and mainly her corrections that helped me be always in the context of such them which she chose carefully.

I want also to express my greetings to the members of the jury who accepted to evaluate my work and help me present it, and for the whole stuff of the department.

Much respect and gratitude to Mrs: Boutouchent, for her considerable advice and help.

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## General introduction

Literary works have always transcended time and space regardless to their genres, themes and even linguistic and cultural aspects. The extent of such transcendence has ever been by virtue of the connection of literature to history, culture, politics, philosophy and language. The variation in the latter cannot determine the power of echoes any literary work may create. Many examples of poetry and prose from different languages, cultures, and historical backgrounds have once or ever been read, discussed and studied at the International level.

The twentieth century has witnessed eminent novels by different writers from different socio-cultural backgrounds. The same period of time has also brought several ideologies, colonial missions, racism and slavery. One major narration space that has been tackled by writers who were trying to reveal the history of their communities through the exploration of the body. Due to colonization, racist acts, slavery or other factors, the human body is violated. That has encouraged novelists to deliver historical events to represent how the body can symbolize the trauma of a community in a particular time in history.

Historically-oriented perspectives can shape some other similarities and differences between the backgrounds of novels. For instance, the time of French colonization and even post-colonization in Algeria witnessed several non-human acts and racist behaviors. Nevertheless, the sustaining power of the colonizers and their traces may not be compared to the status of slavery in America. For that the latter implies the use of people as objects where it feels hard for a slave to rebel as their hope is only freedom from racist people. Whereas, the colonized may consider it bravery as their hope is freeing the land from foreigners.<sup>1</sup>

Generally, Ahlam Mostaghanemi's *Memory in the Flesh* and Toni Morrison *Beloved* are eminent works that reflect the culture and history of each writer. Other themes that both narratives have in common -and might be the central focus of other comparative studies- are love, cultural identity, past and memory. Regardless of themes and stories, the challenge of comparing and contrasting novels of different social, cultural and historical backgrounds can still bring new insights and may bring new approaches to comparative literature.

In our increasingly globalized age, comparing variant literary works has become an important aim of the comparative approach to literature. Despite the potentials of using translation, some comparisons can be made with the fullness of originality. Dealing with novels, as a prominent literary genre, has been widely offering chances to researchers and critics to conduct comparative studies depending at least on a single common theme or

aspects.<sup>2</sup> Notwithstanding the diversity of variables in more than one novel, the comparative approach is meant to compare and contrast that theme or aspect.

Indeed, by personal interest of research and with consideration of recognition to the courses of comparative literature- have launched an attempt of comparison of the two literary works which dealt with the human body and the issues that concerns it. The first is *Beloved* by Toni Morrison (1987), and the second is *Memory in the Flesh* by Ahlam Mostaghanemi (1993). themes like violence and oppression are presented in the novels, since the first reflects the slavery and its ravage in American society and the second reflects the era of post-colonization and the corrupted Algerian society.

This research paper attempts to compare and contrast the representation of the body and the portrayals of violence against it in both Ahlam Mostaghanemi's *Memory in the Flesh* and Toni Morrison's *Beloved*.<sup>3</sup> The study raises two main questions : to what extent violence against the body, in all its degrees and forms, is portrayed in Mostaghanemi's *memory in the flesh* and Morrison's *beloved* ? And when and how do both narratives represent traumatic incidents in similar and different ways?

To make it manageable,, it is hypothesized that Mosteghanemi's *Memory in the flesh* and Morison's *beloved* portray the violence against humans in its worst conditions. It is also hypothesized that Mosteghanemi's *Memory in the flesh* an Morrison's *Beloved* are similar in presenting traumatic incidents with variant degrees, yet they are different in the historical and sociocultural backgrounds which, in turn, present different characters and stories.

## **Review of literature**

A lively interest has been running to investigate the main issues tackled in Morrison's *Beloved* (1987) and Mosteghanemi's *Memory in the flesh* (1993) or memory of the body in another translation, both of the authors have been widely criticized. The American literary critic, Harold Bloom, presents complex critical portraits of the most influential writers. He claims that *Beloved* is regarded as the greatest American novel of the end of the twentieth century, and he analyses the central theme of the novel "slavery" and "inhumanity of slavery" in the United States, shedding light on the thirteen colonies between 1619 and 1865. Besides other consequences as physical and sexual violence which ends with causing psychological trauma and collapse of the Afro-Americans.<sup>4</sup>



In terms of exploration of the interrelation established between death and black subjectivity, Sharon Patricia Holland explains in her book *Raising the Dead* that: “Morrison opens her novel by narrowing distances between two supposed dichotomies: life and death”. She attempts to say explicitly that death is the inevitable destiny that walks along every individual. As well, contemporary American literature and culture employ death as a narration space, as a literary device that conveys such a denotation that serves efficiently the context of slavery’s consequences and suicide and death.<sup>5</sup>

In addition to the previous critics, Nancy J. Peterson discusses in her book *Beloved: character studies* the fact that women writers are most affected by historical memory. She says that women express pain in their writing deeply, she also acknowledges Morrison’s ability to challenge the reader to move beyond his or her comfort zone. From Peterson’s viewpoint, this novel changed a lot in shaping African American discourse; and contributes in reawakening historical consciousness of Harlem.<sup>6</sup>

Concerning *Memory in the flesh*, Andrew Hammond pointed out in his book *Pop Culture Arab World* about Mosteghanemi’s influence over the nation, and the role of literature to reflect reality of communities. Indeed, he argued his view with reference to Edward Said who insisted always saying that “First Algerian in her Arabic novel “*Dhakirat al Jasad*” (*Memory in the flesh*)...that accomplishes what Palestinian American Edward Said said: “Palestinians must do in the arts: narrate indigenous experience and make it comprehensible for the rest of the world as an integral part of the process of liberation. “We need to create a new cinema which is deeply located in identity. We need to show how our people love, how our people cry, how our people dream. But we have to make it relevant.”<sup>7</sup>

Hamza Issah Danjuma, also associates a whole chapter in his thesis for Ahlem Mosteghanemi’s “*Memory in the flesh*” he relates the complications in the novel to Algeria’s struggle against foreign domination, at the same time he refers to its post-independence struggle with itself and the fate of revolutionary ideals in a post-revolutionary society.<sup>8</sup> He mentions also the ability of Mosteghanemi to overcome differences and go beyond gender (masculinity and femininity) to present a human horizon.<sup>9</sup>

Bensmaia Redha called writings like *Memory in the flesh* that contributes in both creating and mapping a new nation as historical writing; inscription[s] in the country to come<sup>10</sup>, in other words, the historical novel participates in shaping and building the new

version of the nation. The main objective of this novel is reconciliation and reconstruction, however the nation often appears after the struggle and reborn from damage.<sup>11</sup>

## **Issues and Hypotheses**

We have chosen in the review some of the studies that dealt with the two novels that have been widely criticized, although many of them have tackled different dimensions, but none of them have already questioned the notion of “violence” in the human body in the Morrison’s *Beloved* and Mosteghanemi’s *Memory in the flesh* in one comparative study. We will analyze both of them according to historical and literary measures and explore physical and symbolical impairments that manifest clearly at short or long extent. Knowing that the two works reveal stories of communities that come from different historical and cultural backgrounds, and whose characters encounter harsh acts of violence; thus we will deal with types and degrees of violence on the human body in regard to physical and symbolic impacts. And to fulfill our comparative study to explore the portrayal of violence we will borrow from Hannah Arendt’s theory *On Violence* (1970), and Michel Foucault’s readings of violence in different works that studied his perspective.

## **Methodological Outline**

The present paper is divided into three chapters. The first chapter is devoted to the doctrine of violence throughout the twentieth century. References to both the American and Algerian histories are included. The second chapter discusses slavery, racism, exile and escape as interrelated notions, with relevance to both novels, *Beloved* and *Memory in the Flesh*. The third and last chapter, studies the notions of past and memory in both narratives.

## **Methods and Materials**

In this section, an overview of the theories adopted in the study is provided. The overview includes some instances of applying the theories in literature. The section of materials consists of short biographies of the two authors, Toni Morrison and Ahlem Mosteghanemi, and synopses of their novels, *Beloved* and *Memory in the Flesh*.

This dissertation studies violence as a main issue of the modern era in Toni Morrison’s *Beloved* (1987), and Ahlam Mosteghanemi’s *Memory in the Flesh* (1993). To implement our research we will resort to the theory of Hannah Arendt about violence impacts “*On Violence*”

in Richard J. Bernstein's *Reflections on Violence and Power*<sup>12</sup> and Michel Foucault's theory of power and violence in his book *Discipline and Punish* (1975) basically to fulfill our comparative study, showing the points of distinction and overlaps between the two authors to convey the same idea which is impact of violence on oppressed communities.

### **Hannah Arendt's Theory « On Violence »**

Hannah Arendt, a theorist who is considered as one of the most influential philosophers, who became well known for her writings for Jewish affairs in post World War II; and for totalitarianism in the world. She considers violence as a doctrine of the late nineteenth century that is an ideology which allows power owners to totally control their inferiors. She also describes violence and power to be two opposite faces of the same currency which is tyranny practiced by governmental authorities over communities, in her book *On Violence* (1970)<sup>13</sup> in which she analyses the causes and manifestations of violence as a serious infringements in the second half of the nineteenth century.

Authorities use violence in their policies and attribute it to power which is their only resort to hierarchical dominance is the only way to take control. Arendt sees violence from a different corner and gives her own definition to the interrelation that gathers power and violence and that she separates politics from violence because they are concepts which cannot walk along each other.<sup>14</sup> Moreover, she argues that violence is allowed in one unique situation which is self defense against a tangible proof that threatens us.<sup>15</sup>

Richard J. Bernstein discussed the most important elements of Arendt's theory on violence, in analyzing her perceptions, he mentioned the most common concepts that she highlighted, and he pointed out the main issues connected to violence that characterizes the nineteenth and twentieth centuries at different levels. "Terror" for Arendt is the attempt of achievement of a governmental constitution after the failure of existing collective power, and the attitude of any kind of objection or disagreement is considered as a disobedience that should be eradicated. In other words, governmental bodies misuse power to tyrannize their communities.

"She briefly discusses terror, telling us: « Terror is not the same as violence; it is, rather, the form of government that comes into being when violence, having destroyed full power, does not abdicate but, on the contrary, remains in full control [...]. Every kind of organized opposition must disappear before the full force of terror can let loose."<sup>16</sup>

Terror from the government's perspective is seen as the means of domination which makes the government apply its unethical methods to reach its main goals. The community is vulnerable to the different infringement. The consequences that may affect this terrorized community are the worst, since it can manifest at short and long extent.

### **Foucauldian Readings on Violence**

Michel Foucault, the French philosopher, historian, social theorist, and literary critic, tackled primarily the relationship between power and knowledge, and how they are used as a form of social control. In the way Foucault referred power and force of production in his book *Discipline and Punish* (1975)<sup>17</sup> the investment of the body in *Sweet Home* slaves was presented in the novel. The Schoolteacher check the slaves' behaviors, trains them as animals and orders them to obey him. Whenever there is disobedience, or when their behaviors are not matching what he expects, a tool of violence is used. The powerful Schoolteacher considers their bodies non-subjugated. When Sethe remembers how the Schoolteacher was, she says:

Schoolteacher'd wrap that string all over my head, 'cross my nose, around my behind. Number my teeth. I thought he was a fool. And the questions he asked was the biggest foolishness.<sup>18</sup>

That tells about the School Teacher his way of knowing slaves and then controlling them. "Nose" and "teeth" represent the body-as other occasion was the body-that is scrutinized and the exploited. That is linked to what Foucault call the political technology of the body."<sup>19</sup> Exerting power over slaves, thus, was through imposing thoughts first on who is the powerful to be aware of and them through executing such power in violence and torturing.

Considering the self and the social community, there have been several studies on the representation of violence. Foucault inverted it to "politics" is the continuation of war by other means".<sup>20</sup> In that conceptual view, Foucault related violence initially to war, yet what precedes violence and war is political ruptures.<sup>21</sup> In addition, Foucault built his historical perspectives through archaeological views. That strengthened the philosophy that uncovers the tide relation between politics and violence.

In this respect, violence has its own « reasons ». Fradinger borrowed from Hent de Vries that it is the means "through which the self, whether individual or collective, is .constituted and

Maintained."<sup>22</sup> Generally, violence-especially in the last century-took several new images and degrees. For that, many protestors and humanitarians worked against the variety

of violent behaviors. It is necessary to mention issues like rape since it is a prominent image of physical assault.

Sexuality, according to Foucault, could be removed from legal control when rape is desexualized and decriminalized. That is, Foucault treated rape as a mere physical assault, and suggested punishing the rapist for committing a physical -not sexual-violence.<sup>23</sup> On Foucault's own account, rape can be violent -not sexual- through historical perspectives, and that links it to his less prescriptive notion of power. Foucault's innovation is:

“To read power its capillary form of existence...the extent to which power seeps into the very grain of individuals, reaches right into their bodies, permeates their gestures, their posture, what they say, how they learn to live and work with other people.”<sup>24</sup>

### **Biography of Toni Morrison**

The American novelist, Toni Morrison, was born on February 18, 1931, in Lorain, Ohio. Originally named Chloe Anthony Wofford was the second oldest of four children to George Wofford, her father, and Ramah, her mother. She grew up in the American Midwest in a family that possessed intense love of and appreciation for black culture. They lived in an integrated neighborhood, for that she did not become fully aware of racial divisions until she became teenager. She read eminent works of European literature. She graduated from Lorain High School with honors in 1940.

Carrying on the interest in literature, Toni Morrison studied English major in Howard University then in Cornwell University. She wrote her thesis on the works of Virginia Woolf and William Faulkner, and completed her master's degree in 1955. She then moved to the Lone Star State to teach at Texas Southern University. She taught at Howard from 1957 to 1964. In 1965, she became a fiction editor. From 1984, she taught writing at the State University of New York at Albany. Then, she joined the faculty of Princeton University in 1989.

Her First novel *The Bluest Eye* (1970), in which the protagonist is a black adolescent girl who longs to have blue eyes. Her second novel *Sula* in (1973) was published. Then her works started to be nationally and internationally attractive, *Song of Solomon* (1977), *Tar Baby* (1981), *Beloved* (1987), *Jazz* (1992), *Love* (2003), *A Mercy* (2008) and *God Help the Child* (2015). In addition, she wrote essays that were published with her speeches as well as children's books.

The main theme in almost all her novels is the epic black Americans' history, culture and experience. Her exquisite language and African-American characters describe her narratives. Moreover, she shows how the characters seek their cultural identity in a world full of injustice. Strength and texture are found in her works by virtue of her interweaving way of writing, use of fantasy, and poetic style. Morrison won the Pulitzer Prize in 1988 and the Nobel Prize in literature in 1993. She earned many accolades and honorary degrees like the Presidential Medal of Freedom in 2012 by the African-American Obama. In autumn 2016, she received the Pen/Saul Bellow Award for her achievement in American Fiction.<sup>25</sup>

### **Biography of Ahlam Mosteghanemi**

Ahlam Mosteghanemi was born on Monday, 13 April 1953 in Tunisia to an Algerian evolutionary family that refugees from Constantine to Tunisia. She is a contemporary poet, and novelist who is known to be the most successful Arabophone female writer of her time. Her birth in exile synchronizes the great turmoil of the Algerian war. Her father who was a French language teacher who turned to a revolutionary fighter in the liberation revolution, who has a great deal in shaping her vision, and inspiring her to write. She studied in post-independence Arabic language schools in Algeria, what provided her with eloquence that she seizes to express freely her viewpoint using her prestigious mother tongue. Ahlem Mosteghanemi's father became no more able to provide for the family, so she started working to replace him even though he was against this decision, because he wanted her to carry on studying the Arabic language for which he was fighting, but she could successfully, manage them both (studies and work). Ahlem Mosteghanemi caused a sharp wave in the Algerian writing Community, authorities forced her to go abroad for graduate studies. She shifted smoothly from poetry to novels.

Ahlam Mosteghanemi was in Tunisia with her family in exile, because her father Mohamed Al Sherif was wanted by the French authorities for being involved in the Algerian liberation war, and the concept of the war appears obviously for being influenced deeply by its impacts. Just when Algeria got its independence in 1962, her family returned to Algiers where Mosteghanemi's father occupied an important role in the Algerian post independent government.

Ahlam graduated from the Algerian university with a baccalaureate average in Arabic literature, her first poetry collection rated on the *Harbor of Time* in Arabic language. She

dared to tackle women rights, injustice and corruption in her literature. Her second collection of poetry, a brilliant one that she named “Writing in a moment of nudity” was published in 1976. Six years later, she was awarded in PhD in sociology in the Parisian university « La Sorbonne », for gender issues. She tackled complexities of men and women and looted the frequent discomfort and misunderstanding between genders. She married the Lebanese journalist George El Rassi, later she wrote her first novel *Memory in the Flesh* which was published in 1993 after she moved to Beirut, capital of Lebanon. Four years later, her sequel *Chaos of the Senses* completes the story of *Memory in the flesh*, and this continuity was greatly appreciated, and it ended up winning a very important award later. *Bed Hopper* or *Passer by Bed*, came as a final book in the Trilogy of (1/*Memory in the Flesh* 2/ *Chaos of Senses* 3/*Bed Hopper*). The third sequel was realised in 2003, to be reprinted for than twenty times In 2009, she released her novel *The Art of Forgetting* more than 200.000 copies of *The Black Suits You Well* were sold in only two months in 2012.

In 1989 she won Nguib Mahfouz prize for literature, for *Memory in the Flesh* (1993) and in 2004 the Lebanese president honored her with a medal for her complete works with pioneers of literature. In 2006 Mosteghanemi was also offered the shield by the Algerian president Abd el Aziz Bouteflika. Also the Arab women studies center Paris/Dubai named her most distinguished woman of 2006. From 2006 to 2008 she was also pointed the 58<sup>th</sup> among the most 100 influential individuals in the Arab world, In 2016 UNESCO named Mosteghanemi the UNESCO artist for peace or « Peace messenger » for two years for her being a universal messenger of pence.<sup>26</sup>

### **Summary of Beloved**

Sethe, a former slave who lives in the United States of America, during the reconstruction period, has a daughter who is named Denver and they live together near Cincinnati, in a rural space. She killed her two years old daughter Beloved eighteen years ago in sweet farm that belongs to a schoolteacher the white man who treats the enslaved in most cruel and blunt manners. She escaped from slavery and let the farm with her three children, and she gave birth to her baby daughter Beloved along the way. Alone she affronted the bad conditions, as her husband who should give hand and support her left her down in a time where blacks and women particularly, were ill-treated and exploited in different ways under the low of the strongest tid sexual violation of black women was above all other infringements.

During her journey leaving Cincinnati with her four children, wishing change their lives with freedom, her dream dropped when her old master succeeded to catch her again. Unable to deal with this matter, she took a decision to kill her children to rescue them from the ghost of slavery forever, but fortunately she succeeded to kill only one of them, who is Beloved the two years old baby. Due to this act her old master rejected her because of the fact that she was in jail for a period of time after having killed her own daughter.

The ghost of Beloved started haunting her house eighteen years later. Her two sons Howard and Buglar left the house when they knew about the spirit. Baby Suggs the grandmother considered as being holy, died of melancholy after knowing about what occurred to Sethe. Paul D Garner A former slave, who was with Sethe during the harsh experience of bondage in the blacks prison came back to Sweet Home; he lived exactly what Sethe lived, the painful past of slavery and racism towards blacks.

A girl named Beloved came to Sethe's house some months later, by the beginning Sethe, Paul D, and Denver welcomed her, to live among them, expecting that she is one of those who Survived slavery. But her weird nature and behaviors showed clearly that she is a ghost; of the infanticide beloved that would be at the age of eighteen unless Sethe killed her at two years old. Beloved's aim is to decay Sethe's life and take it off or turning her fool.

Sethe and Paul D Garner fell in love of each other and their relation grew. However Beloved, is trying her best to bring it down, and separate them. Once Sethe started understanding Beloved's truth, she recognized that her daughter's spirit is back. Sethe began developing an obsession toward the ghost, and a love that grows bigger to atone for her guilt she committed eighteen years ago. The spirit insist to take revenge and stay in Sethe's house ; where she become almost mad and depressed. However Paul D Garner knew about that she killed her own baby and decided to leave her.

The ghost disappeared. Sethe faces troubles because of its presence, but even though it doesn't exist anymore, Sethe's psyche has been touched seriously. Paul D Garner returns to Sethe's house and swear to help her deal with her trouble to heal and forget what she affronted before and after Beloved's death and looking hopefully to the future. Sethe and her daughter Denver decide to build a new life with Paul D, a common life in which the attempt to coexist with their past without getting annoyed with and being optimistic about their future. Sethe is finally convinced that, whatever the past was hard and painful, we still have the



chance of a better life in the future ; we only need to work out and find a way to overcome our obstacles and be well.

### **Summary of Memory in the Flesh**

Ahlem Mosteghanemi's first novel, released in 1993 *Memory in the flesh* that made a best seller in the Arab world. It is a fusion of a love story into the consequences of the war of liberation from the French colonization in Algeria, the fight of political and social conflicts, and the issue of corruption in post independent Algeria reflects the bad leadership of the government.

The story is told from the perspectives of the protagonist Khalid ; a man who lived many changes, he was a former freedom fighter whose left arm was amputated during the Algerian revolution within the nation's struggle. Later on exiled to Paris, where symbolizes in the bridges he paints his love story with his homeland Constantine, and the disappointment and despair of his country that collapsed because of corruption as well.

*Memory in the flesh* was published simultaneously in Algeria and Lebanon in (1993) took time to get the readers as it should be, and gain the fame it deserve the great work won the Nadjib Mahfoud prize for literature in 1998 for the quality of its plot, the beauty of the homeland in woman's beauty.

The story is told by Khalid when he writes his story and memory of the homeland, the bridges of Constantine that his beloved shaped in her features, Khalid came back from Paris to Constantine to bury his younger brother "Hassan" who died by a stupid bullet in October 1982, here Khalid comeback to live with his brother's wife Atiqah and here he decided to write his story to kill what still exist from his beloved inside him, and case her forever.

The narrator, Khalid goes back in memory in kind of inner monologue to recall the time of the Algerian revolution, how much hard the life was, when Algerian youth sacrificed their souls and bodies for the liberation of the nation. Si-Tahir his former chief considered Khalid as his own son and relied on him in most of military plans, because Khalid showed much barvoury even though he was young. Also because he stayed alone after his mother died, just before spent a year in Al-Qudia prison.

The hero was wounded in one of his battles and lost his left arm because of a fragment that penetrated his wrist dangerously and profoundly, it was inevitable to amputate it, to keep him safe. They took him to Tunisian boundaries, where he would be treated before their departure, Si-Tahir asked him to carry salutations to (Ammah) his mother, with a sum of

money, and he asked him to register the new born in the municipality, and Khalid did so in 1956. Four years later Si-Tahir died leaving behind a mother, a wife, two children (Hayat six years old and Nasser two years old).

Khalid was disappointed from post independent Algeria, the absence of morals and values, the corrupted society made him disable to live in that circumstances, the main reason that made him choose exile to coexist with his social and psychological discomfort. Also the main reason why he chose painting which is the most expressive way for Khalid, is to tell about his wounds as man who lost his arm, and his unfulfilled dreams and disappointment after getting independence.

The artist meets Hayat in the exhibition of his paintings in Paris when her uncle Si-Charif send her to attend it with his daughter, Khalid notices the bracelet in her wrist, he felt like the whole Constantine was present inside the exhibition. He and Hayat commented about the Constantine bridge painting that dates back to the same year of Hayat's birth, what makes that painting her twin, they started a discussion of knowing each other but this discussion took further dimensions, khalid's missing arm attracts Hayat's attention, and her face reveals astonishment and questioning about his incomplete body handicapped, which reflects the consequences of the war that left him without his left arm and deprived him from being a normal human, the empty arm of his jacket gave a special impression to people around him as it exactly did Hayat, even she knows about him too much from her grandmother "Amma". The little girl played on his lap, became a women in her complete femininity, a brilliant woman for whom khalid chosed the name Hayat.

Their relation started to get its shape and khalid was narrating what happened between Them, as she came to hear more about her father from khalid, not as a martyr or a hero but as an ordinary man about whom he knew too much. Their relationship began taking another dimension in which there was love, wish ,dream, jealousy, envy and regret at the end. She visited his exhibition several times, they met outside also for discussing.

Ziad a poet and a revolutionary Palestinian man, who is Khalid's friend, and his first meeting with Hayat caused a perturbation in the interrelations of all of them, Ziad and Hayat's reactions, made Khalid confused about the fact that Hayat left him down after she met Ziad. Hayat whom he knew as the baby daughter of his chief, who is younger than him twenty five years seemed to share the same feelings of love with him, but which wasn't officially reciprocated. Khalid doesn't know either that was true love, or only feeling of impression or even Hayat found in him how to fill the gap her father left in her life.

Khalid love to Hayat was causing him madness, since she was sometimes giving him hope that she loved him too ; he held on that hope until he received a call from her uncle Si-Sharif to attend her wedding in Constantine, but he felt broken and astonished by hearing the news; here is khalid disappointed from that dream that evaporated between Hayat's arms ; in addition to that he was invited to bury his love story by seeing his beloved getting married to corrupted ex military man who mistreated Hayat after he married her.

Ahlem Mosteghanemi ended her narration where she started it, by showing present events where Khalid was in Constantine ; and then took us to the past where Khalid was a member in the Algerian revolution, till he exiled to France for more than a decade and returned by the end of the story after the death of his brother. The ending of the story was opened, because the writer wanted to take another adventure with the same atmosphere and characters in a new plot and setting as exciting as that one of this latter.

## Endnotes:

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<sup>8</sup> Hamza Issah Danjuma, Precursors of the Arab spring: A Study Of *In The Country Of Men, Autumn Qualy, Memory In The Flesh And The Earthquake*, (Kumasi, Kwame Nkrumah University of Science and Technology, 2015, 93-98)

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<sup>10</sup> Bensmaia Reda in Tanja Stampfl, (Im)Possible Encounters, Possible (Mis)Understanding Between The West and Its Other: The Case Of The Maghreb, (University of Innsbruck, 2009)

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- <sup>20</sup> Michel Foucault. *Society Must Be Defended: Lectures at the Collège de France: 1975-1976*  
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- <sup>25</sup> Toni Morrison's biography on Britannica: <http://www.britannica.com/biography/Toni-Morrison> , accessed on Nov 10<sup>th</sup> 2017
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## **Discussion:**

### **Results**

In the present comparative study that dealt with the portrayal of violence and body in Toni Morrison's *Beloved* and Ahlam Mosteghanemi's *Memory in the Flesh*, the notion of violence has been explored from the two writers perspectives. In regard to their given image of the violated body, and locating this image In regard to their given image of the violated body, and locating this image in the context that corresponds to both stories in study. The two authors tried to make a realistic depiction of the suffering of their communities as a result of violence and oppression of governing regimes, and the atmosphere they created to serve their plots and settings were successful in reflecting the truth of the twentieth century and its main doctrines. After the fulfillment of our comparative study based on the two theories, the one of Hannah Arendt "On violence" in which we examined violence and terror in Algeria. And Michel Foucault's "Readings on Violence" in regard to the notions of slavery and racism that were highlighted as a main issue of the American society.

We dealt in the first chapter with the different historical, geographical und cultural backgrounds from which each writer raises her voice to represent her community, we have also discussed the main roots of violence for each of them, supported by the summaries of their works and their biographies. The second chapter stands to show the difference of violence representation in each novel focusing on types as physical and symbolic, the notions of past and memory. The third chapter explored the notion of exile in *Memory in the Flesh* as a result of corruption and bondage, and the notion of escape in *Beloved* as a result of the cruelty of slavery and racism. The most apparent differences between the two novels are the historical, geographical and socio-political backgrounds and the radical changes that occurred in characters lives, from stability to deterioration. But the main result in our study is that the bodies of the main characters of each novel can be considered as historical document that show physically and symbolically the serious impacts of violence on the human being.

## **Chapter One : Historical Background of Violence as a Doctrine in the Nineteenth and Twentieth Centuries**

In this present chapter, we will focus on time and place as aspects that basically contribute in shaping the events of the two novels : *Memory in the Flesh* und *Beloved*, taking into consideration the main concepts in study which are respectively : roots of violence, racism and terrorism, highlighting similarities and differences between the two novels in regard to the previously mentioned concepts.

### **1. Anthropological Roots of Violence in the American Society**

In the time of Civil War, slavery pushed the black Americans to behave badly because of their weak and fatherless families. Those mother-centered families, or more exactly matriarchal society in which mothers take the responsibility instead of fathers seemed like the African Americans at that time.<sup>27</sup> However, African-American families were, then, seen in terms of kin networks that formed the social basis of African-American communities.<sup>28</sup> However the slaves, entitled by non-blood relations, all of them addressed each other as brother, sister, aunt, or uncle.<sup>29</sup>

Young slaves were taught to address older ones by those kin titles. That would prepare them to the reality of their conditions. That is, they were informed that sale or death would separate them from the real family and even the non-blood ones. Old slaves depended on such kin titles to help the young ones understand that they might have the role of aunt or uncle later. Sale was the regular separating cause among black families, Stevenson claimed that the “legacy of involuntary exodus was overwhelmingly destructive to their marriages, kin groups, and communities.”<sup>30</sup>

The slaves’ long history of African Americans had been full of sufferings and stories that writers and historians, later on, reflected their narratives. The latter were personal accounts of Slaves and ex-slaves, their experiences of slavery and their efforts to obtain freedom.<sup>31</sup> By reflecting the ideological perspective on the social groups’ sufferings, various views have been brought on slavery. Away from history, dealing with slavery in literature in the last century was driven by either the sufferings of slaves or the stories narrated by and about them.

### 1.1 Racism and Slavery in *Beloved*

Toni Morrison's *Beloved* (1987) tells a story of an African-origin community in 1800s Ohio. The novel resorts to a non-chronological narrative of flashbacks; Morrison shapes her novel with different characters' perspectives, from being slave owners to former slaves. One of the main themes of the novel is the challenge of healing from trauma. The latter represents the physical and emotional shock. In addition, identity is always in a great danger if the person does not heal from such bad effect. In *Beloved*, as in many novels that talk about traumas, the memory lives in trouble since it is the first and strongest factor of healing.

The main character is a female, Sethe, and the body that is represented is hers. Hence, gender can be a significant factor that affects the way the violated body is portrayed. Moreover, the violence can be physical and symbolic. The first is what entered Sethe's memory first and what hurt her body and senses. The second violence is whatever pushed Sethe later to remember, whatever wakes her memory up, and whatever she feels about her past, present and future. All the aforementioned elements will be discussed in details within the discussion.

Slavery as a central theme in Morrison's novel, her focus on it shows its importance, in the portrayal of the nineteenth century where slave narratives were present strongly. For instance, Harriet Jacobs wrote *Incidents in the Life of a Slave Girl* in 1861. It was about the experience of a female slave. That novel, as some critics claimed, had later been reread by the twentieth century novel, Morrison's *Beloved*. More than reconstructing motherhood and sexuality, the second novel reconstructed the slavery in another narrative that broke the silence of the first one. Therefore, Morrison, after more than one century, revised and recreated what had been unimaginable.<sup>91</sup>

In particular, constructing the slavery of black women seemed more subjective and interior in Morrison's *Beloved*.<sup>92</sup> Morrison, in her book *The Site of Memory*, argues that "no slave society in the history of the world wrote more or more thoughtfully – about its own enslavement...But most importantly – there was no mention of their interior life."<sup>93</sup> Through her book, it seems that memory and imagination were used to create such narrative of African American history of slavery. Martinez argued that Morrison's *Beloved*:

"calls the history of slavery back as a ghost Americans have buried in darkness. Part of the darkness, it suggests, is the limits of the American dream as first articulated in the Declaration of Independence : life, liberty, and the pursuit of happiness. That articulation fails to include the ideal that human love be



extended to all human beings, love in the sense of affirming and assisting the existence of the other for his or her own sake and for the sake of a just community.”<sup>94</sup>

Through many images, slaves were shown as being formed or empty of a self. Morrison portrays slavery as a kind of psychological death. Sethe’s mother-in-law, Baby Suggs, for example, refers to slave life as making a home with “a self that was no self.”<sup>95</sup>

Since slavery is one of the main results of racism. Racists as a consequence, committed throughout history : physical, emotional, and spiritual ruination to slaves. African American, like other neglected and disrespected communities in the world, suffered from and emotionally destroyed by racism. Mothers were separated from their children, slaves were treated like animals, others did not know their name and their dates of birth was never recorded. Those memories were haunting the slaves, and those images in their heads lived with them for the rest of their lives.

Violence, in terms of racism, tends to be thought of as mediated by socio-ethnic reasons. Moreover, the opposition between the two dominant waves in the passing century of Marxism and imperialism shaped variant representations of violence in society as well as literature.<sup>32</sup> Changing from tribes that were naturally bounded to communities that had been then politically bounded brought a change in the political and social scenes. Hence, exclusion and inclusion from and into any tradition, like Marxism or liberalism, would affect individually and socially on human behaviors.

Martinez said : « America failed the dream of life, liberty, and equal justice for all. That highlights the contrast between real life of America and the American dream. Martinez further asserted that the life of the blacks before and till the emancipation is the gap in that dream. In addition, the American dream lacked “a spirit of fellowship, humanity, and compassion.”<sup>34</sup> Because the lack of such spirit was missing in their imagined or articulated dream, slavery was institutionalized in the constitution.<sup>35</sup>

Slavery could not have coexisted with what Martinez called “the American-dream love”. Jung commented that slavery is the antithesis of such love since “where force rules there is no love.”<sup>36</sup>

## 2. Anthropological Roots of violence in the Algerian Society

Violence existed since ever and it is the act of using power towards somebody, who is supposed to be seen as inferior and dominated, exactly what oppressors do in the process of taming the population.<sup>37</sup> The main issues from Arendt's perspectives denounces violence that comes as a results to communities govemed by authorities that fail to establish appropriate policies, and that the absence of collective power and lack of homogeneity, Icads to serious consequences she says : « Power needs no justification, being inherent in the very existence of political communities ; what it does need is legitimacy [. ..] Power springs up whenever people get together and act in concert.” In other words the collective power and the policy of a community make its strength, since the interaction between government and public is like an orchestra that need acting together to get satisfying result.<sup>38</sup>

Relying on the concept mentioned previously, *Memory in the Flesh*, reveals violence that manifests first on Khalid's body, who is amputated due to the war he fought with his mates to liberate his country, second the symbolic violence that injures this man who felt marginalized and useless once Algeria got its independence due to corruption that characterized the post independence cra, and the amount of badness and nepotism that muddled the nation as consequence of the disequilibrium of policy, in addition to absence of democracy under the domination of the group of politicians that took control of the country immediately after the official statement of independence in July 1962.<sup>39</sup> Martin Evans and John Phillips, state in their book about corruption *Algeria : Anger of the Dispossessed*, that corruption of the Algerian society came as a result of the failure to reconstruct an independent nation without any fellowship to any other government ; that is to say Algerians gave up on the idea of political freedom, and run after their daily needs.

“Yet by the 1980's the new post colonial generation was being humiliated by a post colonial regime presiding over endemic corruption and a failing economy. These contradictions produced October 1988, the pivotal event in post independent Algeria, and nineteen years on the same problems are still there. Ordinary Algerian still feel humiliated. They still want to be treated as citizens. They still want good government, the rule of law.”<sup>40</sup>

Mosteghanemi tells about Khalid who learned the Arabic language when he stayed few years after independence in Tunisia, Once he returned to homeland, he occupied a job of responsible of printing and publication, in which he is supposed to decide about what is

allowed to be published and what shouldn't, he described that task as the following "It made me feel like I was selling to my people tins of food that were past their sell by date."<sup>41</sup>

#### Racism and Enslavement of Community in *Memory in the Flesh*:

The Algerian novelist Mosteghanemi tries in her story to show the post war Algerian community. Also in a non-chronological narrative of flashbacks, she tells the story from the protagonist's perspective, who is a former fighter in the Algerian war of liberation, who lived a disillusionment, exiled to Paris and became a painter. We noticed among many themes that have been highlighted in the novel, the disability to overcome the persisting past, as a main result of trauma which leads Khalid to live the inner struggle of belonging and ambivalence in his identity.

"Mosteghanemi employs the body in order to explore the relationship to one's country and culture in a variety of ways. She introduces the body as object of desire, as an allegory for the nation, and a symbol for the physical connections to and responsibility for one's country and its people."<sup>42</sup>

Khalid the protagonist is a male character whose injured body represents now his experience and consequences on his psyche. Therefore we know that violence may affect at both levels: body and psychological state. The fact that he is a male makes the difference in the way his body is being exposed to violence, That is to say that Khalid got his disability in the battlefield, and fighting battles is a task which is generally attributed to men. His exile shaped by loneliness and nostalgia to the homeland Constantine. The failure of his love story is another deception in his life.

Moreover, his amputated hand is the sign that marks the memory on his flesh, which updates his suffering every time and everywhere. Only when he is in exhibition rooms that he forgets about his disability, since people focus on his art not his physical appearance. Hence the remembering of the past is the reason why he lives in between; and the fact that his memory is always present condemns him in a tragic mood.

The French army put together civil and revolutionary prisoners what led to mutiny inside jail. At that period, Khalid was arrested in Al Qudia prison, and Si Tahir protected him there inside the prison what made them closer. Thus, after Khalid was released he joined him to battlefield. Where their relation went beyond the duty of defending the motherland in battlefield, to become a relation of father and son, since Si Tahir left his Family in Tunis and

he considered Khalid as a son to him, at the same time Khalid lost his mother after his father remarried and left him with his smaller brother Hassan.<sup>40</sup>

Khalid fought until he got the injury, that was the turning point in his life from a normal man, to handicapped who is not able neither to live his present, nor to forget about his past. Khalid resorted to painting to overcome his trauma, with the help of the Yugoslavian doctor Kapotsky who recommended him to do closest to his interest, for example writing or painting. The period he spent in Algeria after Independence, Khalid who sacrificed his life to liberate the country confronts corruption and enclosure what leads him to take exile his best solution where he exercises his passion of painting.

### **Slavery in Ahlam Mosteghanemi's *Memory in the Flesh***

We have noticed another kind of slavery In Mosteghanemi's depiction of the Algerian society. It is a symbolic one, and it manifests in the psyche of all the characters. The first is that the whole society which is bonded and dominated by the oppressed government ; but particularly lives his own kind of slavery human, by terror which he could escape and overcome, but the one he still enclosed in is the enslavement of the past that haunts him and prevents him from living a stable life, because of nostalgia to his city that tortures him by recalling memories. He confessed to Hayat that his past is striking his present. "Was it the new relationship with you to which I added some muddled coloring ? Or was I confused because I was confronting my past ? Was I allowing memory, not my painting, to have some retouching?"<sup>99</sup>

Mosteghanemi confessed through narration that the Algerian community is enslaved by the government using power and terror. The other characters also were enslaved, Hayat for instance by her incomplete past and ambivalent identity. Her brother Nasr by lack of opportunities in a corrupted country and authoritarian regime. Si Sharif and Si Mostafa and all the others that belong to the elite, were enslaved by their greed and thirst for posts and wealth. That is to say that the novel in itself is a historical document that reflects most of the characteristics, the Algerian community witnessed.

## 2.1 Terrorism and Bondage in *Memory in the Flesh*

Arendt focused her theory “On Violence” in which she examines the attitude of populations towards governments that practice power, and she also focused on the influence of violence that has long extent effect. In her description of power she relates it to policy that resorts to violence to impose its rules. According to Hannah Arendt’s explanation of the interrelation between power and violence ; the definition given to violence by Arendt and Michel Foucault are not similar; however their perceptions of violence overlap in some ideas, that is to say although each of them attribute the causes and classification of violence in general and violent acts in particular, but both of them condemn violence and denounce its cruelty that can cause serious consequence that may threaten the human’s life, either physically or symbolically.

“Terror is not the same as violence; it is, rather, the form of government that comes into being when violence, having destroyed all power, does not abdicate but, on the contrary, remains in full control [...]. Every kind of organized opposition must disappear before the full force of terror can let loose.”<sup>42</sup>

Terror is what follows violence as inevitable and logical result, Arendt explains that terror is not violence, but what results after violence had destroyed the exiting collective power, furthermore she names the government that takes control as « Terror » due to the policy it adopts to tame communities and make them submit to its imposed plans. Indeed Mosteghanemi exploits the plot and setting of her novel to achieve a realistic portrayal of terror and its impact on post independent Algeria, within a depiction of the different figures of how terror is omnipresent through characters’ lives. Khalid in his exile, and Hassan his brother who is unsatisfied of his job as a teacher with a low income. Also Nasr the son of Si Tahir who left down his studies for providing his family; these are examples from the Algerian society that lived under terror as Arendt describes it in her theory On Violence. Furthermore, Mosteghanemi provides a historical atmosphere, using policy, history and societal background of the Algerian community, for example the reasons that pushed Khalid to exile and leave everything to which he belongs because of terror that followed independence and the way the Algerians suffered with the oppression of their policy. Arendt also argues that terror is the loss of power saying : “Politically speaking, the point is that loss of power becomes a temptation to substitute violence for power.”<sup>43</sup>

As all writers that write for the sake of showing cruelty of terror practiced by the policies that govern their communities, Ahlam Mosteghanemi using names, events and feelings that she

borrowed from her own life; she is subconsciously telling in a fictional story, about corruption that encloses the community she belongs to and which puts them in obligation of either they break that enclosure by rebellion, or they obey and reduce themselves in front of oppression and domination of government. Arendt comments this point in the quotation below arguing that the future of communities under such oppression is going to produce supercivilized monkeys' what means humans that act unconsciously and obey orders just like monkeys which are animals but with human appearances.

“[W]hat the world today stands in greatest need of may well be a new example if the next thousand years are not to become an era of supercivilized monkeys’- or, even worse, of ‘man turned into a chicken or a rat,’ ruled over by an ‘elite’ that derives its power from the wise counsels of ... intellectual aides’ who actually believe that men in think tanks are thinkers and that computers can think;”<sup>44</sup>

Mosteghanemi tries to argue from Khalid’s perspectives, the circumstances that she confronted, due to the terror she endured at a moment when Algeria is a country that was pulled out from war, but which kneels down before terror in its worst forms. She takes the advantage of the fact that the similarity between her own experience and Khalid’s one, and she matches using the bridge of causes of her and those of Khalid.

“I said with a sigh that opened up a heart that had been locked up by disappointment”<sup>45</sup>

“The book caused trouble when it appeared, but I felt that there where something I was required to do that I called no longer put up with. What prevents me, I asked myself, from exposing these foul and bloody political regimes, over whose crimes we keep silent in the name of unity and solidarity? Why do we have the right to criticize some regimes and not others, depending on what is broadcast and on the prejudices of our leaders? Bitterness and despair started gradually to take me over. Should I change my carrier swap my problems for some other kind of problem? Should I become another player in another game this time? What would I do with my forty years, one amputated arm and one other sound one? What would I do with that arrogant stubborn men concerned me and who refused to compromise his freedom? Did he have to live, and learn to sit on his principles and adapt to every shift in the wind?”<sup>46</sup>

## **2.2 Racism in *Memory in the Flesh***

Indeed, racism is not mentioned explicitly, but it is omnipresent in *Memory in the Flesh*, as the French conquest in Algeria there should be superior and inferior, as a kind of

hierarchical separation. The Algerians are called indigenous and treated in bad ways by the colonizer that pretends being civilized and peaceful to hide greedy intentions toward Algeria, and playing the role of the noble mission doers who couldn't hide their racism any longer.

“Comparative historians need sharper tools and stronger conceptualizations; otherwise they are likely to find implicit, attitudinal racism in most times and places-o given of any situation that appears to involve « races »-or an explicit ideological racism in only a few places and for limited periods.”<sup>47</sup>

The previous quotation explains Khalid's attitude in regard to racism. He is seen as different in his corrupted society and country for which he sacrificed, is perceived as different from his society, because of the fact that he sticks to his principles and doesn't lower his standards for wealth or social privileges. For that we can deduce that racism can exist in variable degrees, and manifest under different forms. Although Khalid found more freedom and peace in his exile, but the fact that he is seen as differently for his disability which is a mark he carries on his body.

“Something inside me never rested or slept. Something continued to draw as if it wanted to run with me into the gallery where I could live for a few days like a normal human being with two arms.”<sup>48</sup>

This quotation above demonstrates how is Khalid considered as other Khalid perceives his disability for which he is being the victim of racism in this novel, also in the French community, what makes him marginalized for two reasons : the first is his amputated arm and Disability, and then because of his belonging and origins.

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## **Chapter Two: Violence against the body: Types, impacts and Extent in *Beloved* and *Memory in the flesh***

In the present chapter, we will present violence against the body and its types. In addition to its impacts on the characters, we will show the degree of its extent by making reference to the two novels in study. We will also tackle the contribution of the two notions «memory » and « past » in shaping lives of the characters who experienced violence at different levels in both Morrison's *Beloved*, and Mosteghanemi's *Memory in the flesh*.

### **1. Physical and Symbolic violence**

The extension of imperialism rang the bell of danger, where violence stands in controversy between support and opposition about its legitimacy, which are based on violent actions and reactions, oppression that policies use to control communities. As Johanna Oksala claims in her book *Foucault, politics and violence* the Foucauldian definition of violence is "It is power that act directly upon bodies."<sup>49</sup> That is to say the body as the first ground that receives violence, it is central and considered as a basic element in a novel. As it is stated in William A. Cohen's introduction of his book *Embodied* (2009), that the body is fundamental in many disciplines; but literature particularly devotes a specific area to explore how this body can serve the work by the location of its physical and symbolic existence what makes it a fertile space of narration. Cohen asserts:

"The efforts of writers in philosophy, physiology, religion, and evolutionary biology, as well as literature, to locate a unique essence of the human in the physical existence of the body."<sup>50</sup>

The body and its image are inevitable in the representation of violence, thus a large area of interest is devoted by writers to this image, which is based on the way they use the character's corpus to convey ways in which it is perceived either by them or by society. Both Morrison and Mosteghanemi attribute the task of description of the body as the area on which violence is manifested clearly, it giving a specific description to each character.

Images of violence on the body in *Beloved* show the dehumanization towards slaves, and that is a major physical and emotional violence. Morrison tells us proofs of that through the schoolteacher whip that designed a chokecherry tree on Sethe's back. Sethe desired retribution and confessed to Mrs. Garner about raping her. Such scene is reimagined by Amy who describes the design on Sethe's back as « mighty lot of branches. Lewaves, too...with tiny little cherry blossoms »<sup>51</sup>historically, that tree represents slavery in the novel. As the suffering of slaves was unforgotten, the body was the place to stump that memory upon for future slaves.

Sima Farshid, an Iranian professor of fiction and drama who has published several articles about Morrison's *Beloved*, comments on the portrayal of violence against the body that Morrison characterizes in *Beloved* by saying:

« By portraying the exploration, torturing and lynching of slaves by such merciless slave-holders as Schoolteacher, Morrison dramatizes one of the most catastrophic episodes of the world history, and undermines such American myths as the alleged humanity and benevolence of whites and the supposed savagery and violence of blacks. »<sup>52</sup>

As Farshid puts it, the stamp of the chokecherry tree would always remind Sethe of the schoolmaster's brutality. Reminding, to Sethe, means refreshing the scene of savagery even after the age of eighteen:

Whitegirl. That's she called it. I have never seen it and never will. But that's what she said it looked like. A chokecherry tree. Trunk, branches, and even leaves. Tiny little chokecherry leaves. But that was eighteen years ago. Could have cherries too now for all I know.<sup>53</sup>

The life of slavery, as Sethe sees, promises her daughter a long-life tragedy. For that, she narrates the worst about that life to her two-year-old daughter by taking a saw to her. Sethe thinks of securing the future of children, and she sees no way is better than ending their lives. One can never image what may push a woman like Sethe to kill anyone, then what about her children? Even though, she succeeds in killing her daughter only, one can never deny the depth of love Sethe has for her children. That act of infanticide proves the horror life of slavery and captivity has had.

The body has been metaphorically employed in the novel as a narrative space. Many marks of trauma have been signified by the past that Sethe recounts by saying « anything dead coming back to life hurts. »<sup>54</sup>

Whereas Mostaghanemi portrays in a context of war, a dramatic depiction of the reality shaping that period, especially the fact that war has deep drawbacks on the community. The most manifesting one is bad conditions and violence against the indigenous, in addition to the impact and consequences that last longer than a wartime over the affected ones. She refers to the disappointment of a whole nation and its moral collapse in one character that symbolizes both hope and frustration. War leaves handicapped as a result of violence and weapons, and the category in between of martyrs and fighters that survive in a good state, the amputated ones who are considered as half survival and half dead. Khalid said once he became handicapped explaining his attitude to use his doctor: « I was a man rejected both by life and by death. »<sup>55</sup>

Indeed most of the passages reveal a new corner of the suffering through which Khalid experienced. That is to say Khalid the teenager endured the war and fought in battle field; he is also the man who witnessed the hard times of war, he was hurt; and had his arm amputated, then lived the inner struggle when he says:

« Today a quarter of a century later, one is ashamed of the empty sleeve hidden timidly past to those who have no past... You feel distressed when you take the metro and Grab the strap with your one hand. Then you read on a few seats: « Reserved for the war handicapped and pregnant women... »<sup>56</sup>

This passage explains the perception and the attitude of the victim not only towards people, but also towards himself too, he feels the fact that his handicap is manifesting that makes him feel like he is being obliged to justify this disability to everyone he encounters. A deep pain shakes his soul every time he remembers corruption of his homeland for which he sacrificed himself as he says:

« It is an awkward contradiction, to live in a country that recognizes your talents but rejects your injuries, to belong to a country that respects your injuries but refuses the person. Which do you choose when the wounds and the man are the one. You are the broken memory and this broken body is nothing but a display. »<sup>57</sup>

The fact that Arendt considers that when government's policy destroys collective power of a unified community, the first result is the violence that is going to carry terror. As a result we can establish a relation between what is exactly shown through literature of the nineteenth century, which reflects the major impacts of violence on community in general, and individuals in particular, since each one of them, may face violence but it differs from one another's background and personal life. Others also as Miles Beauchamp, Wendy Chung,

Alijandra Magilner attribute the role of literature in highlighting the issue of disability due to wars, and they have found that disability evokes negative feelings, and whatever the degree of negativity is, it depends on different factors, among them time and also the space which means the difference in backgrounds.<sup>58</sup> Khalid describes the way Hayat and her relative Farida looked observed his missing arm before they have any discussion with him saying ; « you both looked at me in amazement and before you said anything, your eyes were exploring in quick glance the empty arm of my jacket and its sleeves slinking shyly in my pocket. »<sup>59</sup> In other world, literature devotes specific interest to the representation of disability as an issue. That is to say this latter reflects the reality which is a tragic situation of this category of people.

Violence may affect physically or symbolically. Therefore, Hayat is considered as Khalid a victim of violence for the first time because of the war, she lost her father and lived orphan without any care or love from her father; she had never spent a moment with him. Khalid compared her to himself when she asked him to tell her about her father, he said that both of them lost too much because of the war. “They amputated my arm and they amputated your childhood”<sup>60</sup> and this is the symbolic violence she received.

However, the physical one is also apparent for Hayat, but this time is one she got married and this is a great disappointment in her life. She received violence from her husband Si Mostafa, who is supposed to be her protector. Instead, he raped her when he refused to interact with him, and this incident in Hayat’s life shows the physical violence which is the most painful for a woman. In other words, we realize after interpreting this incident as the failure of the deal made between Si Sharif Hayat’s uncle, and Si Mostafa her husband, as a business convention from which Hayat didn’t benefit from this alliance, which it was done for political and beneficial sake. She was frustrated from this relation exactly like Khalid was frustrated from her and from the country.

## **2. Notions of Memory and Past in the Two Novels:**

### **a. The restless memory:**

Memory is the power or process of reproducing or recalling events we have experienced, which needs an explicit or implicit stimulus. “Suddenly the memories pour back”<sup>72</sup> because it depends on the reason that make you recall a memory and relive the experience again in our reflection.<sup>60</sup>

### **In Toni Morrison's "Beloved" (1987)**

When it comes to memory, Morrison built a narrative that co-exists with time, thus, the memory that brings the past to the present is apparent in *Beloved*. As the past was represented, memories of some characters are also pervading the novel. The time of slavery and violence against human qualities and values created other times for memory to remember. However, the main character, Sethe, was trying to repress the pain of rape and infanticide, meanwhile she talked about some memories, mourned and fought for healing. After all, the bad memories kept trapping her.

Morrison gave the experience of slaves a voice to speak the unspeakable. The character Beloved is the symbol of time that is utilized to strengthen the narrative. Meanwhile, the ghost of Beloved represent the memory of her mother, Sethe. Linking this to what has been mentioned earlier, Beloved seems to be holding all memories of slaves. In this passage, Sethe talks to the ghost of her daughter, Beloved, and lives the whole memory in a chat:

"She whispered to me, chewed me, and swam away. Now I have found her in this house. She smiles at me and it is my own face smiling. I will not loose her again. She is mine.

Tell me the truth. Didn't you come from the other side.

Yes, I was in the other side.

You came back because of me?

Yes.

You remember me?

Yes, I remember you.

You never forgot me?

Your face is mine.

Do you forgive me? Will you stay? You safe her now."<sup>61</sup>

The mysterious appearance of Beloved, who was embodied at the age she would have been, raises questions and has a variety of functions. She is the ghost of the murdered child, but she also embodied an emanation of all the millions of slaves who perished in Middle Passage or on arrival in a hostile New World.

The arrival of Paul D pushed her to mourn her painful past. She thought of healing that pain through remembering traumatic incidents:

“Maybe this one time she could...feel the hurt her back ought to. Trust things and remember things because the last of the Sweet Home men was there to catch her if she sank? ...her brain was not interested in the future. Loaded with the past and hungry for more, it left her no room to imagine, let alone plan for, the next day”.<sup>62</sup>

The shattered mirror and the handprints on the cake were memories of infanticide. Even Beloved was a memory of a dark past in the form of a body. In relation to what is aforementioned about the extent of violence, the manifestations that Morrison emphasized about the symptoms of trauma included memories. The letter has the role of showing both persistence and power. Persistence was in reminding Sethe of what she had experienced, and power was in her strength and self-control in the future.<sup>63</sup>

“Beloved could not take her eyes off Sethe [...] Shethe was licked, tasted, eaten by Beloved’s eyes”.<sup>64</sup> One can simply link the reaction of Sethe here to the memory of the killed baby. Morrison, however, reflected the whole trauma of slavery and its effects and side-effects in such reaction. After all, Morrison described the baby Beloved as longing to the presence of her mother, Sethe. Even when Beloved yearned to hear Sweet Home stories from her mother, Morrison underscored the presence of Sethe through memory, simply to put, through remembering the past.

Memories are mostly bad for Sethe for that her past is painful. Yet, in her past with Beloved, “she found herself wanting to, liking it”.<sup>65</sup> When Beloved was present in Sethe’s life, she could help her mother in forgetting her infanticide violence.<sup>66</sup> (Field 8) That good presence of Beloved created the best memory in Sethe’s life that helped her to be out of the traumatic traces of her past and has memories: “I couldn’t lay down nowhere in peace, back then,” Sethe was thinking and recalling her daughter’s death, “now I can. I can sleep like the drowned, have mercy. She come back to me, my daughter, and she is mine”.<sup>67</sup>

Sethe was leaving everything to satisfy the needs of Beloved and make her happy. She left her job and ended her relation with Denver. The latter thought of Sethe would murder her girl again.<sup>68</sup> Sethe suffered through her attempts of slaking Beloved, Morrison captured the life of Sethe as revolving around her past. Some kinds of traumatic traces of Sethe’s past had been then brought, and Sethe was remembering anything that is related to the present pain. Things

were not related only to the infanticide crime, to Sethe, rather to the entire traumatic past of the slavery.

However, the novel shadowed various characters' memories. Beloved, throughout her appearance in the novel, used her memory while living her present. She recalled Sethe's past, flashes of African life, and other's experiences of slavery. Pamela E. Barnett, a professor of African American studies, asserts that by saying: "The narrative merges Beloved's memory of death with the histories of women who endured the institutionalization rape of enslaved women."<sup>69</sup>

In the second section of the novel, Morrison portrayed Beloved's thoughts in an unpunctuated long passage. There were some gaps among phrases. A good phrase that reflects such presentation is: "how can I say things that are pictured."<sup>70</sup> Therefore, the fact that no declarative memory can express such trauma as Morrison portrayed in the minds of Sethe and Beloved was reflecting Beloved's disability of expressing painful traces and remembrances into a fully understood narrative. For that she failed in making pictures as words.

#### **In Ahlem Mosteghanemi's *Memory in the flesh* (1987)**

While in *Memory and the flesh* as a novel that talks about the past of a man who can never forget about what he endured, Mosteghanemi overuses flashbacks on purpose in Khalid's narration of the past that interferes the present going on and back through his memory. Many things in Khalid's life, reminds him of his past, which persists inside him and which causes the inner struggle that wakes up his memory whatever for reason.

The protagonist talks about memory as an issue that discomforts his life. Concerning memory in the story is omnipresent in his body, in his paintings, in the book he is writing and in Constantine, the city that haunts him everywhere; that is to say that memory is a part of Khalid's life. He is convinced that memory is a part from his personality, that's why he says "We are never completely cut off from our memory."<sup>74</sup>

It is true that Khalid lives in exile, but remembering makes him live in a vortex, where he struggles the solitude of his present; and the painful past holding on sad memories that comes every time and shake his soul. While he lives faraway from corruption that stepped over the Algerian society and enclosed him between obedience of a corrupted authority and the deep voice of his conscience that keeps him away from falling in the sin of betrayal of oneself and of one's principles. In the edited version of *Memory and Memorials*, 1789-1914:



Literary and Cultural Perspectives, all of Matthew Campbell, Jaqueline M. Labbe, Sally Shuttleworth; pointed out:

“In nineteenth century writing, it is when the autobiographical impulse does not choose to express itself directly in conventional and continuous linear autobiography that memory becomes truly dynamic again, as it is in living experiences. In the dynamic of literature, the sudden power of tatic resonance create around words and sentences an aura fore-field of memory.”<sup>73</sup>

The previous passage justifies the fact that Mosteghanemi like Morrison, reveal a part from her own experiences and memories in her literary productions in which both of them recall incidents that passed over them and left marks in their memory. Moreover, we have noticed that Khalid's memory is present at three levels. First on his body, the title of the novel says too much about this: (*Memory in the flesh*), the memory of Khalid is present in his body, and here we mean the amputated arm which he considers the protagonist himself and even others, an immortal memory. Hassan says to him: “You carry your certificate on your body, in your flesh.”<sup>71</sup> Khalid with his amputated arm is a man who carries his identity, his past and his belonging. His disability is marked clearly on his flesh. What doesn't make him obliged neither to justify, nor to explain to anybody about his disability or his misfortune. Where ever he is his body reminds him of his past and recalls in every place incidents that may resemble in the smallest details his injury.

The memory of war, and of sacrifice for which he was ready every time je xas face to face with death to liberate his nation; he remembers his disability everywhere: grabbing the handles of the metro, when dressing in the morning, when he is holding his feather, while all painters hold the palette of colors with the other hand unlike Khalid who paint only with one hand. He feels always incomplete; he says : “The only place where I forget about my handicap was in exhibition galleries, with where eyes would focus on my work rather than my missing arm.”<sup>75</sup>

Second, presence of memory manifests in his paintings, through the bridges he paints, he once confessed that he tried to paint the bridge of Mirabeau that crosses the Scene, but at the end he realized that he painted Gantret Sidi Rached, and the rocks that hold it. Constantine, the city that seems to be present in every painting. He was not able to forget about his city that he is fond of, in addition to the fact that he left it forced to the point that he feels it a wound that never heal inside him. He acknowledges:

“I thought we could write about our life only when we had recovered from our wounds; when we were able to touch our old sores with a pen and not revive the pain; when we could look back free from nostalgia, madness, and a sense of grievance.”<sup>76</sup>

Furthermore such kind of memory argues that places can take a large area from our memory, since we relate the events we live to the space in which they occur. Hayat also passes through the subway of memories that makes her a present with an unknown past with no memory, and dreams of her father remembering only talks from strangers about him. Only Amma Zahra who used to tell her about how much her father loved her.

We can indeed notice that memories of the protagonist come within smaller details, and nostalgia makes him recall everything in his old life. Khalid lives in rotation between past and present, and every detail can make significance to a specific memory that he may relate to an incident he lived before. Ironies are used by the writer to portray some memories of characters. But Khalid as a main character the focus is on his memories. For example the golden bracelet that originates from the Algerian east “Al maqiyes” that Hayat was wearing when she came the first time to his exhibition, awakened the memory of Khalid’s mother, a whole city awakens inside him after a long sleep. The bracelet was a symbol for women the his city and it was a piece of jewelry that is inevitably possessed by every women.<sup>77</sup>

Flashbacks are considerable in a novel, which reveals the past of a given community. It strengthens the storytelling, since Khalid who is writing the book in the story is recalling memories in which he refers every time to the bipolarity of geographical and historical aspects that synchronizes every moment of the story, and which are surly related to time and space as important parameters for the language of narration. Symbols as effective literary device, are omnipresent in the narration as a support. They are well employed to depict fictional and imaginary images and connotations the reader is going to discover reading the novel.

#### **b. The notion of the past:**

The notion of the past is very important one, which allows to writers to explain many facts, relations and consequences that affect the character lives. Past can be found in a narrative through the narration of past events and flashbacks, and by using different past tenses to express chronology in the narrative.

*Beloved* includes various notions about time. For the notion of past, it is almost reflected in the representation of slavery in general and examples of immortal traumas in terms of the different characters' pasts. Robin Field noted in his book *Tracing Rape*, that *Beloved*: functions as a trauma-recovery novel both through its revelation of profound sexual trauma and in its tracing of a path to recovery, for Sethe and Paul.D specifically, and the black community more generally. Sethe's rape, whether actual or metaphorical, sets in motion the horrific events from which she still has not recovered as the novel opens; similarly, Paul D's rapes, along with the other terrible violence he has endured, have kept him from forming a life in the present, as he is constantly battling his traumatic past.<sup>78</sup>

That confirms the fact that any traumatic violence can affect someone's present in which recalls many images of violence in the past. Therefore, Morrison demonstrated in the novel the time of slavery through which some figures had lived a bad past. The novel ends with mentioning the potential of the black community to survive and heal from the brutality of the time of slavery.

The novel-as many other novels that documented history- has a remarkable aspect of Morrison's imagination in remaking history. For instance, the Schoolteacher is a picture that foregrounds "disremembered, unaccounted" slaves.<sup>79</sup> The novel shadows how slaves were bought and sold as goods. It emphasizes how slaveholders exploited the slaves' work for their advantages. What is worse-and well documented- we the ways of torturing and manipulating the bodies of slaves. Morrison imaged the cruel lynchings, children deprivation of their families.<sup>80</sup>

The dominating voice at that time was suppressing any other voice. For that, many facts kept unheard for a long time. It is sure for any reader who tries to decorticate the novel to go beyond what is written, is going to see images of black history, and understand from the different incidents that occurred to the characters in general and to Sethe in particular, that slavery caused a deep gap in the black community which suffered devastation and the worst conditions ever that may face a human being.

Morrison's original conception of *Beloved* was due to a real event she encountered while working as an editor at Random House. Margaret Garner, an escaped slave who had murdered her infant child, was caught by slave catchers after escaping and reaching the North. Morrison artistically reconstructed that documented and witnessed appalling history.

Holloway Karla, like many other critics, considered *Beloved* the imaginative reconstruction of the "historical text of slavery".<sup>82</sup> In addition, Perez-Torres mentioned that

Morrison talked about unspeakable incidents. That can be narrative instance. That is, when time can not be written because living its hard moments, then absence is evoked by manifestation. The novel defines time through its volatility: "I was talking about time.[...] Some things go. Pass on. Some things just stay."<sup>86</sup> The study of *Beloved* as a document or historical reflection can be diachronic and Synchronic. Reflection can be diachronic and synchronic. Diachronically, the historiography of African American people are drawn synchronically, the contextualization is shown as a poetic of the unspeakable."<sup>87</sup> The imagery of Morrison delivered the hidden things, and her narrative made a potential for the African American history to be revisited.

However in *Memory in the Flesh* on the other hand, Mosteghanemi devotes a considerable area to the notion of time in the narration. The past for having the priority on the timeline it is the most durable in other times, since the human memory maintains past time and gets rid from it from time to time. The novel justifies this viewpoint as Khalid confesses in his first page writing : "Recollection provides the inspiration to write, the stimulus to draw, the motivation even for death."<sup>88</sup>

The story works as a temptation to make sure that one is not still feeling pain become of old sores. The amputation of Khalid's arm depicts immortality of symbols that never die or vanish. Whatever they experience of hard times, they survive. Khalid and Hayai particularly among all those who lived the physical or psychological trauma because of war are a prototype of the suffering that violence may provoke to communities facing any type of violence whatever is the degree, John De Gree discusses the interrelation of history and literature, and the fact that the two disciplines are most of the time combined because of the overlaps that walk along each of them, he states that many of the analytical tools used in understanding history are found in literary analysis.<sup>89</sup>

Thus, the past of a given community, may carry many truths that were never revealed by historical writings, but can only be shown through literary productions using a plot and setting that pave to transmit such truths. In this way Mosteghanemi tried to portray colonized and post independent Algeria, the country characterized by war of liberation, and violence that resulted from revolution, using her narrative in order to describe in a story the reality of Algeria at that time. Khalid is the one who lost his left arm in the field : and became disappointed from his situation of disability. Despite his frustration from corruption of the Algerian society, for which he sacrificed himself and future, he feels no more at ease, so exile seems to be the best solution for him to forget his trauma and recover.

Hayat, the female character of the novel, is the beautiful present for Khalid, but she is unfortunately empty from past, and this is the reason why she asks Khalid to tell her about her father which she considers as a considerable symbol of the past she didn't encounter, but which is the reason behind her incomplete familial life she says « What is to me to see a big street carrying father's name »<sup>93</sup> This means that the unknown past for her is not worthy.

In addition to the corruption that leads the society to intractable situations and unknown future. The fact that Nasr the unique son of Si Tahir who is living a very sharp social failure that obliged him to leave the university, and go to business in order to provide his family. Here are the extended roots of oppression of the past and corruption of the present destroying the future of victims regardless to the degree of damage caused.

The past as a notion in such historical novel, stands to give a clearer image about the background from which originate the issues that influence the community and affect its individuals. Indeed, the Algerian society is a sample among many oppressed societies that experienced the bitterness of colonization and the badness of corruption that replaces the values and standards. By the end the individuals end up with frustration and depression.

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## Chapter Three : Exile and Escape

### 1. Exile from Restriction and Escape from Oppression

In this present chapter, we will deal with escape as a human behavior that is driven by fear. Like exile is an indirect escape, which to leave the home land to another place in order to avoid our fears. Even avoiding something implies fear. For that, escape as a notion in literature includes deeper examples and motifs. As for slaves, they were subject to several missions servicing the nobles and high-class community members. Such subjection implies the human instinct of looking for freedom. Linking this to the narratives of slavery, the act of escape or manumission by those subject humans has represented a conscious self. Also the oppressed and the bonded communities under the roof of dictatorship, and regardless to the historically-narrated stories of escaped slaves, the narratives of slave in literature, through the active help of memory, documented that well with the illustrations of escaping slaves.<sup>94</sup>

#### 1.1 Escape in *Beloved*

Morrison, for instance, presented Sethe, based on Margaret Garner's real story, as an escaped slave. Sethe murders one of her children and attempts to murder the other three when they are threatened with capture. A mother could choose to give birth and help children grow up to have the hope of escaping when they become able to. However, Sethe's attempts to escape make that path seem not only difficult beyond bearing but also hopeless. About her escape, Sethe says to Paul D : "it cost too much !"<sup>95</sup> Her own mother is hanged, the novel hints, for trying to escape.

The manifold atrocities of slavery, like displacement, isolation, oppression and violence, traumatize slaves and create thousands of ideas about escape. Escape for slaves, is considered as the main portal of freedom. Getting beyond the horizon of their masters, means that they become themselves masters. Meanwhile, the degree of what motivate them to escape may convince them of the escape impossibility. That, again, can be linked to the Foucauldian thought about power.<sup>96</sup>



## 1.2 Exile from Corruption and Bondage in *Memory in the Flesh*

Mosteghanemi symbolizes in her novel her own experience, her feeling of oppression exactly like Khalid felt after the war ended, and the reason was the domination of the government. Ahlam Mosteghanemi was expelled from the Union of Algerian writers, and then the university rejected her when she applied for doctoral studies because her ideas discomforted the Algerian rules, what led her to exile to France. In the same way Khalid the main character of her novel explains to Hayat his beloved and the daughter of his former chief Si Tahir to whom he has a lot of respect appreciation for the sacrifice he made for the homeland.

Khalid wants Hayat to understand the reason of his exile to France saying ironically that he was sitting in place in which he is not at ease : “I hate to sit on summits where you can easily fall off. I hate the idea that the chair I’m sitting on will turn me into someone else to whom I bear no resemblance.”<sup>100</sup> Khalid means the oppression, injustice ; by using the metaphor ‘the summits’ and the chair through which he wanted to portray the power and influence that he could earn dishonestly ; but unfortunately which didn’t fit with his principles. The political change that occurred in post independent Algeria and the bondage imposed by government tight grip on the intellectuals by destroying them by acting like they didn’t sacrifice for country which unless the war they fought, would never be independent.<sup>101</sup>

The governmental corruption reached its pick, meanwhile the Algerian community that reborn from aches of colonization and struggles to reconstruct the country left by French authorities : “Algerians had been made a subclass of servants, unskilled labourers and peasants. The departure of the French left the country without the skilled labour to keep the country running”. In addition to that the army took control of everything and practiced dictatorship over people and choosing the president who will obey the rules and orders of the army.<sup>102</sup>

Only a minority from Algerians could escape this cruel situation. The elite was a group of people that benefited from high privileges and rights. Because of the fact that they were fighters or descendents of martyrs, this allowed them to own more rights than others. Si Sharif the brother of Si Tahir was always busy with his business affairs, he doesn’t have time to talk about his brother, even to his nephews who hope to listen anything about their father.<sup>103</sup> Si Sharif instead, benefited from his familial relationship with the martyr and took maximum of the intangible privileges and left the pride of the name for the martyr’s wife and orphan children Hayat and Nasr. Hayat says:

“The fact that father left me a big name, doesn’t mean a thing to me [...] It also left my brother with permanent fear of failure, He lives haunted and obsessed by failure, as the only son of Al-Tahir Abd Al-Mawla. He doesn’t have the right to slip back, either in his studies or in his life. Such symbols are not supposed to break down. As a result he gave up his university studies after discovering that there was no point in piling up qualifications when others were piling up millions. He may have been right: qualifications are the last thing that can get you a job.”<sup>104</sup>

While his uncle Si Sharif is occupying a very important job in the Algerian embassy in France ; the son of the Martyr is disadvantaged from all the rights and privileges that he could own for being son of such Symbol of sacrifice and nationalism. He barely can live because of the hard circumstances he experienced when such profile allows him to get a special care from government to compensate the gap caused the war and its consequences.

## Endnotes:

<sup>91</sup> Swagata Biswas. Toni Morrison's *Beloved*: A Reconstruction of the Slave Narrative Genre, (2016, 705).

<sup>92</sup> Toni Morrison, *Beloved*, (New York: Knopf, 1987, 15).

<sup>93</sup> Ibid (203).

<sup>94</sup> Swagata Biswas. Toni Morrison's *Beloved*: A Reconstruction of the Slave Narrative Genre, (2016, 704).

<sup>95</sup> Ibid (705)

<sup>96</sup> Toni Morrison, *The Site of Memory*, (Boston, Houghton Mifflin, 1995, 90-91).

<sup>97</sup> Inez Martinez. Toni Morrison's *Beloved*: Slavery Haunting America, (2009, 1).

<sup>98</sup> Betty Jane Powell. Will the Parts Hold? The Journey Toward A Coherent Self in *Beloved*. (New York: whitston publishing Company, 2000, 144).

<sup>99</sup> Ahlam Mosteghanemi, *Memory in the Flesh*, trans Baria Ahmar Sreih (Cairo, American University Press, 2003, 86).

<sup>100</sup> Ibid (96).

<sup>101</sup> Ahlam Mosteghanemi, BBC World service interview, 16 January 2014.

<http://www.youtube.com/watch?v=V1pm8Gpbfg4>, accessed on Nov 7<sup>th</sup> 2017.

<sup>102</sup> History of Algeria 1962-1999. [http://en.m.wikipedia.org/wiki/History\\_of\\_Algeria\\_\(1962-99\)](http://en.m.wikipedia.org/wiki/History_of_Algeria_(1962-99)), accessed on Nov 17<sup>th</sup> 2017.

<sup>103</sup> Ahlam Mosteghanemi, *Memory in the Flesh*, trans Baria Ahmar Sreih (Cairo, American University Press, 2003, 65).

<sup>104</sup> Ibid (66).

## **General Conclusion**

The theme of violating the human body is presented in Ahlam Mosteghanemi's *Memory in the Flesh* and Toni Morrison's *Beloved*, yet the difference lies in the extent of its centrality in each narrative. In addition, the degree of violence –and its result of trauma- are meant to be related to the degree of the social suffering. The protagonist in *Beloved* seems to be representing worse social status, racial treatment and human conditions than the one in *Memory in the Flesh* does. The excessive use of portrayal is relatively considered apparent in Mosteghanemi's narrative; however, Morrison depends on the variety of examples through the variety of characters.

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