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Alienation, Cultural Clash and Identity in Post-Colonial Africa in Ngugi Wa Thiong'o's *Petals of Blood* (1977) and Rachid Mimouni's *L'Honneur de la Tribu* (1989)

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Abstract:

This research paper entitles 'Alienation, Cultural Clash and Identity in Post-Colonial Africa in Ngugi Wa Thiong'o's Petals of Blood (1977) and Rachid Mimouni's L'Honneur de la Tribu (1989). To reach our purpose, we have selected aspects to display the concepts of Frantz Fanon 'Pitfall of National Consciousness' and 'On National Culture' in his 'The Wretched of the Earth' and 'Black Skin Whites Mask'. This research is limited precisely in the study of the issue of corruption and exploitation, class struggle and language and religion in the first chapter, the issue of identity in the second chapter. We have analyzed the issue of Alienation, cultural clash and identity in both novels by mentioning how both societies namely 'Kenya' and 'Algeria' are alienated by western culture and how they struggle in order to reconstruct their identity. The results that can be drawn from this study how Alienation, Cultural Clash and Identity in Ngugi Wa Thiong'o and Rachid Mimouni was lost with the coming of the colonizer and how they were restored.

Key words: Alienation, Cultural Clash, Identity, Post-colonialism.

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I. Introduction

For centuries, the European colonizers have manipulated and exploited the African continent. However, achieving independence did not give an immediate assurance development or a glossy transition for African nations. Instead the post-colonial era presented several challenges and complexities for the continent. This introduction examines the realities faced by post-independence Africa, focusing on the relationship between post-colonial Africa and literature.

The post-colonial period in Africa was characterized by a variety of socio-economic, political and cultural challenges. Colonial powers exploited Africa's resources and destroyed indigenous cultures, leaving the newly independent nations in a vulnerable state. The legacy of colonization played an important role in shaping Africa's post-independence reality, including basic economic inequalities, political instability and social divisions. These issues still to impact various aspects of African societies and are often reflected in literature.

Literature has been useful in portraying the complex realities of post-colonial Africa. It serves for African authors to express their experience, express the concerns of their communities and challenge the dominant narratives imposed by colonial powers. Post-colonial African literature has provided a plan for them to reclaim their identities, assert their agency, and make their voices heard.

Frantz Fanon says ": the arrival of the white man in Madagascar shattered not only its horizons but its psychological mechanism […] the landing of the white man in Madagascar inflicted injury without measure."[1] Madagascar is just an example of numerous Africans countries which had suffered to restore their identity.

Fanon suggests that this event had a profound and detrimental impact not only on the physical landscape but also on the psychological well-being of the Malagasy people. He argues that the intrusion of the white man disrupted the perspectives and psychological mechanisms.

Post-colonial writers demonstrate their own experiences as well as the consequences of colonization on their own countries. Post-colonial literature studies not only the events of those of the colonized but also the relationship between the colonizer and the colonized by characterizing the wish to induce and to struggle against the colonists in order to represent the effects of what they have lived under the western domination. To achieve our aim in this dissertation, we have chosen to deal with the two important post-colonial figures: Ngugi Wa Thiong'o from Kenya in his novel entitled *Petals of Blood* (1977), and the Algerian writer Rachid Mimouni in his novel entitled *L'Honneur de la Tribu* (1989). Both of them, write and share the same experiences of their countries before and after independence. Both Ngugi and Mimouni demonstrate the Kenyan's and the Algerian's complex experiences under the British and the French colonizers. They emerged as important post-colonial authors among several other African writers who have used their works that deal with these issues.

Ngugi and Mimouni write these novels to show to the world that Africa has its language, culture, traditions and its rules; they sought to depict a positive image of their beloved continent and to inspire the world to see Africa by portraying the beauty of its landscapes, its rich cultural heritage, vibrant diversity and the resilience of its people. They tried to save and improve the image of their societies from colonial destruction, their works not only represent the struggles and challenges faced by the African people, but also highlight their unhesitating spirit and determination in the face of adversity.

Ⅱ. Review of Literature

Ngugi Wa Thiong'o *Petals of Blood* and Rachid Mimouni *L'Honneur de la Tribu* are two post-colonial African novels that received significant criticism from various African and non -African reviewers. Indeed, they have been studied from different perspectives. *Petals of Blood* becomes popular during post-colonial period after its publication in (1977). Thus, it considers one of the most important novels since it shows the Kenyan post-independence history.

From a post-colonial perspective, Brendon Nicholls in his article *history Intertextuality and Gender in Ngugi Wa Thiong'o's Petals of Blood (2014)* claims that, "Petals of Blood is interesting, because in it we see Ngugi's political vision widening out from a decolonizing nationalism to broader anti-imperial axes of identification."[2] He also argues that "the affiliations of Petals of Blood are diasporic the scale of its ambition is epic, and I would argue that its structure is almost biblical, this is no exaggeration."[3] He suggests that thenovel is profound enough and rich. He entertains when reading the novel is to turn towards clandestine intertext. He said that, "after reading the novel we might exceed narrow rhetoric's reproduction and begin to comprehend new forms of revolutionary agency".[4]

Petals of Blood, is a Ngugi's sixth novel. It is an excellent example to understand the history of Kenya during the British colonization. The novel had acquired large critics after its first publication; it has all these voices because Ngugi treats largely the political issue of Kenya. As Ngugi said, "imperialism can never develop a country or a people. These were what I was trying to show in Petals of Blood, that imperialism can never develop us, Kenyans."[5] Indeed, politics is one of the themes in *Petals of blood*. The concept of Ngugi is to make Kenyans to understand that western wanted changes for

their interests; especially socially, politically and economically. Even the message some of them continue to be influenced by all the changes, for that the real struggle begins. As he said in the novel "you eat or you are eaten."[6]

Furthermore, Emmanual Ngara, in his book *Art and Ideology* posits that, "from an ideological standpoint, Ngugi's novel is socialist art par excellence, for its express the thoughts, feelings, moods, points of view and hopes of the new epoch of its new class. We can therefore conclude that Petals of Blood is a very successful blend of artistic excellence and ideological clarity."[7]

In addition, Simon Gigandi in his book *the Poetics of Cultural Production, the Later short stories and Petals of Blood* argues that, "in attempting to write a comprehensive on underdevelopment in Kenya, Ngugi was caught in a double-bind: he wanted to produce a radical critique of colonial and post-colonial modernity without repudiating its central doctrines, most notably modernization and progress. How could one expose the corrupt ideologies that had emerged of modernity and modernization while advocating the ideals of these processes."[8] He suggests also that Ngugi was against what the entire colonizer installs in Kenya but he is one of the many inhabitants who are influenced by that, which is language. He also questioned why to be opposite about that but he is one who is under the process.[9]

Ngugi was not against modernization in the country; in fact, he was against the neglection of all the identity, tradition and norms of Kenya to bring the new one which is western one, the colonizer's culture. Ngugi claims that, "the agrarian land belongs with changes to industrial companies."[10] This is one of the negative aspects of modernization. In the novel Ngugi explained that transformation of country that is supposed to be development

of the state is actually the opposite and the colonized have lost everything. As Simon suggests that, “Ngugi was against what the entire colonizer install in Kenya, but he is one of the many of the inhabitants who are influenced about that, which is language”[11]. Instead of writing in Kenyan language, he writes in English language which is acquired from the colonizer.

L’Honneur de la tribu is the fifth novel of Rachid Mimouni. He presents the Algerian people and their mediocre daily life, intimidation and oppression under the French colonization. He faced many critics from various African and non-African reviewers in different perspectives.

From sociological standpoint, Fouzia Bendjelid in his doctoral thesis on the work of Rachid Mimouni titled: *L’écriture de la repture dans l’oeuvre de Rachid Mimouni* considers that, “le projet littéraire de Rachid Mimouni s’inscrit dans la revalorization de l’Histoire et l’écriture de la modernité, c’est- a-dire que le texte mimounien a l’espect de continuité et de renouvellement.”[12] Which means that the novels of Mimouni tells the history as well as the use of modernity writing. All his texts are the continuity of modernity and renewal, which demonstrates the wealth and the strength of the production of his novels. Mimouni tries to bring new things and models to his works to differentiate from the Maghreb writers.

Moreover, the reporter and speaker Gafiti Hafidh in his article titled, *Rachid Mimouni entre la critique Algérienne et la critique Française*. Claims that, ‘‘en France la critiquea été unanimement positive, les éloges et les apologies atteignent un sommet encore plus haut.’’[13] However, in Algeria we find a critics of Tahar Djaout who said, ‘‘sur l’utilisation politique du livre de Mimouni en vue de nuire à l’Algérie.’’[14]

These two critics are opposite, one suggests that in France the novel was received positively, all of them appreciate the novel of Mimouni, even if in the novel indicates the dignity of French people and it opposed all their culture and traditions in the village of Zitouna. In contrast, the other sees that the novel maltreated the inhabitants and wants to ruin the image of the Algerian villagers.

Moreover to Naget Khadda in her work (1995) *Etude littéraires Maghrébines,* devoted a vast study to the mimounien novels *L'honneur de la tribu,* where she demonstrates that Abbou's article entitled *Evocation Rachid Mimouni un enfant del'Algérie profonde* in his way of writing, she declares that, ''Mimouni écrit en fonction de son inspiration, il écrit sur plusieurs sujet à la fois … il nous a laissé un travail précieux, tous ces livres, notamment métrologie considérés comme un chef d'œuvre de lalittérature.''[15]

This study shows the strength of Mimouni's writing. He is creative and writes all what he thinks, feels and wants, Mimouni fixed different themes in the same time, especially what concerns Algerian history. Also, Naget Khadda in her work titled *les ancêtres redoublent de férocité* where she continues the study of the novel L'honneur de la tribu according to the tribal legend *Nedjma* of Kateb Yacine " nous retenons que l'écriture de Mimouni évoque a plusieurs niveaux et des différentes façon la représentation des ancêtres par laquelle l'œuvre Katébienne avait thématisé à un moment historique crucial de l'identité.''[16]

The critics above have dealt with two works from different standpoints mainly by highlighting their literary qualities and their importance in post-colonial African literature. However, our aim is to engage a study rely on two novels from a post- colonial perspective, they constitute an ideal case of study. It is observed that they had captivated much attention in the field of post- colonialism studies.

Ⅲ. Issues and Working Hypotheses

Regarding to the critical analyses about Ngugi Wa Thiong'o and Rachid Mimouni, we notice that numerous critics dealt with their two novels' *Petals of Blood* and *L'Honneur de la Tribu* from different perspectives mainly the ideological and sociological standpoints, colonial and post-colonial modernity and political one. So we notice that none of the reviewers have analyzed the works from post-colonial perspectives based on Fanon's theory which explained the use of the themes: alienation, cultural clash and identity.

The basic hypothesis of our piece of research is based on the use of post-colonial approach by focusing on how Ngugi and Mimouni have used their novels to express the struggles and issues that faced Kenyan and Algerian societies, and trying to defend their culture and traditions and most importantly their identity by using Fanon's theory through establishing National Bourgeoisie and National culture. Therefore, we suppose that the novelists and their books considered as the most powerful weapons to fight the odds of each society and to construct the cultural identity of their nations.

It can be seen that, our choice of the distinct study in Africa namely Kenya and Algeria are to indicate that both countries defend their culture, traditions and identity, they reveal the same painful facts in their truest sense.

Ⅳ. Methods and Material

To achieve our aim, this section contains the theoretical framework of our research paper, along the materials needed for our investigation by focusing on Fanonian's theory in order to explore aspects of post-colonialism in Ngugi's *Petals of Blood* andMimouni's *L'Honneur de la Tribu.*

a. Methods

This part of our dissertation provides a review of the theory that we will rely on in our study. We intend to borrow some concepts to our great relevance to our study from Frantz Fanon's books "The Wretched of the Earth" and "Black Skin Whites Mask".

1. Frantz Fanon's The Wretched of the Earth

To analyze both Ngugi Wa Thiong'o's *Petals of Blood* and Rachid Mimouni's *L'Honneur de la Tribu* from post-colonial perspective, we will mainly rely our work on Frantz Fanon by focusing on his third and fourth chapter of 'The Wretched Of The Earth' entitled "Pitfall of National Consciousness'' and "On National Culture".

1.1. Pitfall of National Consciousness "National Bourgeoisie"

In this chapter, Frantz Fanon argues that the National Bourgeoisie is the ruling class of colonized society and the developing nation. Fanon denounces it as substitute of the colonizers which exploits the peasants politically and economically. They do not intend to help the masses to face poverty and hunger. However, he considers peasants as a real base of the revolution. He says, "The peasants have nothing to lose and everything to gain".[17] For Frantz Fanon, National Bourgeoisie is pitifully small and they are promoting the interest of their ethnic group; he describes them as the one who want to profit after liberation that has been won. Fanon discusses extensively the role of national Bourgeoisie "who are mainly educated middle class intellectuals who imitate the former colonizer. He views them as opportunities and describes them as unnecessary"[18] Therefore, for Fanon the new elite is self -interested who want to collect wealth by exploiting the working class which did not lead to an independent nation also selecting peasants as a center for a revolutionary movement. For him, "it's obvious that in colonial countries only the peasantry is revolutionary."[19]

1.2. On National Culture "Colonized Intellectuals"

In this section, Frantz Fanon speaks about colonized intellectuals where he describes them as the one who has been educated by the colonists but they react against them. Therefore, Fanon divided Colonized intellectuals into three sections:

The first one: the intellectuals mimic the colonist and conform to colonial test.

This is the stage of trying to be like the Europeans by requiring their culture.[20]

The second one: the colonized react against inferiority. Intellectuals react to Europeans record that all what it is African is inferior, they try to omit this idea and recover it everything about African culture is superior.[21]

The third one: the love of culture. Intellectuals fight for liberation trying to push people into fighting against the colonist for developing new culture and to shape a new nation.[22]

2. Frantz Fanon's Black Skin Whites Mask

In this section, Fanon focused his writing on the issue of racism in white society and how they create psychological problems on black people. In addition, he realized that white people control everything which is related to the black's agriculture, politic, education…etc. When they defend themselves, the whites people accused the black people as savage and violent. This book was to articulate a radical anti-racist humanism[23], and to omit this idea that the whites are superior and the black are inferior also to be a white is to be good, to be a black is to be bad. It is also a call for a new understanding of black humanity especially who are immigrants in France. As Fanon said, "in any group of young men in the Antilles, the one who expresses herself well, who has mastered the language, is inordinately feared, keep an eye on that one, he is almost white."[24]

b. Materials

In this section, we will provide a short definition of the three recurrent concepts that will appear in our discussion: alienation, cultural clash and identity. Plus, a short summary of the two novels.

1. Definition

Frantz Fanon demonstrates the concept of alienation that concerns colonized black subject. For him, race becomes the focal point of analysis. He observes that, through the system of colonialism, blacks are separated or estranged from their potential as complete human beings. Furthermore, through this system, blacks are economically exploited and the products of their labour separated from them as these are shopped to the colonial powers in Europe.[25]

Cultural clash according to Fanon, constitute a contested universal that all human beings are equal claimants to its appropriation, there is a cultural clash between countries such as a particular putative culture which is neither the basis of any individual or group identity, nor the grounds for treating anyone unjustly.[26]

According to Fanon, identity depicted a way that colonizer treated and embedded inferiority internally, by which the colonized attempted to frame their identities by mimicking the colonizer to seem equivalent. As he said, “every colonized people, in other words, every people whose soul an inferiority complex has been created by the death and burial of its local cultural originality, finds itself face to face with the language of the civilizing nation.”[27]

2. Summary of the two novels

2.1. Petals of Blood

Petals of Blood is a 1977 novel by Ngugi Wa Thiong'o set in post-independence Kenya. The story begins with the arrest of four protagonists; Wanja, Munira, Karega and Abdulla who are accused of the murder of the three directors Mzigo, Chui and Kimeria. The village of Ilmorog has grown in a traditional Kenyan village to a modern industrial town. The inhabitants of Ilmorog didn't accept the modernization that has been brought by the new regime, they refuse the urbanization of their village because it destroys the tradition, origin and the beauty of their village. From that, the villagers begin suffering from social abuse, oppression, exploitation and injustice from the ruling elite, until they want to extract their rights and identity. The villagers of Ilmorog made an organization where Karega is the leader; he starts to arouse the consciousness of the peasants and workers about the situation of their village; for that, they decided to make a march to Nairobi in order to denounce the abuse of the new elite. The masses planted the idea of struggle for freedom in order to start fighting to achieve their rights that was expelled. The story ends by the independence of the villagers; they succeed to revive their tradition, values and identity.

2.2. L'Honneur de la Tribu

L'honneur de la tribu is a 1989 novel by Rachid Mimouni set in post-independence Algeria. A story which is narrated by an old man of the village of Zitouna where he depicted the deep mistakes, hopes, problems and its contradictions that the inhabitants of that village have lived under the injustice of the new elite after the independence. Also, he narrates its failing memory and restores the past of his tribe when the villagers of Zitouna living in serenity and have a quiet life; they try to protect its religion, tradition, culture and identity. But, everything has changed when one of the inhabitants named 'Slimane' fight against a bear

but unfortunately that day he was beaten under the eyes of the villagers and his son ‘Omar’. After years, Omar arrives to the village as a new prefect where he decided to revenge his father; through this, he brings to the village modernization. He destroys the entire village and he installs only the modern things; even if, the villagers were against that but he continues regardless of their opinions. With the strong protest of the inhabitants of Zitouna, a judge arrives to the village in order to help them then he confronts Omar El Mabrouk where he declared to him that he is his son. At the end of the story, the judge managed to weaken his father, Omar disappeared and the villagers find their identity.

V. Results

This part of our work will look at the different findings of our research. First, our exploration of African literature specifically Kenyan literature through Ngugi Wo Thiong'o's *Petals of Blood* and the Algerian literature through Rachid Mimouni's *L'Honneur de la Tribu*, allows us to understand that both novels are a powerful example of denouncing the issues of post-independence African societies, socially and politically.

The second finding concerns the themes that the two authors deal with in the novels. We have noticed that both Ngugi Wo Thiong'o and Rachid Mimouni used the same themes, the two novels show that Kenya and Algeria have lived the same situation after independence, even if the two authors neither share the same countries, culture nor the same period but both Kenya and Algeria were an ex-European colony.

The last finding concerns the powerful relation that the two authors have towards their countries. In fact, throughout our investigation of the works of both Ngugi and Mimouni, we found that both tried to defend and give an image enhancement about their culture and societies. In addition, both had worked for the liberation of peasants and working class even after the independence of their countries, both had faith for their identity.

Endnotes:

[1]Thiong's. Ngugi Wa. *Petals of Blood*. 1977.

[2]Brendon.Nicholls. *history, intertextuality and Gender in Ngugi's Petals of Blood.* A journal of transcultural writings, 2014. p: 71-76.

[3]Ibid.

[4]Ibid.

[5]Thiong'o. Ngugi Wa. *The Language of African literature.* Mar/Apr 1985.p:8/150.

[6]Ibid, p:291.

[7]D. Nidhi. *Ngugi's Petals of Blood: A novel of Paraxis.* Art and Ideology. Jan.2016. p:84.

[8]Thiong'o. Ngugi Wa. *Cambridge Studies in African and Caribbean Literature.* Gikandi Simon. May,11.200. p:63.

[9]Ibid.

[10]Thiong'o. Ngugi Wa. *The Language of African Literature.* P :116/150.

[11]Ibid.

[12]F. Bendjelid. *L'écriture DE La Repture Dans L'oeuvre De Rachid Mimouni.* 2007.P :60.

[13]G.Hafidh. *Rachid Mimouni Entre La Critique Algérienne Et La Critique Française.* 2008.p:20.

[14]Kadim.Youcef. *Mémoire : L'Analyse De Discours Historique Dans L'Honneur DeLa Tribu.* Bouira, 2019-2020.p :23.

[15]A. Houichi. *Mémoire : l'Oralité Et Ecriture Dans L'Honneur De La Tribu DeRachid Mimouni*. Batna, 2008.p :23.

[16]Bendjellid. Fouzia. *Thèse Doctoral : L'Ecriture De La Repture De L'œuvre De Rachid Mimouni.* 2007.p:51.

[17]Fanon. Frantz. *Pitfall Of National Consciousness: The Wretched of The Earth.*

1961.p:69.

[18]Ibid, p:57.

[19]Fanon.Frantz. C*oncerning Violence: In the Wretched of The Earth.* 1961.P:38.

[20]Frantz. Fanon. *On National Culture in The Wretched of The Earth.* 1961. P:145.

[21]Ibid.

[22]Ibid.

[23]Frantz. Fanon. *Black Skin Whites Mask.* 1952. P:30.

[24]Ibid.

[25]S.Ndlvoce. *Frantz Fanon: Issue of Identity in Concept of Alienation.*2017.

[26]Chika. Mba. *Conceiving Global Culture: Frantz Fanon and Politics of Identity.*

June,14. 2018.p:20.

[27]Maria.Wendy. Solomo. *Journal of Advanced Research in Social Sciences.* 2019. P:79-

Discussion:

VI. Chapter One: National Bourgeoisie and the Themes of Alienation and Cultural Clash in *Petals of Blood* and *L'Honneur de la Tribu*.

Petals of Blood and *L'Honneur de la tribu* are regarded as the most important post-colonial African novels that demonstrate the issues of their countries socially and politically after independence. In this first chapter, we will deal with the main important themes in post-colonial writing mainly by focusing on: corruption and exploitation, class struggle, religion and language. As follows, we are going to rely on Frantz Fanon's concepts in his book entitled *'The wretched of the Earth'* namely using his third chapter "Pitfall of National Consciousness".

1. Petals of Blood

a. Corruption and Exploitation

Corruption and exploitation considered as the most prominent issues in *both Petals of Blood* and *L'Honneur de la Tribu* through using the characters to represent this dilemma where National Bourgeoisie is illustrated in both novels. *Petals of Blood* shows the four capitalists' businessmen: Chui, Kimeria, Mzigo and Nderi Wa Riera who are the most examples of corruption and exploitation in Kenya.

Ngugi demonstrates the issue of corruption and exploitation in Nderi Wa Riera, member of parliament of Ilmorog. He is considered as one of those who replaced the British Imperialists and followed their ruling system through exploiting the workers and peasants. He gets his wealth by means of capitalism and exploitation, he exploited the Kenyans by taking them the money which was supposed to be used for the project of water however, it had been utilized to satisfy his personal interest, that project had been never realized.

When he sent his men to Ilmorog, the inhabitants waiting for an answer "perhaps, Nderi Wa Riera had remembered his old promises to bring piped water to the area".[1] Because before to be elected he promised the villagers only to ask for votes during the election but at the end none of the promises and projects had been realized. In addition, Nderi Wa Riera, Chui, Mzigo and Kimeria who come with (K.C.O) project an organization that aims to bring unity between the poor and the rich[2] in different fields. In reality, it is another instrument to extort the money of the people and to fulfill the interests of the organization. Nderi says,

> The following day is issued a statement promising to explore possibilities of opening up the area for the tourism, and of securing loans for people in Ilmorog but only for Ilmorogians, not outsiders sent there out of the natural disasters to develop their shambus. He would soon launch a giant financial project. Ilmorog investment and holdings LTD as a quick means of developing the area. Ilmorog would never the same.[3]

In the quotation above, Nderi Wa Riera gives false promises to the inhabitants of Ilmorog that everything will change. But, in reality there is no project all what will gain, it will be transmitted for his own interests and those of the organization. Ngugi, shows clearly the corruption that African politicians apply in order to exploit people. As Fanon says in his book *the Wretched of the Earth,*

> The famous dictatorship whose supporters believe that is called for by the historical process and consider it as an indispensable prelude to the dawn of independence, in fact symbolizes the decision of bourgeoisie caste to govern the under-develop country first with the help of the people, but soon against them.[4]

Ngugi sees that Ilmorog was better off under communal existence compared to the urban development that has come to. Nderi Wa Riera bought land from poor Kenyans with a cheap price, built houses and sold them at such high price that people are unable to buy. They continue their lives as they were but they lost their land which is the only source for living to them even if they want to buy back the land, they have no money. For that, Ngugi

considers that urbanization as bringing only hardship to farmers. For instance, Nderi Wa Riera makes no efforts in development of people of Ilmorog, he should give importance to reconstruct schools "school itself was a four-roomed barrack with broken mud walls, a thin roof with gaping holes and more spiders' webs and the wigs and heads of the dead flies. Was it any wonder teachers run away at first glance?"[5] Another type of corruption seen in the novel where the government impose taxes to peasants and workers of Ilmorog "the officer begins writing a tax receipt for Abdullah…"[6] The younger generation as Karega and Joseph had faith to find political solution for combating the hatred, intolerance and corruption which flourish. As Fanon said,

> Since the Bourgeoisie has not the economic means to ensure its domination and to throw a few crumps to the rest of the country; since, moreover, it is preoccupied with filling its pockets as rapidly as possible but also as prosaically as possible, the country sinks all the more deeply into stagnation. And in order to hide this stagnation and to mark this regression, to reassure itself and to give itself something to boast about, the bourgeoisie can find nothing better to do then to erect grandiose buildings in the capital and to lay out money on what are called prestige expanses.[7]

Moreover, in the novel, Ngugi regards the elite as failing to govern the Kenyan masses because they are interested more in wealth and possessed the money and forgot their real mission towards Kenyan people. The state continued to abuse its nation; for that, the Kenyan people continue to suffer economically as Karega said, "who was better off, peasants in a forgotten village or the city dweller thrown into these rubbish heaps they called locations?"[8] In this quotation, Karega sees that there is no difference between either exploitation of the poor in the city and that of peasants in the village in the post-independent Kenya. The new ruling class in Kenya is more exploitative than the British colonizers.

b. Class struggle

The village of Ilmorog under the control of the ruling national bourgeoisie which live in isolation and loneliness. The new ruling class controls the masses due to their knowledge of how to manipulate them for their interests and they continue to apply the same injustice towards the peasants.

Since, Karega sees that the inhabitants escape from oppression and set bounds for their living in class conflict, anguish, poverty and dehumanization, they should move and make an organization in order to end exploitation and corruption without fear and hesitation even if Kenya had been suffering from this situation from the beginning; he said, "we must not preserve our past as a museum, rather, we must study it critically, without illusions, and see what lessons we can draw from it, in today's of the future and the present"[9] On the word of Abdullah who says that,

> I though he [Karega] was going too far in overstretching the importance of worker's solidarity aided by small farmers. What about the unemployed? The small traders? I believe, and I told him that laud should be available to everybody; those loans should be readily available to the small man; that nobody should have too many businesses under him in a word, fair distribution of opportunities.[10]

For instance, the mother of Karega who has spent her life for Kenya, she had worked faithfully on the rich family and she died without anything not even a piece of land for her children. As Ngugi said "some small boys rush to wait so that they might enter the rubbish site to hunt for food and cloth".[11] and, "wearing ragged cloths full of patches of different colors of the rainbow".[12]

In Petals of Blood, Ngugi narrates about class inequality between the rich and the poor, the bourgeoisie and downtrodden proletariat that lead to class struggle. Bourgeoisie continue to govern as the colonizer did and the peasants fight for their land like Munira; is ashamed about his father Godfrey due to his collaboration with British, and Abdullah who

believes that they could give independence to Kenyan society, liberty, humanity and to be free from elite domination and exploitation. Besides, we find the bourgeoisie class try to bring capitalism to the village of Ilmorog and stop the liberation that the inhabitant began. as Fanon puts it,

> The national bourgeoisie of under developed countries is not engaged in production, nor in invention, nor building, nor labor; it is completely analyzed into activities of the intermediary type. Its innermost vocation seems to be to keep in the running and to be part of the racket. The psychology of the national bourgeoisie is that of businessmen, not but of a captain of industry[13].

Imitating the role of the western bourgeoisie, the national bourgeoisie in the post-colonial countries functions as "the transmission line between the nation and a capitalism, rampant though camouflaged, which today puts on the mask of neo-colonialism"[14] as fanon said, "it sometimes happens that you get Blacks who are white that whites"[15] This illustrates the desire of the Bourgeoisie who have no inclination for independence because of their fear to lose the comfort they have. In addition, Fanon is aware that independence is not only a struggle of nation, but a struggle of class[16]. he says,

> The fact of having a national flag and the hope of an independent nation does not always tempt certain start of the population to give up their interests of privileges.[17]

Following our previous argument, instead of being the voice of the nation, as they once were during decolonization period, the elite betray the ideals of the nationalist liberation struggle and the hope of the people by fully embracing imperialist capitalism.[18]

c. Language and religion

Fanon speaks about language in his book *The Wretched of the Earth*. He says, "to speak a language is to take on a world, a culture"[19] for him language is heavily influenced by culture because it is its primary values and costumes. So, culture is a way of life of a set of people, how they act, how they believe and how to speak[20] the absence of culture or

language is considered as a high stage of barbarism; he sees them as an important tool of decolonization that's why the individuals should fight to maintain his language and culture not to be influenced by the colonizer's life or values. As he said, "the recognition of a national culture and its right is to exist."[21]

In *Black Skin White Masks*, Frantz Fanon points to the importance of language,

> He says that, to speak means to be in a position to use certain syntax, to grasp the morphology of this or that language, but it means above all to assume a culture to support the weight of civilization.[22]

In the novel, Ngugi indicates that the language used in Kenya especially in Ilmorog named 'Gikuyu language'. In fact, Kenyans have difficulties to master the colonizer language even if they have a deep interest to acquire it, they only try either to reproduce or imitate the British colonizer. Thus, English language has been an instrument for colonial power to control Kenyans by dominating the African affairs; Through that, the native Kenyans were influenced by the colonial language in which the process continued even after independence. As Munira said,

> … after internal self-government, the color, bar in schools' admissions and the allocation of teachers was removed. The result was while the former, African schools remained equally poorly equipped, they now also lost the best of African teachers, and these were attracted to the former Asian and European schools which remained as high-cost schools with better houses, equipment and teaching aids.[23]

Therefore, language is a primary tool of subversion of African mind in general and Kenyans in particular, the colonizer found it as an opportunity to influence them as they want. In addition, the language of the colonizer is strange than the Ilmorog language 'Gikuyu' then it has its impact in education. The colonizer's language had been integrated in schools which makes a large debate between African teachers; through that, we find Karega in the novel who is against this imposition of teaching in English language the Kenyan students where he makes a call to African teachers and Africanschool subjects.

On the other hand, we find Munira who is with the idea that has been established by the colonial power. He said, "what they need to know are facts … just so they can pass their CPE … I say let's teach them facts, facts, and not propaganda about Blackness, African people, all that"[24] he also admits that idea comes from English inspectors not from himself.[25] Besides, we find Karega who has his own opposition about this notion. He illustrates,

> We wanted to be though literature, African history for we wanted to know ourselves better. Why should ourselves be reflected in while snow flowers flattering on icy lakes.[26]

Another concept that Ngugi focused on is Religion. In *Petals of Blood*, Ngugi attempts to demonstrate that Christian religion is conservative, imperialistic and anti-revolutionary. For Ngugi, Christianity started with the arrival of the white men to the village of Ilmorog it considered as a way of oppressing the Kenyan people. For him, this religion is a form of church, an allegory of violence, colonial oppression and it considered as a mean of destruction and division, it was a physical and moral destruction.

In the novel, Ngugi describes the inhabitants of Ilmorog when they have a march to Nairobi, the people have spent miles and nights in walking to the city they were tired, hungry and feel thirsty; they only reclaim for food and drink from the inhabitant of 'Bleu Hills' but really nobody want to assist them. They arrived to the house of the priest and sought for some food and drink from Reverend Jerrod who is a wealthy priest and church leader. In fact, he refuses to help or relief the tired, hungry and thirsty villagers on their way to Nairobi because he believes that the bible is against begging; so, automatically he is against helping without asking them what is the purpose of this march, he directly induced that they are idle people instead of giving them food and drink, he had read them part from the bible and encourages them to continue the march and he had sent them away. He says, "The bible is then clearly against a life of idleness and begging."[27]

Furthermore, Ngugi sees Ezkiel Waweru Jerrord's friend and a representative of this category of religious leaders. This old man is a "very powerful landowner and churchman"[28] both using Christianity to attend their own interests where they adopted it from the colonial ancestors but Waweru have used Christianity in more profitable way; he shows no Christianity towards inhabitants who march to Nairobi. They considered themselves as religious men but their real aim is to regain all lands of the ancestors from the colonizers and accumulate an immense wealth, they are capitalists which make them live in serenity because their wealth is protected. The governors of Nairobi use religious metaphor while speaking to people of Ilmorog he says,

> Now we see the outcome … dwellers in Bleu Hills, who have taken themselves the priesthood of the ministry to the blind God … and million acres in the two hands at a priest … let us the honest slaves to the Monster-God, let us give him our souls … for his priest must it to … I ask myself is it fair for our children. [29]

In the citation above, the lawyer addresses those who consider themselves as religious men; the community of Ilmorog needed help but they refuse to give it for the villagers. He describes them as a Monster-God those who considered themselves to be Christian their unique interest is to acquire wealth and power.

Moreover, Ngugi describes Munira as crippled by a contrasting father who uses Christianity religious to escape the lower-class origin. As the tragedy happened in Ilmorog and the nation of Kenya during the colonization, Munira helps society to find some solution to the crises. In addition, as Munira was against the collaboration of his father and gave advantages to the colonizer, Ezkiel considered his son Munira as a failure because he has been expelled from 'Syriana High School' as a result of his participation in a strike. He is always been ashamed by his job as being just a simple teacher. Ezkiel says to Munira,

> I don't need to tell you have been a disappointment to me, you are my eldest son and you know what that means. I send you to Syriana: you got into bad company and you were sent home. If you look at some of the people you were in school with you can see where they are: you go to any ministry, go to any big company, they are there.[30]

This shows the real corrupt nature of Munira's father and how he only interested about wealth and position than spirituality or respectful job instead of being proud of his son, he considered him as a failure and he always compared him to his friends who become powerful political leader.

A new world will be created where they can see the past, present and future as a continue and that for them the future is full of hope. This vision is supported by Karega where he inspired others about his vision full of faith and hope. He integrates Munira in this, for him is to "re-create the past so that one can show the operation of God?"[31] he shares the Karega's belief in the creation of new world, both are motivated to help the youth of new public.

2. L'Honneur de la Tribu

a. Corruption and Exploitation

L'Honneur de la tribu is a story of an entire village which is named 'Zitouna', where the inhabitants lead a life apart where tranquility is akin to happiness "nous avions jusque la vecu dans la sereneter, ignorant et ignore de monde … de leur equiter et de leur verbe''.[32] However, everything has changed by the arrival of Omar El Mabrouk who becomes the prefect of the village; who returns after years of his departure, he decided to revenge. He publicly displays his cynicism which represents all the charge that can be committed under the name of a progress he is the embodiment of the profiters of the new regime. Yet, the villagers are familiar by their hospitality, generosity and customs such as a good education; for that, Omar El Mabrouk tries to benefit from the villager's knowledge.

Rachid Mimouni describes the issue of corruption and exploitation in the novel through Omar El Mabrouk which begins with changes in the village and the integration of the foreigners. Omar El Mabrouk, give the villagers promises for a superior and profitable life such as transforming the buildings to modern and a large mosque where they will be able to practice their religion and give them colossal salaries; but in reality, all the benefits will be converted to his own interests and the villagers obtain nothing despite their hard work. The narrator illustrates,

> La suite de Omar El Mabrouk s'installèrent les gendarmes, puis les policiers, puis les officiers de secteur militaire, puis les responsables de parti, les instituteurs de l'école, les médecins et infirmiers de l'hôpital, les gardiens de la prison, l'Imam de la nouvelle mosquée, les caissiers de supermarcher.[33]

Moreover, with the arrival of the foreigners, the villagers noticed the spurious promises by Omar El Mabrouk. The villagers thought that they would fill their pockets with money but in fact Omar El Mabrouk deceives them. Thus, the foreigners acted as they are the natives of the village where the inhabitant are neglected. As the narrator says,

> Ainsi, s'engloutira notre passe et les souvenirs des pères et de nos pères. Plus personne ne saura ce qu'aura été depuis plus d'un siècle et demi, l'existence des habitants de ce village.[34]

Colonialism created depression and grief over everything in Zitouna. The villagers tried to work in their land but the police arrested them and asked for the contracts which were ancient and they were not registered in the investigation services for that the police were not convinced, as the Narrator said, ''Nous étions a quelques jours de la récolte mais les gendarmes d'Omar El Mabrouk refusèrent de nous laisser pénétrer dans les champs''.[35]

In the novel, Omar El Mabrouk and the foreigners try to influence the inhabitants of Zitouna either to integrate them in their culture or make them forget their origins due to their consideration as miserable and despised community, "vous ne vos series lever contre le colonisateur que pour le remplacer."[36]

In the novel, Mimouni demonstrated the reasons of corruption and exploitation with the impossible link between traditions and modernity because of counterfeiters who betrayed the revolution through the mistakes of the leaders, who insists in building socialism in which they do not believe without consulting the people of Zitouna. Despite the fact that, the villagers take the responsibility of building everything but the benefits will be converted to Omar without sharing anything with the peasants or villagers. As a result, corruption and exploitation is caused by Omar El Mabrouk who becomes the senior official in charge of creating a new administrative entity, where the community will work under his orders.

As a legal force of oppression under the state only the public lawyer will operate the frame work of a juridical mechanism that does not hide the interests of the peasants of Zitouna. As well as, many fields are distinct to civil servants, police officers and gendarmes called upon to maintain order this is an illustration of how they treat public affairs. As the author accuses the power and compares it to a colonial power in its methods and practices. The colonizers hunt without considering the power after independence to pass laws without consulting people.[37]

b. Class Struggle

National bourgeoisie is strongly present in the novel through Omar EL Mabrouk. He is a figure of modernity by his coming to the village of Zitouna where he has the desire of changing everything and making buildings, hospitals, schools …etc. Otherwise, the villagers symbolize tradition who combat to preserve their culture and tradition from destruction.

In the novel, Mimouni represented Omar El Mabrouk as a colonial regime. His aim is to lead and improve the village's situation. As he said, "je serais desormais l'unique saint que vous revererez. Et vous ne perdez pas au change. Je vous sortirai de l'obscurite pour

vos mener vers la lumiere.''[38] Besides, Zitouna is considered as a small village in front of the great fleets of the colonizer and it is delicate in face of the aggression due to the arrival of Omar El Mabrouk which led to a huge transformation and destruction, and with the integration of the foreigners who are considered as a powerful ruling class while the villagers are considered as weak and poor. Therefore, the villagers are shaken by what is happening to them and by forcing them to leave their position. As the narrator says,

> Ce fut la raison pour laquelle notre fureur atteignait son comble lorsque nous apprîmes qu'à l'occasion de l'August visite, ces hommes affaires par leur propre importance exigeaient un nouvel éloignement de notre hôte.[39]

Mimouni, denounces the governors as a colonial power in its methods and practices. the colonizers hunt without considering the government after independence to pass laws without referring to people. For, Omar El Mabrouk all he wants is to bring western culture to the village by the idea of progress and evolution and the other say turn to the past but the freedom for which they fought for years has been taken,

> Tout étaient nés et avaient grandi dans ce village, se voyant et se saluant matin et soir, tous étaient immédiatement au courant de moindre incident qui survirait chacun connaissait jusqu'aux plus infimes détails de la vie des autres.[40]

Additionally, in the novel, we find the place 'aux figuiers' a traditional and social space. It is a place for all inhabitant of Zitouna which represents a gathering place which is located in the center of the village where the old people of 'the Djemaa' meet. In the sense that it brings together a whole tribe as the old narrator said, "la place aux trois figuiers sous laquels gisaient les vieux de la Djemaa."[41] He also adds, "de retour à Zitouna il lui suffisait de se rendre à la place pour effectuer sa distribution.''[42]

However, with the arrival of Omar El Mabrouk and the foreigners, they occupied the place without having asked the villagers and they did not respect the value of the place

because Omar El Mabrouk is the figure of power in Algeria and in the third world and he represents the colonial power in his methods and practices. While, the foreigners see the village as the magic world and unreal becauseitis isolated from everything, his existence as out of time as it said in the novel "la distance de ciel a la terre separait la capital de ce lieu oublie."[43] As Omar El Mabrouk modernized the village, the inhabitants do not know if the village is really modified or their spirit which is affected by all that change. The modernity which invaded their village is little bit transformed to the countryside, just like the locals and even their language. As the old narrator said, "Ainsi leur visage n'a plus à pâleur cadavérique de pouvoir, Omar El Mabrouk est de ceux-là."[44]

Referring to the previous argument, that the old narrator describes Omar El Mabrouk as the colonial power, as one of the most important figures among the colonizer despite his origins. Omar comes to prove the narrator description through his words,

A peine sortir de l'adolescence, j'avais compris que je ne pouvais que gagner de ce monde… à l'Independence je n'ai pas fait de bêtise de rejoindre mon pays natal, j'ai donc suivi à la trace ceux qui, depuis le début, s'avaient où aller et qui tous se dirigèrent vers le capital.[45]

L'Honneur de la tribu reveals an interminable conflict between the traditional world and modernity, which is devastated the daily life of the inhabitants of Zitouna. In fact, Omar El Mabrouk imposed to the villagers a huge transformation by force as he said, "vous devez savoir que vos malheurs viennent de commancer.''[46] This was the beginning of a misfortune of the tribe. The absence of solidarity ruins the happiness of this quiet village. As the narrator says,

> Destinaient au-delà de temps, si énormes ils savaient pouvoir les achever a vie d'hommes … avec tous leurs Il avait été fasciné par les vertus d'ambition et de patience de ses habitants qui osaient entreprendre la construction d'efices si solides qu'ils les wagons, se suivent et se croisant

sans cesse, plongeants us le fleuve sans jamais se mouiller.[47]

c. Language and Religion

Mimouni speaks about language in his book *L'Honneur de la tribu* "ils ne purent croire que nous usions d'un autre langage"[48] the villagers considering the Koran language as their primary and fundamental language to all Muslims, it indicates the reason of the inhabitants about their ignorance of the foreign language allows us to understand the life of the villagers, The community gives importance to their language as it is shown in the novel "c'esta eux d'utiliser la langue de pays."[49] In the novel we notice that how the inhabitants appreciate speaking with idioms for them it gives a charm to their language. as Sheik said,

> Notre idiome est pourtant repute si riche et si subtile que bien des natifs se montre incapable de la maitriser. C'est pourquoi nous idmirons tant nos poètes anciens. Ces étranges nous ne pourrons pas même pas imites les sonorites.[50]

After the arrival of the new prefect of Zitouna, three foreigners announced the opening of a new public school; while, the villagers see this project as a threat for their education in particular the Koranic school language will be deserted, as the Imam said, "nous considerons le contenu de livre comme la somme de tout savoir sur terre.''[51] Besides, all the villagers are frightened about their language and their traditions, a part of the inhabitants see that learning a new language as an opportunity for them to be opened to another world; in contrast, some of them are still frightened to accept learning a foreign language.

The narrator demonstrates language as the vital weapon for the villagers in order to express or interact and understand each other. For the community, language is used as a tool of power to protect themselves from the intrusion of another culture and language. For that, the inhabitants try by means of language to resist the invaders. As the narrator said, "Mohamed savait parfaitement que nous vivions notre langue comme un rampart."[52] where

the old narrator of the novel does not stop saying and repeating this sentence “si tu savais ma langue’’[53] this quotation, seems to be as a reminder to a future generation to protect and preserve their language in order to express their identity.as the narrator said, “se hater de happer.’’[54] Furthermore, Mimouni describes the old narrator as explicit due to his formal and specific words as the language is considered the ideal link between the past and the future, ancient and modern, for that ‘language’ is used as a symbol because it represents the source and origins of the humanity and it is a part of the human’s history. As the narrator points on,

> Et quand vous prendrez conscience d’avoir à retourner vers l’amont pour retrouver cette part essentielle mais se subtile de vous-même, vous irez exhumer ces veilles bandes qui ressusciterons nos voix. Cependant, pour nous retrouver, vous devrez au préalable à prendre à déchiffrer notre idiome. Nous vos attendrons au bout de votre peine.[55]

This is very similar to what Frantz Fanon claims, “A man who has language consequently possesses the world expressed and implied by that language.”[56] and he adds,

> I ascribe a basic importance to the phenomenon of language. To speak means to be in a position to use a certain syntax, to grasp the morphology of this or that language, that it means above all to assume a culture, to support the weight of a civilization.[57]

Religion is strongly present in the novel as the narrator who is a part of the inhabitants of Zitouna who began to narrate and speak on behalf of Allah,

> Mais je ne peux commencer cette histoire que par l’évocation de nom de très puissant, l’omniscient, la création de toute création, l’ordonnateur de tout évènement et le maître de tous destins.[58]

The inhabitants of Zitouna in particular the elders constantly begin their discourse under the name of God and all their evidences are introduced from the Koran. However, Omar has the desire to transform the village with modernization in fact his aim is to disconnect the villagers from their routine of religion and he focuses on the most important objects.

In the novel, the most important thing for the inhabitants of Zitouna is Religion due to their Muslims origins. As the villagers follow the ancestors' paths they obtain both their behaviours and values for that instead of sending the children to learn in school they send them to learn Koran in the mosque, and the new generation continue to maintain it.

Furthermore, Hassan is presented in the novel as savage. As the narrator said, "le terrible Hassan El Mabrouk dont les exactions semerent le trouble dans notre region. L'adolescent ne craignait ni Dieu, ni les adultes.''[59]In the context of religion, we can not be able to notice if Hassan is an atheist or he practices another religion, but as it is mentioned in the novel, he feared neither God nor adult, that demonstrates that Hassan is not a Muslim and he is far from being. A part of the inhabitants lived in a hypocritical way, such as Hassan the father of the character Omar El Mabrouk who is forbidden to enter to the mosque by the Imam, as he says;

> L'union de Hassan et de ta fille n'a jamais reçu la Fatiha. Cet enfant est donc adultérin. Il ne peut pas franchir le seuil de la maison de dieu pour y recevoir le message.[60]

However, all what the villagers maintained from generation-to-generation was transformed to a nightmare from the arrival of Omar El Mabrouk who returns to revenge his father for many reasons such as l'Imam who rejected his father to access to the mosque. As we notice that the inhabitants' traditions and their Islamic values are shown in their wives which are veiled and also is more shown in the dignity and the honor of the husbands which forbidden their wives to leave their dwelling house without their permission. The foreigners who have come to Zitouna, they expose their wives and they dressed as they want, "sans honte ni scrupules ou vu de leurs epouses et lesrejoutons."[61] As the inhabitants of the village describe them as people without honor, history and religion as the old narrator said, "leurs femmes sortir seules et denudes, sans la moindre protection ni

surveillance."[62]

In addition, another signification of religion we notice in the novel is demonstrated by the narrator's words, "priere de l'absent"[63] and, "priere pour demander de la pluie"[64] This prayer of the absent is said for a missing person who considered to be dead, it is performed in the absence of the body which is not the same with the prayer for the dead which is recited in front of the dead body. Another prayer that the community of Zitouna focus on is the prayer for rain, when their land begins to dry and difficult to work due to the absence of the rain, they pray for God to give them rain in order their land be revived and to have water; in fact, the rain prayer is a practice recommended by the sacred texts.

As the narrator said ;

> Il ne prit pas la peine de démasquer ses yeux, comme s'il avait oublié que cela constituait la pire des incivilités, pire que de passer sans saluer, pire de manger avec la main gauche.[65]

The old narrator speaks about Omar El Mabrouk who passes without greeting, for the inhabitants the worst thing for them is leaving their glasses on where do not greet and eat with their left hand all that represents the misfortune for their Muslim tradition. According to the villagers, the face gives numerous appreciations of the intentions for the individual, failure to greet or omitting to respond to a greeting means that one considered the other as an enemy with all possible consequences and to eat with the left hand or simply being left hounded is forbidden, to alienate any blessing it is considered as 'Baraka' for the people of Zitouna.

To conclude, from our discussion of the issues of corruption and exploitation, class struggle and language and religion, we can notice that both *Petals of Blood* and *L'Honneur de la tribu* are Ngugi's and Mimouni's works. They accurately represents and denounces the African post-independence leaders; they both displays the corrupt regime and exploitation of the natives by other natives by dealing with these themes of our chapter

under the theory of Frantz Fanon who speaks about this notion frequently in his books '*The Wretched of the Earth'* and *'Black Skin White Masks'.*

Endnotes:

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[3]Thiong'o. Ngugi Wa. *Petals of Blood*. P: 53.

[4]Fanon.Frantz. *Pitfall of National Consciousness: The Wretched of the Earth.* 1961.P:315.

[5]Thiong'o. Ngugi Wa. *Petals of Blood*.

[6]Ibid.

[7]Fanon. Frantz. *Pitfall of National Consciousness: The Wretched of the Earth*. 1961. P:165.

[8]Ibid, p:159.

[9]Ibid, p:323.

[10]Ibid, p:320.

[11]Ibid, p:94.

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[13]Fanon. Frantz. *Pitfall of National consciousness: The Wretched of the Earth*. 1961. P:315.

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[15] Fanon. Frantz. *Black Skin Whites Masks*. 1952. P :63.

[16]Fanon. Frantz. *The Wretched of the Earth*. P:68-71.

[17]Paddy. Viponrd. *Class Issues in The Wretched of the Earth of Frantz Fanon*. June. 10, 2014.

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[22] Fanon. Frantz. *Black Skin Whites Mask*. 1952. P:127.

[23]Ibid, p:107.

[24]Ibid, p:293.

[25]Thiong'o. Ngugi Wa. *Petals of Blood*. P:59.

[26]Ibid, p:270.

[27]Ibid, p:208.

[28]Ibid, p:209.

[29]Ibid, p:163.

[30]Idib, p:227.

[31]Ibid, p:45.

[32]Ibid, p:04.

[33]Ibid, p:213.

[34]Ibid, p:155.

[35]Ibid, p :168.

[36]Ibid, p :104.

[37]Mimouni. Rachid. *L'Honneur de la Tribu*. P :52.

[38]Ibid, p :50.

[39]Ibid, p :37.

[40]Ibid, p :20.

[41]Ibid, p :13.

[42]Ibid, p :22.

[43]Ibid, p :34.

[44]Ibid, p :100.

[45]Ibid, p :104.

[46]Ibid, p :113.

[47]Ibid, p :70.

[48]Ibid, p :29.

[49]Ibid, p :126.

[50]Ibid, p :80.

[51]Ibid, p :125.

[52]Ibid.

[53]Ibid, p :120.

[54]Ibid, p :150.

[55]Ibid.

[56] Fanon.Frantz. *The Wretched of the Earth*.

[57]Ibid

[58]Mimouni. Rachid. *L'Honneur de la Tribu*. p:200.

[59]Ibid, p:58-59.

[60]Ibid, p:200.

[61]Ibid, p:173.

[62]Ibid, p:170.

[63]Ibid, p:173.

[64]Ibid, p:83.

[65]Ibid.

Chapter Two: Reconstruction of a National Culture in Petals of Blood and L'Honneur de la Tribu.

The issue of identity is one of the most important themes explored in post-colonial African literature. This concept is a subject matter which is given much more attention by the African writers who have tended to concentrate in their literary texts on the issue of cultural identity in the colonized countries[1]. However, after the arrival of the colonizer which tended to ruin the continent including the cultural identity, values, social norms, traditions and attitudes of the African societies. The colonizer has tried his best by using various means of oppression, dehumanization and enslavement African people; they considered them as inferior and uncivilized people. As a result, the Africans found themselves irrecoverable due to the 'national identity' which is considered the main feature to distinguish between the self and the other and that leads the people to deny their belonging and their way of life to pursue the external world.

Our aim in this chapter is to explore the issue of post-colonialism which discussed the notion of identity that is manifested by Ngugi Wa Thiong'o's and Rachid Mimouni's *Petals of Blood* and *L'Honneur de la tribu*. Therefore, our objective is to analyze themes of pro-west culture on colonized intellectuals and national culture under Frantz Fanon theory on his book titled *The Wretched of the Earth* mainly his fourth chapter 'On National Culture'.

1. Petals of Blood

a. Pro-west Culture on Colonized Intellectuals

In this part of our dissertation, we will discuss the notion of identity under the domination of western culture on the natives and how they revolt against this domination in their societies. For that, they try to revive their identity and culture through the vision of

the two main writers Ngugi Wa Thiong'o and Rachid Mimouni.

The issue of identity is considered as one of the most important themes which explores in the post-colonial literature where Ngugi Wa Thiong'o's attempt to indicate the influence of colonialism and western culture in post-colonial society by analyzing his country's experience; in fact, his aim is to reconstruct the national identity by attempting to correct the false image that has been given to the people. The traditions and values are replaced by the western ones and new ways of life have introduced to the continent which collocate the way of numerous cultural and social conflicts in the African societies. So that the things that could make a person independent and different from one another and have a sense as being a human are all ruined and the Kenyans became imitators of other people's cultures.

In *Petals of Blood*, Ngugi indicates that most of the Kenyans are influenced by the western culture. The intellectuals mimic the colonizer and try to be like British people by acquiring their culture. Besides, the western names become the most favourable for Kenyans than their local ones like Wanja, Munira's wife becomes 'Julia', as we find Reverend Kamaw becomes 'Reverend Jerrod Brown', also we find Kimeria Wa Kania which becomes 'Mr. Hawkins'.

In the novel, Ngugi demonstrates various cases as an example of Kenyan's mimicry and he describes how they neglected their native names such as Kimeria who strove to discard his Kenyan name. As we find Abdulla when he calls him by his original name 'Kimeria' he took a back due to his own deep abominated feeling of his father's name. As a consequence, we can perceive that some of the Kenyans detested their own African names and they were ready to dispute with whoever would call them by their original names, Kimeria has used various names in different places just to bury his original name; "at the Blue Hill for instance, he was only Mr. Hawkins, who is Ilmorog could know his part"[2] In

addition, we find Karega who conceive people who acquired western names as a 'Self-hate'. He says,

> What could be more ridiculous caricature of self-hate than those of our African brothers and sisters proudly calling themselves James Phillipson, Rispa, Hottensiah, Ron Redgerson, Richard Glucose, Charity, Honey Monsnow, Ezkiel, Shiprah, all the collection of names and non-names from the western world? What more evidence of self-hate than their throwing a tea-party for family and friends for bribe them never to call them by their African names.[3]

Frantz Fanon in his book *the Wretched of The Earth* through emphasizing on his fourth chapter 'On National Culture' regarding the African Intellectuals how deeply assimilated the western beliefs, culture and identity as well as how they strongly give evidence on how they have been influenced by the occupying power. As Fanon notices in the citation below,

> The native Intellectual gives proof that he has assimilated the culture of the occupying power. These writings correspond point by point with those of opposite numbers in the mother country, this inspiration is European and we can easily link up these works with definite trends in the literature of the mother country.[4]

All this shows the African desire to part culturally for themselves in order to embrace western values. This effect is considered to be a 'cultural bomb'[5] as it is well stated in Ngugi's book *decolonizing the mind*. As Ngugi illustrates in these words,

> The effect of a cultural bomb is to annihilate a people's belief in their names, in their language, their environment, in their heritage of struggle, in their unity, in their capacities and ultimately in themselves. It makes them see their past as one wasteland of non-achievement and it makes want to distance themselves from that wasteland. It makes them want to identify with that which is further, removed fromthemselves, for instance, with other people, language rather than their own.[6]

In the quotation above, Ngugi describes cultural bomb as a subversion of people's culture and identity including their beliefs, norms, traditions, language and education which contributed to the waste of themselves and which makes their past as non-sense and as a

wasteland. This wasteland leads the Kenyan people to raise both the colonial language as well as origins and makes them superior than their own language and origins.

In *Petals of Blood*, Ngugi depicts the post-colonial society that has adopted a new identity and life style such as the African intellectuals who have achieved the western cultural values by trying to omit the idea of the European superiority. This is quite similarto what Frantz Fanon claims;

> The native Intellectuals are disturbed; he decided to remember what he is. But since the native is not a part of his people, since he only has exterior relation with his people, he is content to recall their life only.[7]

In the novel, Ngugi describes Munira as an absolute power production of westernization. For him, all what comes from western means civilization; for instance, as being a teacher Munira faced various questions from children about things he had never thought about, as children still maintain and cover their original identity while Munira wasted it to western beliefs, culture and education. He says;

> Man … law … god … nature … he had never thought deeply about these things,and he swore that he would never again take the children to the fields. Enclosed in the four walls he was the master, a loof, dispanig knowledge to a concentration of faces looking up to him. There he could avoid being drawn in … but out of the fields, outside the walls, he felt insecure.[8]

In the citation above, Ngugi describes Munira and numerous people like him have a strong believe in the superiority of the colonial language and education and the believing that everything contains cultures means civilization.

Furthermore, Ngugi employs *Petals of Blood* to show the imperialist power use of education and teaching English in order to keep the control over colonized countries and to convey that their education is superior to the African one. As it is indicated in the novel by emphasizing on Karega who contributed to take the responsibility of writing a book request that has been written by Kenyans black professors to the lawyers when he was in Nairobi

expecting to find a right and patriotic interpretation of Kenyan history which has been faked by imperialism.[9] However, Karega have been disappointed by the response of the lawyers so he decided to writes back asking why they has sent him books that do not defend Kenyan's history and values before imperialism. The lawyer writes him back;

> You had asked me for books written in black professors. I wanted you to judge for yourself educators, m en's of letters, intellectuals. These are only voices-non neutral, disembodied voices but belonging to bodies of persons, of groups, of interests. You, who will seek the truth about words emitted by a voice, look first for the body behind the voice. The voice merely rationalizes the needs, whims, caprices of its owners, the master.[10]

Karega with his original ideal standards is mainly full by his "vision of the future rooted in a critical awareness of the past."[11] Karega, through his vision wanted to investigate the real past of Kenya expecting to find answers of the present situation that Kenyans faced. Soon enough, however, Karega realizes that "he leaned one never wanted to comfort meaning of colonialism and of imperialism."[12]

b. Colonized Intellectuals and the National Culture

If we would like to converse about the African history, we can automatically link it to both identity and the question of African identities. It can be viewed against the setting at decade's lowery, colonialism, neo-colonialism and new globalization[13].Through history, the cultural identity of African people has been extracted and diverged for the interests of the western which has led to the creation of the post-colonial personality who is trapped in a contradictory western civilization[14]. Consequently, the domination of western values and culture on African people is still ceaseless.

Petals of Blood represents the national independence of Kenya by demonstrating the sacrifices of people especially through the main characters. In fact, the characters represent different responses to the challenge of reclaiming national culture. They seek to reconnect with their roots and reject the cultural imperialism imposed by the previous colonial

regime; for instance, Nderi Wa Riera as being a representative of Ilmorog constituency who expresses his frightened about teaching the Kenyans people their real history resistance against the imperialist domination due to his awareness about wakening the spirit revolt among the Kenyans people.

In contrast, we find Karega who is an activist fighting against both oppression and exploitation, he tries by all his efforts to gain freedom and to construct a new national identity. For him, his primary objective and aim is to change the Kenyan's oppressive conditions by accumulating each individual's power that might struggle as it could be "we must not preserve our past a museum: rather, we must study it critically, without illusions, and see what lessons we can draw from it in today's battlefield of the future and the present. But to worship it."[15] Karega sees the past as a lesson for the present and as a symbol for a new national identity. As Fanon puts it, "the claim to a national culture in the past does only rehabilitate that nation and serve as a justification for the hope of a future national culture"[16]

Furthermore, Ngugi represents Karega as a symbol of revolution through his awareness of the implications of the official history that is taught in schools for the politicization of the subjugated masses[17] he sees education as a tool of ruining the real situation of the people. When he was a student at the elite school of Siriana, he revolted against its process of education. Similarly, when he becomes a primary school teacher at Ilmorog, he teaches the children Kenya's real history. Through his way of education, allows him to share his own version standards, his opinions and beliefs about his country's history with the next generation. As Ngugi illustrated,

> Standing in the classroom in front of those children released something in Karega. It was like continuing with the dialogue he had started with himself as Siriana and which had been interrupted by his expulsion and one year's slavery at watalii … in his mind he scanned the whole landscape where

> African people once trod to leave marks and monuments that were the marvels of ages, which not even fatal encounter of black sweat with white imperialism, could rub from the memory and recorded deeds of men[18].

Additionally, Karega is detained on suspicion of the triple murder of Kimeria, Chui and Mzigo he manages to attracted both workers and students to join the struggle of freedom for which they are deprived by the elite. Even if, when he was a prisoner, he always has an influence on masses that supports the revolution struggle. He says,

> The exploiters are bound to fail, can't you see, we, the workers, peasants, and ordinary people are too awake to be deceived by tribal loyalties, regional assemblies' glorious pasts, all that when we are starving and we are jobless, or else living in miserable pay … do you think we will let these owners of stolen propriety to continue lording it over us forever? … They can kill the lawyers, or ten such lawyers but the poor, the disposed, the working millions … they can and will change the conditions of their oppression[19].

In the passage, Ngugi describes the absolute determination of the masses that they have received from their local leader in order to rebel against oppression and to resolve themselves from exploitation and to take a revolt against the class division that Kenya faced. As he adds,

> The oppression of the poor is a fact. That scattering of the mases into the four concerns of the country is a fact. That our people resisted European intrusion: we fought inch by inch, ridge by ridge and it was only by inferiority of their arms and the traitorous actions of some of us that we were defeated… we are now creatively formed into a new breed of men and women who are not afraid to link with children from other lands on the basis of an unashamed immersion in the struggle against those things that dwarf us.[20]

In the novel, Ngugi mentioned Abdulla as an ex-land freedom Army warrior he appears as 'best self of the community, symbol of Kenyan's courage'[21] in the eyes of Karega. He is the symbol of resistance since he was a member of the Mau Mau rebellion where he becomes a true nationalist.

In addition, Nderi Wa Riera accuses Abdulla as being the one who practices the role of colonialism as he promises the masses to bring the victory. He says, "We shall fight, we

have fought before the other communities want to reap where they never planted. No, we won't allow that anymore, for there are no free things in Kenya."[22]

Ngugi adds,

> Abdulla was never to forget that moment, the moment of his rebirth as a complete man, when humiliated the Europeans oppressors and irrevocably sides with people. He had rejected what his father stood for, rejected the promises of wealth and was born again as a fighter in the forest.[23]

Ngugi indicates in the novel the important role of women which is demonstrated through 'Wanja' and her grand-mother 'Nyakinua' whom represented the symbol of brave Kenyan's women. Both had participated in the struggle to liberate the nation from the oppression of Britain. As Karega describes Wanja as being the most potent women in all Ilmorog "she is the most powerful women in all Ilmorog. She owns houses between here and Nairobi. She owns a fleet of matatus. She owns fleets of big transport Lorries. She is that bird periodically born out of the ashes and dust."[24] Wanja followed her grand-mother's paths and she learns various and numerous things from her; for that, she ended on work hard to achieve her aim which is bringing freedom and power not only for herself but also for the whole Ilmorog.

Moreover, Ngugi describes Wanja as being a symbol of a brave women, she instigates Ilmorog people to fight for their justice and to liberate from government. Wanja does not have any anxiety either to sacrifice her life or to sacrifice her personal interests and pleasures to achieve her goal which is revealed on the creation of a new national awareness. Wanja and with her spirited Ilmorog men fight against the inimical forces like false religion, sensuality, careerism, black mailing, hypocrisy, commercialization and imperialism.[25] Besides, Ngugi portrays Nyakinua as an old lady which represents the vitality between the past and modernity and she represents a traditional leader which defined her important role in the establishing a new strong national identity.

She illustrates,

> I think we should go. It was our turn to make thigs happen. There was a time when things happened the way we in Ilmorog wanted them to happen. We had power over the governments of our limbs… the MP also came once and made us give two shillings each for Harambee water. Have we seen him once? Thoseout there can also, for a change, dance to the actions and words for us that sweat, of us that feel the pain of bearing… but Ilmorog must go as one voice.[26]

The quotation above, shows Nyakinua ‘s speech who gave by her words an encouragement and determination for the masses that they have the right to rise and fight for their rights and by indicating the aim of Nairobi ‘s march as an action to reveal their due. She adds,

> Indeed, changes did come to Ilmorog, changes that drove the old one away and ashered a new era in our lives. And nobody could tell, really tell, how it had happened except that it had happened… the new owners, master servants of bank power, money and cunning … most of the others had joined the Army of workers who had added to the growing population of new Ilmorog[27].

In *Petals of Blood*, the role of women is no less important than the other fighters during the colonial and post-colonial periods of Kenya. Ngugi Wa Thiong’o introduces women as being brave, spirit and have a sense of power and resistance against colonialism. Regarding all what we have mentioned in the selection above we can link it to Frantz Fanon’s third phase from his book titled ‘On National Culture’. He illustrates,

> The native, after having tried to lose himself in the people and with people, will on the contrary shale the people. Instead of according the people ‘s lethargy an honoured place in his esteem, he turs himself into an awakener of the people; hence comes a fighting literature, a revolutionary literature and a national literature.[28]

2. L'Honneur de la Tribu

a. Pro-western Culture on Colonized Intellectuals

Rachid Mimouni represents by his *book L'Honneur* de la tribu the trial identity that is expressed by the old storyteller by emphasizing on social practices, habits and costumes of the tribe of origin through the ages "au bout de quelques generations, la plupart oublierent leurs origines et les considerent comme les notres."[29] the storyteller is responsible for the order of the history, and he tries to keep memories of the lived tribe by narrating the real life of Zitouna and by focusing on what and who Zitouna faced. Furthermore, the old narrator wants to save and protect his memory of the tribe from disappearance he says, "maintenant arête ta machine, je dois me reposer un peu et surtout rassembler les souvenirs. L'age a ruine ma memoire."[30]

L*'Honneur de la tribu* is considered as an Algerian recollection of events during and after independence, where people suffer from betrayal of the government and a disappointment of the country situation caused by regression and economic stagnation; all that were the effects of corruption and the obsession of war liberation. In the novel, Mimouni demonstrates the consequences of the integration of modernity in an Algerian traditional society where the movement have ruined the country specifically the village of Zitouna. In fact, the village of Zitouna situated far from the city and modernity, a small village located in the mountains and by the integration of modernity to the village their lives will be unsettle.

Mimouni analyses in *L'Honneur de la tribu* the deep influence of modernity over traditional Algeria specifically in the village of Zitouna through the fluctuated relationship between the western world and Islamic traditional world and by emphasizing the ancestors and old storyteller which represent the heart of the tribal. In addition, Mimouni describes

the conflict between the traditional Algerian world and the modern western world which is shown in the novel when Omar El Mabrouk wants to bring modernity to the village, but the villagers did not accept due to their tradition and culture's attachment. Furthermore, Mimouni by describing this conflict and the struggle for independence; he never forgets his origin culture, North-African culture which is demonstrated through the history of Zitouna's people. He portrays various images that show his opposition against the regime. The novel itself portrays the people's preserve of their values, tradition and culture they try by all their forces to preserve their identity but Omar El Mabrouk destructs all what the Zitouna's people wants to protect such as the three figs which represent for the villagers three levels: heaven, earth and hell, it symbolizes the unity of man with nature,

> Ce lieu abrite la tombe de notre Saint-fondateur, qui, depuis un siècle continue à vieille sur nous. Il nous a toujours protèges et nous avons toujours survécu … avant sa mort, il avait recommandé de ne jamais construire a moins de cent mètre de l'olivier.[31]

L'Honneur de la tribu shows the struggle for liberation that Zitouna faced with the arrival of Omar El Mabrouk which brings with him modernity and a various methods to change this village into a modern and western one. With his arrival Omar El Mabrouk becomes an idol of the village the old narrator said "il faut que vous sachiez que la révolution ne vous a pas oubliés, nous déclare-t-il à son arriver.''[32] In fact, his arrival is concerned with the fate of his father 'Slimane'; he decided to punish Zitouna's inhabitant by settling there and imposing the western culture on the village which has lived in serenity and peace. The inhabitants teach their children both religion and Koran in Mosque and they have their own civilization and tradition.

Additionally, with the arrival of Omar El Mabrouk; directly blames the villagers for the death of his father "si mon pere a accepte affronter la bête, c'etaient pour deffendre votre honneur."[33] He told Mohamed, in order to explain to him why he chooses Zitouna and how

he plans a complete transformation for the village. After the establishment of Omar El Mabrouk, he announced to the inhabitants that soon strangers will arrive to the village. Hence, Omar El Mabrouk begins to impose his power over the village and the movement starts.

In the novel, the storyteller demonstrates the impact of the inhabitant over the movement that had begun before the dawn-prayer through discovering the village's destruction by the invaders. As Mimouni describes,

> Plus nombreux que les étoiles dans le ciel, plus bruyant qu'un troupeau de chanelles en furie, les étrangers débarquèrent chez nous sans crier gare. Conduits par des hommes minuscules leurs camions étaient dix fois plus énormes que ceux qui avaient convoyé les lépreux … chacun d'eux portait sur son dos une maison déjà toutes construite … ils avançaient, reculaient, manœuvraient, klaxonnaient sans la moindre retenue, indifférents au trouble qu'ils samaient.''[34]

While the storyteller's idea was that living in peace and prosperity in a paradise requires hard work, valuing labour, and adhering strictly to the ancestral values in order to remain united. However, all these beliefs were destroyed by Omar El Mabrouk in results the villagers becomes ungrateful and over time the inhabitants become disintegrated. As the old narrator said ''en leur fallacieuse promesse, de nouvelles voie, rectilignes, s'afféraient notre désarroi … nous aperçûmes alors à quel point notre univers avait été perverti.''[35] Omar, with his absolute haterd towards the Community, his only desire is to ruin it "vous devez savoir que vous malheur viennent de commencer. Le fils a vu son père rouler dans la poussière sans qu'aucun d'entre vous osât lui porter secours.''[36] From this declaration, we notice the power of Omar El Mabrouk and his threats towards the villagers, while the inhabitants are weak and powerless in front of the prefect. The latter, continue the destruction of their culture, tradition and identity by erasing their past and imposing to them a new life according to his desire through western culture.

In the novel, the narrator demonstrates the arrival of numerous foreigners to Zitouna in order to invest and bring modernity which is the primary aim of Omar El Mabrouk "ici, en ce lieux, je construirai une école … vous y Perez pas mener vos enfants … de vos propre mains, vous les pousserez vers le chemin de reniement au bout de quell oublient leurs ancêtres, ils seront devenus nos allies …''[37] the quotation shows the desire of Omar El Mabrouk to transform the village focusing on the children by erasing their values and traditions and making them his own allies by following the western culture to forget their identity. As the villagers are terrified by the foreigners "frustres d'ennemis, nous étions devenus vifs a retrouverons fusils contre mêmes. Un simple affront pouvait génère rune interminable tuerie.''[38]

Furthermore, as the Germans arrives to Zitouna their aim is to build a school and teach their own language to influence the natives in order to erase the villager's Arabo-Berber language "le maire de Sidi-Bounemeurm m'a informé quand pouvait utilise a cette effet l'enceint locale de l'annexe de la S.A.S"[39] However, the Imam of the village refuses this concept of building a state school " le Sheikh en arriva même a sous-entendre qu'il refuserait de dispensait la sainte parole a ceux qui oseraient maitre les pieds dans cette établissement heretique.''[40] Besides, the western concept is the attempting to erase the bonds between them and the native people in order to install their own values and culture on the villagers both to create an inferiority complex and the desire to mimic the western civilization and models through their language and education. Despite of, Zitouna's inhabitants' efforts to protect their village from any foreign danger in order to live under their ancestors' experiences and their culture, tradition and values transmission had created a habit of living in serenity world but Omar El Mabrouk arrives and makes them frightened about losing their dignity.

As the narrator said,

> Le fils de l'Islam sont longtemps restes endormes, subjugués par un rêve de puissance surannés. Chaque pays complait sur la force protectrice du voisin, … si nous savons préservez la concorde et notre unité, peut-être que les arrières petits-enfants de vos arrières petits-enfants retrouverons l'espoir… quant à nous, nous sommes perdues. L'Histoire est rancuniere.[41]

In the quotation above, the characters in *L'Honneur de la Tribu* thinks that "L'Histoire est rancuniere'' for them it repeats the same injustices eternally to their detriment and to the advantage of others, they think that it is serving others.

In the novel, Mimouni describes the complete changes that the village had lived and how Omar El Mabrouk day after day transform the village into a city "jour après jours, les angines modifiaient notre paysage."[42] The landscape completely has transformed to a catastrophe. In fact, Omar El Mabrouk begins his transformation by extracting the olive trees and replacing it by other authorities such as building schools, commissioners are installed… etc. As the narrator points on,

> La suite d'Omar El Mabrouk s'installèrent les gendarmes, puis les policiers, puis les officiers de secteur militaire, puis les responsables de parti, les instituteurs de l'école, les médecins et infirmiers de l'Hôpital, les gardiens de la prison, l'Imam de la nouvelle mosquée, les caissiers de supermarché…''[43]

The old narrator insists of this extent universe represented by "la Vallee heureuse'' and the tribe assume its honor in the unfavorable condition resigning itself in accepting the inconveniences of its existence as a divine test, a kind of fatality fate. Despite of all these conditions the old narrator continues defending the village's dignity. In fact, Mimouni indicates the division of the village into two categories which are: traditional: which is based on values and Islam; and the other one is based on appearances: modern and it adjusts to destruction. Between these two categories in extreme reality, takes shape the tragedy of Zitouna's inhabitant which do not escape the arbitrariness of a distant power, embodied the spot by brutal, violent character and originally incestuous.

b. Colonized Intellectuals and the National Culture

L'Honneur de la Tribu demonstrates the sacrifices of the people under the authority of Omar El Mabrouk "Il me doivent l'auie et l'obeissance."[44] In fact, Omar El Mabrouk represents both rulling class; the one who brings modernity to Zitouna and the one who made various changes in the village, as the narrator said,

> Il n'existait plus aucun repère, les chemins avait changes d'itinéraire, les montagne déplacements, les plaines était gondoles, les collines aplanies. Le sud avait modifié sa position, le ciel sa couleur, le soleil son trajet, le temps sa vitesse, le climat avait interverti les saisons.[45]

The passage indicates the absolute change that the village faced such as modern buildings, a new mosque, a new cooperative for the villagers at moderate price; in addition, their advantages of travelling Omar takes the responsibility of everything; for instance, cost of accommodation, tuition, scooters.

Moreover, a delegation from stranger arrives to Zitouna without any warning and the villagers were eager to know the reasons of this visit but after discussions, it becomes clear that a contract will be concluded between both Omar and those delegations. As the foreigners declares,

> N'ayez crainte, nous n'allons pas vous fusiller ni tranchez vos jolies têtes blondes. La défaite ancestrale nous força a remiser le Royant de nostalgie notre bellicisme suranné. Notre pays avec le recouvrement de la souveraineté, a cru nécessaire de s'ouvrir au monde … nous avons déjà eu a éprouver votreefficacité, et nous déplorons notre vulnérabilité.[46]

The novel represents the inhabitant's awareness to the need of receptivity to the world especially after the restoration of national sovereignty. In fact, the villagers realize the truth of their fragility but they received the foreign delegation in an inconvenient and incomplete way because they notice that the foreigners will only fill their own pockets with money and deceive the villagers; for that, the inhabitants are always satisfied with their ancient life. Indeed their morality helped them to live despite the well-being of the

foreigners.

Rachid Mimouni, through this novel interprets the suffering, discomfort and the heartbreak of the people of Zitouna. It reveals what it takes hide and challenge the legitimacy of political power. Mimouni proceeds to speak and expose the disaster of his country, which is programmed by the masters, who took the advantage of independence to construct an autocratic and dictator system. His writing represents a spread and a permanent struggle against authoritarianism and the repression of the regime.

In the novel, Mimouni portrays the reality of the social experiences that surrounded all struggles and conflicts; he tries to reveal the deep pains and difficulties that the village faces under the weight of injustice. As the term honor design the glory, dignity and the consideration given to virtue and courage, any action which increases man is his intrinsic value and in that of his equal is in conformity and source of duties. For that,the aim and the goal of community of Zitouna are to revolt and battle against the foreign invasion in the village. All the tribe assumes its honor under unfavourable conditions in accepting the unconsciousness of his existence as a divine test.

Moreover, Mimouni describes the story of Zitouna and how they experienced the inhumanity of Omar El Mabrouk in a world full of stagnation and destruction and how Omar becomes a terrifying nightmare for the inhabitants of Zitouna. For that, Mimouni reveals the horrible destiny of a country torn apart by corruption, repression and the excesses of power that cheated about memories and history; despite of, they try to retrieval their violated honor and identity.

Rachid Mimouni demonstrates Zitouna's inhabitant as a victims of modernity and progress "dans nos pays la modernité et le progrès ont été impose d'en haut d'une façon brutale et volante. Elle s'est faite tres vite et sans preparation''[47]Mimouni affirms that the villagers are confused between a stable past and a scary present: a traditional society is

powerless in front of an autocratic behaviour of the prefect and they must bend the authority's sole of Zitouna. So with the complaints of the inhabitants concerning the injustice of Omar El Mabrouk; a judge arrives to the village in order to defend the inhabitant's identity which being confiscated and forged. However, with an optimistic intervention of the judge who opposed the injustices and the abuse of the power of Omar El Mabrouk, he will face the dictatorialness and the authority of Omar El Mabrouk, for him "la Victoire appartient non pas au plus fort mais en plus determiner.''[48] For Mimouni, the judge behavior conduct to the current Algeria, he represents people who becomes more aware of the need for a democratic openness and the need to affirm the rights of the individuals in the face of the abuse power. As the narrator illustrates, "il est au service du droit et de l'equite.''[49]

Rachid Mimouni demonstrates the frightfulness of Omar El Mabrouk about the intervention of the judge in order to defend the villager's identity. As he said

> J'aurais dû en lui expliquant la situation, en lui aurait éviter de commettre de pareilles bondes. Il a vraiment casse mon arrêté ? il veut m'emmerder ouquoi ? il ne sait pas qui je suis ? Son père aurait dû le prévenir. Tu vas dare-dare de lui déléguer deux flics qui lui ramèneront menottes au poignet, je m'en vais lui apprendre l'ouïe et l'obéissance.[50]

The quotation above, indicates the superiority of Omar El Mabrouk and his power towards the villagers, as he expresses his frustration towards the judge "combien de fois que je dois répéter que le seul magistrat ici c'est moi.''[51]

In fact, the judge was not frightened of the threats of Omar his goal is to protect the village against more invasions, to comfort the inhabitants of Zitouna and encourage them to be with him because his only desire is to bring justice to the village, as he said "vous n'imaginez pas que le pays va retourner d'un demi siècle en arriere, c'est une illusion de croire qu'on peux effacer le passe.''[52] He has a personal mission "j'ai un vieux compte a regler avec cet homme.''[53] Set aside the justice and the revenge he is also for the liberty

and honour of the village. While, the judge encourages the Zitouna's inhabitant to accept his help, the villagers still suspicious "nous haussâmes les épaules, convaincus que, pour nous, rien ne pouvait plus changer.''[54] they adds, "il est trop tard. Nous ne somme que des survivants.''[55] After the confrontation between the judge and Omar; the truth was declared that the judge is the son of Omar El Mabrouk through, this declaration which had influenced Omar, his final destiny still unknown. He locks himself in his own residence and no longer gives any sign of life because of his inability to harmonize the two worlds: ancient and modern.

furthermore, the inhabitants of Zitouna earn the victory against Omar El Mabrouk due to the efforts of the judge, they still have some effects that the inhabitants do not have the ability to restart their ancient life. In fact, what remains is just the story which obsessively tries to control the past and which risks losing themselves in the meanders of unconsciousness at any moment. As fanon indicates that the official end of colonization does not necessarily means the end of colonization. He argues that the process of decolonization continues even after political independence. As he said "national culture in the underdeveloped countries, therefore, must lie at the very heart of the liberation struggle these countries are waging"[56] Besides, the dehumanization, as we find Omar El Mabrouk in the novel *L'Honneur de la Tribu* treats the inhabitants of Zitouna, as he said "because it is systematized negation of the other, a frenzied determination to deny the other attribute of humanity, colonialism forces the colonized to constantly ask the question: 'who am I in reality?' "[57] that means the colonizer denies that the colonized are fully human, the colonized ask himself if truly they are what they think to be. All that in order to disturb and to influence them easily.

To conclude, Ngugi Wa Thiong'o's *Petals of Blood* and Rachid Mimouni's *L'Honneur de la Tribu* both try by using the characters of their novels to give a hope to the people through telling them is never too late to put an end for the oppression, regression and injustices committed against them. The two authors deduced the general life of both Ilmorog's and Zitouna's village; in fact, they try to precede the characters struggle for liberation from both ruling class in *Petals of Blood* and Omar El Mabrouk in *L'Honneur de la tribu.*

Ngugi Wa Thiong'o and Rachid Mimouni demonstrate the villager's efforts to protect their own traditions, values and identity and how the characters suffer from a crisis of identity due to their feeling of confusion which result on the confrontation of the two cultures. The characters of the two novels did not accept the new identity imposed by the culture of the colonizer

Endnotes:

[1]A. Abdessettar. *Identity and Hybridity in Post-Colonial Literature*. University Eloued, 2019. P:35.

[2]Thiong'o. Ngugi Wa. *Petals of Blood*.

[3]Ibid.

[4]Fanon. Frantz. *The Wretched of the Earth: On National Culture*.1961. p: 06

[5]Thiong'o. Ngugi Wa. *Petals of Blood*.

[6]Ibid.

[7]Fanon. Frantz. *The Wretched of the Earth: On National Culture*. 1961. P:10.

[8]Thiong'o. Ngugi Wa. *Petals of Blood*.

[9]D. Diaw. *Elitism In Ngugi Wa Thiong'o in Petals of Blood and Devil on the Cross.*

2006.p:71.

[10]Thiong'o. Ngugi Wa. *Petals of Blood*

[11]Ibid.

[12]Ibid.

[13]Damian.Ilidigue. *Globalization and the Question of African Identity*. 2018. P:80.

[14]Thiong'o. Ngugi Wa. *Petals of Blood*

[15]Fanon. Frantz. *The Wretched of the Earth: On National Culture.* 1961. P:12

[16]Nasrullah.Mambrol. *Analyses of Ngugi Wa Thiong'o Novels*. April, 11.2019.

[17]Thiong'o. *Ngugi Wa. Petals of Blood*.

[18]Ibid.

[19]Ibid.

[20]Ibid, p:294.

[21]Ibid, p:271.

[22]Ibid, p:98.

[23]Ibid, p:137.

[24]Kenyatta.*The Protagonist of the Novel is not One Figure but Altogether Four*. 2018..

[25]Thiong'o. Ngugi Wa. *Petals of Blood*.

[26]Ibid.

[27]Ibid.

[28]Mimouni. Rachid. *L'Honneur de la Tribu*.

[29]Ibid, p:27.

[30]Ibid, p:201.

[31]Ibid, p:179.

[32]Ibid,p:11.

[33]Ibid,p:85.

[34]Ibid, p:189.

[35]Ibid, p:166.

[36]Ibid, p:82.

[37]Ibid, p:164-165.

[38]Ibid, p:99.

[39]Ibid, p:30.

[40]Ibid, p:31.

[41]Ibid, p:38-39.

[42]Ibid, p:168.

[43]Ibid, p:196-197.

[44]Ibid, p:195.

[45]Ibid, p:169.

[46]Ibid, p:07.

[47]Ibid, p:141.

[48]Ibid, p:213.

[49]Ibid, p:206.

[50]Ibid, p:210.

[51]Ibid, p:211.

[52]Ibid, p:157.

[53]Ibid, p:158.

[54]Ibid, p:206.

[55]Ibid.

[56]Fanon. Frantz. On National Culture. 1961. P :60.

[57]Ibid, p :20.

V. Conclusion

This piece of research has been conducted to analyze two post-colonial works written by two African figures namely Ngugi Wa Thiong'o's *Petals of Blood* (1977) and Rachid Mimouni's *L'Honneur de la tribu* (1989). The dissertation, attempted to explore the issues of corruption, class struggle and the quest for a national identity and how societies have faced them as post-colonial African authors. We have chosen these two authors due to their common experiences and problems that their countries have passed through; they examine different perspectives: politically, socially and culturally in relation to their own distinct countries.

Throughout our dissertation, we have chosen to deal with two different authors from two different countries but they deal with same themes and they portray same ideas about their countries particularly Kenya and Algeria. Thus, our piece of research is opened by a general introduction which contains a review of literature about the topic. Then, we have tried to analyze the two novels under the theory of Frantz Fanon's *'The Wretched of the Earth'* and *'Black Skin Whites Mask'* and by making a brief summary about the two novels. We have tried to give a short definition for the themes of: Alienation, Cultural clash and Identity and we have made a brief summary about the two novels 'Petals of Blood' and 'L'Honneur de la Tribu'.

In the first chapter, we have studied the issue of Alienation and Cultural clash relying on Fanon's notion of National Bourgeoisie. We have explored this notion by analyzing it through different aspects we have chosen to deal with: corruption and exploitation, class struggle and language and religion in both novels. In fact, the two authors have shared the same backgrounds and they depict the same notion in both society's Kenya and Algeria in post-colonial period.

In the second chapter, we have studied the issue of identity relying on Frantz Fanon's notion 'On National Culture' which is divided into two sections. The first section contains: pro-western culture on colonized intellectuals which aimed to figure the two important stages specifically 'the beginning there were only mimic' and 'the nativist revolt and the invention of tradition' these two phases remain the main goal of the two writers to denounce and to protect the identity of their countries. Then, the second section contains: colonized intellectuals and the national culture which aimed to figure the third stage namely 'national revolution and containment' this phase aimed to revolt and to reconstruct the state of justice and identity.

Through our research, Ngugi and Mimouni have succeeded to transmit their ideas concerning the responsibility of the intellectuals for the incomplete independence of their countries. Therefore, the intellectuals were supposed to serve and support their people. They were the only responsible for their corrupt ways of ruling the government and by taking the advantages of their positions for their own personal interests. We have supported this with Fanon's theory of this issue.

We conclude, that both Ngugi Wa Thiong'o and Rachid Mimouni depict this very important notion of alienation, cultural clash and identity in their novels. By analyzing their own countries situation both tries to show how African countries suffered from neo-colonialism in order to regain and to reconstruct their own culture and identity.

The scope of our memoire did not allow us to deal with more issues, though both *Petals of Blood* and *L'Honneur de la tribu* are still rich grounds for new perspective research. Other students can for example deal with the presentation for women in both works; others can discuss the issue of traditions and modernity in *Petals of Blood* and *L'Honneur de la tribu*.

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