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A Discourse Analysis of Three Algerian Novels Written in English: '*Coward*' (2017), '*Mud-Blood: The Cursed Ones*' (2018), and '*The Overcoat of Virginia*' (2013).

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I dedicate this work to my beloved parents Smail and Hayet, to whom

I owe everything beautiful in my life.

To my dear grandmother Djouhar

To my dear brothers Djamel, Madjid and Lamine and dear sisters

Taous, Samira and Kenza.

To my sister in heart Hayat

*To my best friends Sara, Sandra and karima for their support and
love.*

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The present dissertation intends to investigate the presence of English in the Algerian Linguistic Landscape, more precisely, in the literary landscape by analysing three novels written in English by Algerian writers. The aims of the study are twofold. The research aims first to identify the motivation that led the Algerian writers to opt for English as the main language of their literary expression instead of Arabic, French or Berber that prevail in Algeria, and, second, to analyse as well as discuss the themes and ideologies that these three novels aim to transmit to their readerships. To achieve these purposes, we have selected three Algerian English novels entitled 'The Overcoat of Virginia' (2013) written by Belkacem Meghouchene, 'Coward' (2017) written by Melissa Lakrib, and 'Mud Blood: The cursed Ones' (2018) written by Malika Oussad as the main corpus. This set of data is supplemented by an online semi-structured interview conducted with the three writers. Moreover, the present study has adopted Fairclough's approach to Critical Discourse Analysis as the main theoretical framework to analyse the contents of the novels in relation to two linguistic categories that are vocabulary and grammar. The research is qualitative in nature; therefore, the findings of the research involving both the contents of the three novels and the responses obtained from the interview are interpreted using a Qualitative Content Analysis (QCA) mainly following Fairclough's approach to CDA. This choice is meant to facilitate the identification of the main issues and ideologies covered in the novels, and the main factors that urged these writers to choose English among the other languages available for them to write novels. The results of the present study reveal that English is gaining much ground in the Algerian literary scene and the linguistic scene at large as Algerian writers take advantage of both the prestigious status that English enjoys worldwide and the availability of the Internet to tackle issues related to their personal experiences as well as the experiences of the whole society as to call for change both locally and internationally. Finally, the research provides some recommendations for further research in the Algerian Linguistic Landscape.

Key terms: Algerian writers, Critical Discourse Analysis, English, Literary Landscape, novels written in English

- CDA:** Critical Discourse Analysis
- CL:** Critical Linguistics
- H:** Hypothesis
- HDA:** Historical-Discourse Analysis
- LL:** Linguistic Landscape
- MSA:** Modern Standard Arabic
- Q:** Question
- QCA:** Qualitative Content Analysis

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Statement of the Problem

Algeria is a culturally and linguistically diverse North African country. Throughout its history, it has been home to many ethnicities, cultures, religions, and languages and thus it is considered a multilingual nation. The geographical location of the country at the crossroads of Africa, Europe and the Maghrebian world has exposed it to an array of cultural and linguistic influences which have a considerable bearing on the current linguistic reality of Algerians (Bouagada, 2016). There are many languages that have a remarkable presence in the Algerian linguistic scene, and these are Berber, Arabic, French and English. Berber is the oldest language that exists in Algeria for centuries now, and hence is the language of the original population (*Ouahmiche, G. et al., 2017*). Arabic, for its part, is associated with Islam and has become the language of the majority of Algerians. As for French, though it is the language of the coloniser, it still has a remarkable presence in Algeria as the language of scholarly education.

The arrival of English to the Algerian linguistic situation is unique in comparison to the three other languages. English is the last language to find its way to Algeria in a modern and peaceful way (*Belmihoub, 2015*). In other words, its presence is related neither to the British colonial history nor to the countries whose native language is English. The presence of English can be observed in the field of education, business, advertising, and in the Algerian literature that constitutes the main focus of the present research.

Historically speaking, The Algerian literature is characterised by its richness and diversity. It has been influenced by many languages and cultures including those of the ancient Romans, the Arabs, the French, and the Berbers. The modern Algerian literature including the Algerian novel differs from the literature of the other Arabic speaking countries in several ways mainly because of its complex blend of three traditions, the Arab, the Berber and the French which shapes its unique cultural- linguistic character (*Elimelekh, 2015*). Despite the fact that Arabic, French and Berber are the languages that dominate the Algerian literature, during these

last decades, we notice the emergence of Algerian writers with an English expression. Our attention is sparked by such phenomenon for a number of reasons, the major being the fact that so far English has been mostly used at school and only few Algerians use it for occupational purposes including the oil industry.

The English language is viewed as the 21st century *Lingua Franca*, the language of *Globalisation*. It has invaded all parts of the world, hence it has affected every domain (Crystal, 2003). Algeria, then, is no exception, and the presence of English can be noticed presently in education, tourism, business, advertisement and publicity, media, public signage, music and interestingly in literature which is the focus of the present study. Indeed, English is becoming more and more used in this unusual environment, and emerging literary works are now being published. Henceforth, the present work attempts to shed light on the presence of English in the Algerian literary scene. It aims to identify the motivation behind writing a literature in English and analyse as well as discuss the messages (*themes*) and ideologies that these works aim to transmit to their readerships.

To account for the presence of English in the Algerian linguistic landscape, the present research has benefited from valuable sources such as Belmihoub's (2018) journal article entitled "*English in a Multilingual Algeria*". This article describes key aspects of the spread of English in linguistically diverse Algeria. The research findings show that the presence of English in the former French colony has been dramatically increasing. The impact of the language has fluctuated due to sociopolitical instability of the country during the 1980s and 1990s. As a consequence, its uses go beyond business and education to include other fields like journalism, tourism and art. Another substantial theoretical contribution to the present work is Gorter's (2006) journal article entitled "*Introduction: The Study of the Linguistic Landscape as a New Approach to Multilingualism*". In this article, Gorter (2006:1) defines the term Linguistic Landscape as "the usage of language in its written form in public spheres". This definition

emphasises both the written aspect of language as being the central component of any Linguistic landscape study, and it broadens the scopes of linguistic landscape to such a degree that it comprises all the textual items which are publicly displayed.

It is also worth to mention that due to the expansion of English in the Algerian Linguistic landscape, and due to its diversity, a considerable number of studies have been carried out. The first work about the Algerian linguistic landscape we can refer to is Fodil's work entitled '*English in the Algerian Street Today: the Naming of Shops*' (2017). This research analyses the labels of shops in Tizi-Ouzou, a medium-size city in Algeria. The work shows that English is conquering larger spaces in the Algerian Linguistic Landscape and the evidence of the high prestige English gains in Algeria is the shops labelled in English. In a similar vein, Sidhoum's Master Dissertation entitled '*The Use of English in Public Signage of the City of Bouira*' (2016) and Boulahia's Master Dissertation entitled '*The Use of English in the Algerian Business Sphere: An Analysis of Some Names of Algerian Brands and companies*' (2018) reveal that the use of English in the Algerian public signage is associated with notions of modernity, technology and social prestige. Another work that is of great benefit to the present study is Kasdi's Master Dissertation entitled '*The Use of English in the Maghrebi Songs: A Critical Discourse Analysis of Some Lyrics*' (2017). This work critically analyses songs written fully or partially in English by Algerian, Moroccan and Tunisian singers. The results show that the Maghrebians singers take advantage of English as a global language and use it to express messages related to their personal experiences for the main purpose of making changes at both a local and an international scale.

This present study sheds light on the use of English by Algerian writers to express their literary Sensitivity and narratives. To our knowledge, no research has been ever conducted on the manifestation of English in the Algerian literary scene though other fields like songs, SMSS, brands and shop labels have been previously investigated. We, therefore, intend to focus our

attention on the analysis of three literary works written in English by Algerian writers using *Fairclough's Three Dimensional Theory in Critical Discourse Analysis (1989-2001)*.

Aims and Significance of the Study

Historically, Algeria is a Non-English Speaking country which, interestingly, not only witnesses but also experiences the presence of English in almost all fields of life starting from education to art. Many studies have been conducted by Algerian researchers and university students to investigate the presence of English outside the Algerian school. The present research is significantly different from all the previous works conducted on the presence of English in public signage and business. Indeed, it seeks to investigate the presence of English in the Algerian linguistic landscape in a fertile area, which is the Algerian literature, where no research has been conducted so far.

Our research tackles the analysis of three literary works written in English by Algerian authors. These consist in three randomly selected novels entitled as "*The Overcoat of Virginia*" (2013) previously called "*The Anklet of Tinhinan*", "*Coward*" (2017) and "*Mud-Blood: The Cursed Ones*" (2018). The objectives of the present research are twofold. It aims to analyse the direct and indirect messages these literary works intend to transmit to their readership. Like most African societies, the Algerian society is a conservative society where not all topics are allowed to be discussed (*Boumediani and Dadoua-Hadria, 2010*). However, artists namely singers and writers are famous for their transgression of social traditions and linguistic norms. They engage themselves in transmitting indirect messages so particular to their artistic expressions. One may be easily tempted to associate this artistic attitude with the use of a foreign language to better transgress these norms since according to Marshall McLuhan (1964), *the medium used stands for the message transmitted*. That is, the language used is seen as a means to transmit certain messages and ideologies. Our research therefore aims also to

investigate the motivation that led these writers to opt for English as the language of their writings instead of Berber, Arabic, or French which are more commonly used in the country.

The present work adopts the theoretical framework labelled Critical Discourse Analysis as conceptualised by Norman Fairclough. CDA is a field concerned with studying and analysing both written and spoken texts to reveal the discursive sources of power, dominance, inequality and bias. It also examines the way in which these discursive sources are maintained and reproduced within specific social, political and historical contexts (*Van Dijk, 1998a*). CDA is of a valuable assistance to identify the messages, beliefs and ideologies the novels under study have and to account for the reasons that led these writers to adopt English for their expression.

Research Questions and Hypotheses

The current study, as previously mentioned, is concerned with the analysis of three Algerian novels written in English as an attempt to understand the reasons that led the Algerian writers to opt for such choice, and as a means to examine the hidden messages, called themes, these works aim to transmit to their readerships. To attain these two objectives, the following research questions and hypotheses are raised:

Q (1): What motivates the Algerian writers to use English to write their novels?

Q (2): What are the direct and indirect messages (themes) the Algerian writers want to transmit to their readership through the use of English instead of Berber, Arabic or French?

The suggested hypotheses to the above-asked questions:

H (1): Modernity, globalization, and the Internet are the main factors that motivate the Algerian writers to adopt English in their literary writings instead of the three other languages.

H (2): The three novels under study tackle different issues and ideologies that are representative of what the Algerians experience in their lives.

Methodology

This present dissertation intends to study the presence of English in the Algerian literary linguistic landscape. It is mainly concerned with the analysis of three randomly selected novels written by Algerian writers in English. These novels are available in the Algerian libraries and bookshops. The first novel is entitled '*The Overcoat of Virginia*' (2013) previously called '*The Anklet of Tinhinan*' written by Belkacem Meghzouchene; this novel has two hundred and twenty-four pages. The second novel is '*Coward*' (2017) which is written by Melissa Lakrib and has ninety-one pages. The last novel is "*Mud-Blood: The Cursed Ones*" (2018), this work is written by Malika Oussad and has ninety pages. Therefore, the present work is qualitative in nature as it is based on a limited corpus. As a support to our corpus and to make our research more credible, an online semi-structured interview is conducted with the writers of the selected novels. The data are examined according to Qualitative Content Analysis following Fairclough's approach of Critical Discourse Analysis (CDA) and his three dimensions of discourse: social practice, discourse practice and text. We have opted for this theoretical framework for the fact that it permits to identify the different themes, ideologies and messages these novels aim to convey to their target audience as it allows, also, to sort out the reasons that incite Algerian authors to write in another language among those that prevail in the Algerian scene.

Structure of the Dissertation

The dissertation follows the simple complex design that falls into a general introduction, four chapters and a general conclusion; this model is also known as the IMRAD framework. The *General Introduction* gives a general overview of the topic of the research, the specific objectives of the research, and the general organisation of the dissertation. The first chapter labelled *Review of the Literature* consists in reviewing previous works relating to our topic and to LL as it gives a detailed explanation of the major theoretical framework upon which this research is built. The second chapter labelled *Research Design* describes the methodological procedures of both data

collection and analysis. The third chapter called *Presentation of the Findings* permits to display and present the findings of the gathered and analysed data followed by detailed explanations. The last chapter is *Discussion of the Findings*, where the results and the findings of the research are discussed in accordance to the chosen theoretical framework. Moreover, this chapter seeks to answer to the research questions and check the suggested hypotheses. Finally, the Dissertation ends with a *General Conclusion* that provides a brief summary of the main points considered throughout the research and suggests some recommendations for further research in the same area of study.

Introduction

This chapter consists in the review of the literature designed to account for the theoretical foundations of our research, and it offers a scope of the main concepts that relate to the subject under study. This chapter is divided into six main sections. This division would permit to identify the factors that motivate Algerian writers to opt for using English in their literary expression, and to examine the messages their writings communicate. The first section is an account for the linguistic situation in Algeria throughout its history with a special emphasis on the way in which the languages concerned have gained their worth and consideration in Algeria. The second section highlights instances of English as a global language and reviews the emergence and spread of English in the Algerian context. The third section presents the field of LL in its wide scope and draws links between LL and literature in general. The fifth section provides an overview of the Algerian literature and the Algerian novel, and it locates the position of English in such literature. The last section introduces CDA and explores the main approaches developed in this area of study with particular attention to Fairclough's approach to CDA that is used as our theoretical framework.

1. The Linguistic Situation in Algeria

1.1 A Historical Overview

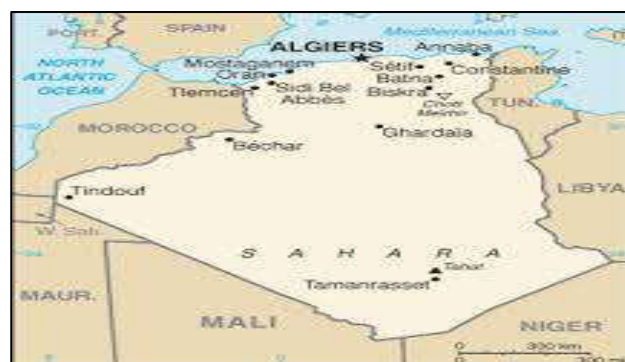


Figure 1: A Map of Algeria [available at previews.123rf.com], source: CIA (2017).

Algeria is a multilingual country with a very special linguistic situation that is shaped throughout its complex history (*Benrabah, 2014*). Interestingly, the multilingual character of

Algeria is reinforced by the location of this latter as it can be seen in Bougada's (2016: 1) words which state that "[t]he geographical location of Algeria at the crossroads of Africa, Europe and the Arab world has for centuries exposed the country to an array of cultural and linguistic influences". The history of the Algerian linguistic scene is summarized by Benrabah (2014: 43) in the following passage

Several invaders more or less shaped the sociocultural history of Algeria, as well as its sociolinguistic profile. Berbers came under the yoke of the Phoenicians who imposed their Carthaginian rule for about seven centuries, subsequently Romans for about six centuries, the Vandals and the Romanized Byzantines for about a century each. The Islamo-Arabo Berbers dominated the region for about four centuries, the Turks for about three centuries, and the French, who brought Turkish domination to an end, for more than a century and a quarter. Spaniards occupied enclaves along the Mediterranean coast intermittently between 1505 and 1792. One of the consequences of this long history of mixing peoples was language contact and its by-product, multilingualism – Berber–Punic, Berber–Punic– Latin, Berber–Arabic, Berber–Arabic–Spanish–Turkish, Berber–Arabic–French, and so on.

From the aforementioned passage, it can be deduced that the Algerian linguistic profile is an outcome of several invasions ranging from Phoenicians to the French. Interestingly, the indigenous population of the territory now called Algeria are the Berbers, who are also known as the Amazigh or the Numidians (*a name attributed by the Romans*). The Berbers, from their existence, successively shared their land with a wide variety of conquering ethnicities with different cultures, beliefs and languages. However, the linguistic communities that affected the linguistic and the cultural situation in Algeria the most are, with no competition, the Arab and the French communities due to the advanced education and administrative systems they brought to Algeria, and due to their attempts to impose these for long- term (Belmihoub, 2018a).

1.2 The Present Linguistic Situation in Algeria

The current linguistic situation in Algeria is characterized by the co-existence of a cluster of four languages namely Berber, Arabic, French and English. While the two first

languages are indigenous languages with native speakers, the two last ones are foreign languages used in different situations such as education.

Berber, known as well as Tamazight, is the oldest language that occupies Algeria for centuries now, and hence is the language of the original population (*Ouahmiche, G. et al., 2017*). The language contact Tamazight has with the other existing languages, in addition to the historical and geographical variants it underwent contributed to the emergence of numerous varieties of this language that are spoken in different parts of Algeria. Nonetheless, Kabyle remains the most famous and the most used variety (*Fodil, 2017*).

It is worth mentioning that Berber is one of the local languages that struggled to survive and stay one of the most important pillars of the Algerian linguistic and cultural heritage. To be more explicit, the 1962 policy of Arabisation (*Benrabah, 1995*) that aimed at assimilating all Algerians into a unified new nation, promote unity and consolidate power through declaring Classical Arabic as the unique, national and official language of the country (*Aïtel, 2013*) had weakened the position of French and Berber. The Berbers, however, took such assimilation as a denial of their existence and the existence of their language and started a revolt movement in the 1960s and early 1970s. Despite the fact that the revolt was drastic, its results were fruitful. So far as, Berber was recognised as a second official language in 2002 (*Aïtel, 2013*), and in February, the 7th 2016, Berber gained its social status as an official language (*Algerian Press Service, 2018*).

The second language that occupies the present-day linguistic situation is Arabic. This language became part of the Algerian linguistic profile after the arrival of Islam in 680. There are two main varieties of Arabic used in Algeria; Classical Arabic, also called *the Modern Standard Arabic (MSA)* and *Popular or Algerian Arabic*, known also as the *Darija*. Presently, MSA is an official and national language that is used in most formal settings including the

media, schools, the humanities in the universities and religious discourse. Aside from these attributes, this language does not serve any socializing function (*Bouagada, 2016*). Algerian Arabic, on the other hand, is a variety of Arabic that is used for every day communication with no institutional status and constitutes the mother tongue of the majority of Algerians (*Benrabah, 1995; Bouagada, 2016*). In this sensitive combination of classical Arabic and Algerian Arabic, Algerians find themselves writing a language they do not speak, and speaking a language that they do not write (*Bouagada, 2016*).

The third language that occupies the Algerian linguistic scene is French. During the colonisation period, French was the language of administration, modernity and science. Currently, French still keeps its privileged position among the elites and is widely used in education, economy, research and technology. In fact, French is deemed the first foreign language that collaborates with Arabic to fulfill co-official tasks (*Ouahmiche, G. et al., 2017*).

Belmihoub (2012: 5) asserts that the linguistic profile in Algeria “*is a complex one in which five languages are involved in a way or another*”. Although English is the last language to settle in Algeria, it is slowly but steadily gaining ground as a serious competitor to the remaining languages. The emergence, status and the spread of English in Algeria constitutes the main pillars of the following section.

1.3 English in the Algerian Linguistic Scene

Before explaining the way in which English appeared and spread in Algeria, one has to highlight the status English enjoys at an international scale.

1.3.1 English as a Global Language

The process of globalisation acquires the greatest importance in today’s world mainly for amplifying the cultural, economic, societal and communicative relations among the world’s societies, and for making English a global language.

Generally speaking, the term globalisation refers to the process in which people, ideas and goods spread throughout the world, spurring more interaction and integration between the world's cultures, governments, and economies (Corrêa de Almeida Pasinato, 2008). Steger (2013) defines globalisation as reflecting today expansion and stretching of social relations, activities, and interdependences. In similar veins, Held, McGrew, Goldblatt and Perraton (1999) explain that globalization stands for those spatio-temporal processes of change which lead to a transformation in the organization of human affairs by bringing into relation together and expanding human activities across regions and continents.

Though most theorists agree on the general parameters that constitute globalisation, they do not agree on which date it started. While some scholars situate its beginning in the modern era, others view it as a phenomenon with a long history. According to Friedman (2005), globalisation era is divided into three main periods: the globalisation of countries taking place from 1492 to 1800, the globalisation of companies taking place from 1800 to 2000, and the globalisation of individuals taking place from 2000 to the present day. For Turner (2009), the term globalisation first saw light in 1952 in the publication entitled “*Towards New Education*”, whereas Steger (2013) estimates the term to be first used in 1960s. Corrêa de Almeida Pasinato (2008), however, believes the term to be coined in 1970s.

Globalization has paved the way to English to become the world language (*international language*) of the 21 century. Notably, from the definition of globalisation as the transnational circulation of ideas and languages through acculturation (Gvelesiani, 2015), one can easily deduce that an increased demand for an international, global language to boost international communication (Crystal, 2000) would be one of main consequences of globalisation. Hence, English gained the status of a world language, it “*has become the lingua franca of the global network... [and] the ‘protocol’ for oral and written communication across national frontiers*” (Hjarvard, 2003:76). Therefore, English made it possible to

overcome interlingual and intercultural barriers standing in the way of integrating nations into a common economic and cultural area.

David Crystal (2003) asserts that a language does not become a global one due to its intrinsic structure properties, the richness of its lexis, or its association with a particular culture or religion, but rather due to the power of its users namely their political, economic and military power. Hence, English owes its privileged status and its supremacy over the remaining languages in the world to two main elements: globalisation and the emergence of America as a world power in both economy and politics since the end of the Second World War. Its emergence as an international language is also fostered by the emergence of the new communication technology such as the Internet that boosted the appearance of massive multinational organisations (Crystal, 2003) such as the United Nations Organisation (UNO), that relies on English in its communications (Corrêa de Almeida Pasinato, 2008). English, henceforth, has become the language of international trade and business, science and technology, and education in most countries (Crystal, 2003)

English has become a means of universal communication not only between native speakers of English and speakers of English as second or foreign language, but also between people with different native languages (Smokotin et al., 2014). In this respect, David Crystal (2006: 424) reports that there are over “one billion users of English [as first, a second or a foreign language] in the globe” which demonstrates the very important status English enjoys in education. In addition, English is present in every field and corner of the world, having different users and varieties known as “world Englishes” (Crystal, 2003).

Though English plays a very important role in uniting all the people around the globe regardless their nationalities, cultural backgrounds, or races, it is seen as a potential threat to linguistic diversity in the world (Florey, 2010; Graddol, 1997; Tsuda, 2008; Phillipson,

2008). That is due to the supremacy and the continuous spread of English, many world languages run the risk to become extinct.

1.3.2 The Emergence, Status and Spread of English in Algeria

As it can be noted from the previous section, English has spread in most societies as a result of globalisation, the powers of the world including United States of America, and the role of new technology including the internet. The emergence of English in Algeria, however, is more related to the Second World War (*Fodil, 2017*) when the American parachutists landed in the Algerian capital, Algiers, for certain military purposes. The locals took it as an opportunity to learn some English words for trade and business purposes which resulted in the presence of English words in the local linguistic repertoire of Algerians (*Fodil, 2017*). This event had prepared the ground for an enduring settlement of English in the Algerian territory and linguistic profile mainly in the post-independent period (*Fodil, 2017*). Another element that fostered the emergence and spread of English in Algeria is the discovery of American culture. In the 1970s, Algerians had access to Hollywood productions namely American folk and pop music, movies, TV series, and cartoons that helped them, to a certain extent, develop their proficiency in English (*Bouhadiba, 2006; Fodil, 2017*). In modern times, English continues to spread thanks to the new technologies mainly the access to the Internet.

1.3.2.1 The Uses of English in Algeria

Due to the increased interest in English, its uses start to be amplified in the Algerian context (*Belmihoub, 2012*). The first field in which English can be clearly perceived is business. According to Benrabah (2007c, cited in *Belmihoub, 2015*) the shift from a socialist economy that supported Modern Standard Arabic (MSA) to a market economy that requires the learning of foreign languages is one of the main developments that prompted the role of English in Algeria. Additionally, English is more extensively used in the field of business

because of the economic incentives linked to the American, British and French companies' investments in hydrocarbons, and the emergence of foreign companies trading in Algeria (Bouagada, 2016; Belmihoub, 2015; Fodil, 2017). In fact, the mastery of English becomes necessary when it comes to job opportunities especially in oil and gas industries in southern Algeria; this is confirmed by the International Euromonitor (2012) which reports that "*in Algeria, jobs in the oil industry are the best paid ones, but they involve knowledge of English*" (Euromonitor, 2012, cited in Fodil, 2017).

By the same token, Algerian marketers perceive English as a prestigious language and a language of their advertisement. This can be noticed in the number of Algerian shops, brands and companies labelled in English that increased in a short period of time (Fodil, 2017). The role and status of English is dramatically increasing in the former French colony and its presence in advertisement is only an evidence of that. This goes in tune with Fodil's (2017) assertion which says that "*Because the language of advertising is an indicator of change, the use of English by Algerian shop owners to label shops proves that the process is already on*".

The second field in which English can be perceived is education. Right after the independence, there were many attempts to integrate English in education in primary schools, yet they failed for certain reasons. In fact, One of the main factors that led the Algerians to reject the presence of English in primary school is that it would prevent them from having access to modernity as it can be noted in Benrabah's (2014: 51) words, "*the introduction of English in elementary schools [is viewed] as another plan adopted by their leaders to deny them the right to access 'modernity' via the economic power*". It is worth mentioning that, it was until 2000 that the teaching of English as a foreign language received much attention (Ouahmiche, et al, 2017). English is taught as a compulsory subject, introduced from the first

year at the Middle School until the last year at the Secondary School (Benrabah, 2014; Chemami, 2011; Miliani, 2010).

Belmihoub (2018a) argues that aside from education, the use of English grows much in social media including Facebook and YouTube to fulfil what the researcher calls an online interpersonal function among Algerians. Accordingly, his analysis on the use of English by Algerians in online spaces shows that they extensively use English with other people around the world and with other Algerians too. This is accomplished through Facebook pages in which Belmihoub specifies *'I am Dz And I Speak English'*. The Algerians adherent to this Facebook page do not only discuss interpersonal issues, but also tackle topics related to religion and politics (Belmihoub, 2018a).

Moreover, English is becoming enduring in the Algerian artistic environment. Belmihoub (2018a: 10) argues that “[t]he users [artists] capitalize on the prestige of English... to reach Algerian youth with an Algerian national message, including such topics as poverty and politics in Algeria”. That is, the Algerian artists including singers, poets and writers use English that is associated with prestige and modernity, to transmit certain messages to their audience that includes mostly youngsters tackling topics with a certain social sensibility. In music, for instance, a number of Algerian singers namely Rachid Taha, Nabila Dali, Souad Massi and Amazigh Kateb use English besides other local languages to express themselves since Music is the language of emotions through which singers express their feelings and create emotions in their listeners (Marhamah, 2014; Dorrell, 2005).

Besides music, the Algerian artistic world witnesses the appearance of a new wave of Algerian authors including poets and writers with a complete English expression. In fact, the present research focuses on this manifestation of English as to identify the reasons that led the Algerian writers to choose English for their expression and to sort out the hidden meanings of

their writings. Mami (2018: 1) is one of the scholars who estimates that “*Algeria has not bred a novelist who writes in English, as the literary scene is predominately of either Arabic or French expression. Meghzouchene is an exception*”. Though Algeria does not show much interest in writers who express themselves in any other language than Arabic or French because these languages dominate the Algerian literature, there emerged many other authors and poets with a pure English expression such as Malika Oussad and Melissa Lakrib who demonstrate a genuine Algerian reality. The Algerian novel and the emergence of Algerian novelists with an English expression are explained in section five.

1.3.2.2 Attitudes of Algerians towards English

Many studies have been conducted in an attempt to answer questions about the attitudes of Algerians towards English and its presence in the Algerian context. Benrabah (2007b) is one of the first scholars who have attempted to answer such questions through administering a questionnaire to Algerian high school students from three cities in Algeria, Oran, Saida, and Ghazaouet in 2004. The questionnaire included a number of statements in relation to the presence of English besides French in Algeria. The results show that over 75% of the respondents’ answers advocated their readiness to opt for English without excluding French from the Algerian linguistic landscape (Benrabah, 2007b). Despite the international status that English enjoys, this language still does not have a strong ground in Algeria, and the evidence to this is the Algerians’ refusal to substitute French with English (Benrabah, 2007b).

However, the “*Algerian youth’s awareness of the unique global position of English has increased significantly since the 2004 survey*” (Benrabah, 2014: 1). Benrabah, a decade later, surveyed 204 Master students from three different language departments at the university of Mascara. These students were asked to choose, amongst ten proposed languages, the best language that would allow them to live and prosper in Algeria or abroad. The results reveal that over 92% of the answers were in favour of English (Benrabah, 2014) indicating

that Algerians are much aware of the global position that English holds and the countless opportunities it can offer to them. By the same token, Fodil's (2017) investigation on the attitudes of Algerian students towards English at the university of Tizi-Ouzou reveals that the increased number of kabylia students registering at the department of English stands for their positive views about English and their increased awareness of its importance (Fodil, 2017).

The last research that can be referred to is Belmihoub's (2018b) study about the language attitudes namely English among first and second year engineering students at the university of Boumerdes. This recent research is a concrete evidence for the shift in the views of English as an *additive* language (Benrabah, 2007b) to a language of action, development, modernity and knowledge transfer (Belmihoub, 2018b). Despite the fact that French dominates high education in most fields, this survey highlights the favourable views for English to become the medium of instruction especially in science and technology fields (*over 95% of answers are in favour of English*). Hence, for certain factors including globalisation and its world worth, English seems to set for itself an enduring settlement in the Algerian linguistic scene and territory as Benrabah (2014: 52-53) predicts if "*French [were] to decline in Algeria, it is English...which would replace it as the language of economic power*".

1.4 Linguistic Landscape (LL)

LL is a field of research that developed recently. Despite being a branch in sociolinguistics, LL is viewed as a field of interest to many other disciplines including: social geography, education, sociology, politics, semiotics, and applied linguistics for the fact it deals with linguistic multilingualism in a particular territory (Ben-Rafael, et al., 2006). In literature, "*the concept linguistic landscape has frequently been used in a rather general sense for the description and analysis of the language situation in a certain country or for the presence and use of many languages in a larger geographic area*" (Gorter, 2006: 1). However, many studies show that the uses of LL are more determined and precise.

Landry and Bourhis's work on ethnolinguistic vitality and signage in Canada (1997) is viewed as one of most influential studies in LL. In their work, Landry and Bourhis (1997: 25) define LL as

The language of public road signs, advertising billboards, street names, place names, commercial shop signs, and public signs on government buildings combines to form the linguistic landscape of a give territory, region, or urban agglomeration.

That is, any type of visual language (*written signs*) that is encountered in any well- defined public space is part of LL. Though Landry and Bourhis's perception of LL remains the most adopted one, many other scholars have defined the term depending on their research field and their research aims. In this respect, Gorter (2006: 1) argues that LL is simply concerned with "*the usage of language in its written form in public spheres*". This definition does not only emphasise the written aspect of language as being the central component of any LL, but also broadens the scopes of LL to such a degree that it comprises all the textual items which are publicly displayed.

Though the above statements are rationale, most of LL studies neglected certain aspects that are of equal importance. The manifestation of languages can be found not only in public signage, billboards, brands, etc. that are publicly displaced, but can also be observed in different fields such as literature, songs or even people's every day communication as it can also be found in rural parts and not only cities as demonstrated in most studies conducted in LL. Both the focus on cities as the main centre of language (s) manifestation and the public displacement of these languages are viewed as limitations. For this reason, in the following dissertation, the term LL is used in its broader sense as linguistic mosaic, diversity of languages or as linguistic situation where many fields can be referred to, including the literary scene of a country (Gorter, 2006). Notably, in the present research, both the terms linguistic landscape and literary landscape are used interchangeably to refer to the same phenomenon as the latter is an indication of the former.

1.5 Literature

The present research aims at investigating the presence of English in the Algerian literary scene; therefore, it is important account for what is meant by both literature and the Algerian literature. According to The Concise Oxford Dictionary of Current English (2001: 141), the term literature, on a broader sense, stands for “a body of written works related by subject-matter, by language or place of origin, or by prevailing cultural standards of merit”. In this respect, literature includes all types of writings: fictional and non-fictional classified according to content covered, the linguistic expression, the place of origin, or even the formal standards followed. In a narrow sense, literature does not include all types of writing, but rather it “usually denotes works which belong to the major genres: epic, drama, lyric, novel, short story” (Cuddon, 1976: 465).

1.5.1 The Novel

As it may be noticed from the general introduction, our research is concerned with the analysis of three novels written in English, therefore, it is useful to explain what is meant by the novel, in general, and the Algerian novel, in particular. The novel is considered as one of the most important genres in literature mainly in the modern age where it has superseded other narrative forms notably epic and romance. Boudersa (2014: 251) summarises what is meant by a novel in the following lines:

The novel appears to be one of the most ambitious literary genres, mainly in terms of length, form and purpose. The novel is privileged also by its wide audience and its position in the literary scene. It is a long script narrating factious flow of events involving a number of characters in different time/place settings. The novel, through prose fiction, draws the audience’s attention to a set of experiences mainly pertinent to a precise context [...] illustrating aspects of human experience pertinent explicitly or implicitly to the author’s preoccupation.

in short, the novel is a genre with certain characteristics including at least one character and one plot, and relates in a way or another to the personal experiences of the author or the experiences of the society to which he/ she belongs. Chris Bladick (2001: 173), however,

argues that the novel “*disregards the constraints that govern other literary forms, and acknowledges no obligatory structure, style, or subject-matter*”. In the sense that the novel conforms to no rule of writing, it can appear in the form of an extended fictional prose narrative called conventional novel as it can be very short called novella, it can be non-fictional, written in verse or in a mixture of the other genres, some novels, in fact, do not even tell a story (*The Concise Oxford Dictionary of Current English, 2001*).

1.5.2 The Algerian Novel

The Algerian novel was and still is subject to many anthropological and linguistic studies due to its richness and complexity. The Algerian literature is home to many linguistic and cultural influences starting with the ancient Romans including Apulee who is a writer and a philosopher, with the Arabs, with the Spanish, with the French and also with the indigenous dwellers. However, it is associated to three main traditions, the Berber, the Arab and the French, which shape its unique cultural linguistic character (*Elimelekh, 2015*).

The history of the Algerian literature according to Saad (2014) is divided into four main periods. The first period (1920 - 1950) marks a period where the Algerian literature praised the French values and beliefs and encouraged the Algerians to adopt them, instances of this are Rabah Zenati, Belkacem Ibazizen, Ben Cherif and Mohammed Talbi who praised the French and their deeds. The second period (1945-1962) marks a period where the literature aimed at revealing the malaise and the Algerians’ continuous search for an identity, a name and a land. Mouloud Ferraoun, Kateb Yacine, Mohammed Dib, and Mouloud Mammeri are evidence for such a stance. The third period (*that starts with the independence*) marks a period of dilemma between glorifying the war for independence and the search for identity and truth. Examples of such literature are Tahar Djaout, Assia Djebbar, and Rachid Mimouni. The fourth and last period starts with the events of October 1988 and 1992 and marks the emergence of literature of free expression that tackles themes about the

current Algerian crisis and its impact on the Algerian society. Such literature is illustrated by writers like Malika Mokeddem, Latifa Ben Mansour, Mohammed Kacimi-el-Hassini, Kamel Daoud, and Abdelkader Djemaï.

Notably, the most prominent literary genre used during the colonial and post-colonial literature in Algeria is the novel. The Algerian novel is a symbolic piece of literature that is representative of Algeria throughout its history, present and future and of the continuous search for the Algerian identity (Boudersa, 2014). According to Aoudjit (1987), the Algerian novel is directly linked to the Algerian society and one can never disassociate the two. Henceforth, the Algerian novel is a more realistic and symbolic portray of the individual and the social experiences that indicate what the country lived throughout history as “*it gives a great insight into the cultures and different issues faced by the Algerians*” (Boudersa, 2014: 252).

One of the most prominent characteristics of the Algerian novel is that it is written either in French or Arabic because these two “*are [the] dominant languages in the Algerian literature*” (Boudersa, 2014: 252). The Algerian novelists used French to indicate their disapproval to the presence of the French in their territory, and to tell about the miserable life the Algerians lived during that period (Aoudjit, 2010). This is the case of Kateb Yacine, Tahar Djaout and Assia Djebar. As for the novel written in Arabic, it developed slowly after the independence. In fact, the Arabisation policy applied by the various Algerian governments as an attempted to offset French persistence in Algeria led many writers to adopt Arabic as the language of their novels in the 1970s (Boudersa, 2014). Abdelhamid Ben Hadouga and Tahar Ouettar are considered as the pioneers of Arabic Algerian literature (Boudersa, 2014).

As far as the Berber literature is concerned, it existed in the Algerian context for centuries, but mostly in an oral form. In this context, Aïtel (2014:59) states, “*[t]here has always been a rich oral tradition of Berber narrative (tales, legends, and poetry) that touches*

all aspects of life (love, religion, history, even the colonial conquest)". Aïtel (2014) adds that the absence of a written form of literature in Berber is due to the fact Berbers long used other languages including Greek, Latin, and Arabic and French for literary expression and did not necessarily identify themselves as Berbers, and this is the case of the Amroucches (Aïtel, 2014). However, in the last decades, there emerged few Berber writers with a true Berber expression including Rachid Alliche, Salem Zenia, Ahmed Nekkar, and Belaïd Nat-Ali (Aïtel, 2014). Notably, these writers come from Kabylia therefore they write in Kabyle (*a variety used in this region*).

Writing in English is a new phenomenon in the Algerian literary landscape. The Algerian literature started to be more accepted at an international scale thanks to translations that are being made into different languages including English. Such phenomenon can be traced back to 1956, with the first Algerian novel "*Le Sommeil du Juste*" that was translated to English by Len Ortzen as "*The Sleep of the Just*" (Ghanem, 2019). However, in recent years, a number of Algerian novelists have begun to write directly in English. This is the case of Djaffar Chetouane, Noufel Bouzeboudja, and Belkacem Meghzouchene among many other Algerians who start to write in English (*ibid*). Ghanem (2019) claims that "[t]he English language is still a new addition to Algerian novelists' quiver of languages". Though English may seem to be an addition, its presence is meant for certain purposes which (*our research aims to identify*). That is the Algerian writers who choose English as a language of their literary expression have certain messages to transmit rather than just adding the language to their literary repertoire. In this respect, Mami (2017: 163) argues that "*the fact that Meghzouchene [amongst other Algerians] decides to write in English underlines his awareness of the need to [sic] a medium to attend a wider audience*", and a means to get rid of the stereotypes of the Algerian realities that are portrayed in French or Arabic (Mami, 2017).

1.6 Critical Discourse Analysis (CDA)

1.6.1 Definition and Development of CDA

Accounting for Critical Discourse Analysis is of valuable assistance for the analysis of the three novels previously selected and would contribute to attain the main objectives of the present research. Critical discourse analysis (CDA) is a rapidly developing area of language study that has become a well-established field in the social sciences. CDA “*cannot be regarded as a discrete academic discipline in any traditional sense, with a fixed set of theories, categories, assumptions or research methods*” (Wodak, 2003: 4). Instead, CDA can be seen as “*a problem-oriented interdisciplinary research programme, subsuming a variety of approaches, each drawing on different epistemological assumptions, with different theoretical models, research methods and agenda*” (Wodak, 2003: 4). This implies that CDA can neither be defined from one single perspective nor can it have a single direction. According to Van Dijk (2001), CDA is a multidisciplinary field that studies both written and spoken texts to reveal the sources of power, dominance, inequality and bias embedded within these discourses. In addition, it examines how these discursive sources are maintained and reproduced within specific social, political and historical contexts. Wodak et al. (2009: 7) argue that CDA goes beyond the analysis of linguistic features to include the analysis of everyday communication in different domains. More importantly, it considers both written and spoken discourses as *a social practice*, and considers the relationship that gathers discourse and social practice as being *dialectical*. In a similar vein, Fairclough (1993: 135) maintains that the main aim of CDA is to explore

often opaque [non-clear] relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes...[that] are ideologically shaped by relations of power and struggles over power.

In short, CDA takes particular interest in the relation between language and power and aims at making the opaque connections between discourse practices, social practices, and social structures more transparent.

CDA has its own roots in Critical Linguistics (CL) that was developed in the late 1970s (Sheyholislami, 2001; Huckin, et al., 2012; Van Dijk, 2001). Indeed, CDA can be seen as a development of CL, which broadens the criticism perspective in discourse analysis studies (Tian Hailong, 2006). The term CL was first coined in 1979 by Roger Fowler and Gunther Kress, who are acknowledged as pioneering linguists in this study. Generally speaking, this discipline consists in a set of Linguistic procedures to texts that aim to unveil the hidden ideologies embedded in these texts (Kiren and Awan, 2017). Fowler and Kress's approach to CL is based on Halliday's Systemic Functional Linguistics (SFL) that has become itself basic to both CL and CDA. Halliday's view of language as being a *social act* is one of the foundations of many CL studies. Accordingly, practitioners in this discipline view language as "*an integral part of social process*" (Fowler et al., 1979:189) that has three basic functions: *ideational, interpersonal, and textual functions* (ibid). Over the years, CL has been further developed to be more frequently referred to as CDA (Chouliaraki & Fairclough, 1999; van Dijk, 1998a; Wodak, 2007).

Though both CL and CDA assert that language choice is affected by cultural and social ideologies and both critically analyse discourse (Hammersley, 1997 cited in Tan and Renugah, 2015), their analyses differ in certain features. For example, while CL studies focus on thorough textual analysis of both the grammar and lexis in a text and assume that the audiences interpret texts the same way analysts do (Fairclough, 1995b), CDA studies focus on an intertextual analysis of texts in which the audiences have an important role in interpreting them (Fairclough, 1995).

1.6.2 Discourse in CDA

Discourse is a basic notion upon which all approaches to CDA are built. The term “discourse” refers to language use in speech and writing that is seen as “*a form as social practice*” (Fairclough & Wodak, 1997: 258). Put simply, discourse is used to refer to the language particular to certain social situations. More importantly, when discourse is used as a countable noun, it refers to a “*way of signifying experience from a particular perspective*” (Fairclough, 1993: 138), and when Discourse is used as an abstract noun, it is not only concerned with language in use, but also the pervasive and often invisible sets of values, beliefs and ideas in that social circumstance (Fairclough, 1993). According to Fairclough (1989: 23), language and society have a dialectal relationship, in that “*language is part of society; linguistic phenomena are social phenomena of a special sort and social phenomena are (in part) linguistic phenomena*”.

Discourse should not be confused with text because while the former stands for the process of social interaction that includes text, text production, and text interpretation (*interaction and social context*) (Fairclough, 1989), a text simply refers to a product of the process of text production and a source of text interpretation (Fairclough, 1989) that may take different forms ranging from written texts to pictures, symbols, artefacts, genres, etc. (Grant, Keenoy, and Oswick, 1998). Put simply, a text is part of the whole process of discourse (Fairclough, 1989).

1.6.2.1 Novels as Discourse

According to Cook (1990), “*novels, short conversations, or groans might be named discourse*”. So it is clear from Cook’s views that the theory of Critical Discourse Analysis can be applied to the three selected novels to account for the presence of English in the Algerian literature. Van Dijk (1983) argues that novels and short stories do not only have different structural categories but they also put particular constraints on including: who can tell, to

whom, under what circumstances, and how in particular. Culture, greetings, rituals or speech events are other constraints that are taking place. These elements are, therefore, vital for analysing a story or a novel (*Van Dijk, 1983*).

Many studies have analysed novels using CDA as a main theoretical framework. Chen Hua (2013) relies on Lexical framework in CDA to examine the common sense assumptions about gender, prevailed in British society that underlie the use of language in Jane Austen's novel "*Sense and Sensibility*" (1811). The results of her study reveal that there is a considerable difference between the Language used by men and women that is amplified due to their social background e.g. politics. (*Chen Hua, 2013*). Kiren and Awan (2017), for their part, used Fairclough's three dimensional framework of discursive practices to analyse the problem of feminism about education and place of women in society in the light of Jane Austen's novel "*Pride and Prejudice*" (1962). The research concludes that though women are forced by British sexism in the early nineteenth century, Austen portrays through the main character Elizabeth the independence of personality and creates an ideal woman (*Kiren and Awan, 2017*).

1.6.3 Ideology and Power

Ideology and power are two concepts that are central to CDA. Ideology cannot be defined from one single perspective due to the different approaches and direction of CDA studies, but the most accepted view is Fairclough's Marxist view (2003: 218) that identifies ideologies as "*representations of aspects of the world which contribute to establishing and maintaining relations of power, domination and exploitation*". This implies that ideologies go beyond being a simple set of beliefs shared by members of the same group to be a means with negative connotation as exploitation and power dissemination. Furthermore, these ideologies may not be clear to most people because they are embedded in texts; therefore, analysing these texts would permit to identify them (*Fairclough, 2003*).

As for power, most CDA researchers are interested in the way discourse produces and reproduces social domination. CDA practitioners view power as a kind of control, an action of manipulating others' thinking with the use of language (Fowler, 1985). Wodak and Meyer (2009a: 9), however, view it as “*the power abuse of one group over others, and how dominated groups may discursively resist such abuse*”. So discourse can also serve as a response to power and dominance practices. Notably, though CDA practitioners view power differently, they all agree that it stands for the “*relations of difference and particularly the effects of differences in social structures including discourse*” (Wodak and Meyer, 2009a: 10).

1.6.4 Approaches to CDA

CDA is viewed as an approach, which consists of different perspectives and different methods for studying the relationship between language use and social context. There are three main approaches to CDA.

1.6.4.1 Van Dijk's Social Cognitive Approach

Van Dijk's (2001) social cognitive approach to CDA is the most referenced and quoted one in critical studies of media discourse as it draws links between text linguistics and cognitive linguistics. This approach is built around a triangle model of three interrelated components including *discourse*, *cognition* and *society* (Van Dijk, 2009). His approach for analysing ideologies has three parts: social analysis, that is, examining the context such as overall societal structures; discourse analysis that stands for examining the text in terms of grammar, lexis, etc., and cognitive analysis that distinguishes van Dijk's approach from other approaches in CDA (Seyholislami, 2001). One of the central elements in Dijk's approach to CDA is ideology that stands for an abstract mental system that indirectly influences the personal cognition of group members in their act of comprehension of discourse among other actions and interactions (Seyholislami, 2001).

1.6.4.2 Wodak's Discourse Sociolinguistic and Historical Approach

The Vienna School of Discourse Analysis together with Ruth Wodak elaborated a model of CDA they call *Discourse Sociolinguistic Approach*. According to Wodak (1996, cited in Seyholislami, 2001), Discourse Sociolinguistics is a direction in CDA that studies both text and context on an equal basis. It, also, identifies and describes certain processes that contribute to those disorders in discourse which are embedded in a particular context (*such as schools*) that enormously affect communication (Seyholislami, 2001). Until 1990, Wodak carried out her research on a variety of social issues (*such as anti-Semitism*) covered in discourse of various institutional settings. These studies helped her to develop a new approach to Discourse Analysis she labels "*Historical-Discourse Analysis (HAD)*" (Seyholislami, 2001). HAD is an approach that analyses three interrelated components: *discourse*, *text*, and *genre* (Reisigl and Wodak, 2009) with much focus on the historical contexts of discourse that play a significant role in the process of explanation and interpretation of such discourse (Reisigl and Wodak, 2009).

1.6.4.3 Fairclough's A Social Theory of Discourse

The third main approach to CDA, in fact on which our research relies, is developed by Norman Fairclough, who is an acknowledged founder in this field of study. Fairclough's theory is concerned with language, discourse, and power in society as it draws much inspiration from a number of former social theorists such as Halliday with his Systematic-Functional Linguistics (*SFL*), Foucault with his Social Theory, Gramsci, Habermas and many others (Seyholislami, 2001). In his earlier work in CDA known as Critical Language Study (1989), Fairclough contends that the main aim for such approach is to contribute to "*the general raising of consciousness of exploitative social relations, through focusing upon language*" (1989: 4). This implies that, CDA can help to theorise the economic and social

transformations that are embedded in discourse and to create an awareness of these transformations (Fairclough, 1989, cited in Seyholislami, 2001).

According to Fairclough (1989 and 2001), language is a central part in society. It is viewed as a form of social practice that maintains a dialectal relationship with society. This internal relationship refers to the fact that these two “*are different elements but not discrete, fully separate [ones]*” (Fairclough, 2010: 4). Because, language is influenced by society and society is shaped by and reflected in language (Fairclough, 2010). Inspired by Foucault’s social theory, Fairclough (2001) believes that power and ideology are other crucial elements reflected in language (*discourse*). Accordingly, he describes the relationship between power and language as a matter of effect and control, in that “*the way people produce and interpret language is affected by their experiences of the world, and experiences are affected by social organization, which in turn, is affected by power*” (Fairclough, 2001: 21). In this context, Fairclough (1989 and 2001) distinguishes between two types of power: power in discourse that is a power exercised by the choice of language (*e.g. formal register*) and power behind discourse that is the producers of the text have an external power behind linguistic features (Fairclough, 2001).

On the basis of the theoretical discussions of CDA, Fairclough (1989 and 2001) puts forward his Three-Dimensional Approach. Within the model, Fairclough identifies three main dimensions of discourse necessary for analysing any communicative event, these are: the *text*, the *discourse practice*, and the *socio-cultural practice*. This three-part model is represented in the figure below.

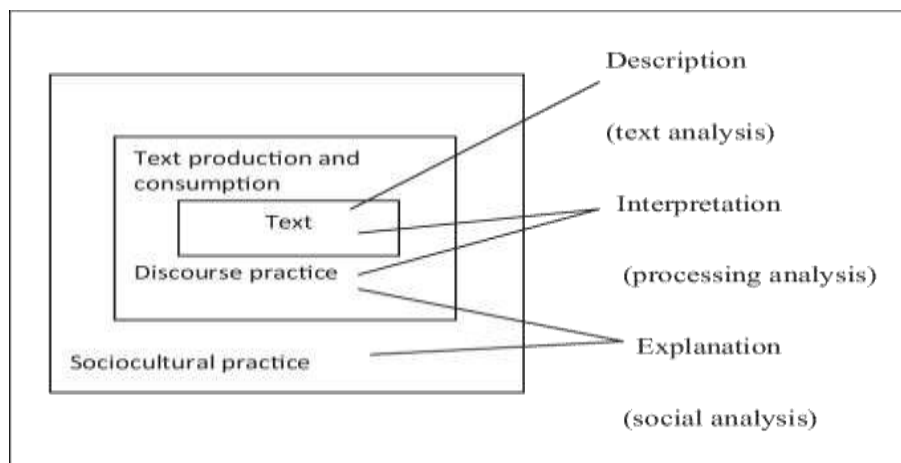


Figure 2: Fairclough's Model of the Three Dimensions of discourse

(Fairclough, 1995: 98)

- a) Text:** the first level of analysis is the text description, what Fairclough calls *textual analysis*. Analysis of text involves a linguistic analysis at the lexical-grammatical (*this part constitutes the main elements of our research*) and semantic levels mainly in term of “vocabulary, grammar, semantics, the sound system, and cohesion-organization above the sentence level (Fairclough, 1995, cited in Seyholislami, 2001). The next sub-section is devoted for the explanation of text and textual analysis as they constitute the main pillar upon which our research is built.
- b) Discourse Practice (interaction):** the second level of analysis is the interpretation. This process is concerned with “the relationship between text and interaction with seeing the text as the product of a process of production, and as recourse in the process of interpretation” (Fairclough, 1989: 26). In the interpretation stage, the relationship between discourse and its production (*composition*), its distribution, and its consumption (*the manner of interpretation that include both producer and readership*) should be interpreted. That is, apart from analysing linguistic features and text structure, attention should be drawn to other factors such as speech act and intertextuality because these are the factors that link a text to its context. In this respect, Fairclough (1995) claims that discourse

practice is a dimension with two facets: institutional process (*e.g. editorial procedures*), and discourse processes (*changes the text go through in its production and consumption*).

- c) *Sociocultural Practice (context)*: the third level of analysis is the explanation. It is concerned with the relationship between language (*discourse*) and the historical, social, cultural, political, ideological, and institutional structures and contexts, in addition to the process of production and consumption of the text (Fairclough, 1989). This implies that the explanation process simplifies “*the connections between interaction and social context*” (Fairclough, 1989: 26), on the one hand, and it uncovers the ideologies and power relations embedded in texts, on the other hand (Fairclough, 1989).

1.6.4.4 Text and Textual Analysis: Micro-level

As already explained, textual analysis is concerned with the analysis of linguistic features of a text. As a matter of fact, a language comes with a package of various linguistic features and it may be very complex to analyse each feature. Therefore, Fairclough (1989 and 2001) organises these linguistic features under three main categories which are *vocabulary*, *grammar*, and *textual structure*. Our research, however, focuses only on vocabulary and grammar for reasons that I have explained in chapter two. Notably, that textual linguistic analysis should not be taken as a pure formal analysis but also as a meaning analysis because every formal feature in itself is a combination of both form and meaning (Fairclough, 1992). In this context, Fairclough (2001) distinguishes between three values that linguistic features may have and these are: *experiential*, *relational*, and *expressive values*. The experiential value stands for a representation of the text producer’s experiences of the natural and social world (*in terms of knowledge, beliefs, and contents*). The relational value stands for the social relationships and other relations that are enacted via the text in discourse. The expressive value, which is the last value referred to by Fairclough, stands for the producer’s evaluation of

the reality that the linguistic features may be relating to (*that is, positions for subjects and social identities*).

a) Vocabulary: the first category of linguistic features to analyse is vocabulary. This part is concerned with the ways in which vocabulary plays a central role in making texts distinct at their level of ideological representations (*Fairclough, 2001*). The analysis of lexis, therefore, goes through asking four main questions mainly what experiential, relational, and expressive values do words have?, and what metaphors are used? (*Fairclough, 2001*). The experiential value of words aims at identifying certain meaning relations and stylistic devices that are used in the text such as synonyms, antonyms, hyponyms and metaphors that may reflect particular ideological and political significance (*Fairclough, 2001*). The relational value, for its part, aims at identifying how a text's choice of words (*wording such as formality and politeness*) maintains and helps create certain social relationship between participants. As for the expressive value of words, it aims at identifying instances of persuasive language that reflect the positive and/or the negative attitudes (*evaluation*) that are embedded in a text that are, by their turn, ideologically significant. That is, a text may be home to different positive or negative values or even a mixture of these values that are reflected in the lexis used (*Fairclough, 2001*).

b) Grammar: the second category of linguistic feature to analyse is grammar. In general, grammar deals with words combined into clauses and sentences (*Fairclough, 1992*). In similar vein with vocabulary, the analysis of grammatical forms of language used in any text involves also a research for the experiential, relational, and expressive values. The experiential value is concerned with types of *grammatical process* and *participant* that prevail in the text such as *agency*. This choice may be ideologically significant and motivated (*Fairclough, 2001*). The relational value is concerned with the role of certain grammatical features in positioning participants and determining the relationships that

gather them, and these features consist in: *modes of sentence* (1) that includes *declarative*, *grammatical questions*, and *imperative modes*; *relational modality* (2) that is expressed through modality forms such as auxiliary verbs, and the use of *pronouns* (3) mainly “we” and “you” (Fairclough, 2001). The expressive value, for its part, deals with expressive *modality* which consists in the evaluation the truth or its probability (Fairclough, 2001).

Conclusion

This chapter has reviewed the main concepts related to our research. First of all, it has presented a historical overview of the linguistic situation in Algeria taking into account the present- day linguistic situation. Then it has reviewed the status English enjoys at an international scale with attention to the way it has emerged and spread in the Algerian context as it has also reviewed the attitudes of the Algerians towards this language. Next, the chapter has discussed the Algerian novel with reference to the new Algerian novel written in full English, and from which the main corpus is drawn. The last section has introduced and defined the main concept related to the theoretical framework of the study that is CDA. Subsequently, the section has also explained Fairclough’s (2001) “*A Social Theory of Discourse*” mainly the textual analysis of both vocabulary and grammar that is adopted for the analysis of the three selected novels.

Introduction

This chapter is methodological. It deals with the research design of the current study which is a discourse analysis of three Algerian Novels written in English as an attempt to account for the presence of English in the Algerian literature. The chapter is composed of three main sections. The first section presents a description of the Algerian literary landscape. The second section provides a detailed description of both the corpus and the procedures of data collection. In the sense that, we have opted for a random selection of three novels written in English as the main corpus that is supplemented by an interview, conducted with the authors of the same novels. The third section, for its part, explains the procedures of data analysis mainly the Qualitative Content Analysis (*QCA*) taking into account Fairclough's approach to CDA called '*A Social Theory of Discourse*' (1989-1992) that is used to interpret the research findings.

2.1 Description of the Research Area

The present study aims at investigating the presence of English in Algerian literary landscape. As it can be concluded from the previous chapter, the Algerian literary scene is home to many linguistic and cultural influences which give it a unique character. The Algerian novel, in particular, is characterised by its symbolic and realistic representation of the Algerian society before, during, and after the French colonisation. It is used to speak about the local identities such as the Berber identity that has always been subject to oppression of all kinds (*Boudersa, 2014*). It is a portrayal of the social, cultural, and political experiences of the Algerians, as well.

Notably, though French and Arabic are said to dominate the Algerian literature, the recent years mark the emergence of two other promising languages in such area, and these are Berber and English. As far as the Berber literature is concerned, it has always existed in Algeria but mostly in an oral tradition or expressed in another language than Berber (*Aïtel,*

2014); however, recently, a considerable number of Berbers have started to use their mother tongue to produce a genuine literature. As for English, it is observed that this language has a remarkable presence in the Algerian context notably in education, tourism, public signage, advertisement and business (Benrabah 2007c; Belmihoub, 2015). The expanse of English in the Algerian context seems to be constant due to a new settlement the language is establishing for itself in the Algerian literary scene.

2.2 Procedures of Data Collection

The current research, as it can be noted, investigates the presence of English in the Algerian literary landscape. It aims at both sorting out the messages that lay beneath the three selected novels and identifying the reasons that led the authors of these novels to use English instead of Berber, Arabic, and French that are most commonly used in the Algerian literature. The data of the present study are obtained by means of a random selection of three novels, and a semi-structured interview conducted with the authors (*mainly 3*) of the same novels.

2.1.1 Selection of Novels

In order to attain the aforementioned objectives, three (3) novels written in English by Algerian writers have been selected to be used as the main corpus of study. The first novel is entitled “*The Overcoat of Virginia*” (2013), and it is written by *Belkacem Meghouchene*. The novel includes twenty-eight chapters around two hundreds and twenty-four pages. The story of the novel depicts the tragedy of two sisters called Maciva and Tinhinan in which the latter commits suicide without any warning to her family, and the former is a victim of an unfair divorce. Maciva, the main protagonist in this novel seeks to unveil the truth behind the suicide of her young sister. The second novel, for its part, is entitled “*Coward*” (2017) and is written by *Melissa Lakrib*. This novel comprises ninety-one pages, and its story turns around a diary of a girl who narrates the events of her unsuccessful love relationship with a boy she continuously calls “*coward*”. As for the last novel “*Mud-Blood: The Cursed Ones*” (2018), it

is written by Malika Oussad and has three main chapters (*with ninety pages*). Mud-Blood is a fictitious story, and its events turn around a girl named Kiryana, who endures the effects of a curse that fell on her father while he was protecting their emperor called Yanra from a wizard, who was trying to avenge his daughter's death. The curse involves Kiryana and her descendants being cursed, and the story therefore covers different events that this female protagonist witnessed throughout her life.

The novels listed above are available in the Algerian bookshops and libraries. They have been randomly selected, and selecting these titles among others such as '*Sophia in the White City*' (2010) or '*A Pebble in the River*' (2015) is meant to make the research focused. As for the analysis, the content of the novels are analysed using Fairclough's approach to CDA known as "*A Social Theory of Discourse*."

2.1.2 Semi-Structured Interview with the Writers of the Three Novels

In support of the main data obtained from the novels, and to make the present research more consistent and reliable, we have conducted a semi-structured interview with the authors of the three novels. A semi-structured interview is generally defined as a qualitative research method that is used in social sciences (Alshenqeeti, 2014). It is described "*a conversation, whose purpose is to gather descriptions of the [life-world] of the interviewee with respect to interpretation of the meanings of the described phenomena*" (Alshenqeeti, 2014: 40). In addition, it usually involves asking a series of structured questions (*called an interview guide*) that are carefully designed to elicit the interviewee's ideas and opinions on the topic of interest (Alshenqeeti, 2014). The questions in a semi-structured interview are usually followed by probes that allows "*to follow up interesting developments and to let the interviewee elaborate on various issues*" (Dörnyei, 2007: 136 cited in Alshenqeeti, 2014: 40).

The semi-structured interviews we have conducted are divided into an introduction in addition to two main parts. Within the introduction, we explained, in general terms, the main

purposes behind the present research; in addition, we asked the consent of the authors to record their sayings and to use them for the sake of our research. The first part of the interview is entitled “*Motivation to write a novel (s) in English*”, the questions asked in this section (*mainly three questions*) turn around the motives that led the three Algerian writers to adopt English in their literary expression. The second section entitled “*Themes and messages transmitted through writing literary works in English*” deals with questions related to the second objective of our research that is to identify the hidden ideologies, themes and messages communicated via the use of English.

It is noteworthy to mention that before conducting the interviews with the real participants, a pre-test has been held with three volunteers. The piloting has allowed us to determine the deficiencies of the semi-structured interview to make it more consistent and focused. Furthermore, the interview has been conducted online through contacting the interviewees on their Facebook accounts starting from 25 March to 16 May 2019. Besides, the content of the three interviews are transcribed then analysed.

2.1.3 Limitations of Data Collection Procedures

The present search has certain limitation. The first limitation that can be referred to is our reliance on three novels as the main corpus. This may affect the reliability of the research as we cannot generalise the findings of the research beyond the three selected novels. The second limitation that may affect the reliability of the present research is the use of an online interview instead of a face-to-face interview. Though we opted for a face-to-face interview as to elicit more information from the three interviewed writers, two of these writers preferred to be interviewed online using Messenger instead of meeting them personally.

2.2 Procedures of Data Analysis

2.2.1 Qualitative content Analysis (QCA)

The data of the present research (*both the content of the three novels and the results obtained from the interview*) are qualitative in nature; therefore, the most appropriate type of analysis and interpretation of our data is the Qualitative Content Analysis (QCA). QCA is viewed as an approach with an empirical and a methodological controlled analysis of texts within their own context of communication following content analytical rules and stepwise models without any quantification (Mayring, 2000). In a similar vein, Hsieh and Shannon (2005: 1278) consider QCA as “*a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns*”.

These two researchers have identified three possible approaches for the application of QCA and these are: *conventional*, *directed*, or *summative*. In the conventional approach, coding categories are derived directly from the text data (Hsieh and Shannon, 2005). In the directed approach, analysis starts with “*a theory or relevant research findings as guidance for initial codes*” (Hsieh and Shannon, 2005: 1277). As for the last approach, it involves counting and comparing keywords or content which is followed by the interpretation of the underlying context (Hsieh and Shannon, 2005). Notably, the present research relies on the second approach “*the directed content analysis*” that suggests an analysis starts with a theory or useful research results as a guidance to elicit primary categories. Therefore, in order to analyse the novel content and the responses obtained from the interview, we have resorted to Fairclough’s *A Social Theory of Discourse* that permits to encode two categories: vocabulary and grammar.

As previously mentioned, Fairclough’s Three-Dimensional Model is considered as a central approach to CDA. The theory has identified three main dimensions that maintain the

dialectal relationship between language and society. These three categories consist in text, discursive practice, and sociocultural practice that require an analysis at three levels: at a textual, a processing, and a social level. The present research, however, resorts to the first analysis (*textual analysis*) that consists in analysing linguistic features of a given text to sort out the hidden powers and ideologies implied in it. In this context, Fairclough (1989, 1992, and 2001) categorizes the linguistic features of a text into three main categories: vocabulary, grammar, and textual structure (*cohesion*). As already mentioned in chapter one, the present research focuses on the former categories: analysing vocabulary in terms of the lexical aspects and analysing grammar in terms of the types of process and participants used in the text. The third category in textual analysis (*textual structure*) is not taken into consideration for the main reason that our research seeks to identify the themes, ideologies and messages communicated in texts through the choice of words and grammatical structures, and the analysis of these two textual properties are sufficient to give insight about the hidden meanings encoded within them. These components are illustrated in the two tables below:

Experiential Values of Vocabulary	Relational Values of Vocabulary	The Expressive Values of Vocabulary
<ul style="list-style-type: none"> • Synonyms Synonyms stand for meaning relation between words in a text that are not synonymously in any other discourse (Fairclough, 1989). They are vehicles of certain ideologies (Fairclough, 1989). • Antonyms An antonym stands for meaning incompatibility. That is, the meaning of one word is incompatible with the meaning of another word (Fairclough, 1989) • Hyponyms A hyponym stands for the 	<ul style="list-style-type: none"> • Formality Formality in this case stands for the producer's choice of lexis "<i>formal or informal words</i>" including politeness, which stands for certain social relationships. • Euphemism It refers to the use of mild or indirect word/ expression as a substitute for another one considered blunt or harsh when referring to something unpleasant or embarrassing. This can be noted in Fairclough's (1989: 117) words which argue that "a 	<p>The choice of words with positive or negative connotations stands for the producer's attitudes towards the reality including subjects and social identities.</p>

<p>linguistic situation where the meaning of one word is included within the meaning of another word (Fairclough, 1989).</p> <ul style="list-style-type: none"> • Metaphors: They are means of “representing one aspect of experience in terms of another” (Fairclough, 1989: 120). In fact, metaphors are of certain ideological attachments. 	<p><i>euphemism is a word which is substituted for a more conventional or familiar one as a way of avoiding negative values”.</i></p>	
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Table 1: Vocabulary and its Properties (Fairclough, 1989)

Experiential Values of Grammar	Relational Values of Grammar	Expressive Values of Grammar
<ul style="list-style-type: none"> • Agency It is concerned with the processes (<i>including: action, event, and attribution</i>) related to the positions of participants in a sentence (<i>SVO, SV, or SVC</i>) that can be ideologically loaded as it either highlights or hides the agent’s responsibility (Fairclough, 1989). These processes are: a) An action that involves two participants: an agent (<i>usually animate</i>) and a patient (<i>animate or inanimate</i>). b) An event which involves one participant (<i>animate or inanimate</i>), but in case the participant is animate, the SV sentence may be a non-directional action. c) An attribution which also involves also one participant, but there is also some sort of attribute after the verb, either a possessive attribute if the verb is a form of have, or a non-possessive attribute with verbs like be, feel, seem and look (Fairclough, 1989). This non-possessive attribution can also be found in adjectives (<i>single</i> 	<ul style="list-style-type: none"> • Sentence Modes There are three major modes of sentence in English language: a) Declarative: which consists in a subject and a verb (<i>that is SV, SVO or SVC</i>). b) Imperative: the imperative sentence which consists in a verb without a subject. c) A grammatical question which includes a verb plus a subject. Fairclough (1989) distinguishes two types of question: wh-questions and yes/no questions. • Modality (Relational) It deals with speaker or writer authority, these modalities may suggest withholding permission or obligation, and they are expressed through modal verbs like may, might, must, should and can. • Pronouns The use of pronouns “<i>we/us or you/ others</i>” in text is highly significant when considering inclusion or exclusion of members into a restricted 	<ul style="list-style-type: none"> • Modality Expressive modality is the modality of the speaker/writer's evaluation of truth expressed through modal auxiliaries like may and must and/or through adverbs like probably and certainly (Fairclough, 1989).

<i>words or noun phrases)</i>	group in society.	
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Table 2: Grammar and its Properties (Fairclough, 1989)

As it may be noted from the table above, the present research relies on the lexical and grammatical features identified by Fairclough (1989, 1992 and 2001) as to analyse the content of the three novels. This choice is meant to facilitate the identification of the issues and ideologies covered in these novels in relation to the Algerian society.

Conclusion

To sum up, this chapter has introduced the methodology to be adopted in the present research to investigate the presence of English in the Algerian literary scene. First, it has provided a short overview of the Algerian literature with an account of the main languages used in such area. Then the chapter has moved to a detailed description of the corpus of study that is gathered using two main procedures of data collection: a random selection of three novels written in English and a semi-structured interview conducted with the writers of the same novels, used as a complementary set of data. Finally, the chapter has explained QCA that is used for the interpretation of the data. In more precise terms, our research adopts Fairclough's Three-Dimensional Model to CDA mainly the textual analysis for the analysis of the corpus in order to identify the writers' motivation to write in English, and to sort out the covered meanings.

Introduction

This chapter is empirical in nature. It depicts the analysis of the gathered data which comprises both the linguistic contents of three novels written in English by three Algerian writers, and an interview conducted with the same writers. This chapter is divided into two main sections. The first section is related to the presentation of the findings obtained after the analysis of the selected corpus relying on Fairclough's textual analysis dimension as developed in his Three-Dimensional Model of CDA. This analysis is related to two main categories: vocabulary which stands for the choice of lexis used to highlight certain thematic messages, and grammar that consists in the analysis of the types of processes and participants used to express these different themes. The second section consists in the presentation of the results related to the interview conducted with the same writers.

3.1 Presentation of the Linguistic Findings

3.1.1 The Novels and the Themes Covered

The Titles of the Novels	<i>The Overcoat of Virginia</i> (2013)	<i>Mud-Blood: The Cursed Ones</i> (2018)	<i>Coward</i> (2017)
The Expressed Themes	-Politics -Love -Gender -Social Class -Religion -Freedom -Other	-Love -Gender -Social Class -Freedom -Politics -Other	-Love -Social class -Gender -Religion -Freedom

Table 3: The Main Themes Expressed in the Three Selected Novels.

The table above presents the main themes discussed in the aforementioned novels. The most recurrent themes in the three novels are love, gender, social class, and freedom ordered respectively, followed by politics and religion. As for the novels entitled '*The Overcoat of Virginia*' and '*Mud-Blood: The Cursed Ones*', they both cover other secondary themes such as divorce, suicide, and brotherhood that are that not present in the other work. Furthermore, the themes are also arranged according to their frequency of presence in each novel. For

instance, while love is the main theme in all of ‘*Mud-Blood: the cursed one*’ and ‘*Coward*’, politics is the main theme is ‘*The Overcoat of Virginia*’.

3.1.2 Vocabulary

As previously mentioned, the choice of lexis in discourse is ideologically significant as it represents an aspect of reality and gives insight into the writer’s attitudes towards such reality (Fairclough, 1992). Therefore, the vocabulary of ‘*The Overcoat of Virginia*’, ‘*Coward*’ and ‘*Mud-Blood: The Cursed Ones*’ is analysed in accordance with the main themes (*realities*) expressed in these novels. It is analysed in terms of the lexical features suggested by Fairclough (1989, 2001), that are used to convey certain experiential, relational and expressive values.

The Theme of Love

Experiential Values				
The lexical Features	Synonyms	Antonyms	Hyponyms	Metaphor
Number of the Features	11	8	24	46
Extracts from the Novels	Happiness; like; warmth; temptation; attraction; care; attachment; adoration; caring; kindness; tenderness;	Fear; suffering; hatred; pain; illusion; despair; sadness;	Feeling; darling; my heart; my sweet; lover; babe; kisses; baby; hugs; tears; your wife; your candy; softness; my love; love-birds;	-He promised her the world; -She lost herself in that kind of love she knew deep down was bound to hurt; -Something that...got me feeling like a butterfly decoyed to fire; -My stupid heart was aching to... feel the deepness ringing from his words; -I am being swept by a green tornado; -You smile but only to bite after; -If her smile were compared to the sun’s rays and her tears to the droplets of the rain, Yidir could extraordinarily contemplate a facial rainbow of his mother;

Table 4: The Main Experiential Lexical Features Used to Express Love as a Theme

Relational Values		Expressive Values	
Informal Language	Euphemism	Positive Values	Negative Values
17	3	84	93
-Do you think I'm <i>stupid</i> or something? You <i>bastard</i> ! - <i>Damn!</i> He's a <i>jerk</i> ; -dear <i>dad</i> and <i>mom</i> ... love you both; You are a <i>liar</i> ; -All of this was... a nightmare....since you are <i>fucking</i> engaged four years; -I am laughing at myself... so <i>dumb</i> ; - <i>Man</i> do I want a person like this in my life!	-I am not disposed to wait till <i>your highness</i> ... to honour me with <i>their</i> presence; -A girl sent me a <i>beautiful message</i> , accusing me of different <i>immoral</i> things; - I don't want your freaking apologies	-We were <i>so good for each other, the perfect match</i> ; -I like your eyes; -I <i>wasn't disappointed</i> ! His voice was charming; - <i>You see</i> ... a <i>perfect stranger</i> becomes the <i>pillar</i> you've always needed; - <i>He</i> really did <i>wonders</i> ; -I rather found <i>the bond</i> that we created very fast <i>fascinating</i> ; -I am <i>falling</i> for you; -You <i>stole me</i> and made <i>my soul yours</i> already; - <i>Baby</i> , don't <i>let me</i> down, I might die; - <i>you stuck with me...let's be one baby, let's be all</i> ; - <i>My love</i> , I am so <i>lucky</i> to have you! -I am in <i>love</i> with you <i>my lady</i> , truly and deeply! - your eyes, your lips, your skin, your hands; it makes me insane, the way you <i>stole me</i> ;	-I decided to fall for it even if it was a <i>horrible game</i> ; -I am <i>afraid</i> of the happiness I'm experiencing... I am <i>afraid</i> of him <i>being a womanizer</i> , of him <i>playing me around</i> , Of him <i>laughing at me</i> while I'm being <i>dumb and gullible</i> ; -My heart got <i>broken</i> too many times and giving it to a man is the most <i>dangerous</i> thing to do; -I feel <i>hopeless, helpless</i> and <i>pathetic</i> ; I <i>hate</i> myself for being so [in love]; -Don't you know that <i>cruelty</i> drips from your tongue? That...you <i>torture</i> me in a <i>vicious</i> circle of love and <i>despair</i> ? ; -Love <i>doesn't</i> sound like a <i>benediction</i> anymore; - [You] made me fall in love with you and <i>stab</i> me in the front; -we are too <i>conservative</i> in our love-making... <i>we make love like our forebears</i> ... <i>necessary enough to make babies</i> ; - <i>I was afraid</i> he'd take me for an <i>easy girl</i> ... <i>I am afraid</i> he'd believe I am not raised well;

Table 5: The Main Relational and Expressive Lexical Features Used to Express Love as a Theme.

Table four (4) and five (5) present the main lexical features involved in the theme of love. The major lexical aspects identified in relation to love are synonym (11), antonyms (8) and hyponyms (24) of the term love, the informal lexis (17) and euphemist expressions (3)

used to reveal the type of relation that exists between the participants in the novels under study, in addition to the direct and metaphorical statements used by the authors of the three novels to demonstrate their own attitudes towards Love (*mainly 84 positive and 93 negative expressions and 46 metaphors*).

The Theme of Gender

The Lexical Features	Experiential Values	
	Hyponyms	Metaphor
Number of the Features	17	9
Extracts from the Novels	My lady; thing; goddess; girl; man; woman; eyeliner; lipstick; rouge; makeup; beauty; whore; sharks; materialist; cruelty; torture; pervert;	- <i>These men</i> [the Algerians who flee to France] <i>blanked out from their memoires leaving both their women and families, till they felt having a foot in the rural grave... [to] comeback;</i> - <i>She</i> did not know what attract sharks to swimming humans, yet she knew well that <i>women's flesh</i> as bait for <i>men</i> answered the fishing plot; - Don't you know that cruelty drips from your tongue? That...you torture me in a vicious circle of love and despair? ;

Table 6: The Main Experiential and Relational Lexical Features Used to Express Gender as a Theme.

Expressive Values	
Positive Values	Negative Values
13	69
- <i>She</i> was... <i>different</i> , her soul, her looks...she was <i>stronger</i> ... but <i>kinder</i> ; -[the Algerian war] not only was the war of <i>men</i> , but also that of <i>unafraid women</i> ; -The Queen of Tuaregs, having ruled in the Hoggar Mountains in the fourth century... <i>Amazing that this woman who would a long time ago govern men in the desert, no?</i> ; - <i>Men aren't equal in contrariness and tools!</i> ;	-Your <i>beauty</i> is wasted on your <i>Mud-blood body!</i> ; -We're <i>adults, darling</i> , and it won't <i>get you anywhere</i> to talk about <i>how I'm well-shaped or how my curves affect you</i> . try asking me about what I like, what I know, what I master; -I felt <i>deceived!</i> I had to go through that because of <i>a man</i> ; - <i>Conservative men wrap up their wives</i> , then come to behold <i>the bikinied girls</i> here! ; -Let me tell you something <i>terrible</i> about <i>women's status</i> in <i>our society</i> : I'm thirty-eight still unmarried... <i>a real social drama</i> ; - <i>Men</i> are used to taking <i>us</i> for <i>devils</i> . <i>They think we're just good for and in bed</i> . Well, <i>our first goal should be the resetting of our confiscated rights</i> ; - <i>Materialist men</i> seek to copulate <i>every woman</i> , crowing their stolen heavy pockets and accounts;

	<p>-You're insane, you <i>woman of evil</i>. You want to taint your <i>ex-husband's</i> name... for 'sodomy harassment' in a Muslim society like Algeria;</p> <p>-Carnal passions <i>no man could stand up to</i>, whatever the religion <i>he</i> sweeps up;</p> <p>-Just <i>societal teases</i> empowered <i>men</i> loved to dole out on vulnerable women like her;</p> <p>- <i>Women...suffer</i> from <i>unpredictable men</i> lusting after their resurrected carnal passions;</p> <p>- The man sat one yard and a half from her... did not know that women's snares outsmarted men's gold;</p>
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Table 7: The Main Expressive Lexical Features Used to Express Gender as a Theme.

Both table six (6) and seven (7) illustrate the major lexical categories used in relation to Gender. At the experiential level, a considerable number of lexis and metaphors that relate to Gender stereotypes and the Algerian women and men are identified (*around 17 hyponyms and 9 metaphors*). At the expressive level, the majority of the selected statements (*around 69 statement*) demonstrate the negative attitudes associated with men in general and the Algerian men in particular.

The Theme of Social Class

Lexical Features	Experiential Values		Expressive Values
	Hyponyms	Metaphors	Negative attitudes
Number of the Features	11	5	22
Extracts from the Novels	<p>Class; rank; poor; rich; fortune; wealth; poverty; billionaires; money; under-rated; penuriousness;</p>	<p>-he has power and money and conceives <i>that his rotten semen</i> is to be gushed out everywhere and on whom he fancies;</p> <p>-Shopping for some meat is set as a <i>meat-o-meter</i> for Algerians' lifestyle;</p> <p>-With money I <i>could make a river of wine flow through this town</i>;</p>	<p>- That's what her kind of <i>under-rated people</i> do to live! ;</p> <p>- [she] could never perforate the <i>imperviable</i> secret Citadel of Mr. Adrim's life, in the gulf separating the <i>ever-mushrooming, new/askew billionaires</i> of twenty first century Algeria;</p> <p>-<i>"Tell me how much meat you eat, I'll tell you to which social class you belong"</i>;</p> <p>- This <i>grey-suited man</i> can buy off everything he sees;</p> <p>- This <i>local dopey Casanova</i> thinks he can do everything that passes through his lascivious mind;</p> <p>- I myself own over forty villas, five in Algiers, the others</p>

			elsewhere, even abroad in Spain and France and Luxembourg; - The day I realize I <i>work for nothing!</i> <i>Badly paid in a stylish shop!</i> A paradox? - <i>Oil is costly, we're cheaper!</i> ; - <i>Politics is business</i>
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Table 8: The Experiential and Expressive Linguistic Categories Involved in Social Class as a Theme.

As it can be noted, the results displayed in the above-mentioned table reveal the existence of a social stratification in the Algerian society that distinguishes between an upper class, a middle class and a working class. This social difference is illustrated in the novels through a choice of lexis identified at two levels: the experiential and the expressive levels, where the authors of the three novels resorted to the use of words in direct relation to social class (*with 11 hyponyms*) and the use of five (5) metaphorical and twenty-two direct (32) statements to demonstrate their negative perception of such phenomenon.

The Theme of Freedom

Experiential Values		Expressive Values
Hyponyms	Metaphors	Negative Values
20	2	26
Prohibit; condemn; rule; bird; dreams; free; forcibly; kept silent; carefree; Right; power; liberty; Teases; silence, fly, cuffed, express; expression; speech;	-I'm like <i>a bird</i> I need <i>to fly</i> ; -The walls should be <i>multi-eared!</i> ... So be it! Drop it for propitious times of <i>liberty of speech</i> 91	-Many <i>souls were killed, burnt, and turned to ashes</i> because <i>they felt the need to tell others about what they saw in their sleep</i> ; -I was <i>afraid</i> if I <i>expressed</i> what is happening to me, everything would turn out to be a <i>desperate dream</i> ; -Don't <i>close up</i> everything on me; -please dear dad and mom, if you are reading this, please don't get mad at me...I know you'll <i>kill me</i> anyway if <i>this diary</i> got to you; -I don't live in exactly <i>open-minded country</i> ... it still <i>isn't acceptable for their daughter to date someone</i> ; -No one could answer... everyone <i>feared</i> to <i>say something unpleasant</i> and get their head cut down as punishment from the angry merciless emperor; -Are they <i>afraid</i> of a blog? No <i>freedom of speech</i> even on the Web? They're <i>afraid</i>

		<p>things would snowball for them, darkening their whole bogus life. Life of <i>lies</i> has never been long-lived;</p> <p>- No! I'm not going anywhere..., this is my home! ;</p> <p>- <i>Berbers' riches and freedom</i>...we gained forty-three years ago, is now <i>threatened by the new colonialists</i>; the enemy within us;</p> <p>- In this country, <i>shady power holders in Algiers strived, yet failed, to split up Algerians on grounds of their dialectal differences. Tribalism and regionalism alike are obsolete</i>;</p> <p>- I decided to give him his <i>freedom</i>, to let him be;</p>
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Table 9: the Main Experiential and Expressive Lexical Properties Used in Relation to the Theme of Freedom.

The results presented in table nine (9) illustrate that freedom of speech and freedom of being (*identity*) are the two major types of freedom highlighted in the three selected works. These two themes are identified according to the experiential and expressive linguistic properties used. The writers of the three novels adopted a negative perception of freedom with twenty-six (26) expressions to denote the existing social and political restrictions that the Algerians are witnessing in their everyday lives. These negative attitudes are reinforced by the choice of hyponyms (*around twenty (20) hyponyms*) such as silence, rule, and power and two (2) metaphors.

The Theme Politics

Experiential Values			
Synonyms	Antonyms	Hyponyms	Metaphors
7	5	35	33
<p><i>Terrorism:</i> Traitors; enemy; terrorist groups; tumours; savagery; beasts;</p>	<p>-Police; security; safety; innocence; gendarmes;</p>	<p>- Horrors; police; Deadly traps; beheaded bodies; horrendous; a vampirish land; fear; slaughtered; Blood; terror; injuries; abuse; dead; soulless bodies; terrifying; cadavers; savagery; terrorists, enemy; -Mother justice; the land of liars; Mujahedeen, martyrs; Harkis; revolution; November; Sixty-Twoers; -Drugs; white chocolate; boozers; whores; nightclub; smuggling, kif- Laden;</p>	<p><i>Terrorism:</i> - Even if Rambo and terminator, joined biceps and laser-rifles, they <i>couldn't eradicate those beasts</i>; -The <i>enemy</i> is well hidden in the crowd within us. They're <i>tumours, silent but noxious to unrestricted savagery</i>; -His family...was offered with <i>utmost care by the bearded beasts</i>; -<i>People, uniformed or not, kept falling shot down, bombed or decapitated like four-season flies</i>; <i>Jinxed History:</i> -<i>Mother justice</i> is a <i>whore</i> in the hands of powerful people; - <i>Wasps and hornets</i> are to blame. They've hijacked Revolution's legitimacy; -The <i>spirit of November 1st</i> has been <i>raped, hidden and then locked up</i>; - <i>The river of our History</i> has been <i>shifted from its natural rock-strewn bed... dried up</i>; just littered with <i>dateless stones and boulders</i>; - I thought Algiers meant ' <i>The Island of Seagulls</i> ' now, after all, I liken it to ' <i>The Island of Vultures</i> ' ; -<i>Politics is business</i>; - You'll see that the <i>asses of authorities</i> will be the most <i>regular rounds</i> showing up in my nightclub! They've inspiration for <i>enforcement of laws</i> in such <i>holes of pleasure!</i> ;</p>

Table 10: The Main Experiential Lexical Properties Adopted in the Theme of Politics.

Relational Values	
Informal Language	Euphemism
31	20
<ul style="list-style-type: none"> -It's umpteenth time I do this job. And aren't <i>cuckoo cops</i> going to dismantle the whole scheme; -I have survived to the shooting in the darkness of those <i>Bastards</i>; ...<i>Fuck</i>. All the <i>cops</i> are behind your <i>ass</i>. You <i>screwed up</i> the whole <i>thing</i>; -The son is <i>fucking</i> the land in four directions...old <i>chum</i>; -Let's <i>scourge</i> them once for all...<i>Hell</i> all bogus <i>mujahedeen</i>!; -She kept prating obstinately, so determined to <i>rake</i> the <i>asses</i> of every fake warrior; -All in all, you've been <i>fucking up</i> the country; 	<ul style="list-style-type: none"> -Who's the <i>new ghoul</i> of <i>white chocolate</i>? ; -My entire family was slaughtered on the bloody January night. In <i>Holly Ramadan</i>! <i>Had Chekala</i> I hate since 1998; -Am I disturbing your <i>clean business</i>, Mr. Adrim? - <i>White city</i>; <i>city of immorality</i>; <i>Land of Liars</i>; <i>the fucking country</i>; <i>Camelshit of a land</i>; <i>Murky politics</i>, <i>stale politics</i>,

Table 11: The Main Relational Linguistic Types Involved in the Theme of Politics.

Expressive Values	
Positive Values	Negative Values
10	91
<ul style="list-style-type: none"> -[The goals of our foundation, called Save Our History 'SOH', is] <i>revamping our confiscated history...[and] unmasking the fake vets of the Algerian war</i>; -The time has come...<i>to fix up a historical damage</i> that has been dirtying the <i>noble November ideals</i>; -A she was determined to <i>shake dirt off our jinxed History</i>... that is falling at <i>the hands of unpatriotic Sixty-Twoers</i>; 	<ul style="list-style-type: none"> - With <i>those traitors</i>, it's been blood-padding for almost fifteen years now! Really horrendous; - <i>The ferocious beasts</i> had not even spared his seventeen-day-old daughter...she had been beheaded in her cradle, before <i>the beasts shoved</i> her bleeding body into the oven; - Those who massacred... the whole populace...<i>are being granted money and cars and honors</i>, for the <i>dirty services</i> they'd carried out <i>religiously in the woods</i>; -After four decades of Independence, we're still <i>afraid of our authentic History</i>. <i>Untold, hushed-up History</i> of one's nation is <i>a crime</i>; -Our History is <i>endangered by falsehood</i>; -Justice is <i>flawed</i>...In this country, one had better carry out <i>dirty things by oneself</i>; -Let's go back to <i>jungle days</i>. I've become <i>a political Dracula</i>, <i>voracious, pitiless encounter to foes</i>; -The <i>cursed enemy</i> came from the outside... Poor Jamal! Poor others! <i>Poor country</i>!

Table 12: The Main Expressive lexical Categories Identified in the Theme of Politics.

Table ten (10), eleven (11), and twelve (12) present the major lexical categories involved in the theme of politics. All of experiential, expressive, and relational values have been identified in this context which is not the case with the other themes. It is noteworthy to mention that all of jinxed history, corruption and terrorism are the dominant types of politics discussed in the works under study.

The Theme of Religion

Experiential Values	Relational Values	Expressive Values	
Hyponyms	Euphemism	Positive Values	Negative Values
18	1	18	6
God; goodness; the strongest; lord; sins; beg; pray; Islam; Muslims; imam; hell; Angel; heaven; evil; devil, sodomy; religiousness; heaven; prayer;	-Mr. Adrim... aren't you blitzed? ... Do you want to go back to milk days, or what? Anyway I'm not an imam;	-The best details was that he <i>doesn't miss his prayers</i> ; - I am not a person who <i>prays for anyone else than God</i> ; - I may not <i>be the most religious</i> but... I <i>prayed to the strongest</i> to heal the wound... traced upon my soul; - <i>God may help me</i> I'll never give it to you; - <i>May God</i> keep you for us, mother; - It happened that I denied to my ex his <i>sexual turpitudes</i> . I'm not a <i>floozy</i> , am I? I denied him a <i>sodomy</i> ! We <i>are Muslims</i> , no? <i>Such things are forbidden</i> , insane, unnatural, above all; - <i>May God</i> give you strength of patience, madam - God never leaves who believes in him. <i>Our religion</i> forbids us to play with our souls. <i>Only god</i> does have the right to take them away;	- <i>Carnal passions</i> no man could stand up to, whatever <i>the religion he sweeps up</i> ...Mr.Adrim was not the sort of man to worry himself about <i>religiousness</i> , for the only cult he adhered to, was <i>money</i> , and its <i>corollary</i> , <i>women</i> ; - He had unilaterally shortened their <i>marital life</i> out of his bestial extravagancies <i>Islam forbid</i> ; - <i>Islam forbids</i> killing oneself... [but] <i>people are in one side of the river, and Islam being in the other side</i> ; - In this fucking country, Those who massacred... the whole populace...are <i>being granted money and cars and honors</i> , for the <i>dirty services</i> they'd carried out <i>religiously in the woods</i> ;

Table 13: The Main Lexical Properties Adopted in Religion as a Theme.

The table above displays the analysis of the lexical categories adopted in the theme of religion. Religion, though it is a secondary theme, plays an important role in the two novels entitled 'Coward' (2017) and 'The Overcoat of Virginia' (2013) due to its direct relation to the remaining themes including politics, love and freedom. The results are presented at three levels: at an experiential level including eighteen (18) hyponyms of the word 'religion'; at a

relational level including one (1) euphemist expression that highlights connection of the word to other elements, and at an expressive level, where both positive and negative attitudes towards religion are presented including eighteen (18) positive and six (6) negative expressions.

3.1.3 Grammar

According to Fairclough (1989), discourse is a textual representation of real actions, events, states of affairs or relationships based on a selection of different grammatical processes and participant types that can be ideologically significant. Hence, the analysis of grammar in the present research is conducted in relation to the themes previously listed. Put simply, clauses and sentences that are in direct relation to the themes of love, freedom, gender, social class, politics and religion are selected from the three novels and analysed in accordance with four categories adopted from Fairclough's model of CDA: Agency, Sentence Modes, Modality and Pronouns that demonstrate experiential, relational and expressive values.

Experiential Values: Agency

As previously mentioned in chapter two, SV, SVO and SVC are the three main types of a simple sentence in the English language (Fairclough, 1989). These types of sentence most typically express three main processes: actions (SVO), events (SV), and attributions (SVC) (Fairclough, 1989). Actions involve two participants: an agent (*usually animate*) and a patient (*animate or inanimate*). Events involve one participant (*animate or inanimate*), yet in case the participant is animate, the SV sentences may be non-directional actions (*patientless actions*). As for attributions, they usually involve one participant, however, there may also be some sort of attribute after the verb, either a possessive attribute if the verb is a form of have, or a non-possessive attribute with verbs like be, feel, seem and look (Fairclough, 1989).

Interestingly, this non-possessive attribution can also be found in adjectives (*single words or noun phrases*) (Fairclough, 1989).

Sentence	SV	
	Events	Patientless Action
Number of SVs	6	
Extracts from the Novels	-My heart was pounding; - This...it matters; - Hypocrisy, it hurts; you know;	-I laughed; -Ah, so now you beg! -He really changed;

Table 14: Frequency and Examples of SV sentences Involved in the Themes of Love, Gender, Social Class, Freedom, Politics and Religion.

Sentence	SVC		
	Possessive Attribute (Have)	Non-Possessive Attribute with Verbs	Non-Possessive Attribute with Adjectives or Noun Phrases
Number of SVCs	137		
Extracts from the Novels	-This guy <i>had</i> it all; -I <i>have</i> high standards; -I <i>have</i> nothing to lose; -We've factories; -We've fat bank accounts in the Old World; -We've right to rule, appoint or erase whoever we'd like to; -They <i>had</i> no other choice than saving their doubly wet skins; -I'm crippled, no longer a woman. I <i>haven't</i> the slightest desire to live more	-I might <i>sound childish</i> ; -He didn't <i>seem like</i> all those weirdoes ; -I <i>fell shameful</i> of my suicide attempt; -I really <i>felt lucky</i> ; -I was <i>feeling light and carefree</i> ; -My hands <i>feel cuffed</i> and my feet slackening; -I <i>feel hopeless, helpless and pathetic</i> ; - You seemed so vulnerable; - My Lady? You seem...worried! - I admit! I feel insecure! - You seem sunken and drunken in your own world;	-I was <i>speechless</i> ; -The scene of horror had been <i>unbearable, mind-paralyzing, and body-electrocuting, beyond screaming</i> ; - You are <i>too coward</i> to admit; -Fit men are <i>dreary</i> these times; -We're <i>untouchable</i> ; -The essence of our country's ruling is <i>half-rotten, half-unripe</i> ; -Politics is <i>business</i> ; -We're getting <i>mightier, even crueller</i> ; -From now on, your dreams are <i>mine</i> too; - Youths are <i>completely lost, unemployed, disguised</i> . People are <i>starving</i> ; - Mother justice is <i>a whore</i> in the hands of powerful people;

Table 15: Frequency and Examples of SVC Sentences Involved in the Themes of Love, Gender, Social Class, Freedom, Politics and Religion.

Sentence Type	SVO
Number of SVOs	285
Extracts from the Novels	<ul style="list-style-type: none"> -Everything about him just fascinates me; -He's driving me insane! -he is making me melt; -I never did anything to deserve that; -Days show people's true colors; -I don't want your freaking apologies; -I hug them one by one; their smiling faces were covered with blood and bruises; -Money protects women; - she freed herself; - I can feel your deep sorrow. The misfortune put us together; -Shit is all overlaying the country; -The fear had shifted hearts; -All in all, you have been fucking up the country; -Terrorism doesn't want to stop wiping out our children; -Our society has a rampant tumor chemotherapy failed to contain....Lot's People pioneered in sodomy; -Men make foul History instead of learning its lessons; -Filthy mouths spew out fake History facts; -Stale politics led the country to an unfathomable abyss; -She had sloughed off his sexual weirdness. He dissected the sacred bond thrice; -I'm used to life's ups and downs; -She left us hurt and broken; -We all deserve Hell; -Islam forbids killing oneself;

Table 16: Frequency and Examples of SVO Sentences Involved in the Themes of Love, Gender, Social Class, Freedom, Politics and Religion.

As it can noticed from table fourteen (14), fifteen (15) and sixteen (16), SVOs and SVCs are the most adopted types of simple sentence in all of 'The Overcoat of Virginia' (2013), 'Coward' (2017) and 'Mud-Blood: The Cursed Ones' (2018). The results of the analysis show that the majority of the participants in the three processes (*actions, attributions and patientless actions*) are animate. As for SV events, only six (6) sentences have been identified which signals their slight presence in all of the three novels.

Relational Values

Sentence Modes (*Moods*)

According to Fairclough (1989), there are three modes of sentences in English and these are *declaratives*, *interrogatives*, and *imperatives*. *Declarative* sentences include a subject and a verb, and they can be SVs, SVOs, or SVCs. As far as *interrogative* sentences are concerned, they can be either wh. Questions, this type of questions begins with who, what, when, where, why, how, or which, or they can be yes/no questions that start with a verb and usually receive yes or no answers. As for imperative sentences, they are made up of verbs followed by other elements. The following tables illustrate both the three modes of sentences and their relational values.

Sentence Mode	Declarative Sentences
Number of Declarative Sentences	428
Extracts from the Novels	<ul style="list-style-type: none"> -I'm falling for a stranger with green eyes and a light stubble; - [He]was the reflection of kindness and nobleness; -You collect hearts, you stupid executioner...I'll never forgive you; -I cried trying to free myself; -Solidarity was an ancestral heritage; -Money protects women; -Men make foul History instead of learning its lessons; - I can feel your deep sorrow. The misfortune put us together; -Shit is all overlaying the country; -All in all, you have been fucking up the country; -Terrorism doesn't want to stop wiping out our children; -Filthy mouths spew out fake History facts; -Stale politics led the country to an unfathomable abyss; -Our society has a rampant tumor chemotherapy failed to contain....Lot's People pioneered in sodomy; -She had sloughed off his sexual weirdness. He dissected the sacred bond thrice; -Islam forbids killing oneself; - Youths are <i>completely lost, unemployed, disguised</i>. People are <i>starving</i>; -We 've right to rule, appoint or erase whoever we'd like to; -Mother justice is <i>a whore</i> in the hands of powerful people; -I've become a political Dracula, voracious, pitiless encounter to foes; -You seem sunken and drunken in your own world;

	- The essence of our country's ruling is <i>half-rotten, half-unripe</i> ; -My hands <i>feel cuffed</i> and my feet slackening;
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Table 17: Frequency and Examples of Declarative Sentences Involved in the Themes of Love, Gender, Social Class, Freedom, Politics and Religion.

Sentence Mode	Interrogative Sentences
Number of Interrogative Sentences	193
Extracts from the Novels	<p>-If your sister is able to drive a knife in your back, why would a guy...choose to do otherwise? ;</p> <p>-Why are you so bound on pushing me out of my skin? ;</p> <p>-How do you except me to love you who made my life more miserable than it was?;</p> <p>-How many wives are suffering in silence of what I didn't acquiesce to?... lot's People pioneered in sodomy;</p> <p>-Why are they so frightened of a blog, wherein, people will find the virtual doors open... to spell out, under anonymousness, their closest fake warriors of after 19 March, 1962? ;</p> <p>-How could I cope with all these troubles? I feel the weight of sorrow caving in... Was I born to suffer? ;</p> <p>-How many seeds of his kind of greed are there in all over the country? The world?;</p> <p>- How will they face god? I will never forgive them, here and there? ;</p> <p>-Funny isn't it? To make a fuss over him, a virtual stranger? ;</p> <p>-Should I call it a nightmare, isn't it? ;</p> <p>-Don't you think of someone other than yourself? ;</p> <p>-Can't I love someone without trouble, without heartache? ;</p> <p>-Isn't the punishment of the dreamers and dream tellers being killed? ;</p> <p>-Had they sow pity on the hearts of other people to harvest it now? ;</p> <p>-Are they afraid of a blog? No freedom of speech even on the Web? ;</p> <p>-Do you know how many shark-like eyes are on us, in case we don our swimsuits? ;</p> <p>-Don't you know cruelty drips from your tongue? ;</p> <p>- Am I disturbing your <i>clean business</i>...? ;</p>

Table 18: Frequency and Examples of Interrogative Sentences Involved in the Themes of Love, Gender, Social Class, Freedom, Politics and Religion.

Sentence Mode	Imperative Sentences
Number of Imperative Sentences	102
Extracts from the Novels	<p>-Don't fall for him! Don't let him fool you into adoration! ;</p> <p>-Believe me when I say if I decide that you're not worth it anymore, even your...tears of sorrow won't make it up to me;</p> <p>-Tell me how stupid I'm acting!...Shake me... stop me;</p>

	-Come on now, go rest; -Let history aside; -Tell me how much meat you eat, I'll tell you to which social class you belong; -Let's go back to <i>jungle days</i> . I've become a political Dracula, voracious, pitiless encounter to foes; -Don't close up everything on me; - Let me tell you something terrible about women's status in our society: I'm thirty-eight still unmarried...a real social drama; -Go to hell, Mr. Adrim; -Be you, show them who you are and kill them with kindness...be kind...be strong darling and remember...we will always be here...; - Pray god to keep him alive; -Let yourself go! Free it all;
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Table 19: Frequency and Examples of Imperative Sentences Adopted in the Themes of Love, Gender, Social Class, Freedom, Politics and Religion.

The three tables above display instances of the main modes of sentences adopted in terms of the six selected themes. The results show that all of declarative, imperative and interrogative sentences are present in the three novels, but in imbalanced proportions. Therefore, we find that the declarative mode is the most adopted one with four hundred and twenty-eight (428) sentences. The interrogative mode occupies the second position with one hundred and ninety-three (193) sentences while the imperative one comes at least with one hundred and two sentences. This grammatical preference is meant for certain purposes that are discussed in the next chapter.

Pronouns

Fairclough (1989) asserts that pronouns in English serve different relational values. They constitute a grammatical category used to replace nouns in any discourse. The use of pronouns namely 'we, us' and 'you', in any discourse, may be ideologically significant as they implicitly imply the inclusion or exclusion of participants from/into a particular group or society (Fairclough, 1989).

Pronouns	We	You
Number of Pronouns	116	407

<p>Extracts from the Novels</p>	<p>-We were so good for each other, the perfect match; -We've factories. We've cash in on import and export. We smuggle stuff in, and out as well. We've fat bank accounts in the Old World. We're untouchable, you see; -We sons and daughters of martyrs deserve all the perks. The land owes us bags of things. We've the right to rule, appoint or erase whoever we'd like to; -Even in Fridays, they let us without water. Unbelievable. Will come the day they'll cut off oxygen; -It looks like we're clean-handed, which isn't the case, you see, we all deserve hell, don't we? ; -Our religion forbids us to play with our souls. Only God does have the right to take them away; -Men are used to taking us for devils. They think we're just good for and in bed. Well, our first goal should be the resetting of our confiscated rights; -We, women aren't all created to ply men with unnatural lusts; -Hasn't he figured out that paid salaries represent just a teeny-weeny fraction of his increasing money, which we poor workers, are contributing to role [sic] up;</p>	<p>-You are only too coward to admit it; only too fight for it, for us; -You collect hearts, you stupid executioner, you hold them with a hook like vulgar infernal things, like you are better; -I let you know this: I belong to a very influential caste, having its words in ruling this country; -You are a liar, promising everything but have nothing; -You seem so soft but you're a demon; ... [A]ren't you blitzed? ... Do you want to go back to milk days, or what? Anyway I'm not an imam! ; -You give a damn interest to lives of innocent people. You kill, jail, torture, reave with law, lie at will, hoax society, abort pupal democracy and freedom of expression, forge History. All in all, you've been fucking up the country;</p>
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Table 20: Frequency and Examples of the Pronouns We and You Used in the Themes of Love, Gender, Social Class, Freedom, Politics and Religion.

Table nineteen (19) is an illustration of the different uses of 'we' and 'you' as pronouns. The analysis shows that all of these pronouns are used but in different proportions and positions. That is, the pronoun 'you' is more recurrent than the pronoun 'we'; and such use is ideologically loaded (*more details are given in the next chapter*).

Modality

The use of Modal verbs in any discourse implies both relational and expressive values. In that model verbs such as can, may, will, should, must and can suggest either withholding permission and imposing obligation (*relational values*) or evaluating the truth or the probability of the truth. The table below demonstrate the main modal verbs adopted in the

three novels in relation the six themes already listed in section one. These verbs are arranged from the most recurrent to the less recurrent ones.

Modality	Modality Expressed With Modal Verbs							
The Involved Modal Verbs	Would	Could	Will	Can	Should	Must	Might	May
The Number of Modal Verbs	195	140	90	73	26	22	20	9

Table 21: Frequency and Examples of Modal Verbs Used in Relation to the Six Themes

Involved in the Three Novels.

As it is demonstrate in the table above, ‘*would*’ is the most recurrent modal verb in the three novels followed by all of ‘*could*’, ‘*will*’, ‘*can*’, ‘*should*’, ‘*must*’ and ‘*might*’ respectively while ‘*may*’ comes at last. It is worth noting that most of the involved modal verbs express certainty or probability of an event, while the remaining modal verbs express obligation, permission, necessity, etc.

3.2 Presentation of the Interview Results

The interview conducted online with the three writers of the selected novels has been transcribed into written texts and then analysed for the sake of identifying the reasons that led these authors to opt for English as the main language of their literary expression and sorting out the hidden messages covered in the three works entitled ‘*The Overcoat of Virginia*’ (2013), ‘*Mud-Blood: The Cursed Ones*’ (2018) and ‘*Coward*’ (2017).

3.2.1 Section One: Motivation to Write a Novel (s) in English

Q (1) How many works have you written in English so far?

All of Malika Oussad and Melissa Lakrib clearly state that so far, they have published only one novel for each, though they have written some poems and short stories and have started to write other works, they are wishing to publish in the upcoming years. As for Meghzouchene, he states that he has published two novels in English and one poetry book.

Q (2) Why did you choose English to write your novel (s)?

Both of Oussad and Meghzouchene argue that writing in English is related to their adoration and love of the English language, and the very fact that English is the language of globalisation that allows attaining a larger readership. In the words of Meghzouchene, English is ‘a strong tongue...a worldwide language in a globalised hamlet, dubbed the Earth’. Lakrib says that she is more comfortable using English than any other language.

Q (3) What is the specific audience you intend to reach through your writings in English?

Oussad claims that she targets an audience able to read behind the lines to decode what she lives and who she is; both a local audience who is living practically the same events she is living and a foreign and broader readership able to have an understanding of what the Algerians are witnessing and living in their society. Through his writing in English, Meghzouchene is wishing to reach all the countries of the world to introduce the Algerian culture to others and to make the country known in its intricate social details and common traditions through the internet and websites like *ebooks.com*. Lakrib, for her part, says that her novel is meant more for the Algerian youth which does not exclude a global community.

3.2.2 Section Two: Themes and Messages Transmitted through Writing Literary Works in English

Q (1) Does your novel reflect your personal experiences? And Q (2) In which way?

Both of Meghzouchene and Oussad assert that their novels are a reflection of their personal experiences as well as the experiences of the Algerians. Oussad explains further that the Algerian society does not give opportunity to those gifted people to show themselves. So writing is a way to express one’s own self to really show who they are. Moreover, writing allows her to highlight those social struggles the Algerians are witnessing in their everyday life such as social injustice. She suggests that women are viewed as sexual objects praised

only for their external beauty and men do not commit to one girl though they may be married. In similar veins, Meghzouchene affirms that he witnessed and grew-up in the terrorism-era, and he experienced love's ups and downs. Lakrib, for her part, the events and the content of her novel are a portrayal of what she sees happening around her.

Q (3) What are the most important themes you address in your novel?

All of Oussad and Mezouchene argue that love, gender, politics are among the prominent themes in their novels. Oussad explains that her work is all about what Algerians are living including women and their own daily life struggle. For Lakrib, her novel is a sort of stream of consciousness where plenty of emotions are involved including love.

Q (4) Do you think that you would have treated the same themes and in the same manner if you had written your novel in other languages that are commonly used in the Algerian literature?

All of the three authors agree that English is only a tongue to convey ideas to a wider audience and a language they adore; therefore, they have no problem to write in any other language.

Conclusion

The present chapter has presented the findings of the research. First it has presented the corpus that consists in three novels analysed in relation to Fairclough's textual analysis dimension as developed in his Three-Dimensional Model of CDA. Then, it has introduced the authors' answers to the different questions of the interview which are intended mainly to unveil both the reasons urging them to choose English as the main language of their literary expression and the messages transmitted.

Introduction

The present chapter is devoted to the discussion of the findings presented in the previous chapter. The findings stem from the contents of the three selected novels namely *'The Overcoat of Virginia'* (2013), *'Coward'* (2017) and *'Mud-Blood: The Cursed Ones'* (2018), in addition to the results of the interview conducted with the writers of the same novels. The chapter also provides answers to the research questions present in the 'General Introduction' about the direct and hidden messages the Algerian writers want to transmit to their readership through the use of English, and the reasons that motivated them to write their novels in English. The first section is an account for the presence of English in the Algerian literary scene and the motivation that led Algerian writers to opt for English as the language of their literary expression among the variety of languages existing in Algeria. The second is devoted to the linguistic analysis of the corpus in relation to Fairclough's 'A Social Theory of Discourse' mainly both of vocabulary and grammar.

4.1 The Presence of English in the Algerian Literary Scene

The linguistic landscape of Algeria is a very complex one as all of Berber, Arabic and French are brought into competition, and though history provides pertinent evidences for the dominance of these languages (more details are provided in chapter one), the presence of English in such complex profile remains unexpected. Algerians are increasingly using the language in different spheres of life which makes of English a serious competitor to the other languages present in Algeria. English has reached the literary sphere, and the data presented in the previous chapter bears witness for this fact. The Algerian writers take advantage of the availability of both the Internet and the English language to reach a greater audience which would comprise both Algerian and worldwide potential readers. Therefore, writing a literature in English could be a useful means to speak about their representation of the Algerian reality to the entire globe, and an opportunity to get rid of the stereotypes of the Algerian realities that

are portrayed exclusively in French or Arabic. Notably, as mentioned in chapter two, the presence of English in the Algerian literary landscape is not scarce as it may seem. The number of literary works of English expression written by Algerians is at a rise (*more than fourteen titles are available in the Algerian market*) due to the availability of local and foreign publishing houses, and online websites.

4.1.1 Motivation to Write Novels in English

The answers of the interview conducted with all of Oussad, the author of '*Mud-Blood: The cursed Ones*' (2018), Meghzouchene, the author of '*The Overcoat of Virginia*' (2013), and Lakrib, the author of '*Coward*' (2017) reveal that Algerian writers use English as the main language of their literary expression for certain purposes relating to their sensitivities. There are two major motives leading Algerian writers to make this linguistic choice, which are: reaching a global audience, and satisfying their linguistic preferences.

Using English to Reach a Global Audience

As presented in chapter one, English is the global language. It has become a means of universal communication not only between native speakers of English, but also between people with different native languages. English made it possible to overcome interlingual and intercultural barriers standing in the way of integrating nations into a common economic and cultural area. It happens that the Algerian writers as any other artists in the world take profit of the prestige English enjoys world-widely not only to circulate their own businesses, but also circulate their ideas, identity and culture. Using the Internet and international websites would not only attract the attention of Meghrebians including the young generations that are more accustomed to the language, but also other readers coming from different parts of the world, who may have completely different social and cultural backgrounds. Though Algerians use other languages to write literature including French and Arabic, these languages offer a limited readership compared to potential readers in English. So, writing in English is an

opportunity to draw the attention of a global audience to both the personal experiences of the Algerian writers and the experiences of the whole society as so as to receive greater empathy and support. This view seems to match the results of a report compiled by the global research organization Euromonitor International in 2012, which shows that the popularity of English among Algerian youth is related to their belief that it offers more opportunities and allows establishing personal relationships with foreigners (*cited in Fodil, 2017*).

Using English as a Linguistic Preference

English is one of the languages that receive much appreciation among the peoples of the globe, and Algerians are no exception. Algerians prefer English among other languages for its prestigious status and for the countless opportunities it offers to them. The participants in the conducted interview argue that the other reason for choosing English to write their novels is their adoration for this language and its novelty. In the words of Oussad, *“I always adored and loved the English language. The language is new and I am a curious person and I like learning new things. [Moreover,] I am keen and close to English than to the other remaining languages”*. In a similar vein, Lakrib states that she is *“more comfortable using English than any other language”*. This linguistic preference in a way or in another is related to globalisation and the international services English may offer to these artists.

The results of the present research match the results of Fodil’s (2017) investigation on the attitudes of Algerian students towards English at the university of Tizi-Ouzou (*more detailed are presented in chapter one*). The respondents defended their choice for English for two main motives: English is the language of global communication (*35.4% of the total answers*) or a language they love and admire (*23% of the total answers*) (*Fodil, 2017*). These answers corresponds to the responses of the Algerian writers with an English expression. However, it worth mentioning that, despite their preference for English, Algerian writers use the other languages available to them to write a literature, and this is the case of Meghzouchene

who has written so far two novels in Arabic and one in Tamazight and Oussad who has written one novel in French.

English and Modernity

Despite the fact that modernity is one of the notions English is associated with in the present era, the writers of the three novels seem to have another view about such relation. Generally speaking, modernity is associated with the rapid changing fashions, technologies and businesses (*Longman Dictionary of Contemporary English*). In fact, it is worth extending the view that Modernity is the metrics of fashion and style to include open-mindedness, acceptance towards difference and plurality. Additionally, it demarcates a departure from traditional ideas, doctrines, and cultural values in favour of contemporary or radical values and beliefs such as scientific rationalism and liberalism (*Longman Dictionary of Contemporary English*). Different studies conducted on the relationship between modernity and the use of English such as Shinhee Lee's (2006) study on the construction of linguistic modernity via English mixing in the discourse of Korean television commercials reveal that the knowledge and use of English in different fields is a defining linguistic expression of modernity. The present research, however, differs significantly from these studies as the data obtained from the interview reveal that artists and writers in particular make recourse to the global prestige English has to target a larger readership and thus better circulate their own ideas and businesses. Furthermore, the writers interviewed disregard the common assumption that English is an indicator of modernity as in the words of Oussad, "*the language has existed for centuries now, and to ... [her] the language is not modern*" and using it "*would be an opportunity to open a door to the whole world...[as] it will open a door to a larger readership*". According to Oussad, English may be new in the Algerian linguistic context, but its history goes back to centuries and people should link its use to the new status it has gained in the present century rather to modernity.

4.2 Discussion of the Linguistic Findings

4.2.1 The Most Recurrent Themes in the Three Selected Novels

Artists in general are known for their transgression of social traditions and linguistic laws to voice out the truth that is hidden in disguise of social norms or taboos, Algerian artists are no exception. They engage themselves in discussing indirect messages that are crucial to the Algerian situation including subjects like poverty and politics. However, writing literary works in English in such a complex linguistic environment is in itself unusual and meant for certain purposes. In this respect, Marshall McLuhan (1964: 9) asserts that “*the medium [in this case a language] is the message because it is the medium that shapes and controls the scale and form of human... actions*”. That is, the novelists’ choice for English as the language of their expression has to do with the messages they want to convey.

The Analysis in chapter three reveals that the Algerian novel of an English expression covers important themes that are meant not only for an Algerian audience but also for the whole world at large. In fact, the Algerian novelists take advantage of the global status of English to transmit messages about the realities the Algerians are experiencing and witnessing. In this context, Lakrib states that through her writings, she “*portrayed what... [she] saw was recurrent in our society*”. Therefore, writing in English is an opportunity to get these messages heard world widely in hope of making certain social changes.

The analysis of all of ‘*The Overcoat of Virginia*’ (2013), ‘*Coward*’ (2017) and ‘*Mud-Blood: The Cursed Ones*’ (2018) in relation to both vocabulary and grammar indicates that six main themes are highlighted, which are: Love, Gender, Social Class, Freedom, Politics, and Religion. These themes present the most recurrent struggles the Algerian society faces. The themes differ in their degree of presence, in the sense that while love, gender, social class, and freedom have a strong appearance in all of the three novels, religion and politics appear only in

two novels (religion in all of '*The Overcoat of Virginia*', and '*Coward*' and politics in all of '*The Overcoat of Virginia*', and '*Mud-Blood: The Cursed Ones*').

4.2.2 Discussion of the Vocabulary

As it may be noted from chapter three, the wording and rewording of a text draw upon and evoke the way of structuring the world associated with a discourse, with the experiences and the relationships of the participants involved in that discourse (Fairclough, 2003). The analysis of vocabulary, in the present study, is conducted in relation to the main themes sorted out from the three novels. In order to perceive the way in which these themes are presented in these novels, we resorted to Fairclough's (1989) Three-Dimensional Model of CDA as presented in his book entitled '*Language and Power*' (1989). The main lexical types identified in the analysis of our corpus are *synonyms*, *hyponyms*, *antonyms*, *euphemist expressions*, *informal language* and mostly *expressive values* that range from *positive* to *negative attitudes* depending on the discussed theme.

Love, a Real Social Taboo

Love is one of the recurrent themes present in all of the three works listed in the previous paragraphs. Love, in all parts of the world, is seen as noble feeling and one of the lofty virtues of human mind; however, in the Algerian context, love seems to loose its status for a kind of ideological dogmatism. To explain more, Algeria is a conservative society with strict social norms where not all subjects are freely discussed because they are viewed as taboos (Boumedini and Dadoua-Hadria, 2010). Indeed, love with all its types, including emotional and carnal love, is one of these taboos. Talking about instances of love is inappropriate in Algeria because they are perceived as acts of disrespect and insult to traditions and Islam. Nonetheless, Algerian artists have transgressed such laws and have broken the silence that was long imposed on the society. Algerian novelists, in particular, have long resorted to French or Arabic to speak about

an Algerian reality (Saad, 2014). In this respect, Aoudjit (2010) argues that the Algerian novelists use French as the language of their literature, but with an Algerian spirit and mind to tell about the social experiences and the issues the society lived during and after the French occupation. However, the novelists concerned in this study have preference to English as the main language of their literary expression. Through English, they want to make the entire world hear and recognise that like elsewhere there exists forms of love in Algeria. In the words of Meghzouchene, English helps “*introduce our Algerian culture to the other. Make our country known in its intricate social details [including love]*”.

The Algerian novelists explicitly engage themselves in celebrating love using both *synonyms* like *temptation, attraction, care, adoration, kindness, tenderness*, and *hyponyms* like *happy, darling, my heart, my sweet, baby, your candy, my love, love-birds*, etc. The choice of positive lexis stands for the positive experiences Algerians have with love. This feeling can be developed towards any member of the society such as one’s own mother, father, wife, son, lover, etc., or towards the country or nature in general. This emotional love is boosted through the use of positive attitudes such as ‘*we were so good for each other, the perfect match*’ (Lakrib, 2017: 5); ‘*You see... a perfect stranger becomes the pillar you’ve always needed*’ (Lakrib, 2017: 13), ‘*My love, I am so lucky to have you!*’ (Oussad, 2018: 10), and ‘*I am in love with you my lady, truly and deeply!*’ (Oussad, 2018: 29). All these sentences consolidate love as a beautiful and joyful experience.

In her work entitled “*Coward*” (2017), Melissa Lakrib explicitly deals with the issue of love in society especially from the stand point of a woman. In her novel, she highlights those aspects of insecurity in love and the fear of being rejected from society as it may be noted in the following extracts: ‘*I decided to fall for it even if it was a horrible game*’ (2017: 16), ‘*I am afraid of the happiness I’m experiencing...I am afraid of him being a womanizer, of him playing me around, Of him laughing at me while I’m being dumb and gullible*’ (Lakrib, 2017: 32), or

'I feel hopeless, helpless and pathetic; I hate myself for being so [in love]' (Lakrib, 2017: 57). Additionally, the writer draws attention to the reduced status of women in this patriarchal society as they are in most cases blamed for the love relations they may have with the other sex before marriage. Women have always to be cautious about their image in the society. In fact, even a simple action as dating a man needs to be revised as not to fall in rejection because, in the Algerian context, dating is not an individual matter but a social one where whole families are involved. In this respect, Lakrib (2017: 39) reports that *'I was afraid he'd take me for an easy girl...I am afraid he'd believe I am not raised well'*. These negative attitudes towards love and the social norms prohibiting it go in tune with Fairclough (1989) who argues that negative values (*along with positive ones*) deal with the speaker's persuasive language that aims to evaluate aspects in the text which are in their turn ideologically significant. Through her work, Lakrib claims injustice of society to women and highlights that with such a reduced status, women still have to endure other hardships including discrimination and humiliation. This view is also shared by Oussad, as in her novel there is a negative perception of love such as *'you smile but only to bite after'* (2018: 67), and *'[you] made me fall in love with you and stab me in the front'* (Oussad, 2018: 24).

Moreover, women as portrayed in the three novels seem to blame the Algerian society for being so patriarchal and for giving men more freedom even in a simple act as love. This relational difference can be noted in these instances of informality: *'Do you think I'm stupid or something? You bastard'* (Lakrib, 2017: 76), *'Damn! He's a jerk'* (Lakrib, 2017: 78), *'you are a liar'* (Oussad, 2018: 86), and in euphemist expressions like *'I am not disposed to wait till your highness... honour me with their presence'* (Lakrib, 2017: 77).

The novelists of the three works even dared to speak about carnal love before marriage and sodomy which is completely unusual since they rank high among the taboo subjects in Algeria. The novels demonstrate the Algerians' passion for love and desire, for instance, in her

novel, Lakrib writes *'you stole me and made my soul yours already'* (2017:31), *'your eyes, your lips, your skin, your hands; it makes me insane, the way you stole me'* (Lakrib, 2017: 71), or *'you stuck with me...let's be one baby, let's be all'* (Lakrib, 2017: 72) (more examples are presented in appendix C). Her writings about carnal desire challenges those restricted social laws and Islam restrictions preventing women as well as men from having sexual relations out of marriage.

Meghzouchene, for his part, has ventured to talk about sodomy from the stand point of both men and women. Through extracts like *'our love-making is artless...we are too conservative in our love-making...we make love like our forebears necessary enough to make babies'* (Meghzouchene, 2013: 102), or *'Carnal passions no man could stand up to, whatever the religion he sweeps up'* (Meghzouchene, 2013: 191), Meghzouchene highlights the Algerian man's desire for novelty in love-making although Islam bans it. In addition, the novel depicts the way in which some Algerian women suffer when they are attached to men in matrimony because their identity is conditioned as appendages to men's carnal pleasure and fancy. Therefore, some of them make recourse to Islam's strictest forbiddance where there is a clear ban on sodomy as debauchery as to refuse such practice. In this respect, Meghzouchene argues, *'women...suffer from unpredictable men lusting after their resurrected carnal passions'* (2013: 103), and *'Such things depreciate women. I'm your wife. God forbids smutty sex in all authentic religions'* (Meghzouchene, 2013: 103).

Another aspect that is frequent in the three novels is metaphor. Metaphors, according to Fairclough (1989: 120), are of certain ideological attachments because they are means for "representing one aspect of experience in terms of another". In quotes like: *'He promised her the world'*, *'I am being swept by a green tornado'*, and *'If her smile were compared to the sun's rays and her tears to the droplets of the rain, Yidir could extraordinarily contemplate a facial rainbow of his mother'* (taken from the three novels), one may have the impression that the use

of metaphors in relation to nature refers to the whole society in which the writers take part. These metaphors stand for the desire to overcome the social challenges that obstacle Algerians from freely having and speaking about love relations.

Gender, Between Men and Women

Gender is another frequent theme that is discussed in all of '*The Overcoat of Virginia*' (2013), '*Coward*' (2017), and '*Mud-Blood: The Cursed Ones*' (2018). The analysis of novels under study reveals that Algeria is one of the patriarchal societies where gender differences still prevail. There are two main issues in relation to gender discussed in these works: man's dominance over woman and the stereotypes that view women as a symbol of beauty and sex. Unlike the previous theme, this time only experiential and expressive values have been identified mainly hyponyms, metaphor, positive and negative attitudes (*with the last being the dominant*).

Patriarchy according to many feminist theorists including Gerda Lerner (1986) is the main cause for women's oppression and gender differences, and Algeria is one of the countries where gender differences still exist. Despite the fact that the Algerian constitution guarantees equality between genders and despite women's active participation in the public sphere with positions in politics, education and economy, family law and religious norms still discriminate against women. As it may be observed, in a typical Algerian family, it is generally men who dominate and women are expected to be supportive to them. In fact, their image is still associated with house hold, cooking, reproduction, and sexual pleasure (*Chreit, 2004*). Although there was some revolt initiated by women since the independence, their status and some of their rights are still confiscated. Some of Algerian women, being it a wife, a sister, a daughter, or even a mother, are locked inside houses or forced to wear hijab or burqas when going out as to save family honour (*Chreit, 2004*). In some regions and families, women are still forced to marry without their consent, and some others are victims of violence and unagreed

sexual practices including sodomy. In this respect, Oussad states that “*few men (a minority in the entire world) are able to see women as not being sexual objects, as...human beings. Unfortunately, we are just objects*”. That is, according to the writer, women in Algeria and elsewhere are only praised for their external beauty.

Through the female protagonists in the three novels, the Algerian writers have started to revolt on behalf of those voiceless and ill-treated women. Throughout their novels, Oussad, Lakrib and Meghzouchene depict how those women are mistreated by the opposite sex. Notably, in the previous chapter in table 6, the use of hyponyms like *lipstick, rouge, make up, curves, beauty, whore, well-shaped* show the way in which women are valorised for their external beauty rather than what they are able to do. This can be clearly perceived in this quote that says “*We’re adults, darling, and it won’t get you anywhere to talk about how I’m well-shaped or how my curves affect you. Try asking me about... what I know, what I master*’ (Lakrib, 2017: 25).

Metaphors like ‘*these men [the Algerians who flee to France] blanked out from their memoirs both their women and families, till they felt having a foot in the rural grave... [to] comeback...we, old women, had suffered too much*’ (Meghzouchene, 2013:46), and ‘*Don’t you know that cruelty drips from your tongue? That...you torture me in a vicious circle of love and despair?*’ (Lakrib, 2017: 67) bear witness for the bad situations in which women are often improperly treated by their male partners and the opposite sex in general. From negative values like ‘*Just societal teases empowered men loved to dole out on vulnerable women like her*’ (Meghzouchene, 2013:185), ‘*Let me tell you something terrible about women’s status in our society: I’m thirty-eight still unmarried...a real social drama*’ (Meghzouchene, 2013: 128) and ‘*Men...think we’re just good for and in bed. Well, our first goal should be the resetting of our confiscated rights*’ (Meghzouchene, 2013: 134), one may easily have the impression that women in Algeria rarely attain respect. Both unmarried and married women are subject to social

ties, men's dominance and stereotype of docile Algerian women, a plaything for men's carnal desire. Notably, the last sentence, however, shows the willingness of Algerian women for resetting their rights, putting end to both social norms and patriarchy, challenging other stereotypes that entail women are mentally weaker than men as it may be seen in the following quote: *'Damn it... A lofty-minded woman of town'* (Meghzouchene, 2013: 48). In fact, the novels strive to defend women's rights and revive interest in their movement that started decades ago. For instance, these two statements *'Amazing that this woman [queen of Tuaregs] who would a long time ago govern men in the desert, no?'*, and *'[the Algerian war] not only was the war of men, but also that of unafraid women'* (Meghzouchene, 2013: 203) praise the active roles that Algerian women played throughout history and communicate to the world that women are able to do anything a man is able to.

Men, for their part, are depicted from a negative standpoint through *Hyponyms* like *sharks*, *materialist*, *cruelty*, and *torture*. This lexis strives to denote male dominance and mistreatment to women. This view is also bolstered using negative statements like: *'Conservative men wrap up their wives, then come to behold the bikinied girls here!'* (Meghzouchene, 2013: 125), and *'Materialist men seek to copulate every woman, crowing their stolen heavy pockets and accounts'* (Meghzouchene, 2013: 178). These quotes indicate that the Algerian men, in general, exercise power over women especially when they are attached in matrimony. However, it is necessary to mention that although *feminism* and *patriarchy* are the main ideologies the three novels seem to discuss, not all Algerian men are viewed as power holders as Meghzouchene asserts (2013: 135), *'Men aren't equal in contrariness and tools!'*; this is meant to signal that in every society there is the good and there is the bad and not all men are the same just like not all women are the same. This aspect is also present in Lakrib's and Oussad's novels including positive statements like *'he didn't flirt or try to add some innuendos...He respected me as a woman, as a person and as a mind'* (Lakrib, 2017: 27) and

'the heart of djamel was broader than the vales of his loved countryside, which sat out the time without erosion' (Oussad, 2018: 66).

Social Class in the Algerian Society

Despite the fact that none of the writers interviewed has spoken about social class, it remains a prevalent theme in their novels. The results displayed in table eight (8) in chapter three show that there is a social stratification in the Algerian society that distinguishes between an upper class, a middle class and a working class. This social difference is illustrated in the novels through a choice of lexis identified at two levels: the experiential and the expressive levels, where the authors of the three novels resorted to the use of hyponyms in direct relation to social class and the use of metaphorical and negative statements to demonstrate their perception of such new phenomenon.

In fact, social class system in Algeria is not as clear and visible as the one existent in the other developing countries because of the lack of information available on such issue (Lalaouna, *et al.*, 2016). However, it is obvious that there is a social stratification of class in Algeria solely based on money as the main social metrics. The evidence to this is the different lexis present in the three novels in relation to social class such as *Class, rank, fortune, billionaires* and *money*, including antonyms like *poor versus rich*, and *wealth versus poverty*. The following extract by Meghzouchene: *'Tell me how much meat you eat, I'll tell you to which social class you belong'* (2013: 21) bears a clear evidence of the existence of social class in Algeria.

Accordingly, the upper class in Algeria is made of politicians and military officials, followed by people with money and business men along with the new money called 'les nouveaux riches'. The upper class in Algeria is a closed circle; put simply, the members of such class keep their activities including business, marriage and education in a firm system excluding the members of the remaining classes. Members of this class are portrayed in the novels as

being unjust, extravagant and above all, power abusers which can be extended to reality as Lakrib argues that the Algerian writing is a portrayal of what is recurrent in the society. The following extracts are an example of such statement, '*he [the son of an Algerian martyr] has power and money and conceives that his rotten semen is to be gushed out everywhere and on whom he fancies*' (Meghzouchene, 2013: 73), or '*[she] could never perforate the imperviable secret Citadel of Mr. Adrim's life, in the gulf separating the ever-mushrooming, new/askew billionaires of twenty first century Algeria*' (Meghzouchene, 2013: 72). This negative perception of the upper class is ideologically significant since the writers of the novels reclaim justice and equality between people.

The middle class, however, is made of the Algerians who earn money through high positions they occupy in the society, and this includes teachers, doctors, professors, small business owners, etc. The income of the members of this class allows them to afford their necessities and to own houses. Notably, the state of middle class is not as stable as it may seem because according to the African Development Bank (ADB), the majority of middle class households in Algeria are at the edge of poverty (El Watan, 2013). People run the risk of falling into the category of the most fragile population, that of the working class. This last category consists of the people who hold blue collar jobs and live in the most popular neighbours in Algeria.

The three novels depict the daily struggles of members of the two last categories. For instance, the quote '*the day I realize I work for nothing! Badly paid in a stylish shop! A paradox?...Oil is costly, we're cheaper!*' (Meghzouchene, 2013: 18) indicates how ill-paid Algerians are. Interestingly, the above statement ventures to correlate that the more the upper class becomes rich, the more ordinary people become poor at the bottom. Moreover, the Algerian writers draw attention to the cost of living in Algeria. Common people from both middle and working classes are no longer able to afford the very basic food including meat

because of the rampant inflation that affected food prices in the last decades. In this respect, Meghzouchene (2013: 21) argues that '*shopping for some meat is set as a meat-o-meter for Algerians' lifestyle*'. This metaphor implies that the amount of meat bought per day is the main measurement of the social class to which Algerians may belong.

It may be concluded from the novels under study that the hierarchy of the Algerian society is built around the Darwinian principle of '*the survival of the fittest or la loi du plus fort*' where power is held by those who possess money. This principle becomes clear in the following metaphor '*With money I could make a river of wine flow through this town*' (Meghzouchene, 2013: 37) which highlights that money is the law in a country like Algeria.

Wodak and Meyer (2009) assert that discourse serves not only to diffuse power but also is a means to resist power abuse. This also conforms to the use of English in the Algerian literature. People are oppressed and not free to express themselves especially when it comes to issues relating to politics or money; therefore, writing in English is an opportunity to resist such abuse and to make these struggles heard world widely in an attempt to make change in the country.

Between Freedom and Oppression

Freedom of expression and identity (*freedom of being*) are the two types of freedom presented in all of '*The Overcoat of Virginia*' (2013), '*Coward*' (2017), and '*Mud-Blood: The Cursed Ones*' (2018). It is worth noting that the theme of freedom is not only related to love, gender and social class, but also to politics and religion. Writing about freedom is ideologically significant as it calls for breaking the silence that was long imposed on Algerians and challenging those governmental and societal restrictions that rest upon their being.

In the beginning of her novel, Lakrib (2017:15) writes '*[d]on't close up everything on me...I'm like a bird I need to fly*', as a call for the whole society to ease the burden on women and to let them be free and be the way they want to be. In another part in the novel, Lakrib, on

behalf of the Algerian youth, writes that *'I was afraid if I expressed what is happening to me, everything would turn out to be a desperate dream'* (Meghzouchene, 2013: 28) to emphasize the fact that there is no freedom of speech in Algeria because of the existent repression. Therefore, Algerians opt for writing as a way among others to freely express themselves. In a similar vein, Oussad writes in her novel, *'many souls were killed, burnt, and turned to ashes because they felt the need to tell others about what they saw in their sleep'* (2018). This statement speaks about an emperor called Yanra who prohibited the ordinary people from voicing out their dreams and those who did not respect the law ended up dead. Indeed, the statement alleges to the present situation in Algeria. Though the Algerian constitution guarantees freedom of expression, it penalises, at the same time, any speech deemed threatening to the state or public order, which is not always the case. Meghzouchene in his novel *'The Overcoat of Virginia'* (2013: 181) makes such paradox clear when he questions, *'[a]re they afraid of a blog? No freedom of speech even on the Web? They're afraid things would snowball for them, darkening their whole bogus life. Life of lies has never been long-lived'*. The writer clarifies that such oppression is a means used by the authorities to keep certain illegal stuff functioning. In addition, the above statement is a direct rejection to the cyber-crime law issued in 2009 which gives the authorities the right to block websites deemed contrary to the public order or decency (El-Issawi, 2017). In fact, many of these websites are aiming to unveil the hidden truths to the general public; however, such deed does not receive much appreciation from the ruling class. By the same token, Meghzouchene uses the metaphor *'[t]he walls should be multi-eared!'* (Meghzouchene, 2013: 91) to draw attention to the way in which the state interferes in the lives of Algerians. The government monitors internet activities, social media and the content covered in media leaving no space for liberty of expression.

Furthermore, Being an Algerian journalist, Meghzouchene speaks of the different Algerian journalists and bloggers who are subject to defamation laws and several have been

fined for posting allegedly defamatory materials, and this was the fate of Merzoug Touati a young Algerian blogger who has been condemned in 2017 for posting a video on his blog ‘Al Hogra’, where he has interrogated Israeli Foreign spokesman on the relations between the Jewish state and the Arabs countries. Besides, this quote ‘*the walls should be multi-eared! ... So be it! Drop it for propitious times of liberty of speech*’ (Meghzouchene, 2013: 91) is not only a call for change but also a challenge to these governmental and societal restrictions. Indeed, this change is enacted in the Hirak movement that has been initiated in Algeria on 16 February 2019 against the candidacy of the president Abdelaziz Bouteflika for a fifth presidential term called “*Mandate of Shame*”. Many Algerians including journalists, bloggers, and judges manifested for a new politics with more transparency using the famous slogan ‘*Yetenahou Gaa*’ (*clear all*).

As for freedom of being, it has to do with the continuous struggle for the Berber linguistic and cultural identity. It is mentioned in chapter one that Berber is the oldest language in North Africa, yet due to different colonial invasions, this language and its native speakers are marginalized and considered as minorities. Accordingly, the Berbers in Algeria have always been subject to repression and abuse through means ranging from politically motivated prosecutions to killing, and this was the fate of both Tahar Djouat and Matoub Lounes (*two major figures in the 1990s Algerian Civil War*). Many of the Berbers who challenged such official orthodoxy have been dismissed and silenced as enemies of the country or agents of ‘*la main étrangère, the foreign hand*’ (Roberts, 2001). Instances of such identity oppression are presented in Meghzouchene’s novel such as ‘*Berbers’ riches and freedom...we gained forty-three years ago, is now threatened by the new colonialists; the enemy within us*’ (2013: 159); that is, even years after the independence, the Berber identity continues to receive opposition from both the authorities and the Arab speaking ethnicity. However, the Algerian writers are optimistic towards the status of the Berber language and culture as it may be noted in the

following quotes ‘No! I’m not going anywhere..., this is my home! I am staying, no matter what you do or say’ (Oussad, 2018: 12), and ‘[i]n this country, shady power holders in Algiers strived, yet failed, to split up Algerians on grounds of their dialectal differences...tribalism and regionalism alike are obsolete’ (Meghzouchene, 2013: 159).

The Algerian novel of English expression seems to carry out the same tradition of the other novels of Berber, Arabic and French expression. They all function as a medium of representation. The literary production of Algerian writers such as Meghzouchene, Oussad, and Lakrib use English as resistance towards the oppressor and simultaneously act as representation of regional identity and culture. This argument validates Fairclough’s (2003: 129) view of discourse as “(a) representing some particular part of the world [in form of themes such as freedom], and (b) representing it from a particular perspective [either positive or negative]”.

Jinxed History, Corruption and Terrorism in Algeria

Though politics is a secondary theme, it plays an important role in all of ‘*The Overcoat of Virginia*’ (2013) and ‘*Mud-Blood: The cursed ones*’ (2018). Contrary to the previous themes, this one is dealt with in an offensive way using all of experiential, relational, and expressive values. As mentioned in chapter three, three main types of politics have been discussed: jinxed history, corruption and terrorism.

Reisigl and Wodak (2009) argue that the historical context of a discourse has a considerable impact on the structure and function of the discourse itself. In a similar vein, Lane (2009) sees discourse as a social process that is historically produced, and one can never analyse discourse without reference to the past as its main context. Therefore, it can be deduced that Algerian politics cannot be disassociated from the historical context of the country as the former is shaped and maintained by the latter.

As far as Jinxed history is concerned, it has to do with the authentic Algerian history, but not the official one. Though Algeria has gained its independence from France in 1962, its

true authentic history seems to be hushed up for certain reasons such as falsehood as may be noted in this quote '*our History is endangered by falsehood*' (Meghzouchene, 2013: 134). Accordingly, there is a lot of debate about the nature of the ruling class and the real martyrs of the 1954's revolution. Meghzouchene, in his work '*The Overcoat of Virginia*' (2013), seems to blame false mujahedeen specifying those who jumped on the FLN (*Front de Liberation Nationale*) bandwagon in the last few days of the struggle not only for seizing the country's wealthiest resources for themselves, but also for hijacking the young nation's future. These beliefs are boosted through the choice of lexis such as hyponyms like *Harkis*, *False mujahedeen* and *Sixty-Twoers*, and metaphors like '*The spirit of November 1st has been raped, hidden and then locked up*' (Meghzouchene, 2013: 90)', and '*the river of our History has been shifted from its natural rock-strewn bed... dried up; just littered with dateless stones and boulders*' (Meghzouchene, 2013: 134). Here again the author makes refers to nature '*the river of Our History*' as an ideological inclusion to claim historically and socially, the authentic history and origins that are deeply anchored in false facts. In another part of the text, Meghzouchene refers to Algerian justice as '*being a whore in the hands of powerful people*' (Meghzouchene, 2013: 80) as to denounce the social injustice to which common Algerians are the victims and to which the ruling elites are the holders.

Throughout his novel, Meghzouchene uses very informal language and some euphemist expressions when referring to the ruling elite of the country including les nouveaux arrivistes he calls *false freedom fighters*, and using other expressions like *bastards*, *fake warrior*, *Vultures*, *Liars*, and *the fucking country*, etc. These expressions according to Fairclough (1989) provide information about the relationship between the addresser and the addressee. Therefore, from what has been mentioned above, it is obvious that the relation between the Algerian writers who stand for the whole society and those ruling poles is not that stable and satisfactory, and in calling the ruling elites as '*unpatriotic sixty-twoers*' versus '*the rest of us*', the writer is calling

for change in the systems. Other examples for this are the following quotes: *'justice is flawed...In this country, one had better carry out dirty things by oneself'*, *'Let's go back to jungle days. I've become a political Dracula, voracious, pitiless encounter to foes'* or in *'the time has come...to fix up a historical damage that has been dirtying the noble November ideals'* (Meghzouchene, 2013: 196-199). In fact, it is not surprising to find Meghzouchene using a universal language like English to express his patriotic attitudes towards his country and to make the entire world perceive the way in which justice is flawed in a country like Algeria as to receive support and empathy world widely. Here again, *patriotism* and *nationhood* are other ideologies prevalent in all of *'The Overcoat of Virginia'* (2013) and *'Mud-Blood: The Cursed Ones'* (2018).

By the same token, Meghzouchene draws attention to corruption, another common issue that prevails in Algeria in almost all sectors of life including justice. In the metaphor *'I thought Algiers meant 'The Island of Seagulls' now, after all, I liken it to 'The Island of Vultures'* (Meghzouchene, 2013: 179), the writer reveals a world order that spells political corruption and kleptocratic forms of government. Concerning the involvement of the ruling class, Meghzouchene uses negative values like *'you'll see that the asses of authorities will be the most regular rounds showing up in my nightclub! They've inspiration for enforcement of laws in such holes of pleasure'* (Meghzouchene, 2013: 113), hyponyms like *boozers*, *nightclub*, and *smuggling*, and euphemist expressions like *White city*, *city of immorality*, *white chocolate*, and *clean business* (see other examples in appendix C) to highlight the way in which even a Muslim country like Algeria is not spared from illegal businesses and corruption.

The country had a painful and terrifying experience with terrorism during the 1990s, called *'the Black Decade'*. In this decade, Algeria was thrust into a brutal civil war between armed Islamist groups and the Algerian Army. This war claimed the lives of thousands of Algerians including entire families that have been slaughtered (Mellah, 2004). These atrocities

are clearly denoted in this metaphor: '*people, uniformed or not, kept falling shot down, bombed or decapitated like four-season flies*' (Meghzouchene, 2013:: 167). According to Fairclough (1989), the choice of lexis in discourse is ideologically significant as it reflects reality and gives insight about the writer's attitudes towards such reality. This assertion goes in tune with the considerable lexis identified in all of '*The Overcoat of Virginia*' (2013) and '*Mud-Blood: The Cursed Ones*' (2018) that depict terrorism from a negative perspective using synonyms like *Traitors, enemy, tumours, savagery, and beasts*, antonyms like *security, safety, and innocence*, and hyponyms like *horrors, beheaded bodies, vampirish land, slaughtered, terror, soulless bodies, and cadavers*. This lexis illustrates the terrifying experiences of Algerians during that time including the Algerian writers namely Meghzouchene who states that he "grew up in the terrorism-era", and who describes terrorists as '*tumours, silent but noxious to unrestricted savagery*' (Meghzouchene, 2013: 68). In fact, Terrorism is one of the topics that are ideologically selected to respond to those western stereotypes that categorise all Arabs and Maghrebians as perpetrators of savagery, deprivation, violence and terrorism. No wonder that the writers use English as a universal tongue to make these messages well received by the western pole. *Terrorism* and *counter-terrorism* are other ideologies referred to in the two novels.

Islam in Algeria

The question of religion is another important theme in all of '*Coward*' (2013) and '*The Overcoat of Virginia*' (2013). Islam is the official religion in Algeria. It is practiced by the majority of Algerians, and it governs much of the nation's ethics and behaviour. The examination of the three novels under study shows that Islam is for some Algerians a matter of no question such as in Lakrib's (2017: 16) assertion '*the best details was that he doesn't miss his prayers*'. Accordingly, Islam is a necessary element in an Algerian couple and marriage. In this respect, many positive expressive values are present in the two mentioned novels in relation

to Islam, for instance, *'I may not be the most religious but... I prayed to the strongest to heal the wound... traced upon my soul'* (ibid: 88), and *'god never leaves who believes in him'* (Meghzouchene, 2013: 149). Sentences like *'God may help me I'll never give it to you'* (Lakrib, 2017), and *'May God keep you for us, mother'* (Meghzouchene, 2013), and hyponyms like *God, the strongest, sins, Muslims, imam, hell, Angel, heaven, devil, and sodomy* illustrate the way in which religion is internalised in the everyday speech of Algerians, a thing that is taken for granted for a considerable number of reasons, the major being the dominance of Islam in almost all aspects of life. However, this does not exclude the presence of non-Islam practitioners in the Algerian society, and this aspect is also illustrated in *'The Overcoat of Virginia'* (2013) as in *'Mr.Adrim was not the sort of man to worry himself about religiousness, for the only cult he adhered to, was money, and its corollary, women'* (Meghzouchene, 2013: 191), and in *'he had unilaterally shortened their marital life out of his bestial extravagancies Islam forbid'* (Meghzouchene, 2013: 100). In this sense, though Islam is the religion that prevail in Algeria, not all Algerians are true practitioners or believers.

As mentioned before, Algerians bear victims and witnesses of the atrocities that took place during the terrorism-era, and many of them seem to blame Algerian Islamist groups for using Islam to mistreat people and blame the government for being supportive to such acts instead of condemning them. This is granted in the quote: *'[I]n this fucking country, Those who massacred... the whole populace...are being granted money and cars and honors, for the dirty services they'd carried out religiously in the woods'* (Meghzouchene, 2013: 82). According to the author, religion is used as an excuse or cover by those who hold power in the country to satisfy their personal ambitions that do not serve the public interest.

4.2.3 Discussion of the Grammar

As previously referred to in chapter three, discourse is seen as a textual representation of real actions, events, states of affair or relationships based on a selection of different

grammatical process and participant types (Fairclough, 1989). Accordingly, grammar analysis has to do with the ways in “*which the grammatical forms of a language code happenings or relationships in the world, the people or animals or things involved in those happenings or relationships, and their spatial and temporal circumstances, manner of occurrence*” ((Fairclough, 1989: 120). The analysis of grammar in the present research is conducted as a further discussion of vocabulary presented in the previous section. In this sense, clauses and sentences that are in direct relation to the themes of Love, Freedom, Gender, Social Class, Politics and Religion have been selected from the three novels and analysed in accordance to four categories adopted from Fairclough’s model of CDA: Agency, Sentence Modes, Modality and Pronouns that demonstrate experiential, relational and expressive values.

Agency

According to Fairclough (2003: 22), the structure of a text is ideologically selected as there are “*factors which cause a particular text or type of text to have the features it has*”, and Fairclough (2003) specifies *social agents*, the people involved in social events, among these factors. As previously explained in chapter three, there are three types of simple sentence in English language, and these are: actions (SVO), events (SV), and attributions (SVC). According to Fairclough (1989; 1992), foregrounding the actor in a given event using for instance SVOs can be ideologically motivated as the sentence instance highlights and emphasises the actor and his own actions on other entities or participants. In addition, this grammatical structure usually implies responsibility and consciousness; in words of Fairclough (1992: 102), “*such choices to highlight or background agency may be consistent, authentic and commonsensical, and therefore ideological*”. However, in backgrounding actors (*in case of passive voice and agentless sentences*), the aim is to hide and provide less information about them, and leave their causality and responsibility unclear.

The research reveals that most of the simple sentences in the three novels are in the active voice mainly in form of SVCs with two hundred and eighty-five (285) sentences and SVOs with one hundred and thirty-seven sentences. The results of the analysis show that the majority of the participants in the three processes (*actions, attributions and patientless actions*) are animate. As for SV events, only six sentences have been identified which signals their scarce presence in all of the three novels.

Concerning the theme of gender, the females in the three novels engage themselves in highlighting the social oppression to which the Algerian women are victims using visible agents like the pronouns *I, you, us, our* and *my* as it may be noted in quotes like: *'My hands feel cuffed and my feet slackening'* (Lakrib, 2017: 51) and *'I feel hopeless, helpless and pathetic'* (ibid: 31). In fact, in doing so, the writers not only challenge the Algerian society and its strict restrictions, but also engage themselves in increasing the social awareness towards the state of women in Algeria and their active role in every field of life. Men, however, are both accused and blamed for marginalising women and for being so patriarchal using pronouns like *'you and they'* and nouns like *'men'* as in *'fit men are dreary these times'* (Meghzouchene, 2013: 218). In similar veins, the agents are also visible in the theme of politics. Instances of this are the following quotes taken from Meghzouchene's novel *'The Overcoat of Virginia'* (2013): *'We're getting mightier, even crueler'*, *'All in all, you have been fucking up the country'*, *'We've right to rule, appoint or erase whoever we'd like to'*, *'Filthy mouths spew out fake History facts'*, and *'Men make foul History instead of learning its lessons'*. These sentences fall in the category of SVOs and SVCs where the identity of the presented agents (*we, you, filthy mouths, and men*) is to a certain extent clear to the readers. As already mentioned, such linguistic configuration serves to acknowledge causality, responsibility and intention by exposing the actors (agents) rather than hiding them (Fairclough, 1992). Therefore, the ruling elites are put in the subject position in order to represent them as responsible and intentional actors in events including

falsifying historical facts and corruption. Furthermore, the writer implicitly makes the members of the ruling class responsible for the current political and social situation in Algeria including the Hirak movement that recently started as a refusal of the candidacy of the president Abdelaziz Bouteflika for a fifth presidential term.

Sentence Modes

The mode of a sentence or a clause is a grammatical category which is related to the nature of the structure through which a representation of reality is generally realised. As previously mentioned, there are three major modes in English: the declarative, the imperative and the interrogative all of which position participants differently and these positions are, by their turn, ideologically selected (Fairclough, 1995). In fact, the distribution of position among participants is of a considerable importance because it provides information about the relationship between them (*more details are provided in chapter three*). The results obtained in chapter three indicate that the distribution of the three modes has been imbalanced, in the sense that four hundred and twenty-eight of the structures (428), in the three novels, are presented in the declarative mode which is followed by the interrogative mode with one hundred and ninety-three structures (193), and then by the imperative mode which comes at least with one hundred and two structures (102).

The declarative mode is the most adopted mode in all of ‘*The Overcoat of Virginia*’ (2013), ‘*Mud-Blood, The Cursed Ones*’ (2018) and ‘*Coward*’ (2017). The agents, in this case, are in the position of information providers and the addressees (*mostly in SVOs*) are in the position of information receivers. In quotes like, ‘*Terrorism doesn’t want to stop wiping out our children*’ (Meghzouchene, 2013: 188), ‘*Filthy mouths spew out fake History facts*’ (*ibid*: 179), and ‘*Stale politics led the country to an unfathomable abyss*’ (Meghzouchene, 2013: 188), the writer provides information about the Algerian politics in way that makes them a matter of truths and facts, and the readers occupy the position of information receivers. Such distribution

is asymmetrical and ideological because “*systematic asymmetries in distribution of modes between participants are important in terms of participants relations of position and power, and the value assigned to the representation*” (Fairclough, 1983: 86). In this sense, some members of the ruling class are portrayed as power holders responsible for the numerous social struggles the Algerians are experiencing including terrorism, and the Hirak Movement that recently started in the country. Besides, these members are represented as corrupted people as illustrated in this extract: ‘*The essence of our country’s ruling is half-rotten, half-unripe*’ (Meghzouchene, 2013: 90). Similarly, the writer provides information about the current situation of the Algerian youth and nation as being poor which stresses the theme of social class as in the following quote: ‘*youths are completely lost, unemployed, disguised. People are starving*’ (ibid) (Other examples are presented in appendix C).

The grammatical questions, for their part, follow the declarative mode as the second most frequent mode in the novels under study. As previously detailed in chapter three, grammatical questions fall into two major types: wh. questions and yes/no question. In terms of participants’ relation, these two types of question demonstrate position of power, as in the words of Fairclough (1989: 126), “*asking, be it for action or information, is generally a position of power*”. The writer is, in this case, *asking for information* from the addressee, and the addressee is in the position of a *provider of information*. The results displayed in the previous chapter reveal that both of these types of question are presented in all of the three works under study.

Coming back to theme of love, Lakrib (2017: 57), in her novel ‘*Coward*’, questions ‘*can’t I love someone without trouble, without heartache?*’ as to ask from the whole society to ease the burden on women and let them love and act free. The writer in this example has authority over the readers because she is not expecting any direct response but rather she is inviting the Algerians as well as the whole world to rethink about women and their status.

Furthermore, she is challenging the social norms that forbid women from being themselves and acting that way as it is shown in the following question: *'why are you so bound on pushing me out of my skin? (Lakrib, 2017: 83)*. As far as freedom of speech is concerned, Meghzouchene, as already mentioned, rejects the cyber-crime law issued in 2009 which gives the authorities the right to block websites deemed contrary to the public order or decency, and for that, he questions the credibility of such law as it is demonstrated in these two extracts: *are they afraid of a blog? No freedom of speech even on the Web? (Meghzouchene, 2013: 181)*, and *'why are they so frightened of a blog, wherein, people will find the virtual doors open... to spell out... their closest fake warriors of after 19 March, 1962?'* (Meghzouchene, 2013: 181).

As for the imperative, this mode is the less adopted one in comparison to the declarative and interrogative modes. In this mode, the writer is in the position of asking something of the addressee (*action on the latter's part*), while the addressee is a compliant actor (Fairclough, 1989). Here again the writer is in the position of power in comparison to the receiver as the former is asking an action on this latter (Fairclough, 1989). In the extract *'[t]ell me how much meat you eat, I'll tell you to which social class you belong'* (Meghzouchene, 2013: 21), Meghzouchene draws much attention to the phenomenon of social class in Algeria. The writer is not expecting any action or response from the part of the reader, but rather he insinuates to power of money as the main social metrics that distinguishes between a very rich class and a very poor one. Lakrib, however, draws attention to the social oppression to which both men and women are victims when she requests *'Don't close up everything on me...I need to fly'* (Lakrib, 2017: 15). In this extract, Lakrib is calling the authorities and the social oppressors including family law to let the Algerians have their right for freedom which they have long been deprived of.

Pronouns

In representing reality or the probability of reality, actors make recourse to the use of pronouns that are associated with various values and dimensions including solidarity and power (Brown and Gilman, 1960). When it comes to language use, pronouns can be neutrally used in order to set cohesive ties between linguistic units that constitute any discourse, or they may be ideologically and non-neutrally used to withhold different meanings. According to Fairclough (1989; 1992), the use of pronouns 'we' and 'us' marks the inclusion or the exclusion of participants from/into a particular group or society. In this respect, Fairclough argues that in any discourse, there are two main uses of the pronoun 'we': the *inclusive* 'we' that includes both the reader and the writer, and usually implies the in-group membership of participants, and the *exclusive* 'we' which refers to the writer plus one or more others, but does not include the addressee and which usually implies the implicit authority and power of the addresser to speak for others (*on behalf others*). As for the pronoun 'you', Fairclough (1989; 1992) argues that such pronoun may either involve impersonality or create a relationship of solidarity among participants.

The inclusive 'we' has been encountered in numerous extracts in the three novels. For instance, these two extracts: '*Men are used to taking us for devils. They think we're just good for and in bed. Well, our first goal should be the resetting of our confiscated rights*' (Meghzouchene, 2013:134) and '*we, women aren't all created to ply men with unnatural lusts*' ((Meghzouchene, 2013: 103) illustrate that the pronoun 'we' in this case includes not only Algerian women but also all the women in the world that are victims of discriminations and social injustices. Using the inclusive 'we' in the context of discrimination against women could be seen an attempt to make people from different parts of the world aware of such issues, increase a social awareness and make social changes.

In another context in the novel *'The Overcoat of Virginia'* (2013), Meghzouchene uses the exclusive 'we' as to speak on behalf the members of the working class and portray the miserable life and the harsh conditions they experience. The author draws attention to how ill-paid Algerians are when he writes *'Hasn't he figured out that paid salaries represent just a teeny-weeny fraction of his increasing money, which we poor workers, are contributing to role [sic] up'* ((Meghzouchene, 2013: 16), and reports that *'Even in Fridays, they let us without water. Unbelievable. Will come the day they'll cut off oxygen'* ((Meghzouchene, 2013: 29) as to indicate all the necessities the Algerian are deprived of including basic aliments like water. Interestingly, the pronoun 'they' in this example stands for the authorities and those holders of power who are excluded from the working class. These are considered as an outer-group for the fact that they have money and power, and portraying them as the other involves blaming them for the harsh conditions that they created in the country.

It may be enlightening at this point to mention that the pronoun 'you' has been identified in similar context as the pronoun 'they'. For instance, in the extract:

[y]ou give a damn interest to lives of innocent people. You kill, jail, torture, reave with law, lie at will, hoax society, abort pupal [sic] democracy and freedom of expression, forge History. All in all, you've been fucking up the country (Meghzouchene, 2013: 211).

Meghzouchene eradicates the common purposes for using 'you' as a pronoun, in the sense that the pronoun 'you' does neither stand for impersonality nor create a relationship of solidarity. Its use is rather meant to address the members of the ruling class and condemn them for both seizing the country's wealthiest resources for themselves and hijacking the young nation's future. That is, Meghzouchene ventures to show the way in which Algerians reject such abuse through an impersonal pronoun like 'you'. Besides, Denouncing as well as condemning power abuse goes in tune with Wodak and Meyer's (2009a: 9) view of discourse as demonstrating not only "*the power abuse of one group over others*", but also "*how dominated groups may discursively resist such abuse*".

Modality

It was explained in the previous chapter that the modality of a sentence is the relationship it establishes between an author and the reality represented (Fairclough, 1992). Modal verbs such as *can*, *may*, *will*, *should*, *must* and *might* suggest either withholding permission, imposing obligation, or evaluating the truth or the probability of the truth (Fairclough, 1992). Notably, according to Fairclough (1989), there are two dimensions of modality: *relational* modality and *expressive* modality. While the first involves the authority of one participant in relation to others, the second involves the speaker or writer's authority with respect to the truth or probability of a representation of reality, that is, the modality of the speaker/writer's evaluation of the truth. Table twenty (20), in chapter three, demonstrates that *would*, *could*, *will*, *can*, *should*, *must*, *might* and *may* are the main modal verbs adopted in the three novels in relation to the six themes previously listed.

The analysis displayed in the previous chapter reveals that the expressive values are the most represented function of the adopted modal verbs. This choice implies that the authors of the three novels opt more for evaluating and expressing their own attitudes towards a particular reality or its probability rather than imposing an authority on the addressees. For instance, 'should' in this quote: '[t]he walls should be multi-eared! ... So be it! Drop it for propitious times of liberty of speech' (Meghzouchene, 2013: 91) has the value of certainty rather than obligation. The author in this example affirms that there is no freedom of expression in Algeria using a metaphor like 'the walls should be multi-eared' to highlight the extent to which the government interferes in the lives of the Algerians without sparing their intimate domiciles. Certainty is also expressed using the modal verbs 'will', 'must' and 'would' as it can be noted in the following extracts: 'it will come the day when they'll cut off oxygen' (Meghzouchene, 2013: 29), 'you are a person I mustn't trust my heart to' (Lakrib, 2017: 36), and 'I might move on and forget, but I would never think of forgiving you' (Lakrib, 2017: 88). The Modal verbs

'*would*' and '*must not*' are used to indicate the position of girls and women towards men in general. That is, men in the three novels are portrayed negatively using not only lexical features but also certain grammatical structures including modal verbs. Notably, the last example includes another instance of modality which is '*might*' that marks the probability of the situation rather than withholding permission. Probability is also illustrated in the three novels using the modal verb '*may*' as it can be noted in this extract: '*I may not be the most religious but... I prayed to the strongest to heal the wound... traced upon my soul*' (Lakrib, 2017: 88) that draws attention to the fact that not all Algerians are true practitioners of Islam.

As for the relational modality, only few examples have been identified. For instance, in the extracts: '*[y]ou must know I'm defeated and disgusted by your harsh words*' ((Meghzouchene, 2013: 103) and '*they think we're just good for and in bed. Well, our first goal should be the resetting of our confiscated rights*' ((Meghzouchene, 2013: 134), the modal verbs '*should*' and '*must*' are used to express necessity. In the first example the author demonstrates the way in which men are dominant in their marital life, and the second example comes as a rejection of such dominance as women view change a necessity rather than a choice (*see appendix C for more examples*).

Conclusion

This chapter has discussed the findings of the present research for the main purpose of providing answers to the research questions. The first section is devoted to the discussion of the presence of English in the Algerian literature. The research has identified two main reasons for using English as the language of Algerians' literary expression. The first is the fact that English is the language of globalisation that would target a larger potential readership that is also boosted through access to the Internet, and the second is the fact that English is a language they are more comfortable using it than the remaining languages. The second section, for its part, has discussed the linguistic analysis of the corpus in relation to Fairclough's 'A Social Theory

of Discourse' mainly both of vocabulary and grammar. The research revealed that all of love, gender, social class, freedom, politics and religion are the main issues discussed in all of the three novels including ideologies like *feminism*, *patriarchy*, *nationhood*, *patriotism*, *terrorism*, and *counter-terrorism*.

General Conclusion

The present dissertation has investigated the manifestation of English in the Algerian literary scene focusing on three Algerian novels written in English that have been randomly selected. As presented in the previous chapters, the research aims of the present study are twofold. The first objective has consisted in identifying the reasons that led the Algerian writers to use English as language of their literature instead of French, Arabic, or Berber that are most commonly used in the Algerian literary landscape. The second objective has consisted in sorting out the messages and ideologies that are transmitted by the three selected novels. In order to achieve such aims, we have resorted to CDA, mainly to Fairclough's Three Dimensional Model (1989, 2001) that has permitted us unveil the different themes and ideologies conveyed by the three novels under study.

The present research has relied on two types of data. It has relied on three novels entitled '*The Overcoat of Virginia*' (2013), '*Coward*' (2017), and '*Mud-Blood: The Cursed Ones*' (2018) as the main corpus which has been supplemented by an online semi-structured interview held with the writers of the three novels and used as a complementary set of data. On the basis of QCA mainly *directed content analysis*, we have analysed the content of the three literary works and the responses obtained from the interview. To explain more, the analysis of the data has been divided into two main parts. The first part has consisted in the analysis of the linguistic findings that is itself subdivided into two linguistic categories: vocabulary and grammar. At the level of vocabulary, the research has sorted out the most recurrent themes in all of the three novels relying on the main lexical features suggested by Fairclough (1989, 1992 and 2001) that consist in synonyms, antonyms, hyponyms, euphemistic expressions, informal language, and negative/positive expressive values. At the level of grammar, sentences and clauses in direct relation to the discussed themes have been analysed in accordance with grammatical categories suggested by Fairclough mainly agency,

sentence modes, pronouns, and modality. The second part has consisted, however, in the analysis of the findings obtained from the interview conducted with the three writers.

The results displayed in chapter three and the discussion presented in chapter four have shown that the presence of English in the Algerian literature is not scarce as it seems. The Algerian writers of English expression take advantage of both the prestigious status that English enjoys worldwide and the availability of the Internet to address their literature to a wider audience including not only Maghrebians but also other potential readers in the globe. The other reason for using English as the language of literary expression is related to the novelty of the language in the Algerian LL and the fact English is a tongue they are more comfortable using. Therefore, this leads to the confirmation of the second part of the first research hypothesis suggesting that globalization, and the Internet are the main factors that motivate the Algerian writers to adopt English in their literary writings instead of the three other languages. As for modernity, the research reveals that the interviewed writers disregard the common relation that gathers both English and modernity because despite its novelty in the Algerian LL, the former existed for centuries and the latter is more associated with the rapid changing of fashions, technologies, businesses, cultural values and doctrines. This leads to the disconfirmation of the first part of the first research hypothesis which contended that modernity is another factor that urged Algerian writers to write a literature of an English expression.

Besides, the results of the present research can be added to those of the numerous studies conducted on the Algerian LL by scholars like Sidhoum (2016), Fodil (2017), Kasdi (2017), Boulahia (2018) in as far as all of the them affirm that English is constantly gaining ground in Algeria which may reinforce competition all along with Arabic, Berber, and French in the Algerian linguistic market in the more long run, and steadily occupying more space in the literary landscape of the country is only an evidence for such phenomenon.

Furthermore, the present study has shown that writing agenuine literature in English is a useful means to speak about an evolving Algerian reality to the entire globe, and an opportunity to get rid of the stereotypes portraying Algeria exclusively in French, Arabic, or Berber. Issues and ideologies in direct contact with the Algerian society have been identified, in the sense that the three novelists tackled subjects related to both their personal experiences and the experiences of the whole society. Indeed, these writers have dealt with taboos and ideologies like *carnal love before marriage, sodomy, patriarchy, social oppression, feminism, men's dominance, social class, terrorism, counter-terrorism, corruption, falsification of history, nationhood, patriotism*, and many others that block the expression of the Algerian society. Critically speaking, the Algerian writers as any other artists in the world demonstrate through art their dissatisfaction with what is occurring in the country including issues relating to *love, gender, social class, politics, freedom* or even *religion*. Therefore, their writings can be viewed as a call for change at the local and the international scales. Besides, the choice of English may be considered as an attempt from the writers to broaden their messages and address them to particularly targeted people from all over the world as the language has overpassed the state lines of its native speaking nations, and has conquered almost the whole world. It may be enlightening at this point, to confirm the second research hypothesis which suggested that the three novels under study tackle different issues and ideologies that are representative of what the Algerians experience in their lives.

Notably, the present work is an extension of previous research conducted on the Algerian LL by the previously mentioned researchers. Therefore, on our part, we have followed their lead and attempted to provide some insights and recommendations for further research in the Algerian LL. As it may be noted, one of the limitations of the present research is that it relies on three novels as a main corpus; hence, the future researchers who would be interested in this field of research can extend the corpus to include other novels written in

English by Algerian writers such as *Sophia in the White City*’ (2010) and ‘*A Pebble in The River*’ (2015), as they can extend the research to include other genres never researched before such as poetry such as ‘*The Pinks, Blues and Purples*’ (2018) and ‘*Rafflesia*’ (2013). Moreover, Research can also be conducted on other different spheres where English is gaining much ground such as TV shows and media.

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A Semi-Structured Interview with Algerian Writers with an English Expression

This interview is part of an academic research that consists in an analysis of novels written in English by Algerian writers. This research is an attempt to explain the use of English in the Algerian literature. To achieve this academic objective, you are kindly requested to answer the following questions. We assure you that the data to be obtained from the interview will serve only our academic purpose, and we kindly ask your permission to record your sayings.

Section one: Motivation to write a novel (s) in English

Question 1

How many works have you written in English so far?

Question2

Why did you choose English to write your novel (s) (your motivation)?

Question 3

What is the specific audience you intend to reach through your writings in English?

Section two: Themes and messages transmitted through writing literary works in English

Question 1

Does your novel reflect your personal experiences?

Question 2

If yes, in which way?

Question 3

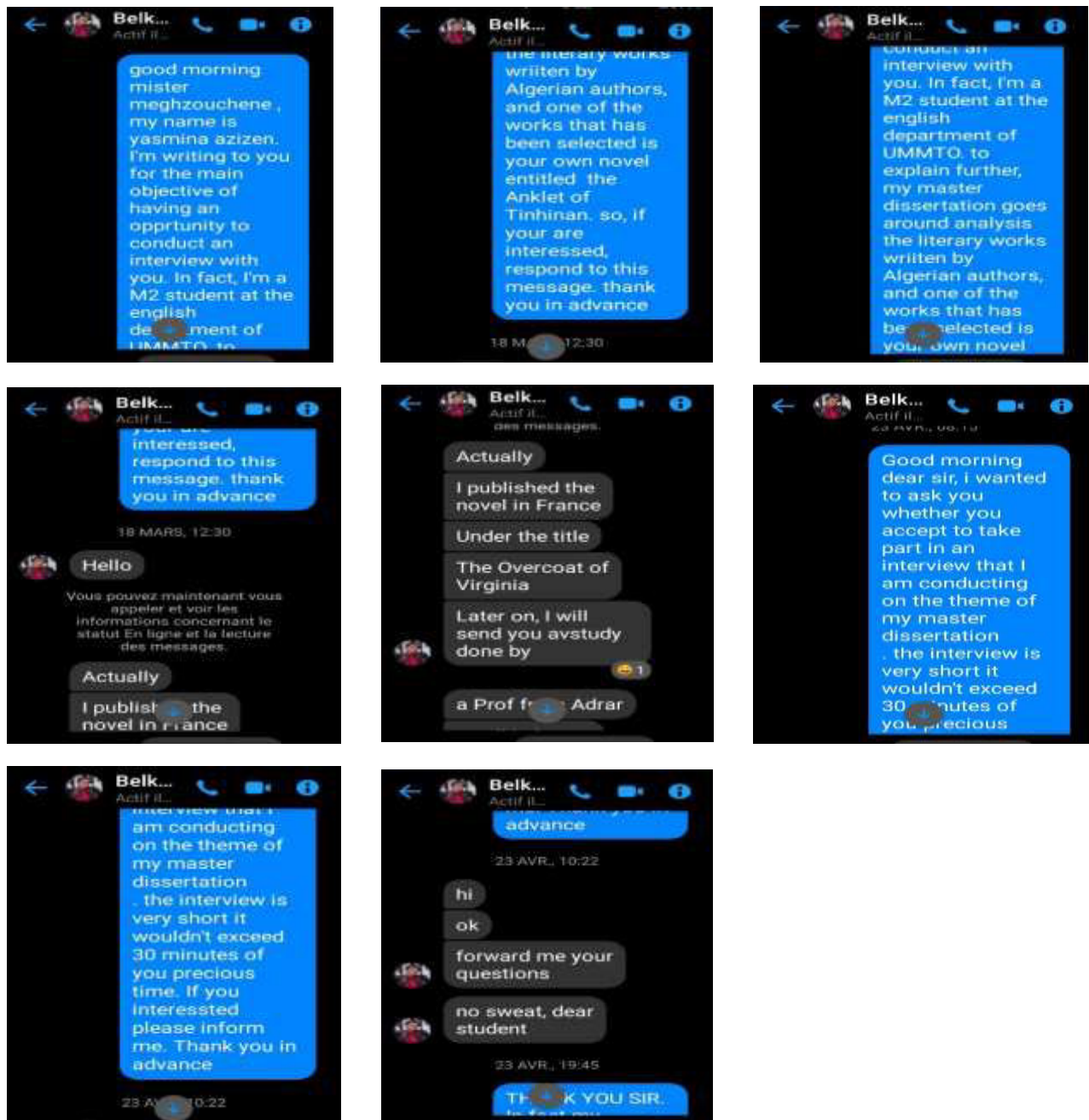
What are the most important themes you address in your novel?

Question 4

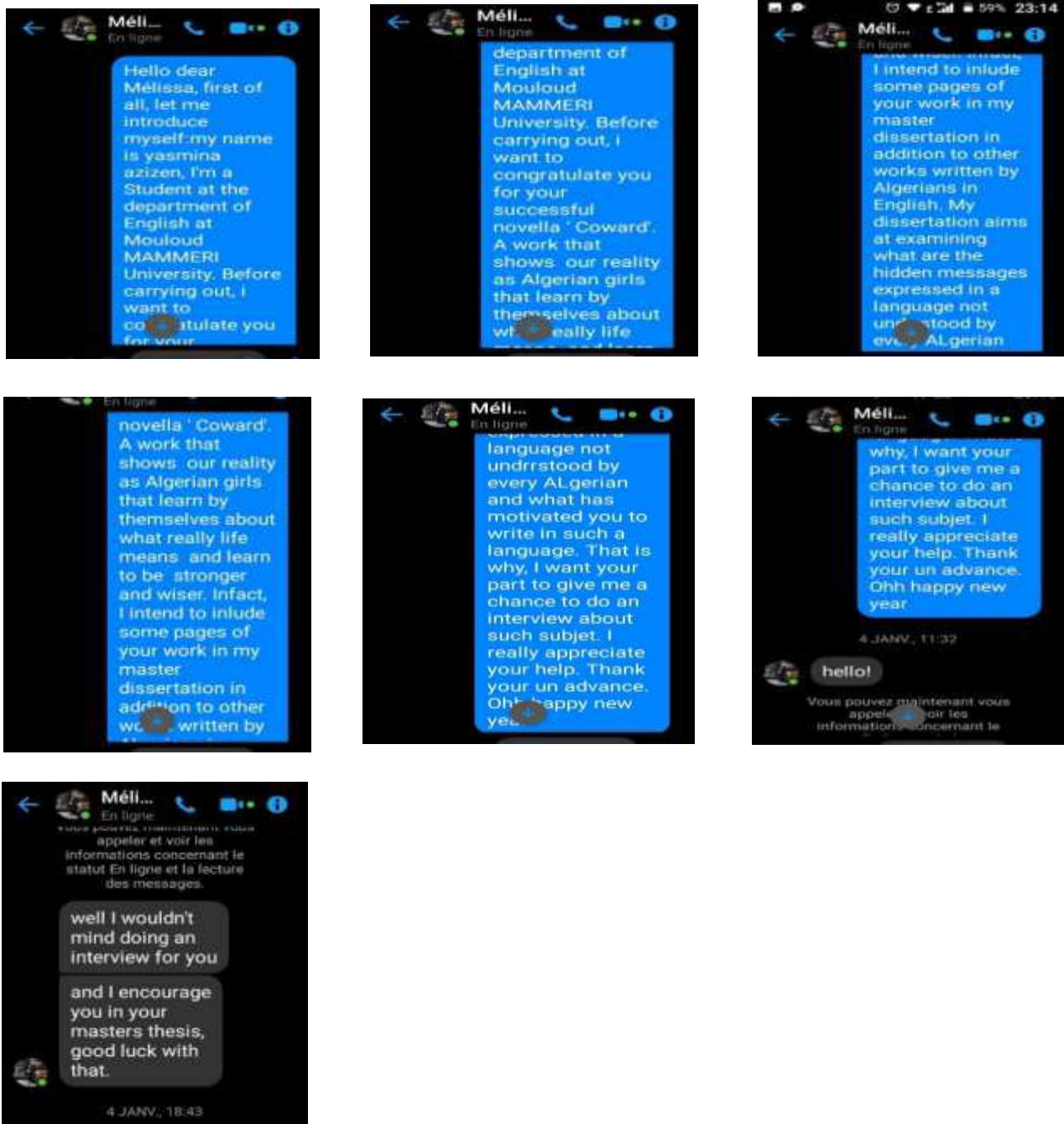
Do you think that you would have treated the same themes and in the same manner if you had written your novel in other languages that are commonly used in the Algerian literature?

Thank you for your participation!

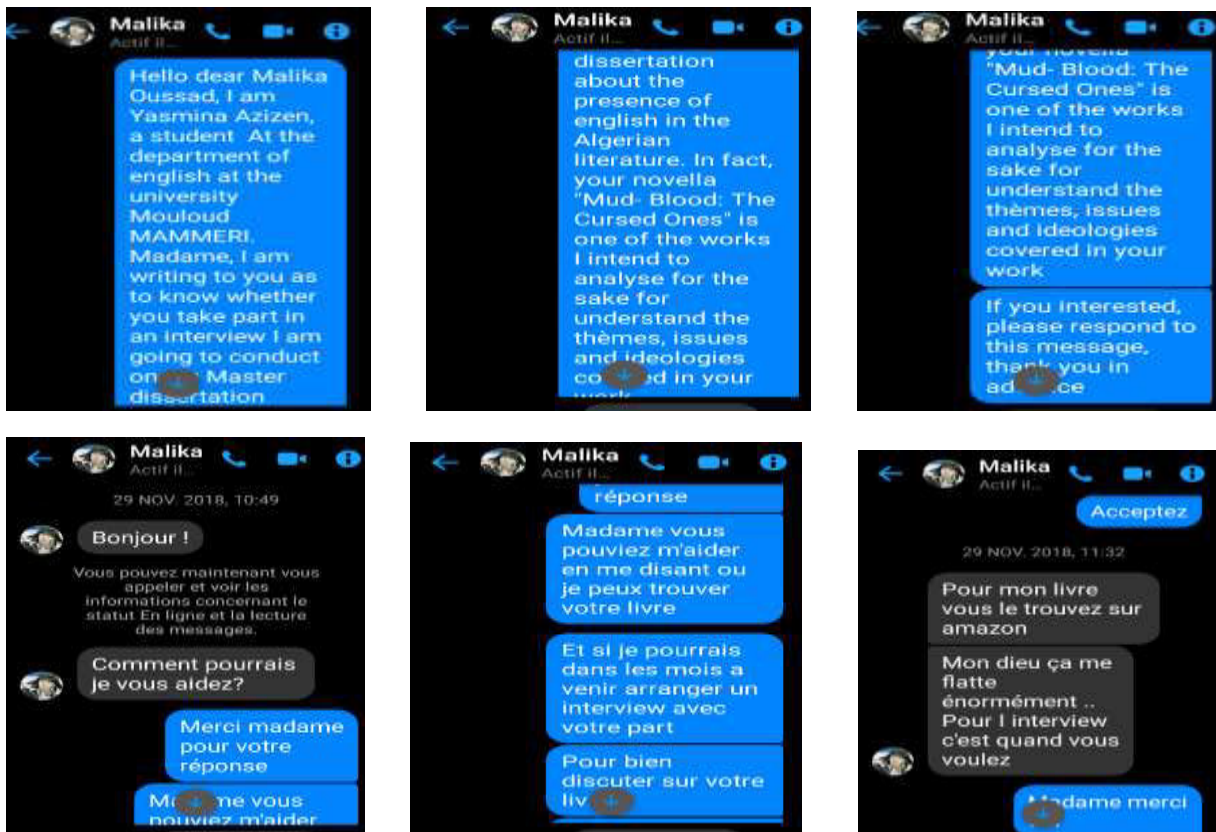
Screenshots of the Conversation with Belkacem Meghzouchene



Screenshots of the Conversation with Melissa Lakrib



Screenshots of the Conversation with Malika Oussad



Other Extracts Taken from the Three Novels in Relation to Love as a Theme

Experiential Values	
Hyponyms	Metaphors
beautiful, heartbreaking, fairy tale, happy, hurt, trust, smiles, cheating, tears,	<ul style="list-style-type: none"> - <i>I was feeling empty as the dark room of the campus...now, there is warmness flooding, and giddiness jolting my veins;</i> - <i>The first thing I noticed when he spoke was...was an attractive voice... [that]fills me with honey and butterflies;</i> - <i>I am playing with the devil;</i> - <i>When I love, I love with every bit of my being, and when I fall, I crash;</i> - <i>I am the only one holding a weapon in a fight for two, we were supposed to do it together;</i> - <i>the way words kindly rolled from his lips made me want to see him badly;</i> - <i>[you] made me fall in love with you and stab me in the front;</i> - <i>he promised he'll drive me crazy...but...I'm already driven nuts by your flawlessness and your imperfections;</i> - <i>his voice made my stomach churn and his laugh almost made my heart explode in butterflies;</i> - <i>I am falling through the sky into his arms and I am not regretting it;</i> - <i>A heart attack was at the door that got me feel incredibly happy;</i> - <i>my heart [was] enveloped in a warm blanket;</i> - <i>his sole hands are circling the whole jewel of my being;</i> - <i>I cried rivers...I promised to tell him all what's in my heart;</i> - <i>I can't fathom if you are the light or the darkness, the fire or the ice, the reason of my happiness or the sole factor of my loss;</i> - <i>you tempt me by your white wings, but once I'm close enough, you dig with your trident;</i> - <i>Every time you kill me, it takes me hundred other times dying only to resurrect and then die again;</i>

	<p><i>- I am [not] proud for falling in because I didn't land on my feet but literally bent on my knees;</i></p> <p><i>- I didn't sell my soul to the devil but worse: the green-eyed evil stole it;</i></p> <p><i>-I got trapped like a beginner, so wrapped I feel ashamed;</i></p> <p><i>- you drive sticks and throw stones at me so casually and say I love you baby;</i></p> <p><i>- you want to lock my heart under sick passions yet I want it pure;</i></p> <p><i>- you threw oil of despair and blew a fire inside of me;</i></p> <p><i>- you broke my wall and left me bare for your scrutinizing eyes to witness;</i></p>
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Relational Values	Experiential Values	
Informal Language	Positive Values	Negative Values
<p><i>-He didn't seem like all those weirdos;</i></p> <p><i>- I can't breathe any more, you bastard, you had me believe in fairytales;</i></p> <p><i>- you collect heart, you stupid executioner;</i></p> <p><i>- I don't want your freaking apologies;</i></p> <p><i>- bruh! I just told you...what kind of question is that?;</i></p>	<p><i>-everything about him just fascinates me;</i></p> <p><i>-just imagine the idea of a guy who could be the lost part of a girl he befriends by coincidence;</i></p> <p><i>- what he had makes me smile;</i></p> <p><i>- I do love you;</i></p> <p><i>- Your dreams are mine too. We are going to work as a team, together facing the rest of the word;</i></p> <p><i>- I'll be the perfect woman for my perfect man;</i></p> <p><i>- Sweet nothings, smiles, beating, skipping one or two in</i></p>	<p><i>- This guy had it all and it was so good to be true;</i></p> <p><i>- I know life is all about deceptions... although a fragile heart knows only one too many;</i></p> <p><i>- Showing me that you are immature will only show how you are, and how unfit we are for each other,</i></p> <p><i>-I am feeling myself slowly bending, bowing, to a fate that my heart should've considered the second I accepted his request;</i></p> <p><i>-I was afraid he would take me for an easy girl;</i></p> <p><i>- it is like I don't have life at all, only waiting for him to show up;</i></p>

<p>- Old shrimp...no poison nor a spell, not even a holly weapon could never harm me;</p> <p>- I hate being so damn happy about meeting him then be so disappointed;</p>	<p>the process. He really did wonders;</p> <p>- I think I'll fall in love with these late night talks if it means they'll all be like this with him;</p> <p>-It was insane to feel all the things he made feel in the span of few hours;</p> <p>- Oh god I'm going down...every minute that passes, I like him a bit more;</p> <p>- I do miss you;</p> <p>- It was a really refreshing change to have a handsome and intelligent man care aimlessly about well-being;</p> <p>- I found myself thinking about him all the time. I think I' falling for a stranger with green eyes and a light stubble;</p> <p>- Every word he said made me long for him to say more. He was one of a kind;</p> <p>- I grew fonder of him, felt like his the male version of me;</p> <p>- You made it darling...you are the first and only who completely got me.</p>	<p>- life is about moments, and the heart that didn't live through pain, illusion, weakness and sorrow didn't live at all;</p> <p>- it doesn't last [in love] because words are never equal to actions;</p> <p>- I didn't do anything; you are capable of making me look like a fool without rising a single finger;</p> <p>-women...suffer from unpredictable men lusting after their resurrected carnal passions;</p> <p>- Such things depreciate women. I'm your wife. God forbids smutty sex in all authentic religions;</p> <p>- No man would've dared to play with who loved him; no man would've started something he knew it end was forbidden to be happy;</p> <p>- Don't you ever think about the pain you put me through;</p> <p>-It happened that I denied to my ex his sexual turpitudes. I'm not a floozy, am I? I denied him a sodomy! We are Muslims, no? Such things are forbidden, insane, unnatural, above all;</p> <p>-He had unilaterally shortened their marital life out of his bestial extravagancies Islam forbid;</p>
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Other Extracts Taken from the three novels in Relation to Gender as a Theme

Expressional Values	Expressive Values	
Metaphors	Positive Values	Negative Values
<p>- This grey-suited man can buy off everything he sees;</p> <p>- He clothes people here [shop of cloths], he unclothes others there [nightclub]! Funny!;</p> <p>- She did not know what attract sharks to swimming humans, yet she knew well that women's flesh as bait for men answered the fishing plot;</p> <p>- Men are used to taking us for devils;</p> <p>-she was determined to shake dirt off our jinxed History;</p> <p>- These men [the Algerians who flee to France] blanked out from their memoires both their women and families, till they felt having a foot in the rural grave... [to] comeback;</p>	<p>- An angel...no! Much more than an angel... A GODESS that is what she is;</p> <p>- He is my brother but she is a beautiful creature... I cannot let anything happen between them two;</p> <p>- He didn't flirt or try to add some innuendos... He respected me as a woman, as a person and as a mind;</p> <p>-He didn't seem like all those weirdos; who are sending me stupid messages;</p> <p>- A man could be defined too by the way he thinks of women, of the difference he judges exist between his sister and his lover;</p> <p>- A man would...eradicate all the good vibes you could search in a partner;</p> <p>- he was the reflection of kindness and nobleness, all sweetness in him, humble helpful, and careful, this is why people gave him the name of "perfect man";</p>	<p>- You lost more, something only a real man has: your pride;</p> <p>- No man would've dared to play with who loved him; no man would've started something he knew it end was forbidden to be happy;</p> <p>- My big issue is flirting! You know me for two hours, you are supposed to be polite, not try to hit on me;</p> <p>-Showing me that you are immature will only show how you are, and how unfit we are for each other;</p> <p>- Mr. Adrim was not the sort of man to worry himself about religiousness, for the only cult he adhered to, was money, and its corollary, women;</p> <p>- The patient was a beaten woman, with swollen eyes and lips her husband had brought about, just because she went out shopping without his knowledge;</p> <p>- I was afraid he'd take me for an easy girl;</p> <p>- I'm not Miss Whore, Mr. Adrim. Am I?;</p>

	<p><i>-the heart of djamel was broader than the vales of his loved countryside, which sat out the time without erosion;</i></p>	<p><i>- Husbands used to go into exile to France and leave their wives labouring the land for years; we, old women, had suffered too much;</i></p> <p><i>- Damn it... A lofty-minded woman of town';</i></p> <p><i>-she has been raped recto and verso in the dark street by three men;</i></p>
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Other Extracts Taken from the three novels in Relation to Social Class as a Theme

Metaphors	Negative Value
<p><i>- Oil is costly, we're cheaper! ;</i></p> <p><i>- a heart-rending Algerian society, deeply metamorphosed by crawling pauperism [as] the oil barrel had been crescendoing over one hundred wings;</i></p>	<p><i>-wealth strengthens us, enlivens us;</i></p> <p><i>-we're only satisfied with a lion's share, not less;</i></p> <p><i>- are grungy masses getting themselves new clothes?... they would rather second-hand vestments;;</i></p> <p><i>- actually, many people took shops for museums, just worth visiting and eye-sighting and touching;</i></p> <p><i>- Days strode by, resembling each other for the people of the street. Prices went off and salaries panted to catch up;</i></p> <p><i>- money's the master of all tricky strings of business in this shit land;</i></p> <p><i>- Youths are completely lost, unemployed, disguised. People are starving;</i></p> <p><i>- Mr. Adrim was not usually the kind of men to shake his brains, if any, to obtrude his own notions of business on his badly paid workers;</i></p> <p><i>- Money, this shit humans defecate under tables, is humankind's worst invention. Money kills, we kill for it;</i></p>

Other Extracts Taken from the three novels in Relation to Freedom as a Theme

Negative Values
<p>- I was speechless;</p> <p>- I thought a lot about writing these few lines on a virgin paper. I was afraid that if I voiced my thoughts, they'd become statements;</p> <p>- "I am a girl... don't hold it on me!;</p> <p>- Let go of me! Let me go! I cried to free myself;</p> <p>- the issue of executing people because they dreamt or told about them to someone else kept going on;</p> <p>- why are they so frightened of a blog, wherein, people will find the virtual doors open... to spell out... their closest fake warriors of after 19 March, 1962?';</p> <p>- 'why are you so bound on pushing me out of my skin?;</p> <p>- Where am I supposed to go? How am I supposed to leave my family, no way! Never!;</p> <p>- Ghosts of threat torture my mind...to live with the feeling of being menaced every second, everywhere? Or to cut things short and hang myself?...change is a gamey fruit in our land;</p> <p>-I know well that only my writing to you...will spare my skin from jeopardies of life, and there are so many in front and behind me;</p> <p>- I was twenty-one when the tizzies went off. Black decades they had been, my brothers;</p>

Other Extracts Taken from the three novels in Relation to Politics as a Theme

Experiential Values	Expressive Values	
Metaphors	Positive Values	Negative Values
<p>-you drink like fish, I strip you of money like a shark;</p> <p>-you are a counter-terrorism Rambo... even if Rambo and</p>	<p>- The first scandal we want to tackle is: the unmasking of fake vets of The Algerian War. God knows there's armies of</p>	<p>-Algerian society, deeply metamorphosed by scuzzy terrorism and crawling pauperism, while the oil barrel had been crescendoing over one hundred wings;</p>

<p><i>terminator, joined biceps and laser-rifles, they couldn't eradicate those beasts;</i></p> <p><i>-He had gotten a whiff of carbonized flesh shreds, fired salvos of honors in uncoun ted black-and –red funerals of mates of combat;</i></p> <p><i>-the gaffer has enough money to buy off the judiciary machinery;</i></p> <p><i>-Cowardice of the wolves had mowed down all the guards ...made off with their bloodied rifles and ammunitions;</i></p> <p><i>-Ghosts of threat torture my mind...I see blackened paths, studded with blades...change is a gamey fruit in our land;</i></p> <p><i>- All imperious warriors of the twenty-fourth hour connive there. Fishing in the murky waters of Algiers Bay;</i></p>	<p><i>them, unending like this froth of seawater;</i></p> <p><i>-our intentions are to combat pacifically, yet staunchly, the lies and hypes, imposters and traitors of past and present;</i></p> <p><i>- those who had genuinely struggled for this land, should never have accepted all the perks they've been enjoying...The doomsday of usurpers has finally arrived;</i></p> <p><i>- [SOH] was aimed at laying bare the falsification of our History, falling at the hands of unpatriotic Sixty-Twoers;</i></p> <p><i>- we shall never surrender, yielding to threats is more than betrayal;</i></p> <p><i>- My god give you strength of patience, madam. His blood makes the country standing;</i></p> <p><i>-who hates his country? My father died for this dear land. Freed it from De Gaulle.</i></p>	<p><i>- he had seen all the horrors of terrorism, taken part in numerous ambushes set up to terrorist groups, even survived their deadly traps;</i></p> <p><i>- in terrorism-hit Algeria, loss of relatives and friends caused by non-terrorism was always hard to bear up;</i></p> <p><i>- Berbers' riches and freedom...we gained forty-three years ago, is now threatened by the new colonialists; the enemy within us;</i></p> <p><i>- God knows that every day, in terrorism-infested Kabyle, poses a real threat to his life;</i></p> <p><i>- Real heroes could not give birth to exorbitant moon-cursors and scofflaws, donning overalls of insipid patriotism;</i></p> <p><i>- History of one's nation is a crime. As it is, fake mujahedeen are the hornets!;</i></p> <p><i>-My entire family was slaughtered... losing a spouse and her five tots and my sister and my parents and four cousins, isn't easy to forget;</i></p> <p><i>- Harkis are more honest than fake mujahedeen! At least they're real and haven't rued the day they chose the opposite side;</i></p> <p><i>- You give a damn interest to lives of innocent people. You kill, jail, torture, reave with law, lie at will, hoax society, abort pupal democracy and freedom of expression, forge</i></p>
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		<p><i>History. All in all, you've been fucking up the country;</i></p> <p><i>- They're by thousands, you know. It's an insult to our real martyrs and mujahedeen. If their numbers had been so...French would have departed completely from Algeria on November 2nd? 1954!;</i></p>
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Informal Language	Euphemism
<i>Cuckoo, cops, ass (6), shit, damn, yeah, coop, chicken out; fucking up (7), bimbos, Booze, damn (6),</i>	<i>Sheikh, clean-handed, Had Chekala (3), powerful babus, croak, the white curvey;</i>

Other Extracts Taken from the three novels in Relation to Politics as a Theme

Expressive Values	
Positive Values	Negative Values
<p><i>- He didn't flirt or try to add some innuendos and I thanked god for that;</i></p> <p><i>- It looks like we're clean-handed, which isn't the case, you see, we all deserve hell, don't we?</i></p> <p><i>- How will they face God? I'll never forgive, them here and there;</i></p> <p><i>- Pray god to keep him alive;</i></p> <p><i>- How could I possibly get distant or avoid her? ...Goodness, help me;</i></p> <p><i>-we'll have time to talk more once God heals you;</i></p> <p><i>-thanks god! I don't believe my eyes; my prayers pay off;</i></p>	<p><i>-love making like in a civilized nations...you mean no moral limits. We are Muslims...we are married...I just want to enjoy my like every man, that's all;</i></p> <p><i>- My god, haven't they learned the ill-fate of Sodom and Gomorrah? Couldn't those wicked men be gelded and beheaded?</i></p> <p><i>- For how many years or centuries will god bear up these rotten seeds dirtying the chaste fertile soil of our planet?</i></p>

<p>- I am your wife. God forbids smutty sex in all authentic religions;</p> <p>- losing in one night a spouse and her five tots and my sister and my parents and four cousins, isn't easy to forget...may god will take revenge of them;</p> <p>I have given it up now...I must prepare my no-return trip to the Other World. It's time, you know;</p> <p>- he did not have information about Karun, the son of Moses' uncle...god made the earth swallow up his palaces and treasures;</p>	
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Examples of Modality Expressed in the Three Novels in Relation to the Six Themes Already Mentioned

MODALITY
<p>-He forbade them to dream or even talk about...each one who <i>would</i> break this rule <i>shall</i> be condemned;</p> <p>-Why <i>would</i> you deprive me of the joy ...<i>can</i> 't you understand how much you mean to me?;</p> <p>-No man <i>would</i>'ve dared to dared to play with who loved him more than she loved herself. No man <i>would</i>'ve started something he knew its end was forbidden to be happy;</p> <p>-<i>He would</i> never see again his ill-earned wealth. Underneath, the luckiest would have less worms and ants;</p> <p>-I lost it all... I wish everything <i>could</i> go back to what it was;</p> <p>-The inhabitants [were] running to save their lives...the soldiers <i>could</i> no longer fight...the enemy;</p> <p>-You <i>couldn</i> 't climb a hill, how <i>could</i> you climb a mountain?;</p> <p>-Two days ago, you said you'll never give up on me...But that was two days ago;</p> <p>-You begged me ...so you <i>could</i> live peacefully with your woman;</p> <p>-He radiates confidence and I <i>could</i> feel it even from behind my phone my phone screen How could I possibly get distant or avoid her? ...Goodness, help me!;</p>

- Real heroes *could not* give birth to exorbitant moon-cursors and scofflaws, donning overalls of insipid patriotism;
- Carnal passions no man *could* stand up to, whatever the religion he sweeps up;
- [she] *could* never perforate the imperviable secret Citadel of Mr. Adrim's life;
- With money I *could* make a river of wine flow through this town;
- I don't know what happened, but I promise you! I *will* make forget about it all!;
- I *will* protect you...from everything and everyone
- I'll* be the perfect woman for my perfect man...
- [It] [*w*]*ill* come the day when they'll cut off oxygen;
- Tell me how much meat you eat, I *ll* tell you to which social class you belong;
- I *cannot* stay, I am really sorry, I really *cannot* stay! This is not the right place for me. I have to leave;
- I am so happy, I *cannot* believe it...I just cannot ...it is unbelievable [sic]!;
- I *can't* figure him out, but I am really keen on doing so very soon;
- I *can't* feel the beauty of my words as love doesn't sound like a benediction anymore;
- This grey-suited man *can* buy off everything he see;
- I *may* not be the most religious but... I prayed to the strongest to heal the wound... traced upon my soul;
- *God may* help me *I'll* never give it to you;
- May God* keep you for us, mother;
- The walls *should* be multi-eared! ... So be it! Drop it for propitious times of liberty of speech;
- I *might* sound childish, and some *would* say it is unrealistic;
- I *might* be delusional, but at least someone is thinking about me the exact moment I'm thinking about them;
- It *might* actually be him;
- I *might* move on and forget, but I *would* never think of forgiving you;
- We *shouldn't* let untold problems ruin our life;
- You *shouldn't* have come in, madam;

-They think we're just good for and in bed. Well, our first goal *should* be the resetting of our confiscated rights;

-*He should* not blame... her male friends prior to their marriage. He himself *would* run into his old flames;

-You *must* know I'm defeated and disgusted by your harsh words;

-I *must* sort things out in less than a week...Spilled blood of yours... *will* be avenged;

-you are a person I *mustn't* trust my heart to;